

BROOKe

IN KOREA

CRAWLER



TALKBATS!

OI-SKALL MATES
NISHIOGI

LOW BURGER



ACID PARTY

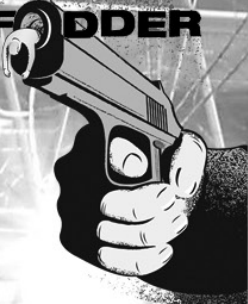
KI44

FULL GARAGE



VELCRO

CANNON FODDER



THE RULERZ



Issue 23
August 2016

Letter from the Editor

I think that nuclear injection gave me superpowers.

This zine was supposed to come out about a month ago, and I bounced around looking for a release date, most interested in the Chadburger album release and the August 2nd Saturdays event. Then, maybe the week before NGOSka Fest. Then, because it was a smaller event this year, maybe at the fest itself to help add to it directly.

My health has let me down, as a simple case of food poisoning led to a cascade of health problems. I've known for a few years that a couple health problems that interact with each other in some strange ways have built a trap that will one day claim my life. Not that I'm dying or anything. And the nuclear materials they injected me with were for CT scanning, not chemo.

This zine has taken too much time and too much out of me. Especially considering working at a newspaper while putting out the zine is seeming increasingly pointless, you might not see another issue for a while. Not that I'm giving up, just that I need a break.

I know that if I wait too long before the next issue, there'll be too many bands to interview. This issue is filled with them, as well as various other interviews I thought were interesting enough to include. An increasing amount of these interviews are done so I can make articles for multiple publications, and a lot of these articles will have quotes recycled in newspaper or magazine articles. I use Broke to dump all the interview content, so you can read the conversations in full in two languages. It works, I think.

I decided to cover the issue with the Veggers on tour in Germany a few months ago, which I consider a more serious problem than the ongoing discussion of blacklisting local bands for nazi sympathies. It's a weird roadblock to the Korean scene globalising, and I want to assure my Korean friends that this is not their problem to worry over, but rather the singular actions of a few people that you probably wouldn't want to associate with.

I missed out on a lot of CDs to review, just because I haven't been to the few shows where they've been available. The number of World Domination, Inc. releases is a little high, making at least Jeff happy.

Fuck, I still have to deal with the cover. My original plan was to put Ryan's actual real Broke tattoo on the cover, but it's a task that would probably take too much time and I have to get to the printer.

Tonight is the New Generation of Ska Fest and I don't plan on missing the whole thing. I also don't plan on showing up for the whole thing, but at this rate I won't be there until after everyone gets drunk, and I'm more worried about the print shop closing.

So, it's probably time to get to work on that damn cover and then get this thing printed. If you're wondering, the statue of Yi Sunshin was found in Seosomun Park but was just torn down to make way for a Catholic tourist site.

Jon Twitch



Table of Contents

1. Cover
2. This Page
3. Fascism vs Fascism
4. Oi Skall Mates
4. Talkbats
5. Rulerz
6. Streetguns
7. Full Garage
8. Chadburger
9. KJP47
10. Velcro
11. Red Respect Founda-
tion
12. Crawler
13. Acid Party
14. Seoul City Stomp
14. Bialy
15. Redboi
15. Jeff
16. Crowd Killer
18. Tom Coyner
19. Javin
20. Joseon Door
21. Alphabet City
22. K-pop or chemical
corporation
23. Bootfuck
24. Self-publishing
25. Kyle Decker
26. Reviews
28. Crossword
29. RapsCALLION's Den

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

Founders
Jon Twitch
Paul Mutts

Editor
Jon Twitch

Contributing Writers
Kyle Decker
Jumin Ham
YK Tim
Joshua 2

Translators
noisemyulchi
Jude Nah
Garrett Belair

Photos
Jon Twitch
Chris Eason
Robin Kenson

Kyle's Book Cover
Kevin Fitzgerald

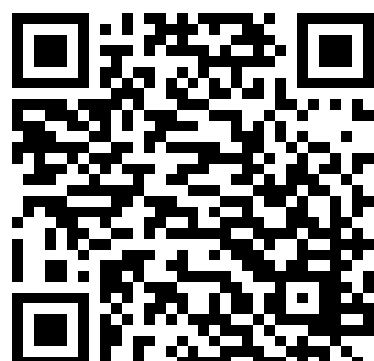
Layout
Jon Twitch

Contact
jon_dunbar
@hotmail.com

PDFs of Broke:
daehanmindecline
.com/broke

Contributors are
always welcome.

This zine is created using a neverending sequence of Adobe InDesign CC free trials. Apparently the 30-day timer doesn't matter if you just keep downloading it on a PC방 PC.



Fighting Fascism with Fascism

Jon Twitch

For almost a century, the Germans have been well-known for their skill at purging the undesirable. Some German promoters took a stand against such attitudes by purging the undesirable.

The Vegggers and Reddot, on tour through Germany, suddenly found their upcoming tour dates threatened while on the road toward them. Promoters considered whether to blacklist them, with two following through and cancelling shows. The reason: because they had come into contact with right-wing people.

On March 31, I was contacted by a friend living in Germany about the Vegggers, asking “are they ‘cool’?” I didn’t think much of it, but found out Stephen Epstein was also contacted by someone else in Germany about them. When I first brought it up in a discussion among Korean Punk and Hardcore mods, it was dismissed by the others as one of my elaborate practical jokes.

But the accusations were being passed around, and I was told the Vegggers stood accused of being members of Ilbe, an online community for far-right-wing crackpots, and vague accusations of violence against women.

In a statement authored by Seongsoo Dave Kim, on tour with them, they said, “The Vegggers are not supporting Ilbe at all. Actually Ilbe used to be a humor community before, so a lot of young Korean people would visit that website to enjoy funny things and jokes. But, from a few years ago, it has been turned to the right wing movement community by some crazy guys and most Korean are blaming that site now. The Vegggers never support that unreasonable community at all. Also, The Vegggers are not racists and homophobiacs.”

This being the band that plays a song called “Kimchi Klux Klan,” I’m inclined to think they’re not too guilty of any of that. Rather than outright fascism or whatever, this is entirely a “grey zone” matter, a region where absolute political ideologies have trouble functioning.

The rumours were connected to Kim Minju, a Korean living in Germany. About a decade earlier, he helped spread very similar lies about Skunk Hell and Rux. He even spread a rumour online that Skunk was populated by nazi skinheads, publicly where I could find his writing. This was done under the banner of Chaos Class, a group of younger punks that splintered off from the scene, and lasted about a year until it got out

that their vendetta was founded on a personal misunderstanding.

However, in the Vegggers case, Minju said the only input he ever gave was in explaining what Ilbe is, never said anything about the Vegggers because he doesn’t know them, and he hadn’t spoken with either of the blacklisting promoters.

“I’ve been living here 6 years. How can I talk about the Vegggers?” Minju said to me in a private exchange. “I heard they said stupid things on Ilbe years ago, but regret it now.”

He added his disapproval that they played a show with Samchung, which was ultimately the big controversy that made them unwelcome in Germany (well, that and their non-whiteness in some cases). The Vegggers had played (at least) two shows with Samchung prior to the tour, and Reddot had been part of one of those shows.

Samchung have earned a reputation for their frankly bizarre politics, adorning their merch with fascist imagery including the SS-Totenkopfverbände, covering Skrewdriver, and more personal politics. Even in 2016 it isn’t rare to find pictures of them hanging out throwing up heils. Their bassist even invited that shit into his home, being photographed sieg-heiling at his wedding and again in the hospital during the birth of his daughter. It’s a matter of debate how strongly they believe in these things or whether they’re just having fun, but it’s clear that they’re relatively comfortable and unchallenged in acting this way here.

All of this sounds reprehensible, but it’s worth remembering that it wasn’t Samchung that were touring Germany.

Samchung are one of Korea’s oldest punk bands, apparently formed in 1995. Their music has morphed over the years, apparently starting more as oi before becoming the brand of metalcore that they label on Facebook as “extremely rightwing misanthropic hatemetalcore.” They’re also pretty good at music, though many of my friends disagree with me. Moreover, they’ve proven to many in the local punk scene—Korean, white, black, presumably Jewish—that they’re trustworthy loyal friends.

We have more recently blacklisted Samchung and GMC shows ourselves, on the Korean Punk and Hardcore Facebook page, a decision that was not reached unanimously and that I plan to uphold in a sensible manner, rather than going nuts and blacklisting everyone left, right, and center.

Due to their senior status, pretty well everyone who’s been part of the local scene for a long enough time has met them, seen them play, shared stages with them. The Vegggers and Reddot have, but so have Christfuck and Huqueymsaw, as well as Scumraid that more recently toured Germany. Dead Buttons, which also recently played shows in Germany, may not have played with Samchung, but frontman Hong Jihyun certainly did with his previous band, Combative Post.

As well, I remember one summer night in 2005, sitting in the park watching Minju make peace with the Samchung guys. A few minutes later, I got in a fight with two of them, and as I left that park angry, it was Minju who chased after me to serve as their apologist.

Going on, Boram’s other side project, LOD, also puts him in contact with members of Lowdown 30 and Crying Nut, and they even performed at Zandari once with K-pop girl group Crayon Pop. LOD bandmate and Crying Nut member Kim Insoo even played a major role in getting the Vegggers to Germany in the first place.

It should be clear that blacklisting bands that have come in contact with Samchung also means blacklisting the Korean scene altogether. Perhaps, the members of Dead Chunks and Velcro have never shared a stage with Samchung.

When the news got out that Vegggers were contact-nazis, one promoter, of apparently a punk film festival held in a squat, made it clear that Germany is a more advanced country than Korea and they don’t have time for the less evolved.

“We also understand that we come here in Germany / Europe from a much older punk scene that had to learn first (and unfortunately still has), the patriotic, nationalist and right bands / people have no place in the punk scene,” he wrote on Facebook.

“I have to say that I find this decision both extremely disappointing, and, frankly, completely at odds with what I personally view as the punk spirit of fighting authoritarian, dogmatic, one-size-fits-all attitudes,” wrote Korean punk documentary filmmaker Stephen Epstein in response. “I appreciate that people in Germany have very strong reasons for wanting and needing to combat fascist attitudes, but you run the risk of replicating them. The cancellation shows an arrogant, Orientalist approach that in its certainty about forcing conformity to a standard

without taking local circumstances and contexts into account displays just the sort of fascist thinking you so rightly hate.”

The Vegggers tour promoter Turbo Booking went into damage control, writing a statement explaining the band’s adjacent-thought-crimes. One other promoter joined the film festival in cancelling the Vegggers, but all the others stayed on. And it was clear the promoter regretted bringing on two Korean bands that had come into contact with Samchung.

“We fight against race ideology, so it makes not much sense for Koreans to like Nazis,” she told me, while justifying the blacklisting of Korean bands.

“It is true that [Vegggers] played with Samchung a few times before,” said the statement from Seongsoo Dave Kim. “You have to understand the characteristic of Korean indie music scene. The scene is much smaller than that of Europe, so there are not many stages here. So, promoters usually organize shows with musicians who have similar ‘musical’ genre, not with any political stance or ideologies. Samchung and The Vegggers have some similar things in common about musical genre but they don’t support or agree to Samchung’s political stances.”

After the Vegggers were blacklisted by the two promoters, I “helpfully” pointed out that Reddot had also played a show with Samchung, and that Demerit had come to Korea to play in Skunk Hell, performing alongside Suck Stuff who at the time were a little further to the right, as well as Vassline, a successful metalcore band also closely affiliated with Samchung and GMC.

Reddot ended up skipping the two shows Vegggers were blacklisted from, apparently by their own choice. I’m unsure if Demerit played.

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

But it’s worth remembering, shortly after Vegggers and Reddot returned to Korea, they performed again with Samchung. Meanwhile, the blacklists in Berlin probably have had a few great all-white anti-racist shows.

“It is not a bad lesson for people to learn that they need to be more aware of who they associate with,” one person told me.

I couldn’t agree more, but I have a feeling we were talking about different people one should be careful associating with.

Mated to Ska



Jon Twitch
Translation: Akira Sato

With some difficulty, I managed to contact Oi Skall Mates manager, Akira Sato, who last I heard from was helping me book tickets for the Slackers to come to Korea in 2007. It was a short interview but the answers of their singer, Wataru Buster, gave a look into their heads, I think.

Broke: The name seems to suggest that you guys are part oi! and part ska, like Skoidats maybe. The band sounds more 2tone influenced than ska-punk to me. How would you define your genre and your influences?

OSM Wataru Buster: We are influenced by 2Tone or 3Wave than SkaPunk, especially some European bands. And also old Japanese Ska bands and various music from

1960's to 1980's in England.

Broke: Are the members of the band skinheads?
OSM Wataru Buster: Of course!!

Broke: You've been together for 20 years, an impressive achievement, so does the band get a lot of respect domestically in Japan?

OSM Wataru Buster: Yes we do! We appreciate it, as we are not that great people, LOL.

Broke: What about internationally? Have you had the chance to meet a lot of legendary foreign musicians either in Japan or abroad?

OSM Wataru Buster: We only have been to Hawaii and Mexico so far. And had met The Skatalites, Laurel Aitken, Roy Ellis from Symarip, The Specials, Bad Manners, The Slackers, Go Jimmy Go etc, and oi punk

bands from England or hardcore bands from US.

Broke: We've already seen Rollings, Autocratics, and Beat Bahnhof play at past New Generation of Ska festivals in Korea, and I had the feeling that they were all influenced by Oi Skall Mates. Are these bands your juniors? What is your relationship with them like?

OSM Wataru Buster: They are younger than us in terms of age but I don't see them as juniors of us. We are all same just musician in bands no juniors or seniors. Also I am not sure if they are influenced by us.

Broke: Why have you never played Korea before? Are you looking forward to finally coming here?

OSM Wataru Buster: It is just timing. Live is our soul so we do looking forward to play wherever we go.

Talkbat Outta Hell

Jon Twitch
Translation: Jude Nah

The leadup to this year's New Generation of Ska Fest gave us two new Korean bands, both introduced on this page.

Talkbats was the first of the two, and I went to their first show to give them a listen. A couple weeks later, I sat down with them for an in-person interview. Jude Nah from Pegurians/Rulerz was there to help with translation, and couldn't help but speak up from time to time himself.

It turns out it's Jude who's responsible for the band name, as it was one of many names he'd come up with when trying to name the Pegurians. I initially thought Talkbats could be some sort of homage to Aquabats, but it seems like I've been wrong about every name lately. Instead, it comes from a Japanese word that sounds like "talkbat" but means "special." So, it's a strange wordplay that's equally as strange as the name, and it works.

"When he said Talkbats, (keytarist) Nagi likes Batman so she said 'okay, we're good,'" explained vocalist Songi.

Confronted with all band members, I noted that two ex-Rudy Guns members were here: Nagi who's back with a wild-looking keytar, and Kichul who was the quietest during the interview. When asked if this was basically a relaunch of Rudy Guns, I got a quick "No!" from Nagi.

"Totally separate," said Songi.

"I don't know any Rudy Guns songs," said Woojah, the bassist, who also plays with Pegurians.

"It's ska-punk also but a totally different style," said Yang Jeong-hyeon, the guitarist who's also appeared in two many punk bands to name.

When asked how it was different, they pointed to the obvious that the vocalist is female, but beyond that the band has a poppier style and



is more distant from Rudy Guns' strong Rancid influence.

The most distinct feature about Talkbats is certainly their female lead vocalist. Songi joined the band originally on tenor saxophone, but they'd always intended to have a female lead singer. Their original singer was Yujeong, former vocalist of Shorty Cat, but she was too busy so Songi replaced her, probably a good thing as it gives them the chance to form their own unique voice rather than risking sounding like a familiar past project.

Though there aren't that many female-fronted ska-punk bands, they pointed to Dancehall Crashers, Save Ferris, and even No Doubt (oh yeah, they started in ska) as precedents. Plus, lots of Japanese bands that have female singers I've never heard of, including the Interruptors.

"I wanted to be in a brighter band, more fun band, so I wanted a female singer," said Nagi.

The other most distinct feature of

the band, especially considering at their first show they had no horns (though with new trombone and trumpet players recruited, that'll change soon), is Nagi's keytar.

"First, it looks awesome," Nagi explained, "and second, when I was in Rudy Guns, I didn't like my instrument blocking me in and preventing me from moving. I wanted to be more active and mobile."

The keytar certainly allows her to do that, outmaneuvering even Goyang, Skasucks' keyboardist known for getting physical with her (stationary) keyboard.

It's good to see Nagi playing in a band this year, as she's a key member of Team New Generation of Ska. She's especially helpful in contacting Japanese bands and looking after them when they're here, as she's pretty good at speaking Japanese.

"When the Japan oi band Proud Hammers came here for the Oi/Punk Fest in 2011, I spent time with

them," she explained. "Jinsuk saw me speaking Japanese well and a week later he called me and talked about joining Team NGOSKA."

Considering the number of Japanese bands coming here for the festival, they're keeping her busy.

"At the first NGOSka Fest in 2014, I saw the stage outdoors, and I felt we finally did it," she recalled, of her favourite moment from the festivals.

The band members are all serious about raising the profile of ska in Korea. Beyond the festival, they cite the importance of getting the genre represented more in mass media.

"If we want Koreans to know more about ska, ska should be more on TV or popular because people need to know first," said Woojah. In Korea people follow what their friends like."

"On Korean TV, some broadcasts show use ska music in the background, but people don't really know what it is," said Jeong-hyeon. "Koreans know about rasta colours, but don't know what Rastafarianism is."

"It's not only ska that people don't know, because the reason it isn't popular is because Koreans don't really know about band culture," added Songi. "So it's not only ska, but the live music scene that isn't popular."

When asked what Talkbats is all about, the members pointed to friendship.

"We are just doing a band that our friends will like and having fun together," said Nagi.

"Most of our lyrics are about friends and friendship," added Songi.

If you're reading this, chances are you're either at NGOSKA Fest right now or more likely reading it shortly after. Now that that's out of the way, they plan to incorporate the new brass instruments into the band, refine their style, and prepare for recording.

We Rulerz OK

Jon Twitch

The second new ska band, Rulerz, are Korea's first 2tone ska-influenced act. It's surprising they waited this long, because this band really comes together and sounds authentic, despite including so many musicians without a history of ska. I interviewed keyboardist Jude, who was quite busy getting ready for the show of the year.

Broke: The band is described as ska revival. I'd heard they were influenced by 2tone. Can you be more specific?

Jude: To be accurate, we are a 2tone ska band. And 2tone is also a ska revival genre. Ska and reggae is so good that it's always keep going all over the world revived it and still reviving and good things come out. And they get respect by doing the good thing they have done in the past but still so good. The Rulerz was just a 2tone band gathered up with friends doing cover songs, but now we decided to do more than that by making our own songs. We don't have much original songs yet, but we are pretty sure that some good songs will come out soon. Jinsuk from SKASUCKS and I, when we were at the age of 20s, we spoke about doing 2tone band at the age of 30s. Now it's time for us to do something good and prove this music is real good thing, so we gathered up with the friends we love and friends who knows about ska.

Jude: 솔직하게 말하자면, 저희는 투톤 스카 밴드입니다. 투톤은 스카 리바이벌 장르이죠. 스카와 레게는 세계의 많은 밴드들이 전통을 이어가고 있습니다. 시대가 지나도 항상 부흥되었고 지금도 부흥하고 있으며 꾸준히 좋은 곡들이 나와 참 좋은 장르라고 생각합니다. 그리고 과거에 이미 했던 좋은 곡을 다시 해도 여전히 좋아서 꾸준히 존중받고 있습니다. 룰러즈는 처음에 친구들이 모여 만든 투톤 커머 밴드였지만 지금은 자작곡을 만들기 시작해 그것보다 더 좋은 것을 하기로 결정했습니다. 아직까지는 자작곡이 많지 않습니다. 곧 좋은 자작곡들을 만드는데 힘을 쓸 예정입니다. 스카씬스의 진석이와 저는 20대 때 우리가 30대가 되면 꼭 투톤 밴드를 만들자고 약속했습니다. 그리고 이제는 때가 되어 무언가를 하기로 결심했고 왜 이게 좋은 것인지 증명하려고 합니다. 그래서 저희는 친한 친구들 중 스카를 좋아하는 친구들을 모아 밴드를 만들게 되었습니다.

Broke: I'm less interested in ska-punk bands that don't even have a ska beat. Will the Rulerz be more authentic than that?

Jude: We definitely respect and love the roots of Jamaican music so our sound will be more traditional than punk. I want to say we are totally different than ska punk. Of course there's some point that we could like ska-punk but we are trying hard on not to sound like ordinary ska-punk bands. doing 70's vibe is our first thing to do. **Jude:** 우리는 자메이카 초기의 음악을



존중하고 사랑하고 있기 때문에 펑크 보다는 좀 더 전통적인 방향으로 갈 예정입니다. 저희는 스카펑크와는 전혀 다른 사운드입니다. 물론 어떤 부분에서 스카펑크와 같은 느낌이 있을 수 있지만 저희는 뻘한 스카펑크스러운 밴드는 되지 않으려고 노력하고 있습니다. 70년대의 느낌 그대로 가는 것이 저희의 1순위 목표입니다.

Broke: Considering you have Pe-gurians, why did you want to also start the Rulerz?

Jude: To me, Because I love every kind of Jamaican music. Now i got more deeper in to Jamaican music but i still love 2tone which exploded big time in UK. Like normal way, I started to get interested in ska and reggae by starting 2tone. And i want to tell people why this music is so good. Love of my Jamaican music is so big now so I'm planning to do a instrumental dub band with my friends pretty soon. We will see.

Jude: 저는 모든 종류의 자메이카 음악을 사랑 합니다. 저는 더욱 자메이카 음악에 깊숙이 빠져들게 되었지만 영국에서 크게 한바탕했던 투톤 역시 여전히 좋아하고 있습니다. 누구나 그렇듯이 저는 투톤으로 시작해 스카와 레게에 더욱더 흥미를 갖게 되었습니다. 그리고 저는 사람들에게 이것이 왜 좋은 것인지 알고 싶습니다. 지금 저에게 자메이카 음악의 애정은 너무나도 커져서 저는 덤 연주팀을 하나 더 할까 구상 중입니다. 지켜보면 결과가 나오겠죠.

Broke: What kind of fundraising events have you had?

Jude: We made flea market at club Sharp and Sharp ink for donating NGOSKA festival helped by acoustic live and sellers by musicians and supporters. It had gone really good that day. And soon there will

be a fundraising show by new ska band The Rulerz's show called "Conquering Rulers."

Jude: 뉴 체너 기금 마련을 위한 플리마켓을 클럽 샤프와 샤프 잉크에서 열기도 했습니다. 어쿠스틱 라이브도 있었으며 뮤지션과 서포터들의 도움으로 진행할 수 있었습니다. 정말 팬층은 날아갔어요. 그리고 곧 새로운 스카 밴드 더 룰러즈의 '컨퀀링 룰러즈'의 이벤트로 기금 마련 공연을 열 예정입니다.

Broke: How were you able to get Oi-Skall Mates to Korea?

Jude: The truth is, we were trying to invite them in past 2 years but they couldn't make it by their schedule. This year they are okay to come over South Korea and they are really positive with that. And it's their 20th anniversary this year.

Jude: 사실 저희는 2년 동안 그들을 부르기 위해 노력해 왔습니다. 하지만 매년 스케줄이 맞지 않아 부르기가 어려웠습니다. 올해는 시간이 맞아 부를 수 있게 되었으며 그들 또한 굉장히 긍정적인 모습을 보여주고 있습니다. 올가는 그들의 20주년이라고 합니다.

Broke: What are your thoughts on Oi-Skall Mates? What sound do they play, and how important are they?

Jude: Of course they are great band. Oi-Skall Mates are influenced by English ska band Bad Manners and Japanese ska band Ska Flames. Now they are so popular since the beginning of the band so ska fans all over the world love their music. If you are in South Korea this summer you should definitely check them out.

Jude: 물론 그들을 편 강한 밴드죠. 오이스컬메이즈는 영국의 배드매너스와 일본의 스카플레임즈의 영향을 많이

받았다고 합니다. 지금 그들은 밴드 결성 후부터 인기가 너무 많아서 전세계의 스카 밴드들에게 사랑을 받고 있습니다. 만일 당신이 올 여름에 한국에 있다면 무조건 보러 와야 하는 밴드입니다.

Broke: What is your ultimate goal for ska in this country? (remembering your comment you want to make ska famous here, more than you want to make yourself famous. talk about that)

Jude: I really want Koreans to know how good ska and reggae is. Of course they know the music but they don't really get deeper into this. Generally people starts from ska punk or 2tone to get more deeper into traditional ska and reggae music. So our goal is to spread some good vibes of this music and tell them how Jamaican music or Jamaican music influenced genre is good. **Jude:** 저는 한국인들에게 스카와 레게의 장점을 알리고 싶습니다. 물론 사람들은 이 음악을 알고 있지만 깊게는 빠져들지 않습니다. 일반적으로 사람들은 스카펑크 혹은 투톤으로 시작해 전통적인 스카와 레게 음악에 접근합니다. 그래서 저희의 목표는 좋은 음악을 전파시켜 자메이카 음악 혹은 자메이카 음악의 영감을 받은 장르들이 좋은지 알려주고 싶습니다.

Broke: You guys have a lot of covers. Is that okay for a 2tone band? **Jude:** Yeah it's no problem at all i guess in this music. It had been revived in many years in different music scene and still gets respect. And now we have our original songs. You will see.

Jude: 전혀 상관없다고 생각합니다. 이미 수많은 다른 음악 씬에서 리바이벌 돼왔으며 여전히 존중받고 있습니다. 지금의 자작곡이 많이 나왔습니다. 앞으로 지켜봐 주세요.

Rocked and loaded

Jon Twitch

Translation: noisemyulchi

After Streetguns won that contest through Hard Rock Cafe, I did an interview with them for work, with the knowledge that it would probably also make a good Broke article.

It's interesting—and maybe a little too telling—that they're so much less known than RockTigers, which Streetguns grew from. Even after my Times article was published, quite a lot of foreigners were speaking up to point out that RockTigers came first, and who are these guys? They've been around a couple years now, and I like them a little more than RockTigers, so the excuses for ignorance about these guys have officially run out.

Broke: 가장 기본적인 질문입니다. Streetguns가 맞나요 Street Guns가 맞나요?

Tiger: 구글에서 streetguns로 검색하면 나오지만 street guns로 검색하면 총사진만 잔뜩 나옵니다. 아마도 streetguns로 해야 할거 같아요

Broke: First, a very basic question: Streetguns or Street Guns?

Tiger: You could find us if you look up "Streetguns" on Google. However if you look "street guns" up you'll only be able to find photos of real guns. So I think the name should be "Streetguns."

Broke: Tiger라고 불리신 지는 얼마나 되셨나요? 어떻게 그 별명을 얻게 되신 건가요?

Tiger: 2001년 부터 타이거라고 불리게 되었는데 2001년에 홍대에서 술취한 미군들과 싸움이 났었는데 제가 마치 호랑이처럼 그들을 혼내줘서 그때부터 타이거라고 불리게 되었습니다.

Broke: How long have you been known as Tiger? How did that nickname come about?

Tiger: People called me Tiger since 2001. In 2001, I got into a fight with this American soldier and I kicked his ass like a tiger. That's why they call me Tiger.

Broke: 굉장히 오랫동안 음악을 해오신 거 같아요. 1998년부터 하신 게 맞나요? 푸른 펑크 별레는 어떤 밴드였고 90년대 말의 다른 밴드들과는 어떻게 달랐는지 말씀해주세요.

Tiger: 98년부터 홍대원에서 시작했습니다. 푸른펑크별레는 당시의 많은 조선펑크 밴드들중 하나였다고 보시면 됩니다.

다른밴드들과 다른점이 있었다면...보컬이 조직폭력배 컨셉이었어요 그래서 실제로 조폭이냐는 질문도 많이 받았었구요.. 하지만 실제로론 아주 착한 친구랍니다.

Broke: You've had a long music career, dating back to 1998, right? What was Blue Punk Bugs, and what made them unique in the late '90s?

Tiger: Yes. I started to play music in Hongdae from '98. You should consider Blue Punk Bugs as one



of the many Joseon punk bands of that time. The unique thing about Blue Punk Bugs was that the vocalist had this gangster gimmick. Some people asked if he actually is a ganster. He's a very kind guy in real life, however.

Broke: 한국 로커빌리 음악의 선구자적 역할을 해오신 거 같은데요 (혹시 더 먼저 로커빌리를 하던 밴드가 있으면 알려주세요). 어쩌다가 펑크 뮤지션에서 로커빌리 뮤지션이 되신 건가요?

Tiger: 우리처럼 로커빌리를 전문적으로 연주하는 밴드는 없었던걸로 알고 있습니다.

지금 히스테릭스의 보컬 김세현형님이 95년쯤에 락커빌리곡으로 데뷔를 해서 넘버원 히트를 한적이 있습니다. GIRL의 '아스피린'이라는 곡이었죠.

실제로 많은 펑크뮤지션들이 싸이코빌리나 락커빌리로 넘어가는 케이스가 많이 있습니다.

락커빌리의 매력은 이것이 '락음악의 오리지날'이라는 프라이드라고 생각됩니다.

너무 단순하지도 않고 재밌고 쿨한 매력을 정말 많이 가지고 있는 음악이죠

하지만 저는 지금도 펑크뮤지션이라고 생각합니다. 제음악의 뿌리는 펑크니까요

Broke: You've certainly been a pioneer in Korean rockabilly music (correct me if there were rockabilly bands in Korea earlier). How

did you go from a punk musician to a rockabilly musician?

Tiger: No I don't think there was a band before us that played rockabilly as professionally as we did. However Kim Saeheon, who currently is the vocal of the Hysterics, debuted with a rockabilly song in '95 and made a massive hit with it. It was a song called "Aspirin" by GIRL. A lot of punk musicians make a transition from punk to rockabilly. Rockabilly is attractive because it is "the original rock music" and we feel pride in that. Rockabilly isn't an unsophisticated genre and is cool in several ways. However, I still think of myself as a punk musician. My roots are in punk.

Broke: Rocktigers는 "김치빌리"라는 이름을 자주 사용했었는데요. 아메리카나의 영향을 받은 장르의 이름을 현지화하는 기발한 단어인 거 같습니다. Streetguns 를 설명할 때도 "김치빌리"라는 단어를 사용하시나요? 아니면 이것도 "조선펑크"처럼 더 이상 유효하지 않은 단어가 되었나요?

Tiger: 예전처럼 많이 사용하지는 않습니다. 특히 한국에서는 많이 쓰지는 않아요

다만 외국에 우리음악을 소개할때는 여전히 사용하고 있습니다.

그것과 같은 거죠

외국인 팬이 지어준 단어인데 저는 개인적으로 좋아하는 단어입니다.

실제로 우리의 목표는 한국적인 감성을 로커빌리음악에 담는것이기 때문에 우리음악을 잘 표현해 줄수 있는 단어라고 생각합니다.

Broke: RockTigers made heavy use of the term "kimchibilly," which was a clever way to localise a very Americana-influenced musical genre. Do you still use "kimchibilly" with Streetguns, or has it outlived its usefulness like "Joseon punk?"

Tiger: We don't use it as much as we did in the past. Especially in Korea. We still use the term when we introduce our music to foreign listeners though. It's the same as calling western movies made in Korea "Kimchi Western." Our musical goal actually is to convey this Korean sensibility through rockabilly music, so I guess it's a term that really fits our music well.

Broke: 락타이거즈는 충성도 높은 외국인 팬들이 많았어요. 한국인들보다 외국인들이 락타이거즈를 더 쉽게 좋아했던 것도 같고요. Streetguns도 이번에 Hard Rock Rising을 우승하면서 외국에서 크게 알려지게 되었는데, 이렇게 외국인들한테 잘 먹히는 이유가 뭐라고 생각하세요?

Tiger: 한국에서 락타이거즈는 외국인 팬들이 많았었지만 스트릿퀵즈는 그렇지 않았습니다. 그래서 이번대회도 그렇게 큰 기대를 하지 않았죠 하지만 우승을 하게 되었네요..

저도 그 매력이 무언지 궁금합니다. 하지만 기본적으로 그저 음악이 좋아서가 아닐까 추측해봅니다. 어쨌든 별로 신경쓰지 않고 그저 우리의 음악을 하면 된다고 생각하고 있습니다.

Broke: With RockTigers, it always seemed like foreigners more easily liked your music than Koreans. And now with Streetguns being named Global Winner of Hard Rock Rising, your fame abroad seems to eclipse your local fame. Why do you think that is?

Tiger: Yes, a lot of the fans of Rocktigers were non-Korean, but I don't think that is the case with Streetguns. That's why we didn't expect too much from Hard Rock Rising...But we somehow won the competition. I think we won simply because we play good music. I think that we just have to do our thing and not care too much about what others think about it.

Broke: 마지막으로, 상금은 어떻게 사용하실 예정이신가요?

Tiger: 상금은 잘 아껴두고조금씩 생활비로 사용할 예정입니다 뮤지션들에게 술도 많이 사겠습니다^^

Broke: Last, what will you do with your winnings?

Tiger: We're gonna save a lot of it and use bits of it to support our living. We also will pay for the drinks of fellow musicians.

My god, it's full of cars

Jon Twitch

Translation: noisemyulchi

Having just done their first tour of the US, I interviewed them right after they got back by e-mail. All three members replied.

Broke: Can you talk about the background of the members? What bands have you guys previously been in?

근영: 난 전에 GUMX에서 베이스를 쳤었다.

Keunyoung: I used to play bass in Gumx.

재혁: 근영이형은 풀개러지 전에 검엑스 베이스리스트였고 효섭이형은 풀개러지가 첫 밴드이다. 두분다 멋지고 좋은 형들이다.

나는 딱히 직업이 없는 알바생이다. 풀개러지 전에 로드러너라는 펑크밴드에서 드럼을 쳤었다.

Jaehyuk: I don't really have a job. I work part time. Before Full Garage, I played drums in Roadrunner.

Hyosub: Actually, I'm a depressed people cause my Ph.D course was not finished. Three years ago, Keunyoung choose me as guitarist of his new band. But I said 'Why me?!' After starting the band, I got my Ph.D, met new people, and got a job. It was luck.

I've never been a member of a punk rock band until Full Garage.

Keunyoung has been teaching me many things for being a good guitarist, good band member and even nice guy. He is a good friend, good band leader and superb bassist. I respect him always.

Broke: The legacy of GumX always seems to get a lot of mileage. GumX was pretty popular in Japan. Do you expect history will repeat with Full Garage becoming popular overseas, or do you have a better shot to gain a bigger following in Korea?

근영: GUMX로 나름 오랫동안 일본에서 활동을 했었기때문에 일본이 친숙하다. fullgarage도 언젠가 일본에서 연주할 날이 왔으면 좋겠다고 생각한다.

멜로디하드코어는 한국에서 특히 인기가 없는 음악이기때문에 아쉽지만 사실 한국에서 그다지 기대하지는 않는다.

Keunyoung: I've played a lot in Japan as GumX so I'm quite familiar with the place. I wish Full Garage gets a chance to play in Japan one day too. Melodic hardcore isn't that popular in Korea so my expectation here isn't that high.

Broke: Keunyoung, one of your ex-bandmates started Yellow Monsters which got pretty big. They played very expensive concerts, often with no openers. Do you wish you could do that, or do you prefer playing smaller shows with more of a community feeling?

근영: 난 서로 눈이 마주치고 표정을 읽을수있을 정도의 작은 쇼가 좋다. 가능한싼 입장료를 유지하고싶다. 비싼입장료때문에 우리의 쇼를 보러오는 것을 고민하게 만들고싶지않다.

Keunyoung: I like shows where



you can actually make eye contact with audience and read their facial expressions. I want to keep it as cheap as possible. I don't want people to hesitate because of the price of our show.

Broke: Let's talk about touring America. How did that happen?

근영: 작년 겨울쯤에 jeff가 '여름에 미국투어 가지 않을래?' 하고 제안했다. 당시 난 아직 fullgarage는 해외투어를 가기에는 (음악적으로)준비가 덜 된 밴드라고 생각했기때문에 '나중에 지금보다 좀더 잘하게 되면 그때 가고싶어'라고 대답했다.

그때 jeff가 '잘하게 될때까지 기다리기만하면 평생 기다리기만 할걸?' 이라고 대답했는데 그 말에 나름 느낀바가 컸다. 그래서 생각을 바꿔 미국투어를 결심하게 되었다.

Keunyoung: Somewhere around last winter, Jeff asked us if we'd want to go on an American tour. At the time I thought Full Garage wasn't (musically) ready for an overseas tour so we initially declined the offer. I told him we'd like to go when we're much better.

Jeff however said that if we wait until we get better we might have to wait forever.

We were touched by his words and that made us change our minds and actually do the tour.

Broke: What exactly did Jeff do on the tour?

근영: 제프는 투어전반의 모든일을 계획하고 실행했다. 전체적인 스케줄을 짜고 프로모터와 연락해 공연을 잡으며 잘곳을 찾고 악기를 빌려오고 운전을 하고 공연장에서 머천다이즈를 팔고 공연이 끝나면 그날 공연의 좋았던점과 나빴던점을 모니터링 해주었다. 우린 그냥 차에 타고있다가 공연장에 내려서 연주만하면 됐었다. 그는 우리를 위해 정말 많은 일을 성실하고 훌륭하게 해주었다.

Keunyoung: Jeff planned and executed almost everything of the tour. He planned the tour schedule, contacted the promoters to

book shows, found places to sleep, rented instruments, drove us to the venue, sold merchandise there, and even gave critical commentary after each show.

The only things we had to do were to ride the van and play our songs. He did a lot of things for us and did a sincere and fantastic job at it.

재혁: 당연한말씀. 모든 스케줄은 제프 덕분에 할수있었다고 생각한다. 딱히 불편했던 점은 없었고 즐거웠다.

Jaehyuk: Of course. We couldn't have done it at all without Jeff. There weren't any particular inconveniences. We just had fun.

Hyosub: Absolutely yes. He gave 'His All' for us during the tour. And we did everthing according to 'Jeff's tour manual' haha. We owed everything to him. How can I express his passions, sacrifices and efforts? It's too big to express with words. Jeff, I really appreciate it again.

Broke: How did American audiences react to you guys?

재혁: 반응이 생각보다 너무 좋아서 놀랐다. 많은 좋은공연이 있지만 하나만을 고르다면 bend(OR)에서의 공연이 가장 기억에 남는다.

Jaehyuk: We were suprised that we got better reactions than we thought we'd get. All were good shows but the show at Bend (OR) was exceptionally memorable.

Hyosub: They gave us nice, good reactions during our performances. Especially 'Pirates punx of Bend (local punk crew of Bend) was really rad. Thanks pirates!

근영: 내가 기대했던것보다 반응이 좋아서 놀라웠다. 나이 어린 관객들보단 30-40대 정도의 관객들이 우리를 특히 좋아하는것같았다. 버클리의 924 gilman에서 만난 어떤 40대정도의 여성이 '너희들 음악은 내가 어릴때 들던 음악을 떠올리게해서 참 좋았다'라고 나에게와서 말했던것이 기억에 남는다.

Keunyoung: It was better than I

expected. I think people in their 30s and 40s liked us better than the younger ones. When we played at 924 Gilman in Berkeley, a woman in her 40s approached me and told me that we sound like the music she used to listen to as a kid. That stuck in my head.

Broke: What was the most shocking thing you experienced?

Hyosub: Every experience was new for us. Most impressive thing is all American bands had to bring their own instruments, gear to venues for gigs. When I saw that, I thought that I'm very weak like a plant growing in a warm room. Haha. It was very shocking and impressive to me.

재혁: 이번 투어때 미국을 처음 가봤다. 모든 것이 다 새롭고 신기했다.. 그중에서 가장 기억에 남는것은 엄청난 크기의 크레이터호수와 모든곳의 하늘. 그리고 LA의 북창동 순두부찌개다.

Jaehyuk: It was my first time to the States. Everything was new to me and it was amazing. The most memorable of all were the huge crater lakes, the skies everywhere, and the Bukchangdong Sundubu Jiggae restaurant in LA.

근영: 미국은 이번이 처음이었다. 날씨가 건조하고 보이는 모든게 크고 넓고 시원시원해서 매우 상쾌했다. 공연이 있는 도시보다도 이동중에 보게되는 산, 하늘, 자연에 깊은 인상을 받았다.

Keunyoung: This was the first time for me too. The weather wasn't humid and everything in sight was big and large. It was really refreshing. I was impressed more by the mountains, sky, and nature than the cities we played our shows.

Broke: Do you have any impressions of how the scenes there are similar or different to ours here in Seoul?

근영: 겨우 투어 한번다녀왔을뿐인데 어떻게 그 차이점을 다 알수있겠나만은, 내가 그곳에서 만난 펑크락씬은 서울과 대부분 비슷하다는 인상을받았다. 모두가 서로 친구이고 아는사람이며 정신적인 부분의 공감대를 이루는 그런 모임

Keunyoung: We only did one tour so I can't really tell all the differences. However the punk rock scenes there weren't that different from the scene in Seoul. Everybody's friends with each other, and everyone knows everyone. A community with this spiritual bond.

Broke: What's next for Full Garage?

근영: 해외건 지방이건 가리지않고 여기저기 공연을 많이 하러 다니고싶다. 밴드는 무조건 공연을 많이해야한다고 생각한다. 멈추지않고 계속 새로운 일을 벌이고 꾸준히 곡을 쓰는것이 우리를 더욱더 좋은 밴드로 만들어 줄거라 믿는다.

Keunyoung: We wanna do a lot of shows, whether it's overseas or outside Seoul. I believe a band should do as much shows as possible. If we keep on doing this and constantly write songs, we definitely will become a better band.

Burger Time

Jon Twitch

Translation: noisemyulchi

Originally I thought of getting this issue out in time for the Chadburger reunion show at the end of July, but that really didn't work out. I interviewed three out of four members, which I guess is the next best thing to getting punched in the ribs by Tel. This interview gives me hope that the band will reform again in the future and start playing regular shows again.

Broke: Why now?

Tel: Chadburger never really broke up. We sort of transitioned into being Misawa when/because Aaron went back to Australia; Aaron was a founding member of Chadburger, and was responsible for naming the band, so it felt wrong to continue as Chadburger without him. But now he's going to be in the country for a few weeks, he wanted to play a show while he was here, and we all agreed it'd be a fun thing to do.

Aaron: the guys in chadburger are some of my favorite people in the world. i hope that any time we are all in the same place, a reunion is possible.

Broke: Aaron, why are you coming back, and when was the last time? Other than the reunion, what else do you hope to do while here?

Aaron: The last time i was in seoul was 2014 and I plan to live here again in the future. me an dok come to meet friends and always try to coincide our visit with the bucheon film festival / summer. unfortunately dok has needed to leave early this time, so i plan to do a lot of hiking, bike riding and eating.

Broke: Aaron, when in the future do you plan to move back?

Aaron: undecided at this point, but at least a year or two. yeh, patches and stickers available at the show

Broke: How much of the original Chadburger are we getting here?

Tel: In terms of members, three-quarters. I'm not the original vocalist, but I was on all the recordings except for the first demo. In terms of sound... we don't have our setlist finalized yet, but we're planning on going with mostly older material and leaving all the wrestling stuff to Misawa. Which also means no mask.

Hong Gu: 채드버거의 원년 보컬리스트 병희형은 첫번째 데모 녹음 후에 탈퇴하고 텔이 들어온거긴 한데... 뭐 지금 현동, 애론, 텔, 나, 이렇게 4명이 오리지날이나 마찬가지로.

Hong Gu: 병희, the original vocalist for Chadburger quit the band soon after recording our first demo. So I would say the four of us (현동, Aaron, Tel, Hong9) are actually the original members.



Photo courtesy of Robin Kenson

Broke: How would you describe Chadburger to someone too new in the scene to remember?

Tel: I arrived in Korea in summer 2007, and at that time streetpunk and youth crew seemed to be the 'in' thing here. Chadburger's first show (with Byunghee on vocals) was not long after I first arrived, and they pretty quickly became one of my favorite bands in Korea. At the time, nobody else was playing that kind of faster, stripped-down hardcore punk—Reanimator and The Explode were just about finished, and Gukdo was close but not 'short, fast & loud' enough for my tastes—though I do really like their music too. These days, maybe thanks to the success of Banran, there's quite a few bands playing faster or noisier kinds of hardcore and punk, but most of the time that we existed I think that people kinda felt like we were something of a novelty... that sloppy, thrashy band with the dude who jumps around a lot. But, whatever, it was fun and still is, otherwise we wouldn't be doing it.

Hong Gu: 당시에 빠른 펑크 음악을 하려고 했다.

연주도 못하고 어떤식으로 음악을 만들지도 몰랐고 그냥 짧고 빠르고 시끄러운 펑크를 하려고 했었던 밴드인데 반란이 나오면서 망함.

Hong Gu: At the time we wanted to play fast punk music. We were awful musicians and didn't even know how we should make our music. We just wanted it to be fast and noisy but this plan kinda failed since a band like Banran came around.

Broke: Aaron, what've you been doing with your life this whole time? (give us a general idea, plus any musical/artistic activities and

anything you feel like sharing about career or family)

Aaron: me and dok have been living a quiet, boring but awesome life in australia. both have jobs in community service and work long hours, but we love what we do. also my new band terania keeps me relatively fulfilled (anti) musically

Broke: Can you describe Terania?

Aaron: raw, fast DBEAT punk. songs about food, bikes, cats and death. the chadburger show will also be the release of our new split 7inch with the mighty MISAWA! on sale at the show. we dont really sing about trees, although we are sloppy. haha teraniapunk.bandcamp.com

Tel: Aaron, are you bringing any other Terania merch with you to sell at the show?

Aaron: not to sell, but i have stickers and patches to give away with the 7inch or just free and a few tshirts for chadburger guys

Tel: aww, innat sweet. okay, let's stop going off topic on this chat, I asked the question here in case there was gonna be anything in your answer that Jon could add

Broke: I will mention there are no shirts for non band members.

Broke: Tel, you've also had Misawa and now KJP47. Does Chadburger hold a special place in your heart over those two?

Tel: Each of the bands I've been involved in holds something special for me. KJP47 because it's a style of (anti-)music that I've wanted to be involved with for over 15 years, and the first band where I've had a role other than just vocals. With Misawa, I was involved from the start rather than coming into something where all the other elements are already in place, so that's special to me too. But

Chadburger was the first full band that I ever had the chance to play in, something that I'd always dreamed of doing when I was a high-school kid with no punk friends but never thought would actually happen. So for it to happen, and then lead to eight years and counting of sporadically performing live music (or, as mentioned, anti-music) is indescribably awesome. The fact that I got to do it with some of my best friends is the cliché-coated cherry on top.

Broke: Hong Gu, how many bands are you in right now?

Hong Gu: 아직 공식적으로 해체만 안했을 뿐이지... 지금 아무 밴드도 안하는 상태이다. 서울돌망치라는 워킹 클래스 안티파 오이펑크밴드에서 드럼을 치다가 현재 멤버들 사정으로 쉬고 있는데... 올해 안에는 앨범을 내려고 하고 있다. 미사와는 1년에 1번정도 라이브하고 있고... 지금 밴드 0개 한다고 할 수 있다.

너무 심심해서 새로운 밴드를 시작하려고 준비 중이다. 아마 3개정도 시작할 예정.

Hong Gu: The bands that I am a member of, havn't officially called it quits... but at the moment I play in no bands at all. I play drums in a working class Antifa Oi! punk band Seoul Dolmangchi but we are on hiatus. We're hoping to record an album within this year. I got bored and am planning to start new bands. Probably three of them.

Broke: Could Chadburger ever have more shows in the future?

Tel: This show is a one-off, but if we're all in the same place at the same time again in the future... why not.

Aaron: i sure hope so. im always up for it if circumstances are right

Hong Gu: Maybe. Maybe not. Maybe fuck yourself.

Tel: Well now, that's just rude.

47 Assholes

Jon Twitch

It turns out that Tel likes to get into character for KJP47, which made it a little hard to understand what he's going for here. Which... could be good? At first I thought he was trying to sound like a Korean who isn't great at English, but it seems more he's just working on sounding feral. KJP47 sounds like it's more a spontaneous attempt to get as violent as possible on stage and otherwise completely wing it. Also, pretty destructive. Good thing the band has Yuying in it, because you'll never get banned from GBN Live House. I asked Tel some questions online, shortly before doing the Chadburger interview. After he sent me the answers, he apologised and promised not to be in character for the other interview.

Broke: The band name is obviously a parody of J-pop band AKB48, an oddly specific target in a sea of targets. So at the risk of ruining the joke by explaining it, can you explain why that specific name? KJP47: WHAT IS AKB48? FUCK OFF. IT'S A TOTAL WRONG THINKING.

NAME KJP47 HAVE NO MEANING. EVERYBODY MAKE YOUR MEANING, WE DON'T CARE. EVERY GRIND/NOISE/DEATH BAND TRY HAVE BRUTAL NAME.



Either KJP47 or Chadburger. Photo courtesy of Robin Kenson

FUCKING BORING. SO JUST MAKE STUPID NAME FOR STUPID BAND. MAKE STUPID LOGO. FUCK 'MEANING'.

Broke: So are there 47 members or something?

KJP47: NO. 3 MEMBER. NOISE A GO GO GO IS DRUM. ALSO OWNER OF GBN LIVE HOUSE AND PLAY IN MANY BAND. T42 IS SHITTY BASS AND VOCAL. ALSO SHOUTING IN TWO OTHER BAND. BARRETT COLDYRON IS GUITAR AND ALSO VOCAL. ALSO PLAY IN SOME CANADA BAND. NO 44 MORE MEMBER.

Broke: What is this, WWE Mon-

day Night Raw? Are you having a stroke?

KJP47: HAHAAAAHA. FUCK YOU.

Broke: How would you describe the sound of KJP47? How do you see KJP47 on the spectrum of Korean bands?

KJP47: ULTRA NOISE FUCK. NO MELODY. NO HARMONY. NO TALENT. DESTROY MUSIC. FUCK RIFFS. FUCK OFF PUNK. FUCK OFF HARDCORE. FUCK OFF ALL MUSIC. JUST ONLY NOISE.

Broke: Does the band have any goals?

KJP47: MAYBE SOME DAY TRY TO FINISH SHOW WITHOUT

BREAKING GUITAR. NOISECORE FUCKING EXPENSIVE... ㅍㅍ

Broke: How much thought is put into the songwriting process?

KJP47: HAHAAAAHAHAHAHAHAHAHAHAHAHA. "SONGWRITING" FUNNY.

Broke: What's your stance on violence at shows? Especially considering how berserk you tend to get. KJP47: TRY TO HURT PEOPLE? IT'S FUCKING STUPID. BUT NOISE VIOLENT, SO JUST STAND AND PLAY IN BORING WAY ALSO FUCKING STUPID. IT'S EXPRESSION OF ALL NEGATIVE FEELING, ALL ANGER, ALL FRUSTRATION, ALL HATRED FOR STUPID FUCKING WORLD. SO CRAZY SOUND ALSO MAKE CRAZY ACTION. PAY ATTENTION. IF THERE DANGER, MOVE OUT OF WAY. IF YOU NOT WATCHING, WHY YOU HERE?

Broke: If you could choose one other band in Korea to perform with, which band would it be? And what would you do to them?

KJP47: ANY BAND. EVERY BAND. BUT PREFER NO RACIST, NO HOMOPHOBIST, NO SEXIST PIG BAND. AND MAYBE BETTER WE PLAY LAST OR EVERYONE WANNA GO HOME FROM NOISE DESTRUCTION... ALSO ALL CLUB'S GEARS COULD BE WRECK ㅍㅍ

Littlemermade in Daegu

This new band formed in Daegu only a couple months ago, under suspicious circumstances. They arrived for a performance one day at Jangeo Collective, carrying some pretty serious gear including drum triggers, a USB audio interface, and a lot of other stuff. The duo has Ariel on vocals and Ursula playing the computer and drums. They sing songs related to the Disney version of The Little Mermaid, and they call themselves 인어공주, romanised as "Littlemermade." This meant I had to know more.

Broke: Why'd you name your band "Littlemermade" and why did you spell it so wrong? Just to aggravate me?

Littlemermade: It is a reference to a Disney movie. What is wrong about the spelling?

Broke: How did you form as a band?

Littlemermade: It is actually very good luck. One time we caught a taxi in our hometown Daegu, and when the driver

dropped us off, he told us we forgot our gear. It was weird because we didn't have anything with us. But he opened the trunk and there was all this stuff back there: a guitar, a video projector, a laptop loaded with weird videos of a naked foreigner playing guitar, and lots of other equipment.

Broke: Where did you come up with the idea for a Little Mermaid-themed band anyway?

Littlemermade: Among the equipment was a white dress and a belt with tentacles. It fit around my waist, so I started wearing it when I perform. It came naturally that all our songs are about living under the sea.

Broke: Did you ever think about trying to find the original owner of the equipment?

Littlemermade: At first, we tried, but we had no luck. I only hope that whoever it is can appreciate that his loss made our Little Mermaid-themed music possible.



Young Punks Stick Together: An interview with Velcro

Kyle Decker and Jumin Ham

It's been the subject of many conversations and even a song that the Korean punk scene is sorely lacking youth representation. With the scene's average age sitting in the late 20s/early 30s, it starts to feel like the movie *Children of Men*. So it's refreshing to see some kids taking up the torch. Daegu's fluid music scene has birthed a band of young punks. With half its members still in high school, Velcro is finally coming out of the early stages of doing covers and their original songs show promise. We asked a few questions to bassist Jae Hyeop about the band's history and finding punk in the ROK.

많은 사람들이 언급하고, 심지어 노래도 있듯이 한국의 펑크씬에서 젊은 주자들을 찾아보기 힘든 현실이다. 펑크씬의 평균연령이 20대 후반에서 30대 초반에 분포되어 있는 이 상황이 마치 영화 '칠드런 오브 맨' 처럼 느껴지기 시작한다. 그래서 어린 주자들이 바통을 잇는 것을 보면 안심이 된다. 철새 없이 변하는 대구 음악 씬에서 또 다른 젊은 펑크 밴드가 탄생했다. 절반의 멤버가 아직 고등학생인, 벨크로가 마침내 커버곡에서 벗어나 그들의 자작곡에서 가능성을 보여주고 있다. 우리는 베이시스트인 재협에게 밴드의 히스토리와 한국에서의 펑크에 대해 몇 가지 질문을 했다.

Broke: Okay, let's start with an easy one. Where does the name "Velcro" come from?

Jae Hyeop: There is no special meaning for it. We had been performing with other names before and this one sounds the best so far. If there is better one, we are willing to change it.

브록: 좋습니다 여러분, 쉬운 것부터 시작하죠. "벨크로"라는 이름은 어디서 따온 건가요?

재협: 팀 이름에 별 뜻은 없습니다. 이제까지 나온 이름들 중에는 제일 괜찮아서 사용하는 것 입니다. 예전에는 다른 이름으로 활동한 적도 있습니다. 앞으로 더 좋은 게 있으면 바꾸고 싶습니다.

Broke: Can you introduce the band our readers?

Jae Hyeop: Velcro is a quartet rock band. First, I'm the bassist Oh Jae Hyeop and I'm 21 in Korean age. The vocalist is Kim Tae Seong (24), the drummer is Terran Eason (19), and the guitarist is Kim Sang Woo (17). We started to use this name Velcro in 2013. We've won several band competitions and performed at a number of clubs in Daegu and sometimes in Gwangju, Busan, and other places.

브록: 저희 독자들에게 본인소개를 부탁드립니다. 밴드에서 여러분의 역할은 뭔가요?

재협: 벨크로는 4인조로 구성되어 있는 락밴드입니다.

먼저 저는 베이시스트 오재협이고 한국나이로 21살입니다. 그리고 보컬 김태성(24), 드럼 테란 이슨(19), 기타 김상우(17)입니다.

벨크로라는 이름으로는 2013년부터 시작했고, 밴드대회 입상경력과 다수의 클럽공연 경력이 있습니다. 가끔 광주나 부산 등 대구외의 다른 지역에서 공연을 한 적도 있습니다.



Image courtesy of Velcro

Broke: What got you interested in punk music?

Jae Hyeop: I personally like and listen to many genres of music. I listen to music catch as catch can. In junior high Green Day was the first punk music that I listened to. Then I met our vocalist (Tae Seong), and started to follow up much wider punk. I love all kinds of music.

브록: 어떻게 펑크에 관심을 갖게 되었나요?

재협: 저는 사실 많은 장르의 음악을 좋아하고 듣습니다. 음악을 가리지 않고 듣는 편이죠. 펑크는 중학생때 Green Day로 처음 들은거 같군요. 그 뒤에 보컬과 만나고 펑크를 좀 더 폭넓게 듣게 되었죠. 저는 모든 음악을 사랑합니다.

Broke: How did the band get together? I remember you saying your original guitar player had to quit because he started high-school. How'd you find your new guitar player?

Jae Hyeop: Tae Seong and I met in 2012 through an internet band listing and we formed a band together. But other members kept changing. In 2013, we met our former guitarist through the internet and he joined our band. His school friend joined with him too and he is our current drummer (Terran). We had played together for two years. Then Terran introduced our current guitarist and the new guitarist also went to the same school as the former guitarist and Terran.

브록: 어떻게 밴드가 결성되었나요? 제가 기억하기로 원년멤버인 기타리스트가 고등학교에 입학해서 그만두게 되었다고 한것같은데요, 지금의 기타리스트는 어떻게 구했나요?

재협: 저(베이스)와 보컬은 2012년에 인터넷의 밴드 구인공고로 만나게 되었고, 계속 둘을 제외한 멤버가 나가고 바뀌는 밴드를 해왔습니다. 그러다가

2013년 예전 기타리스트를 인터넷으로 알게 되고 같이 밴드를 하기로 했습니다. 기타리스트가 다니던 학교에 드러머를 같이 데리고 왔는데 그것이 현재의 드러머고, 그렇게 약 2년 동안 그 멤버로 활동을 했습니다.

현재의 기타리스트는 또한 드러머와 예전기타와 같은 학교를 다니던 아이입니다. 드러머가 데리고 왔습니다.

Broke: Do your classmates know you are in a punk band? What is usually their reaction?

Jae Hyeop: Some friends know about it and even come to see us perform.

브록: 학교친구들도 여러분이 펑크 밴드를 한다는걸 아나요? 보통 반응이 어떤가요?

재협: 밴드를 하는걸 아는친구들도 있고, 공연까지 보러오는 친구들도 있습니다.

Broke: Why do you think so few Korean teenagers are interested in punk rock?

Jae Hyeop: Not just teenagers.

These days K-pop takes up the larger portion of the Korean music industry. I feel it's a shame that not only punk, but also rock gets so little attention. I reckon that's because there's a prejudice that rock music is just noisy.

브록: 대부분의 한국 십대들이 케이팝에 관심이 많은데요, 왜 펑크락에는 관심이 적을까요?

재협: 꼭 십대가 아니더라도 현재 한국의 음악시장은 케이팝의 비중이 더 큰 편입니다. 펑크뿐만 아니라 락이 비중이 너무적어서 아쉽습니다. 락이라는 음악이 시끄럽기만하다는 편견때문이라고 생각합니다.

Broke: As a teen in Korea what does "punk" mean to you?

Jae Hyeop: To me, it's not burdensome music. Anybody can listen to it, or play it easily. And most of all, it doesn't take much thought and is

a lot of fun.

브록: 한국의 십대로서 당신에게 '펑크'란 무엇인가요?

재협: 저에게는 누구나 쉽게 들을수있고 또 쉽게 해볼수있는 부담스럽지않은 음악이라고 생각합니다. 그리고 무엇보다 정말 아무생각없이 신나서 좋습니다.

Broke: You started out just doing covers, but recently made the move to originals. What are you trying to express with your original songs?

Jae Hyeop: I think if a band wants to go pro then, surely, they should have their own songs. We had made an effort at original songs before. But only now one or two songs started to take shape.

브록: 커버곡으로 시작했지만 근래에 자작곡을 만들려는 움직임이 있는데요, 자작곡으로 무엇을 표현하고 싶나요?

재협: 프로가 될 밴드라면 자작곡은 당연하다고 생각합니다. 자작곡에 대한 노력은 예전부터 있었지만, 이제야 한두곡씩 나오기 시작하는거 같네요.

Broke: Do you listen to much Korean punk rock? Or are all your influences western?

Jae Hyeop: We listen to and were influenced by western punk more. Tae Seong's influence was also big.

브록: 한국 펑크락을 많이 듣나요? 아니면 모두 서양에서 영향을 받은건가요?

재협: 서양펑크음악을 더 많이 듣고 영향을 많이받았습니다. 보컬형의 영향도 큰거같네요

Broke: And finally, what are your goals? What do you want to do when you "grow up"?

Jae Hyeop: One word: 'rockstar.'
브록: 마지막으로, 여러분의 목표는 뭔가요? "자라서" 무엇이 되고싶나요? 재협: 한단어로 말할것습니다. 'Rockstar.'

Punk in Yeongju?!

Jon Twitch

Translation: noisemyulchi

I managed to get an interview done with Aje, who opened a new music collective called Red Respect Foundation.

Broke: How did you settle on the name Red Respect Foundation?

Aje: 'Red Respect'라는 이름을 짓기 전에 많은 고민을 했습니다. 영주란 곳을 기반으로 하는 활동이므로 영주에 있는 장소중 특징적 의미를 띄고 있는 곳을 찾던 중 문득 경자바위라는 장소를 떠올리게 되었습니다. 이 지역의 역사를 논할 때 빠질 수 없는 장소였고 바위에 새겨진 붉은 색 '敬'이란 글자도 마음에 들었기에 로고에도 사용하였습니다. 이것이 장차 2~3회 이상 지속되어 나중에는 '전'이라는 형태로 갈지는 모르지만 누군가에게는 또 다른 길로 나아가고 스스로 뭔가 만들어가게끔 동기부여가 되는 기회를 만들어보자고 하여 'Foundation'이라는 단어도 함께 사용하였습니다

I gave much thought to it before naming ourselves Red Respect. We are based in Yeongju and we wanted a name with a place-specific meaning. I then thought of this place called Gyeongja Rock. This is a place that's crucial to the history of the region. I also liked that it has a Chinese character, '敬' [respect] written on it in red. I do not yet know if we will last more than a couple shows to become a scene but I did want RRF to be an inspiration for others to find their own paths and build something by themselves. That's why I also used the word 'Foundation.'

Broke: Can you introduce Yeongju?

영주는 한국에서 중간 부분에 위치한 소도시입니다. 인구는 약 100000명 정도되는 걸로 알고 있습니다. 바로 밑에 안동이 위치하고 있고 위에는 충청도와 강원도의 경계가 맞닿아 있습니다. 소백산이라는 큰 산 줄기가 병풍처럼 둘러싸여 있어서 날씨가 매우 변덕스럽습니다. 23살이라는 나이를 먹으면서 이 곳과 함께 자라왔습니다. 저는 이 곳이 마음에 들었고 뭔가 재밌는 걸 해보고 싶었습니다. 하지만 한국의 전통적인 풍습을 중요시하는 모습은 어디든지 있지만 영주는 너무나 심합니다. 그래서 남녀노소 막론하고 새로운 것을 시도한다는 일 자체에 대해 어려워하고 두려워해 정말로 한 두번으로 끝나거나 계속해봤자 극히 취미와 같은 수준으로 끝납니다. TV와 인터넷이 유일하게 외부와 소통할 수 있는 매체이기에 매스미디어에 사로잡혀 새로운 것을 만드는 게 생소하거나 두려워하거나 아무런 기초가 없는 것이 현실입니다. 그런 고정관념을 깨고 싶었고 기회는 찾아왔습니다.

Yeongju is a small city located in the middle of South Korea. I'm told that there are about 100,000 people living here. South of Yeongju is Andong, and to the north there is the demarcation of Chungcheong and Gangwon provinces. The weather is hard to predict because of Sobaeksan that wraps around the city. I am now 23 and I have lived in Yeongju my whole life. I liked this place a lot and wanted to do something fun here. Cultural conservatism is everywhere in Korea, but it's especially strong in Yeongju. Everyone fears doing something new and even if they do start it, it mostly ends up being their little hobby. TV and Internet is the only



Photo courtesy of End These Days / Red Respect Foundation

way people in Yeongju communicate with outsiders and because people are caught up in mass media they're not used to making something new. There isn't any foundation for it either. I wanted to break this situation and the chance came to me.

Broke: What kind of acts do you work with?

Aje: 앞서 설명했듯이 문화적 기반이 부족한 곳이기 때문에 음악적 활동을 하는 사람들은 극히 드뭅니다. 또 한다고 해도 약기를 연주하는 사람들이 적으며 노래를 하는 사람들도 반주에 의해서 이미 있는 곡을 반복해 부르는 것이 전부입니다. 밴드가 있긴하지만 역시나 단발성이고 창작의 시도가 너무나 부족합니다. 그리고 지역 사람들도 잘 모를뿐더러 저도 밴드가 있다고만 들었지 어떠한 밴드가 있는지 알 수가 없습니다. 너무나 작은 도시이기 때문에 사람들이 문화적 활동을 자주 하는 곳이 적고 공공적인 장소에서 공공단체와 그에 관련된 관계자들에 의한 행사에서만 활동할 수 밖에 없습니다. 하지만 이번에 제가 공연을 가졌던 곳은 148 영주 아트 스퀘어란 곳이며 옛날의 70년대 연초제조창 공장입니다. 지금은 폐공장으로서 10년 넘게 기능을 멈춘 이곳은 최근에 문화공간으로 바뀌었으며 변화가인 역할에서 가깝고 저녁에도 사용이 가능하여 영주에서는 공연하기 좋은 유일한 공간이었습니다. 다만 지금 아직 개조가 진행중이기 때문에 환경이 완벽하지는 않습니다.

As I have elaborated above there isn't much of a cultural infrastructure in Yeongju, and there also aren't a lot of people making music. Even if they do, they normally don't play instruments and make their own songs. The locals are not aware of the existence of local bands. Even I do not know what bands are out there. Yeongju being such a small city, there's little place for cultural activities. Events that take place are mostly organized by the local government in public places. The place I did the show however is this place called 148 Yeongju Art Square. It used to be a tobacco factory in the '70s and has been abandoned for more than 10 years until recently it got remodeled to this cultural space. It's close to the train station which is in the more crowded part of the city and it's basically the only place good for concerts that we're able to use at night. The modification is still going on so I wouldn't say that the environment is perfect.

Broke: What does the city have already?

Aje: 4월에 Wolf Down이란 독일 밴드를 부산에서 본적이 있습니다. 밴드 멤버인 Dave는 저에게 중요한 말을 했습니다. “

기존의 것들에 대해 너무 기대하지 말고 스스로 새로운 것을 계속 찾아야한다.”고 말하더군요. 이미 우리가 즐기고 사랑 하는 것들은 문제가 되지 않습니다. 다만 다들 열심히만 거기에 익숙해지고 무감각해져 더 나은 것을 위해 아무도 시도는 점점 줄어든다는 사실을 알게 되었습니다. 그래서 저는 RRF를 만들어 영주라는 새로운 곳에 DIY 전을 세우기 위한 목표를 가지고 있고 더 나아가 펑크/하드코어 전을 만들기위하여 노력을 기울였습니다. 그리고 각 지역에 퍼져살고 있지만 저와 자주 연락하면서 실제로 공연도 같이 즐기고 밴드 활동을 가지는 펑크/하드코어/메탈 친구들의 크루인 Steelworks와 함께 다른 곳에도 해보려고 생각도 했습니다.

In April, I saw a German band, Wolf Down play in 부산. Dave, a member of the band told me an important thing. He said, "You shall not expect too much from what is already there. You have to keep looking for something new." What we already enjoy and love isn't much of a problem. However if we just conform to it and get satisfied to the status quo, attempts for a better future will diminish. Hence, my aim is to build a DIY punk/hardcore scene in Yeongju and I am struggling for it. I also have tried to make shows elsewhere with my friends in punk/metal/hardcore crew Steelworks who currently live in different parts of the country.

Broke: What is your goal for RRF?

Aje: RRF로서, 한국에 살고있는 펑크/하드코어 팬으로서 첫 기회 공연을 혼자 맡았습니다. 장소섭외, 출연팀 섭외, 장비 등등 여러가지 준비할 것들을 혼자서 열심히 끌어모았고 공연날까지 관계자들과 다투면서 공연을 가졌습니다. 출연팀 중 유일한 하드코어 밴드였던 부산의 End These Days와 안동의 힙합크루인 Tarak Crew, 그리고 이번 공연을 위해 한팀에 2인 이상 짜여진 로컬팀 2팀 총 4팀이 공연에 참여했습니다. 로컬 전을 위한 공연이었기 때문에 영주 안에서 연주할 허거나 자작곡이 있는 온전한 밴드나 팀을 찾으려고 노력했으나 쉽지 않았습니다. 결국 서로 힘이 맞는 사람과 함께 팀을 꾸려왔습니다. 결국 로컬팀이 7번까지 진행되고 그 다음 ETD를 준비하던 중 관객들이 다 나가버려서 낭패를 보기도 했습니다. 그렇지만 남아있는 관객을 위해 ETD와 타라크루는 정말 끝까지 열심히 임해주었습니다. 여튼 결과적으로 좋지 않은 방향으로 가버린 것 사실입니다. 그 이유를 몇일간 심히 생각해본던 중 6월에 대한공연때 봤던 오사카 출신 Waterweed의 The rotten circle이란 곡을 들던 중 깨달았습니다. 목표는 정말 좋지만 그 과정과 내용에 있어서 문제가 있었다는 걸요. 공연의 만족도에 의한 달

성은 관객의 수가 아니라도 알게 되었습니다. 좀더 명확하고 구체적인 내용으로서 정말 음악을 즐기고 서로 알아가기 위한 공연이 되었어야 함을요.

As RRF, and as a punk/hardcore kid in Korea I planned our first show all by myself. I had to rent the place, call the bands, and prepare for everything we needed including equipment. I fought with the staff even on d-day to make all this happen. Four bands played that day, including the only hardcore band on the roster End These Days of Busan, Tarak Crew, a hip-hop crew from Andong and two other local teams. It was a show for the local scene so I tried hard gathering bands in Yeongju that played their own songs but that wasn't easy. Some people eventually became a group for the show. The two local bands played first but after they finished playing their show nearly everyone left the venue. It didn't work out that good, even though ETD and Tarak did their best for the remaining audience. I agonized over the reason for this for the next few days. But I came up with an answer while listening to a song called "The Rotten Circle" by Waterweed from Osaka. I had all good intentions but the process and content was not quite right. Success of a show doesn't depend on the number of people. I had to make a show of clearer and concrete content. I have to make a show that lets us truly enjoy music and meet others.

Broke: Why should people in Gyeongbuk listen to this music?

Aje: 경북사람들이 이런 음악을 접하고 관심을 가지는 것은 정말 좋은 일입니다. 다만 분명히 자신이 좋아하는 음악에 대해서 많이 찾아보고 더 깊이 즐겼으면 하는 생각입니다. People in Gyeongbuk getting a chance to encounter this music and getting interested in it is definitely a positive thing. I however want them to do a lot more digging into the music they like and enjoy it with much more depth.

Broke: Why should bands come there?

Aje: 어떠한 밴드나 아티스트였던 간에 굳이 이 지역에 관심가질 필요는 없습니다. 다만 주위를 돌아보면 반드시 저 같은 사람이 꼭 있을거예요. 그들에 대해서 눈과 귀를 열고 자세히 얘기해보세요. 그러면 결국에 서로가 가지고 있는 것들을 공유하고 종합해보면 새롭고 재밌는 것을 만들 수 있습니다. 자세히 고민하고 끝임없이 연락하고 완벽할 결과를 끌어내기는 어렵겠지만 분명 멋진 것을 만들어 낼 수 있고 더 나은 창작물을 만들어 낼 수 있을 것입니다. 이 다음에 RRF가 계속 될 수 있는지는 장담할 수 없으나 Steelworks와 함께 계속 팀가를 만들어갈겁니다. 그 곳이 어디였던 간에 저는 아직 포기하진 않았으니까요.

You don't necessarily have to pay attention to your local scene whoever you are. If you however look around you'll certainly find someone like me. Open your eyes and ears to them and talk with them. You'll be able to build something new and fun out of the collaboration. Thinking meticulously and consistently contacting others will definitely help you make something better even if it won't seem perfect at first. I am not sure if RRF will survive but I will keep doing things with Steelworks. I still haven't given up my dreams, wherever I am.

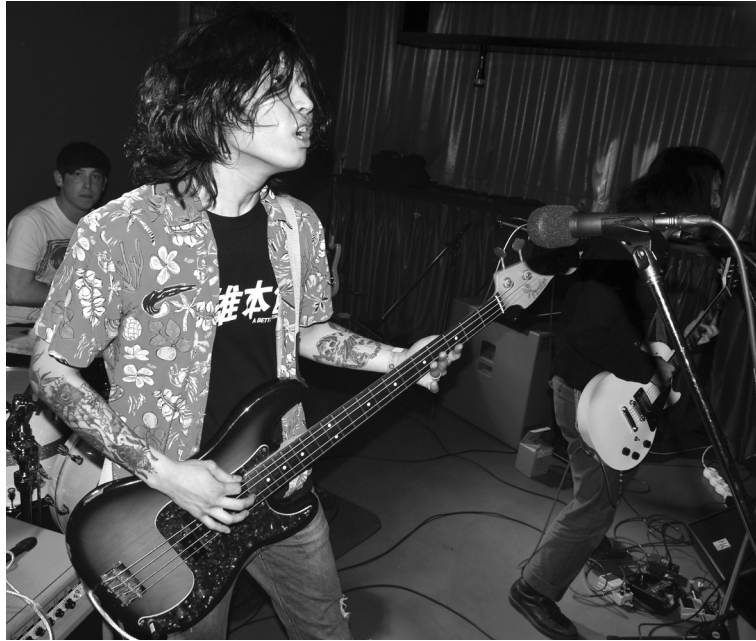
If you can't walk then crawl

Jon Twitch

Translation: Garrett, noisemy-
ulchi

After having seen them twice, I was ready to learn more about Crawler. They're a very energetic garage-punk band that nails the genre, whether we're talking in their live shows or on their split album with Dumdumdum.

This interview was done with cooperation from their drummer Garrett, plus an assist from our in-house translator who got the answers back into English.



프로토 펑크 밴드들 중 대다수 밴드들이 개러지나 개러지 펑크라는 이름으로도 불리우고 있고요. 펑크가 생기기 전부터 그들은 차고 안에서 많은 음악들을 듣고 나선 펑크처럼 들리는 음악을 만들었어요. 개네들이 했던 것처럼 우리는 우리가 들어온 모든 음악들을 펑크처럼 풀어내면 됩니다. 어떤 때에는 50년대 록키빌리처럼 할 수도 있고, 60년대 싸이키델릭 하드록처럼 할 수 있고, 70년대 쓰리코드 펑크처럼 할 수도 있어요. 심지어 90년대 그런지 록처럼 할 수도 있고요. 펑크 같은 걸 하지만 펑크로부터 더 자유로울 수 있어요. 크롤러의 뿌리는 개러지와 펑크지만 거기에만 얽매고 싶지는 않아요. 우리 더 다양하게 할거예요. 왜냐면 개러지 펑크잖아요.

이평안: 개러지와 펑크는 저에게 사운드, 장르이기 이전에 무한한 가능성 그 자체예요. 커피로 치자면 에스프레소 같이 어떤것에 섞이냐에 따라 시너지효과가 천차만별이죠. 저희는 좀 더 넓은 스펙트럼의 곡들을 쓰려고 노력하고 있어요. 물론 개러지와 펑크를 뿌리로 말이죠. 이거에 대해선 중요하다고 말하기 보다는 저에게 제일 재밌는 것이라고 표현하고 싶네요.

Broke: Garage punk is obviously about more than recording punk music in lo-fi settings, or making garage music with punk themes. What does that label and aesthetic mean to you, and how much or little importance do you put on it?

LGH: I think garage punk is similar to proto-punk in several ways. Lots of proto-punk bands are labeled as garage or garage punk as well. Even before there was this thing called punk, based on all the music they've listened to people made music that resembled punk in their garages. Like them, we just gotta enmesh the music we've been listening to in a more or less punk way. That could sometimes be a '50s rockabilly style, a '60s psychedelic rock style, or a '70s 3-chord punk style. We could even do it in the '90s grunge style. We can play something similar to punk but at the same time be relatively free from it. Crawler's roots are

in garage and punk but we do not want to stick to that. We want our music to have some diversity. It's garage punk, you know.

LPA: Garage and punk to me are an infinite possibility before it's a sound and genre. It's like espresso. You can mix it up with a lot of different things and they each will have a distinctive taste. We're trying to make songs out of a bigger spectrum but they still are based on garage and punk. I'll just say that this amuses me the most than stressing the importance of it in words.

Broke: 덤덤덤과 크롤러의 스플릿 테이프를 정말 잘 들었습니다. 그것은 어떻게 녹음되었고 그런 방법의 사운드가 더 좋은 이유는 무엇입니까?

이건희: 하드코어를 하는 친구들 사이에서 테이프가 많이 쓰이고 있었어요. 평안과 개러트도 하드코어 밴드를 하고 있고, 테이프 녹음에 대한 관심이 많았어요. 개러트가 마침 테이프 레코딩을 할 줄 알고 있었구요. 평안이 테이프 녹음을 처음 제안했고 저도 웬지 쿨해 보여서 동의했습니다.

Broke: I enjoyed your very brief split album with Dumdumdum. How was it recorded, and why does that way sound better?

LGH: Tape as a recording medium is used a lot among hardcore kids. Pyeong-an and Garrett both play in a hardcore band and were interested in recording on tape. Luckily enough Garrett had the skills to do it. Pyeong-an suggested it first and I concurred. I thought it'd be cool.

Broke: 스플릿 테이프의 커버 아트를 보면, 케이브맨과 버거킹의 얼굴을 이용한 아트웍이 굉장히 감각 있어보여요. 커버 아트웍에 특별한 의미가 있습니까?

이건희: 커버아트 디자인은 덤덤덤의 정민이형이 했어요. 각자 타이틀 곡의 제목을 딴 앨범이름인 'Teenage Caveman Loves Burgerking Guy'도 정민이형이 제안했구요. 그리고 나서 조금 있다가 앨범커버를 똑딱 만들어 오더라구요. 서로 사랑에 빠진 케이

브맨과 버거킹 가이였어요. 웬지 멍청해 보이는 이미지가 너무 마음에 들었어요. 특별한 의미가 있는지는 잘 모르겠어요... LGBT 같은 게 느껴지긴 하네요. 근데 제 생각엔 정민이형도 별 생각 없었던 것 같은데...

Broke: Looking at the cover of your split album with Dumdumdum, there's a definite identifiable aesthetic at play with the caveman and Burger King heads. What's going on with the artwork?

LGH: Jeongmin of DDD designed the album artwork for the EP. He also suggested the album title 'Teenage Caveman Loves Burgerking Guy' which is each of our song titles combined. It didn't take him too long after that. I loved how it all looked so stupid. I don't think there's any meaning behind it. There's this homosexual vibe to it...but I don't think Jungmin thought about it thoroughly.

Broke: 저에게 Teenage Caveman이라는 노래는 마치 50년대 괴물영화 이플처럼 느껴져요. 그 노래는 어떤 아이디어를 기반으로 했고 왜 그런 방향을 택했죠?

이건희: 문득 크롤러가 케이브맨 같다는 생각이 들었어요. 보컬과 기타에 먹인 딜레이 사운드가 꼭 동굴에서 울리는 소리 같았거든요. 우리는 영어도 제대로 못하면서 영어로 노래를 부르기도 하고요. 아마 영어를 쓰는 사람들은 크롤러의 노래 가사를 알면 정말 원시인 노래 같을 거예요. 평안이는 목소리랑 말투도 그렇고 소리 지를 때 완전 사냥 나온 원시인 같아요. 노래를 만들 당시 드러머였던 석진이도 안경 쓴 원시인 같았고요. 조금 똑똑한 원시인 같은 느낌? 그래서 우리는 케이브맨이다 짜식들아~하고 외치는 곡을 쓰고 싶었어요. 인트로와 아웃트로에서 지르는 괴성은 동굴 속에서 원시인들이 미래인에게 보내는 경고음! 처음 제목은 그냥 'Caveman'이었는데, 빈티지 괴수 영화처럼 하면 엄청 멋있을 것 같아서 'Teenage Caveman'으로 했습니다.

Broke: What is the idea behind the song "Teenage Caveman?" To me, it sounds like a '50s monster movie. Why go in that direction?

LGH: I had this thought that Crawler is somehow like a caveman. The delay added to the vocals and guitar sounds like reverb from some cave. We sometimes sing our songs in English but since we're not fluent at it, it will sound like cavemen singing to English speakers. Even Pyeong-an's voice and way of talking is similar to that of a caveman. Especially when he screams, he just is this caveman on a hunt. The drummer back then, Seokjin, also looked like a caveman in glasses. A caveman but with a little more intelligence. So I wanted to write a song shouting, "we're the caveman motherfuckers!" Our growling in the intro and outro of the song being the message of caution sent from the cave to the future humans. The original name for the song was "Caveman" but we eventually changed it to "Teenage Caveman" to give it a vintage monster movie vibe.

Broke: 개러지 펑크란, 그저 펑크 뮤직을 로-파이 세팅에서 녹음하거나 개러지 음악을 펑크 테마로 만드는 것보다는 많은 의미를 가질 것입니다. 크롤러에게 있어서 개러지 펑크라는 것은 어떤 의미이고 얼마나 중요합니까?

이건희: 개러지 펑크는 프로토 펑크와 뜻을 가깝게 한다고 생각해요. 실제로

Party on acid

Joshua 2

The boys of Acid Party have released their first album, "Free Acid," a frenetic storm of possibilities. A musical mutt if ever there was one, the band and their EP draw from a smorgasbord of influences, ranging from emo to indie to "metalgaze." Obviously there are fewer and fewer purists nowadays, for both creators and audiences alike, but the band manages to pull off organic developments in a carefree style all their own, in a way that's fun and even a little exciting. Similarly, the info shed during our interview could be likened to sailing without a map; everything about these guys reeks of serendipity.

Even the band's name apparently defies hard direction: "We wanted a more lighthearted name. When the band started the music was much more depressive than what we ended up with so it was supposed to counteract that," frontman and guitarist Graham Parkinson said. He followed up by hinting at some contention in the EP's name as well: "I wanted to call it something like 'I Love You Too.'"

This sort of ruminating on the what-could-have-beens and the past in general sprung up every now and then throughout the interview, not often enough to be described as dogged but maybe getting in a good nip or two along the way. Bassist Ian White said, "I was heavily playing shoegaze on my own for years and years, so for me this is kinda like a nice little return to whence I came from."

"The past is a central feature within Acid Party in its influences: solid bands from my youth, sound... All the lyrics are essentially about the past," Graham said.

About the second album track, Ian shared this anecdote: "This Plus [a domestic cigarette brand], before they became This Racist Af-



rica, had this brief interlude where they had this really cool Sailor-Jerry-inspired art of this whale with this remarkable tagline below it that said 'The Sea Hates a Coward.' I can't remember if he got it or not but our friend Jay Cleveland... had the whale tattooed on his arm. I can't remember if he ever got the phrase but it was one of those things that stuck with us."

Their relationship to look-backs is complicated, but involves surprisingly little salt.

"Of the five songs we had, we threw out three other songs that, I mean, of course I thought were great—no one else agreed—but that was all songs, riffs, I had," said Graham. "Some of them are being reworked into other things. I had Jared come in because I wanted to have my own thing, and I finally felt I had the gear and felt confident enough that I would finally ask someone to do a project with me that could be something I wanted to do."

Ian said, "I came in a little while after, first on lead gui-

tar, but we not quickly enough realized that was a terrible idea that didn't sound very good so I switched to bass and that made it sound much, much better. I think part of the sound we're shooting for is much lower/thicker/low end... What I was doing with it was too treble-y registered." Ian also shared, "For Graham and I, this is our fourth band together."

It's true Graham's penultimate musical gig involved drums in Yuppie Killer, but as Ian said, "There's an old saying that you can't be a good guitarist until you're a good drummer." This, and Graham's momentary trek to the smallest room in the house, led to a sly opportunity to inquire whether that famous story about Ringo's drum ranking within the band was a good parallel to the two drummers in Acid Party.

"No, Jared's the best drummer in the band," Ian said, "That's — that's not even up for question. You can ask Graham, he's gonna say the same thing."

"Jared's a way better

drummer," Graham confirmed when he came back.

We were close to wrapping up, so Ian laid out the band's ecosystem in layman's terms: "Graham gives you the bear hug, I punch you in the kidneys."

The last question, after touching both past and present, was obviously about the future. Despite being a murky concept to even those with the most resolute of plans, their tone never wavered from fortuitous, sometimes optimistic.

"I wouldn't say we necessarily have any long-term plans towards any of our projects. Along as we're here, we're putting as much effort into all of them as possible," Ian said. "It might veer one way or the other, but they're all our first children."

"Ride every wave to shore," Graham added.

More details, including a pay-what-you-want copy of "Free Acid," can be found on Acid Party's Bandcamp and/or Facebook page.

Romper Stomp

Jon Twitch

This is a quick interview I did with Thee Baron, who's behind Seoul City Stomp, a DJ collective, plus the inheritor of Seoul Shindig. He's bringing the Japanese band Stompin' Riffraffs here next week, but they haven't replied to my interview yet.

Broke: What's your favourite record and why?

Baron: To a record collector, this is like asking who your favorite child is... If I had to choose, right now I'd say Billy Butler's 1967 record "I'll Bet You" on Brunswick Records. It has everything I want in a soul record: hypnotic guitar lines, smooth vocals, call and response backups, and it's infamously danceable.

Broke: What is the exact reason you organise Seoul City Stomp events?

Baron: On any given weekend in Seoul you can't throw a rock without hitting a club playing top 40 pop, house, EDM or obnoxious party music. I started Seoul City Stomp with Korean native and Pegurians keyboardman Jude (DJ Bombed You), with the vision of building a scene for rare and obscure soul and reggae records. We do this out of our love and deep dedication to music from communities that were marginalized, segregated and never given the chance to become the stars they should have been!

Broke: Who are some of the other DJs you work with?

Baron: Seoul City Stomp is Baron van West (soul) and Bombed You

(reggae). We've worked with amazing DJs such as Airbear (TMI), Shinji (Roots Time) and Pablo Winchester. We're working on bringing other DJs from Asia and the USA to Seoul for future events, and we may go to Indonesia and England to perform next year.

Broke: How are your events catching on with people here, locals and expats?

Baron: We've had two events and they went very well with a mixed crowd. The first event was in a basement punk rock venue in Mangwon called Club SHARP, and we had a crowd of about 60 people from all over the world. Our second event was at the Living Room in HBC and we doubled our crowd. Koreans and expats alike are ready for authentic and eccentric records from the '60s.

Broke: Seoul Shindig has been around a while, but how did Seoul City Stomp form? What is their relationship?

Baron: Shindig has gone through many owners, and after James left I inherited Shindig with DJ Legba. Since Shindig is the best known retro music party in Seoul, I decided to cross promote Seoul City Stomp with it.

Broke: Your events feature a

lot of genres we'd expect, like reggae, northern soul, ska. But what is boogaloo?

Baron: Glad you asked, because boogaloo is a genre I obsess over. It's basically the result of soul music mixing with the Latin barrios of New York in the '60s. The resulting sound was a fusion of American R&B and Afro Latin mambo. Boogaloo is the precursor to salsa. Recently enough, Joe Cuba's boogaloo anthem "Bang! Bang!" was featured in the "Wolf of Wall Street" soundtrack.

Broke: What's the deal with using a pseudonym?

Baron: I have the same name as my Dad and Grandpa, and there is also a goth/industrial DJ with my actual name in Florida, so I prefer to go by a pseudonym when I'm in bands or when I DJ.

I was also told by old DJs and nightclub owners that in the 90s the government went after DJs and planted drugs on some of them. Part of using a pseudonym and limiting images of myself on Facebook is about protection.

Broke: So, are you one of those foreigners who reinvented yourself when you came here, or were you doing this sort of thing back home too?

Baron: Haha, I love this question. I was a musician in punk, hardcore and Oi! bands in California for many years before I began my DJ career in San Francisco. Things picked up really well for me very quickly, and within my first month I joined two established parties (Queen is Dead and Wave Not Wave) and got a weekend residency at the Beauty Bar. I moved to Seoul in 2014 and immediately joined the Shindig Crew. Seoul has a lack of DJs playing the genres I want to hear (soul, garage, glam, punk, Britpop, new wave, 2tone), so it wasn't hard to pick up parties with my experience.

Broke: What bands were you in?
Baron: Bands: So What (they just got a shot out in the Guardian today), Factory Minds and Call to Arms.

Broke: There has been a backlash against events where you just go somewhere and watch a DJ (or worse, band) play with a laptop. How do you provide something better than that?

Baron: Soul and reggae records cost a lot of money and require an obsessive amount of research to procure. People spend fortunes on these infectious black discs. When you come to a Seoul City Stomp party you are guaranteed to hear unknown gems that you never would have heard on the radio or on TV. We're an extension of a worldwide scene that exists in world-class cities and we believe Seoul should be a part of that community.



Housed in Vinyl

Jon Twitch

Bially contacted me about giving some publicity to his new business, a space in Mullae right behind GBN Live House called Vinyl House. It looks like a cafe where they have a variety of cultural events, including flea markets and live performances.

I did an article for work, and the section editor told me "This is exactly the kind of article I don't want." He let it run, in the Foreign Community section next to PR pieces about events offered by commerce chambers and embassies.

The interview is a little more factual than totally interesting, but I'm very fixated on what's happening around Mullae and new businesses that are being opened there.

Broke: Who runs/owns it?

Bially: the place is run n owned by Hyunjin, me and Min, Hyunjin sister-in-law.

Broke: Why Mullae?

Bially: One day Hyunjin went to Mullae to visit a friend who's metal workshop is located there. The friend told him that there is this one space open for rental. Hyunjin checked it out and really liked it. Including the whole street and surrounding. So long story short: he thought that whole area and the factories in it look really awesome and all of this has great and unique atmosphere. That was the main reason Vinyl House is located there.

Broke: How do you get along with others in the area?

Bially: First of all, the people who own/run all the metal shops and so on around there seem to really like it. Some of them would drop by for a cup of coffee or sth every now and then. Also during the construction they all seemed really interested in how its gonna turn out. So i guess we get along with them quite well. There is also bunch of other cof-

fee places/venues around there. Unfortunately we dont know all of the people that own them. but those that we had a chance to met also seemed really positive about the idea of new place opening in their area. So i guess so far so good.

Broke: Why is it a vinyl house?

Bially: Its called vinyl house simply because its looks really similar to a vinyl green house. (name has nothing to do with vinyl records:p) the walls and ceiling are mostly made with transparent materials and so on before that the place was one of many steel pipes storages u can see in munlar. We got rid of marquees in the back and front of the bulding and all the machinery and constructed the place from the scratch. however as i said most of the walls and ceiling are made of transparent material so u can see to some extend how the building used to look before.

Broke: What is your goal with this?

Bially: the goal is to run a place in unique and interesting location where people can come hang out have a cup of coffee or a drink, listen to music, dance, see a show and so on. its an open space so anyone who has any ideas or plans for a party/event/whatsoever is free to come, talk with us and make it happen.

Broke: Who are your customers?

Bially: The people who have visited the place so far were actually quite diverse. There were a lot of lets say regular cafe/bar goers, in their 20-30, who look for new interesting spots, but there were also some older people, who i guess were curious about something like that appearing in the area. Other than that there is quite a lot people who either work in the area (including company workers from the office complex nearby and metal shops workers as well) and people who have their works spaces there. So as i said it quite diverse crowd.

A Monthly Visit from Redboi

Jon Twitch

I did an article a while back about Redboi's Once a Month Punk series in Daegu, and figured it was worth reprinting here. Redboi's always fun to read, and his thoughts on the scene down there are valuable.



Broke: How did Daegu become your Korean hometown?

Redboi: Korea as a whole and Daegu in particular have been really good to me. I've been shown so much love from the people of this city! I moved here a few years ago, when my wife's job gave her the opportunity to work here. My day job as a stay-at-home dad is a little different than most guys are used to, but it's given me the space to get involved more deeply with the local community and the music scene here. I don't really have the time to devote to a full-time music project of my own, so instead I've taken up promoting shows again—something I've done off and on for the better part of 20 years.

Broke: Why did you step up to organize shows in Daegu?

Redboi: I used to hang out at this little club downtown that had punk and metal shows from time to time and got to know the owner and staff there pretty well. They'd been running a show called Demolisha for years which showcased a mix of bands from all over the country. When one of the promoters for the show stepped away to work on other things, the owner asked me if I'd step in and help out a little. I booked a couple shows and had a good time, and then the club decided it was going to change its musical format and become a hip-hop club. There were

other clubs running shows from time to time, but nothing on a regular basis. When I was a kid, there was a show every Sunday. Everybody knew about it, and we all spent our whole week waiting for it. I think that regular meeting place was part of what made our scene so strong. I really wanted Daegu to have that same experience, so I hunted around for a club willing to let me have a monthly show, booked a few bands, and Once A Month Punk was born! Now, every fourth Saturday of the month, we have one band from out of town and a couple local bands play. It's been a slow start, but I'm starting to see more of the same faces at shows every month, and those people are bringing friends, so it's starting to catch on.

Broke: It seems like there's a high turnover rate for bands and musicians, as well as promoters and venues, down there. What are your thoughts on that?

Redboi: Note to anyone interested in playing "alternative" styles of

music: if you want to get rich, give up and start a K-pop band.

What a lot of people don't realize is that being in a band is WORK. You spend countless hours practicing, you spend all your money on gear, then you meet like-minded people, and spend countless more hours playing with them until you feel you're ready to share your creation with the world for little or no money. If you're a musician, you accept this and play on simply because you can't imagine NOT playing. Sadly, you still have to pay rent, go to school, and live a life outside of music, and sometimes you simply can't do both. I've seen a number of young bands really start to become great, and then be forced to break up because a member has been conscripted into the military, or because they've found a great job that moves them to another city. Bands with foreign members are guaranteed a short life due to members' teaching contracts expiring. Fortunately, there are some truly devoted people here. When one band ends, the members almost always start new projects. I might be the only punk rock "promoter" in Daegu. Most shows are very DIY, and set up and run by the bands themselves. The money to be made is very sparse. At my shows, I have the option of either paying myself, or paying bands who have spent money on travel, hotel, etc. To date, I have made exactly zero money for myself, and actually lost money in the past. It's something I do because I love the music and the scene, and want to support it. We all have a great time and make great friends, and that's payment enough.

Broke: How strong is the Daegu music scene's cohesion? Is there a lot of scene pride?

Redboi: More and more often these days, you'll hear a band yell out "Daegu City..." followed by the crowd roaring back "...PUNK ROCK!" It's great! Unlike a lot of other music scenes, everything here was done by the kids, about the kids, for the kids, and the pride in what's been built is very apparent. There are a few different little groups of people that call themselves "Crew" or "Family," and they strongly support their own bands and whatnot, but there's no animosity between them as I've seen in a lot of other cities. Everybody is just out to have some fun.

Broke: How strongly would you recommend people from around the country come to see what Daegu's music scene has going on?

Redboi: I have a pretty big personality, and have never had a problem walking into a scene and putting myself right in the middle of it. As a result, I have no problem asking bands to come down. Bands talk to each other, and I've gained a small reputation as someone who treats visitors very well, so if scheduling allows, most bands are willing to risk coming here for the first time. We're also fortunate enough to be between Seoul and Busan, so often times bands like having a place to stop and play between cities. We make do with what we have, AND it's the greatest ever! I encourage everyone to come see a show at any of the venues, and any band to reach out and play a show. No one has ever left here and not wanted to come back as soon as possible.

Plans for world domination

Jon Twitch

This is an interview I did with Jeff several months ago about the new "Them & Us" compilation, as well as the then-newly opened Club SHARP. Lots of good quotes and some interesting explanations, so I figured why not use up a half-page?

Broke: What attracts you to club SHARP?

Jeff: Some of my best friends in Korea are opening and running Club SHARP. More importantly, they're opening it because they think it's been way too long since the scene had a home. They're not looking to make tons of money. They just want a place that is really ours.

Broke: Are you glad to get out of Hongdae?

Jeff: Unlike a lot of people, I don't have a big problem with Hongdae. I don't care that so many hipsters and dance clubs have moved in. Do I miss the old days? Sure. But it is still a place I enjoy being. However,

I'm glad to get away from the rising Hongdae rents. Club SHARP is close enough to Hongdae, that people can easily come without changing much of their usual weekend routine but far enough away that the rent is actually reasonable. It's the best of both worlds.

Broke: explain the concept of the album, and as many of the bands/covers featured as you feel like.

Jeff: When we did the first "Them & Us" album back in 2011, it had been a long time since a local punk compilation had been put out, so the timing just felt right. ...Whatever That Means was also about to go on tour in the US, and we wanted a way to promote the Korean scene while we were abroad. We're in the same situation again. It's been 5 years since the first compilation, and WTM will be touring the US again this summer, so we figured this was as good a time as any for volume 2.

The concept of the album is simple. Each band plays two songs: one cover (Them) and one original (Us).



This is partly just because I've always enjoyed mixing some cover songs into our set, but there was never a good excuse to record any of them. Also, it's a bit of a marketing scheme. When we first talked about doing a compilation and giving it away abroad, I wasn't sure if people would actually sit down and listen to 10 or 11 Korean bands they'd never heard of. I thought they'd be much more likely to listen if these Korean bands were also playing covers of bands that people already

knew and loved.

"Them & Us 2" features ...Whatever That Means, Full Garage, The Kitsches, SkaSucks, Pegurians, The Veggies, Green Flame Boys, Chain Reaction, BettyAss, and Burning Hepburn. There will be covers of Urban Waste, The Bouncing Souls, The Buggles, ALL, The Descendants, The Ramones, Chuck Berry, The National, The Bruce Lee Band, and Going Steady.

Broke: how was it recorded?

Jeff: The first compilation was made of live recordings from Club Spot. Volume 2 is also made of live recordings, but was done at the newly opened Thunderhorse Studios, which located near the Sogang University main gate. Each band came in, got miked up, and recorded both songs in about two hours. I'm really happy that the album still has the same live energy as the first one, but the recording quality is definitely way higher this time around. I think people are really going to enjoy it.

Thanks for playing Crowd Killer, you piece of shit. Roll the dice, bounce around the room, ruin everyone's day, be the last one standing. That's how you win. Now here are the rules.

Every player starts with 2HP, for a maximum possible 3HP.

If you land on another player, they lose 1HP and you roll again. This includes being sent by the skinhead's girlfriend, loose change, glasses, or getting caught in the line for the bar.

You do not lose 1HP if the skinhead's girlfriend sends you to the skinhead.

There is no limit to how many times you roll again in a turn.

If you land on one of the bar squares, you can choose to skip a turn for + 1HP.

If you're hit at the bar, you're insta-killed.

You get + 1HP for landing on the door square, not passing it.

If you land on the bouncer, your next turn you get

to go onstage. In five of six cases, diving takes you to the corresponding square directly below. A hit from a stage dive takes 2HP.

If you are caught in line from the circle pit, automatically move 1 left. Next turn, roll normally.

Rolling 1-3 lands you at the bar.

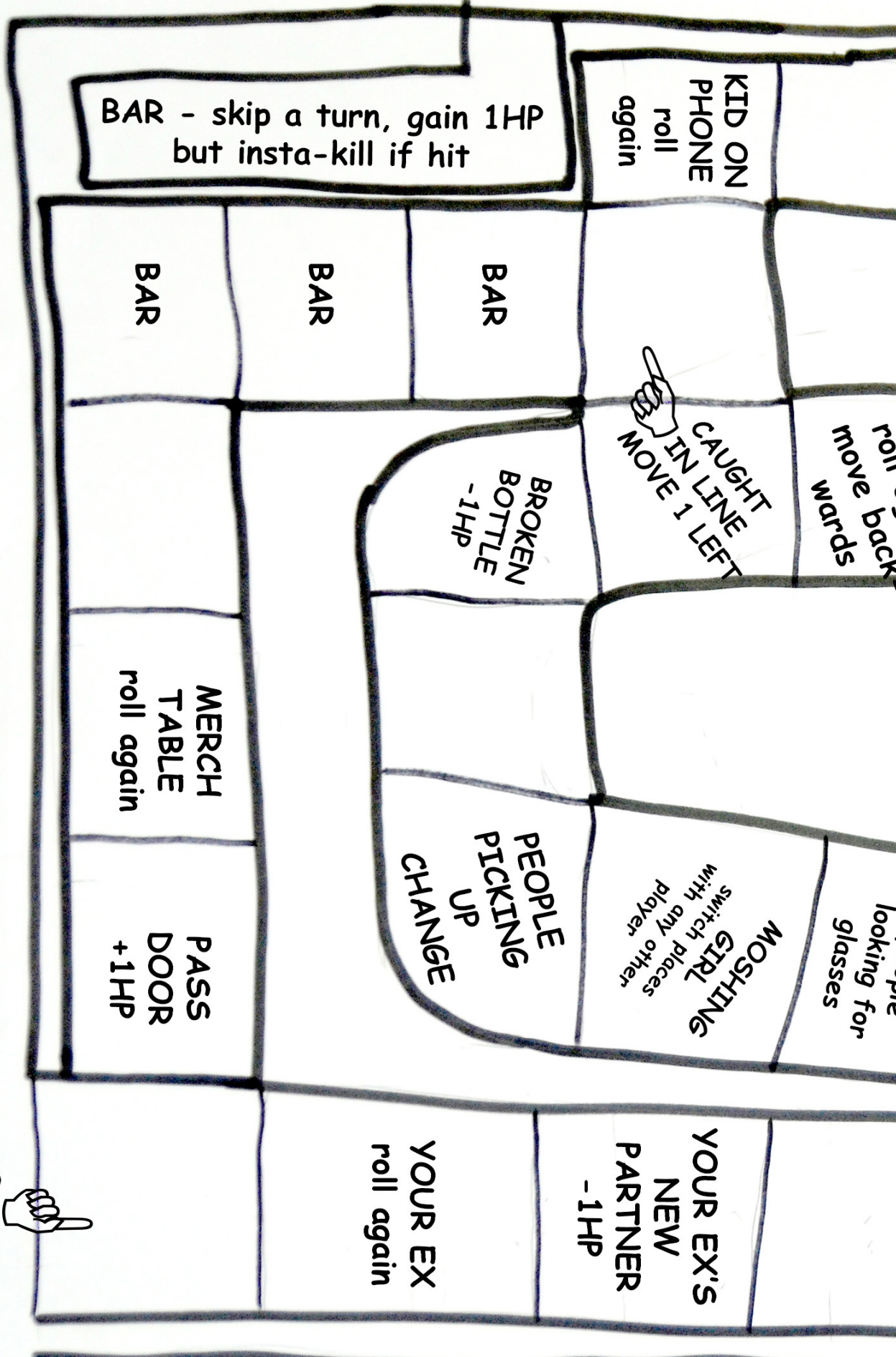
When you reach the blank square in the upper left corner of the circle, you can choose which direction to take even if you do not land on that square.

For an added challenge, have some players move

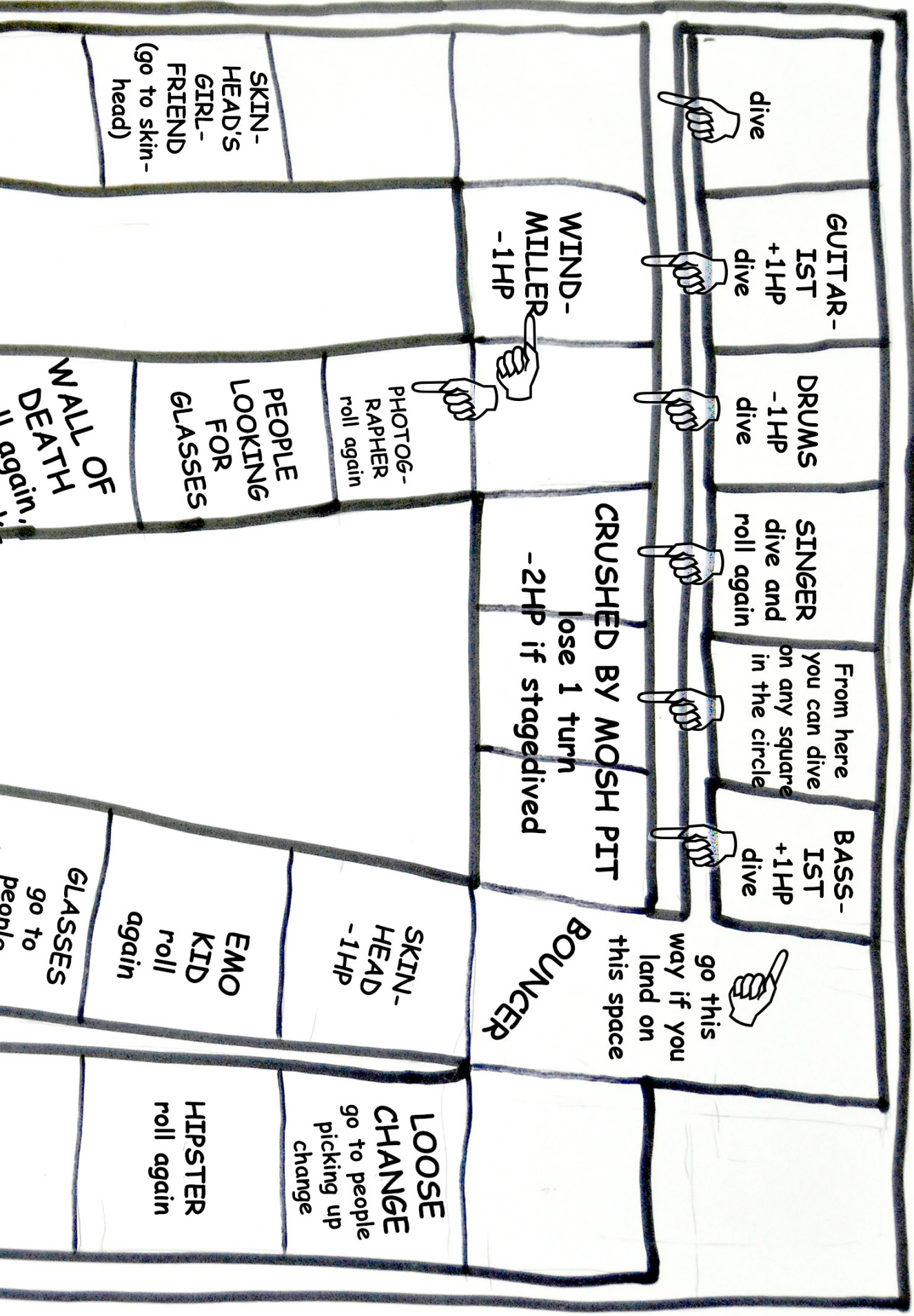
backward around the board.

If you run out of HP, pick a blank space against the wall to go and slump down. From then on, your piece can trip any player going by who does not land on your square, costing 1HP. But if an active player lands on your square, they hit you and roll again.

Play Crowd Killer the Board Game so you don't have to play it at real shows.



CROWD KILLER



Tracing Korea's Ink

Jon Twitch

I took a great interest when Tom Coyner, a photographer I met through the Royal Asiatic Society, began a project to document Korea's fast-changing tattoo scene. Tom first came here long ago with the Peace Corps, and now works as a consultant/photographer, so his take on the subject and watching his own process of discovery has been quite fascinating.

By publishing this interview I hope a few of my readers feel like helping him out.

Broke: What got you started on this particular project?

Tom: Ever since business school in the late 1980s, I've been aware of the economic imbalance between employment opportunities and young Koreans entering the workplace. If anything, the overall situation is worse today than 30 years ago. In recent years, tattooed foreigners and later young Koreans have noticeably increased in Seoul. Considering that tattoos are generally indelible, I became curious why young people are taking a stand in this conservative society. I could guess as to why they were getting tattoos, but I needed to get to know these people. I discovered that there is an amazing variety of people who decide to get tattoos for an extremely wide variety of reasons. I have discovered that in spite of their sometimes rebellious appearances, they are some of the nicest and most considerate people I've met in Korea. Many of them reminded me of young people in my generation's counter-culture. They demonstrate similar attitudes of generosity and mutual support. The obvious difference with America's counter culture is that the young Americans elected to drop out whereas many young Koreans are not allowed to join mainstream society given the lack of employment opportunities that afford real careers. As such, the more I got to know these people, the more I was fascinated by them as individuals, rather than simply as a group. So, I try to get to know my subjects individually before taking their portraits. Whenever possible, I try to convey something very personal about each person's portrait so that the viewer sees something much more than a person with a tattoo.

Broke: How do people you approach react to your request?

Tom: While some people turn me down, I've been surprised how open people are to being photographed. The biggest challenge is finding a time and place that meets the subjects' schedules to take a picture. While I have taken some pictures in a formal studio, I have taken more photos in nightclubs before starting hours or even outside on the streets and once on



palace grounds.

Broke: You've had more luck getting foreigners than locals to cooperate. Why do you think that is? Do you want to photograph more Koreans?

Tom: Yes, of course. Foreigners are generally less shy than Koreans. But these days, I am taking more photographs of Koreans than foreigners. Most Koreans who have extensive tattoos really have nothing to lose socially, so they are often very approachable. In a sense, it's already too late for them to be overly self-conscious. If I don't already know the individual Koreans, they can be a bit shy about being photographed by an older foreigner. But once I get an introduction from a friend, it is usually not a problem.

There are essentially two photographic stories here. One consists of the tattooed or 'inked' foreigners in Korea who often have the more elaborate tattoos. The second story consists of the Koreans who are taking a stronger stand against convention than their foreign counterparts. So, in that sense, I find the Koreans more interesting and perhaps, as a group, more photogenic. This is even more the case with Korean women for both social and photogenic reasons being more interesting and attractive as photography models. Having worked in a formal photo studio, I have come to appreciate the qualities of using studio lights. Today, I have leading-edge remote studio lighting gear that allows me to replicate studio almost anywhere.

Broke: How have your perceptions on tattoos, tattooed people, or tattooists changed as you've done this project?

Tom: Although I really had not

thought about it, I guess I harbored some minor prejudices against tattoos—even with a brother and a son who have tattoos. So, getting out and meeting people, whom I would not otherwise meet, has been a bit of an eye-opener. So far, I have yet to find someone who has turned me off. They have all been particularly decent people, coming from a wide variety of backgrounds. At the same time, I have found that it is almost impossible to stereotype tattooed people in Korea—and I suspect that is true in most parts of the world.

Broke: Can you talk more about some of the people you've photographed? What conclusions can you draw about people who have/give tattoos in Korea?

Tom: The people whom I photograph tend to have extensive tattoos as opposed to simply a hidden, small tattoo. So my subjects tend to be a bit extroverted. My first serious subject was an American English teacher who has since moved on. But she was a social connector—a real one-woman community hub among unconventional younger people—both foreigners and Koreans. At the same time, she also displayed a very private, somewhat conservative side as I got to know her in spite of her being a bit of an exhibitionist on social media. Another interesting person was a Korean female tattoo artist whose general demeanor was that of a goofy tomboy. But when she posed for me, suddenly I saw a very sultry young woman staring back at me into my lens. It was almost a bit unnerving! As soon as the portraits were taken, she went back to her goofy self. Remarkable. Finally, I photographed an electrician in Busan. His motto was clearly to work hard and to play hard. He also since had

such an extensive array of tattoos, he insisted on posing in just his undershorts. He was really a ham for the lens and we walked away with some great photos. But probably the best photo was the one I took when he was still holding his pose but momentarily dropped his guard. I was able to capture something really personal about this remarkable man.

Broke: What is the end goal of this project? What do you hope to have to show for it? Just shares on Facebook, or something more substantial like a website, a book, or an exhibition? Where can readers go to see your work, without flooding you with friend requests? Tom: The goal is commercial as well as artistic. Unlike most of my professional photographic work where I negotiate a contract before taking pictures, this is a speculative venture that I hope to sell the images. Already one American tattoo magazine has run my photos, but I am aiming for a more general market of publications that track social trends, etc. I am in discussions with one Korean publisher, but I hope from this summer to have a portfolio of sufficient quality and quantity of images to approach other publishers. Some people have suggested that I should do an exhibition. But I need to find a sponsor. I could self-finance an exhibition, but my thinking is if the images are of sufficient interest and quality, then I should be able to find a sponsor. If not, then perhaps an exhibition would be little more than a vanity endeavor. Other possibilities range from showing these images on a special website to publishing a book. Time and the quality of the images will determine what will actually happen.

People wishing to see my tattooed or inked pictures to date may do so, by contacting me by email at tomcoyner at gmail. The portfolio is still a work in progress, but I'm willing to give peeks to those people who are sincerely interested. I'm also constantly looking for people with extensive tattoos, particularly Koreans and most particularly Korean females. While I do not pay my subjects, the subject get copies of the image files with full rights to use these images for whatever purpose they wish.

Broke: Do you have any tattoos? Would you like to get one?

Tom: Not yet. I am tempted to inscribe an Irish phrase on my arm that summarizes personal values by which I try to live. I may have to wait until my Korean wife leaves town for a day or so before I dare visit a tattoo artist. This could be one of those cases where it may be better to ask for forgiveness than permission!

Seoul is Home

Jon Twitch

Javin is a Chinese-Canadian urban exploring friend who has visited Korea every January for the past four years in a row. Each time he comes, we get a few days of intense rooftopping, sneaking into tunnels, and crawling around abandoned places, before he moves on to Hong Kong and China where he takes some pretty amazing pictures. Adapting to shooting in Korea has posed a few challenges for him, so I sat down with him at Burger B's once to have a conversation about comparative photography in the cities he's visited most and eat.

Visit vimeo.com/javinlau to see his best work.

Javin: I can't believe you have to listen to it all over again.

Jon: Yeah I hate transcribing. This app though it's got a 10-second rewind button. So the length of the interview, double that and that's how long it takes to transcribe. Let's start off with an easy question—

Javin: You wanna order first?

Jon: Yeah, um... First question I have is, why do you keep coming to Korea?

Javin: Well, the most important reason is every winter I come back. I also only see Korea in the winter time because I teach an English camp here for a few weeks at a time so for me it's a great opportunity to come see Korea for a bit without interfering with my life plans back home so I wouldn't call it a vacation because I'm definitely working here. I do something new at the start of every year. For me this is super exciting and it's a great country to be in.

Jon: And this job basically gets you to Asia, right?

Javin: Yeah so it also gets me to Asia as well. What's great about this opportunity for me is I get to fly back and forth to and from Korea on the company's dime. Whatever I may have come out of my own pocket which is great. My wages aren't the greatest when I work there so I guess that's compensation for the free flight, but more often than not it's a platform to go travel somewhere else as well. Not to say I don't enjoy travelling in Korea because Korea's great, but also it opens just that many more opportunities as well.

Jon: Where else are you going?

Javin: So following my stint in Korea, I'll be travelling to Hong Kong, then Shenzhen, then Guangzhou, then Chongqing, Chengdu, and then back to Hong Kong. My biggest fear is going to China during the great human migration because it'll be in line with the Lunar New Year that time

Jon: It's gonna be pretty bad here, but there it's worse.

Javin: Yeah it's worse. When 1.3 billion people are moving it's a bit worse.

Jon: But it's one hell of a thing to



Up on the Diving Board of Dongdaemun, 2014.

see.

Javin: Yeah.

Jon: Is Seoul hard to photograph?

Javin: How would you define hard? I think I see really awesome beauty all the time when I walk around Seoul. There's all this really really old Seoul I get to see, the really new Seoul that I still get to see. So I don't think it's particularly hard. I do wish there was more neon lights. I think that's just characteristic of most Asian cities like Hong Kong, Tokyo, and a few other places I can't think of off the top of my head. I guess I'm just attracted to the allure of neon lights, which I wouldn't say is lacking here but it's what I miss.

Jon: I remember your first time here, you did seem to express it was more difficult to get used to photographing Seoul than other places.

Javin: Oh you're right, yeah, I think we did talk about that. I found it very different because there was less light in the city. To phrase that more specifically, there was less light pollution in the city because back home in Toronto, a lot of lights from the streets would reflect back onto the buildings and then reflect back outward although here I find that most buildings here just absorb the light so I find that the city looks really dark, and I think that's just for countering light pollution probably, I think that's probably one of their strategies as city management, I don't know so I guess that's how I would say it's slightly harder to take those skyline landscape photos because the photos are generally darker, but it also lends that other allure to it at the same time.

Jon: That's something you I get the feeling learned how to cope with.

Javin: Yeah it's still easy to learn how to cope with, just playing around with settings, taking a little bit more time photographing things. It's not something that's super hard to overcome. I'm trying to get more

angles as well. My critique of myself is I've stayed in northern Seoul for most of the time I've stayed here. Like crossing the Han River is like, how do I put it, like how a New Yorker would describe coming from Manhattan to the boroughs. It sounded unnecessary and ridiculous so going to Gangnam despite the hype of Gangnam Style and those other songs I've seen almost no desire to go there or any desire to go to Yeouido however you pronounce that, and even though that was like new parts of Seoul I haven't really appreciated that, so that's one thing I've gotta check off before I leave is to see more of southern Seoul before I leave.

Also I saw there's a new TV show, I saw it on a YouTube ad from Netflix, a show called Sense8. Parts of it actually take place in Seoul and a lot of it takes place in southern Seoul no less, so I was just thinking wow I should really check that out, because if it's good enough to show up in a movie or a hit TV series, I think it would be good enough for me to see as well and I shouldn't just hold that snobbish air that that's new Seoul so I don't need to see it.

Jon: One of the things I want to get at also, you've done a lot of photography in Toronto and Hong Kong and also New York, and I think that every city has kind of a different character that takes different techniques to photograph, and I think that was what you were having to deal with, edging yourself away from those other cities toward Seoul in order to photograph it. So I was wondering what you thought of how Seoul photographs compared to Hong Kong and Toronto?

Javin: So Hong Kong, you point in any direction and it's super-claustrophobic. So in terms of getting that unique angle or that claustrophobic angle, it's quite easy in Hong Kong. So I think that's easy so to

speak, you can always achieve that look. In Toronto everything's really new and really shiny, so you point anywhere and it's still quite awesome.

In Korea, Seoul, I find that the buildings are a lot darker, the buildings are more spread out, the buildings are shorter, and the whole city's surrounded by mountains, so you never have that true density that most cities would have -- like Seoul's a really dense city by many respects, but photographing it makes it very difficult.

In terms of achieving a specific look, great question. I don't always try to shoot the same stuff either, because different cities have different things to offer, and I find that Seoul has that grit to it, that most Asian cities either try to wash away or lack, so Hong Kong on one hand has that really old grit with that really rich stark difference stuck right together. Seoul has that but it's not really side by side so to speak. It's really a few blocks removed. So trying to get that contrast is very difficult as well. In terms of getting a style, I don't know if there's a style, I just shoot what I think looks great. In terms of street lines, I like the way there are lines everywhere on your roads. It just makes everything look really geometric and orderly, even though it doesn't seem very orderly.

Jon: Not when you're driving on it.

Javin: No definitely not when you're driving on it on the back of your scooter, absolutely not. That's a great question, I don't have a good answer for that.

Jon: The thing I've always found when I'm looking at my pictures compared to other people's, we don't have the benefit of good, clear skies.

Javin: That is one thing I've also noticed. It's definitely winter so you don't get those either, but there's no fog in Seoul which I find the most baffling in a country full of mountains. There's no rivers of air just washing through the city which I kind of miss. I've only been here during the winter so I don't watch any rainstorms that come through, those rumbling clouds. That would be awesome seeing that in Seoul. That would be awesome if I could see that.

Jon: I've got some great dramatic cloud pictures of typhoons and stuff. Javin: Yeah absolutely, typhoon pictures are some of the best pictures, as awful as they are to experience.

Jon: Well they're not so bad when they hit here. The other thing I find that makes it so difficult to photograph so well sometimes, is because the ground is almost never even anywhere, you're not gonna have straight horizontal lines in your pictures.

Javin: Straight lines don't exist in this country. They don't. Which is one thing I found really interesting. I wouldn't say it's difficult or makes photographs difficult because

there's different ways to shoot things. But you're right, there's no straight lines in this country and I can't figure that out. It's all mountainous terrain so it goes without saying that there's no straight lines. Seeing is believing much like everything else.

I also don't understand why everything is slippery here. Though nothing is really flashy or reflects colours or reflects light, everything needs to be shiny here, which I don't understand. Especially when you like to go on rooftops, and hey this ladder is covered in ice or this is really dangerous.

Jon: In the four years you've been coming here, I've seen you heavily devoted to timelapse, to drones, and now to video. So you must have a pretty diverse little body of different types of media of Seoul now.

Javin: I have a very large body of content in Seoul, and I hate myself for not devoting the time to edit it into something coherent, and that is one of my 2016 goals to make something coherent. I now have a fairly decent bank of pure realtime video content, of timelapse content of watching Seoul just slip on by from day to night or traffic or just hustle and bustle. I also have quite a bit of drone footage which I'm sure the government kind of dislikes. I have quite a bit of content that I want to showcase Seoul into something that will reflect the city properly as the way I see it.

And the way I see Seoul or Korea in general is the underdog of Asian countries. Nobody thinks of Korea. Nobody thinks of Korea other than Samsung phones and Psy's Gangnam Style. Which is unfortunate because Seoul has quite a bit



to offer—great food, great people, many great things. It had the number 1 airport for the longest time and people just don't realise that. Korea does a lot of things well, but it's still the underdog of Asia and nobody knows why, I certainly don't know why. So hopefully I can create something that doesn't really perpetuate the underdog narrative but still showcases the underdog narrative at the same time that this is something that Korea has had to work through from being the third-poorest country in the world following the Korean War to being one of the richest countries today. So hopefully I can address that. Did they give you two two bottoms for a bun?

Jon: Nope, I flipped it upside down.

Jon: So what have been your favourite sites that you've seen here?

Javin: Always Dongdaemun Design Plaza. I think that's one of the coolest ever, just because I like the curvy shape. A remember in 2013 when I came here that was a hole in the ground. And in 2014 when I

came here that was almost finished but not open yet, and 2015 when I came here it was open. And this year when I came it was obviously still open. So that was one of my favourite things to see.

In terms of my next favourite...

Jon: What about Seoul Overpass?

Javin: Seoul Overpass for me was probably number 2, because I've probably never walked onto an overpass like that. Back home we have what's called the Gardiner Expressway which is similar to the overpass they have in Seoul but a bit wider and it runs through the downtown core so it feels extremely claustrophobic and Blade Runner-like. So being able to do that in Seoul was really awesome. It felt like this sort of Blade Runner thing that was going on so I really liked that. I liked riding on a scooter up there. That was really fun even though it didn't carry my weight.

I think number 3 was the dongdaemun market.

Jon: The flea market right?

Javin: The flea market. Those were something else entirely. I really wish I filmed more video back in the day before they switched to new LED or proper fluorescent lights that don't flicker. Not that I'm after this image that people are always trapped in poverty, because that's terrible and everyone should be able to progress from that. But I do like to see at one moment in time, this is where people came from, like people came from more modest means, and that's what I want to capture and I regret not doing that previously. And I might try to do that more this time, although I don't have much time left.

Jon: Sorry.

Javin: No worries man you're killing a good burger. Don't wolf down that burger on my account.

Jon: You've done Hong Kong is Home, Toronto is Home, New York is Home. Will there ever be a Seoul is Home?

Javin: Well New York is Home isn't even done yet. I think I set out to release it in May last year. Seoul is Home was also in the banks since 2013 as well. So we all know how on time that is. I don't know if I would call it the same thing although it is kind of a branding thing I have now. But I definitely want to showcase Seoul in some way shape or form, regardless of what happens, whether it's called Seoul is Home or whether it's called Seoul something else, it's gonna happen 2016, it will happen.

You should savour that burger without...

Jon: no, I savour it at top speed, that's how I eat.

Javin: Really?

Jon: Oh yeah.

Through the Joseon Door

Jon Twitch

What horrors await you beyond the Joseon Door?

Answer: all of them. I've personally heard of landmines, threats of electrocution, and drowning. I've even heard there are IS training camps over there, as well as lions and Mexican barbed wire and North Korean strategic facilities you could be shot for seeing.

Hi, I'm currently locked in an underground room, part of the subway system, about the volume of the interior of three school buses. It is well-ventilated so I won't run out of air, but if nobody answers my distress calls, I might never leave. I stepped through, after doing my best to make sure the door would not lock behind me, but then it closed and I find myself locked in here, deep underground, overlooking train tracks. I could die in here, albeit a few days after I first arrived, long after running out of bokbunja and toilet paper. The only ways out included squeezing through impossibly narrow slats in the ventilation system or pulling up a grate and dropping about five meters onto active subway tracks, avoiding the electrified third rail on my way down.



The Joseon Door is that locked door that lays behind me, cutting me off from everything in the world outside this featureless little pillbox. What awaits behind the Joseon Door, then, is everything but what's in this underground deathtrap.

In one version of history, my phone ran out of batteries, or there was no reception down there, and my cold-shit-encrusted body was found days later by maintenance

workers wondering why ventilation over the Gyeongui Tunnel was malfunctioning. In this one, I had one tick of reception and was able to send out a distress call to good friend Tyler, who was able to bike over before I'd finished my bokbunja.

If you went to some of the places I've been, you might die. I'm not saying my experience makes me better than you; in fact, my experience probably compounds the chances of a fatal accident. But I'm going to make very conservative decisions if it's your life I'm risking.

Since about 2007 when I started doing this thing on a frequent basis, I've been getting messages from others looking to join me, or just asking how they can go to these places on their own, or extending their own invitations of adventure and peril. After one of these people was revealed to have almost burned down an abandoned mental hospital and another was detained by police for trying to break into subway tunnels to spraypaint subway cars, plus that one crazy who was offering group tours of abandoned places, I've become increasingly guarded about what information I share. Yet also, it is hard to hold

back as the exact context of these places is highly relevant to what I do, and I hope that Korea takes a greater interest in those hard-to-reach places.

A bit of training and experience can change these places from a tomb to just the setting for some fun photos, or a good drinking spot, or even a great new cultural space. I've used the concept of urban exploration to make sense of these places, but there is room for a native Korean exploration of them, as we've seen with Duriban or Space Beam, or even Mullae-dong or are starting to see with Seun Sangga.

I am always open to finding new collaborators, scouts, companions, or rescuers, and of the people who contact me, I'm more than willing to talk with likeminded spirits who demonstrate certain qualities, some intangible, that would make me want to risk my life together with them in spaces where the long arm of the law doesn't always reach.

I have escaped through the Joseon Door, and I'm not always sure I'm prepared for more adventures on the other side with new compatriots. I can't unthink about the parallel universes where I or someone else still lay trapped behind the Joseon Door.

Alphabet City

YK Tim

A is for Adolescents,
and always listening to your parents.

B is for Bad Brains,
and being positive when it rains.

C is for Cirle Jerks,
and caring for people when they're hurt.

D is for Deadstop,
and drinking milk instead of pop.

E is for Earth Crisis,
and enjoying how precious life is.

F is for Fugazi,
and flushing after you pee.

G is for Gorilla Biscuits,
and giving thank you cards after Christmas.

H is for Husker Du,
and helping friends tie their shoes.

I is for In My Eyes,
and improving everytime you try.

J is for Jawbreaker,
and jumping other's checkers.

K is for Killing Time,
and keeping your crayons between the lines.

L is for Lemonheads,
and learning to brush your teeth before bed.

M is for the Minutemen,
and making friends in a band.

N is for Naked Raygun,
and never staring at the sun.

O is for Operation Ivy,
and overthrow all authority.

P is for Poison Idea,
and poison where the kids can reach is not a good idea.

Q is for Quiksand,
and quickly lending a helping hand.

R is for Reagan Youth,
and remembering to floss each and every tooth.

S is for Saves the Day,
and sharing toys when you play.

T is for Ten Yard Fight,
and telling wrong from right.

U is for Urban Waste,
and understanding people from different places.

V is for Vision of Disorder,
and visiting your parents when they're older.

W is for Warzone,
and waiting patiently for an ice cream cone.

X is for X-Ray Spex,
and excellent drawings of a T-rex.

Y is for Yuppie Killer,
and you'll find out when you're older.

Z is for Zeke,
and zipping up after you take a leak.

K-pop or chemical corporation?

BTOB

AKZONOBEL

D-UNIT

4TEN

SINOPEC

WJSN

IMFACT

SS501

B1A4

INEOS

MOSAIC

4L

ASTRO

AOA CREAM

EVONIK

DIC

KNK

ALMENG

DSM

INFINITE F

VIXX LR

SYNGENTA

DMTN

LANXESS

CLC

DAY6

SASOL

ZE:A

BP

UNIQ

NCT U

ARKEMA

GP BASIC

SABIC

24K

DIA

JJCC

IKON

TOSOH

BTL

A-JAX

!O.O!

N.FLYING

BOREALIS

The Bimonthly Bootfuck

So much fucked up in the world right now, too much to choose for this installment of Bimonthly Bootfuck.

-Cushioned toilet seats that are too soft and weak to hold your weight. Especially those U-shaped ones, as the two arms of the toilet seat will fold under pressure and may even collapse inward into the toilet.

-Americans who threaten to move to Canada if the political climate doesn't swing their way, a proud tradition since the United Empire Loyalists. Canada is not far enough away to escape the influence of your country. Try moving to Papua New Guinea.

-American voters, presented with a binary choice—the lady or the mustard tiger—but seeming intent on shooting themselves (and the rest of us) in the foot. For a while, the US election became a referendum on the people he's opposed, including Muslim-Americans, POWs, Mexicans, women, and facts. Trump did a pretty good job of trolling the election process, like watching Kenny Hotz emerge triumphant on a particularly merciless episode of "Kenny vs Spenny." And American voters are turning on Clinton more as a fashion statement. The reason she looks so bad is because you've had over a year of intense repetition of all the uglier points in her extensive political career. Like-

wise, I've probably written more awful articles than you, but that doesn't make you a better writer than me. Clinton isn't a great person or anything, but she has everything that should be expected in an American president, which does not have to include likability or attractiveness, or even a dovish foreign policy, especially now, years after Bush broke the world. You've been spoiled by Obama: in most elections, your vote is a choice between the least evil option, not a fashion statement.

-I shouldn't hate, but it's annoying when bands from other countries contact the Korean Punk and Hardcore Facebook page to share their band with us. No, we don't care about your Hungarian antifa band. Bands have to be related to the Korean scene for us to do anything.

-Also, what's the deal with all the anti-Trump Americans who are going crazy infiltrating his rallies and getting violent? Do you really expect that will cost Trump the election?

-Canadians who look down on America so soon after Harper was replaced by Trudeau. Good for you parroting "Black Lives Matter" despite not knowing any black people, because you think America is a fucked up racist country, or scoffing about Trump's popular support. It's great that there's fuel for your prejudices against the

US that takes your own attention away from domestic problems.

-Still not being able to vote in Canadian elections.

-Isn't it funny when people who oppose political correctness cry about their beliefs not being respected?

-All this said, I fucking hate politics and people who would consider themselves into politics.

-I saw a clickbait article about pictures of interracial couples, gushing about how beautiful and transgressive it is. Having barely survived an interracial marriage, I learned you don't want to be singled out for that. Also, it's kind of creepy to applaud people for getting it on with other races.

-The Brexit vote winning, which is then revealed to be built on lies and that it will actually hurt many of the people who supported it. And then meaning nothing because they'll probably never go through with it. As it would be fucking stupid.

-In Canada, sometimes you find domestic craft beers listed as foreign imports, but American beers are domestic.

-Disaster porn in movies. Like the start of Batman Vs Superman. Does anyone actually get off on watching 9/11 recreated for movie entertainment? Do we really need to see Superman fighting General Zod and leveling entire buildings at a time? What is

this doing to people's psyches that they keep showing it in films?

-First Patrick Stewart, now Daniel Radcliffe: why did the world need two more movies this year reminding everyone that skinheads are evil and racist?

-No thanks, Instagram bots, I will not have sex with you.

-People including Giuliani who say "Bush kept us safe," conveniently forgetting their previous "9/11 Never Forget" mantra.

-People who think white is an ethnic heritage. It isn't, any more than Asian or African is. The only reason black is an ethnic heritage in the US is because of centuries of shared historic context.

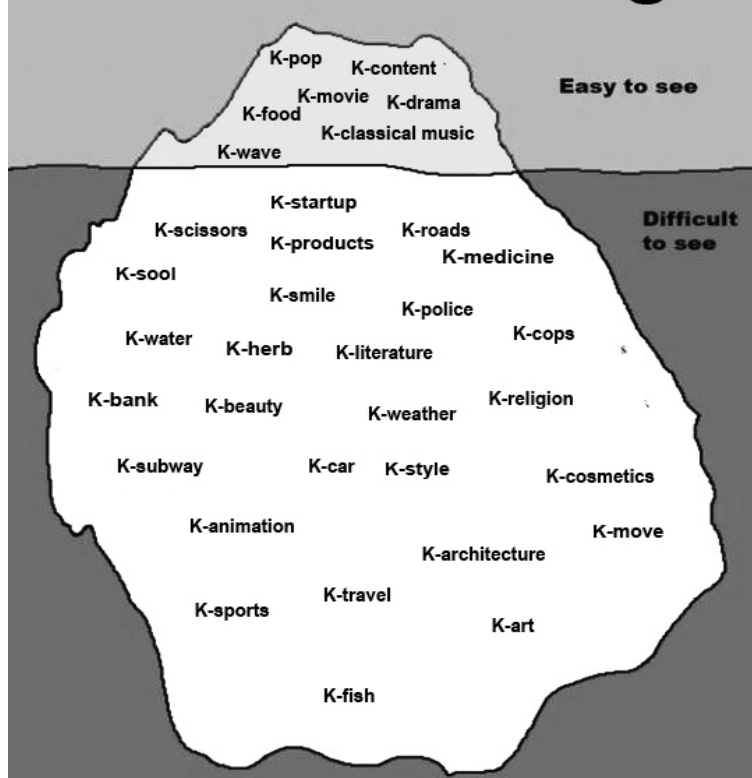
-The thumbs up on Facebook messenger. Is there any way to seem more condescending faster?

-The term "forever home" for animals. First time I heard it, I assumed it meant they were taking the animal to get euthanised. Nothing is forever.

-Why is it, so many downloadable software trials, including the Adobe products I'm using now, have to see that I'm in Korea so I must want the Korean-language version? No matter how many times I correct it to say I want to install in English.

-At the end of the day, it has to be said that any form of nazism or neo-nazism or support thereof is at best completely foolish, at worst treasonous.

The K-Iceberg



Contact Nazis

When your enemy is neo-nazis, themselves an overblown threat that's exaggerated beyond humbling reality, you may start to see them everywhere. You might start to see fencesitters, apologists, or even various bystanders as neo-nazis themselves. That's how a basically apolitical Korean punk band can be labeled as neo-nazis themselves, just for having associated with a band claiming to be neo-nazis. What you're seeing is contact-neo-nazis, a mind trick you've played on yourself based on the magical transitive properties of neo-nazism, which supposedly can rub off on all that it touches.

Likewise, this optical illusion can be seen in more generalised circumstances with skinheads. See three skinheads standing with one non-skinhead with the right hairstyle or wearing the right jacket, and you see four skinheads. The ratio is unimportant and difficult to pin down, probably variable depending on the relative characteristics of the individuals. Some-

times you might even feel a slight contact-skinhead effect on yourself, though that's a completely different phenomenon—even most skinheads will feel different being around other skinheads than being the sole skinhead in the room.

You're most likely to see this effect in cases of people you fear or don't understand, such as in the case of Korean people labeling fellow Koreans who hang out with foreigners as contact-foreigners, or white people being a little too generous in who they label as black.

This contact-label is born out of a prejudice common to everyone, and takes a mix of self-awareness and hard work to overcome. It's basically making a false positive out of someone you may be willing to accept as collateral damage. So, in the interest of being smart against your enemy, it's a thing you'll want to bring under control.

*And of course if your enemy is foreigners or black people, you're pretty well fucked from the start anyway.

So You've Run Out of Options

A short guide to D.I.Y. publishing

Kyle Decker

It took a couple years of writing, a few more of editing, and one more for rewriting but you finished the damn book. Awesome. That's a helluva lot more than most people do and no one can take that away from you. At least that's what you tell yourself when your Jameson neat is being watered down by your tears as you approach the anniversary of your first rejection letter from a publisher, or literary agent or however the hell they did this when dinosaurs most certainly were not sharing the planet with humans.

Like most forms of entertainment, the publishing industry is changing. The traditional ways are dead. Kaput. Six feet deep. The publishing houses that are left are playing it safe, and it's harder for those whose work is remotely niche to find any open doors. Or windows to smash, for that matter. But these are the circumstances that started punk record labels and, hell, fan zines. You want to fill a niche, you fill it yourself.

This was the boat I found myself in a few years back while working on Cannon Fodder. After dozens of

rejections I decided to self-publish. And it's actually pretty easy. This is the process I followed.

1. Find a service. There's plenty out there. I went with www.createspace.com. Which is owned by Amazon. They sell the book on amazon.com, the CreateSpace store, and other online vendors. It also happens to be free. There are additional services that you can pay for too, and those are optional. But search around for the one that fits your needs.

2. Print on Demand. This, I feel, is crucial. This means that they only print a copy when someone orders one. That way you don't wind up with a garage full of unsold books.

3. Design. Most companies offer exterior and interior design work at a price. I asked a friend from college who majored in such things to do it. I paid him. If you're talented in that area or know someone who is, that works too.

4. How it works. You start an account the same way you start one anywhere else. User name, password, etc. Then upload bits as you're ready. The site does a good job walking you through it, and even keeps a color-coded checklist of

all the steps you've done, are waiting on, and still need to do. You can customize the size and choose glossy or matte covers. Then you can order a "proof" (test copy of a book). You can read through it, catch any remaining errors, and make changes. You can also do a digital proof for free, but I like hard copies because it's easier to catch mistakes. Once you're satisfied. Just click a little button, and boom. Done. E-books are even easier. Same thing, just a few less steps. Seriously, you could have that up today if you wanted to.

5. Money. While Amazon doesn't charge you for publishing, they do take a cut of the sales, like all publishers and shops. So after that you're still walking away with a larger cut than you would through traditional publishing. It's somewhere in the area of 36-40%. E-books are 70% because there's no printing costs to recoup. You get paid at the end of the month for sales made during the previous month. (End of May you get April sales money). I recommend direct deposit, otherwise you have to wait for a minimum amount of money (usually about \$100 or so) before

they mail out a paper check.

6. Selling/promoting. If you're internet savvy, you can promote yourself by sticking links in your profile on social media or forums related to the topic of the book. But the most success I've had selling books is to order some copies for myself (you can buy them at cost, it runs me about three-bucks a copy, and you can order however many or few you damn well please), go to a bar around 10:30 or 11:00 when people are good and drunk, sit with a stack of about ten or so next to me, and just nurse a drink. The book stack draws attention and people come to me, ask about it, think it's cool I wrote a book, ask to buy one and for me to sign it. I do both those things, and repeat. I leave an hour or two later with \$100 or so in my pocket, minus a five-spot for the drink.

Self-publishing might still not feel as "legitimate" as traditional routes, but it's the direction the industry is going anyway. And a lot of that leg work of marketing falls on you. However, you get to put out your own work on your own terms. And, hey, what's more "punk" than that?

So You Think You Can Do This?

A short guide to making your own zine

Jon Twitch

Being in a band is cool and all, but the guy who makes zines gets all the girls, said no one ever. There's a reason Broke has become Korea's longest-running zine, and it's that dependable cycle of life oscillating between good times and utter failure, without intruding on my personal mobility or free time.

Many others have tried to make their own, and likely more projects have stalled in the early stages. That might leave Broke seeming a little more unique at times, but this zine and the whole scene would certainly be healthier if there were more variety out there.

The original reason for making this zine was to fill a part of our lives with content where there previously was none. I can put content up on whatever website — DoIndie or KoreaGigGuide, or I could update Daehanmindecline to web 2.0, but a zine is something that you hold in your hands, that you can read without electricity, that you can pick up again in 20 years and reread. It also affords several types of content that just plain don't work online, while allowing online-type attitudes to be conveyed.

My own skillset that made Broke possible come from a year I spent as news editor of my university

newspaper, a publication that 16 years ago was more creative than my current job. Here's what you should do to make your own.

1. Decide on a concept. Once the name "Broke in Korea" was chosen, the other pieces fell into place quickly. This zine promotes the bands and activities of the Korean punk scene, with an increasingly scattershot second half. Music is a good thing to make a zine around, but there's no reason you couldn't do one about poetry, art, your hobby, or even more of a diary.

2. Recruit contributors. A zine could be created from a singular perspective, and often Broke comes close to it, but more contributors mean more readers. I'm not great at art, and am increasingly impressed by having good artists contributing. I also wish more people wrote reviews for Broke. The downside is more contributors could also mean more delays, as you can only really count on yourself.

3. Make the thing. Zines were traditionally made by hand, a combination of photocopy art (which I used to be really good at) and drawing with marker. Broke is made using a free trial program of Adobe InDesign, though Apple's QuarkXPress gets the job done just as easily. It's best to use whatever you work with best, but no matter what technique

you're using, it's best to use either of the software programs above to get it saved as a PDF that can be easily shared and printed, rather than showing up at a copy shop with a flimsy master copy.

4. Print. I use 라이카출력, located right in front of Hongik University. If you were walking out from the main gate-shaped building and turned right, it's in that cluster of buildings right there. It's the second print shop you'll pass, at least if the other one is still there. I had it recommended to me once by Won Jonghee of Rux, and the staff hasn't changed over the years and they still remember me. Usually by necessity I print the zines on the day they'll be released. This has led to problems, including one Christmas issue I had to print at a Kinkos at a higher cost. Originally one zine cost about 1000 won to print, back when they were 20 pages. These days it's something more like 1400 each, which doesn't sound much worse until you're printing 80 copies.

5. Distribute. Punk shows need a reason for happening, beyond just "It's another weekend," or "We gave it a silly name and it's an ongoing series." Having a release party is a good reason to put on a show, and the best idea for getting the zine out. Not everyone will go to your show, so it's a good idea to carry

around copies for a few weeks after to hand out to other people. Plus, if you are friendly with any bars, restaurants, tattoo parlours, or other punk-associated businesses, you can always leave them a few in-house and distribution copies.

6. Next issue. Your first time doing a zine, it's a really bad idea to put a deadline on it. Will it take a day, a week, a month, or longer? Best to figure this out before promising a second issue. The second issue of Broke was released about half a year later than intended, mainly due to unrealistic expectations for translating content. Questions you should ask are: how frequently do you want to do this, and how frequently will your readers want you to? Broke being typically upwards of 28 pages doesn't need to publish often, but if you're just doing a four-page thing you might need to be more frequent — it then becomes a question of how regularly you want to sit down and actually make content.

Putting out a zine is a pretty satisfying experience, something I prefer over most of the newspapers and magazines I work for. I've kept it a labour of love rather than trying to take it to a higher level, such as by selling ads or improving paper stock, and because of that it's still my own labour of love.

Interview with the Author

Jon Twitch

Hey, it's my zine, and if I want to interview famous author Kyle Decker, you can't stop me. This all is more entertaining after you've read the book, so if you haven't, go buy a copy.

Broke: Who would you cast for the main roles in a Hollywood adaptation?

Kyle: Elkhart: Daniel Day Lewis. But I'm afraid that, in preparing for the role, he might actually become a CEO/cult leader bent on world domination. David Morrissey would be good. Since Walking Dead's Governor is a similar troupe.

3: Scarlett Johansson. I think it would be fun to see her take on what is basically a satire of her current character type.

9: Alison Brie. She can play a good range of emotion and age.

12: Nicholas Hoult. He made a henchman a compelling and sympathetic in Mad Max: Fury Road.

17: Jeremy Allen-White. His character on the U.S. Shameless has a similar attitude about sacrificing for family.

23: Christopher Mintz-Plasse. America's favorite dweeb.

45: Nadji Jeter. He did some voice acting/mo-cap for The Last of Us. The scene he's in just crushed me.

Sarah: Chloe Moretz. She's always been a damn fine actress since she was a kid. She's capable of going dark, but has good comedic timing and delivery. She's also now around the character's age, around 19.

Ron: Liam Hemsworth? I dunno, any heart throb. They're interchangeable.

Rugby: Dave Bautista. Big, scary. Can play warm hearted.

Liam Adams: Idris Elba. Or Tom Hiddleston. Whoever doesn't get to be the next James Bond.

Drake Rodgers: Shia LeBeouf. Because he so wants to be the next Indiana Jones, but isn't.

Tank: Dwayne "The Rock" Johnson. Obviously.

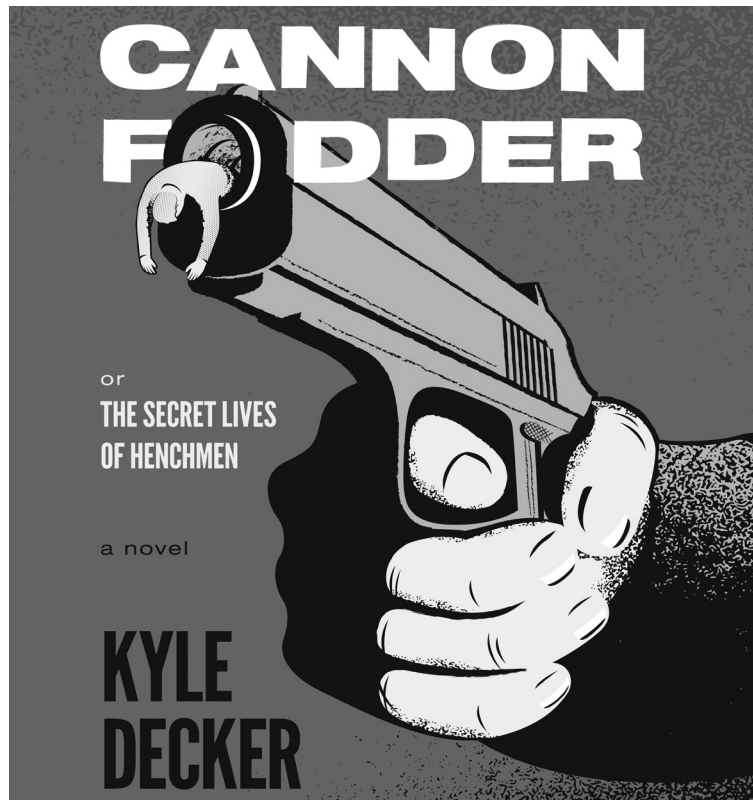
Broke: When did you do most of the work on the story?

Kyle: I started it the year after I graduated college. Between writing, editing, shopping it around, editing, reworking, editing. It took about 5 years. So from 2007 until 2012/2013.

Broke: What made you self-publish?

Kyle: I spent about a year-and-a-half shopping it around. To publishers, to agents. But you can only hear, "We wish you the best of luck" and "Not the kind of thing we publish" so many times before you're overcome with the urge to drive to a secluded spot by the lake and plug-up the exhaust pipe. I actually got close with a small satire publisher called ENC Press (Emperor's New Clothes). They even gave me a lot of great feedback, which heavily informed the major revisions.

I decided to self-publish because



that's the form art has taken in the digital age. Doing the D.I.Y. thing is crucial. Especially when your stuff is so niche. It's the same "Fine. Fuck it. I'll do it myself." attitude that birthed a hundred punk record labels.

Broke: I had preconceptions the book would be a spoof, or noir, or a fanboy homage, but it doesn't seem so easily pigeonholed. What would you call it?

Kyle: It's satire, but not really a "spoof." It's a little more straight faced than that. There's this idea that satire is funny by nature. But it's not always. The idea was to satirize American corporate culture, and also just drive home the idea everyone has a story to tell, and a life lived prior to the two seconds before Daniel Craig or whoever puts three in their chest. Maybe the guy's only a "villain" because the megalomaniac bent on world domination has a good health-insurance plan.

Broke: How much were you influenced by/did you resent seeing:

-the Austin Powers bits about private lives of henchmen
-Venture Bros
-You Only Move Twice
-Minions

Kyle: The first two, a lot. But both of those are played heavily for comedy. I wanted to try and put a more dramatic spin on the same concept. (spoiler, kind of) In the later seasons of Venture Bros 24 actually has a similar story arch to 12 in Cannon Fodder. But that's purely coincidence. Since I'd mapped that bit of it out before those episodes. And I didn't even see those until a while after I'd written and published. I definitely muttered "god-dammit." But still loved it.
The latter two, not as much. Hank

Scorpio is a genuinely charming guy. Damien Elkhart has a bit of an ick factor to him.

No resentment. "Hero with a thousand faces" 'n' all that. I feel the approaches were different enough.

Broke: How closely did you map out the plans of Elkhart? Was there a plan from start to finish, or was it built around the characters' arc?

Kyle: Totally built around the characters' arc. I always get the feeling Damien Elkhart's plans are informed by what he wants at any given moment. He's just gotten really far on being completely full of shit.

Broke: The most lucid parts of the book are the workplace stuff. Did you draw on that from real life? It seems a little more corporate than I'd expect from English teaching in Korea.

Kyle: It is very much drawn from real life. When I started working on it I was working at a Marriott. I had corporate lingo crammed down my throat pretty much around the clock. Phrases from the book like "The Elkhart Ideal" is directly inspired by the term "The Marriott Standard." The motivational posters and signs are also from that. Some are actually real. I defaced one once. The boss was pissed. But he never found out who did it.

Broke: Speaking of the ESL industry, would you rather work for a Korean hagwon, or Elkhart?

Kyle: From what I hear, Elkhart has a better benefits package.

Broke: Elkhart is a compelling character, but he's mostly removed from the narrative other than in a few elusive appearances and the chapter-starting quotes. What inspired all those quotes, and how were you able to build his character

so behind the scenes?

Kyle: There was this manipulative sociopath/soap box prophet who used to frequent the coffee shop near my college (Drake University). He is the direct inspiration for Elkhart. Some of those quotes are his verbatim. All of them are very much in the nature of the ostentatious way he spoke. Poetic, but meaningless. He was this very charming but (to me) obviously manipulative and full of shit. Every time I wrote Elkhart or about Elkhart, I had that guy in mind.

Elkhart's ability to influence the story without being part of it is because the story isn't his. It's about the people who work for him. And when you work for a multinational company, at whatever level, you rarely or never meet the big boss, but they're always an influence. Mr. Marriott would visit every single Marriott hotel each year. Even into his 80's. So the days he was visiting ours, the tension was palpable. Although, I never saw him. It comes from that.

Broke: It was surprising to see them up against a spy, a superhero, and a renegade archaeologist. But what was BAT based on?

Kyle: B.A.T. is a parody on the "heroic band of rebels" troupe, as seen in The Matrix, Star Wars, etc.

Broke: You had it easy giving most of the characters numbers instead of names. As a fellow writer, I'm always interested in this process. How do you name characters, and how were numbers selected for characters?

Kyle: I dunno. Tyler seems like a Tyler. Some names are inspired by other characters or people. 23's real name is Dylan Roffredo because when I was writing his part I had a Tiger Army CD on my desk and Jeff Roffredo was the stand up bass player at the time.

The numbers are as arbitrary and random as the story says they are. Although, I mostly kept them under 100. In scenes where they're "working" the narrator refers to them by numbers. When they're outside of work they're called by their names.

Broke: Could you have kept the story going on longer? It does seem to end pretty abruptly.

Kyle: The story had a lot of middle bits cut. It started more like a collection of loosely connected short stories in no chronological order. But I ultimately decided to play more within the conventions of the Ian Fleming-esc spy thriller/action film. It can go on more for sure. I've toyed with the idea of expanding on the world, telling other stories and such. I did know early on that I wanted to end it the way I did. The "climax" is a subtle film reference.

Broke: What is The Truth?

Kyle: Shit, man. I dunno. Who am I to tell you that?

Review Fodder



Jon Twitch

“Cannon Fodder, or the Secret Lives of Henchmen” is a book about henchmen, and how they lead secret lives. They are literally shot out of guns, and they frequently die, their deaths met with cheers. Many famous people have been cannon fodder, including nameless minions of the super villains who are dispatched by the protagonist. But even they have stories to tell, as evidenced in this, the Great American Novel, by Kyle Decker. Anyone who is interested in the lives of henchmen will enjoy this book.

Now that I’ve finished my grade 9 book report...

From the cover alone, you can guess what ballpark this book can be found in, certainly an area of pop culture rife for all kinds of exploration. I went into it expecting something closely following a sequence in one of the Austin Powers movies, or more along the lines of Venture Brothers, or something along the lines of “Repo Man” or something more noir—the latter two of which barely surfaced at all. What I got in-

stead probably more closely mirrored the workplace politics of Douglas Coupland’s “Microserfs,” a book I only ever read halfway through, crossed maybe with one of the original Ian Fleming James Bond novels.

“Ian Fleming was right,” starts the book, bringing us to a familiar setting: a casino crawling with henchmen looking out for a superspy. It then quickly defies expectations while also conforming perfectly to them.

The book has many action setpieces as it drifts from espionage to superhero, then to Indiana Jones pastiche onto a post-cataclysm warzone out of Robocop. Along the way we meet a variety of heroic characters, the requisite British spy Liam Adams, walking arsenal vigilante The Tank, Indiana Jones stand-in Drake Rogers, and the less-archetypal Brotherhood Against Tyranny (BAT). But we barely get to know them, as this story is told at all times through the eyes of henchmen (and henchwomen), unwavering from the concept. Kyle seems a lot more comfortable writing

the workplace settings than the action sequences, as his depictions of a job training workshop come alive much more vividly than scenes of falling into traps inside an ancient temple, especially when you have on-point phrases like “hero prevention” that draw the reader into exactly what Elkhart is about.

We get more of a look at Damien Elkhart, the big bad guy behind Elkhart Global Dynamics, a stand-in for your general global evil corporation, but it’s firmly through the various perspectives of his underlings. He’s a mysterious, incomprehensible authority figure presented to us at the start of each chapter with an “inspirational” quote that helps drive the story forward thematically.

The story progresses quickly through short chapters, many no more than three pages, encouraging you to always read another passage, keep going a little further. I read through the book in sittings over three days, the last day finishing more than half. It’s a good strategy for today’s ADHD-riddled public, and helps mold the whole story around this big thing that would

otherwise be hard to comprehend, thanks to frequent perspective shifts, while ensuring that nothing in the story feels too painful, even when characters discuss hammering two dozen nails into a homeless guy’s skull.

We’re mostly guided by henchman number 12, a number rather than a name as are all of the book’s titular cannon fodder—except after hours when they go by real names. He emerges after multiple introductions of other characters, some short-lived and others clearly not protagonist material, and we can watch his character progress as he passively responds mutely to the plot points, coming off as coldly to his superiors and sending him up the corporate ladder, when all he does is react by reflex. This follows through to the end where he bears witness to the plot’s abrupt conclusion, grinning but otherwise totally inconsequential unless I’m missing some very specific action.

The rest of the supporting cast, we get to know less. The plot with 17 veers way too close to Venture Bros territory, despite having been written first, and henchmen 45 and the psychopathic Z are underdeveloped, one of which we never see again and the other which rises late in the book to become a plot obstacle despite not being as fully realised a character as the others. The female characters, 3 and 9 as well as Sarah, are better serviced, perhaps more thanks to 12’s preoccupation with women. Although, 3 is also a character who seems to get lost in the bustle of the plot. Oh, and that diabetic cat. If my own cat family is any proof, a cat can very well recover from diabetes, right Buster?

This book feels like it could have continued for many more pages, wedging all manner of workplace cliches and genre tropes into this meatgrinder of a satire. It almost seems like it ends when it runs out of pages, but a book of this kind is allowed to do that since the evil mastermind plot is really just the backdrop. You’ll laugh along, but not out loud and not much more than you would to real life, and you’ll kind of see parallels with your own life.

MUSIC REVIEWS

Stoned

"The Rad"
Realize Records
Kyle Decker

Busan punks Stoned describe themselves as "psycho punk." Which suits the band's hyperactive style, and although there's no stand-up bass there seems to be a psychobilly influence. And with six of the eleven songs barely hitting grasping distance of two minutes, it's easy to spot the influence of early '80s hardcore as well. I was reminded of Gang Green from time to time. "Change" is straight hardcore, ditto "계란말이" which also has a less-than-subtle nod to "Blitzkrieg Bop." "계란말이" has some vicious back-and-forth vocals that sound like two guys in a really heated argument.

Having seen the band live first, I can't help but make some comparisons. While their live sound seemed heavier, almost bordering on metal at times, the album sounds grittier. While the shows seemed more like a speeding truck, the album feels

more like a motorcycle. Either way, vocalist Mino's raspy voice sounds like he was smoking long before he was legally allowed. "Knocking on Hell's Door," which features guest vocals from Gwamegi's Bae Jin-su, sounds the closest to their live performances.

The album has some variety to it. "낙동강" sounds like a pub singalong at first, with a lone acoustic guitar and gang vocals, then launches into a very Social Distortion-esque riff. And the line between "Money Machine" and pop-punk is thin, if it's there at all. The album bookends with "Oiso" and "Oisong" which, for all intents and purposes, are the same song, albeit with different lyrics, and two extra letters in the title. Personally, I'm not a fan of the approach. At first I thought the album had just looped back to the beginning, and until I listened to them back-to-back carefully, and noticed different words, I thought it was a mistake. Overall, they're a fun energetic band, and the album has a raw edge to it.

Them and Us 2: Korea's Punks at Thunderhorse Studios

World Domination, Inc.
Jon Twitch

The Korean punk scene just doesn't make compilations enough anymore. To me, nothing ever will top Skunk Label's "We Are the Punnx in Korea" comp, which brought two dozen bands together from all genres and labels for well-recorded songs.

WDI's "Them and Us" compilations are the next best thing we've gotten, both made to proselytise the Korean punk scene to a very specific American audience—specifically, the type of people going to their shows when they tour the US. I reprinted my interview with Jeff about the CD, the tour, and various other things, particularly to share the savviness of his strategy in producing the album this particular way, with each band offering an original and a cover.

For anyone looking to get into the Korean punk bands that are active today, this is your starting point. The only two hardcore bands, Kitsches and Veggers, probably aren't representative of the hardcore scene but probably clean up best for the recording studio.

I've had a problem with both albums in that I'm not too interested in most of the bands covered. They skew more American and more '90s than I usually go. I care more about the bands playing the songs than the bands they're covering, including Bouncing Souls, Descendents, and even the Misfits, and I'm unfamiliar with most of the covers. And I

like the Ramones but not fanatically enough that I've ever heard "Commando" before. At least this album doesn't include two Op Ivy covers. To me, the album is most fun when the bands pick a left-field cover from outside punk, like Burning Hepburn doing a very loyal but still distinct "Video Killed the Radio Star" and BettyAss knocking out a skatepunk version of "Johnny B Goode."

Other than WTM, Skasucks, and Burning Hepburn, all tentpole bands during the previous comp and this one's, the album presents eight new Korean bands, slipping in Iman's League from Singapore on the end simply because Jeff knows a good opportunity when he sees one.

Just as the first album struck gold by having an oi band covering a ska song, this one reverses the formula, giving the Pegurians a shot at skinhead reggae-ising a Descendents song. Their style shines through on their original, "Walk with Me" featuring some pretty lackadaisical vocals from Janghyup, which works for modern reggae a little more than skinhead reggae but still sounds fine.

It's also a thrill to have new recordings from Green Flame Boys. They cover a Japanese band I haven't heard of that is probably a close influence, and share one of their five-minute epics that fits well with their earlier recorded stuff.

I'm not going to mention every band on the compilation as this page is already more than 50% WDI and some of the bands are reviewed separately.

Crawler/Dumdumdum Teenage Caveman Loves Burgerking Guy

Independent
Jon Twitch

Surf/garage music was my earliest entry into underground music, so nothing is more nostalgic to me than this kind of music.

Crawler's side of this split is sublimely wild, raw, and garagey, right from the opening scream of "I'm caveman!" to the last wheeze of "Plastic Boy." Those opening and closing tracks are the longest, each running over three minutes, and the most memorable.

The recording quality is low enough that very few of the lyrics are comprehensible, and while I can't see this finding its way to my regular private listening rotation, it's the sort of recording I'd be looking for when friends are over.

Burn Burn Burn/...Whatever That Means Blowing Minds and Melting Faces

World Domination, Inc.
Jon Twitch

This album is weaponised punk rock for WDI's latest global takeover plan, released by ...Whatever That Means on the road on their latest US tour.

There are so many bands out there that want me to hear their music that I'll never listen to, that it's not readily apparent why WTM teamed up with Burn Burn Burn specifically. I'd guess they're well known in the region WTM toured and have met up earlier. Anyway, they're a decent enough match, though for better or for worse they make WTM look more hardworking. Checking online, they've more recently released a three-way split so they probably are quite hardworking. Their two songs are aggressive, uncomplicated punk rock, though I'd probably have to see them live to feel any meaningful connection with them. If they were

And Crawler is a great band whose live show has to be seen.

I haven't yet seen Dumdumdum, but this recording makes me want to. They come off as less punk on the garage-punk spectrum, with the first two tracks "Tonight" and "Surf Boobs" leaning more into pop and surf respectively, though some of their sophistication is hidden behind the lo-fi recording quality. The third track, "I'm Not Ready," comes off a little more punk, or just uses a lot of simple techniques (even most punk songs use more chords) that sound punk while doing something a lot more unique. "Burgerking Guy" sounds like a song that's fun for audiences, but the closer "We Got the Fun" sounds even more fun. I guess I'll have to wait to see them live to figure it out.

based in Seoul, they'd certainly stand out from other all-foreigner bands.

WTM offers three songs here, only one more than they had on the compilation, but they stand out more here. "I Can't Take It" is an outstanding song bringing Trash front and center for a short 44 seconds that feels more like a full song than a typical premature ejaculate song of that length. And the song is immortalised further by an amusing stop-motion music video that would probably get them sued by whatever toymaker for copyright infringement if they were a bigger deal.

That they can switch over to a couple Jeff songs, the catchy and memorable "This Betrayal" and "Just Another Day," gives their sound a lot more elbow room on this short recording. Fortunately Trash's voice is heard in both and hopefully we'll hear more of her on future recordings.

Full Garage

Vinyl Suit
World Domination, Inc.
Jon Twitch

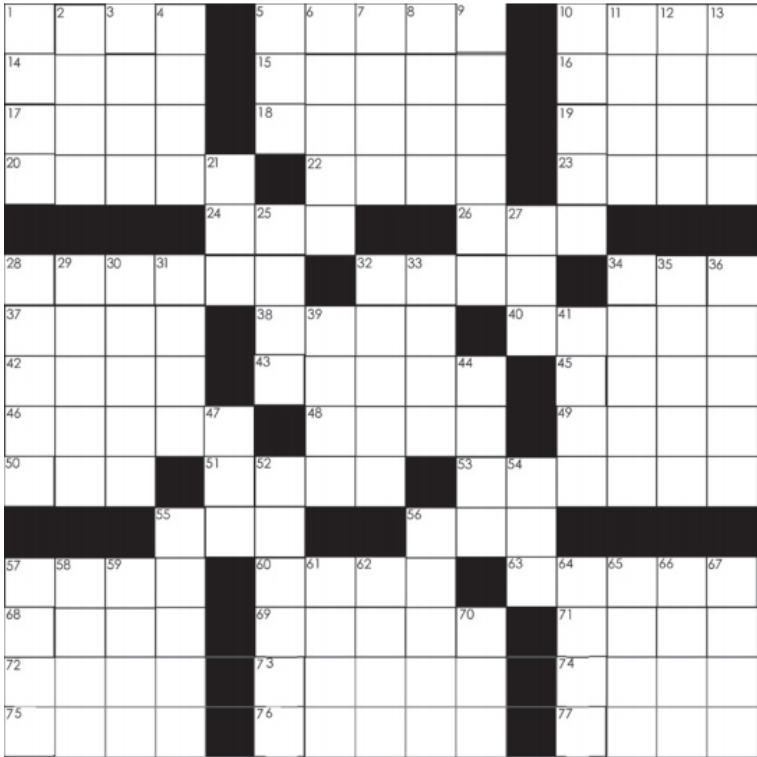
Why do so many Korean bands start their albums (and sets) with an instrumental? It keeps listeners at arms length, standing around trying to look appreciative while the band warms up.

Following "Okubo," the band fires through a series of short songs averaging just over a minute, which is exactly what I wanted from them. Their music is aggressive and fun, the perfect rebuttal to anyone who says pop has no place in punk. After a couple aggressive songs, "96" and "Creature of Indoor," the band plays around with longer, more

sophisticated songs running from "Better Than Yours" to the poppier "Live and Neutral" to the poppiest "Nordic Princess." It ends with the slightly mechanical-sounding drums and rumbling bass of "Rising Rice," a chance for moshers to catch their breath before a cathartic finish.

Considering this is the first WDI release that's not a compilation or ...Whatever That Means, it can be expected that their house sound, if you will, would bleed over onto Full Garage. But the band benefits greatly from the guidance of a frontman who's been making music in the Korean punk scene since the '90s when "Joseon punk" was a thing.

Broke Crossword



- ACROSS**
- 1 Gobbed
 - 5 Zodiac ram
 - 10 ___ or chemical corporation?
 - 14 Goes with Strange or Victor
 - 15 Talkbats lead singer
 - 16 Horse mohawk
 - 17 Opposite of exo-
 - 18 Actress Jessica
 - 19 ___ Office
 - 20 Oi ___ Mates
 - 22 Hite competitor
 - 23 Bar across from Roots Time
 - 24 UK82 band Charged ___
 - 26 Find ___ Spot
 - 28 Deprive of food
 - 32 Budae jjigae ingredient
 - 34 Short sleep
 - 37 Pakistan language
 - 38 Japanese skinhead band
 - 40 String instrument
 - 42 Restrain
 - 43 Upgrade weapons
 - 45 Opposite of blood
 - 46 Velcro city
 - 48 Three-piece
 - 49 Roof feature
 - 50 Simpsons disco lover
 - 51 ___ Acid
 - 53 Cannon ___
 - 55 Signed agreement
 - 56 K-pop group
 - 57 Goes with Nah or Law
 - 60 Tosses
 - 63 Mangwon club
 - 68 Korea location
 - 69 Delete
 - 71 Suwon university
 - 72 Teller's partner
 - 73 Old TV show
 - 74 Expansive
 - 75 Proofread
 - 76 Demarcated
 - 77 Lumberjack tools

- DOWN**
- 1 ___ the one
 - 2 Goes with street or pop
 - 3 Programming language or Golgafrinchan
 - 4 Hammer or Screwdriver
 - 5 Online greeting
 - 6 Joint butt
 - 7 ___ Gadda Davida
 - 8 Chicken periods
 - 9 34 across in Spain
 - 10 To leave Korea
 - 11 Cover with concrete
 - 12 Biblical masturbator
 - 13 Fur
 - 21 Chlamydia-related STD
 - 25 Stout or Dry Finish
 - 27 Place to get driver's licence
 - 28 Voiceless consonants
 - 29 Trick or ___
 - 30 Farewell
 - 31 Ladder step
 - 32 Extra
 - 33 Double reed instrument
 - 34 US-Canada aerospace defence
 - 35 Cannibalism movie
 - 36 Wood byproduct
 - 39 Dish out
 - 41 Type of tea
 - 44 One who humps mothers
 - 47 Flying saucer
 - 52 57 Across' 2tone band
 - 54 Chants at skinhead shows
 - 55 Intended
 - 56 This makes 23
 - 57 Jest
 - 58 Not new
 - 59 Batman writer Paul
 - 61 Two-tone cookie
 - 62 Farm building
 - 64 ___ Nagila
 - 65 Boy band or chemical cleaner
 - 66 Red flower
 - 67 It ___ the lotion on its skin



SPECIAL BROKE IN KOREA OFFER!!
ONE-TIME OFFER!! Part 6...come on, people!

브록 매거진 독자들을 위한 한번뿐인
스페셜 딜!!파트5. 사람들아 쫄음!!!!

If you want to get a tattoo paid for by me, 만약 브록 매거진이 드리는 무료 타투를 원하신다면 Jon Twitch of Broke in Korea fame, here is a special offer for the first person to claim it 먼저 신청하시는 선착순 1명의 독자에게 이 특별한 무료타투의 기회를 드립니다. (offer may be extended in the future 많은 분이 원하실경우 미래에 다시 같은 이벤트를 더 진행할 계획도 있습니다).

A few issues ago I offered to pay for the first idiot willing to get my name tattooed on them. 4회 전에 원하시는 분에 한해서 무료로 저의 이름을 타투로 새겨드리는 이벤트를 진행한 적이 있습니다. That...didn't work out, thankfully. 다행히 아무도 원하지 않았습니 다만... And then Jeff got a tattoo of Jesse's face and I realised I'd been bested.그러나 제프가 제시의 얼굴타투를 새겼고 제가 졌다는 걸 깨달았죠. And then I think I heard Yuppie Killer is offering a free tattoo? 게다가 이제 여피킬러까지 무료타투를 제공한다니요!

So...welcome to the one-time offer...part 5. 그래서.. 결국 이번 한번뿐인 무료타투 이벤트를 진행합니다. This one's not for my name, but for the Broke in Korea logo. 이번엔 제 이름이 아니라 한국 브록 매거진의 로고입니다.

I will pay for you to get a tattoo of the Broke in Korea, 브록매거진의 로고를 타투로 새기겠다는 을 위해서 제가 타투비용을 지불합니다. with the following rules: 대신 다음의 법칙을 따르셔야합니다.

-Maximum cost 50 000 won, so it won't be huge. 5만원 상당의 타투. ... 절대로 크지않은 사이즈입니다.

-I claim no editorial rights to the rest of your body. So, if you want to get the word "sucks" tattooed under it, you're totally free to do so on your own dime. 브록 매거진의 로고외의 다른부위의 피부에 무엇을 새겨도 좋습니다. 독자님이 개인적으로 돈을 지불하고 옆에 "suck" 따위를 새겨도 된다는 것입니다.

-It has to be somewhere on your body that you're comfortable having photographed. 독자님의 몸 어느부위라도 상관없습니다.

-I reserve the right to use it as an image for the next issue of Broke in Korea, 브록 매거진은 이 타투 사진을 다음호 브록 매거진에 사용할 수 있습니다 so choose the location wisely. 그러니 타투 부위를 현명하게 선택하시기 바랍니다.

Contact Badass Bomi to claim your free tattoo. 이 멋진 무료타투를 원하시는 독자님은 배드애즈타투서울의 배드애즈 보미에게 연락하세요.

Badass Bomi
Japanese/Old School/Custom Tattoos
010-5729-9919 qhal21@hotmail.com
facebook/badasstattookorea





I teased this story for the last two issues, and it's closely based on one of the original stories I wrote back in 2006. It still holds up well to me, which shows I haven't grown much as a person. All pictures are from a very fun party I was at sometime around the late '90s, if the EXIF data is to be trusted. Nobody in the pictures is related to the fictional characters, though it's easy to pretend they are.

Rapscaillon's Den Chapter 5 Skinhead Bullshit

Jon Twitch

It was early morning in the Den, which in our case means sometime around 5pm. It was December so the Sun was already down, and I could hear my roommates out in the kitchen making a lot of noise.

I got my toothbrush out of the drawer in my bedroom—I store it there in a Ziplock bag so it won't find its way into Pickled Owen's butcrack—and trudged out to the washroom. I got the toothpaste out of the cabinet there and added a little dab on my toothbrush, then started brushing. All, pretty normal for an uneventful morning so far.

Then I turned to the mirror, when I noticed something dark and furry in the sink, and nearly had a heart attack. The whole fucking sink was filled with hair clippings!

Who did it: Charlie, Darwin, or Vas? Abdullah, or whatever his name really was? I ran out into the main room to confront my roommates.

Charlie was sitting on a kitchen chair, and Darwin was inspecting his scalp like a monkey picking fleas off his mate. Charlie's mohawk was gone, his head completely shaven bald, with just an outline of where his hair used to be, like a five o'clock shadow all over his head.

"Guys, what in the fuck?" I yelled, my mouth still full of toothpaste with my toothbrush sticking out like a corn cob pipe.

Charlie turned and saw me. "Oh hi, Owen," he said. "Surprise, I'm a skinhead!"

I went back to the washroom and spat out into the toilet, like a dog except kind of in reverse. I filled a cup with water from the bathtub to rinse my mouth.

I started washing out the sink to get all the clumps of hair down the drain, little by little, when Vas came in, a rolled-up magazine tucked under his armpit. He watched me for a few seconds, not

being a single bit of help at all.

"You gonna be in here long?" he finally asked.

"Why couldn't he just go to a barbershop?" I asked.

"Uh, I was gonna take a bath," Vas said, completely uninterested.

I gave up on cleaning the sink, noticing the magazine in Vas' hand, so I gave him his privacy.

Out in the main room, Charlie had slid into a pair of store-new cherry-red Docs with the yellow laces all loose, and was stomping around from one side of the room to the other. Darwin was sitting on one of the couches, watching him with the intensity of a coach watching his figureskating champion at practice.

"What the hell are you doing?" I asked.

"Oy, you looking for a bit of the ol' ultra-violence?" Charlie asked me.

"Fuck no," I said. "There's nothing I could do to you that would make things any worse."

"Good, I gotta learn to be tough and intimidating," Charlie said.

"Yeah," agreed Darwin. "He doesn't want to get beaten in."

"Beaten in?" I asked.

"Yeah, it's what skinheads do to freshcuts," said Darwin.

"Oy, don't call me a freshcut, loike," Charlie objected. "It's a skinhead initiation. They 'beat in' new recruits. But I don't count, because I've been in the scene for like five years already."

"You literally just got your head shaved 20 minutes ago," Darwin pointed out.

"Well, I have all the gear already," said Charlie. "Look, I even found braces, see?"

He pulled a jumble of stretchy black suspenders out of a plastic Value Village bag.

"Yeah, great," I said. I'd known a few skinheads over the years, but I never really thought about how they became skinheads. Is it



like some sort of process? I had no idea, but I was pretty certain what I was seeing right now was not how it went down.

"Are you coming with us to the ska night?" Darwin asked me.

"Ska night?" I said, mulling it over. "That probably means there'll be mods there. But, on the bright side, hopefully there won't be any skinhead bullshit to put up with."

So, I had breakfast and we walked to New City, the venue for the ska night. It was a Tuesday, so not a huge night or anything, just some guys spinning vinyl. It was no cover and there were specials on Red Stripe beer. This was the first time it was being held though, so it actually brought a lot of people out.

"This is what being a skin's all about," Charlie said as we walked up to the place. "Spending your hard-earned wage and having a drink with the lads."

"You're a phone answerer at your 40-year-old girlfriend's hair salon," Vas pointed out.

Charlie turned to me and Darwin. "First scoop's on me," he said. "Vas gets none."

So we walked in, and the place was half filled with skinheads. They were sitting at the bar, sitting at tables, there was one working the DJ equipment, all pounding beer. But hey, of the other half of the people there, a high proportion were very attractive punk, mod, and rockabilly girls, so there's that.

On the way to the bar we ran into Tanya, who you might remember got her face slashed open by a broken bottle in *Broke 20*. She had a white eyepatch on covering her eye. She was wearing a polo shirt and a short skirt with black boots and red laces. Her hair looked like she'd caught it in a lawnmower: she had bangs and fringes, with a long mullet in the back, but most of her scalp was shaved down almost as short as Charlie's hair.

"Hey Tanya, nice chelsea," Vas said.

"Hi, how's your eye?" I asked.

"It's healing," she said, indifferently like she didn't care if she ever went back to binocular vision. "How are you guys?"

"Not bad," I said. "Charlie said the first scoop, which I'm hoping

is something to do with beer, is on him."

We turned to Charlie just as he pulled out his cellphone, a tiny thing that unfolded to a shape about half the size of a cassette tape—remember, this is back before smartphones and everyone started carrying around devices the size of a TV dinner. "Hello?" he said, and ducked out.

Darwin mimed a whip crack. "His girlfriend probably," he said.

"Huh," I sniffed. I knew that whole story, but it's for another time. Maybe next issue. TL;DR: Charlie's got a sugar mama.

"I was heading outside for a smoke anyway," Tanya said.

"I'll join you," I said.

"Yeah, me too," said Darwin and Vas simultaneously.

So we went out front of New City and Vas valiantly pulled out a lighter to light Tanya's cigarette.

"Can I ask you a question?" Darwin asked Tanya. "What does your lace colour mean?"

"Huh?" Tanya said, looking down at the red laces on her boots. "Nothing, they just look good."

"Because I heard that red laces mean you're a neo-Nazi," Darwin said. "Charlie—you'll see him when he comes back—he has yellow laces which means anti-racist."

"But why are his boots red?" I asked. "It looks like what Ronald McDonald would wear."

"Sounds like a bunch of lacists!" a voice boomed from the street.

Down there, the biggest, fattest skinhead was making his way over toward us. He had a huge gut and it looked like someone had opened up an incision in his skull and inserted 1kg of ground beef in, which distributed itself evenly. His hair was cropped short and he had long, shaggy mutton chops. Under his flight jacket he was wearing a button-down shirt that looked ready to burst at the buttons, with regular-cuffed jeans. He was coming out from behind a car so I couldn't see what colour his laces were yet.

In every skinhead movie, there was always one extra-fat skinhead who was also extra-stupid. That was this guy, except I recognised him from first-year university. He'd been in at least one class

“Beat him in?” asked Josh. “That’s not actually a thing. We’re just glad to have more friendly faces around.”

Charlie, or Chaz as he now preferred, was gone for a pretty long time.

Later, the others got up and it was just me and Josh at the table. He did remember me from university, even though it’d been half a year since I was in class. I worked through some of my prejudices about skinheads, starting and ending with the notion they were racist. Josh was happy to talk at length about his love of ska. Very nice guy, I’d almost want to use the word sweet to describe his personality if we hadn’t already gotten the gay thing behind us a couple issues ago.

I got to meet some of the other skinheads there that night: Desmond and his wife Meena, Carrefour, an old fucker, and Cyrus. Still, some of the greatest guys I ever met, and I’m glad to still know them to this day. I still wasn’t used to people treating me seriously at this age, but I showed these guys respect and they returned the favour.

At one point, we were sitting around when Cyrus brought out his treaty card. I’d never seen one before, so he let me have a look. Then Desmond showed me his. Around then, I stood up and exclaimed “Am I the only white guy in here?”

Carrefour had some Montreal weed, which makes BC bud seem like lawnmower clippings. He offered to share a bowl out in the alley, so we got up and headed for the exit.

On the way, we passed Charlie who was chatting with Tanya by the bar, and Josh wanted to invite him along.

“Hey Charlie,” Josh said. “You, me, outside now.”

Charlie stood up and faced us. “Okay, yes, I’m ready for this,” he said. “Could you let me go to the bathroom first?”

“Sure, no problem,” said Josh. “We’ll be out front.”

Out front, I asked the gathered skinheads, “So, tell me about the whole laces thing.”

“It’s all pretty simple,” said Josh. “Basically, when the Internet became a thing, someone posted a guide to what all the colours mean online. At that point, we all were obliged to follow suit.”

“So then what do they mean?” I asked.

Josh pointed down to his own grey laces. “They’re grey because they match my eyes,” he said.

“I wear red laces because I’m into white power,” said Meena. “That’s why I married Desmond.”

“Hey, fuck you, I’m not white,” protested Desmond.

At that moment, Charlie came out the front door.

“Ah, there you are,” said Carrefour, holding up his pipe. “Alright, let’s do this.”

“Not today, suckers!” Charlie ex-



claimed, diving into the backseat of a sportscar waiting at the curb, which then peeled away.

“What the hell?” said Cyrus. “Did he just get picked up by his mom?”

“No, that was his girlfriend,” I explained.

We all went home shortly after that, significantly drunker and more stoned.

I didn’t see much of Charlie the next day, though I didn’t wake up until around 5pm myself.

As luck would have it, I ran into Josh Bosh the next day. I was at the university to meet my friend Alana between classes. While we were wandering through the mall looking for a place to sit, we passed by a booth in the mall giving out prizes for filling out credit card applications, just little things like rechargeable batteries and cheap sunglasses, but they also had a pretty cute teddy bear that I thought Alana would like.

“See that bear?” I asked her. “How would you like it if I win it for you?”

“It’s cute!” she exclaimed. “But how?”

I walked over to the booth, which was manned by a woman a few years older. “Hi, I’d like to fill out a credit card application,” I said.

She handed me a clipboard with a ream of applications clipped to it. This is back before everything was online, so there was no electronic registration, just fill out a piece of paper and they take it back to the bank to manually file in their records somewhere. Which means, no instant verification.

NAME: Charlie Darwin
ADDRESS: 13444-666 Street
BANK ACCT NO: 1111-1234567890
PHONE NUMBER: 911-7385

As I was filling it out, Josh Bosh happened along. At university he toned it down a bit, no boots and braces, just a Harrington jacket, jeans, thin wire-framed glasses and black dress shoes. Oh, I should mention Alana was black.

“Hey Owen,” he said, giving me

a hearty handshake. “Any sign of that skinhead roommate of yours since last night?”

Alana gaped at me. “You have a skinhead roommate?” she said with disbelief.

“Uh, he just shaved his head yesterday,” I started, struggling with how to assure her I’m not surrounded by racists. “But they’re not all rac-”

“Hi, I’m Josh Bosh,” said Josh, offering her his hand and a formidable warm smile. “Pleasure to meet you, ...”

“Alana,” she answered, her face warming again as she shook his hand.

“Alana, Owen lives with a rotten scallion of a man,” Josh said. “Me and the boys were thinking about stopping by later to teach him a lesson in civility.”

“Good, I don’t want Owen to get hurt,” said Alana.

“Why would he hurt me, just because he’s a skinhead?” I asked. “I’m white. But he’s not racist, anyway. Okay, he is a fuckup sometimes.”

“All right if I stop by later today?” Josh asked.

“Yeah, I guess,” I said. “But you’re not going to hurt him too badly, are you?”

Josh laughed. “No, I like the guy,” he said. “But he’s been actively disrespecting me and the boys, so something has to be done. We’re just going to prank him, then we’ll be all done with it. Just so he stops torturing himself.”

“You know what you should do,” I said. “Get him when he’s in his tent. We’re always moving his tent around when he’s inside, so he wakes up somewhere else. We’ve gotten him up on the roof, on the median, one time we even left him in his tent on a bus. He came back three days later and somehow had a new girlfriend, twice his age.”

“Nice, worth a try,” Josh said. “Anyway, I’ve got class, see you maybe around 8.”

Josh left, and I finished the application form and handed it in. The woman gave me my bear and I gave it to Alana.



with me, I think PSYCH 114, so he couldn’t be that dumb.

He came out from behind that car, and his boots were black with grey laces. I wanted to ask him about this, but he was also carrying a leash attached to the daintiest little yappy white dog I’d ever seen in my life. The biggest possible skinhead, next to the tiniest possible dog. It broke my brain right there.

“Hey, Josh Bosh!” Vas called out. “What’s this I hear about one of you Rapsclallions shaving in?” asked Josh Bosh, a name that sounded fake but I didn’t have anything else to go on.

“Oh yeah, Charlie,” Vas said. “Yeah, he shaved it all off earlier this morning. But he’s a swimmer, so he’s probably used to shaving his hair off.”

“Body hair, not head hair,” said Darwin.

Tanya stamped out the remainder of her cigarette, and we all went inside. Charlie had a table saved, plus a pitcher and glasses, so I joined him with Charlie, Vas, and Tanya. Josh Bosh wandered away, probably to make the skinhead rounds or whatever they did.

“I wasn’t expecting there to be so many skinheads here,” I remarked.

“Why? Ska is like catnip to them,” said Vas.

“Yeah, we’re not all racists like in the movies,” added Charlie.

“Charlie, you’ve been a skinhead for all of two hours now,” Darwin pointed out.

“Ah, it’s Chaz now,” said Charlie. “Your chav name?” asked Vas.

Josh Bosh came over, a pitcher in his hand. “You Charlie?” he said. “Finish your drink fast.”

He went around the table, topping off all our beers with his pitcher, but he ran out before he reached me and Charlie.

“Hold on, I’ll be right back,” Josh said, returning to the bar for another pitcher.

“I’ll be in the shitter!” Charlie said, picking up his beer and running off.

When Josh Bosh came back, he dragged over an unused chair from another table and joined us. “Where’d Charlie go?”

“Oh, he just fled in fear,” said Vas. “He’s afraid you’re going to beat him in.”

Chem. corp.
SABC
Sinopec
Ineos
AlzroNobel
Evonik
DSM
Syngenta
Borealis
Lanxess
Sasol
Mosaic
DIC
Arkema
Tosoh
BP
K-pop
WJSN
SS501
Imfact
ASTRO
KNK
VIXX LR

CLC
Day6
DIA
iKON
N.Flying
4L
4TEN
Almeng
BTL
Infinite F
JYCC
UNIQ
24K
A-Jax
BtoB
D-Unit
BLA4
DMTN
GP Basic
ZE:A
NCT U
AOA Cream
IOI

"You've got strange friends," she remarked.

"I know, sorry about Josh," I said. "Don't be," she replied. "He's pretty cute. Can I have his number?"

Anyway, yeah, friend zoned on that one in the end.

A couple hours later, there was a knock at the door. I was with Darwin and Vas in the couch room, and Charlie was asleep in his tent, or at least that's what I thought.

"Who is it?" Darwin called as he headed to the door.

Through the door, the muffled answer came: "Skinheads."

"What was that?" Vas asked. "Skinheads," the voice repeated, just as Darwin opened the door.

Josh and Cyrus were out there, with four other skinheads whose names I was struggling to remember since last night.

"Hi, can Charlie come out and play?" Josh asked.

"I'm afraid it's past his bedtime," I said. "Here, let me help you lift him outside."

"Hold on, no outside footwear," said Vas, pointing at the skinheads' boots.

"But it's so much work," complained Cyrus.

"I have an idea," I said, going to the kitchen sink and pulling out a big wad of old shopping bags we kept stored down there. The six skinheads all put them on over their boots and tied them off, coming inside quietly except for the excessive crinkling of the bags.

We went into the living room, where Charlie's tent was set up. The light in the room was off, and I could see a faint blue glow poking through from inside, and muffled voices.

"How do you know he's inside?" Josh whispered.

"Because, the portable TV's on," I said. Charlie had a tiny portable TV, about the size of a case of 12 beers and it only got terrestrial channels. He'd plug the thing in and fall asleep watching it, leaving it running all night.

Cyrus found the socket and unplugged the TV.

"Hey!" came a voice inside, but the skinheads were on him. They picked up the tent, Charlie and his belongings all, and carried it out-

side. "Get him in the truck!" Josh exclaimed, carrying the tent over to a beat up old silver Datsun pickup parked at the curb.

The skinheads tossed the tent in the back. At that point, the zipper came down and a teenage kid, maybe about 16, who I'd never seen before.

"What the hell is going on?" he shouted.

"You aren't Charlie," Josh exclaimed.

"Yeah, who are you?" I asked. "I'm his son," said the kid.

"What, did he bone his playschool teacher?" Cyrus asked.

We got him back inside and tossed the tent into the living room approximately where it belonged.

"My name's Morgan," the kid said. "Charlie is dating my mom, and he's been staying over at her place a lot. I don't really like to be there when my mom has guys over, so he said I could stay in his place. It's pretty cool having a tent inside."

"So is he there now?" Josh asked.

"Yeah, they're having a party tonight," Morgan said. "I can give you the address."

We piled into Josh's truck and another car. I sat in the backseat of Josh's shitty old pickup truck, a cramped area where I had my knees jammed up by my chin. Morgan sat next to me.

"So," I asked him, "what's it like having Charlie as your dad?"

"Pretty cool, I guess," said Morgan. "He's closer to my age so we get along. He introduced me to a lot of cool bands I'm listening more to."

"Where's your real dad?" Josh asked.

"Jail," said Morgan.

It turned out Charlie's girlfriend lived in a very nice McMansion on the outskirts of town. It could probably fit six Rapscaillon's Dens inside, just on the main floor.

"Damn, what's your mom do?" I asked Morgan.

"Nothing, she got it from my dad," said Morgan. "He's a banker."

"So is he in jail for some white-collar bullshit?" asked Josh.

"No, he tried to kill my mom."

We got out of the truck and headed for the front door, right around when the other car loaded with more skinheads arrived.

Ursula, Charlie's girlfriend and Morgan's mom, answered the door. She was in her late 40s, and looked pretty good, likely thanks to botox and hair dye.

"Hi, honey, you decided to come after all?" she said. "I see you brought some of your friends."

"Yeah, is that okay?" Morgan asked. "They'll be quiet."

"Just, no outdoor shoes inside," she instructed.

Morgan and I both took our shoes off, but the skinheads wordlessly pulled the same plastic bags out of their pockets to wear as booties

over their actual boots. I slipped my actual shoes off and walked in no problem with Morgan.

Ursula followed me in. "Do you want to go for a swim?" she asked me.

"You have a pool?" I asked. "Isn't it too cold out?"

"It's an indoor pool," said Morgan, "in the basement."

"Wow," I remarked. "Well, I don't think any of us brought bathing suits."

"Oh, that's no problem," said Ursula with a lusty smile.

We found about two dozen other guests in the rather large den, mostly people a couple decades older than us. I found myself wondering why anyone here would want someone like Charlie around, but then I saw him sitting in the middle of the room, dressed up in all his new skinhead gear, commanding the attention of the room as he rambled on about skinheads not being all racists.

"...And even the members of Madness lived with Ian Stuart for a while," he was saying. "Ian Stuart, the main guy of Skrewdriver. They were a nazi band. Well, not at first, but then they reformed and..."

"Hey Charlie," I called. Charlie saw me and Morgan, and immediately looked like he was considering an escape.

"Owen, what are you doing here?" "Still on the run from the skinheads, aren't you?" I asked him.

"Yeah," he sighed.

"You can't keep running from them," I told him. "What were you even thinking becoming a skinhead if you can't handle it?"

"I thought if I shaved in, some of my friends would too and you could protect me," Charlie explained. "You would back me up, right?"

"No thanks, not my thing," I retorted.

We could hear the skinheads before we could see them, as they shuffled into the room behind me, the plastic bags over their boots crinkling.

Charlie started but didn't move. "Don't try anything smart this time," Josh warned him.

I snorted. "I assure you, he's incapable of that."

Charlie tried to make a break for the door, and the skinheads moved in to corral him away from the door. None of them could move quickly on account of the plastic bags over their shoes. Josh took a wrong step and fell heavily on his ass, making the whole house shake.

Charlie turned around and ran deeper into the house. A couple of the skinheads pursued him, but he made a sharp turn that sent them sliding out of control. He ran through an open door to the basement and I could hear his feet thumping on the steps all the way down.

"What's down there?" I asked. "The pool," said Morgan.

A second later, we heard a great

splash. I followed the skinheads downstairs, where we found Charlie bobbing up and down in the middle of the indoor swimming pool, trying to stay as far from all the sides as possible, his now-wet Fred Perry polo shirt clinging to his upper torso desperately. Markings on the side indicated the pool got as deep as eight feet.

"You want me?" he challenged the skinheads. "Come into my parlour!" "Come on, this has been inevitable since you first started avoiding us," said Josh.

The skinheads spread out around the edge of the pool.

"No, you'll never get me!" Charlie exclaimed. "I played on the senior championship water polo team. I outclass all of you in here!"

With a sigh, Josh Bosh unzipped his fly and pulled out his dick, a fat choad with a bulging cockhead, just like his body. The other skinheads followed suit. After a few seconds, all six skinheads here had their dicks out in their hands.

"Ready, aim...fire!" Josh commanded, and they all began pissing into the pool, surrounding Charlie with a murky ring of urine water.

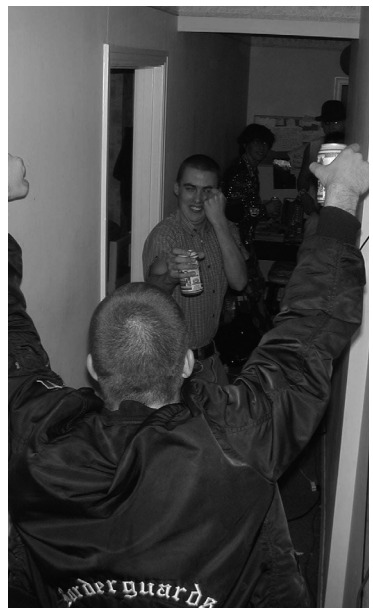
When they finished, they all put their dicks away and zipped up.

"Come on, boys, let's go do something else," said Josh, leading the skinheads out of the basement.

Once they were gone, Charlie's head bobbed once below the surface. "Guys, get me out of this cesspool!" he called to me and Morgan, the only two still there.

I grabbed a long lifeguard pole over the wall and extended it over to Charlie. He made himself float with its help so he could glide over the piss water. I tried pulling him toward the edge, but he almost pulled me in with him. Morgan saved me from going over the edge and we got Charlie to the edge, but I can't say how much urine we protected him from.

"So, that's it?" he said. "Do you think that means they've accepted me?"



CROSSWORD
DOWN
1. LIPS
2. A
3. A
4. A
5. A
6. A
7. A
8. A
9. A
10. A
11. A
12. A
13. A
14. A
15. A
16. A
17. A
18. A
19. A
20. A
21. A
22. A
23. A
24. A
25. A
26. A
27. A
28. A
29. A
30. A
31. A
32. A
33. A
34. A
35. A
36. A
37. A
38. A
39. A
40. A
41. A
42. A
43. A
44. A
45. A
46. A
47. A
48. A
49. A
50. A
51. A
52. A
53. A
54. A
55. A
56. A
57. A
58. A
59. A
60. A
61. A
62. A
63. A
64. A
65. A
66. A
67. A
68. A
69. A
70. A
71. A
72. A
73. A
74. A
75. A
76. A
77. A
78. A
79. A
80. A
81. A
82. A
83. A
84. A
85. A
86. A
87. A
88. A
89. A
90. A
91. A
92. A
93. A
94. A
95. A
96. A
97. A
98. A
99. A
100. A
ACROSS
1. A
2. A
3. A
4. A
5. A
6. A
7. A
8. A
9. A
10. A
11. A
12. A
13. A
14. A
15. A
16. A
17. A
18. A
19. A
20. A
21. A
22. A
23. A
24. A
25. A
26. A
27. A
28. A
29. A
30. A
31. A
32. A
33. A
34. A
35. A
36. A
37. A
38. A
39. A
40. A
41. A
42. A
43. A
44. A
45. A
46. A
47. A
48. A
49. A
50. A
51. A
52. A
53. A
54. A
55. A
56. A
57. A
58. A
59. A
60. A
61. A
62. A
63. A
64. A
65. A
66. A
67. A
68. A
69. A
70. A
71. A
72. A
73. A
74. A
75. A
76. A
77. A
78. A
79. A
80. A
81. A
82. A
83. A
84. A
85. A
86. A
87. A
88. A
89. A
90. A
91. A
92. A
93. A
94. A
95. A
96. A
97. A
98. A
99. A
100. A

TEAM NEW GENERATION OF SKA PRESENTS

NEW GENERATION OF SKA 2016 FESTIVAL

Di-SKALL MATES (JAPAN)

SKASUCKS

BURNING HEPBURN

PEGURIANS

SKA WAKERS

SOUTH CARNIVAL

THE RULERZ

TALKBATS



2016. 8. 27. SAT. 4PM

CLUB SHARP

**384-23 MANGWON-DONG,
MAPO-GU, SEOUL**

ADV 30,000 | DOOR 40,000

569-910199-54507 하나은행 유진석

TNGOSKA@GMAIL.COM | WWW.TWITTER.COM/TNGOSKA | WWW.FACEBOOK.COM/TNGOSKA | WWW.INSTAGRAM.COM/TNGOSKA

WWW.NGOSKAFEST.COM