

무료

BROKE

IN KOREA

최순실
죽는 것
도와주러

CHOOSE YOUR
BROKE ADVENTURE

ATTACK OF THE
EXCAVATOR
VIGILANTE

THIS ZINE KILLS FASCISTS

when improperly ingested



Issue 24
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This zine has been published at random intervals for the past ten years.

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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.

Choose Your Broke Adventure: Excavator Vigilante

"I committed a capital offence and deserve to die!" wails Choi Soon-sil on the TV in your office as she enters the prosecutors' office in Seoul.
2 This is fucking disgust-

Letter from the Editor

Well that took a while. I've concluded it's hard to motivate myself to write zines while I'm also working at a newspaper. Even if it's "that" newspaper, it still lets me print a lot of crazy stuff, at least until I start pushing it too far.

The last issue was starting to seem a little lazy, as I was recycling content also published in the newspaper. For this issue I wanted to cut down on that, as well as on lengthy interviews. So we have a lot of smaller stories, and all sorts of other quick content. I interviewed a lot of people and sliced up their interviews into pieces here and there. I also filched a lot of content from social media, mainly as PSAs. Think of it more as a social media share/retweet, but on paper; hope no one's pissed.

There's a page spread on Yuppie Killer memories I solicited way back when Yuppie Killer had their last show. There's also a similar spread on people's memories of Hongdae Playground, where you can get a sense of how radically the place has changed, as well as possibly the effect we had on it ourselves.

Ken putting out "Ash," his documentary filmed here last summer, was something I had to write about. He urged me to also put in content about Lee Dongwoo's documentary "No Money, No Future," but I just didn't have the time and space, and I couldn't get Dongwoo to give me a subtitled copy.

Since last issue, we've seen one incompetent authoritarian government dismantled, and another one rise to power. The former was quite a thing to witness. It's in the past now, but I included some related content. The latter just keeps getting worse.

Excavator Vigilante is based on a real incident. Early in the scandal, around November 1, this more or less really happened. The guy brought his excavator up to Seoul and attacked the prosecutors' office, attempting to kill Choi Soon-sil. It was the moment I realised this one wasn't going away, that reality was about to get a lot more absurd. I immediately fantasised about starting a movie franchise based around him, and adding in other bizarre figures fighting back against power through such eccentric means.

So it's almost I am, and just as I start writing this letter, the last thing I plan to do before perfecting the layout and burning a PDF, I get a last-minute reply from Jeonn Juhl of Dead Gakkahs. She did answer all my interview questions and send them to me. So now I have to deal with that. It's worth the hassle though, as there's been a lot of controversy in the scene lately over sexual harassment and various other interpersonal matters.

I had initially hoped to interview her and several other women in the scene for an article on women's issues, hoping to look at everything from the participation of women to bathroom politics. But I wasn't able to talk to enough people to get what I needed for this article, and really didn't feel comfortable publishing an incomplete picture.

I'm not sure when the next Broke will come out. A year went by without me really feeling the need to make one, and it could be a similar amount of time before the next one. Then again, sometimes these things just make themselves. I don't think this will be the last issue, at least. If I don't work on a Broke, I'll be working on something similar anyway.

So, get reading, do the crossword, get your free tattoo, and see if you can defeat tyranny using only an excavator!

Jon Twitch

SEPTEMBER UPDATE: Having not had an official release for the zine yet, and havinng caught a number of errors including calling this issue 23 on the front page, I've decided to update this issue and add four more pages of content, just so I don't have to make yet another issue again too soon.

ing, you think, as you gaze upon the face of evil who was responsible for all the misfortune that has befallen your country and its people. The blacklist against artists, the corporate corruption, the power of the rich over poor, religious immorality, all the fault of this one contemptible woman.

You survey the interior of the construction crate you've converted into your office. You're a modest business owner, renting out construction equipment. Many of the vehicles on your lot could be used as weapons and turned against the powers that be. Now is the time for extreme action. Or maybe violence

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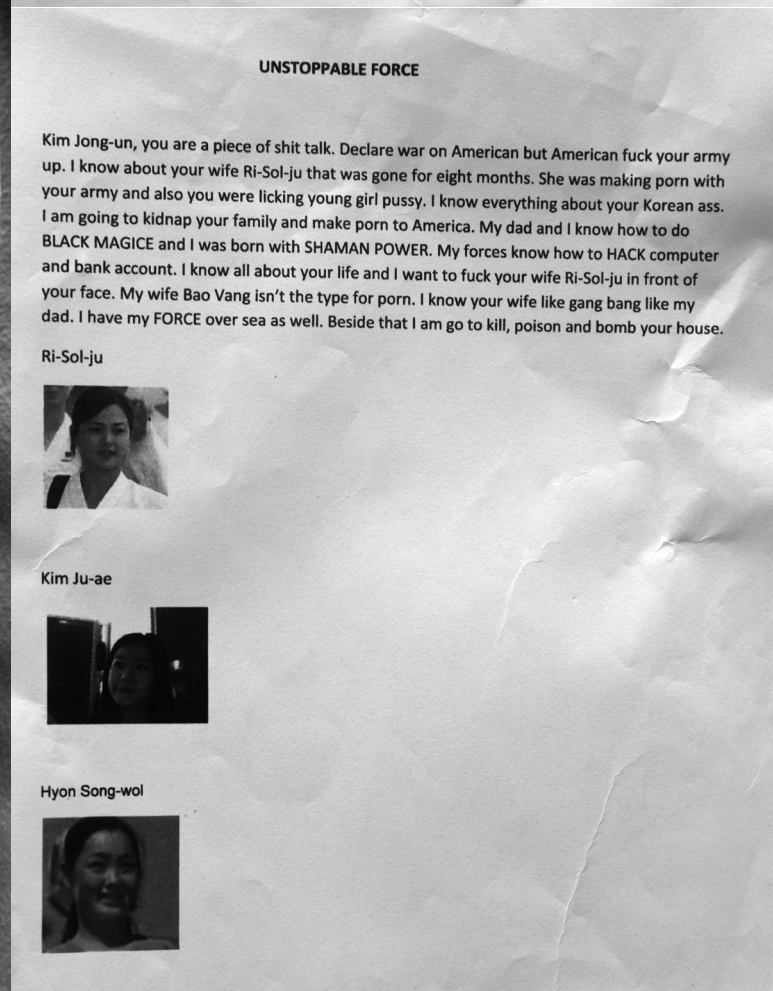
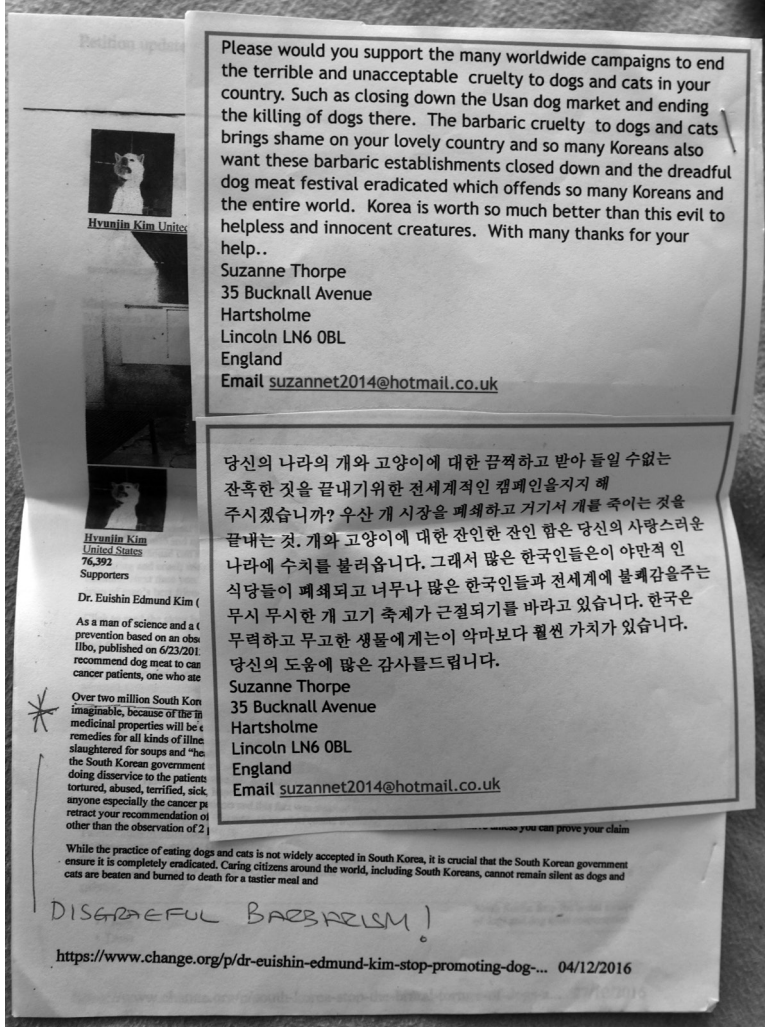
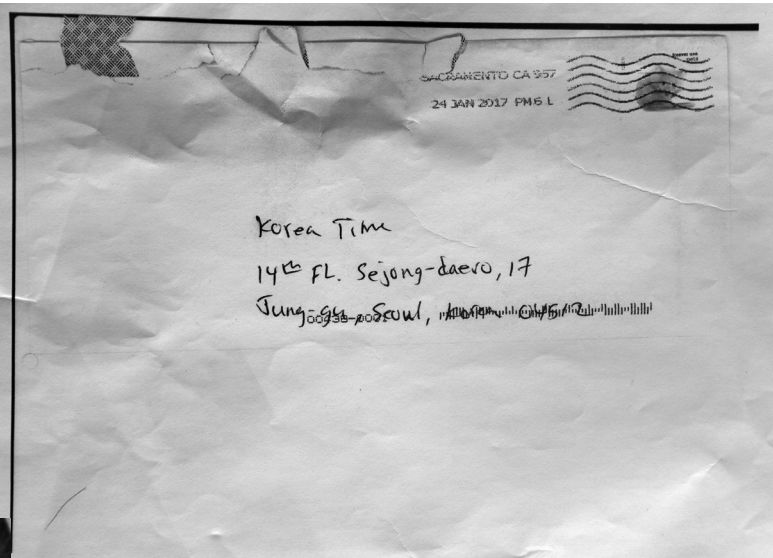
is never the answer.
What's it gonna be?

I'll trust the legislative and judiciary system to serve justice. GO TO THE FRONT PAGE OF ANY KOREAN NEWSPAPER.
I'll help Choi Soon-sil to die. GO TO PAGE 3.

Letters to the Editor

Nobody sends Broke letters to the editor (at least not intentionally), but we get some ripe ones over at my day job. Here are two suspicious packages that I intercepted at work.

Jon Twitch



You exit your office and survey the lot full of your construction equipment. Your steamroller — how awesome would it be to flatten Choi Soon-sil like a pancake using that? But you remember that scene from Austin Powers: way too slow to be practical. The cement mixer? A horrible way to go, but she would

have to stay pretty still for you to pour the cement down her throat. A bulldozer likewise might not get the job done. Then your eyes rest on your favourite excavator, its prehensile shovel glistening in the morning sun like Excalibur pulled out of the rock. That's the ticket.

Sorry to wrest this one from your

hands, reader — but history has been written, as has the name of this Choose Your Broke Adventure story. You're taking that excavator. Tell you what though: I'll let you choose how to get it there, by loading it onto a flatbed truck or driving the motherfucking thing all the way from Sunchang, North Jeolla Province.

Hint: are you familiar with the original story? How did the real-life Excavator Vigilante get up to Seoul? And, was his attempt successful?

I'll drive my excavator straight to Seoul. GO TO PAGE 4

I'll drive it up to Seoul on the back of a truck. GO TO PAGE 9

“Ash” Versus the Evil

Jon Twitch

This interview was done late one night by voice.

Jon: So like fuck, one of the things I really wanted to bring up, I don't disagree with your premise about “Ash” but I wanted to discuss it, so you basically state “GBN and SHARP are born from ash,” and it's absolutely easy to make a case for that and I think you do, but I can also see there is a generation gap between the second wave of punk and the third wave. So how did you build up this thought about the scene being built on ash?

Ken: “Ash” is a placeholder title for the moment. But that doesn't negate the idea that holds up the film. I was trying to think up something as a placeholder title, the reason being that to qualify for film festivals you can't have had premiere screenings and one way around that is to change the name so there's no history.

Jon: Can I really quote you on that?

Ken: Maybe not for the Korea Times.

Jon: Sounds kinda like fraud to me so...

Ken: It's a common thing to do because the film will change in a couple places. And the name does affect how people read the film anyway so it is quite a big change. But Ash is just poking around in the Korean word like “je” and when you look at the Hanja for it, there are all sorts of different meanings, what the film could be about, positive ones, negative ones, that don't have to do with Ash in English. So I thought that was kind of fun, tied with what Jinsuk says at the beginning, how the scene is like reading a Chinese character, it's hard to explain, it's all based on context.

Jon: On your observation you make through the movie, that the scene is built on the ash of the earlier punk scene.

Ken: I think that is one read you can have on it, but like you said the older scene still exists. When I was doing interviews, you kind of get the sense this mini-wave, they're kind of defining themselves on rejection of race and gender and age discrimination, that's kind of what the theme is right now.

Punk scenes themselves are a response to society.

Where the actual Ash comes from, I think my intention was geographic, but it could be from the ashes of older waves.

Jon: There are my opinion there are three waves of punk and they all exist right now. Like Crying Nut still exists right now. So, you talk a few times about there being two scenes, and I wasn't sure if you meant Hongdae vs everywhere else, or GBN and SHARP.

Ken: It's good there can be multiple readings like that. My intention was

At a maximum 30kpm, it should only take you about eight hours to drive north to Seoul.

You drive along the shoulder of the highway so faster cars can pass. A couple



Ken, loaded with equipment, at Seun Sangga on July 10, 2016 in early stages of his filming.

there did seem to be two separate entities geographically. In the past there was a lot of audience crossover, but until my going away party there were people who hadn't seen each other in three years seeing each other for the first time. And then there was that GBN-SHARP show a few months ago. Musically they're disparate but ethically they share a lot of the same ideas.

Because they are coming from the same context in the past they had no idea they were working toward the same goals.

Jon: They have that shared experience of fleeing Hongdae.

Ken: One of the reasons it isn't more of a focus, Jung Yong-taek, “Party 51” if you need a movie about Hongdae gentrification, that's the one you need to go to.

Part of making a film is trying not to be too redundant in the canon, or again since I'm a foreigner, what I'm submitting to film festivals, what if there's a chance since I'm a white guy, my film is going to go in ahead of theirs, so to eliminate their space because of my for lack of a better word privilege is kind of a shitty thing to do.

Jon: When I watched your film, it was much more like Epstein and Tangherlini's, rather than Jung Yong-taek, but yours also seems to consciously contrast itself with their movies.

Ken: I didn't want to come in like an anthropologist. I wanted people to talk at the camera. It's only had one public screening at this time, but it works well in the theater. If you can imagine 400 people in a room with a giant screen, and Trash is staring at them and telling them why the fuck they're wrong about her, it's actually pretty cool.

I wanted to go with a parallel glance or one that's looking up. For as small as it is and as political as it can get, there's a lot of inspired stuff in the Korean scene. One of the biggest things is the participation of women in a functional capacity. I remember giving a CD to Juyoung when I was a far more ignorant white dude and had a female friend

hours in, you encounter a long convoy of tractors and other agricultural vehicles, maybe 1000 of them. As you overtake them, the driver of one tractor calls out to you, “Hey friend, where

in the band, and I was like here's some inspiration for you — it should have been the other way around — Western musicians should be hearing from this scene because there's so many more women playing bass and drums and guitar, roles that they're not supposed to do.

Jon: Your documentary has a lot of small moments that must have been hard to cut, and you fought to justify keeping them in. Like the moment of Bumjoo buying coffee for everyone. In the process of editing, why did you want to have those particular types of moments?

Ken: I actually wanted to have more. There was one scene of Goyang chasing after a ladybug with a drill screaming “Die motherfucker” and it didn't make it in.

The process of making this film has been interesting because I've been trying to appeal to two audiences: there's the one that gets it, and then there's the audience that'll automatically be turned off. So a lot of the moments the humour, the chaos, it's there to appeal to the audience it's made for. And I think without that it would be far too serious. At the end of the day it's about having fun and enjoying life.

And that last thing, it's something Bumjoo and I talked about, it's the idea of a loser's victory. A lot of the stuff that you do in counterculture you can't win, because society is going to move on without you. And if you do have a victory they'll coopt it and bring it into their fold. But that doesn't mean you haven't lived a full satisfying life as a result.

Jon: I actually just sent Jinsuk interview questions today, and I called him out on his comment about “none of us are successful”

Ken: Jeff said that.

Jon: Fuck. Okay that's a problem.

Ken: A retraction.

Jon: If Jeff is saying that, he's throwing people under the bus too. I mean, Jinsuk is successful.

Ken: Oh absolutely. It's a narrative



Ken says watch “No Money, No Future” (2016) by Lee Dong-woo.

are you headed?”

“Choi Soon-sil said she committed a capital crime and deserves to die,” you say. “I'm going up to Seoul to give her a hand.”

“So are we,” says the farmer,

that got dropped too. I mean how do you define success?

Jon: Jinsuk's travelling the world and going to tattoo conventions.

Ken: Absolutely and I think that's an amazing thing and I think that's a loser's victory, and some people will be like “oh he'll grow out of that.”

Jon: Epstein and Tangherlini's “Us and Them” focuses so much on globalisation and follows ...Whatever That Means touring the US, and Koreans going overseas, and Jeff and Trash's marriage was presented on a silver platter. But I do really think globalisation is a big thing in the scene, and we have had Juyoung and Paeng moved overseas, and Jinsuk was just in Belarus, but I felt like you just focused on the Korean side of this equation so I was curious about that.

Ken: A lot of the film focuses on two things: one I guess the socio-cultural reality of somebody living in Korea, and two just two months in the Korean scene in summer 2016. Juyoung told me she was probably leaving, and Paeng told me also he was probably going to Australia, so I'm filming all these bands and people and it's like a timeline, when are they not going to exist anymore.

Jon: What about the reduced presence of foreigners in the scene? We see a bit of Jeff and we see Ian's face briefly.

Ken: Ian's thing in there was actually a fight to keep in. A lot of people reacted poorly to that in rough cuts. Jon: What do you mean? All I remember is you showed him for a second and he didn't speak.

Ken: It depends on the audience you showed it to.

Jon: Foreign audiences will be turned off if there's too many white faces?

Ken: It's not that but they start to take credit away from the non-white faces in the film.

People actually what happens is they think it's great the white guy gets shut up. And the people of colour actually sympathise with Jeff.

Jon: To be honest I just watched the movie and I just saw friends kidding around. It didn't matter what anybody's race was in that interaction.

Anyway, thank you for not portraying the Korean punk scene as chock-full of foreigners.

Ken: They come and go, they're temporary. They don't have the stake in the game. I fought to keep Jeff in. He's quite important, he's a divisive character. He makes people angry, but he's done a lot for the people he's connected with.

Jon: And his quotes about how we've all grown up the same way, I thought were very powerful.

Ken: And I commented on that in the scene where he's told to shut up because he is loud. For us it's a funny thing because he's loud, he talks a lot. But I think there's a deeper thing because as much as “though our methods are considerably less violent than yours. Care to join forces?”

Sure! GO TO PAGE 5

Too slow, nope. GO TO PAGE 9

he contributes, people aren't going to want to listen to him as much. Or somebody's reading something about his marriage and how important it is.

Jon: So I take it you have viewed this through an anti-colonial lens. Ken: Colonial lens would be like these foreign ideas come in, and it's influenced them so they've lost their culture, "their culture" in quotes.

Jon: One more question I had, right after you finished filming, Choi Soon-sil was exposed and the government fell shortly after. and it really did expose a lot of the social structures that keep people down. So when I watch the movie I feel like it's a snapshot of right before the fall of Park Geun-hye.

Ken: When the protests were happening, I thought I just missed this because of the visuals. But for protest visuals, you need to go watch Dong-woo's film. Are you interviewing him about his film by the way?

Jon: No, I haven't seen his film yet. Ken: If I'm in the same zine he deserves to be side by side with it. It won \$10,000 last year.

When I was out there I had a broken camera which was fun. But I was hoping I could catch some protest. The biggest thing that was happening was a small anti-THAAD protest, "Homo sex is Jesus sin," and the quiet Sewol protest in front of Gwanghwamun. So it's neat I have this shot in the film that's just waiting for social pressures to boil over.

I don't think it's a standalone film. There's other ones from Korea. I think this one will help people access those a little easier.

Jon: The final line in the movie was "you'll be the same person regardless of what country you're in." Why did you choose to end on that? Ken: I thought it was important to leave on some ambiguity. The ending was a choice between worrying about the future of the scene, or simply worrying about one's existence.

What I think what Jinsuk's getting at is it's impossible to reinvent yourself by moving, you have to have that drive or character that's been repressed. Leaving a location can remove a lot of pressure on you, but it's not going to reinvent who you are as an individual.

Jon: As an expat in Korea I couldn't agree more.

Ken: It's a helluva lot easier for people like us to live in Korea because there are fewer social constraints.

Jon: I meet a lot of westerners here and sometimes I get the feeling they're trying to escape themselves.

Ken: Yeah they double down on their shittiness.

Jon: Yeah.

Ken: I would like people that would have no interest in this subculture to be able to see it and for people that feel disenfranchised with the country they live in to see people they don't normally see being inspirational.

It's pretty rare in global media to see somebody from Korea speaking so openly and humanely.

You join the convoy of farming vehicles and pull up into the rocking chair. But as you approach Pyeongtaek, your front door signals that

Dead Gakkahs

Jon Twitch

I thought Dead Gakkahs were broken up, but it turns out they have a new drummer (Choi Nanum). I interviewed Yurim and Nanum about the band and the state of the scene.

I'm glad they replied, even though she told me my questions had a lot of misogyny. I went into this interview inquiring why there seem to be fewer girls in the hardcore scene than usual, and I got as much of an explanation as I could.

Yurim has been very active on social media but her voice hasn't been heard in any of the produced media going out these days. This interview will make some people unhappy, but it will answer questions for others, at least about what she's thinking. She has had her say, for the history books, or at least zines.

I decided to leave in the name of the guy she accused, partly because I took it as a dare I didn't want to back down from. I don't fear legal threats, because it would make this zine cooler, though I also want to be at least a little responsible and do right by everyone. The sexual harassment she accuses him of is a fairly simple uninvited sexual comment. I've been told he complimented her tattoos and added a pretty generic sexual comment about it. Frankly I've said and done things worse, including in this zine (I even on one page depict sexual contact between you, dear reader, and Park Geun-hye). But I also know someone who quit her job because her boss made a similar comment to her, so inappropriateness is on a sliding scale and this incident falls somewhere between. The guy who made the comment to Yurim will live the rest of his life with the neurons somewhere in his brain wired to remember he made that comment, which is probably a proportional punishment to fit his offence.

I interviewed a number of girls in the Korean punk scene about similar issues, and all the other answers I got were far different from this, which is what made this interview interesting to me. I also had a line of inquiry about washrooms at live venues, as both GBN and SHARP, the two foremost punk clubs here, have terrible facilities. It's a problem that is especially unfair to women, as well as me due to some health problems, making these two venues significantly less comfortable for certain people. The answer I got here was the only one that took my question seriously.

Broke: I had heard a rumour Dead Gakkahs had broken up because of frustration with how women are treated in the punk scene. Was there any truth to that at all?

전율: 데드가카스는 해체한 것이 아니라 드러머가 나간 것이다. 처음에는 드러머가 나가서 데드가카스를 없애고 새로운 밴드를 할 생각이었는데 계속 이어가는 것이 좋다고 판단해서 미즈노(전 드러머)에게 얘기하고 이어가기로 했다.

나는(전율) 2016년 1월 공연 후 코가손 드러머였던 권우석에게 성희롱을 당했고 그것을 고발하고 공개사과를 원하는 글을 페이스북에 게시했다. 나는 나를 '데드가카스의 전율'로 쓰고 권우석에게 '코가손' 이름으로 공식 사과 받기를 원했다.

Yurim: Dead Gakkahs was not dismantled, but the drummer was out. At first, the drummer went out and we thought it would be better to go on without the Dead Gakkahs and start a new band, but I decided to continue talking to Mizno (former drummer).

After a performance in January 2016, I was sexually harassed by Kwon Woo-seok, the drummer of Kogason, and accused him and demanded an apology on Facebook. I wanted for Kwon Woo-seok to give an official apology on behalf of Kogason.

Broke: Is the Korean punk scene feminist, or does it have a lot of the same sexist problems Korean society has?

나눔: 한국의 펑크씬은 페미니스트가 모이지 않았다. 왜냐하면 페미니스트 씬이 아니기 때문이다. 펑크의 뿌리도 1세계 백인 비장예인 시스젠더 헤터로 섹슈얼 남성에게서 시작되었다. 그렇기 때문에 당연히 펑크씬에는 가부장제 논리가 작동할 수밖에 없다. 한국 펑크씬 뿐만이겠나? 게다가 세계 어느 펑크씬을 가도 남성이 압도적으로 많다. 그 씬 안의 남성들이 만들어가는 문화인데 성차별적이지 않을 수 있다고 생각하는가? 평등이 존재하기 위해서는 약자의 수가 강자의 수량 동등한 것에서부터 시작한다고 생각한다.

Nanum: I can't say that Korean punk scene has been feminist as not many feminists are in it YET. Punk was started by cis-gender heterosexual Anglo-Saxon white men with no disability and the punk scene has been rooted and deeply influenced by

the police have blocked the road ahead, halting your progress.

"How could they protect her?" you rage, albeit from the machine

rather than against it.

"Calm down, good buddy," says another driver. "We'll get through this once the courts uphold our right to assembly."

patriarchy. Is it a problem with only the Korean punk scene? There are far more men than women in any other countries' punk scenes. As outnumbered men have dominated the field and led subculture, how come we could be free from sexual discrimination within? I believe gender equality in the scene could be possible when there are similar numbers of the power and the powerless to coexist.

Broke: It seems like there are fewer women in the scene these days. How can we encourage more women to come to concerts?

전율: 여자 음악가가 언제는 많았나? 항상 적었다. 나는 펑크의 역사도 썬도 잘 모르지만 애초에 펑크라는 것에서 여자가 얼마나 비중이 있었는지도 모르겠다. 애초에 여자가 많지 않았던 문화에서 왜 자꾸 여자를 끌어들이려고 하는지 모르겠다. 여자들이 좋아하고 싶으면 사람들이 계속 있었겠지. 그리고 여전히 씬에 남아있는 사람들도 있다. 그리고 이것을 읽고 있는 남자들은 생각해봐라. 당신들이 여자들이 어떤 눈으로 봤고 어떻게 평가했고 어떻게 쫓아 냈는지. 왜 더 많은 여성들이 펑크공연을 봐야하는가? 더 많은 여자들이 펑크씬에 들어왔으면 하는 이유는 뭔가? 여자들도 자기가 좋으면 알아서 씬에 들어오지 않을까?

그리고 여자 뿐만 아니라 다른 성에 관해서도 생각을 가끔 했었는데 왜 펑크에 다른 성들은 잘 보이지가 않을까? 펑크는 너무 보수적이다.

Yurim: When did we have a lot of female musicians? I've always said this. I do not know the history of punk, nor the scene, but I do not know how much weight women had in punk in the first place. I do not know why I'm trying to attract women in a culture where there were not many women in the first place. People would have been there if women wanted to like it. And some still remain in the scene. And think of the men reading this. How you looked at women, how they evaluated them, and how they drove them. Why do more women have to watch punk performances? Why do you want more women to enter the punk scene? Would not girls to the scene if they liked it? And I had thought about other genders as well as women: but why don't we see other genres in punk? Punk is too conservative.

나눔: 앞에서 말했다시피 여성아티스트는 펑크씬을 비롯한 모든 씬에 적다. 뿐만 아니라 남성중심적인 문화가 팽배한 이 사회에서 여성이 살아남기 위해서는 여성성을 제거하고 남성이 되거나, 남성에 의한 모든 폭력과 대상을 견디거나, 그 씬을 뜨는 수밖에 없다. 나는 펑크씬을 접한지 5년이 되었는데, 그동안 공간을 제외한 모든 폭력을 겪었다. 남성아티스트도 그러한 경험을 하는가? 이것이 바로 성차별적 구조로 인한 같은 현상의 다른 경험이다. 여성과 남성은 동등하지 않다. 요즘 여성이 작게 나온다는 너의 시선이 불편하다. 여성들을 두려하기 위해서는 평등한 문화를 만들어 나가는 수밖에 없다.

Nanum: I don't think it applies to the punk scene only. In any scenes, there are far less female musicians active. In our patriarchal culture, women musicians often choose one of three choices to survive. First, acting like men and becoming men. Second, enduring both obviously visible or invisible men's violence against women or objectification of women. Or you just get away from it. I have been a female punk musician and have experienced all different types of violence except rape against women. I have a question here. How about male musicians? Do they go through these degrading and violent experiences too because they are male? The culture of the scene itself is systematically unfriendly and tough to female musicians as equality doesn't exist. It is not a matter of individual choice of female musicians to be inactive. How can we encourage more women to show up? We have to change the culture of the scene and promote gender equality in the scene.

Broke: One of the big problems with concert venues is the washrooms really aren't nice. Can you talk about this?

나눔: 이성의 몸에 대한 경험이 성별에 따라 여성에게는 당하는 폭력으로, 남성에게는 돈을 내고 구입할 수 있는 쾌락으로 인식된다. 때문에 공용 화장실의 경우 남성은 자연스럽게 성기 노출을 해도 딱히 상관없는 공간이 된다. 나는 그것이 불편하다. 특히 펑크 씬에서 공연중에 남성이 성기를 노출하고, 화장실에서 볼 일 보는 것을 써서 페이스북에 올리고 그런 문화가 있다. 당사자들은 부끄러워 하지 않는다. 웃는다. 하지만 여성들은 거기서 배제된다. 바로 그 차이를 가능하게 하는 것이 성별권력관계다. 때문에 이것은 어떤 특정 공연장 화장실의 문제가 아니다. 성차별적이고 남성중심적인 화장실 구조의 문제이고 펑크 문화의 문제다.

Nanum: The experience of the body of reason is perceived as violence against women according to sex, pleasure to buy money for men. Therefore, in the case of a public restroom, men will naturally have no problem even if they expose their penis. I am uncomfortable with it. Especially in the punk scene, men are exposed to penis during the performance, and they take a look at the toilet and put it on Facebook. The parties are not ashamed. I smile. But women are excluded from it. It is the gender power relationship that makes the difference possible. This is not a problem with any particular venue toilet. It is a sexist, male-centered toilet structure and a problem of punk culture.

Okay, I will be patient. GO TO PAGE 6

These cops aren't gonna stop me. GO TO PAGE 7

Pseudotour 3rd-degree Burn

Jon Twitch

These guys are coming to Korea, and I had the chance to interview them for work. Little did they know, the same interview would be recycled for a cheap photocopied zine. But hell, this zine is going out at their shows here, so I know they'll read it; they have no choice.

Also, they're not getting to keep Ken, who's travelling with them. If you don't know who Ken is, hang your head in shame.



Image courtesy of Robin Kenson

we go away, but that is just because they are not used to us being away for so long.

Broke: Can you tell me about your expectations for Zandari Fest?

Jonathan: i am expecting zandari as a whole to be a networking opportunity for us (outside of the awesome show we will be playing). we do not get a chance to socialize or make friends with bands from the eastern part of the world, mainly because not a lot of them make it over to the west to our neck of the woods. so we are definitely hoping to make some friends coming out of the fest and will be enjoying some of the bands that i have been dying to see for a while now.

Broke: You might be tired of people asking about this, but I have to ask you guys an ethnicity question. Many times I've seen white people, most often not punks, have a snobbish attitude toward Korean punk, like "I don't really know much about this music but it's from my culture and I understand it better than they do." Shitty, but let's be honest, punk scenes can be pretty whitewashed communities, even in Korea at times. So, is punk a "white" genre of music, and do you guys feel like you stick out for being visible minorities playing punk?

Jonathan: punk is a white genre, although there is a very niche underground IBPOC scene that is looking to take it and move it away from whitewashing. i definitely feel like we stick out in punk. we experienced it over and over at some of the shows we played on our recent tour of the US. as for home - i do not even want to get in to it haha. we have had our worst experiences as minorities in a punk band here in canada.

i find if people are not familiar, they are apprehensive. like you said, a bad attitude to have and one that has fuelled some of pseudo's work.

Seoul Administrative Court rules that you may proceed on up to Seoul to take part in the growing protest movement. However, you will be unable to bring along your trusty

Jon Twitch

These guys are coming to Korea, and I had the chance to interview them for work. Little did they know, the same interview would be recycled for a cheap photocopied zine. But hell, this zine is going out at their shows here, so I know they'll read it; they have no choice.

Also, I'm going to recycle the introduction from Pseudo's article. Want to know more about them? Just ask.

Broke: Where did your Korean connection come from?

Adam: Drew knew WTM before I was in the band. Years later we got to talking with Jeff about putting out a split together. We had just released our EP "Have Fun" and had some b-sides from it and they had just recorded some new songs so it lined up pretty well. we did the same thing with Full Garage. It's super fun doing that kind of stuff purely through email and then being able to put a name to a face when you meet a few months later to play shows together.

As far as us going to Korea, WTM came over to tour after the split came out, and then we did some work with Full Garage and shows with Skasucks so I think it just kind of turned into the right time for us to go over, and Jeff said he'd take care of all the arrangements so all I've been doing to prepare to go over is watch a lot of Netflix.

Drew: WTM played my house in 2010. My roommate wouldn't let Burn Burn Burn play with em because we were a new band and, in his opinion, had been getting too much attention. In the end, Jeff thought I was super handsome and funny and six years later asked if we could do the split 7" together. And now we're going on tour in Korea. Suck on that, ex-roommate!

We've played with WTM and Skasucks in the US but NOT Full Garage. We did however put out their record stateside through Adam and my label, Tiny Dragon Music.

Adam: I thought we played with them at The Kraken??

Drew: Nope. I booked their show but we didn't play.

Adam: WELP

Broke: So, what are ...Whatever That Means like on tour?

Drew: I will tell you Trash needs to stop calling me Andy.

Adam: They came to visit me at my job one day before I'd actually met any of them and it was a pretty awkward encounter. They're all super fun people, and Jeff and Trash are married so they have a really cool punk couple thing going on, very similar to Drew and I.

excavator, leaving yourself unarmed against an existential threat.

Protest is all well and good, but excavators tear things apart and get things done.



Image courtesy of Burn Burn Burn

Broke: Have you had no reservations about getting into bed with a foreign entity called World Domination, Inc? Are you feeling no inclination to put America First? How will supporting Korean bands Make America Great Again?

Adam: We're BIG TIME now, why focus all our energy on the region we are local to, that devalues art, when we could be dominating THE WORLD? Working with Korean bands (or any international bands for that matter) helps share the same passion we all have as artists with different pockets of the world that we might not reach if we were just doing it on our own.

Broke: So, what do you know so far of our small scene?

Drew: Why the fuck did I pick the hard questions? Look, can we talk about my super cool band and all yours? What is this, a job interview? Fine, Full Garage is a really good band, WTM likes pies thrown at em and The Geeks are not so straight-edge anymore. That's literally all I know. I plan on watching "Train to Busan" to learn more.

Adam: Absolutely nothing, aside from what Jeff has told me. I'm really excited to eat everything I can over there. As far as the scene, I know the three bands we've worked with and listened to the compilations that WDI has put out.

Broke: Did international politics give any of you (or loved ones) any hesitation about you coming here?

Adam: I think that the most recent political shitstorm all put us on edge with how quickly much of it came to a head after we booked our flights. I know a few of us got the fear that we'd be blocked from entering the country. My boss is worried I won't come home. But everyone else has been so excited and supportive of us going over and had nothing but great things to say about South Korea and the music scene that all of our fears are at rest.

Drew: Yeah, for the most part everyone we've talked to have been super supportive and stoked for us. There's been a few times I've been asked "Why South Korea?" And I typically respond with "Cause we're super cool," "Cause we fucking can!" or "We're big-time ballers! That's just how we roll, ya bish!"

I'll join this worthy cause. GO TO PAGE 8

I'll strike out alone and take my chances ahead of the herd. GO TO PAGE 9

Broke: How did this tour come about? Something to do with Ken?

Jonathan: we really wanted to do this tour ever since we created the band back in high school. this year we started touring a lot so we figured, why not give it a shot now?

ken definitely inspired the push we needed to go through with it and has been instrumental in the whole process. we self booked it with him pretty much.

Broke: What was it like having Ken around? Also, when will you be done with him and can we have him back?

Jonathan: that was our first music video so we did not know what to expect. but it was so much fun (tiring, but fun) and we would not have had it any other way. ken made the process easy and was really thorough with everything. the man has an amazing skill set. i call it magic.

we spend a bit of time with ken and whenever he can snap a photo or two he does, he has also shot some of our most important live shows (our album release, to name one).

unfortunately you cannot have him back. he is ours now.

Broke: So, what do you know so far of (a) Korea and (b) our small scene?

Jonathan: so far we understand korea to be a fairly free-for-all kind of city (as far as our understanding goes haha). we are looking forward to a new kind of hustle and bustle there.

as for the scene, all of our friends have told us that it is the cosiest, most welcoming scene and that we will have more fun there than we do in north america - i hope that is true! we also learned quite a bit about the friendly dynamic from ken's recent documentary that he shot over there. 10/10 scene i would say!

Broke: Did international politics give any of you (or loved ones) any hesitation about you coming here?

Jonathan: there was a tiny bit of apprehension, mainly regarding things like nuclear unrest and such. other than that, no actual concerns or hesitation!

my parents are always sad when

You and the rest of the caravan assemble at the side of the road as you listen to the news and wait for the court decision. It's a tense couple of days, but finally the

A Message from Club SHARP

(Taken without asking from Club SHARP's Facebook)

안녕하세요.

클럽 샤프입니다. 아시다시피 저희가 망원동에 자리를 잡은지 1년이 조금 넘었습니다. 다음이 아니라 걱정해주시는 민원들에 대해서 말씀드리려고합니다.

일단 저희 클럽 샤프는 평균 1주일에 한번 공연을 하고 있고 혹시 모를 근처 주민들의 불편을 염두해 처음부터 만든 규칙인 '늦어도 11시엔 공연을 마친다'를 지키기 위해 노력하고 있으며 그 결과 1년이 넘는 동안 10번 이내를 제외한 나머지 공연에선 11시전에 끝마쳤고 그 사이에 생기는 담배꽂이를 비롯한 기타 쓰레기들은 짧게는 세시간에서 길게는 여섯시간정도를 하는 공연 시간동안 틈틈히 쓸어 편의점 사장님에게서 허락을 받아서 쓰고 있는 쓰레기통에 버렸습니다. 재떨이를 몇개 만들어 놓기도 했고요. 그리고 바로 클럽 샤프 위에 댄스집이나 술집에 도움을 주기위해서도 그렇고 수익에 피해가 가지않을까하는 마음도 있고 저희가 파는 술로 인한 사고가 없길 원해서 안에서는 저희가 직접 술을 팔지 않고 있었습니

다. 공연장에 오신 분들은 보셨다시피 공연날 하루도 안빼고 샤프의 대관 관계자나 샤프의 관계자들 몇명이 가능한 최대한의 통제를 하고 있었습니



Four police cars responded to complaints during the Green Flame

Boys CD release on June 17.

라고 생각하고 있었습니 다만 주위 주택가에서 지내는 분들에게선 그 동안 저희 혹은 저희를 대관해주신 분들의 노력이 부족하다고 느끼시는것 같다고 생각합니다.

그래서 샤프에 오시는 밴드, 관객분들 혹은 음악 관계자 분들에게 몇가지 부탁을 드리려고 합니다.

사실 이전에도 계속해왔던 부탁들이긴 하지만 한번 더 부탁을 드리자면

1. 담배는 샤프랑 관계없는 행인들을 위해 큰길가에서 피시거나 저희 문 바로 앞에서 피시고 꽂고는 꼭 저희 재떨이에(문 바로 앞에 있습니다.) 버려주시거나 쓰레기통에 버려주세요. (어린 아이들이 있다면 잠시 꺼주시거나 피해주시고요. 이걸 클럽 샤프에서뿐 아니라 다른곳에서도 지켜주시면 감사하겠습니다. 개인적인 부탁입니다.) 쓰레

기는 쓰레기통에 버려주고요!

2. 큰 목소리는 공연장 안에서 공연을 보면서 내주시고(이건 저희 모두에게 힘이 되는 목소리입니다.) 밖에서는 목소리를 최대한 조용하게 부탁드립니다.

3. 공연장에 나가거나 들어올때 문은 꼭 닫아주세요.

4. 화장실은 2층이 아니라 출입문 옆에 주차장 쪽에 있습니다. (2층은 클럽 샤프와는 별개의 장소입니다. 운영자도, 계약자도 전혀 다릅니다.)

5. 주차가 되지 않습니다. 주차는 근처의 유료주차장을 찾아보셔야 합니다.

6. 만약 이 글을 보신 분들중 음악을 좋아하고, 공연보는걸 좋아하고, 저희의 이런 문화를 좋아하고, 앞으로 소규모 공연장 그리고 저희 클럽 샤프가 오랫동안 있을 바라신다면 위에 저희의 부탁을 꼭 들어주시길 바랍니다. 그것과 동시에 이 글을 많은 분들이 볼수 있게 '공유' 부탁드립니다.

정말 어렵게 어렵게 많은 분들의 도움으로 우리 모두의 공간이 만들어졌고 또 다른 많은 분들의 도움으로 1년이나 넘는 시간동안 버텨왔습니다.

하지만 영치불구하고 또 부탁을 드립니다.

긴글 읽어주신분들 감사합니다.

Basic English Translation of the most important points (courtesy of World Domination, Inc.):

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

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

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

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

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

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

2 Messages from World Domination, Inc



Image "borrowed" from WDI

많은 해들 동안, 수많은 사람들이 저에게 펑크락 "씬"의 의미가 무어냐 물어왔어. 전 한결같이 대답하기를, "당연히 펑크뮤직과 공연을 동일시하게 둘다 사랑하는 마음을 가져야하고, 그 열정은 다른 어느것보다 더 큰 사랑을 가져야해. 그리고 또한 펑크라는 테두리 안에서 서로가 성공하기를 기원하며 기쁜맘으로 자신을 투자하며 상대방과 서로를 돕는 것도 의미해."라고 답해주죠.

지난 주말, 우리의 친구, Avail로 알려진 안경순형(레이저본, 브리게이드 베이스/블리 합주실 오너)은 제가 항상 말해온 '펑크씬의 의미'를 정확하게 스스로 보여준 사람이었습니다.

여러분도 아시다시피, 저희 마지막 세컨서티데이즈는 성공적으로 예매를 기록하며 준비에 임하고 있었습니

다. 공연 시작 한시간 전, 제가 모든 사운드를 주관하는 마스터 믹서를 켜는 순간 연기와함께 믹서가 터져버리는 일이 발생했습니다. 저와 쓰렉은 패닉해버렸죠! 이걸 어떻게 고치지? 공연 한시간전이면 관객입장은???? 정말 "어쿠스틱"으로 진행해야하는건가?

우린 고민끝에 급하게 경순이형께 전화를 했고, 그는 우리에게도 운영하고있

는 합주실안의 믹서까지 교체까지해가며 우리에게 흔.쾌.히 도움을 손길을 보내주었습니다. 감사의 마음으로 짐으로 달려와 연결하였으나 믹서가 기계적인 문제로 작동하지 않자 그때 경순이형은 그 소식을 듣고, 우리집으로 한 걸음에 달려와 셋팅을 마무리하게 도움을 주었습니다. 그 임시적인 상황에 공연은 일단 다행히 시작할 수 있게 되었고, 그 사이 경순이형은 문제를 파악한 후 다시 합주실로 달려와 우리가 필요한 장비를 다시 또 가져와서 정확하게 믹서와 스피커가 둘다 제대로 작동할 수 있도록 재장비를 해주었습니다.

모든 문제가 해결되고, 경순이형은 다시 합주실로 돌아가도 되는데도 불구하고, 공연까지 다 남아서 공연을 즐기며 사운드엔지니어까지 자처해주어, 결과적으로 저와 쓰렉이 신경써야 할 부분인 사운드까지 본인이 케어해주었습니다. 덕분에 저와 쓰렉은 한결 자유롭게 공연을 더욱 즐겁게 즐길수 있었어요. 우리는 감사한 마음에 소정의 금액이라도 전달하려했으나 극구 사양하면서 웃으며 마지막 세컨서티데이즈를 돕는게 너무 기쁘다고 말하며 합주나 하러와! 라고 하더군요. ㅎㅎ 그 순간, 펑크가 이렇게 우리를 만들어주고 이어주는구나! 라고 다시한번 깨닫게 되었습니다.

다시한번 감사해요. 경순형. 그날을 무사히 마치게 해준 판타스틱 영웅같은 존재여!!! -WDI, 세컨서티데이즈 제프

Over the years, many people have asked me what it means to be a punk rock "scene." I always answer that of course it means we all have that same love of the music and shows, but it's more than that. It also means that we're invested in helping each other be successful. This past weekend, our friend Avail (레이저본 lazybone bass-

ist/Bully Studio owner) showed exactly what I mean by that. As most of you know, we were scheduled to have the last 2ndSaturdays show on Saturday. It was an acoustic show on our rooftop and was almost completely sold out in presale tickets. One hour before the show was scheduled to start, I turned on our PA mixer, and it exploded. We were freaking out. How were we going to fix this problem in just one hour?? We called Avail, and he offered to lend us an extra mixer from his practice studio. When we were having trouble getting it to work, he came to our house to help set it up.

We got it working in a limited way to start the show, but to help make the sound better, Avail drove back to his studio and got us a set of special speaker cables to use for the night. He stayed for the whole show, helped run the sound, which freed up Trash and I to enjoy the night more, and at the end of the night, he refused to accept any money from us. He said he was glad to help us have a great last 2ndSaturdays. THAT, to me, is how a punk scene is supposed to work. So thanks again, Avail. You saved the night in a spectacular way!

Jeff

2ndSaturdays

February 2011 ~ June 2017

44 Shows / 100 Bands

About Jane, Acid Party, All I Have, Animal Anthem, Apollo18, Attacking Forces, A'Z Bus, BettyAss, Billy Carter, The Brigade, Burn My Bridges, Burning Hepburn, B9, Chain Reaction, Chanter's Alley, Counter Reset, Combative Post, Dead Buttons, Dead Chunks, Dead Gakkahs, DieAlright, Drive Shower, Durchfall, Emotion Bomb, Endo, Find The Spot, Flat Out, Full Garage, Golden Ticket, The Geeks, Green Flame Boys, Gus, Heimlich County Gun Club, Hollow Jan, Humpbacks, Johnny Royal, Kingston Rudieska, The Kitsches, Lazybone, LoveXStereo, Max Reynolds, Mixed Blood, MR27, Mr. Headbutt, My Man Mike, Nacho Pupa, Nahu, The Nap, National Pigeon Unity, No. 1 Korean, NoEazy, No Excuse, Octopoulpe, Oi! Resolute, Overhead, Pakk, Pegurians, Plastic Heart, Pop Whizzee, Reddot, Roadrunner, Romantiqua, Rudy Guns, The Rulerz, Rux, Save Myself, Seoul City Suicides, Shellback, Shining Cocks, Sidecar, SkaSucks, Smoking Goose, Startline, Stay Alive, Street Guns, The Strikers, Sunn-Row & Deathood, Super Dragon Head, The Swindlers, TalkBats, Things We Say, The Tremors, TodayXSpot, Used Cassettes, The Veggars, Velvet Hand Grenade, Vicious Glare, Wasted Johnny's, We Hate JH, ...Whatever That Means, When The Feverish Fail, The Woozy, Yellow Monsters, Yuppie Killer, 1Ton, 13Steps, 21Scott, 49Morphines, 57, 99Anger



This is not the time for moderation. You pound forward on the excavator controls, surging ahead of the convoy that brought

you this far and approaching the police line. The riot police scramble, but behind them are their buses lined up to cut off

road access. You power through and try to flip one over with your shovel, but as you work on this the police overwhelm your posi-

tion. One of them tases you and you're done.

THE END

We got married in Hongdae Park...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

speaking of... somebody better submit an account of System Fucker's vocalist climbing that tent-like covering and freak-ing out all the normies he 'dived' (meaning, carefully fell) off it onto the audience my memories of those shows are damaged by my bag (and Verv's) being stolen... which was followed by me getting pissed off and smashing some lighttubes, which you then inadvertently guilt-tripped me into sweeping up

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

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

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

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

You rock into the capital, your shovel weapon poised to strike. It is time to carry out Choi Soon-sil's death sentence us-

ing a tool as merciless as the brutal way she controlled your country.

But where to attack? Who is the

enemy you must stop, Choi or the president? You're probably only going to get one shot at this before they stop you.

I'll strike at Choi Soon-sil at the Prosecutors' Office GO TO PAGE 10

I'll go straight to Cheong Wa Dae. GO TO PAGE 13

Meet Daegu's Skaletton Crew

Kyle Decker



Image courtesy of Skaletton

I think it's pretty safe to say that Skaletton is currently Daegu's only ska-punk band. Starting in 2015, Skaletton has managed to hold on in the choppy waters that is the Daegu music scene. I sat down for coffee with drummer Kim HyungSub and lead guitarist and band leader Heo YoungMin to talk about the band's history, future plans, and the current state of punk in their home city.

Broke: Let's start easy. Everyone please introduce themselves.

HyungSub: I'm HyungSub, 29, and I play drums in Skaletton. And I'm pharmacist. He is YoungMin, 21, and he is the guitarist and leader of the band.

Broke: How did the band get started?

YoungMin: I really like punk music and wanted to have many performances. So we formed a band because I like punk music.

Broke: Skaletton is obviously a pun on ska and skeleton. Was the name or band inspired The Skel-tones?

HyungSub: Yes, you're right. Because at first we were all so skinny. Really. Like, no fat. So he (YoungMin) used Skaletton. Because it's ska-punk and skeleton fused.

Broke: What bands have inspired you?

YoungMin: Spiky Brats. They showed me the attraction of punk music.

HyungSub: I like jazz music. So I usually listen to Oscar Peterson, the jazz pianist. My Chemical Romance also. My favorite emcore band

Broke: How has Skaletton changed over the years? Because, how long ago did you start? Last year? 2015?

HyungSub: One year and two months?

Broke: One year and two months?

Youngmin: No. It was longer. We started in 2015.

HyungSub: Oh. I'm sorry. Nearly two years. Since 2015. April.

Broke: Yeah, I was about to say I could have sworn you'd been together longer than that. At least two or closer to three. You've been around almost as long we (Food for Worms) have. So how has the band changed? Have there been new members? New sound?

YoungMin: At first we started with a brass section. Trombone was included. But I wanted to have a synth. But there was some trouble. So trombone was out, trumpet was out. So I got a synth (played by Bae Meena). So we changed that part.

Broke: So it was more of a Ska-

Sucks style?

HyungSub: Yeah. But after using the synth he found wants the brass section again. So we got those members again.

Broke: I heard the show you have this weekend (March 25) will be the last one with the keyboard.

Hyungsub: Yes. That's right. Meena will go back to her own band (Drinking Boys and Girls Choir).

Broke: Whenever I have seen you guys perform you are always telling jokes or doing your little "Skaletton!" pose.

(Both laugh)

Hyungsub: You remember! (laughs)

Broke: What type of feeling do you want people to have at a Skaletton show?

YoungMin: I don't want it to be a serious music performance. I just want people to see the fun of the music. So it can be very amusing. An amusing thing.

Broke: How do people usually respond to ska-punk in Korea? It doesn't seem to be a popular genre in Korea. I mean I know SkaSucks, Burning Hepburn, Lazy Bone, and you guys. So...

(everyone laughs)

I might be forgetting one or two. But how do people normally react to that kind of music in Korea?

YoungMin: So many people think it's too noisy music. When we play Club HEAVY the building owner comes down and says "Why is it so noisy in here?"

Broke: Yeah, we've had the police called on us a couple of times at Food for Worms shows. So some similar reactions.

Broke: What is your process for making songs? Does one person write all of the music or does each person write their own part?

HyungSub: Vocalist (Lee Dong-Gun) writes the lyrics. And most of property.

As you drive toward the front of the building, a security guard appears in your path. He fires a tear

the melody line are written by him (YoungMin).

Broke: This is kind of a bigger, multi-part question. What are your thoughts on the Daegu music scene now? Many bands seem to be breaking up or on pause, and two venues just closed. Like, Retro City and Urban just closed. Why do you think that is?

HyungSub: So, not just bands but you mean stages?

Broke: Yeah. And bands. Korean bands and foreigner bands. It seems there's a lot less today than a year or two ago.

HyungSub: We're such a minor genre. So people don't really like this music so much. So we can't increase it.

Broke: I feel ya. So why do you play music? And why ska-punk? Especially since not a lot of other people like it. Why do you still do it?

YoungMin: It's such a unique genre. It's amusing. So I like that genre.

Broke: What are Skaletton's plans for the future? Will you ever try to play at Team New Generation of Ska Festival in August?

HyungSub: Team...?

YoungMin: New Generation of Ska Festival. Ska, punk, reggae festival in the summer.

Broke: You guys would be a good fit for it.

HyungSub: He knows it well. I don't know about it so much.

Broke: It's awesome. I've been to the last three.

HyungSub: ...I'm sorry. What was the question?

(All laugh)

Broke: The question was, "What are the band's plans for the future?" Will you record an album? Do more out of town shows? Will you try to get a spot in that festival?

YoungMin: (speaking quickly in Korean)

gas grenade at you, but it bounces off your vehicle and hits him in the head, knocking him down. He still has fight in his eyes though.

HyungSub: Did you understand any of that?

Broke: You plan to make an album, play more out of town gigs, and try to get a spot in the festival?

HyeonSub: This year he wants to make an album. He wants to play Seoul and Busan. And next year we want to get into New Generation of Ska Festival. If we feel we can.

Broke: Where will you record your album?

YoungMin: Daejeon. At Burning Hepburn's studio.

Broke: Cool. They would be familiar with your sound. They would know how to record you.

HyungSub: He is familiar with them.

Anything else you like to add?

YoungMin: There's so many good bands and music. So, please take an interest in them. Not just us but other punk bands. Like Food for Worms!

(All laugh)

Ha. Thank you. Also, there's Roach Seventy-Three now. Another Daegu punk band.

(Confused silence)

Roach chil-sib-sam?

Both: Ahhhhhh!

YoungMin: (explains to HyungSub in Korean)

HyungSub: Ah. I thought Roach Seventy-Three is unfamiliar English word.

I heard they wrote some songs together like 10 years ago, but didn't do anything since then and just started playing again in November.

YoungMin: Yeah.

Broke: So now there's like... five punk bands in Daegu? So, that's nice.

(All Laugh)

Broke: Thank you very much, gentleman. Those are all the questions I have.

HyungSub: Thank you. Let's make a show together soon.

What will you do now?

I'll press on. GO TO PAGE 11

I'll help him. GO TO PAGE 12

You arrive outside the Prosecutors' Office early in the morning, and drive your excavator right through the front gate onto its

Scratch and Sauce

Jon Twitch

NST & The Soul Sauce is a collaboration of many local musical heavyweights, from Noh Seon-teck formerly of Windy City and Smiley Song formerly of I&I Djangdan, to Lee Jong-min of Kiha and the Faces and Oh Jeong-seok of Kingston Rudieska, and that's only half of this innovative band's lineup. The sense is this is a passion project for some great accomplished musicians feeling pigeonholed and looking for a creative outlet. Which I still assert is unfair to those bands as they are still great.

They recently went to the US for Sierra Nevada World Music Festival, sharing the stage with many legendary reggae musicians, and performing two extra shows sharing the bill with Lee Scratch Perry. I had to ask.

I interviewed NST just as he was jumping on the plane, and then I interviewed trumpet player Oh Jeong-seok right after he got back.

Broke: The members of your band have pretty impressive music careers already. I would almost describe it as a supergroup, except usually supergroups aren't as good as their individual members. How do you guys come together to make music?

NST: I think NST & The Soul Sauce is not a "Supergroup," but I am sure The Soul Sauce members are unique like pirates.

I learned from my team members. They really love reggae and ska music, of course groove music for dance. They love bass better than me, basically respect lowfi sounds... That why I captured them. When I play music with The Soul Sauce, I'm always happy!

The new album came out like a baby born to the world.

Broke: Performing with Lee Scratch Perry sounds like a very big step. How do you feel about it?

NST: Honored... But I want to show him another sound from Far East Asia.

I am living in different roots and



NST & The Soul Sauce meet Lee Scratch Perry, fourth from right.

culture. I think it makes a different sound, like food cultures.

Broke: In a short time, NST and the Soul Sauce has received a lot of attention overseas. I've been surprised, especially considering Kingston Rudieska hasn't been as openly embraced. Why do you think people are so excited by your band?

NST: Band music has big energy! Each bands have different own energy. That is the point enjoy band music. Sadly, Korean Music market is going to no good way. but I expect it's getting better. Kingston Rudieska is going to beat the world soon!

Broke: When I arrived in Korea in 2003, nobody ever thought this country could have reggae music. Do you think NST and the Soul Sauce will make people see Korea differently? And if so, how will they view it, or does that not concern you?

NST: This is a difficult... but good question!

Reggae music comes from Jamaican roots and culture. I respect the reggae sound but I don't follow Jamaican roots and culture because I am Korean.

When Koreans accept high level sound culture, people enjoy that, Korean music is going to beat the world music market!

Then NST & The Soul Sauce is not going to stop for it!

Broke: I'll be honest, "Songs for Rico" didn't sound good

whirring.

You get caught in the front doorway of the office, and another security guard swoops in and manages to tase you. You're immobilised and arrested.

As you have taken an inno-

cent life in your pursuit of justice, you end up turning popular opinion against the prosecution of Choi and the president, and there is not enough popular support to carry on the case.

enough quality to me. Will "When Tigers Smoked" impress me more?

NST: Song for Rico is dedicated to Rico Rodriguez. The new album "Back When Tigers Smoked" has each member's attitude. I guess, you felt that.

Broke: I understand there is a US version of the album and a Korean one. How are they different?

NST: The US version's cover has a more deep Oriental flavor. The Korean version cover will be 'vivid.' haha

Broke: The song "Riding a Jorang Horse" is one of my favourites. What is a "jorang horse"?

NST: Jorang horse is one of the landmarks of Jeju Island. 1000 years ago, the Mongolian empire attacked Korea. They left their horses in Korea.

Actually, the same species of Mongolian horse... Oriental culture — Nomad culture, natural farming etc... — the message is 'live all together' so want to talk about this through the "route of nomad" ... From Jeju Island to Western capitalism riding rid-dim.

Broke: One other important question, sorry. Is your US tour sponsored or supported by any Korean government agencies or NGOs? (culture ministry, KOC-CA, etc)

NST: Yes. Korean government agency. But I think it is so weak

her power, sentences you to death for mutiny. You are given a tiny cell filled with leftist artists to live out the last of your days.

The president, unimpeded in

for KOREAN ska, reggae.

They provide only flight fee and hotel fee (only performing day; we're gonna have two days).

But it should be paid by band money first, and after we come back KOCCA will check how was it then reimburse the band.

Broke: How well did your performance at the festival go?

Oh: As you know, Sierra Nevada World Music Festival hosts some of the world's best reggae musicians. We wanted to play our own style and show them Korean reggae. As for the performance, the sound system was great. I think their engineers are tuned into reggae music, which made it very comfortable for us on the stage. We played a little early, but the reaction to our performance was overwhelming because so many people came to talk to us afterwards. I almost felt like a star from the audiences reaction to us. Of that, many times I heard from people that they predict we will play at the festival again.

We brought almost about 400 CDs almost sold out.

Broke: What was it like meeting Lee Scratch Perry?

Oh: It was amazing experience to play with such such an iconic and influential musician like Lee Scratch Perry. We've been listening to his music for a long time, and I think every reggae musician in existence has been influenced by Lee Perry in some way, so it was really meaningful for us.

Broke: What other interesting things happened on the tour that should I know about?

Oh: I didn't realize Californian people were so kind. They were so welcoming to us and really responded positively to our music. After we finished playing, I got so much feedback from the audience about how impressed they were with Korean reggae. Many people didn't realize that reggae music existed in Korea, so I was happy to bring some attention to the Korean reggae scene.

You keep going, and he gets back onto his feet and steps into your path.

With one swipe of your shovel, you knock him aside and continue on up the front steps of the Prosecutors' Office, your tank treads

THE END

Champing at the bit5

Jon Twitch

I've been meaning to interview Pigibit5 for years, but due to their infrequent concerts, I could never tell if they were still together. Then they released their latest album, proving they're still very much a functional band. They play incredibly densely layered indie-pop songs that really make you sit up and take note, and their poppy optimism might make you overlook their deeper punk ethic. These guys should play more shows.

I've been a fan of these guys since I randomly stumbled across them at 51+ Festival in 2013. Somehow they haven't ever reached greater heights through their poppy but cerebral and increasingly complex music. I can't imagine why: is their music too confusing? Is the band roster unstable? Are the members too busy with real life? Interviewing them didn't shed any light.

Broke: First, can you please explain the name Pigibit5 to me? Your music doesn't sound like what I would have expected a band called Pigibit5 to sound (I might have expected rap-metal). 나에게 Pigibit5라는 이름을 설명해 주시겠습니까? 당신의 음악은 Pigibit5라는 밴드가 소리를 내기를 기대했던 것처럼 들리지 않습니다.

Pigibit5: 아무 뜻이 없어요. 제 친구 Battle.net 아이디였고 이름이 마음에 들어서 써도 되냐고 허락받고 사용한겁니다. 나중에 물어봤더니 pig+ rabbit 이었다고 합니다.

It does not mean anything. It was my friend Battle.net ID and I was allowed to use it because I liked the name. I asked him later and he said it was pig + rabbit.

Broke: On Bandcamp, Pigibit5 is classified as a "noise pop, punk band." Since this is for a punk zine, can you please explain what makes Pigibit5 a punk band? Bandcamp에서 Pigibit5는 "잡음 팝, 펑크 밴드"로 분류됩니다. 이것은 펑크 마인드를 위한 것이므로 Pigibit5를 펑크 밴드라고 만드는 이유를 설명해 주시겠습니까?

Pigibit5: 작곡방식이나 멜로디메이킹은 아마도 일반적인 펑크 밴드와는 전혀 다를지도 모르지만, 기본적으로 우리는 펑크음악의 거친 사운드와 미니멀한 밴드구성에 큰 영향을 받았기 때문입니다. 따져보자면 펑크음악의 사운드를 가진 캠퍼밴드 정도가 적당할수도 있겠네요.

The composition method and the melody making may be quite different from the general punk band, but basically we are influenced by the rough sound of the punk music and the minimal band composition.

You jump out of your excavator and run to his side.

"I'm afraid...I don't have much time," he says.

"Look, I'm sorry about that, but the future of the country rides on what I do next," you say.

"So, you came to kill Choi Soon-sil?" he chuckles, spitting up blood. "She isn't even here."

12 "Then where is she?" you



Pigibit5 at 51+ in 2013

In short, a chamber pop band with a sound of punk music might be a good fit.

Broke: I bought your last two albums online, but they are also uploaded to YouTube for free. Why did you decide to offer your music for free? 마지막 두 장의 앨범을 온라인에서 샀지만 무료로 YouTube에 업로드됩니다. 왜 음악을 무료로 제공하기로 결정하셨습니다?

Pigibit5: 그냥 무료로 들리지 사주던지는 청취자 자유로 말기고 싶어서입니다. 우리나라에서 인디밴드의 음반을 산다는 건 기부행위니까.

I just want to leave it free for the listeners who want to listen. Buying an indie band's record in our country is a donation.

Broke: First time I saw you guys perform some of the members were wearing schoolgirl outfits. At Zandari 2015, it seemed the theme

was sports jerseys. Why do you incorporate costumes into the live act, and do all the members equally like it? Please name any other costume themes you've used too. 처음으로 내가 회원들 중 일부가 여학생 용 차림새를 입고 공연하는 것을 보았습니다. Zandari 2015에서는 스포츠 유니폼을 테마로 보였습니다. 왜 당신은 의상을 실연에 포함시키고, 모든 구성원이 동등하게 그것을 좋아합니까? 당신이 사용한 다른 의상 테마들도 지적 해주십시오.

Pigibit5: 웃기잖아요 ㅋㅋ It's funny haha.

Broke: Your latest album is the "original motion picture soundtrack vol.1" for "Sadman the Movie." What is "Sadman the Movie"? 최신 앨범은 "Sadman the Movie"의 "original motion picture soundtrack

because of the business.

vol.1"입니다. "Sadman the Movie"란 무엇입니까?

Pigibit5: 친구가 제작하기로 했던 <SADMAN>이라는 특촬물 영화가 있었고, 그 영화의 진짜 사운드 트랙입니다. 영화와 OST가 원래는 같이 나왔어야 했는데 영화제작이 계속 미뤄졌고 결국 감독이 사업하느라 제작포기를 한듯 하네요. There was a feature film called <SADMAN> that my friend had decided to produce, and it is the real soundtrack of the movie. The movie and OST should have come out originally, but the production of the movie has been delayed, and the director seems to have given up production

Broke: What is Studio Dunba? I heard some of your members are involved in it. How did it get that name? Sincerely, Jon Dunbar. 스튜디오던바란 무엇입니까? 회원 중 일부가 그것에 참여했다고 들었습니다. 어떻게 그 이름을 얻었습니다? 존던바.

Pigibit5: ㅋㅋㅋ 스튜디오 던바는 기타리스트가 운영하는 레코딩 스튜디오 이름이고 서울 낙성대에 있습니다. 던바(Dunbar)는 마비노기라는 온라인 게임이 있는데 거기서 제일 큰 도시 이름이예요.

Lol Studio Dunba is the name of a recording studio operated by a guitarist and is located in Noksung University in Seoul. Dunba has an online game called Mabinogi, which is the largest city in the world.



Pigibit5 perform in Hongdae Playground in 2013 for Play Out Festival. Just behind them, Heimlich County Gun Club was playing at the same time.

ask. "Dammit, tell me where!"

"She's at a detention center just up the road," he wheezes, pointing his finger in the direction you have to go before collapsing in your arms, this time for good.

You jump back in your excavator and head in the direction the guard pointed.

The road leads to an unimpressive building, more of a dormitory

filled with holding cells. You use your shovel to pry open the wall, uncovering Choi Soon-sil in there, sitting on the bed talking on the phone, probably to her daughter about horses. She looks up at you in horror, but you know this is what she wanted, deep down. You use the shovel of your excavator to mash her into paste, all the while the police take up defensive positions

around you.

Well, that was satisfying, but was it worth it? You killed her. Is there any fight in you left, or will you surrender to the police?

Yes, onward to Cheong Wa Dae to finish the job! GO TO PAGE 13

Ha ha ha! So what? Do anything you want to me now! I killed Choi Soon-sil! GO TO PAGE 31

Vadding Seoulo 7017

Jon Twitch

I've already published my thoughts on Seoulo 7017, so why not ask someone else what he thinks about it?

Han Vad staged multiple performances shortly after the elderly overpass was reopened as a public park. His mobile performances consist of him trucking around a sound system on a cart, while he sings into a headset and dances and just generally explores the urban environment. Seoulo 7017 was built perfectly for his performance style.

The area around Seoul Station has been in flux since the end of 2015, as the overpass closure and reconstruction inconvenienced us all and changed the nature of the surrounding areas. The overpass, which once ferried trucks and delivery scooters between Namdaemun Market and working-class Malli-dong, changed the nature of these places.

I attended one of Han Vad's performances as part of "Malli-dong Missing You" (wordplay on a word for a type of sewing machine found there, and the English phrase) and interviewed him by email after.

Broke: What do you think of Seoulo 7017? Is it a good project or are there problems? 서울로7017에 대해 어떻게 생각하십니까? 좋은 프로젝트 입니까, 아니면 문제가 있습니까?

Han Vad: 차는 사람이 문다는 것을 잘 알고 있음에도 차 안에 있으면 사람이 안 보이고, 차 밖에 있으면 차만 보입니다.

이것이 은근히 많은 스트레스가 되고 있습니다.

차가 차지하고 지나다녔던 도로와 도시 중심부의 풍광을 사람이 다니는 길로 재생시켜서 시민들에게 나누어 준 것이 큰 의미를 갖고 있다 생각합니다.

Even though we know people are driving cars, we cannot see people in the car, and only cars are visible when we are outside the car. This is quietly very stressful.

I think that it is very meaningful that the roads cars occupied and the scenery of the city center were reproduced for people and distributed to the citizens.

Broke: What do you think will happen to Malli-dong because of Seoulo 7017? 서울로7017때문에 말리동에서 어떻게 될 것이라고 생각하십니까?

Han Vad: 서울로가 만들어지기 이전에 중구 만리동은 재개발로 완전히 사라졌습니다.

그리고 현재는 고층아파트 대단지가 건설되어 있습니다. 소위 말해 '명품' 아파트 단지라고 하는 것입니다. 이렇게 기존의 만리동은 재개발과 함께 '명품' 아파트 단지 건설로 사라져 버렸습니다. 4대강 찬성론자이기도 한 어느



Han Vad gets on the ledge over Seoulo 7017 as people (including cops [jk, cops aren't people]) watch from below.

도시개발학자는 '도심회춘'이라고 '젠트리피케이션'을 번역하여 낙후된 동네를 재탄생시켰다고 공언하기도 합니다. (만리동이 재개발로 사라지기 직전에 만들어진 다큐멘터리에서 그렇게 이야기합니다.)

주변동네인 마포구 아현동, 공덕동, 용산구 서계동 땅값이 '서울로'로 인하여 요동치고 있는 것을 느낍니다. 임대료가 상승하고 있는 것을 느끼고 있습니다. 중립동은 아예 중리단길이라 명명하고 있으며, 제가 좋아하고 자주가던 동네 빵집도 최근에 갑자기 사라졌습니다.

Before Seoulo was built, Malli-dong was completely erased by redevelopment. Nowadays, high-rise apartments are being built. The existing Malli-dong has been destroyed by redevelopment and construction of a so-called 'luxury' apartment complex. One urban development scholar who is also a critic of the Four River Restoration Project professed that he has rebuilt a backward town by translating 'urban rejuvenation' and 'gentrification.' (That's what I talk

about in a documentary created just before Malli-dong disappears due to redevelopment.)

I feel that the land prices in nearby neighborhoods of Ahyeon-dong, Gongdeok-dong, and Yongsan are rocking due to Seoulo. We see that rent is rising. Jungnim-dong is renamed as Jungnimdan-gil, and the neighborhood bakery I liked and frequented also suddenly disappeared recently.

Broke: The best part of your Malli-dong Missing You show was seeing everyone dancing in the intersection in front of Lotte Mart. Do you consider your performance to be a political statement about pedestrian rights, walkable cities, or fighting car traffic? 만리동 미싱 유 쇼 중 가장 좋은 부분은 롯데 마트 앞 교차로에서 모두 춤을 추는 장면이었습니다. 귀하의 실적이 보행자 권리, 걷기 좋은 도시 또는 자동차 교통에 대한 정치적 진술이라고 생각하십니까?

Han Vad: 하다보니 서울로의 거의 모든 공간을 이동하면서 공연하게 되었



Seoulo 7017, an aging overpass converted to a city park, lights up at dusk during its very crowded May 20 opening.

Choi Soon-sil is the weed, but its roots go far deeper, all the way to Cheong Wa Dae.

You turn north and pilot your excavator through the city streets, which are clogged with traffic going one

way but completely empty on the left side. Whatever, driving on the wrong side of the road to get around obstacles is exactly how you roll in Jeolla.

Ahead, you see a protest rally blocking the road past Sungnyemun

up toward Gwanghwamun. They wave Korean flags, but not American flags because Donald Trump hasn't been inaugurated yet. As you approach, you can see their banners calling out the lügenpresse and calling for martial

습니다. 말씀하신 장면은 T1과 찬이 만나 춤을 추는 고고장전인데 여기서 노동법을 깨우친다는 그런 상상의 장면이기도 합니다. 중요한 장면이기에 좀 낯설은 곳에서 하고 싶었습니다. 서울로의 공간 중에서 그곳이 가장 상상적인 공간이라고 생각했습니다. 횡단보도에 나가서 춤추려는 의도는 처음엔 없었습니다만 자연스럽게 그곳으로 나가게 되었습니다.

그러한 것을 처음부터 의도하지는 않았습니다만

자연스레 그 장소에서 춤을 추는 것으로 그런 의미-보행자의 춤출권리? 걷다가 춤추는-또한 생성된 것 같습니다.

여공들의 코러스가 T1을 만나러 계단위로 올라가는 장면이 그 전에 있는 데개인적으로 가장 좋아하는 장면이기도 합니다.

야마가타 트릭스터로 공연할 때 실제로 도로를 점령하는 경험을 많이 해 보았기 때문에

그것이 일종의 해방감을 선사하리라는 생각이 했었던 것 같습니다.

I moved around almost all the places on Seoulo. The places in my performance are the scenes of the imagination where T1 and Chan meet and dance, and it is the scene of the imagination that enlightens labor law here. I wanted to do it in a somewhat strange place because it is an important location. I thought it was the most imaginary space in Seoul. I did not intend to go out on the crosswalk and dance, but I naturally went there.

I did not intend to do that from the beginning.

It is natural to dance in that place — meaning the pedestrian's right to dance? Walking and dancing — also seems to have been created.

The part before the chorus of the women workers climbing the stairs to meet T1 was also my favorite part.

When I performed there, I actually thought it would give a kind of sense of liberty because I could occupy the road.

Broke: You also performed a lot in the anti-Park Geun-hye protests. Did performing there among 1 million people have an influence on your performances, especially in their mobility? 당신도 반 박근혜 시위에서 많은 성과를 올렸습니다. 1백만 명의 사람들 중에서 공연을 했습니까? 특히 공연에 영향을 미쳤습니까?

Han Vad: 현장은 낯설지가 않았습니다. 저는 몇만명 앞에서 공연한 적은 없습니다만 청와대 앞으로 사람들파 함께 트럭 무대(노동당이 제공한 트럭)에서 들어갈 때 정말 멋졌던 기억이 납니다.

The scene was not unfamiliar. I have not performed in front of tens of thousands of people, but I remember when I walked with my mobile truck stage with the people in front of Cheong Wa Dae, it was really cool.

law. What are you going to do?

I'll plough right through them. GO TO PAGE 14

They're not the enemy. GO TO PAGE 15

HELLIVISION

VS



Jon Twitch

When I had the chance to interview Hellivision guitarist Lee Tae-hun for an article on Zandari Festa, I set aside one question for publication here.

I'd been reading a lot about CJ Hellovision in the news, and couldn't help always seeing the "Hell" in the name. I was curious what Hellivision thought of it. So there you have it, CJ, no worries over a lawsuit.

Broke: I've been curious about this all year. What was your opinion of the name of CJ Hellovision? They got a lot of attention this year after the failed acquisition by SKT, and every time I read about it I think of you guys.

Hellivision: Actually, I don't see the name too often around the town. If anything it sounds pretty cute.

JAMBINAI

VS

49 MORPHINES

Jon Twitch

While doing an article about Jambinai ahead of their European tour, I wanted to see what guitarist Lee Il-woo thought about his older hardcore band, 49 Morphines. So I asked him to choose.

Broke: Jambinai is a success, but 49Morphines is great. If you were a non-member

of both, and there was a show with one band playing here, and another show with the other band playing over there, and you could only go to one show, which one would you choose?

Lee Il-woo: I'd rather go to the 49morphines. Because their next EP will be really great!!!! I really want to enjoy them show!!

Yeah, something's fishy about these protesters, starting with how they're all so much older than you. And you're 45. You drive

through them, forcing them to scatter and only squishing the occasional demonstrator.

Ahead, there is a line of riot po-

SKASUCKS

VS

United States of America

Jon Twitch

When Skasucks' US tour was announced, I was very amused by their tour poster, bearing the slogan "Make America Skank Again." So during my interview with Jinsuk for this issue, I threw in this question giving him a chance to stand on his soapbox.

Broke: Skasucks' US tour seems like a great opportunity, both for you and Americans. I especially like the name "Make America Skank Again" parodying Trump's slogan. Coming from Club SHARP, itself a symbol of anti-racism, you're visiting America when it is being dominated by racists. Do you have any political message for America? Skasucks의 미국 투어는 당신과 미국 모두에게 좋은 기회 인 것 같습니다. 나는 특히 트럼프의 슬로건을 모방하는 "Make America Skank Again" 이라는 이름을 좋아한다. 반 인종 차별주의의 상징 인 Club SHARP에서 오는 것은 인종 차별 주의자들이 지배 할 때 미국을 방문하는 것입니다. 미국에 정치적인 메시지가 있습니까?

Jinsuk: 없습니다. No.

•SOUTH KOREAN SKA-PUNK•

SKASUCKS

Make America Skank Again

2017 US Tour

- 7/6: San Francisco, CA @ Hemlock Tavern
- 7/7: Berkeley, CA @ 924 Gilman Street
- 7/8: Sacramento, CA @ Café Colonial
- 7/9: Medford, OR @ Johnny B's
- 7/10: Salem, OR @ The Space
- 7/11: Portland, OR @ Black Water Bar
- 7/12: Olympia, WA @ The HQ
- 7/13: Tacoma, WA @ The Bomb Shelter
- 7/14: Seattle, WA @ The Kraken
- 7/15: Corvallis, OR @ Interzone Café
- 7/16: Bend, OR @ The Capital
- 7/18: Los Angeles, CA @ Redwood Bar & Grill

facebook.com/wdikorea
skasucks.bandcamp.com
facebook.com/newgenerationofska

NEW SPLIT 7" WITH JEFF ROSENSTOCK

WORLD DOMINATION, INC. 1995

lice, as well as the anti-Park protest. There is about a million of them, and they're on your side, so no squishing them. Where to?

I'll head toward the police line. GO TO PAGE 24

I'll go through the protest. GO TO PAGE 25

Rage Against the Metal Scene

Jon Twitch

This interview came about when I noticed Norse Rage, an American in the metal scene, was inviting me to Facebook events for Korean metal shows. Rather than assume he'd just become metal's most prolific promoter, I knew what he was doing, as the Korean punk scene is equally guilty of not taking full advantage of social media to promote events.



Korean Jesus with Norse Rage, right

Broke: It seems like you are host of half the metal shows in Korea right now. What is happening there?

Norse: The promoters/organizers and often bands don't seem inclined to make an event page. They just design a flier (which ironically never gets put up in the real world) and share it once and that's that. Unsurprisingly, there are a lot of missed shows and people being out of the loop. I'm consistently having to trawl through FB pages to track down some show I've heard about. So I just decided to start making the event pages myself. I think we've actually seen an uptick in attendance and awareness since I started doing it.

Broke: What do you recommend

concert promoters do to better advertise their shows?

Norse: Number one in this day and time is to make a damn event page. Man its easy and free. Secondly, talk to other organizers in the scene about when they're booking shows. They don't have to be best buddies, but just try not to compete on nights when there's already another big show booked. The scene is so small in comparison to the size of the city we really cant afford to divide the target demographic up 4 ways on a given night. Sometimes we'll go for weeks without a bigger show, and then have 4 in the same night, often

with overseas headliners who gfet disappointed by the small crowd size. It sucks, and the basic lack of coordinating pisses me off. Finally, my last recommendation would be part of what you're asking int he following question. Have a unified online forum of event listings.

Broke: We have a Korean Punk & Hardcore page. Ever thought about doing a Korean Metal page?

Norse: We have — and have had — several. Yet there doesn't seem to be one unified place that lasts. I'm very jealous of the punk and hardcore page, its very comprehensive and well laid out. We've had some pages that do well for a while, and then someone starts another one and it has its own life cycle. Its very frustrating. Right now the most inclusive thing that exists is a metal kakao group which has close to 100 members on it. I'm not even a part of that, its as much of a train-wreck as you imagine a 100 person thread to be so I've had to abandon it. Right now Global Headbangers living in Korea is in action, but not very busy. Probably the best bet is GBN Live Houses's own FB page. That's

the current day to day home of metal shows in Korea and the owner, Yuying, and some of the core bands play there often so it ends up being the main repository for info. I should note that I think part of this dichotomy between the two scenes connects to some fundamental character differences between metal and punk. Punk has always been oriented to inclusiveness and egalitarianism, both in the community and musically. It has famously been proud of the fact that you can suck as a musician and be part of the scene. On the flipside, metal has always been predisposed to elitism (especially musically), misanthropy and nihilism. I think this is somewhat reflected in the lack of cohesiveness in organizing. A lot of the older Korean bands and scene founders here have it seems deep blood feuds that are totally ridiculous and prevent a lot of progress. GBN remains an exception especially because it very much tries to bring both the metal and punk scenes together so you get some of that influence.

Shitting all over Mullae

Jon Twitch

After seeing GBN and Club SHARP spotlighted together in "Ash," I wanted to ask Yuying a few questions about the venue, his band, and whatever else.

Broke: How many concerts are now booked at GBN?

Yuying: 올해 11월까지는 거의 모든 주말이 예약 되어있습니다. 이번에 무대 보수 공사를 했고 더욱 활발히 운영할 예정입니다. Imposition. You can operate an unlimited driving project on November 11.

Broke: Your Wi-Fi account used to be "Nazi Punks" and password "Fuck Off." Now it is "Nazi Punks Fuck Off" which is better. Why did you choose it? Yuying: 음악편을 포함해서 한국 사회 곳곳에 만연히 깔려있는. 무지한 인종 차별, 권위주의, 약자혐오에 대해 오랫동안 분노해왔고. 작지만 멋진편을 만들기위해 친구들과 만든 소중한 공연장에 그런 사람들과 함께하는게 도저히 용납되지 않아. 보이콧하기로 결정했습니다.

It is spread all over Korean society including the music scene. I've been outraged for a long time about ignorant racism, authoritarianism and abstinence. To make a small but wonderful scene, it is hardly possible to be with such people in precious venues made with friends. I decided to boycott.

Broke: I've also noticed a number of

two-day concerts where one show is at GBN and the other is at Club SHARP. Can you tell me what kind of relationship GBN and SHARP have? Yuying: 생각이 비슷한 언더그라운드 공연장입니다. It's an underground concert with a similar idea.

Broke: A lot of GBN concerts have discounts for children. How successful has this been at encouraging younger kids to come out?

Yuying: 전혀 성공적이진 않으나. 종종 한 두명만와도 뿌듯합니다. Not at all successful. Often I'm proud of even one or two.

Broke: It seems like there are fewer women in the scene these days. Yuying: 몰라요... I don't know...

Broke: One of the big problems with Mullae-dong is the washrooms really aren't nice. What can be done about this?

Yuying: 많이 생각중인 문제입니다만. 사람들이 더 더러워지는게 빠를거 같습니다 I am thinking a lot. It's faster for people to get dirty.

Broke: How did you come up with the band name Little Puppy Princess?

Yuying: 멤버 세명이 각각 제일 귀엽다 생각하는 영어 단어를 골라서 합쳤습니다

We picked the English words our three members each think are the most adorable.

They're not the enemy: these people are only victims of state authoritarianism, brought up decades ago to obey the state. As you pussyfoot, or maybe

more like pussy tank tread, around them, they swarm your machine. "Get off!" you cry. "I only have your best interests at heart!"



안녕하세요 문래동 GBN입니다

부족하지만 쾌적한 환경을 만들기 위해 이번 주말 대대적인 화장실 공사를 하려고 공연까지 취소했는데,

위낙 낡은 건물에 배관등 문제로 공사 불가능 판정 받았 습니다..

이에 공연장 주변 무료 개방 화장실 지도를 공유합니다 (지역 특성상 그래도 엄청 깨끗하진 않아요..T)

1.GBN 2층,3층 (구립)

- 2.문래 공원 공용화장실 (청결도 3/5, 시설 3/5)
 - 3.대박 식당 1층 (청결도 4/5, 시설 2/5)
 - 4.하이테크시티 (청결도 4/5, 시설 4/5 비대유)
- 조금이라도 불편함이 해소 됐으면 좋겠습니다... 바이바이....

English: our toilet is too old and dirt if you want more comfatable please follow the map theres bunch better place

hope you understand thanks

One of them shatters your window with a baseball bat. You're dragged out of the cab of your vehicle and pounded to death in the

street. Those are some vicious elderly people.

Yuppie Killer Moments

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

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

It was a sweaty and strummy day of when the Yuppie Killer descended upon us with the Earest of the the Earporn, between the Hamburger CockandBalls lineup where I think broken boners were in the horizon. And holy fucking jesus, fuckjesus is very doing grindcheck. Fear, the walking friend showed up. JH desecrates. I'm on permanent tilt. Dude is a people squisher. Black and blue Ky from pennywise got drunk off shamrock. "It's the most awkward mating dance I've ever seen." And like, Yongsam had to leave early cuz he has no money but all your monies are not belong to dis fat cat... HE NEEDS CONSTRUCTION HAT. ARRHHGHGHGHSDHDFDLJKDF :SJKFKLS:LDKFJAJFS:DLJG:ALKFJAS:LKJDASL:DJSHDSFSJDFHLSDKJF:SAJASL:DFJDS:LFJSDGHe lliaciouslybeautifulsadsong. La burr labor. No hug. Where the fuck ar you and 7 years of bad sex wtf. I RUINS EVERYTHING. Fishsticksfishsticks. WhythefuckYisangnotplaymusicany more. Lifesoserious. Whattodowhattodoaaaahhhhh. I hath the faillest of the fairs. I mite be crazy. Everythingok.
-Amy, S-Gerat
(Yuppie Killer would advertise "free drinks" at their shows, which would be just a ton of different alcohols and juices mixed together in a big bucket. One time it included absinthe. Always absolutely disgusting.)
The look of disappointment when people find out what the "free drinks" are was always fun. Tim introducing the song "Pigs in the Void" as "A Black Sabbath cover or whatever," at Death of Club Spot. (If memory serves, it might not)
There was also the time Tim made the mistake of passing out with Redboi present. I still have pictures.
-Kyle, Food for Worms
Those memory-reducing cocktails...

fester into a deep-seated Fuckity-fuckfuckfuckfuckfuck. Hav drink for you hav drink for u. Do trust ur keys with that, dun. Being kissed by everyone. Murr. Motherfucking gentleman. Oh shit, took that too seriously. Durr. Derp? DurrPina. Oy. You won't get this. Fishsticksfishsticks Damn it I'm an ajeosshi. Ahhhhhhhhhhhhhhh pants. I am the genie of green hell. Drink black coffeee at the wall. La bibliotheca or something. Inappropriate, the appropriations committee. Who's worstest naked on a rainy day. Who got longest stretch hair. Fucking hells yeh. 불일보고웃나. E3t TacoBell no cannon. Be a bad boy, don't be a good boy. Do think about this. Is all good. Beer in the pants beer in the pants. Moar beer in the pants. Umm life is good, even if I am an emotiKon. Where the fuck ar you and tongue years of bad sex wtf. I RUINS EVERYTHING. Wir bracken. I hath the faillest of the fairs. I mite be crazy. Everythingok. I mean buffalo, buffalo the buffalo. Argh savedeth. Pain pain pain is no. Don't pain. I love everyone... What's wrong with that. Edumacations edumacatetions ejacumalation. Digging digs. Mmm digs. I drunk. Potatoes. Potentate. This too. I miss. Mewdude. Omgwtf I found brotte. Argghhghgh love you love you love you love u hatechu love u. Shaddup. Shag, sir. Squirt ha. Wrong you back together. I say too much and I drink too much. Fucking hells good luck man and I wish you guys the best. Fuck it all as hard as you can.
-; HE NEEDS CONSTRUCTION HAT. ARRHHGHGHGHSDHDFDLJKDF :SJKFKLS:LDKFJAJFS:DLJG:ALKFJAS:LKJDASL:DJSHDSFSJDFHLSDKJF:SAJASL:DFJDS:LFJSDGHe lliaciouslybeautifulsadsong. La burr labor. No hug. Where the fuck ar you and 7 years of bad sex wtf. I RUINS EVERYTHING. Fishsticksfishsticks. WhythefuckYisangnotplaymusicany more. Lifesoserious. Whattodowhattodoaaaahhhhh. I hath the faillest of the fairs. I mite be crazy. Everythingok.
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There was also the time Tim made the mistake of passing out with Redboi present. I still have pictures.
-Kyle, Food for Worms
Those memory-reducing cocktails...

-Tyler, noise musician
I've really enjoyed the sheer randomness of "You party like shit" stickers appearing in my life! From random metal bars in Hongdae to rest stops in Gangwon-Do. It's been fun seeing that sticker appear.
-Michael, private citizen
Their first show
As I know, at that time they played the music after making the band. And tim's voice was so husky maybe because of practice
I have never seen the show after that show
It was fun!
-Jaehyeon, Kitsches

Yuppie killer and Double A generation (2014-2015). They made a lot of the shows and It was really many good memories to me
-Yoon Gwang, Agari
Never saw them actually killing a yuppie. Very disappointed.
I think there was one night that ian talked to me only using rick and morty and the eric andre show quotes but I might be just made this shit up right now. idk
-Jin-ho, Onager

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

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

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

I loved a lot all the free booze Yuppie Killer shows at Double A. Especially the ones that made you discover the evil side of people in the audience.

Really funny and interesting nights! And I'd love to add that for me, the punk scene in Seoul without Yuppie Killer will be different. We will miss those bastards.
I'm not sure I should explain more about the evil side... I was thinking for example about some drunken punches, crying moment etc... Cheap booze is not all the time your best friend, but it creates interesting and unforgettable moments!
-JP, Octopoulpe

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

Sincerely,
Tim Jxxxxx
Singer of Love Motel"
on craigslist

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

Stamping the K-brand on punk

Jon Twitch

I've always said I dislike K-pop for three main reasons:

- it isn't made for people
- it isn't made by people
- there's nothing particularly Korean about it

Add in the tax money paying for its promotion. While the term obviously derives from shorthand for Korean popular music, the specific brand of K-pop carries a big bag of connotations. Rather than a pigeonholed sound, K-pop is evolutionary and expansionary, absorbing new genres and sounds, as we have seen with rap, and more recently with rock and even reggae. It also expands to incorporate things that were previously considered not K-pop, for example any successful musical acts here, or popular music predating the creation of the K-pop brand.

I've been writing about this quite a lot, getting more eyes in the Korean music scene, but the prominent English-language blog "Ask a Korean" has been publishing articles claiming basically "K-pop is all Korean music." It is so ridiculous it is easily dismissable, but I ask you not to immediately laugh and move on.

I met the blog's author once, a Korean-American lawyer who protects his identity and only goes by The Korean (TK). He's a smart guy, and his blog is very influential. He's convinced his regular readers that K-pop is all modern Korean music, on which a consensus has been established among everyone, except for people in Korean music. So, he's an authority on Korean culture explained to the outside world.

His reasoning is that K-pop is defined by non-Koreans, particularly disengaged foreigners. The people who are involved in Korean music are not influential enough, so we are at their mercy.

TK is just trying to enforce consistency, ignorant of what it means to participants who react to the social reality of life in a socially authoritarian country dominated by K-pop, and ignorant of how propagandists have been trying to further their nation-branding agenda with a similar message. He actually dislikes idol music, and I think wants to stretch the term K-pop to be more inclusive of music he likes.

Of course, doing so carries a lot



of negative implications. It basically brings non-idol music into the sphere of influence of culture big business, while not providing enough of the benefits. It is gentrifying music.

When I told TK he was parroting government propagandists, he took that as me accusing him of being a government shill. I have no doubt he is not receiving a cent from the Korean government, yet he is advancing their position.

What is happening to Hongdae, where the live music community is being erased, is similar to what's happening by calling all Korean music K-pop. Underground musicians succeeded in making Hongdae a musical community, and now big companies like YG Entertainment can come in, buy up property, and redevelop it, cruising on the backs of the musicians who gave Hongdae legitimacy.

K-pop is a propaganda machine that exists to receive government money, juggle that money around so it goes to the right people, and hopefully make money. So many things are given that K-stamp by the government. Along with K-pop, we

have various other government and corporate interests coming up with branding like K-scissors, K-fish, K-smile, K-medi, K-police, K-shamanism, and so on, to not just monetize but also propagandize these things.

The idea is, K-pop has been such a success (... pending) that other cultural properties should get the same industrial branding treatment. Real Korean music has been more successful than K-pop in growing overseas, as bands like Galaxy Express, Jambinai, and NST & the Soul Sauce naturally network with like-minded people and get people talking. Meanwhile, entertainment companies use some of that government money to pave the way for paid content, either on TV or in major newspapers. So seeing articles organically pop up about non-K-pop Korean music acts can be discouraging to the people moving around mounds of money to get a bit of column space for K-pop idols. So, being able to put it all under that big K-tent is a real propaganda coup.

If that doesn't bother you, think of this: soon we will be getting foreigners coming to punk shows because they like K-pop and it led them down the path that ended up on our doorstep. Already, many K-

pop websites are trying to make room for indie music, with "K-indie" "corner" type features where they can talk uncritically about how everything Korean is amazing. That is who we will have to put up with increasingly.

Punk is inherently oppositional, and it is probably healthy for us to have this big faceless machine to rage against. Previously the scene felt like a refuge against all that horrible K-pop crap, but as it is forced to increasingly identify itself in opposition to K-pop, that music will become more influential in our identity.

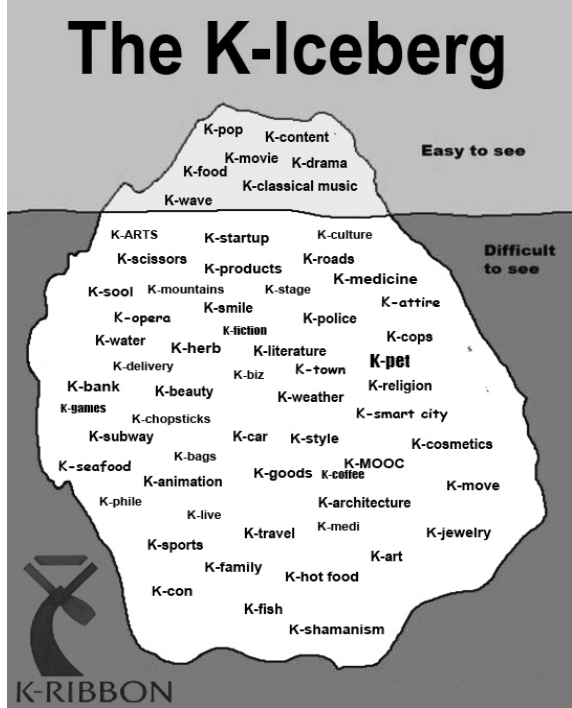
There is a notion that real Korean bands should be beneficiaries of Hallyu funding, that they would make the best cultural ambassadors. But that money comes with strings attached. The music industry here is totalitarian in its control of performers. The government interest in music is literally authoritarian, as it seeks to make a music industry that is compliant with its wishes and doesn't encourage dissent. And for the most part, it has succeeded. Real Korean musicians can't supple on that government teat because they're not submissive enough to do as they're told.

They're just getting paid to dance skankily and satisfy their "sponsors." The female groups all sing songs directed at their oppa, framing it entirely within the male gaze, with songs with lyrics like "Oh oh oh it's my first time. Oh oh oh please be gentle. Oh oh oh tell me I'm pretty." The male idol groups are said to challenge traditional notions of masculinity, and

Western K-pop fans tend to see it as feminist and pro-LGBT, when it is not. A dude can put on makeup and blow his sponsor, and then still be anti-progressive.

The K-pop idol group Big Bang, known for dressing up in punk clothes and other times in black-face, has one song called "Fantastic Plastic Baby" or something with lots of punk and protest imagery, which means about as much as that Kaitlyn Jenner commercial did.

Maybe I shouldn't be so negative that our tax money is becoming increasingly useful, that the same idol groups are softening up foreign markets by increasing goodwill in younger generations. But I don't want the music I love to be part of that nationalistic project.



Your shovel tears into the main building where the president is expected to be staked out, digging in her heels to respond to your attack. You rip open walls and expose 18 rooms where super-secret

stuff happens, but you can't find President Park inside.

Where is she? The country is in crisis, and she faces imminent attack! Why wouldn't she be at the command center where she is

needed? But as you continue sifting through the wreckage of the building, PSS agents surround your excavator, guns drawn. You can either surrender now or

go out in a blaze of glory. Either way, mission failed. And I only have a limited number of pages for this, so let's end it here, with you fucked.

THE END

K-pop idol group or online Korean clothing brand?

Boys Republic	K-Much	Uniq
pinksecret	TopTen10	Orange Caramel
Rubber Soul	Puretty	Boys24
Black Pink	Danilove	Shez Good
Thursday Island	Coed School	Lovelyz
Fanta Girl	Small Man	Us n Them
Hello Venus	Play the Siren	Sweet Bong-Bong
Seventeen	I Love Pink	Ladies' Code
Bob Girls	Cutiple	Oh My Girl
Wassup	BangBang	SSunny
Led Apple	Topp Dogg	babishow
Banila B	8 Seconds	Codes Combine
QNIGIRLS	SN Feel	Red Velvet
Crux	Teen Top	Boom Style
Sweet Cat	Wings	Uptown Holic
Gangkiz	Bluepops	Colonize
My Name	Berry Good	Teenie Weenie



Manufacturing indie cred

Jon Twitch

Coming out of the kerfuffle of “Ask a Korean”’s “All Korean Music is K-Pop” rant, the one big glaring exception is the rock band CNBLUE, signed to FNC Entertainment.

CNBLUE is a four-piece band whose members all play instruments, already contrasting them to K-pop idol groups. Yet, nobody I talked to had a problem calling them K-pop. How is this possible?

A friend working at an English-language newspaper in Korea commented to me that whenever they published articles about CNBLUE, FNC would call them up to remove any mentions of them as K-pop, insisting they’re a real band that has indie cred from performing actual indie shows, having performed in Japan in 2009 before debuting in Korea early the next year.

All of this falls apart when you start looking closer.

CNBLUE, which stands for “Code Name Burning, Lovely, Untouchable, Emotional,” has gained a reputation for ripping off legit indie bands. They had a legal tussle with YNot? over a song sounding too close to one of Jeon Sang-kyu’s. And Crying Nut sued them and FNC for unauthorised use of the song “Pilsal Off-Side.”

Apparently Crying Nut were asked if CNBLUE could use the song, which they turned down. Then, CNBLUE performed the song in at least two appearances in 2010: once on MNet’s “M Countdown” and another in a Japan concert that was filmed for a DVD to be released. And to make matters worse, I’ve heard allegations they didn’t even play the song

themselves, instead pretending to perform along to a prerecorded Crying Nut version of the song.

The blame came down to who was responsible for the creative choices, which was apparently not CNBLUE, who supposedly released a statement saying “The company that used the song without permission was not us, but CJ E&M. The company that planned and sold the Japanese DVD is not us, either.”

A representative said “It is now hard to restore their reputation as hallyu stars.”

Crying Nut posted a statement saying “one must pay the penalties for intellectual property rights infringement.”

That didn’t sit well with CNBLUE, which fired back with a counter suit claiming Crying Nut was spreading false information. Never mind that their song had been stolen without permission and someone was profiting off DVD sales.

Crying Nut released a statement where they acknowledged the hurt feelings from their intellectual property lawsuit, and reached out to CNBLUE with the following words: “We heard that CNBLUE were also once an indie band in Japan. What is ‘indie’? Simply, it is ‘independence’? They create their own music, produce in their system, and distribute through a pretty independent method. The most important thing is to have full responsibility over their products and actions. ‘Indie’ is not marketing. It is a full mindset.”

But here’s the thing: CNBLUE were never an “indie” band and any claim to such is a marketing

exposing a room where Park Geun-hye is unconscious on an operating table, while a plastic surgeon injects her with syringes. You wave your

scheme by FNC. The information is all available on Wikipedia.

Their debut concert seems to be a street show in front of Shinjuku Station in early 2009; the video is still online on MNet. Street shows, you may know, are money-sinks because you need to pay a lot for logistics and there’s no actual way to earn money. CNBLUE debuted to a thin crowd, playing with fancy new equipment on a large sound system, all conveniently captured by a camera crew. Where did they come from? Why were they all even in Japan?

To find that, all I had to do was look at the individual members’ Wikipedia pages.

“Jung Yong-hwa was born on June 22, 1989, in Seoul, South Korea. His family consists of his parents and a brother, who is four years older. He moved to Busan in 1991 and lived there through high school, where he first began composing music. After taking his college entrance, he moved back to Seoul, where he joined FNC Music. In 2009, Jung left for Japan to study music with his bandmates. While there, they did street performances and released independent albums.”

Lee Jong-hyun: “The talent scouter from FNC Music (currently known as FNC Entertainment) who visited Busan to see Jung, came across Lee in the street, and suggested him to audition at the company. On his way to his audition, he met his current fellow CNBLUE member Jung at the Seoul Station. They then met Kang Min-hyuk, also a current fellow member of CNBLUE, at FNC Music where they auditioned. Eventually, only

the three of them passed the auditions and Lee began training in bass technology at FNC Academy.”

So, it appears they joined FNC before moving to Japan. Mention is made of them working with the Japanese indie label AI Entertainment, but who is that?

Wikipedia says: “AI Entertainment Inc. was founded in 2007. It is a Japanese indie record label and publishing company which supports the indie artists of the world.”

Wikipedia also lists two presumably Japanese acts as AI’s only signed bands.

But if you view history, the page when it was originally created in 2010 says: “AI Entertainment Incorporated is the official Japanese branch company of FNC Music. It was founded in 2009.” The two listed signed acts are FT Island and CNBLUE.

Much of this information was censored over multiple revisions by an account named “Aie staff” on March 19, 2015, and an unregistered editor on April 25, 2015. First the connection to FNC was taken out, then in August CNBLUE and FT Island were excised.

The inevitable conclusion is CNBLUE has no indie cred: its idol trainee members were only sent by FNC to Japan, where they could generate indie experience while pampered by the Japanese affiliate. Then, the band could return to its owners in Korea, FNC who had auditioned the members and put them through idol hagwon. Now, it was finally ready to debut as an “indie” band, hiding the true nature of its corporate origins in plain sight.

You make a 90-degree turn and head for the official residence building of the president. Raising your shovel, you rip into this building,

excavator shovel threateningly and the doctor runs away. You scoop Park up in your shovel. But the security service is closing in

Bring her to justice. GO TO PAGE 21

Kill her. GO TO PAGE 20

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

-Kyle, Food for Worms

Q. Is Jambinai part of hallyu, or something different?

A. We are not hallyu. The Korean government supports K-pop or Korean dramas and these are hallyu. The government is investing a lot of money into it so many people overseas will know hallyu.

But we have to promote us by ourselves with our money or less money from the government. So it is much harder. As the investment has improved, the results have improved. So hallyu can make a lot of money, but we can't. However we keep trying to improve our circumstances.

And honestly, we don't care if we are hallyu or not. We don't want to be categorized as K-music, or K-something. European or overseas listeners think Jambinai is just Jambinai, not the K-band Jambinai or K-whatever. They think K-pop and hallyu is "Gangnam Style" and idol music. But that's not us.

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

-Juyoung, Scumraid

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

Norse Rage: Oh gosh, I have no desire to really get into a semantics argument about that aural slime....however....the only time we get K-pop fans at metal shows is usually if they're dragged there by a friend/relative. They often seem confused and fragile.

About the term....in my opinion K-pop does exist as straight pop music from Korea. So is it a real style? Well, as much a style as just pop music is. When I see them using the term on things which are more rock oriented like Crying Nut I think that's just stupid. But if there are musical differences enough to differentiate it from Japanese pop or American pop without just meaning a national designation? I have no idea but I doubt it. I don't know if that helped but now I'm pissed off just thinking about it. I'm gonna go listen to some Suffocation to decompress.

Kim Insoo of Crying Nut, February 2014 in an interview I did for Seoul Magazine about them going to SXSXW:

"I don't want to be called K-pop or K-rock, or be labeled as part of the Korean wave. I would rather play with bands from all different places and get to know them. But we will be playing several gigs during SXSXW this year so I think we'll have more chances."

As an active musician in Korea who is definitely not in a K-pop group, I see two major problems with the foundation of this whole argument. First, such a literal definition-based take on artistic expression is a problem. Stephen hit on a lot of specifics, but my main argument is simpler. "Pop Music" hasn't simply meant "popular music" in decades. Calling something pop music has implications. Slayer has sold millions of records and sold out stadiums. Slayer has sold more pop music has no place talking about music. Ask people on the street what pop music is, and you'll get things like Michael Jackson, George Michael, Madonna, Britney Spears, N'Sync, etc. While there is room for variation, overall, it has an implied meaning beyond, "top of the charts."

Second, your basic premise that Koreans are misinterpreting how foreign fans use the term is absurd. If the "K" stands for "Korean," why is what foreigners think the term means more important? I guess the Chinese character tattoo the college frat guy got really does mean "Strength."

-Jeff, ...Whatever That Means

K-pop에 대한 정확한 이해도가 없어서 어떠한 정의를 내리기가 힘듭니다. 클럽 샤프에는 많은 밴드들이 공연을 하고있고 모두 각자 자기들을 어떻게 생각하는지는 저도 알수 없습니다.

We don't clearly know about the K-pop, so we don't know what to say. There are lots of bands performing at club S.H.A.R.P and we don't know what they are aiming for.

-Jinsuk, Skasucks

Jon: There is a lot of power in promoting K-pop and Hallyu abroad. Can NST be part of K-pop, or is it something different? Or, is that your worst nightmare?

K-pop과 한류를 해외에 홍보하는 데는 많은 힘이 있습니다. NST를 K-pop에 포함시킬 수 있습니까? 아니면 뭔가 다른가요? 아니면 최악의 악몽인가요?

NST: Haha nightmare!

I think NST & The Soul Sauce is real K-pop and Hallyu! But Why doesn't Korean government promote me? Hahaha

You raise Park up in your shovel, preparing to deal a killing blow. "Wait!" she cries. "I can give you my illicitly gotten fortune!" "What good will that do me?" you retort. "I'm not getting out of here alive after all I've done!"

"I also know a secret way out of here," Park says. She directs you around to a spot in the grass where she commands you to dig. You soon uncover a big chest full of gold bars. "Now, about this way out?" you

say as soon as the treasure is loaded into your shovel. "Sure," she says, "but you have to take me with you!" She shows you a big cargo door leading to a deep tunnel. "This leads to Gwacheon," she tells you.

What will you do? I've got what I need from her, so now I'll get rid of her. GO TO PAGE 28 I'll take her with me. GO TO PAGE 29

Jon Twitch: If you start a D-beat band in Korea and talk only with other D-beat bands in other countries, not with K-pop idols, which camp do you belong to?

TK: You are a K-pop D-beat band. They are not mutually exclusive categories.

TK: Jon's error comes from the fact that he is based in Korea and is enmeshed with Korea's underground rock scene.

Jon Twitch: Are local Korean punk bands with expat members K-pop? Is ...Whatever That Means, which is 50% foreign (American husband, Korean wife, Polish guitarist and Korean drummer), a K-pop band? What about Yuppie Killer which has had a few Korean members but was mostly foreigners, or Food for Worms?

TK: The answer is yes, to all the bands you listed.

Hi TK,

As you know, I'm an admirer of your blog, so please don't regard what follows as against you or your work generally. I do, though, have to take issue with your arguments on K-pop and not let them go unchallenged, given your influential status as an interpreter of Korea for the world at large.

You've adopted a strong position in polemical terms about the need to understand K-pop as meaning all popular music from Korea and not being a genre or style. But as somebody who engages K-pop (and Korean popular music) seriously, with academic publications and a couple of documentaries on the topic, I have to dissent: in the current popular negotiation of the term, there is no question that K-pop has come to represent a clear subset, and not the entirety, of Korean popular music.

I'll try to keep this as concise as possible, so let me restrict this to key points. We agree that the boundaries of K-pop are fuzzy, aren't used with rigour, and cannot be rigidly defined, but it does not follow that they can be extended anywhere near as widely as you suggest. Where to place generic boundaries surfaces as a problem in the discussion of virtually every category, from sandwiches, as you discuss, to, say, punk rock.

To use your sandwich analogy, I think you are wrong when you say "Although the precise line may be difficult to draw, we all know that there must be a line somewhere, because there are certain things in the world that we will never call a "sandwich" even if those things might come fairly close. There must be a line, because we know it is possible to cross the line." I disagree. Only rarely is there a clear line; instead one confronts a continuum around a grey area, for which there is a process of negotiation and inevitable dispute. The key in determining a genre is how peo-

ple negotiate that large grey area in common discourse.

You go on to posit a strawman in envisioning a definition of K-pop when you write: "...what are the key characteristics that run across the music that people call K-pop? If you answer highly processed music performed by beautiful people who were groomed by management agencies, you cannot explain why Gangnam Style is considered K-pop, nor can you explain why Seo Taiji and Boys is considered the fountainhead of K-pop, nor can you explain why Kim Wan-seon is never included in the canon of K-pop history."

The definition you give is certainly not mine, though, and likely not to be the definition of a lot of people, even if it is a better definition of idol pop. Here is scholar Michael Fuhr from his recent Routledge book *Globalization and Popular Music in South Korea: Sounding Out K-pop* where he takes a more holistic view of how to understand what K-pop represents and why it draws attention: "K-pop is a thoroughly hybridized product, a unique coalescence of music, visuals, lyrics, dance and fashion, a postmodern product of pastiche and parody, a carnivalesque celebration of difference, a shiny world of escapism, and a highly participatory cultural practice enacted through digital media."

What you can extract from this description is that a central, defining feature of K-pop is that it goes beyond the merely sonic and is a generic mode that incorporates other qualities, often visual. Fuhr's definition, to my mind, thus lets you include PSY, exclude Kim Wan-sun, and put Seo Taiji at the beginning of a long line of K-pop with his globalized, hip-hop inflected and highly visual brand of blending music with youth culture — but in both of the latter two cases, we start to push the margins into that grey area and people can argue on where they

shade in and out of the prehistory of K-pop; some of the issue is temporal. Fuhr also, btw, easily allows you to include more recent artists like IU and BST and FT Island, whom you cite early on, without having to say that K-pop = all popular music from Korea.

If I can persuade you to think through and accept Fuhr's take that underlines his book for (1), I think we can go somewhere with your statement here: "I will acknowledge that "K-pop" is a genre or a style — a defined concept — if anyone can show me: (1) the key characteristics that run across most pieces of music that people call K-pop; (2) archetypical examples of K-pop; (3) archetypical examples of Korean popular music that is not considered K-pop." For (2), how about if we then take SNSD's "Gee", Hyuna's "Bubble Pop" and Big Bang's "Fantastic Baby" and then for (3), we can put in the music of, e.g., Jambinai, RUX and 3rd Line Butterfly. I recognize that this is where contestation/negotiation/dispute comes into play, but we are very far from being able to assert that K-pop = Korean popular music. Maybe I can nudge you more toward accepting that K-pop is a style or genre.

By the way, you also go astray and run into the danger of circular reasoning by citing the "K-pop Night Out" for evidence, as that event has been a problematic venture in being KOCCA-sponsored and a top-down initiative designed for national branding. The whole idea is to help stamp that good old special K on to Korean music as a branding tool and it overreaches. A lot of bands have been willing to play on that bill because of the very significant exposure it has brought them, but I think it is safe to say that a lot of them would prefer not to be lumped in with K-pop.

People who know more about the back story than I do can fill in the details about the discussions be-

are you going to do with me?"

"President Park, I am the Excavator Vigilante!" you roar. "And I am going to..."

TK: Compare [K-pop] to, say, "Britpop." Britpop is a favorite counterpoint to my argument, probably because it is another portmanteau that combines "pop" with a name of a country. "If 'K-pop' must mean 'all kinds of popular music of Korea,' must 'Britpop' mean 'all kinds of popular music of Britain'?"—so argue the people who never thought very deeply about how concepts work.

TK: I hate idol pop; that's why I GAVE IT THE NAME "idol pop", so that people would stop using "idol pop" interchangeably with "K-pop," (which clearly means "Korean popular music" in their usage) and wake up to the fact that Korean popular music includes WAY more than idol pop.

We basically have the same goal, and you are pissing on me just because you don't like having a single label apply across both idol pop and indie music. You're gonna fight your own team based on THAT? Come on man.

tween the SXSW organizers and KOCCA but again: really bad example to draw upon. In fact, if you're going to cite the Wikipedia page on K-pop to back up some of your points (and I think you're extrapolating and reading in some statements that aren't there about the meaning of K-pop, simply because the article gives a wider history of Korean popular music to set context), you might also want to note this Wikipedia page on K-Pop Night Out that gives counter-evidence.

My work on the punk and underground scenes strongly suggests that for a lot of those involved, their own key criteria for what drives their music is opposition to the mainstream (juryu) even when they have been happy to declare an allegiance to Korea. That's why terms like *hanguk hip-hop* (see the work of Kelly Song on this topic) were deliberately chosen *not* to engage with the way that K- is tossed around as a state-sponsored marketing tool. It's also why we wound up with ironic terms like *Joseon punk*. You're also wrong when you state "Words like K-rock or K-rap do not exist." In fact, we do have the term K-indie, which is used from time to time, but does not meet with favour from a lot of committed indie musicians, precisely for the reasons I suggest. For more on these issues, I direct you to my article "Us and Them: Korean Indie Rock in a K-pop World."

Perhaps one even easier way out here, as a few people have already suggested, if you don't like Fuhr's more abstract definition is to say that K-pop = all pop music from Korea, but is not = all popular music from Korea. There is extensive literature, filled of course with similar debates, on distinguishing pop music and popular music. I'm not going to rehearse them and I've already gone longer than I intended, so will cut this now.

Cheers, Stephen Epstein

You pivot around, preparing to drive out with the president in your clutches.

She stirs, wakes up, and sees

the predicament she's in. Then the president of Korea locks eyes with you.

"Who are you?" she yells. "What

"...deliver you to the prosecution for questioning!" GO TO PAGE 22

"...make you answer to the people!" GO TO PAGE 23

President Moon's first eviction

Content taken from Facebook without permission. The first few paragraphs are likely commentary written by the person who shared it.

오늘 문재인 정부 출범 이후 첫 강제 철거가 공덕역 2번 출구에 있는 마포로 6 도시환경정비사업 지역에서 진행된다고 합니다. 도시정비법은 용산 참사를 불러온 악법이지요. 문재인 정부의 도시재생 50조 원 투입보다 도시정비법 정비가 시급해 보입니다.

더구나 상가 세입자가 아니라 조합의 편을 들고 있다는 악명 높은 더민주 소속 구청장은 홍대 앞 두리반을 철거당하게 했던 사람입니다.

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호 소 문

저는 현재 마포에서 24년째 음악학원을 운영하고 있습니다.

17년 동안 운영하던 음악학원이 재개발이 된다고 하여 가까운 거리에서 다시 학원을 시작하고 어느덧 8년의 시간이 흘렀습니다.

돈을 벌면 학원에 다시 투자하여 어엿한 마포 최고의 학원을 만들어 200여명의 학생들을 가르치며 열심히 일하던 중 지역주민의 절반이 반대하는 재개발이 진행되었습니다.

세입자 입장에서 그동안 만들어진 영업권에 대한 보상을 받고 싶었지만 현실은 무조건 주는 대로 받고 나가야만 하는 상황입니다.

조합이 제시하는 감정평가 금액으로는 학원을 폐업해야 합니다.

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현재 마포로 6 재개발 지역은 몇 차례의 강제집행으로 힘없는 노인분들과 세입자들이 저항한번 못해보고 쫓겨났습니다.

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24년 동안 열심히 일만 했던 대가가 이젠가요?

24년 동안 열심히 일만 했더니 그 가치를 조합과 SK와 시청, 구청이 빼앗아 갑니다. 뺏겨도 할 수 없으니 입다물고 나가라 합니다.

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70년오신 노인분들이 생존권을 지키려 아픈몸을 이끌고 시위를 하고 있습니다. 큰 충격에 치매에 걸리신 어르신들도 계시고, 병세가 악화되어 돌아가신 분들도 계십니다. 몇 주 전엔 강제집행을 저항하려 70노모가 온몸에 위험물질을 뒤집어 쓰시기도 했습니다. 서울 곳곳에 이런 불합리한 개발과 집행이 만연하여도 언론은 관심이 없습니다. 기사제보를 해보아도 소용이 없습니다.

이렇게 재개발 지역 주민들은 죽어가고 있습니다.

제가 지지한 후보가 대통령이 되어 하루하루 새로운 세상을 경험하고 있습니다. 그러나 재개발 현장은 그대로입니다. 하나도 바뀌지 않았습다.

재개발 현장은 돈이 먼저, 사람이 나중입니다.

손해보는 것이 당연하니 저항하지 말고 턱도 없이 부족한 보상금 들고라도 나가야 하는겁니까.

왜 서민들의 수 십년간의 피와 땀을 하루아침에 빼앗아 갑니까.

너무나 이런일들이 많아 말도 안되는 일들을 겪으면서도 당연하게 생각하는 이 현실을 보고만 있어야 합니다.

강제집행을 당하는 날 저는 이렇게 호소합니다.

이 세상엔 당연하게 쫓겨나야 할 사람도 그래야할 이유도 없습니다.

법위에 사람이 먼저인 세상이 되었으면 좋겠습니다.

강자의 이익을 위해 약자의 손해가 당연한 사회는 병든 사회입니다.

상식이 통하는 세상이 되었으면 좋겠습니다.

세입자들이 과한 것을 요구하는것도 아닙니다.

20여명의 젊은 직원들이 모두 일자리를 잃게 되었습니다.

일을 하게 해주십시오.

법대로 한다면 위험한 강제집행을 하는 조합이 더 이상 횡포를 저지르지 못하게 막아주십시오. 누구보다 열심히 세금 내며 일한 저희들의 권리는 누가 지

켜주는겁니까.

제2의 용산 참사가 재발되지 않도록 많은 관심과 성원을 부탁드립니다.

주소는 마포구 백범로 157 공덕빌딩입니다.

It is said that the first forced demolition after the inauguration of the Moon Jae-in government will proceed in the area of the Urban Environmental Improvement Project at Mapo-ro 6 by Gongdeok Station exit 2. The city maintenance law is the evil law that caused the Yong-san Disaster. It is urgent to improve the city maintenance law rather than injecting 50 trillion won into the urban regeneration of the Moon Jae-in government.

Moreover, the notorious dean of the democratic subordinate, who is holding the side of the union instead of the tenant, was the one who drove him out of Hongdae.

I hope that nothing will happen to the tenants in emergency situations.

Attached a tenant's appeal for a music school under threat of redevelopment.

Appeal

I currently have run a music school in Mapo for 24 years. It has been eight years since I started the school again in a short distance because the music school that I had been operating for 17 years was redeveloped.

When I made money, I invested again in the institute to make the best school in Mapo and taught about 200 students. While working hard, half of the local residents were opposed to redevelopment.

I wanted to be compensated for the goodwill that has been made in the standpoint of the tenant, but the reality is that I have to go out and receive it unconditionally.

The school must be closed for the appraisal amount proposed by the union.

We had hoped for the right negotiation once and for all. However, the wish was only a wish of ours, and as soon as we were caught in the trap of the evil law of the Urban Development and Improvement Act, we received a fine of 2,000,000 won due to illegally occupying the land and suffered constant suicide and intimidation I am still experiencing my life because I have quit my students.

It is fortunate that a year has passed and the negotiations have been going on. A few days ago, I had to hold on to each other for about two hours and talk about crying and working together. I also said I hate forced eviction. I have even said I should add the expenses to the reward. Someone who did that until a few days ago would be forced to do so. I want to ask why, but I called the union and I do not accept it. I do

to go get sojued up and sleep for 24 hours.

But then a guy from the justice ministry shows up and hands each of the prosecutors an envelope full of cash.

"Awaiting orders, ma'am," the lead prosecutor says.

The president gets to her feet and brushes off her pantsuit. "You fools, don't let that excavator vigilante get away!"

You try to fight off the prosecu-

tors, whacking away a few with your shovel, but they pry open the door to your excavator and haul you out. It's you who goes to jail.

THE END

Photographing protests

not even call the staff at City Hall. City Hall and Mapo District Office are also acting within the law so we cannot help it. That law cannot help but be deprived of human rights and the right to live.

At present, the elderly people and tenants of Mapo 6 Redevelopment Zone who could not resist have been forced out several times. My grandfather, who was suffering from chronic illness, was kicked out with no medicine. We can not resist that the unjust people will be bribed.

Today I am enforced. There is no place to complain. Even if the regime changes, evil laws exist, and it is still natural to be driven away.

Is this the price for my 24 years of hard work? I have worked hard for 24 years, and its value is taken by the union, SK, City Hall, and the district office. I cannot even take it away.

There are now five redevelopment areas in the Mapo area. The elderly people who are over 70 are protesting to protect their right to live. Some of the elderly suffered from a great shock and were suffering from dementia, and some died because their conditions worsened. A few weeks ago I tried to resist forced eviction. Even though these unreasonable developments and operations are spreading all over Seoul, the media is not interested. There is no point in reporting an article.

The redevelopment area residents are dying. The candidates I supported are the president and I experience a new world every day. However, the redevelopment site is intact. Nothing has changed. The redevelopment site is money first, man second. It is natural to lose, so do not resist, you have to go out with little compensation without a jaw. Why do you take away the blood and sweat of decades of the common people in the morning?

I just need to see this reality so many things are going to take me through the ridiculous things.

On the day of forced eviction, I appeal to you. There is no reason for a person to leave this world. I wish I could be the first person on the law. A socially harmful society is a sick society for the benefit of the strong. I hope it will be a world where common sense can communicate. Nor does the tenant require oversight. More than 20 young employees lost their jobs. Please let me work.

Please make sure the union that is in dangerous enforcement is no longer able to commit the tyranny. Who protects our rights that we have worked harder than anyone?

I would like to ask for your continued interest and encouragement so the second Yongsan Disaster does not recur.

The address is Mapo-gu, Baekbeom-ro 157, Gongdeok Bldg.

You back out of Cheong Wa Dae and head through the streets of Seochon through the labyrinth of police buses. The police watch you, but there's nothing they can do while you have their president in your clutches. The street in front of Gwanghwa-



Jon Twitch

I've been to a few protests in my time in Korea, probably half of which were within the last year in which a million people would mobilise in downtown Seoul all at once. I learned early on that Korean protests are thoroughly peaceful, until they aren't, and the police are well-behaved, until they aren't. Taking pictures at protests presents a range of tactical and ethical quandaries. Here are some tips to get the best pictures, and either help a cause you support or get in and get out while minimising impact at one you don't support.

Learn where the police are: Korean police tend to take up defensive positions using bus walls. The most extreme clashes, which I still have always managed to miss, will happen where protesters meet police. But beyond that, photographs of police can be powerful. It is highly likely the police won't like you taking their picture, but they're unlikely to do anything more than move their heads. But don't push them.

Be a passive observer: I'd rather be a participant or a photographer, not both at once. If you're there as a photographer, you should play the part of an impartial observer, or at least attempt to. And if you're a foreigner in Korea, it is technically illegal for you to join protests. Any holding of signs or raising of fists is technically illegal. However, you are allowed to be at protest locations, as the police can't exactly cut off your access.

Photograph, don't read: This helps in my case because I need to sit down and puzzle over protest slogans to understand them. So I just wander through and shoot everything: signs, flags, logos. Just get it and get out. When I photographed the Christian protests of Korean

mun is crowded, but the protesters move aside for you. You drive straight up over Sejong Boulevard to the statue of Admiral Yi Sun-shin, where the Sewol protest tents are. There, you upturn your shovel and deposit President Park Geun-hye right on her ass,

Queer Culture Festival in 2015, I just glided through, got all the pictures, then went home and looked at them and began translating, and I was sickened by it. If I'd looked closer while I was there, I wouldn't have done the job.

Shoot kids: Nobody likes kids, so put a bullet in their heads. Or wait, if you're a photographer, take a picture of them participating in the protest. How are they being used by parents? They probably have no autonomy in deciding to participate, but their participation carries a lot of implications, starting with how violent the parents expect the protests to be.

Go against the grain: You can march along with crowds, but all the pictures you'll get are of the backs of people's heads in front of you. But if you turn around, all of a sudden everybody is facing you. Park yourself in a spot by where they're marching, or actively walk backwards through the crowd, and this is when you'll get the best pictures.

Get up high: Obviously a good vantage point will really help. You can scan rooftops to see where there are roofs with people on them, although some places will allow only journalists while others will be government spooks who won't be welcoming. But you can always try talking your way in.

Even a power box or subway entrance could be enough of a boost to put you over the crowd and let you get the pictures you want. I got up somewhere high during Queer Culture Korea Festival 2015, and all the people marching by were waving at me like I was the one on a parade float. In Korea, minor civil disobedience such as climbing on things on the street won't get you in trouble (the cops have their hands full), but not sure about the US.

Travel light: You'll probably find a monopod much more useful than a tripod, as you're unlikely to be tak-

surrounded by the bereaved families of the Sewol ferry victims.

"She's all yours, folks!" you shout, then throw your excavator in reverse and back out of there.

You're so tired and you've come a long way, but can you really rest

ing long exposures either on a roof or on the street. And it's easier to respond to changing crowd movements when holding a monopod than a tripod.

Take advantage of empty streets: One thing common at many protests is the sense of pedestrians taking the streets back from cars. Sometimes they just get a few lanes cordoned off, but when you have a million fucking people, it's like watching icebergs shift and consume entire streets. There are wide open areas where you can get some perspectives that normally would be suicide.

Photograph the other side: There is often an opposing side, even if they are paid for by the FKI. Photograph them, yes, but don't get too close and don't linger lest you be seen as implicitly supporting them, or they attack you because they're old and crazy.

Find people you know, bands: Even at massive million-strong protests, I'm always liable to run into a few people I know. And it can be incredibly reassuring to see a familiar face among the masses.

More reassuring than that, though, is catching a musical performance by someone you like. My first visit to a protest with more than 1 million people, I managed to hear Crying Nut performing way off in the distance, which was quite a confidence booster. And thanks to the 하야하락 concert series, I got to see many familiar bands, some interviewed in this zine, performing at protests.

Just walking through a protest can be a real cultural experience, with all types of music on display.

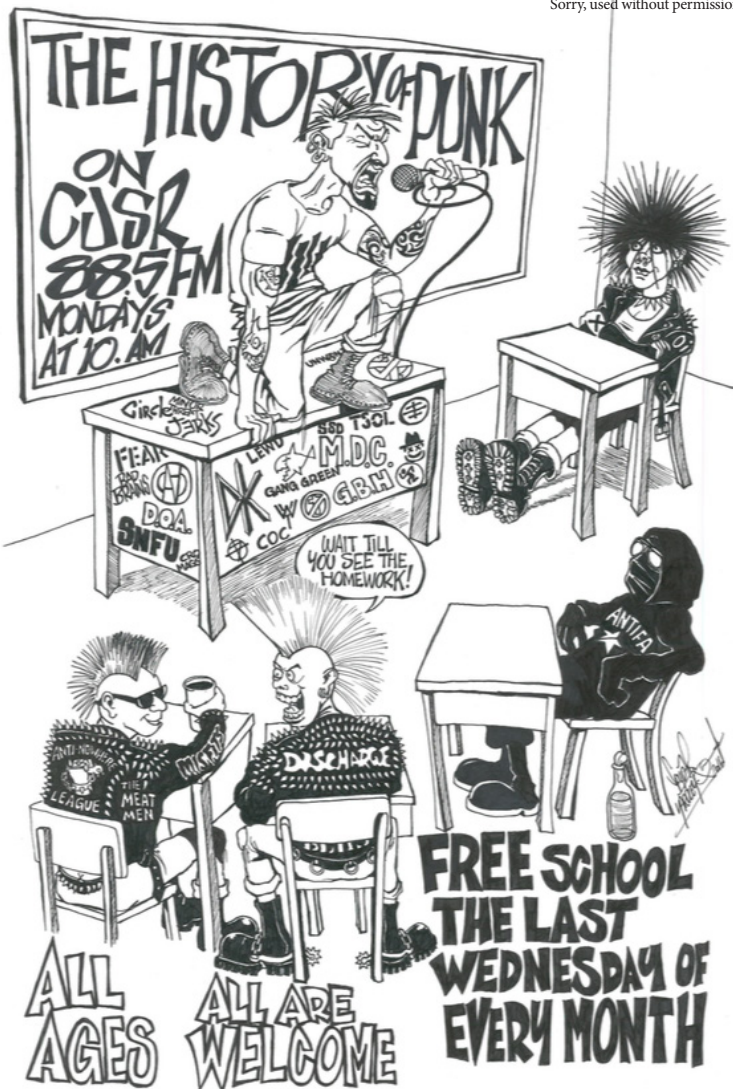
Watch out for clowns: They're following you, and they'll find you, even in massive crowds.



while evil still rules the Korean Peninsula? What now?

It is time to give up. For now. GO TO PAGE 31

The battle never ends. Onward! GO TO PAGE 32



What You Say?

Let's translate some Korean lyrics into English!

NST & the Soul Sauce
"조랑말을 타고" (Riding a Jor-rang Horse)

The Kitsches
"Message from Paul Weller"
What exactly does Jam frontman Paul Weller have to say to a Korean hardcore band? I wanted to translate a Kitsches song and this one was for some reason beckoning. I don't actually think we find out what his message is though.

This song is basically about globalising Korean culture. They have a big explanation about it in the Korean version of their new release, which isn't out yet. It's intended to present several comical images of doing so, all while riding on a tiny Mongolian horse. Because singing about horseback riding worked for Crying Nut.

삶의 이유를 찾지 못해
I cannot find the reason for my life.
아니 솔직히 말하면 하루 종일 앉아
No frankly, I sit all day
쫓기듯이 일자리만 찾는게
I'm just looking for jobs.

조랑말을 타고 아프리카로 가보자
Let's ride a jorang horse to Africa
조랑말을 타고 에피오피아로 가보자
Let's ride a jorang horse to Ethiopia

입 열일 없다가
I have no time to talk
이제 서야 운을 떼네
Just now putting it into words

Let's ride a jorang horse to Ethiopia
중국을 지나 몽고를 지나 아라비아 사막에 뽕 나무를 심어보자
From China to Mongolia to Arabia let's plant a mulberry tree in the desert

불안감에 잠 못 이루고
I cannot sleep due to anxiety.
다음날 나는 발견했지
The next day I found it
폴웰러의 메세지들,
Paul Weller's messages,
같은 시대 함께하는 친구들
Friends of the same age
나는 이렇게도 나약해
Like this I'm weak.
중심을 잃지 마라
Let's stay centered.

조랑말을 타고 유럽으로 가보자
Let's ride a jorang horse to Europe
조랑말을 타고 아이슬란드로 가보자
Let's ride a jorang horse to Iceland

Green Flame Boys
"LOVE 밤페이군"
I was not expecting this to be about the manga/anime "Oh My Goddess" before I started.

Let's ride a jorang horse to Iceland
러시아를 지나 발칸을 지나 빅벤 앞에서 된장찌개를 끓여보자
From Russia to Balcans to Big Ben let's boil doenjang soup
조랑말을 타고 아메리카로 가보자
Let's ride a jorang horse to America

스쿨드의 예뻐번째 로봇 집을 지키는 밤페이군
Skuld's eighth robot to keep the house Banpeikun
스쿨드의 실수로 감정이 생겨버린 밤페이군
Skuld accidentally gave emotions to Banpeikun
적을 무찔러야 해 (그치만)베르단다가 너무 사랑스러워
Have to defeat an enemy (but) Belldandy is so cute
스쿨드의 예뻐번째 로봇 집을 지키는 밤페이군
Skuld's eighth robot to keep the house Banpeikun
좋아하는 그애를 위해
For her
내 목숨도 상관없어요
My life doesn't matter
나는 널 좋아해요
I like you

Let's ride a jorang horse to America
조랑말을 타고 인디언들과 달려보자
Let's ride a jorang horse with the Indians
알래스카를 지나 록키산을 넘어 백악관앞에서 모내기를 해보자
From Alaska to the Rocky Mountains let's plant rice in front of the White House
조랑말을 타고 한라산으로 가보자
Let's ride a jorang horse to Hallasan
조랑말을 타고 백두산으로 올라가자
Let's ride a jorang horse up Baekdusan

Cheong Wa Dae. You could take a side street and try to get past them, or you could go for a frontal assault. How to deal with this obstacle?

Let's ride a jorang horse up Baekdusan
낙동강을 건너 압록강을 건너 만주 벌판에서 강강수월래를 하자
Let's cross Nakdong River and Yalu River and perform Ganggangsullae in the plains of Manchuria
I'll find another way around. GO TO PAGE 16
I'll attack with my shovel. GO TO PAGE 17

I had the chance to go on CJSR, my old hometown university radio station, during a visit on July 3. I met with Brittany in the former bank vault DJ booth for an hour-long show. Here's the playlist. Her cohost Rylan was out of the country so she was stuck bantering with me. They both expressed a great deal of interest in gentrification issues and punk-folk crossovers, two things I was able to focus on.

- Crying Nut - "Ride a Horse"
- RUX - "Our Minds are all the Same"
- Suck Stuff - "Go Outside"
- Ska Sucks - "Skank in the Suburbia"
- Bamseom Pirates - "Long Live Kim Jong Il"
- Mukimukimanmansu - "Andromeda"
- Dead Gakkhahs - (unknown due to lack of track listing)
- Shorty Cat - "I'm not Gonna Make it"
- Green Flame Boys - "L.O.V.E. Banpeikkun"
- ...Whatever That Means - "68-22" feat. Jong-hee from Rux
- Heimlich County Gun Club - "Hongdae Streets" feat. Jinsuk from Skasucks
- Billy Carter - "Time Machine"

Visit cjsr.com to hear the radio station. Or go to mixcloud.com/thehistoryofpunk/korean-punk to listen to the actual show.

Rather than turn away, you steer directly into the police line. The riot police don't want to put their lives on the line, so they mostly back out of your way. Some are preparing to raid your excavator. But up ahead is a wall of riot police buses, impeding your path to

Good Ash or Bad Ash?

Jon Twitch

So, Ken finally did it. After a summer of trudging around with too much gear last year, he's put out a 30ish-minute documentary on Korean punk. It looks at two likeminded communities based around GBN Live House and Club SHARP, both interviewe dbriefly in this zine.

My first reaction after seeing it was that it seemed like a refutation of Epstein and Tangherlini's documentaries on Korean music, "Our Nation" (2002) and "Us and Them" (2015). Rather than look for a bigger academic meaning in Korea's awkward search for its place in the world, Ken focuses on the micro level, learning how participants in the scene see it. After "Us and Them" centered itself around the marriage of ...Whatever That Means members Jeff and Trash, "Ash" has both of them on camera, not together, and Jeff airs his frustration with his family's racial makeup being the cause of attention and celebration.

That last documentary, filmed around 2011, captured the waning years of the second wave of Korean punk, when male-pattern baldness was more common than student IDs. It missed the third wave of Korean punk, which hadn't yet found itself in those times, and much was still mired in the Duriban struggle and the Hongdae exodus still didn't seem believable. This film is very much about the third wave of punk, distinct from what came before, even in the case of the Club SHARP crew which comes from that second wave but now does its own thing.

This movie follows several members of the scene, interviewing them at photogenic locations where Ken's camera gently hovers, never fully staying still, probably simulating what it's like to be inside Ken's skull, looking at the world through his viewfinder.

Ken does coax a lot of very interesting moments out of his subjects, not just in what they declare, but also how they say it and what happens while they say it. He captures a phone call between Paeng and Dongwoo, and gets a bit of Jinsuk speaking in formal grammar which he then second-guesses in front of the camera. He gets enough of Korean punks acting natural that the movie does faithfully depict what these people are like to be around, something I think Epstein's movies cut in favour of cerebral sit-down interviews or planned bits.

Oddly, no names are used, either of the participants or the musical acts, until the very end, which is easy to overlook when you know



Image courtesy of Ken Robinson

pretty well everyone in it. Ken explains it's to keep things simpler.

Also not represented are foreigners, of which only two appear (not counting Taiwanese-Korean Yuying). We get a few seconds of Ian doing something, and then Jeff's interview at the end. Ken says there is some hostility to the idea of a white guy being so visible in the Korean scene when he screens the movie, and while I dislike that notion, focusing on the more Korean side of things does bring deeper insights that are hard to bring out when it's drunk Koreans talking with drunk foreigners about their country. Also, while there is discussion of Koreans leaving the country, taking a "K-move" as the government brands it, it isn't seriously discussed, even though two interviewees are now gone.

Early on, I was thinking it would have been interesting, with all this talk about rebelling from conserva-

tive mainstream culture, to approach the actual right-wing punks, but I doubt they would have been forthcoming.

Ken leaves out a lot of stuff, but that is the foundation of creativity: ignoring a whole bunch of stuff to focus on something important. So it matters less that we don't see what's going on at Skunk Hell across the street.

But what this documentary misses, in my opinion, is why Hongdae has become such a hostile place to our scene. It just is, as presented, and we get on with it in Mangwon and Mullaie and assorted other locations. An explanation is given, there are fewer bands so there are fewer clubs, which I think a close analysis of the actual numbers might actually contradict; for years the scene was plagued by there being too many venues, too many bands, and not enough paying customers, which I think is what did the second wave in. Just a few more shots show-

ing all the bright lights and surging crowds would have gotten the message across.

Although POV Magazine refers to the film as an "optimistic portrait of the indie music scene in Seoul" the moment in history Ken captures in this film is pessimistic and depressed, as we were just months away from uncovering the misdeeds by the Park Geun-hye government. One great relic of this time is Ahn Akhee's shirt, sporting the phrase "Girls do not need a prince" straight from Megalian, which in those days was considered a controversial statement by radical feminist extremists. I'm not saying things have changed totally, but the pendulum has swung in the right direction. It is interesting to watch this documentary keeping in mind this is the eve of upheaval. It is good Ken was around to capture that time, so we can view it to see how much or little we've progressed since then.

The third wave is still going strong, and we'll see how it adapts under a new presidential administration, let alone the era of reality TV politicians towering over the Korean Peninsula, maybe to be seen in "Ash II: Rebuilding after Korean War II."

How are you going to see "Ash"? At present, there doesn't seem to be a way, unless you can corner someone who has a physical copy of it. Oh, also, Ken is coming to Korea this summer.

So he better find a way for his friends to see it, because this is a thoughtful, important movie, and not just because it's about our friends.



This one was shamelessly stolen from the DocNow website.

You drive your excavator right through the middle of Seoul, right into Sejong Plaza. Rather than try to stop you, the protesters give

you a hero's welcome. They gather around you and raise their candles and cheer you on. Some even have Excavator Vigilante signs, shirts,

and other merch.

But there's about a million of them, and they're all in your way. What will you do?

I'll slowly but firmly move forward. GO TO PAGE 17

I'll try to blend in. GO TO PAGE 27

MUSIC REVIEWS

Full Garage / Crab Legs

Split EP
World Domination, Inc.
Tiny Dragon Music
Jon Twitch

One 7", two sides, one band each. Crab Legs offers three songs while Full Garage fits four, so Full Garage wins?

Before we get started, someone on the Korean Punk & Hardcore page asked if the cover of this album was ripping off Dead Kennedys' "Suffer" cover, showing a guy dressed in DK gear on fire in a suburban area. This one shows a guy with a symbol I can't recognise, who is on fire in a very similar suburban neighbourhood but with crabs everywhere. I don't know the music well enough to weigh in, although I found NOFX's album cover for "Surfer" to be a pretty witty parody, and it seems widely parodied, so lighten up.

I don't really know who Crab Legs are, but they seem to be a pretty angry political punk band from somewhere in the US. The lyrics to the first song, "Disarm

the Pigs," are pretty extreme. I like the song quite a lot, and I hope it matches up with Full Garage's sentiments. Anyway, there is a lot for American punks to be angry about these days.

In contrast, Full Garage's music expresses a sense of anxiety with being trapped within an oppressive society. "Work Sleep Work" talks about life within a rigid system. "Chainsaw Truck" is about pillaging a rigid social system, or just bumming around your friend's home after crashing on his couch.

One band suggests outright rejection of societal ideas, while the other plays with the idea of playing within the socially dictated lines and perverting them for ostentatiously personal interests.

It's sort of a macro-micro difference, all expressed within 12 minutes, because 7".

Take note, if you have this on vinyl, there is also a download code so you can get it digitally.

Green Flame Boys

Green Room
The Valiant
Jon Twitch

As a rule, I can't say anything bad about an album in which my name is listed either as a photographer or in the general thanks. Unless they spell my name wrong. Which they did.

Green Flame Boys is a fine band, probably one of the country's best "punk" bands right now judging by their June 17 album release which attracted both punks and cops. Their style of music is referred to as "Cheongchun" (youth) punk, apparently a subgenre originating in Japan. It's hard to find an audience that won't go fucking nuts for these guys.

Earlier, they released a smaller EP with four songs, and which was rougher but really brought out Kichul's voice. This new album lacks that rawness though. On first hearing the new version of "동정" (Sympathy), I felt like I was listening through

earplugs compared to the earlier demo version. I don't know what was changed or why, but I hope it didn't cost too much. This bothered me significantly less on "Tsubomi," the boys' 5:40 ode to their favourite Japanese pornstar. Same with the perfectly awkward "Purple Sky."

But now we have 10 more GFB songs than before.

Being able to hear "LOVE 밤페이군" makes life easier. Listening to "Plz Boys Don't Cry" at the touch of a button can't be bad. "Song for Young," their English-only song, also is great to have. Not having heard these songs recorded before, I highly value these new songs. And the version of "Cherry Boy" here is from an unidentified live recording and totally captures their rawness, ending the album in a real place.

These guys' music is universally loveable. It is intense, goofy, and superbly done.

my body what your shovel did to Lee Kun-hee's hospital room!"

"I still can't believe how weird that turned out," you remark. "Who knew, after all this time, all that was

NST & The Soul Sauce

Back When Tigers Smoked
Eastern Standard Sounds
Jon Twitch

If reggae came from Korea rather than Jamaica, it would sound like this. This album has a lot of soul and all of it feels vehemently Korean.

Getting into this album for me was a challenge at first, as I've seen them play some amazing shows, including one in Gwanghwamun calling for President Park's impeachment; I can't not hear "박근혜는 하야하라" when I listen to certain parts of some songs. The energy on this album isn't the same as those shows, but it is robust nonetheless.

First off, the obvious comparison: Kingston Rudieska. Where NST et al excel over that group is in the instrumental, ambient songs that rely on groove rather than charisma. The first two songs are instrumentals, and unlike with Kingston Rudieska, you won't feel too rushed waiting for them to play their hits or for Sugar to point at you. You'll want to hang out with NST and savour every moment.

The natural lead singer of the band is Smiley Song, the percussionist and melodican who sings on tracks 3, 4 and 8. Apparently he had to be convinced to do it, which is mind-blowing once you hear his voice really pick up steam on "Sing a Song & Dance" in which he does to

the Korean language what Big Youth did to English.

In contrast, frontman NST's naturally growlier vocals play more of a supporting role. While I enjoy his rough vocal style live, the edges have been softened here, particularly on "Riding a Jorang Horse." That song was destined to be the centerpiece of this album. It actually spans two tracks, as Kim Oki's horse-neighing sax-noodling spans track 5 and sets you up for track 6, while leaving them separate for those who want to skip it. It's a bold decision I think the members of Kingston Rudieska wish they could pull off.

The other standout part of the album is "Red Tiger," a song with sorikkun Kim Yul-hee. The song is a little more reminiscent of I&I Djangdan's pansori-reggae fusion than the album's other songs, though Kim's vocal style distinguishes herself from Jang Goon's. But it also doesn't go far into pansori, relegating her to a background instrument. I mean it still works, but having seen her perform with them, this particular collaboration has greater potential. It even seems they have recorded one or two full-on reggae-pansori songs that weren't included.

At the end of the day, this album is recorded superbly, and it is now one of my most-frequent-played albums.

Jeff Rosenstock / Skasucks

Split Album
World Domination, Inc
Jon Twitch

I confess, I'd never heard of Jeff Rosenstock before. He's apparently been in a number of indie and ska-punk bands over the past 20 years — including the Bruce Lee Band with which he toured here for the first New Generation of Ska Fest — and judging by how swiftly he sold out 700 of this album, he must be a big deal in the US. His songs are cool, but far removed from ska or ska-punk.

Then Skasucks rumbles onto the scene with "Attitude," a 47-second song that starts as

a very groovy dub before exploding into distortion and aggravation.

Next, "Midnight Cowboy" is a ska-punk song with a heavy emphasis on the keyboard. It builds to "Suicide City," a song with all the Skasucks elements in place: Jinsuk's wailing, the keyboard's grinding, ska guitar and rock drums, and lots of attitude throughout.

This album combined with the "Make America Skank Again" tour hopefully opened the door for Skasucks, the band that has worked harder than anyone to get that damn door open for Korean music.

left of him was a cryogenically preserved nose."

"Shut up and make love to me," she says.

You unzip your pants and make

love to this beautiful woman, right there, on that mountain of the skulls of your enemies.

THE END

"Yes, you have chosen wisely, Excavator Vigilante!" she says. "You have defeated evil and brought peace to the Korean Peninsula. Now use your manly arms to do to

The Kitsches

s/t
diy
Jon Twitch

Hardcore is a hard genre to listen to recorded, but on this album, the Kitsches distinguish themselves.

The songs are short and topical, jumping between Korean and English. "Celebrity" is a fun song with English lyrics and a basic idea, and "권위와질서" (Authority and Order) is easy to chant along with, while "Fake Friends" says something about friendship we're all starting to wrap our heads around. It's taking me a few extra listens to get the songs straight in my head, as there's little distinguishing them from each other, not that that's a huge problem.

Compliments to Chun Hakju of Mushroom Recording and maybe Salas Xiang of Fishball Mastering for producing an album that gives you the sense you're sitting in the same room with this band playing live while not flinching from too much sound. It sounds perfectly natural and you can almost feel yourself brace for someone's shoulder to slam into your lung. I'd go so far as to call it radio-friendly.

Oh, and the liner notes may be black and white but they're highly artistic, so whoever did that should come and do art for Broke in Korea.

Food For Worms

Down In The Valley
DIY
Jon Twitch

FFW is both familiar and surprising: familiar in that they somewhat echo the earlier expat-powered Daegu band Mr Headbutt, surprising in that they do their own thing and when you see them perform, frontman Dyle Kecker has more charisma than most of the other bands sharing the same stage that night.

We talk about "teacher-rock" as a pejorative, but it isn't necessarily so. This album presents a band that wants to lay down some curriculum and bring focus to what a punk band should be. It works, and we can hope it actually works when it comes to scene-building out there in the Yeongnam region.

And can we talk about how much charisma the songs here have? The back two-thirds of the

How does an excavator blend in with a crowd at a protest? Not by picking up a sign and chanting.

At stage in front of the Yi Sun-



Billy Carter

Here I am
Warner Music
Jon Twitch

Billy Carter should be held up as a gleaming example of how a bunch of punks can go up against the big music business and not just hold onto their integrity but end up enhancing everything that makes them great.

Most of the songs on this latest album, produced not just by Warner but also KOCCA and the Ministry of Culture, Sports and Love, I already know and love. So telling readers why they should listen is pointless. This is Billy Carter louder and amped up, and done well. If you need just one quintessential Billy Carter album, make it this one.

album are the strongest, which is kind of strange.

Around track 4, "Loquacious," this album starts to feel very classic punk, to the point where you can't listen to it without thinking you heard it on some old documentary about early punk. Except did those old recordings have such literate lyrics? Full disclosure, I don't actually know what "loquacious" means.

"I Wanna Get My Ass Kicked" is the "I Wanna Be Your Dog" for the generation that looks down on those younger millennials. "Daegu City Punk Rock" is the "Cheongju City Hardcore" for this decade. And "Drinking Like We Don't Wanna Live" should be the anthem of English teachers in Korea.

FFW is a great band in a podunk city of 2.5 million residents, and if they were anywhere else they'd probably be doing a lot better.

shin statue, a punk band is playing.

As you near it, the band leaps off the stage and runs away.

The protesters begin mobbing

Pigibit5

Sadman the Movie OST
Butterproof Records
Jon Twitch

This simple 24-minute album is one great example of how creative Korean indie music can get. Pigibit5, while performing music that is technically too complicated to be punk, brings a punk attitude to music production while keeping things easy-going. Their music is excessively complex and gentle, unlike what we expect from punk music, while also being free-spirited and eager to cross lines, like punk music. Its complexity is unlike anything punk is capable of and shocks me even on repeated listens.

The previous two albums (there may have also been a demo before that) were fun, and I remember after "Cherryboy Revolution" it was hard to get used to "Mr. MUNBA," and now here I am getting used to "Sadman the Movie Soundtrack." It's a good problem to have.

The album begins with a quiet piano/violin number before chugging to life with the intricate "OP," one of the songs with female vocals. Likewise, female vocals feature on the very stringy "Serenade to Tear #1" plus "Pakuri Lovesong," an energetic song whose keyboard always reminds me of the soundtrack to an '80s aerobics workout tape. Meanwhile, the male singer only has "Sadman Rhapsody" to himself.

The band has always had dual male-female vocals, but in this album it seems like the singing duties swing further toward the female side. The songs are as fun as before, although I still miss the male-female duets. They sing together a bit on "Power of Cheugugi" but more together, not quite as a duet.

your excavator. It looks like they don't appreciate you there.

How are you getting out of this one?

The Rulerz

Don't Be a Poser
DIY
Jon Twitch

On first trying to play this CD, I was thrown by the sort-of-genuine-looking upper surface which really resembles a mini-EP. It's a clever trick the cheap photocopied liner notes don't hint at.

2tone ska has been desperately needed in this country for a long time. It remains to be seen how many people actually acknowledge that, but this band brings a very pure sound that hasn't been attempted in Korea previously. And this is Korea's first 2tone ska band — that in itself is worth celebrating.

It is primarily the brainchild of Jude Nah, who previously masterminded the skinhead reggae band Pegurians, teaming up with Skasucks frontman Ryu Jinsuk. The two previously performed together while Jude played keys for Skasucks, and this reunion seems perfect. The band is rounded out by several other accomplished musicians, including Angie An of Wasted Johnny's and Kim Janghyup, also of Pegurians as well as skinhead bands The Brigade and Resolute. I loved the Pegurians but what it needed was a charismatic frontman, and Jinsuk fills the spot perfectly.

Songwise, "Don't Be a Poser" is a bouncy fun song that conjures up the best aspects of UK 2tone ska bands. Same can be said for "Puppet Dance."

The Rulerz, like the original 2tone ska bands, thrives on covering earlier musicians. Live, they do an excellent job covering Madness' take on Prince Buster's "One Step Beyond" as well as a few other covers. But for this album, the only cover included was Sham 69's "Angel With Dirty Faces," a bold choice as it is more than a cover but a complete reinterpretation of a known song into an entirely new genre.

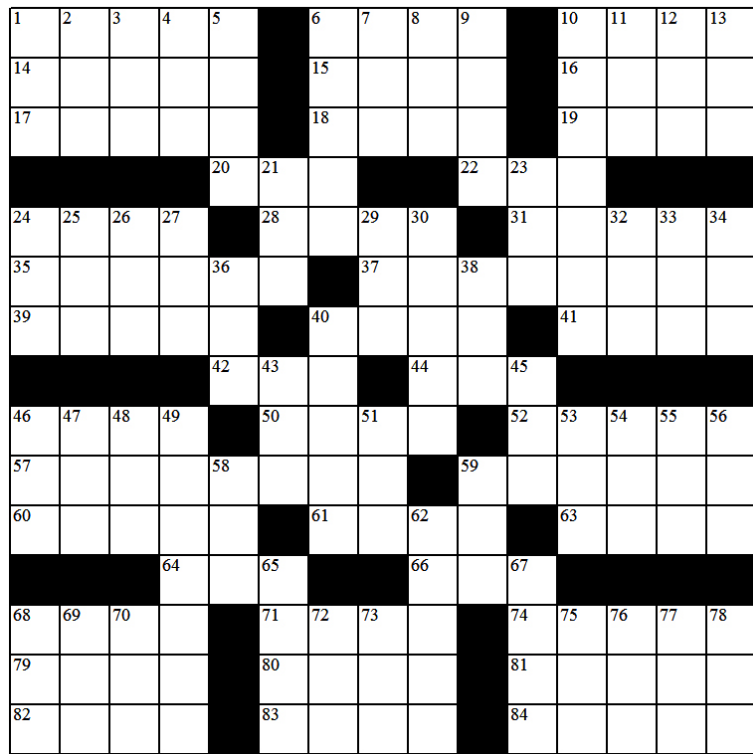
The album ends with another unusual but strong number, "Walk," a duppier take on the genre that heavily reminds me of the Pegurians with Jude's keyboarding, but is bolstered by Jinsuk's low-key vocals that add a lot of grit to the whole project.

I suspect this album will be scarce in the future, so until they release a full-length, all I can say is neener neener neener, I got one of these and you didn't!

I'll fight them off so I can complete my mission. GO TO PAGE 33.

I'll drive onto the stage. GO TO PAGE 34.

Broke Crossword



- ACROSS
 1 Santa-tracker
 6 Goes with -shop and Farts
 10 "Hold my ___"
 14 Mangwon club
 15 Gardening tools
 16 Busan hardcore band "___ Have"
 17 Lotte World ___
 18 Korea's worst int'l online community
 19 Tigger's farewell
 20 Pond fish
 22 Online activist
 24 Couch style punk music
 28 Buk or janggu
 31 Targeted
 35 Fake indie K-pop band
 37 Pizzagate
 39 Yearned
 40 Hawaii district or Hyundai SUV
 41 Celt
 42 Exclamations at punk show
 44 In the ___ of the beholder
 46 Largest continent
 50 Comet cloud
 52 Ahn of Lazybone
 57 Daegu ska band
 59 Red-headed comic character
 60 Actor Tom
 61 Slows, on a computer
 63 Goes with air or scum
 64 Visuals musician
 66 Long time
 68 Type of cut
 71 Something every band has
 74 Britpop band
 79 Dieselgate carmaker
 80 Kushner, according to Bannon
 81 Signal light
 82 Korean spy drama
 83 ___ of Evil
 84 Alprazolam

- DOWN
 1 Soul Sauce leader
 2 Pleased exclamation
 3 DSLR format

- 4 Where ___ you?
 5 ROK enemy
 6 Drinking Boys and Girls ___
 7 Sora ___
 8 Director Robinson
 9 Edmonton football team
 10 Superhero jet
 11 Expat occupation in Korea
 12 North Pole worker
 13 ___ Tin Tin
 21 ___ to My Father
 23 Hong-gu's babysitter
 24 Angel dust
 25 Japanese demon
 26 Mullae live house
 27 ___ Stompers
 29 Flying saucer
 30 Impressionist painter Edouard
 32 ___ culpa
 33 Opposite of ram
 34 Phone internet connection
 36 Jeju-do neighbour
 38 ___ Bailey Hutchison
 40 Liquid in K-iceberg
 43 Talking fridge
 45 Gwangju band Sever the ___
 46 8 Down's film
 47 Reggae predecessor
 48 White Yuppie Killer member
 49 Flats
 51 Mini-DNA
 53 VHS player
 54 Exclamation of discovery
 55 Junior's son
 56 Display component
 58 11 Down's subject
 59 Taro ___
 62 Korean youth crew band
 65 Pre-Columbian empire
 67 They played Korea in 2007
 68 Gov't organ investigating 4 Rivers
 69 Turn for ___
 70 WTM label
 72 Backup jack
 73 MRE predecessor
 75 Pie ___ mode
 76 Korean mountain
 77 White terrorists
 78 Common Korean graffiti



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

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

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 않았지만... 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 이젠 여피킬러까지 무료타투를 제공하네요!

So...welcome to the one-time offer...part who knows at this point. 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. 그러나 타투 부위를 현명하게 선택하시기 바랍니다.

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

We are also still offering "Jeff Sucks" tattoos. You can get subsidized 10 000 won for getting one of these, or 20 000 won if you're Jeff's wife. Come on, Trash, we know you can't say know to a free tattoo!

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

"Thanks, sucker!" you shout, shoving Park out of your way and driving into the tunnel.

"You bastard!" she cries, running to a nearby bulldozer, which she fires up and gives chase.

28 You're driving through this tunnel, with Park in hot pursuit in her own heavy machinery.

"What are you doing?" you shout back at her. "You're crazy!"

"Nobody beats Park Geun-hye!" she shouts at you as her bulldozer rear-ends your excavator.

The two of you conduct a brutal machine-on-machine battle, right there in the tunnel. The violence shakes the tunnel walls, leading to a cave-in.

As the dirt pours in around you, you get one last look at the president.

"At least I have the satisfaction if taking you to Hell with me!" you shout before your mouth fills up with dirt.

THE END



Bonus Octopoulpe CD review

Man Won
independent
Jon Twitch

Octopoulpe is such a visual act, it shouldn't be as good recorded on a CD. Gone are the naked guy in only his underwear and octopus mask. Gone is the interactive video screen. The prerecorded tracks and guest vocals are no longer delightfully a part of the performance and apart from it, as it is all flattened into one prerecorded track.

Except the album is still a huge pleasure to listen to. It probably helps having seen them live, because listening to the songs without the visuals, I still picture them in my head, especially on the more familiar songs, of which there are numerous. Even without JP's friendly stage solo-banter between (and during) songs, the humour of the album stands out.

Also standing out are the songs I'm unfamiliar with. I don't recall ever seeing "Where's My Tooth?" which must have been amazing to get gap-toothed Dr Paeng to sing. Donald Trump also makes a surprise guest

vocal appearance on "A Great Big Wall of Noise," a mashup of the president's many quotes bragging about his stupid fucking wall. "On the Bridge" also isn't familiar to me. All would be welcome additions at Octopoulpe's live show. Actually, do I really want to be inundated with images of Trump at a show? Probably not.

For a basically solo act, Octopoulpe brings together a lot of talented people for this album, from the guest musicians both local and foreign, as well as recordings by Mushroom Recording and Thunderhorse Studios and mixing/mastering by Benoit Courribet at Cylens mastering. Plus the great liner notes by Punkie.

Which leads to my one complaint: about the liner showing everyone in an Octopoulpe mask, for sale for only 10,000 won. Now I want one! I've seen three friends upload their images from the liner notes to Facebook, and I'm jealous! I know I have no musical talent, but dammit, I want! If you can't tell, yes, I really am having a real tantrum.

Ali Safavi's band or no?

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

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

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

10 Bands

10밴드들중에서 9개 한국에 왔어요. 여기 콘서트가 없었던 밴드? 10 bands that have played Korea, except I'm bullshitting about one of them. Which one is fake?

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

Bonus reggae/ska version

- | | |
|--------------------|-------------------------|
| Slackers | Bad Manners |
| Chris Murray Combo | Mad Professor |
| Dr Ring Ding | Bruce Lee Band |
| Pato Banton | Toasters |
| Oi-Skall Mates | Amsterdam Faya Allstars |



You invite her into the cabin of your excavator. There's not much room, so she sits in your lap. You pilot the excavator into the tunnel and gun it for the other end. A sign says it's in Gwacheon.

"When we get to the other end, I have friends who can sneak us out of the country. No one will ever

know!" Park tells you, grinding seductively in your lap.

"Madame President, are you trying to seduce me?" you ask her.

"Chung Yoon-hoi didn't call me the maneater of Cheong Wa Dae for nothing!" she giggles coquettishly.

"Can I ask, why do you want to leave it all behind?" you ask her.

"Why not stay and fight?"

"I'm tired of ruling," she tells you. "It's time to move on and live just for Geun-hye."

This totally seems like she's setting you up for betrayal. But, once you reach the far end of the tunnel, a truck is waiting for you there. It brings you to an airfield nearby, and before you

know you're on a flight to the Cayman Islands with Geun-hye. The two of you live out the rest of your days in relative luxury out there, out of the grasp of the authorities.

Personally, I'm a little skeezed, but congrats to you two, I guess.

THE END

Know your enemy: alt-right glossary

After Trump won, it became clear we have to start listening to the “other side.” So in the interest of learning how the other side thinks, let’s look at some of its parlance.

14 words: Often used as a greeting, shorthand for white supremacist David Lane’s phrase, “We must secure the existence of our people and a future for white children.” Because nothing keeps your kids safe quite like taking advice from a dead neo-nazi.

14/88: This one is used as shorthand for “Hi, I’m a total neo-nazi.”

88: H is the eighth letter of the alphabet, so this is code for HH which is shorthand for “heil Hitler.” Hey, neo-nazis are busy people, and both “heil” and “Hitler” are hard to spell. Also means “bye bye” in China.

All Lives Matter: See “White Lives Matter.”

Alt-left: Collectively all countercultures, which previously had labels like alternative, punk, hippie, etc, and are inherently left-wing. As this makes alt-right members feel unwelcomed, they created their movement holding up a mirror and creating an ugly reflection of what Trump has now called the “alt-left.”

Alt-right: A neo-nazi movement secretly infiltrating American conservatism and radicalising youths.

Alternative facts: Misinformation that supports your beliefs, such as Breitbart, the Daily Stormer, Infowars.

Antifa: A word to denormalise opposition to violent racial extremists.

Anti-racist: ARA, SHARP, Rock Against Racism, etc.

Anti-white: See antifa, according to not one but two non-white alt-righters.

Authoritarian: The belief that people like you are stupid and can’t make mature decisions, so you should decide to follow your leader without question.

Black Lives Matter: The name of a terrorist organisation run by foreigners in America who came to America centuries before your grandparents did.

Clean coal: Shorthand used by compulsive liars who have only ten characters to tell a lie.

Communist: Anyone who

is the enemy of the nazis — I mean the alt-right.

Cosmopolitan: Someone suspected of having extra-national allegiances, although this exempts someone who sieg-heils a foreign flag of a defeated enemy or worships a hostile foreign leader like Putin. Also may denote one with elitist cultural tastes, which is why Trump is careful to be seen enjoying his steak only well-done and smothered in ketchup.

Cuck: One who is so insecure about male paternity, that he questions it in all people around him and fears this more than anything.

Cuckservative: A conservative who shares some goals with racial extremists and sometimes benefits from their support, but has not shown the strength of lack of character to openly support racial extremism, a kind of mid-right fence-sitter.

Deep state: The apolitical civil service that does its job regardless of partisanship.

Echo: A codified way of identifying Jews or their supporters, by enclosing the offenders in triple sets of brackets, eg (((Ivanka Trump))) who is married to a Jew and (((Park Sa Mo))) which flew Israeli flags at pro-Park Geun-hye protests.

Edgelord: Derived from edging, a term for orgasm control. One who must maintain a level of sexual stimulation while not going over the top in order to troll people online.

Fake news: Anything that doesn’t mesh with the alt-right worldview, such as CNN, the New York Times, Washington Post, Teen Vogue.

Fascist: Same as authoritarian, but more willing to commit violent acts for your leader.

Jewish Question (JQ): A vague way of steering someone

toward an intended conclusion. Originally the answer to the JQ was the Holocaust. These days the actual JQ is “How much anti-semitic stuff can we say before someone calls us on it?”

Kompromat: Materials which compromise an individual and allow for them to be manipulated into doing things against their will, such as committing treason.

Legitimate rape: As many alt-righters claim to be against sex crimes, they have to draw a line somewhere about which sex crimes are okay. Legitimate rape is where an attacker, usually nonwhite, rapes a white woman on threat of death. Anything else, such as a rich white man moving on a woman “like a bitch” or grabbing a woman “by the pussy,” is legitimate, by which I mean not legitimate rape, but legitimately legitimate, so illegitimate rape.

Libtard: A portmanteau of liberal and retard, two types of people that will be disposed of once the alt-right takes full power, just like last time.

Lugenpresse: The “original German” for “fake news.”

Make America Great Again: A slogan meaning return America to the time when there were no non-white people.

National socialism: A form of socialism in which the state is the beneficiary, rather than the common good of the people, not to be confused with nazism or socialism.

Nazi: A member of the NS-DAP, which disbanded in 1945, and the alt-right is totally not this, except for the Stormers, except even then sort of not.

Nazi sympathizer: The next recruit.

Neo-Nazi: Someone who feels nostalgic for the days of the Nazi Party, but totally not a white supremacist, white na-

tionalist, fascist, or alt-right member, at least while the public is paying attention.

Peaceful ethnic cleansing: Coined by leading white nationalist Richard Spencer, these three words sum up how the alt-right envisions the peaceful enactment of policies to create the world they desire. It is also what racial extremists are doing to themselves by openly showing their faces in a public parade.

Pleb: An ordinary person, especially from the lower social classes, but importantly not one of the ones who’s a follower of the alt-right.

Pro-white: A person who is blindly faithful to the white race, even if it means killing someone of that race.

Race traitor: Any white person who consorts out of their racial-national cohort; not a valid insult in the eyes of the majority of people.

Race war: A violent social struggle that would pit white people, black people, Jews, Hispanics, Asians, Muslims, and every other race and religion against a small minority of white racial extremists.

Racist: Someone who has prejudices about people of other races, which everyone does, so the next logical step is to join a racial extremist group.

Rahowa: Abbreviation for Racial Holy War, and name of a former neo-nazi punk band whose lead singer reformed.

Rock Against Communism: A movement made in the 1980s to combat the real threats to the world: multiculturalism, immigration, and anti-racism. Named in response to the Rock Against Racism movement.

Roman salute: looks like a sieg heil enough to get the message across, and fool the plebs into thinking you’re doing a “nazi salute,” when you’re not — but you still are “secretly.” But it’s funny because you’re doing it but not and you’re being called out by people who wrongly think you’re doing it when you’re pretending not to.

Safe space: A space where everyone must respect each other, and if people get angry when you discuss ideas for black genocide, you can cite the rules and allow the conversa-



Pictured: every corner.

You leap out of your excavator and jump up out at the Marshall’s
30 great steamroller. He throws

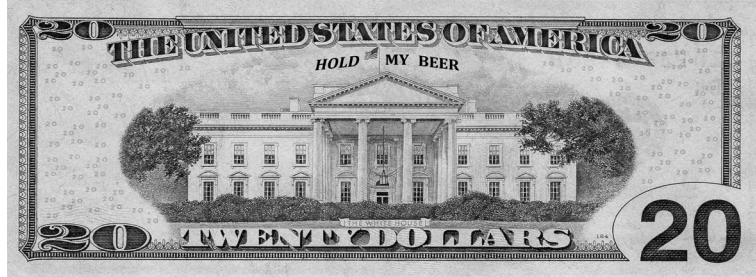
it in reverse and you land on the uneven North Korean pavement between the two vehicles. He ad-

vances, crushing your legs and advancing further.

“Excavator vigilante?” he laughs.

“More like pancake vigilante!”

THE END



The Bimonthly Bootfuck

tion to continue.

SJW: Social justice warrior, one who reacts with indignation on hearing the creepy racist beliefs you want to share.

Skinhead: A proud race warrior who scares all the non-whites just by existing. Just don't ask them to say anything or they'll probably invite you to their reggae night DJ event.

Skrewdriver: A UK band that had a neo-nazi phase. Or, a vodka and orange juice highball served at Club Spot in Hongdae.

Snowflake: The idea that no two alt-right followers are alike — this one is a white nationalist, that one is a white separatist, and the one over there is just a meth head. They tend to be very sensitive when called out for their divisive beliefs. "I'm not a nazi, I'm a national socialist! Your words hurt my free speech. Can't we just discuss voluntary self-genocide respectfully?"

Stormer: The word neo-nazis use to mean an out-and-proud, self-described neo-nazi, one who does the "Heil Hitler" sieg heil rather than the "Hail Trump" Roman salute, whose swastika flag has four arms not 16, which other neo-nazis privately respect. Name taken from neo-nazi site The Daily Stormer, named after actual Third Reich newspaper Der Sturmer.

Swastika: A beautiful ancient runic symbol appearing in multiple cultures, which usually is tilted 45 degrees and pointing counterclockwise, and originally has four arms but may also have six, eight, 12, 16, or another number to hide from the plebs.

Unite the Right: an attempt from the far-right to shift the Overton window far rightward and convince more moderate conservatives they're going to be considered racists anyway, so you might as well head to Barney's Party Supplies and Halloween Superstore for your tiki torch and join the race war.

Virtue-signaling: A conspicuous action shown by an SJW to show they don't tolerate racism, sexism, homophobia, or ethics in gaming journalism, often cited to simultaneously acknowledge and deny the moral high ground of the virtue-signaler.

White Lives Matter: Short-hand for "Only" White Lives Matter.

White nationalist: A white supremacist who wants to appear not racist long enough to try to express his white supremacist beliefs logically, by hiding everything in codified language and preaching diversity of opinion, just so long as he can express his diverse opinion of what other diverse opinions should be suppressed.

White supremacist: An extremist who will commit murder.

White separatist: Someone who wants to create a new society with only white people, presumably one composed entirely of likeminded male white separatists.

White power: A rallying cry for white people who are afraid their race isn't the globally dominant one.

White pride: Pride for all European-based ethnicities, all at once, without exception. Because a German-born patriot should have blanket pride in Greece, Macedonia, and Croatia, too. They celebrate their white pride with a steady diet of haggis, spotted dick, lutefisk, salmiakki, and head cheese.

WOTAN: Literally "Will of the Aryan Nation," a racial religion based loosely on Odinism for anti-semites who think Jesus is too Jewy for them but don't want to go full atheist.

ZOG: The Zionist Occupational Government, which can only be defeated by another genocide, just like the previous genocide that supposedly never happened. But they're okay in Israel as long as they're killing Muslims.

Well the world is still fucked up. And I'm finding myself needed by some social media habits people have. Also it pisses me off Adobe thinks because I'm in Korea, I want Korean-language free trial software.

But this issue, I'm saving a special place for SCS, which quietly returned to promoting expensive concerts in Korea.

Years ago, their reputation was ruined when main organiser Sean threatened Beatball Records after they complained about SCS's domestic tour-planning service Bus King. It was hilariously memefied.

And people started talking, comparing notes. Soon every single promoter in Korea realised they weren't the only ones who hated Sean and SCS.

Some, he'd badly fucked over. He fucked up the RockDo festival, justified as something about "infrastructure," meaning he wanted to strengthen his own reputation as a concert promoter by not having competition.

I personally disliked him, but I kept it private because it seemed personal and not other people's concern. He used to berate me for not including his events in Korean Punk and Hardcore weekly listings. He insisted his expensive, hipstery shows qualified as punk; I explained he had his own thing going on and didn't need our help.

On the Broke message board, Verv wrote a rant titled "Bring Back Cheap Punk Rock Shows" which Sean bristled at, saying it's expensive to bring bands here and he does keep costs down. We all pointed out Verv's rant was about punk shows, which his aren't. He didn't like it.

When one guy posted he was about to move from the US to Korea, Sean sent a private message asking if he could bring some prescription drugs here.

In 2011, I had two shows booked for one weekend: Danish ska band Babylove and the Van Dangos on a Thursday at Ta, and we were trying to get together a show at Doha, an abandoned army base, which ended up not happening.

The afternoon of the ska show, Sean posted on Facebook something to the effect of "Another boring weekend in Seoul, same old bands, same old venues." I wrinkled my nose but went on to have a great show.

But then two girls showed up, saying they were from SCS and demanding to be let in for free. I told the door guy absolutely not, but they managed to get in.

Later that night, I went back on Facebook and told Sean if he wanted to send people to my show to get in for free, he shouldn't post negative bullshit like that. He didn't see any problem with what he wrote and then how he sent people to my show he'd just dissed.

Not a big deal, but that's the kind of person he was, and why I disliked him, but I kept my opinion to myself.

When some of my friends decided to become business partners with him to open Powwow, I warned them privately not to trust him. Inevitably, he never paid a cent and left them high and dry.

Then "Global Indie Business" gate happened, and the discussion group SuperCurrySuper gathered so many promoters and musicians united in their hatred of Sean and SCS. We basically drove SCS out of town, and the people involved in it rebranded themselves under other names, including Fake Virgin, Lasrevinu, and one or two others I'm forgetting right now.

Alex, a former SCS intern who was very active in sharing all this information about SCS' shady dealings, became a target.

Back when they worked together at Powwow, while Alex and Sean's girlfriend were putting up a sign, it fell and injured her.

So, over a year later, Sean and his girlfriend went to the USFK and said Alex had assaulted her. They had hospital records to verify she was hospitalised for treatment from the accident.

The US military knew Alex hadn't done anything wrong, but they knew better than to defend a US soldier against assault allegations from a Korean girl. So they transferred him out of the country.

So, basically, Sean is not just a bad business partner but also a snitch who used lies to get a rival removed.

SCS has basically always relied on the revolving door of English teachers as its target audience, so any wrongdoings are gradually forgotten by the collective memory.

When I see SCS named on a poster, it disappoints me.

You've come a long way and caused a lot of carnage. But ultimately you got things done, and it's up to others to pick up the shovel and continue the crusade against this horrible corruption.

You take the keys out of the ignition and step out into the sunlight.

Police swarm you and take you into custody. You're found guilty and sent to jail, at least until the next president is voted in and par-

dons you...

THE END

...But you will be back, in "Excavator Vigilante II: Excavator Vigi-

lante vs the Ancient Patriot Foundation," when you are once again called upon to level your shovel upon Gwanghwamun Plaza, when a statue of Park Chung-hee is erected.

Playing in traffic: fun with scooters part 3

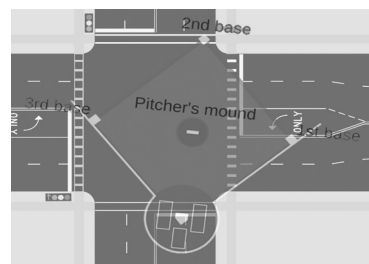
Jon Twitch

This is the third list of ridiculous maneuvers I've coined while driving a scooter on Seoul's streets.

Stealing 1st, 2nd, 3rd

A scooter has the fastest acceleration on the road, unless there's a homicidal bus driver toed up at the signal stop line willing to gamble with the lives of everyone on board and nearby. Which is not rare.

This move takes fast acceleration to capitalise on all other traffic waiting to move being slower to respond than you. Basically, once a light turns, everyone will be waiting for which way gets the green light. You have a split second to plough through that yellow light before the green light gets everything moving. You're relying on acceleration, as well as the hope everyone is waiting to see whose turn is next.

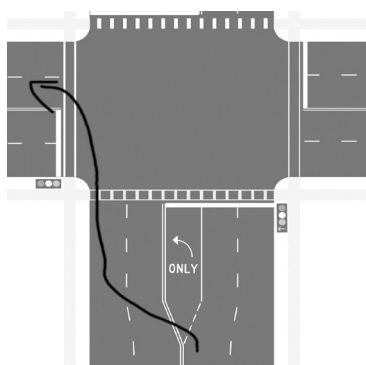


Stealing first is simply a right turn in this situation. Stealing second is going straight ahead. Stealing third is a left turn. Not surprisingly, they get harder and deadlier the higher the number.

British racing turn

A racing turn is when you cross over the center line and make a much smoother arc to the left to complete a left turn at a higher speed. British style is straight up crossing the center

line to drive into the oncoming lane, which presumably is empty at the time.



A British racing turn is a left turn where you kind of use both techniques to cross a road quickly and get into the left road. It is not that different from a U-turn, except that the British racing turn is usually done at speed to dodge oncoming traffic whereas the U often involves waiting at a crosswalk or on the curb for a light to change.

Suicide by bus

Buses are the most dangerous vehicles on the road, but they often have a dedicated lane in the middle of the road that may not be as congested as other lanes. To commit suicide by bus is to share the bus lanes with buses, regardless of whether there are buses ahead or behind you, or none, or they're congested and can't move fast. If you want to be extra suicidal, try suicide by bus through an actual bus stop where you're sure to raise a few eyebrows.

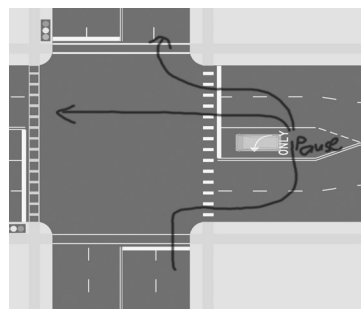
Suicide by taxi

Taxis are by far less lethal, being by my count only the fourth-most dangerous drivers on the road (first is buses, followed by delivery trucks, then scooters). But taxis are likely to

be gummed up in traffic, hugging the curb to either pick up or drop off fares. If you are driving on the extreme far right side of the road, you're risking suicide by taxi, as at any moment a door could snap open or someone could step into the road in front of you to get to a taxi.

?-turn

This one might make more sense in the right font. Ideally, it is used for more safely running a red light to go straight or left. Unlike stealing second or third, you aren't going through at the start of the signal sequence. Unlike a 7-turn, it is done when you have a red light, not a green. And unlike an rur turn, there is traffic on the road. There are likely cars passing by from the right, but preferably not the left. Also, there is at least one car to your right, waiting for the left-turn signal to turn left and head the direction you're coming from. Any cars here guarantee you a bit of shelter from cars travelling from right to left.



To pull this off you sort of do a right turn, but aim to pull up behind a car in the left-turn lane (preferably the last, but if there are a lot and the turn signal won't come soon it can be between cars). Once there, you halt and wait for a gap in

right-to-left traffic so you can pull out.

Parting the waves

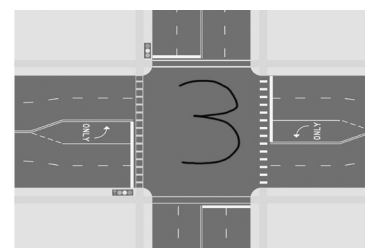
There's nothing more frustrating than being stopped at an empty crosswalk signal. Which is why so many scooter drivers just blow through. When the crosswalk is crowded though, one can expedite safe passage by going to the first part of the road to clear out: the center line or, if there's a bus lane in the middle of the road, just the middle of the right side of the road. As people are moving to the sides of the street before the signal ends, they'll logically free up the exact middle spot between both sidewalks first. So if you move there, that's a few seconds of a headstart on other traffic.

Opening the curtain

Similar principle as parting the waves, only done with cars. The last cars through the intersection, if they get jammed up and block your way forward, present an obstacle. Going through them is risky in case traffic starts flowing. So, if it is left-to-right traffic, you drive left and go around the last car, or vice versa. This leaves the cars trapped behind you flummoxed, but don't worry, you have a clean getaway.

3-turn

I wrote this one down after performing it a few times, but now have absolutely no memory of what it is. Looks pretty fancy, not easy. Any suggestions?



You thunder up the road toward Kuki Tunnel, meeting little police resistance as they are probably just glad you're heading away from the capital.

The Korean military, on the other hand, is up ahead. You're stopped at a roadblock, stuck between two collapsible concrete barriers on both sides. A tank rolls up at the other side of the checkpoint and the turret swivels around to point that long barrel at you.

A man sticks his head out of the tank and asks "Where do you think you're going?"

"I'm going north to finish that regime once and for all!" you reply.

"What, just with an excavator?" the soldier asks.

You shrug. "Well I'm not called the Howitzer vigilante, mother-fucker!"

The soldier gets on the radio and reports to his superiors. "He (or she if you're playing as a female) is going to bring down North Korea... yeah... uh-huh... With an excavator. You're right, we never thought to try that before. Okay, I'll remove the barricade."

With that, you're past. The soldiers stand to the side of the road, saluting you.

One waves you over at a gas depot.

"Where you're going, you're gonna need this!" he tells you, filling up your tank.

You press onward up to the JSA, where North Korean guards on duty look in terror as they see your excavator heading right toward them. They wait for you to cross the demarcation line, then they swarm over your machine, attempting to

pry you out. You swivel the excavator around, knocking them the fuck off and taking out one or two of those blue shacks.

Their resistance is pretty pathetic, all things considered. Fancy polished rifles, but no bullets to load in?

You drive all the way straight up to Pyongyang, not seeing a single vehicle on the road the whole way.

As you approach the North Korean capital, you see a giant statue of two women towering over the road, the Arch of Reunification. A little girl is standing in the middle of the road, blocking you. You stop and address her.

"Move, little girl!"

"Are you here to reunite our country?" she asks you.

"I haven't thought that far ahead," you admit. "But yes."

She moves aside for you.

You enter the city, to find it evacuated. Except for one remaining citizen, Marshall Kim, who awaits you while sitting in his chrome-plated steamroller.

"Excavator vigilante!" he shouts. "You will come no farther!"

"That's okay," you retort, "I've made it farther than I expected!"

Your two vehicles clash. His steamroller crushes part of your tank tread, preventing you from driving straight.

Oh man, this is not good. Your excavator is no match for his steamroller. What will you do now?

I'll leave the sanctity of my ride and attack bodily. That fat pipsqueak is no match for my fists! GO TO PAGE 30.

Fuck this, I'm retreating! GO TO PAGE 35.

Every year in Korea we seem to lose good friends in groups of three or four. As well as Redboi who graces the back cover, I also said farewell to three more friends, all who are moving away, though none for the first time.

Since issue 6 it has been established we take friends about to move away to abandoned amusement parks to say farewell. Then we murder them. Don't worry, they mostly reanimate, mostly.

So farewell, Paul, Margarita, Ryan... you'll be back.



You use your shovel to shake off the protesters, trying your best not to harm them. You're not doing a great job minimising collateral damage but you manage not to roll over

anyone. However, the wax from your candles gets on your excavator, setting it on fire. Then your vehicle gets stuck on a street bollard. Hey, remember those things? Think

about how many recent terrorist attacks could've been stopped by them. Investment idea if you make it out of here alive. Which you don't, burning alive, thus unable to fulfill your

mission or cash in on a not-so-new idea that would have made the world safer. If only...

THE END



Time to back up a bit and tell a story that overlaps with previous chapters. You could say it brings everything together, but is more likely the result of imperfect memory and experiencing the past achronologically.

One note on this chapter: the name Morgan is unrelated to the Morgan we know in Korea today. I chose the name for this character because I had never known a Morgan before.

Rapscaillon's Den Chapter 6 Wet Punk

Jon Twitch
Pranking each other was a way of life in the Den. I tried to mostly stay out of it, because once you get started, there's retaliation and you re-retaliate, and things spin out of control. I had a feeling I was no match for my roommates anyway.

All that said, I was all for aiding and abetting my roommates in their pranks, as people were more likely to end up not going to the ER if I was involved.

Darwin used to be especially hard on Charlie, who despite being the biggest one in the house was also the most vulnerable, living in the living room in a tent. He basically lived in a convenient sack, all his belongings carefully bundled up for us to haul around, throw down the stairs, fill to capacity with empty cans, or throw a pissed off stray cat inside with him. When I first moved in, I saw Darwin drag Charlie's tent, with all Charlie's things inside as well as Charlie himself, and throw it all down the stairs.

One time, I helped Darwin drag Charlie in his tent into the washroom, so when he unzipped the tent in the morning the first thing he'd see was the toilet right in front of him.

Another time we pulled it out to the front lawn, leaving Charlie to wake up in -10C weather without his boots or jacket. We played video games inside, pretending not to hear him pounding on the door, until Vas came home from work and let him in.

When we left him got more and more creative. Once we had a half dozen guys over who helped us haul Charlie's tent out onto the deck. The plan was to lift him up onto the roof, which was incredibly stupid considering the steep angle of the roof. But we had a couple

You drive onto the stage, grinding it to splinters beneath your tank treads and making quite a racket.

34 "Wow, is that Hanatarash?" you hear one youth nearby

guys standing on a picnic bench, handing him up to Darwin on a ladder. While we were all heaving and hauling, Charlie woke up, unzipped the tent, and leapt out onto the roof. He stayed up there for hours, refusing to get down until the temperature dropped so far at night he had no choice. He at least slept in his normal day clothes, which might explain the smell, but at least he wasn't in his underwear up there.

Darwin upped the game again when he brought home a big plywood board, wide enough to carry the tent but narrow enough to slip out the front door. We slid the tent onto that and used it like a stretcher to carry Charlie and the tent outside. A bunch of us managed to haul him a couple blocks over. We left him on the median of a busy road, protected by only some trees and tall wild grass. I was worried he'd come out and step into traffic, so I stayed at the curb watching for a couple hours for him to come out. But part of the problem with Charlie was how late he slept. He didn't poke his head out for a couple more hours, not until about 5pm or so. When he finally did, he just sat there, contemplating his lot in life where he'd end up waking up on a busy median and sipping a warm can of TNT beer.

I was never quite so sure why Darwin was doing this. When Charlie was awake and out of his tent, the two were inseparable, but it was like Darwin was jealous of Charlie spending time on his own dreaming, presumably also about Darwin — the same way a housecat only would dream about the house it lives in.

Anyway, the morning after a houseparty, by which I mean early afternoon around 2pm, or maybe 3pm, Darwin rounded up everyone who'd stayed over. We slipped the plywood under the tent and carried it out the front door. This time we carried it all the way to the bus stop, where we waited for the next bus. Darwin handed out bus tickets to get four of us on, hauling the tent with us, for which we didn't pay a ticket. We set up the tent in the back of the bus and jumped out at the next stop, leaving Charlie on his own for a voyage across the city.

I went to a study club after that on campus which led to drinking until midnight at the university bar. At some point I grabbed the bar's Yellow Pages (remember those?)

exclaim. The crowd cheers, mesmerised by what they perceive as your use of creative destruction to make very loud music.

and stuffed it into the backpack of one of the girls there. When we got up to go she put the bag on and thought she was extremely drunk. After she almost collapsed, I pulled the phone book out and she discovered she really wasn't so bad after all. When I came home Charlie's tent wasn't in the living room, but I didn't think much of it and went to sleep.

I woke up in the morning to find I was the only one home, except these kids whose names were Eric, Mike, and Brad — though I couldn't tell you who was who — who were sitting on one of the couches reading a porn mag together. No sign of the tent.

"Hey," I called to the three teenagers glued to the porn mag.

"What?" asked one of them, as they all looked up at me with the same guilty expression, as if they'd been caught doing something wrong.

"Have you seen anyone else around?" I asked.

"Vas went out around 9 this morning," said another. "That Muslim guy is in his room, and Darwin is still asleep."

"Sikh," I said.

"What?" asked the kid.

"He's Sikh, not Muslim."

"What's the difference?" the third one asked. "They're all terrorists."

I rolled my eyes. Not sure why we put up with those kids. But at least every minute they spent with their heads buried in our magazines, that was extra time the city's women could relax without being gawped at by them.

Darwin's door was locked so I gave it a knock. He answered with his eyes half closed.

"Hey Darwin, have you heard from Charlie at all?" I asked. "I don't think he came back last night."

"Dunno, maybe Vas saw him," Darwin muttered, and closed the door.

I went to Vas' room, which turned out to be unlocked. His room was quite different from what I was expecting, far more spartan. He had a neatly organised desk with a desktop PC on it, and a well-stocked bookshelf against the wall. Other than that, there was nothing else. Where did he even sleep? Upright in the desk chair? It looked not so comfortable. On the cold floor? Nobody could sleep like that. I found his notebook on the table, and leafed through it until I found a number marked simply "Work." I used the phone line in his room to give it a call.

"Hello, Myoclon Labs," answered the receptionist.

"Hi, could I please speak to Vas?" I asked.

"Who?"

"Vassily? I dunno his last name, something Russian probably."

"I'm sorry, he's asleep right now," said the receptionist.

"Okay, at work?" I asked. "This is kind of an emergency."

So you give them what you want, using your shovel to make sounds.

You never do make it to Cheong Wa Dae, but this is your start as a musician operating heavy machinery

"He is not to be disturbed," the receptionist told me sharply.

"Fine, I'll talk to him after work," I said, hanging up. I'd have to talk to him about this at some later time. Whatever this was he was doing, it was weird. I wondered if there was room for me there too. But for now, Charlie was the big concern.

Vas came home around 7 that night well-rested, and Darwin woke up around the same time too. Once I told them Charlie still wasn't back, more than 24 hours after we dumped him on that bus, they both got concerned.

"Should we call the police?" Darwin asked as we sat around the kitchen table.

"I think we have to wait 48 hours," Vas said.

"We shouldn't jump to conclusions and think the worst yet," I pointed out. "To Charlie, home is wherever his tent is. He's probably fine wherever he woke up."

"Which could be in a bus depot on the outskirts of town," Darwin pointed out.

"You left your friend asleep on the bus?" asked one of the teenagers from the couch.

"Ugh, what are you even still doing here?" Vas asked. "Go, get out of here!"

"Can we take one of the magazines with us for the road?" asked one of them.

No, fuck off!" Vas yelled.

The three of them left, but I knew they'd be back.

"Do you remember which bus we put him on?" I asked.

"From that stop, it must have been the 6 or the 8," Darwin said. "Or the 36 or 38, or the 138."

"That's good!" Vas said. "All of those run west."

"What's over there?" I asked.

"Basically nothing," Darwin said. "All of those run through Riverbend, and I guess turn around and head back this way."

Riverbend. The name connoted McMansions, funny rails on park benches, hobo spikes in any place where a down-on-his-luck punk may hunker down for the night. Just a whole area tucked away between the river and the freeway, nothing but upper-middle-class families and snobbish churches.

The next day, we called up our landlord Moses who had a car. He drove us down to Riverbend where we rolled up and down the many cul-de-sacs, keeping an eye out for city parks and any commercial buildings where Charlie might strand himself.

We had a printed out black-and-white picture of Charlie, wearing a spiked dog collar, his hair spiked up and an honestly rote sneer on his face.

"Excuse me, sir?" Vas called as the car pulled up to a middle-aged man out for a walk with his dog in the neighbourhood. "Have you seen our dog?"

He showed the man the picture.

"Ugh, no," said the man, tugging to make noise music.

Also, the president is peacefully impeached and stuff, so that's a win!

THE END

on his dog's leash. "But I hope you find it soon. If not, I hope you had it neutered."

We were having no luck, so we put up posters around the neighborhood and headed home.

Day three, I woke up to the phone ringing. I ran out to the kitchen and caught it on the fifth ring.

"Hello?" I said.

"Hi, I'm calling about the posters?" said a voice on the other end, male but younger, maybe 15-17.

"Yeah?"

"I know who that is. I think you're looking for my dad."

"What?" I sputtered. "Charlie? Where is he right now?"

"He's at work," said the caller.

"Okay, now I really think you've got the wrong guy," I said.

"No, he says his name is Charlie and he's a punk from the Rapsca-lion's Den," the caller said.

"Where is he now?" I asked.

"14803-43 Ave," the caller said.

I checked the bus schedule, and sure enough there were three buses heading right from our stop directly there. Since I was the only one, I jumped on the 8 bus and headed to Riverbend.

The address led me to a strip mall where the only presently open business was a hair salon. I walked in the front door where a young man in a tight black dress shirt greeted me.

"Welcome to Riverbend Hair," he said. "Do you have an appointment?"

"Charlie?" I exclaimed.

It was Charlie alright, cleaned up with his ragged hair scraped over his scalp and glistening with whatever amount of hair-care products.

"Where the hell have you been? We've all been worried sick about you!"

"I've been doing well, Owen," Charlie told me. "I found a new life out here."

"You have to come home," I told him.

"But I am home," he said.

"What about your tent?" I asked.

"Oh, I don't live in a tent anymore," he said. "I stay in a soft king-sized bed with my lover."

"What is even going on?" I asked. "You have to come home so you can explain all this to the guys."

"Sure, absolutely, just give me a half hour to log off my shift," Charlie said. "In the meantime, can I interest you in a haircut? I can set you up with Ursula at a discounted price."

"Well...sure, I guess," I said.

He walked me over to Ursula, who put me in a bib and washed my hair in the sink, giving me a vigorous scalp massage while her left breast kept jabbing me in the face.

"So, how do you know Charlie?" she asked me.

"We're roommates," I said. "A few days ago, as a joke we put him on a bus, and I guess he somehow woke up over here."



She gave me a trim and pulled off the bib. As she led me back to the door, she gave Charlie a kiss and handed him a set of keys. "See you soon, hun," she told him.

Charlie led me out to a spotless black SUV waiting in the parking lot, in which he drove me back to the Den. It was a quiet ride as the sun set in the rear view mirror behind us.

"Where's your tent?" I asked him.

"It's in the back," Charlie said. "All my stuff's in the back. I don't need any of it anymore. I'll leave it at the Den but I don't think I'll be staying any longer."

We otherwise waited until we got home before we started talking. Darwin and Vas were there, and we sat around the kitchen table with a round of beers.

"So..." Darwin asked Charlie, "where the hell have you been these last few days?"

"So, you might be aware, I woke up on a bus a few days ago," Charlie said, a touch of spite in his voice. "As soon as the bus driver noticed me, he stopped the bus and kicked me out on the side of the road."

"That was somewhere in Bumfuck Assbend, nowhere near the next bus stop. I had no idea how to get back, so I just set up my tent on the spot and waited."

"Waited for what?" Vas asked.

"I dunno, my friends to come looking for me, I guess," Charlie said. "I stayed put, had a couple beers, then I had to go to the bathroom."

"I found a gas station, and snuck around back where they had a public bathroom. It was only opened by a key, so I had to wait for someone to go in and use it and I caught the door as they came out."

"It was not bad. There was a shower hose so I also showered myself off. As I was coming out, the workers chased after me. I ran around behind the building and jumped a fence. I came out the oth-

er side as they were coming after me, and there was this SUV with the doors open so I leapt in and hid from them there.

"So a woman got into the driver's seat and started driving. I was trapped. I thought about staying put and hiding until she got out. I even thought about turning this into an actual robbery, just stealing whatever was in her wallet and running."

"Eventually, I heard her say 'I know you're back there. I can smell the wet punk.' So I came out of hiding."

"Yeah, and?" Darwin asked.

"We hit it off so she took me back to her place," Charlie said.

"Wait, 'we hit it off'?" I exclaimed. "You were hiding in the back seat of her car like a serial killer!"

"It was an SUV," Charlie corrected me. "Anyway, her name was Ursula. It turns out, she was part of the punk scene here back in the '80s. She'd even spent a couple years in London and had gone to see the Clash play there a couple times. She was especially into oi and used to date skinheads, what she called an 'oi mattress.' She was 49 and divorced, and I guess wanted to relive some of her glory days. She took me to her home which is this huge place with a swimming pool in the basement. We went for a swim and I banged her in the steam room."

"Damn dude, that's gross," said Darwin.

"What?" said Charlie. "There's nothing wrong with her. I mean the chances of me getting her pregnant are low."

"But also, like, there's a high chance of you getting the same strain of HPV from her that the guys of Cock Sparrer are carrying," Vas pointed out.

"Nah, she's totally clean," Charlie swore. "You saw her, Owen."

"True, I could tell she had a nice rack when she brushed up against me," I conceded.

"That's what I'm saying!" Charlie said. "Classy woman, great house."

"And so you have a son now?" I asked.

"Oh yeah, Morgan," Charlie said. "Yeah, she has a 16-year-old son I've been helping out with. He's a troubled kid, no clear goals in life, just focused on studying. I've been introducing him to all the '77 bands."

"And this woman just puts up with all this?" Darwin asked.

"Of course," said Charlie. "That's the great thing about dating an older woman: she appreciates me. She even got me a job at her hair salon as a receptionist."

"None of this is making sense for everything I know about you," Vas said.

"I know, I feel like I'm growing up," Charlie said. "I'm becoming working class."

"You're basically a manwhore," Darwin pointed out.

"With a day job!" Charlie objected. "And on that note, I'm getting pretty tired after a long day of work. I'd drive back to Riverbend if I hadn't had so much to drink already. Mind if I crash here for the night? I'll be out in the morning."

"Crash here?" Darwin echoed. "You live here!"

We got the tent out of the SUV and set it up in the living room for him. Charlie unzipped the flap and crawled inside. Within minutes, he was snoring inside.

Darwin fetched the plywood board out from storage. "Hey guys, help me with this," he said.

"Oh, you're not doing that again, are you?" I asked.

"Try and stop me," Darwin said.

We scooped Charlie up, tent and all, on the board and loaded him into the back of the SUV. We managed to drive him down to New City, one of the local live music venues.

When we arrived at New City, Death By Dawn were playing. We dragged the tent into the middle of the room where the people who were moshing started swirling around it.

It didn't take long for Charlie to be woken up by the loud music. He unzipped the tent and poked his head out. Seeing where he was, he reached behind him and grabbed a beer, then sat in the entrance to his tent drinking it and watching the chaos all around him.

The next morning — well, afternoon — he began the moving process into Ursula's lavish home. Of course he stayed friends with us, shaving his hair off to become a skinhead and reflect his new working-class identity and bringing his new son over to introduce him to the punk lifestyle, but for the next several months he was a kept man, living the life in suburbia and trying to make things work.

Of course, we all knew he'd be back, sooner or later.

You throw the excavator into reverse and limp away in an arc path.

"You can't escape me, excavator vigilante!" Marshall Kim calls after you. "Once I defeat you, we will reverse-engineer your vehi-

cle to create an army of excavator vigilantes, with which we will use to reunite the peninsula!"

"You talk too much," you retort, using your shovel to take a swipe at the base of the building you find

yourself in front of, the gargantuan pyramid-shaped Ryugyong Hotel. Your shovel cuts through it like it's sand, bringing the whole thing down on top of both you and your foe.

Your last thought is that they

won't get their hands on your excavator after all. No wait, it's that children will sing songs of your deeds.

THE END

YOU SIR,

ARE A

DICK!

