

brooke

IN KOREA

GUMIHO

FIND
YOUR
FACE

The
BRISTOL
STINGRAYS

Smoking
+
Face

RE:
SETTERS

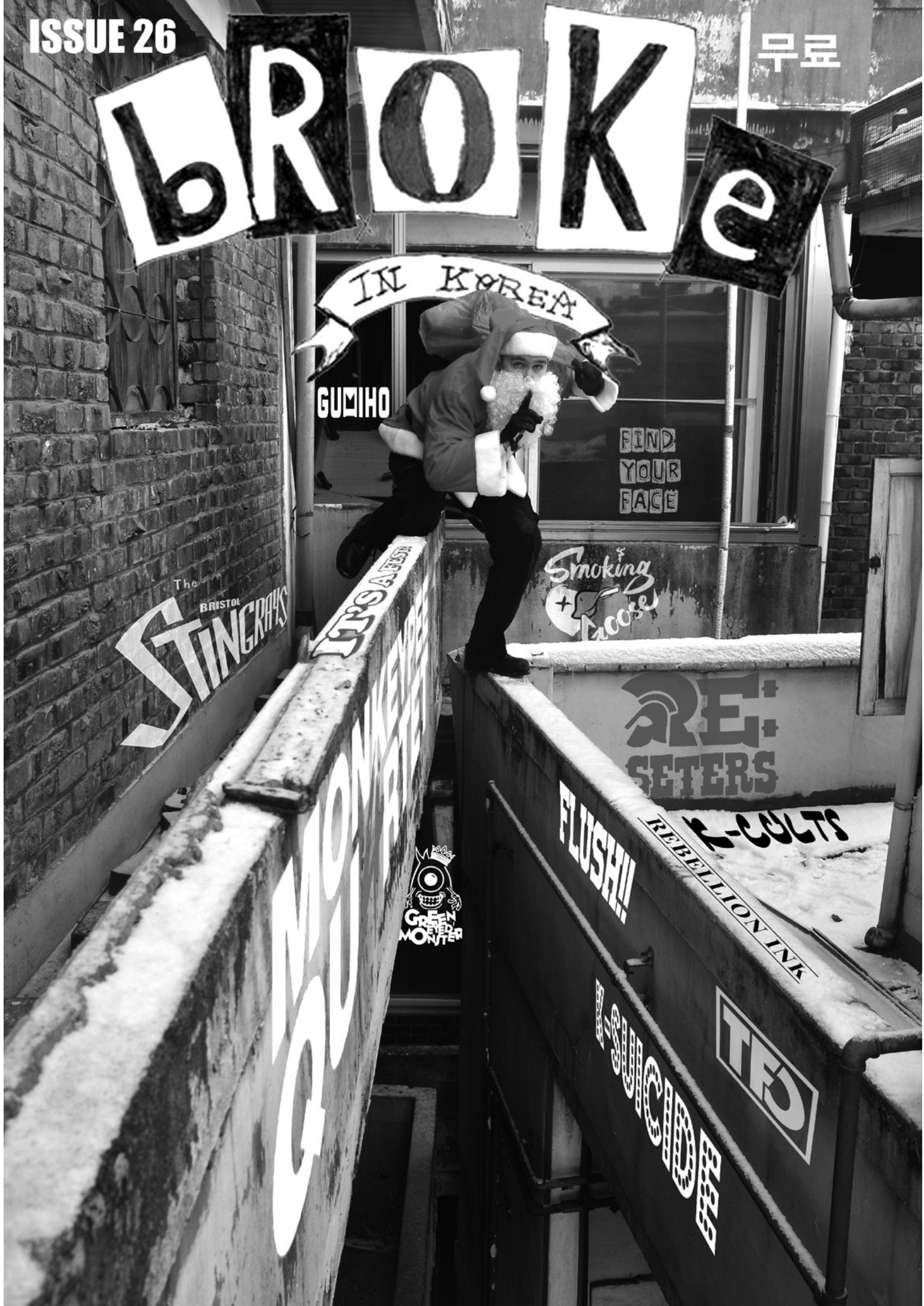
GREEN
EYED
MONSTER

REBELLION INK
K-CULTS

FLUSH!!

REBELLION INK
SUNGLASSES

TFD





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This zine is published whenever I feel like it.

Which isn't very often.

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

Letter from the Editor

Yes, there's another issue. Jeff asked me if I'd do another because he knows I often do them around Christmas, but my answer was no. Admittedly I like to do Christmas issues because I think Christmas is something that is beautifully perverted by punk, but I'm way too busy.

Then over a short period of time I received the motivation to put together a new issue. Oddly the first thing that jumped out at me was the suicide of Goo Ha-ra, so shortly after Sulli's. K-pop is facing a series of crises this year, not the least being the Gangnam nightclub managed by a member of Big Bang that turned out to be a rape factory. K-pop is an industry that attempts to make industrialised music, and it's very poor at the human aspects of music. It comes as a shock that K-pop is currently seen as growing worldwide, although mostly with BTS whose expiry date nears. When doing interviews for Zandari Festa this year, I discovered that both people I interviewed — both Canadians, one a punk and the other a folk soloist — had some story about personal connections between someone they knew well and collaborating with the K-pop industry. That is an alarming development, as the K-pop industry seems closer than ever to cutting out our underground scene forever. But anyway, K-pop kills, and maybe people will realise in time.

Other than that, something really needed to be said about the extreme accusation that Skunk Hell was a den of nazi skinheads. The way the writer ended up at that conclusion was well-meaning, but over-the-top wrong and in need of public correction.

I've been complaining about doing these over the last several issues; something about working for a newspaper makes doing a zine less worthwhile. I had no problem when I worked for the Korean government, as I was mostly writing different things, but here at the paper I can put just about anything that's suitable for Broke into the actual paper. For the last few issues, I'd been reprinting interviews done for newspaper articles, justified because I was running the interview as a transcript in its entirety, different from what goes in the paper, but it still felt cheap to me. So in doing this one, I determined to do totally unique content and reach out to a bunch of bands that I hadn't interviewed yet. Fortunately there were a lot to choose from and I had no problems here. Granted, interviews with Green Eyed Monster and Monkey Pee Quartet were done simultaneously for other publications.

I also considered printing some of the opinion pieces I'd written for the paper but never submitted, because I don't really care to share my opinions with the paper's readers.

I had written the story about avenging my injured friend originally for the newspaper, but something about it felt inappropriate there. Also, the ending punchline couldn't really be shared there. But here, it fits perfectly within Broke's pages.

The good thing about not doing issues too frequently is there are more ideas to choose from when I get around to it. And some of the stuff in the back half I'd been playing around with for the past year, with the vague idea of eventually putting in a zine.

Jeff pointed out that next year is the 15th anniversary of Broke in Korea, which started in spring 2005. Maybe something will be planned to celebrate, like reprinting old issues or something, but we haven't figured out the concept yet. I also want to take this into more of a serious direction and publish things more substantial than punk zines. But we'll see.

Jon Twitch



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Artist's depiction

The Nazi Scourge of Skunk Hell

By Jon Twitch

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

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

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

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

I'd actually noticed earlier a huge mistake he made, in an article titled "Great Albums, Greedy Collectors and Gritty Sounds? A view from 'Snobbish Connoisseurs' on the Canonization and Archivalism of Korean Pop-

Rock" authored with Lee Keewoong. It was chapter 15 in "Remembering Popular Music's Past," published July 2019 by Anthem Press. In it, they look at how Beatball Records has become more eclectic and global, citing a Beatball merch T-shirt that bears the slogan "I know everyone in the global indie music business." This, they say, "show [Beatball's] intent clearly with regard to the global reach of its business."

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

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

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

All this is to say, when you

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

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

However, Shin goes on to cite "Epstein's interpretation of the vernacular version of punk, a.k.a. Joseon punk," to add context to our article. That term popped up in Epstein's 1999 documentary "Our Nation: A Korean Punk Rock Community," and I'm not so sure it ever had much use prior to that. The term expressed a Korean anxiety at playing non-Korean music, essentially "We're not

punk, we're Joseon punk." There were attempts in the 1990s to nativise punk, such as a "Joseon Punk" compilation which bore an iconic image of Yi Sun-shin holding a guitar on the cover. Joseon punk was only ever associated with Drug Records, as far as I know.

"Joseon Punk"

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

"evolved into skinheads"

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

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

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

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

accusing Club Spot or Ssamzie Space of being nazi bars for hosting their events.

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

"Non-white skinheads"

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

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

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

"Anti-war movement"

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

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

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

around about white power.

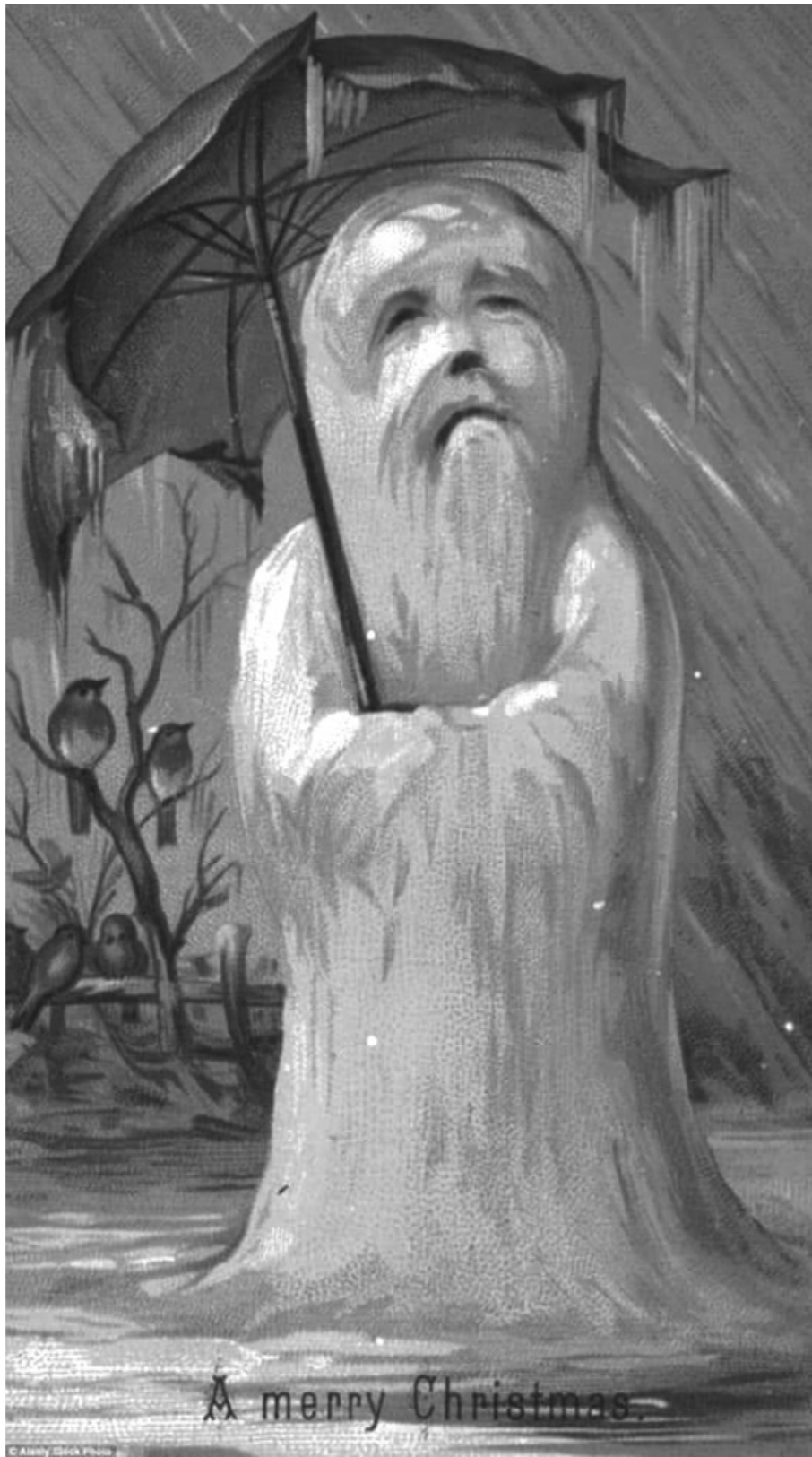
After about a year of this, the truth broke: it was all over a private personal matter that was easily resolved once both sides started talking. I was there when they all cried it out in the playground, and then things seemed good.

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

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

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

"Ironically, none other than Skunk Hell had become the hallmark of lifestyle anarchism. Having moved into a space across



from GBN in 2017, it became more interested in selling 'subcultural goods,' including tatoos, than in holding punk shows. Nazi punk was not f**ked off yet."

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

Skunk III opened in Mullae in 2015, not 2017. It had basically been members of Unionway in Crew who wanted to start this operation, and Skunk's former leader Jonghee joined in and the venue became a Skunk. Unionway bands were

mostly skatepunk, including the Strikers, Propeller21, 1Ton, Sidecar, TodayXSpot, Golden Ticket, Sunnrow, Bettyass, and Rux, according to their Facebook page. It would be impossible to find anything remotely resembling pro-nazi skinheads among them.

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

what he did" to "Skunk is full of nazi punks!"

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

A royal FLUSH!!

By Jon Twitch

I first met these guys right before they toured Europe with Judge. That's sort of a big deal, so I was surprised I'd let FLUSH!! escape my scrutiny for so long. Their success implies the Korean straight-edge hardcore scene has grown beyond the Geeks. I interviewed Junki by email.

Broke: The band name is pretty specific, ALL CAPS with two exclamation marks!! Why did you choose that name, and to have it in that style? "FLUSH!!"라는 이름을 선택했나요? 왜 ALL CAPS와 "!!"일까?

FLUSH!!: 우리는 이 질문을 상당히 많이 받는 편입니다. 아마도 뜻이 특이해서 그런거 같아요.

FLUSH는 '변기물을 내리다' 라는 의미를 갖고 있습니다. 힘차게 내려가는 물줄기 처럼 시원하고 에너지 넘치는 음악을대중들에게 들려주고 싶은 마음과, 뜻에서 나타나는 괴팍한 이미지가 마음에 들었습니다. '!!'를 삽입한 이유도 이 같은모습을 강조하려는 의도였고요. 꽤 단순한 내용이지요.

We tend to get this question a lot. I think it's because it means something different.

FLUSH does mean "flush the toilet."

I like the strange image of the meaning, and I want to play cool and energetic music to the public like a water stream that goes down vigorously.

The reason I inserted '!!' was because I wanted to emphasize this. It's quite simple.

Broke: Why are you straight-edge? Is it hard to be straight-edge in Korea? 왜 straight edge 이냐? 한국에서 straight-edge가 되기 어려운가?

FLUSH!!: 술, 담배, 마약을 멀리하는 하드코어 펑크에서 약생된 스트레이트 컷에서는 약물이나 알콜에 의존하는 것이 아닌, 자기의 생각과 의지로 살아가는 생활 양식입니다. 이러한 내용이 제가 추구하고자 하는 삶과 맞기 때문에 큰 고민 없이 선택했습니다.

한국은 음주 문화가 굉장히 발달한 나라여서, 스트



Members of FLUSH!! with members of Judge in Europe. Taken from FLUSH!!'s Facebook page which seems to have taken it from an online store.

레잇 엡지를 쉽게 선택하지 못할 수 있습니다. 특히 직장 생활을 함에있어 상사가 후입에게 술을 강요하는 상황이 흔하게 발생합니다.

이것을 이겨내는 것은 각자의 몫이기 때문에, 그만큼 힘든 일입니다.

Straight-edge derived from hardcore punk that keeps away alcohol, cigarettes, and drugs as a lifestyle that lives on its own mind and will, not on drugs or alcohol.

I chose this without much thought because it fits the life I wanted to pursue.

Korea is a country with a very advanced drinking culture, so you may not be able to choose straight-edge easily. In particular, it is common for a boss to force underlings to drink, especially to advance their career.

It's hard because it's up to you to get through it.

Broke: What kinds of messages do you try to get into your music? Is it political, or personal? 너의 음악에는 어떤 메시

지가 있지? 정치적이야, 개인적이야?

FLUSH!!: 우리가 주로 노래하는 것은 '개인의 삶에 있어 소중한다고 생각되는 가치' 입니다. 남들이 뭐라고 하는 그것이 맞다고 생각하면 의심하지 말고 나아가라는 희망과 응원의 메시지를 담아 가사를 작성합니다.

또한 사회 전반에 심심치 않게 일어나고 있는 혐오와 차별에 대한 이야기도 빼놓지 않습니다. 우리는 이것이 비단 정치적이라고 생각하지 않습니다. 인생을 살아감에 있어 위에서 말한 두 가지는 분명 필요하지 않다고 생각되기 때문이지요.

What we usually sing is the value that we think is precious in our lives.

No matter what others say, if you think it's right, write the lyrics with a message of hope and support.

And we're also talking about abhorrence and discrimination that's happening all over society. We don't think it's political because I don't think the two things that I said above are necessary in life.

FLUSH!!: 우연한 기회

Broke: What is your relationship with the Geeks? Are they your main influence, or comrades on more equal footing, or a shadow to get out from under? They have been held up as the example of posi/youth crew/straight-edge hardcore for a very long time, so is that good or should people look past it? Geeks와 무슨 관계야? 그들은 좋은친구니? 당신은 그들에게 비교되는 것에 실증났는가?

FLUSH!!: the Geeks는 한국 하드코어 밴드 1세대로써, 한국을 넘어전세계 여러 밴드에게 영향을 끼쳤다고 생각합니다. 변함없는그들의 활동에 응원을 보냅니다.

The Geeks, as the first generation of Korean hardcore bands, have influenced many bands around the world beyond Korea. I support their unwavering activities.

Broke: How were you able to go on a tour of Europe with Judge? How did that come about? Judge함께 유럽 투어는어떻게 되셨어요?

FLUSH!!: 우연한 기회

에 우리는 Judge와 함께 스위스에서 공연 할 수 있었습니다. 이 일을 계기로 유럽 투어를 계획한 거예요.

Judge는 신사적인 모습으로 우리에게 많은 감동을 주었습니다. 무대에서 청중을 압도하는 카리스마는 물론이고, 백스테이지에서도 우리의 머친다이즈를 구매하고 공연을 실시간으로 응원해 주는 등, 짧은시간이었지만 하드코어 특유의Brotherhood를 느낄 수 있어서 좋았습니다.

By chance, we were able to perform in Switzerland with Judge. This is why I planned out the whole tour.

Judge impressed us a lot with their gentlemanly appearance.

In addition to their stage charisma that overwhelms audiences, they bought our merchandise backstage and cheered for the performance in real time. It was a short time, but it was great because I could feel the unique brotherhood of hardcore.

Broke: Tell me what it was like touring Europe. Say as much as you like. 유럽여행에 대해 알려줘.

FLUSH!!: 대부분의 공연이 성공적이었다고 스스로 평가하지만, 반면 부족 한 공연도 있었습니다. 그때는 이 점이 매우 아쉬웠는데, 시간이 흐른 지금은 모든 것이 소중한 추억으로 남았습니다.

유럽의 하드커들은 정말 친절했습니다. 그들의 호의를 우리는 절대 잊지 못할 거예요.

마지막으로, 순수 DIY 투어 엡기에 준비하는 과정에서 멤버들의 수고가 있었습니다. 이 자리를 빌려 밴드의 리더로써 고맙다는 말을 다시 한 번 전합니다.

Most of the performances were successful, but there was also a lack of performances.

I was very sorry about this at the time, but as time went by, everything now remains a precious memory.

The hardcore kids in Europe were very kind.

We will never forget their kindness.

Lastly, it was a pure DIY tour, so the members worked hard while preparing for it.

What's good for the goose

By Jon Twitch

Somehow Smoking Goose was the first name that popped into my head when I thought about bands that were overdue an interview.

Dong–kil was happy to help, and he even provided answers in both Korean and English, the only one to do so this issue. So that might be why his interview will be easier for English–speakers to read and understand.

Broke: I've heard of smoking tigers but not smoking geese. What does the band name mean? 왜 "흡연 거위"라는 이름을 선택했나요?

Smoking Goose: 처음 밴드를 결성할 때 인터넷에 검색했을 때 저희 밴드만 검색이 됐으면 좋겠다고 생각하고 독창적인 이름을 생각하기 시작했습니다. 마침 저희가 다니던 학교가 내부 공원에서 생활하는 '거위'들이 마스코트 취급을 받아서 구스라는 이름을 넣고 싶었습니다. 거기에 다들 흡연을 좋아해서 스모킹을 앞에 붙이고 검색했는데 아무것도 안나와서 바로 밴드 이름으로 결정했습니다.

물론 몇 년 후에 미국의 로컬 정육점이 똑같은 이름의 스모킹구스.com 도메인을 신청하긴 했습니다. 저희의 최초 계획에서는 좀 어색하지만, 이것도 나름대로 재밌기도 하고 인연이라고 생각해 페이스 북을 통해 메시지를 주고 받기 시작했습니다. 지금은 음반이 발매될 때마다 새 음반을 보내주고, 그 쪽에서든 관련 상품들을 보내주는 등 아직까지 좋은 관계를 유지하고 있습니다.

At the time when we first formed our band, we wished that only our band would appear on the web when somebody searched "Smoking Goose." As we looked extensively for a band name, the geese family living inside of our college came to our mind.

Since we liked smoking a lot at that time, we simply put "smoking" in front of "goose" and typed it on the web and nothing came out. That's how we came up with the name Smoking Goose. Several years later, an American meatory named just the same opened their shop and named the domain smokinggoose.com. Though our initial plan went off the rails a little bit, we thought it would be interesting to keep in contact with them as a "partner," and started sending messages. We still send them our newest records and they send us their merch in return and we keep our friendship.

Broke: What's the Daejeon punk scene like these days? In the past it



Dong–kil of Smoking Goose performs at IT'S A FEST! on June 15.

always seemed like the one city that couldn't build up much momentum for very long. 대전펑크씬을 소개해 주세요.

Smoking Goose: 결혼부터 이야기 하면 아직도 많이 힘들니다! 아무래도 광주나 부산 등 타 지역보다 서울에 굉장히 가깝기 때문에 독자적인 씬이 형성되기 힘든 점도 한 몫 하고, 대전 특유의 느긋하고 소극적인 분위기가 저유분방한 인디 음악과는 안 맞는 것 같기도 합니다.

하지만 여전히 대전의 로컬 밴드들은 크고 작은 언더그라운드 페스티벌을 꾸준히 개최하고 있습니다. 수가 많지 않다보니 여러 장르의 밴드들이 뭉쳐 힘을 합하고 있습니다. 때문에 다른 지역이라면 만날 일이 없을 모던 록 밴드와 펑크 록 밴드가 만나 공연을 기획하고, 또 각자 밴드의 관객들도 낯선 음악을 들으며 새로운 경험을 하기도 합니다. 또한, 저희가 최근에 기획한 'The Gathering'처럼 전국 의 밴드들을 중심인 대전으로 불러 모아 특정 장르 페스티벌을 만들기도 하는 등 신선한 시도도 계속되고 있습니다.

이렇듯 상황이 썩 장밋빛은 아니지만, 대전의 인디 밴드들은 항상 보다 더 나은 기획과 무대를 위해 고군분투 하고 있습니다. 여러분도 한번씩 대전으로 공연 보러 오세요!

Well, to be straight, the Daejeon scene is still struggling. First of all, it is

very obvious that Daejeon is much closer to Seoul than any other major local

cities in Korea, and for that reason, many citizens just visit Seoul for culture experiences. Also, the city is very famous for its slow and defensive personalities, and that doesn't really fit into indie music.

But still nowadays, local bands and artists open some big and small underground festivals. Since not many bands or artists are inside Daejeon, a variety of genres combine to form festivals and exhibitions. Sometimes, new attempts like The Gathering, a festival we prepared in Daejeon, are made and Daejeon is keeping its scene. As you can see, the situation is not very pretty but we are trying hard to develop. Please visit when you please. As we said, it's not very far from Seoul.

Broke: Can you tell me about the Gundam theme song you recorded? How did you get that opportunity? What was the song used for? 건담 테마곡에 대해 말해주세요.

Smoking Goose: 2019년 올해가 건담 시리즈의 최초 작품인 '기동전사 건담(영문명 Mobile Suit Gundam)'의 40주년입니다. 그에 맞춰 한국 TV방송사인 재능TV에서 오리지널 한국어 더빙버전을 방영하기로 하면서 오프닝 트랙인 '날아라 건담'을 스모킹구스가 맡게 되었습니다.

decided to use the original theme song, not making a new one, but only translated in Korean. We added a little arrangement to the song without damaging the original track. There is not much of our work in the track but it has been an honor for us to record and be named for a TV series theme song. After all, we had been extraordinarily lucky, but we took this as a compliment for our hard work. This opportunity had been a real kick for our further activities.

Broke: I noticed you released a Christmas EP back in 2016. Since this is a Christmas issue of the zine, why did you decide to release a Christmas album? And were you influenced by any previous Christmas punk albums? 왜 크리스마스 앨범을 녹음했나요?

Smoking Goose: 물론 많은 펑크 밴드들이 크리스마스 관련 노래를 발매했던 것에 많은 영향을 받았습니다. 다만 곡의 구성에 대한 영감을 받았다고 보다는, 곡을 제작하는 그 자체에 대해 영향을 받았다고 할 수 있겠네요. 예전부터 즐겨 들던 밴드들의 캐롤을 듣고 '우리도 해보자'하는 마음으로 번지마킹 했다고 생각하시면 되겠습니다. 마침 2016년이 음악 활동에 공백기가 길어지던 시점이기도 해서 시기적으로도 적절하다고 생각했습니다.

참여 계기는 좀 단순합니다. 함께 공연을 몇 번 하였던 밴드의 멤버 중 한 명이 재능TV의 담당자였고, 저희의 공연을 눈여겨 보았던 그 분께서 저희를 추천하여 내부 회의 끝에 섭외가 결정되었다고 합니다.

40주년을 맞이하는 기념비적인 기획이기에 저희가 직접 작사작곡한 노래가 아닌 40년 전 당시 오프닝 테마 원곡을 한국어로 번역하고, 아주 기본적인 편곡 과정만 거쳐 원곡에 유사하게 제작하였습니다.

저희가 크게 공헌한 건 없지만 어렸을 적 자주 보았던 TV시리즈의 최초 작품에 참여한다는 것 자체로 즐거운 작업이었습니다. 그렇게 해서 탄생한 곡이 바로 'Silent Night'입니다. 크리스마스를 즐기 못하는 소외된 사람들을 위로하는, 약자들에게도 손을 내밀어주는 따뜻한 크리스마스를 바라는 마음으로 만들었습니다. 이 노래를 듣는 사람들도 마음이 따뜻해지는 느낌을 받았으면 좋겠네요.

Of course we had a lot of influence from punk bands who released their own carol tracks, but not of the specific songs of it. We were simply affected by the idea of releasing a Christmas song. Just think of it like "Hey, why not for ourselves? We can make our own Christmas song!" And in addition, at the end of 2016, we hadn't release a song for a long time and we thought it was a good time to release a new single.

So thats how our decision went through, and sice we were making a new song, we wanted a song that only we can play and make.

That is how "Silent Night"

came out. Actually the song's message is to give blessings to those who couldn't enjoy Christmas and New Year's Day.

Broke: You have toured Taiwan and Japan multiple times. What has that taught you about Korea's own punk scene? 대만과 일본을 돌며 한국의 펑크씬에 대해 알아본 것은 무엇입니까?

Smoking Goose: 정말 배울 점이 많다고 느꼈습니다. 어느 곳이 더 낫다는 이야기를 하는 게 아니라, 각자 집중하는 방향이 달라 신선한 충격을 받았습니다. 한국에서만 계속 활동했다면 느끼지 못했을 부분을 해외 투어를 통해 경험하면서 저희 밴드가 더 발전할 수 있었다고 생각합니다.

한국 펑크 씬이 가진 장점도 확실합니다. 세 나라 중 펑크 락의 인기가 상대적으로 가장 저조하지만 끈기있게 활동을 이어나가고 있습니다. 좋은 공연을 만들기 위해 밴드들이 힘을 합치고, 관객들을 유치하기 위해 다양한 시도를 하는 양성한 활동력이 한국 펑크 씬의 가장 큰 장점이라고 생각합니다.

이러한 한국 펑크 씬의 장점에 일본의 치밀한 무대 구성, 그리고 대만의 창의적인 기획력을 합한다면 정말 최고의 씬이 될 것입니다!

Smoking Goose: We thought there was a lot to learn. It's not about which scene is better or worse; each country has different concentration points. If we just stayed in Korea, there would have been several blind points we wouldn't recognize. We are sure we made some developments through tours in other countries.

Korea's punk/hardcore scene has its own strong points. Even though Korea has the least interest in rock music than the other ones we've toured, it is struggling its way to keep it going. Combining the creative gig performing of Taiwan, and elaborate stage manners of Japan would make our scene the best!

Broke: How did you get mixed up with WDI? You referred to Jeff as your "boss," so is he very controlling? What benefits have you seen from being part of the label? WDI에 대해 어떻게 생각하세요?

Smoking Goose: 제프형과 쓰렉누나, 그리고 ...Whatever That Means는 저희가 처음 활동하던 2010년대 초반부터 많은 공연을 함께했던 친구입니다. 대전과 서울에서 각자 활동하던 중 제프형이 대표로 있는 WDI와도 다양한 기획을 함께 하며 인연을 이어나갔고, 서울에서의 활동에 큰 힘을 불어넣어 줬습니다. 그 후 밴드의 활동과 레이블에 대한 많은 고민 끝에 WDI라는 레이블에 들어가기로 결정하였습니다.

거창하게 이야기 하였지만, 사실 WDI는 굉장히 자유로운 레이블입니다. 밴드 스스로 만드는 활동에 전혀 간섭하지 않고, 서로 도움이 필요한 순간에 힘을 합치는 DIY 정신에 부

합하는 레이블입니다.

저희가 제프형을 '사장님'이라고 부르는 것도 이러한 자유로운 분위기에서 할 수 있는 반어법적인 농담이라고 생각하시면 될 것 같습니다. 제프형도 조금은 즐기는 것 같던데...

Jeff, Trash, and ...Whatever That Means had been long friends from the starting of our band in 2010, just living in different cities. We were keeping good contact with each other and WDI helped us in the Seoul scene a lot. After that, we were concerned about the future of the band and decided to join WDI.

WDI is a label with so much freedom given to the bands and members. No interference at all in the activities we do independently, but giving out as much help as possible. We find that WDI fits just right to the word DIY. Well we call Jeff "boss" but it's just a simple joke as WDI is so free. We thought he enjoys the joke a little... haha.

Broke: The band seems to have taken a break from 2014 to 2016. I think I know why, but why is that? Was it a big setback? 2014년부터 2016년까지 밴드는 어떻게 되었나요?

Smoking Goose: 2013년 첫 EP를 발매하고 얼마 지나지 않아 멤버들이 군입대를 하였습니다. 2014년에 발매했던 디지털싱글은 그 전에 작업하였던 음원들을 갈무리하여 발매한 작품입니다.

군 복무를 하는 동안 활동은 못했지만 멤버들끼리 계속 연락을 주고 받으면서 음악과 미래에 대한 이야기를 하였습니다. 개인 연습도 틈틈히 계속 했고, 음악적으로 좀 더 성장할 필요가 있다 생각해서 세부적인 장르나 음악 스타일도 변화를 주었습니다. 무엇보다 앞으로의 음악 활동에 대한 마음가짐도 좀 더 진지해진 것이 가장 큰 변화라고 생각합니다.

그 이외에 공연이나 기타 활동에 대해서는 욕심부리지 않고 몸 건강히 다시 만나자라는 생각으로 지냈던 것 같습니다.

After a few month from the release of the first EP, members joined the military service. A single from 2014 is one summary of the unrecorded tracks we had at that time, and we wanted to show the people we are not done, just wait.

As we were doing our service, we kept in close contact and practiced. We thought we needed to improve in both music and skills, and that was the time we decided to change our music style a little bit. Furthermore, as we waited out until the discharge, our minds became more mature and earnestly towards music and band. Oh, and while we were in the army, we really focused on not getting seriously hurt, since that would make us unable to play music hahaha.

Turn, turn, turn

By Jon Twitch

I'd been aware of these guys for quite a while, partly because they had such an unusual name that broke the grammatical part of my brain. Of course I asked them about it and got a pretty satisfactory answer. It is memorable and unique, in the ways that good band names should be.

These guys are incredibly hardworking, both at making their own music and organising for the scene, so it was a foregone conclusion I'd cover them this time.

I interviewed vocalist Hee-yeon for this short article. He answered only in English.

Broke: I have to admit, I've never understood your band name. I don't even know if turn means 회전하다 or 이뵈. 다음번 . What does it mean?

Hee-yeon: I think back that we intended it as 'turn for us,' meaning of 'an order for us.' Unfortunately no one was good at English grammar at that time. We didn't know it was wrong, but we just keep using this name 'cause we like its vibe.

Broke: I'm curious about your recent song "The Nation of Vermin." Can you explain more what it's about? Also, should your mention of DTSQ flatter or critical of DTSQ?

Hee-yeon: Song "The Nation of Vermin" is talking about hatred that has been spread in society. On internet communities, some start to call people as ~~충 which means insect or bad bugs with dividing them by their generation, political stance, gender.



Turn For Our perform at Seendosi on November 9.

Unity" by Suck Stuff.

The song "step on the bottom" is to encourage not only myself but also listeners for their features.

I treat this as attaching a nametag marking that this person is also vermin.

Meanwhile, I recognized that I see DTSQ sticker

everywhere I go. So I wrote a lyric in Korean like nametags of vermin have been attached everywhere like DTSQ stickers (no offence to DTSQ).

Broke: Unite Asia interviewed Kang Suji, seemingly excited to find a girl playing hardcore. And then she said "I don't think having female member(s) really matters." Can you talk about this more? Is female representation important in the scene, or is it ridiculous to make a big deal about women in the scene?

Hee-yeon: She said she already answered enough about it. I couldn't get specific answer except this.

Broke: What are the future plans for the band?

Hee-yeon: Keep doing band is the first priority. We've had

so much fun through the time we spent together. We just want to meet friends, go on tour, release new records.



Skinhead Underground Hitting the reset button

By Jon Twitch

As I started talking quite a lot about skinheads for this issue, it slowly dawned on me that I should probably talk to Korea's last remaining skinhead, Jiha. He's not in a band but he is a fixture at shows, and a very nice guy. It was very interesting to interview him, and he went along with it because it was a novel experiece to him.

Broke: When and how did you become a skinhead? 언제부터 어떻게 스킨헤드가 되었습니까?

Jiha: 머리를 뽕뽕 밀고 다니기 시작한 것은 초등학교 3학년 때부터였습니다. 별 다른 이유는 없었고, 그냥 그게 시원하고 편했거든요.

진짜로 “스킨헤드”가 되려고 결심한 건 스무 살 때였습니다. 그 때까지의 경험으로 스킨헤드란 문화가 있다는 건 알고 있었습니다. 실제로 그때까지 한국 밴드 씬에도 스킨헤드 밴드가 적긴 했지만 명백을 이어오고 있었고, 나는 그 밴드들을 좋아했으니깐요. 난 그들이 멋있었고, 그들의 노랫말이 나의 삶과 닮아 있다고 생각했지만, 흔히들 알고 있는 “극우” “백인우월주의” “인종차별주의” 적인 소문 때문에 그 결심을 쉽게 하진 못했습니다.

그러다 열아홉살 즈음 “SHARP”와 “RASH”에 대해 알게 되었고, 그들에게 점점 공감하여 비로소 나 자신을 스킨헤드라고 부르기로 결심했던 것 같습니다.

It was when I was 20 years old that I really decided to be a skinhead.

I knew from experience about the existence of skinhead culture.

In fact, there were not many skinhead bands in the Korean scene by then, but I loved those bands.

I thought they were cool, and their songs closely resembled my life, but I couldn't make that decision easily because of the usual rumors of "extreme right" "white supremacist" racial discrimination.

Then I learned about SHARP and RASH around the age of 19, and I felt more and more sympathetic towards them and decided to call myself a skinhead.

Broke: What is a skinhead, in your opinion? 스킨헤드란 무엇입니까? ie 음악, 정치, etc

Jiha: 열심히 일하고, 돈을 벌어 친구들과 함께 술을 마시며 떠들고 공연장에서 음악을 즐기며 “차별주의에 반대하는” 사람들이들 스킨헤드라고 생각합니다.

머리를 밀거나 적어도 짧은지. 스킨헤드 밴드 티셔츠, 머



Jiha at the Rebellion Ink opening party on November 23.

튼 다운 셔츠, 피케 셔츠, 헤링턴 자켓, MA-1, 동키 자켓, 리바이스 청바지, 브레이시츠, 닥터마틴 같은 모든 “외양적인 것들”은 자신을 스킨헤드라고 부르는 사람들이 주는 힌트 같은 것일뿐 그것이 스킨헤드의 본질은 아니라고 생각합니다. 아무리 이런 것들로 걸 모습을 잘 꾸민다고 해도 친구로의 힘으로 일하지 않고 친구들과의 술자리, 음악을 즐기지도 않으며 결정적으로 차별주의에 공감하는 사람이라면 절대 스킨헤드가 아니죠.

Working hard, making money, drinking with friends, enjoying live music, and opposing discrimination is what I consider skinheads to be about.

To shave or at least have short hair. Skinhead band T-shirts, button-down shirts, polo shirts, Harrington jackets, MA-1, Donkey jackets, Levis jeans, braces, and Dr. Martens, all "external things," are hints from people who call themselves skinheads, but I don't think that's the essence of skinheads. No matter how good you are with these things, if you don't work on your own strengths, don't enjoy drinking with your friends, don't enjoy the music, and if you're decisively sympathetic to discrimination, you're not a skinhead.

Broke: Do people ever ask if you're racist or anything? What are your thoughts on racism and skinheads? 사람들이 당신이 인종차별주의자인지 물어본 적 있나요? 인종차별과 스킨헤드들에 대해 어떻게 생각하세요?

Jiha: 실제로 내가 스킨헤드라고 밝히면 제일 먼저 받는 질문이 “너도 인종차별주의자냐?”는 질문입니다. 심지어 아무 것도 물어보지 않고 “말양인이 스킨헤드라는 게 말이 되냐?”며 욕을 하는 사람들도 종종 있었고, 자꾸 나를 피해서 그 이유를 물어보니 내가 스킨헤드라 자신을 때릴 것 같다는 말을 들은 적도 있

습니다. 사실 나만 해도 인종차별적인 면모 때문에 내 자신을 스킨헤드라고 칭하는 것을 주저하고 꺼려했던 적이 있고요.

안타깝게도 스킨헤드들에 대한 가장 큰 지배적인 편견은 스킨헤드들이 모두 인종차별주의자라는 것이고, 그 편견을 강화시키는 인종차별주의자 파시스트 스킨헤드들 많다는 것 또한 동의합니다. 하지만 그들은 절대로 스킨헤드가 아닌, 머리를 밀고 “스킨헤드처럼 입을”또 다른 집단에 불과합니다. 누군가는 그들을 “Bonehead”라고 부르고, 나도 그 단어로 부르는 것을 선호합니다.

어대چه 인종차별주의자들이 어떻게 스스로를 스킨헤드라고 부를 수 있는지 궁금합니다. 나는 스킨헤드가 처음 생기기 시작했을 때 태어나지 않았음에도 불구하고 인종차별주의자가 스킨헤드가 될 수 없음을 아는 데 말이죠.

In fact, when I say I'm a skinhead, the first question I get is, "Are you racist?" There are even people who ask "Is it possible for an Asian to be a skinhead?" In fact, I was once hesitant and reluctant to call myself a skinhead because people might think I'm racist.

Sadly, I agree that the biggest stereotype against skinheads is that we are all racist, and there are many racists and fascists that reinforce that bias. But they're never skinheads. It's just another group of people who shave their heads and "dress like a skinhead." Someone calls them "boneheads," and I prefer to use that term.

Broke: Tell me about the Korean skinhead "scene." Is it more than just you right now? 한국의 스킨헤드 '씬'에 대해 말해주세요. 지금 당신 이상인가요? Jiha: 안타깝게도 그렇진 않습니다. 일단 한국의 밴드씬 자체가 그렇듯이 사람이 너무 적습니다. 실제로 내가 외국의 스킨헤드 씬을 보며 제일 부러워 하는 것도 공연장을 꽉 채운 스킨헤드들의 모습이니깐요. 노동 계급, 워킹 클래스에 관한 이야기를 하는 밴드들이 적은 것도 사실이고요.

물론 많은 친구들, 형누나들, 선배들이 공연장에서 자기들의 음악을 공연하고, 그것을 나도 갈 수 있는 한 모두 가려고 노력하지만 외국의 친구들의 보여주는 공연장에 운집한 스킨헤드들 사진을 볼 때마다 부럽다고 생각이 드는 것은 맞습니다.

연젠가 더 많은 친구들과 밴드들이 생길길 기대하고 있습니다. "말양인이 스킨헤드라는 게 말이 되냐?"며 욕을 하는 사람들도 종종 있었고, 자꾸 나를 피해서 그 이유를 물어보니 내가 스킨헤드라 자신을 때릴 것 같다는 말을 들은 적도 있

they can fill a concert hall. It's also true that there are fewer bands talking about working class.

Of course, I support all my friends here who play live in bands, but I feel envious whenever I see pictures of shows in foreign countries that are full of skinheads.

I'm looking forward to having more friends and bands someday.

Broke: There used to be an attitude that to be a punk or skinhead, you have to be a musician. It's not true, but are you a musician? 당신은 음악가입니까?

Jiha: 원래 나는 스킨헤드가 전에 메탈헤드였고, 실제로 메탈 밴드에서 보컬을 몇 번 했었습니다. 어렵게도 공연은 했지만 하지 못 했고 앨범은 낼 생각도 하지 못 했지만, 합주를 하는 것만으로도 즐거웠던 기억이 있습니다.

한 1년 반쯤 전부터 내가 듣고 싶은 음악을 하는 밴드가 없다면 직접 해보자는 생각을 하게 되었습니다. 악기를 못 다루기 때문에 같이 음악을 할 사람들을 구했으니, 안타깝게도 매번 멤버를 구하지 못 해 (특히 드러머) 좌절되었습니다.

얼마 전에 나는 기타를 샀고, 내가 듣고 싶은 곡을 써보려고 하고 있습니다. 일단 기타를 칠 수 있게 되면요.

Originally I was a metalhead before I was a skinhead, and I actually was a vocalist in metal bands a few times. Unfortunately, I did not perform much and I did not even think about recording an album, but I remember that I enjoyed performing.

I have been thinking about doing it myself for about a year and a half if there are no bands that I want to hear. I gathered people to play music together because I could not handle the instrument, but unfortunately I could not hold onto the members every time (especially drummers) which was frustrating.

I bought a guitar a while ago, and I'm trying to write songs I want to hear, once I can play it.

Broke: Tell me about your tongue. 네 혀에 대해 말해주세요.

Jiha: 나를 아는 많은 사람들이 알고 있듯이, 제 혀는 끝이 반으로 갈라져 있습니다. 선천적이거나 사고에 의한 것은 아니고, 제 선택으로 끝을 갈랐죠. 스플릿 텅Split Tongue이라고 하는 시술을 했습니다.

그것을 처음 알게 된 사람들은 그 이유를 궁금해하지만, 사실 혀를 가르기로 했을 때

별다른 이유나 고민 같은 것은 없었습니다. ‘할 수 있으니까 해본다.’ 라는 생각에 가까웠고, 실제로 가를까 말까 고민한 시간보다 혀를 가르는 시간이 더 길 정도로 별로 고민하지 않았죠.

후회하나는 말을 많이 듣지만 아직은 후회하지 않습니다. 혀가 갈라져 있다는 사실을 가끔 상이하는 것만으로도 꽤 즐겁고, 사람들과 만나 처음 친구가 될 때 그들이 나를 쉽게 기억할 수 있는 이유를 하나 만들어 주거든요. 물론 내가 혀를 갈랐기 때문에 나와 친구가 되고 싶지 않아 하는 사람들도 많았지만, 그런 사람들과는 굳이 친구가 되지 않아도 되기 때문에 상관없습니다.

요즘 혀를 너무 짧게 갈랐다는 생각을 하고 있고, 개인적인 이유로 안 좋아진 몸 상태가 좀 나아진다면 좀 더 길게 갈라볼까 하는 생각을 하고 있습니다. 귀에 난 구멍의 크기도 좀 늘리고, 얼굴에 있던 빠진 피어스들도 다시 달고, 막 허버린 코뚜레 구멍도 다시 뚫고요.

내 선택으로 내 신체를 바꾸는 것은 꽤 즐거운 일입니다. 누군가는 입고 다니는 옷 스타일을 바꾸고, 누군가는 염색을 하고, 누군가는 손톱에게 색을 칠하고 무언가를 엮죠. 나도 그것처럼 내가 가지고 있는 몸을 변형하는 것뿐입니다. 후회는 아마 하지 않을 것 같습니다.

As many who know me know, my tongue is divided in half. I wasn't born this way or the victim of an accident, but it was my choice. I did a procedure called tongue splitting.

When people first hear about it they wonder why, but in fact, when I decided to cut my tongue, there was no reason or concern. 'I can do it, so I'll do it,' was pretty much the idea, and I didn't really give it much more thought.

I'm often asked if I regret it, but the answer is not yet. It's quite fun to remind people that my tongue is bifurcated, and it helps people remember me. Of course, there have been many people who don't want to be friends with me because of my tongue, but it doesn't matter because I don't have to be friends with them.

I've been thinking these days that the split isn't deep enough, and if the circumstances are right I might get it split further.

It's quite a pleasure to modify my body at my choice. Some change the way they dress, some dye their hair, some color their fingernails and put something on them. I'm just changing the body I have, just like them. I'm afraid I won't regret it.

By Jon Twitch

I decided to interview the Reseters, a reggae band that's sort of Janghyup's follow-up to the Pegurians. However, without Jude there to establish the creative direction (at least how I imagine he did), Janghyup has surrounded himself with a new collection of talented musicians. The Reseters are quite different sounding from what he made before.

Broke: Why is the band called Reseters? What is being reset? 왜 Reseters라는 이름을 선택했나요? 무엇을 재설정하고 있습니까?

Janghyup: 한 신문의 사설 경제용어에 리셋터라는 항목이 있길래 읽으니유명한 대학 등을 나오고 쟁쟁한 회사를 다니던 사람이 다 관두고 아예 새로운 분야를 다시 시작하는 뜻이라더라.

여기서 조금 더 확장시켜 레게의 재미있는 특징중 하나인유명한 팝, 기존 스카/레게 곡을 자기 스타일에 맞춰 리메이크/커버 하는 것을 가져와리셋터즈라는 이름을 지었다.

There was an soemthing in a newspaper using the term "Reseter," which was about someone who graduated from a famous university and worked at a prominent company, before quitting and starting totally anew.

Here, we expanded it a little bit further by remaking and covering famous pop, reggae, and ska songs, according to our style.

Broke: Reseters seem contrasted to previous reggae/ska bands you were in, such as Pegurians and Rulerz. For one thing, it seems a lot less subcultural, less "skinhead." How would you describe the band? What do you do differently from before? 밴드를 소개합니다. 이 밴드는 Rulers이나 Pegurians같은 이전의 밴드들과는 어떻게 다른가요?

Broke: Jude has left the country. What difference has that made on the local scene, and on you? 범주는 미국으로 이주했습니다. 그것은 씬과 당신에 뭐가 다르게 했는 데요? Janghyup: 페규리안스와 브리게이드를 병행할때 혼자 나의 레게밴드를 하고싶다고 생각은 했었고계



Janghyup performs with the Reseters at their first show on December 29, 2018.

Janghyup at the Rebellion Ink opening party on November 23.

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만으로앞으로 다양한 많은 레게 장르를 하고자 하는 밴드다.

롤러즈는 투톤스카였고 페규리안스는 초기 보스레게를 기반한 연주곡 위주의 밴드였다.

어떻게 다른가라... 그저 장르 라는 이름장난이라 생각한다.

Reseters are a band that want to play a variety of reggae genres in the future based on boss/skinhead reggae. The Rulers were 2tone and the Pegurians were a band focused on the performance based on the early boss reggae.

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took a long time due to personal circumstances. But then we got a new drummer, Sung-hyun.

No one has ever said "leader" but everyone supports me a lot, and we all support each other.

The current logo is by my good friend Park Min-jung, and the songs are mainly done by me and Ahn Akhee.

Broke: Why do you love reggae? 왜 레게를 좋아하세요?

Janghyup: 스킨헤드 문화에 관심이 많던 나로써는당연한 흐름이라 생각한다.

오이펍크가 생기기 이전 즐겨듣던 레게라니,당연히듣게 되고 다행이 레게 특유의 여유로움과 특히리듬이 너무 좋다.

I think it is a natural flow for me who was interested in skinhead culture. I enjoyed reggae before oi! punk, and it is good to listen to, and the unique relaxation and especially rhythm are very good.

Broke: Janghyup, are you still a skinhead? Or have you retired? 당신은 여전히 스킨헤드입니까? 은퇴했습니까?

Janghyup: 여전히 마음에 한견으로 스킨헤드 문화를 좋아한다.

하지만 언젠가 다양한 사건, 주변의 일들로내가 힘든 적이 있는데, 그때 내가 행동한 모습들은그동안 생각해보던 스킨헤드의 아티튜드와는다르다고 느꼈다.

내 스스로 그렇게 해내지 못하는데 무슨 스킨헤드인가하며 머리를 미는 것을 그만두었다. 그러나 언젠가 내가 떳떳해지면 다시 밀지 않을까?

I still like skinhead culture on the side of my mind. But one day I was having a hard time with various events and things around me, and I felt that the things I was doing at that time were different from what I thought of as the skinhead attitude. I stopped shaving my head because I couldn't do it myself.

But then, if I was honest, would I shave my head again?

Stinging in Japan

By Jon Twitch

Russ Mainwaring started the Bristol punk band Stingrays back in the 1970s. He now lives in Japan, where he is keeping his own punk career going.

I had the opportunity to interview Duncan "Kid" Reid, originally from the UK band the Boys in the 1970s, thanks to Russ bringing him to Asia. They both came to Korea together for a couple shows, and I have to say I was impressed with Russ' performance, He's not as well-known as the Boys, due to his band sort of disappearing prematurely, but I liked his music a lot more than I anticipated.

It's likely he's going to have many chances to return to Korea, or send other bands over here, so I figured the time was right to learn more about him.

Broke: What brings you to Japan? Why did you move there, and what do you do for a living?

Russ: Music brought me to Japan in 2010. After four tours with my band, The Bristol Stingrays, circumstances in my life led me to choose to come and live here. I am a very proud Welshman but I felt at home here from the first day I arrived 10 years ago. A couple of years ago, through a mutual musical friend, I was asked if I could show Ray Gange, who starred in The Clash film "Rude Boy," around Kyoto and Osaka...and now, alongside music, I show people round, it's a very natural follow on from the nine tours of Japan. If anyone wants to read more about the first tour I am writing seven of the tours up as a series of kindle books with the aim of eventually publishing them as one book. Part one is available now: "Seven Tours of Japan with Bristol Stingrays"

Broke: I've heard Japan



Russ Mainwaring plays a Stingrays set at Strange Fruit on October 26.

has had a punk scene almost as long as the UK has. Were the early UK punks mindful of Japanese punk, or considerate of the possibility it would spread to distant foreign countries like Japan, or was there absolutely no thought paid to this? I'm aware you heard your EP was popular over there in 2009, but that wasn't the start of your awareness of the Japan scene, was it?

Russ: My awareness of Japanese punk scene was limited. The "Countdown" EP just got out to all corners of Japan all by itself, no marketing just all by itself...there was even a re-issue on 1977 Records which I knew nothing about. I am a naturally curious person. My curiosity led me here and continues to lead me. My limited knowledge of the Japanese punk and powerpop scene, and Japanese culture in general, makes every day a fascinating one with some new discovery. It led me a couple of years ago to make an album with someone who can claim to be one of the original Kyoto punks, Hide of a band called Ultrabide. It was called

Russ: I just set up a tour

it and we used a lot of Kyoto musicians on it -- it's mainly acoustic -- we had some great drummers on it.

Broke: How would you describe the Japanese scene now? Is it healthy and has a lot of amazing talented acts, or fading away like Korea's?

Russ: I think musically it's very healthy...but I am not sure the live house system is working so well. Ticket prices are quite high so when it comes to risking your hard-earned cash on a new band it can be a tough decision. Hide tried to set up a series of living room concerts a couple of years ago but it may have been a few years too early. There are lots of great bands around Kyoto -- a couple of my favorites would be The See-saw and Girls Go-yle. Another Kyoto band Otakebe Beaver are having some success in the UK at the moment.

Broke: How successful have you been at bridging Japan with the outside work of punk? Please namedrop any acts you've brought in, and anything you have coming up.

Russ: I just set up a tour

for Duncan Reid, the ex bass player of The Boys, and am working on a tour for Matt and Cas, the main songwriting team for The Boys, in 2020. Cas was also in the pre-punk band The Hollywood Brats. He wrote one of the classic punk songs "Sick on You" with Andrew Matheson whilst in the Hollywood Brats. I am working with some other bands to set some tours up.

Broke: You contacted us on the Korean Punk and Hardcore page back in early 2018 about your first tour here in April 2018, and then came back a second time in October this year. What made you turn your attention to Korea at all?

Russ: As always my natural curiosity! Meeting new people and different characters and hearing different interpretations of music, it's inspiring. So I've played Seoul and Busan so far... I'd liked to do some musical exploring in the rest of the country.

Broke: How does your own band, the Stingrays, work on this side of the world? Are there other original members who ever join you? Or do you

have a Japanese lineup? And now a separate Korean lineup?

Russ: Actually the lineup of the Stingrays the has lasted for the last ten years has finished. I have a separate Japanese band called The Messstins with two Japanese female musicians. When I was in Seoul last year with The Bristol Stingrays, playing at Strange Fruit we played with a band called Patients. Knowing I was coming over with The Big Heads but without a band I asked them if they would be up to playing some Bristol Stingrays songs; they were, and the result was way more than I expected. Really punchy and energetic. They will be coming over to Kyoto to play on February 1st which I am really excited about...I am hoping to get some recording done if we can fit it in. Legendary LA DJ Rodney Bingenheimer played our single Fashion Street Many times on his SiriusXm show early this year... including twice in one show, something he has just repeated with our most recent release "Different Life" on his show this week... so hopefully I will also get out to the US in 2020 too.

The green-eyed monster which doth mock the meat it feeds on

By Jom Twitch

While working on this zine, I still needed to work, so I interviewed the Japanese band Green Eyed Monster which is coming here for the WTM 10-year anniversary. It's sort of surprising to me they have been so disadvantaged by their gender, as I was expecting the opposite.

Broke: Why did you choose the name Green Eyed Monster? Do you have green eyes? Is it a Shakespeare reference?

Tamako: A reference to Shakespeare. I named it with a wish to be a cool band that would not be deceived by people.

Broke: Can you tell me about what influences your songwriting?

Tamako: The composition is influenced by Blink 182. My lyrics are like a daily diary. This is what happened to me when I wrote the lyrics. I have written my own solution and answer to the problem.

Broke: Is it unique that Green Eyed Monster is a female-fronted pop-punk band? Does it have any advantages over being another male-fronted band?

Tamako: Many Japanese punk bands are male. Because there are few women, it is often disadvantageous.

Broke: Why is it disadvantageous?

Tamako: Because there are many men, women are



not accepted. Very few punk rock band women have succeeded in Japan.

Broke: Your bio says you perform over 80 times a year. That is a lot, more than once a week. How is that possible?

Tamako: Many Japanese bands perform more than 100 times a year, to get more experience and get more people to know the band. We follow it. There are many venues in Japan that can do this.

Broke: Atsugi sounds like a small city. Is there

much of a punk scene there, or do you have to travel to somewhere more central like Tokyo?

Tamako: There is not much of a punk scene in Atsugi. We go on a tour to the city center.

Broke: I see you've toured the US and Taiwan (anywhere else?). When you tour other countries, what do you learn about your own country's scene? Are there differences, or is it similar everywhere you go?

Tamako: I went to England, France and

Spain. There is little culture in Japan to enjoy music at bars. So few people go to the venue. In that respect, other countries felt that people's lives and music were intimate.

Broke: How did you get connected with the Korean scene? Who is helping you to tour Korea?

Tamako: ...Whatever That Means found us on YouTube before the tour in Japan. In response, we played together in Japan. This Korean tour was realized with their support.

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

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



Find Your Face

By Jon Twitch

Find Your Face is a real band that really exists. If you want proof, look up the story on Unite Asia about Korean punk bands performing in Pyongyang, or the Hollywood Life story about Angelina Jolie's son Maddox moving to Korea for university. Broke spoke with Ki-pyo, bassist of Find Your Face, about this very real band. I don't think I need to offer further proof.

Broke: What's the meaning of the name "Find Your Face"? Is it a plastic surgery reference, or just random words?

FYF: It is a very meaningful name to us. It is about being lost in a sea of conformity, and finally seeing familiarity in some other people's faces. You find your face in other people's faces. It's a metaphor for the punk scene.

And before you ask, the band was formed in 2007, long before issue 24 of Broke in Korea was published in 2017 with the random Korean hardcore band name generator.

Broke: How did you get into straight-edge?

FYF: I was straight-edge for the first 19 years of my life, and then I tried drinking. Then I realized I was better off before, and stopped drinking again. We didn't know it was a whole movement until much later, after we started the band. We used to play oi until someone introduced me to Minor Threat's music. We started playing stuff more like that.

Broke: I heard you have a surprising celebrity fan. Can you tell me about that?

FYF: We were playing in some old venue, Slasher or Slammer or something like that. After the set, this Asian kid walked up to us and started speaking English. It turned out he was here from the US, studying at Yonsei, and his name was Maddox.

We all went out to a restaurant after, and some guy with a camera ran by and took a picture of us all together. None of us had any idea why, but we just figured it was because we were with No Brain. It turned out though that Maddox is the son of Angelina Jolie and Brad Pitt. Things got a little crazy when the international media found

out! Paparazzi reporters were following us around trying to ask questions about him.

Maddox followed us on Facebook but we haven't seen him since.

Broke: Can you tell me about your time touring in North Korea?

FYF: It was in 2018 right after inter-Korean relations started thawing. The South sent a delegation of musicians to the North, including Cho Yong-pil, Red Velvet, and YB. They got all the attention, but the government also invited us, as well as black metal band Brutal Health, pogo punks Spike Island, and speedpunk band Dead Friends.

Our singer Han posted on Facebook that he was going to teach North Koreans how to stage dive, and when we were up there that post caused a lot of trouble. The North Koreans didn't know what stage diving was and if this was some kind of threat, or if they should be offended at us implying they don't know how to stage dive. They announced a ban on stage diving and moshing of all kinds.

When we showed up at the Manujeol 1st of April Stadium, one of the largest in the world, there were maybe 500 people there, most of them in their 40s or older, probably all government people. We ended up having to sit on the sidelines while the other bands played to an empty stadium.

Later we got to play a second show in public at the Kaeson Youth Culture Friend Park, alongside some of the North Korean punk bands, like Assignment 27 and Pulgasari. That one was a lot more fun, and we got to see the faces of North Korean kids up close as we performed.

North Korea was fun, and we would play there again. But it would be nice to go without all the government management next time, just on our own.

Broke: Any future plans?

FYF: We're going to keep building our online footprint so more people can find out there is a Korean punk band called Find Your Face, and maybe you'll see more articles giving us a brief mention in the future!

Top 11 Worst Venue Bathrooms

By Jon Twitch

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

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

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

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

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

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

Top 11 Skinhead Bands

By Jon Twitch

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

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

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

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

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

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

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

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

3. Thunderhorse: You had to squeeze through a narrow alley and enter a tiny door into a weird-shaped room. The toilet was set up facing a wall so if you wanted to sit on it, you'd have to sit sideways. Best option was to try to shopdump at a nearby restaurant.

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

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

Bringing bands from Japan

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

Tsushimamire, 20190717

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

Yayoi: Yes. I hope for peace in society.

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

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

About our next visit. I'm not too worried. Because, as you say, our music scene is underground. I think it doesn't participate in the interest of people very much. Almost only real music lovers would come to the shows. I have been to Korea 3 times. Now, I have many friends in Korea. They are very kind.

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

Ego Function Error, 20190720

Zandari Festa, 20190909

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

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

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

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

그 말을 들으니 마음이 조금 평화로워진다.

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

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

Gangwon Rock Festival, 20190813

Oh Byung-chul, 20190717

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

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

Behind the Tongue, 20190917

Green Eyed Monster, 20191208

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

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

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

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

Tamako, 20190720

Behind the Tongue, 20190917

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

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

Tamako, 20190720

Green Eyed Monster, 20191208

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

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

IT WAS A FEST! Memories from Hanagae Beach



By Jon Twitch

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

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

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

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

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



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



A skinhead gently slumbers at the SHARP Ink tattoo booth.



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



Taking a nap in a friend's lap.

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



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



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



Multiple generations of punks.

Top 11 Stupidest Places in Seoul

By Jon Twitch

11. Donuimun Museum Village

Let me get this straight. They demolished a small neighbourhood next to Gyeonghui Palace, and built a pale copy of it in its place? And turned this into a full-scale museum of the area they destroyed? Why not just do nothing in the first place, or maybe let the property owners renovate the buildings on their own? The new space has its uses, but what's the point? Are they going to do this with every area destroyed from now on?

10. Eunpyeong Hanok Village

The city has been demolishing Hanoks everywhere it can, either on a large urban redevelopment scale or a small individual owner scale, with very little interest in preservation. So it makes no sense that while they're doing that, they're constructing entirely new Hanoks from scratch out in the middle of nowhere.

Getting there is a pain -- you have to drive through the Gordian Knot of urban planning, Eunpyeong New Town. Currently it seems like a Potemkin village of fanciful Hanoks built of modern and very fresh-looking materials. Currently there are a few businesses open in some of them, but construction is still underway throughout the area.

Eunpyeong Hanok Village was originally supposed to be a residential area, I think, but it's clear only the super-wealthy could afford to live here. And it also seems to be becoming a tourist draw, so I can't imagine any wealthy people would actually want to live under all that scrutiny.

9. Seosomun Park

This isn't a well-known park, located in an armpit of the train tracks just north of Seoul Station. It used to be an execution site, where the Joseon Kingdom executed traitors, political prisoners, and later Catholics and revolutionaries. Until recently it had been a public park with a Catholic martyrs' shrine, a statue of Yi Sun-sin, and a few other things.

The local district office had the idea around 2014 to renovate it into a Catholic site



What looks like a scene from "Attack on Titan" is actually a protest in January 2016 in the area that would become Donuimun Museum Village. The cop titan is on the side of the Korean National Police Heritage Museum.

as part of the new Catholic martyr tourism belt, which would include locations across the city -- hardly "belts." And that meant erasing all the rest of the history of the area.

So excavation started, and it was revealed to me that the whole site was actually just the rooftop of a massive underground parking garage. They hollowed most of the thing out and installed Seosomun Shrine History Museum, a massive complex with four underground levels. The whole thing is a brutalist triumph of bare concrete and brick, an Instagrammer's dream, filled with random installations of abstract sculpture art -- very little about it is reminiscent of Catholicism in the 1800s. It



A mural on a temporary construction fence in June 2016 shows an execution at Seosomun Park. The Catholics sure had fun preparing for this.

has some value, but is weird enough to be stupid too. The renovation project was budgeted for 46 billion won, which is comparable to the 60 billion won budgeted for nearby Seoulllo 7017, a project that barely failed to make this list because it gets a lot of use and made the most out of aging infrastructure.

8. Euljiro/Seun Sangga

Euljiro has been an urban planning nightmare for as long as there's been any semblance of urban planning here. The area's shape owes its origins to imperial Japan, which was starting to lose the war.

In an effort to protect Seoul from allied bombing, they demolished buildings in an area about 1 kilometer long and 50 meters wide. After liberation, the empty space was resettled by a shantytown said to be lacking in moral character, but who knows, probably just poor people surviving. So in the 1960s they were evicted to make way for Seun Sangga, Korea's first megastructure.

It was hoped the long, skinny city-within-a-city complex would revitalise the area, but instead it seemed to strangle it, ensuring that the surroundings would develop much slower than downtown to the west and Dongdaemun

to the east. So the area languished for a few decades.

Then artists started to revitalise it, and the local economy got a second wind. So right when it was looking promising, what happened? Plans were announced to destroy a large corner of the area adjacent to Seun Sangga, evicting legacy machine shops and breaking apart the Euljiro industrial ecosystem. The plan was so unpopular, further demolitions on other areas have been halted, at least for now, but the one area is now long gone.

What do you think they'll put in there? Residential highrises for wealthy people, what else?

7. Bukchon Hanok Village

Go to Bukchon, and you could be excused for thinking its real name is Bukchon Hanbok Village. You'll see tons of tourists wearing cosplay-quality Hanboks running around; what you won't see are many actual Hanoks.

This area used to be a quiet residential quarter, a good place offering affordable housing for less privileged communities that are running out of spaces to exist in central Seoul.

In the early 2000s, a plan was announced offering heritage site protections

of some kind, and a huge swath of property owners redeveloped their houses. If you walk through "historic" Gahoe-dong, the place that has those alleys lined with Hanoks with downtown looming in the background, most of the buildings you see are younger than you.

This process is ongoing, where they will demolish an older house and replace it with a totally new and unrelated one. The area now has a small local population, to make way for the local tourist industry. But the only two businesses that seem to do well here are Hanokstays and Hanbok rentals.

It would be hard to imagine developing such a historic area in a worse way...

6. Ikseon-dong

"Hold my beer," Ikseon-dong says to Bukchon.

This area a little to the south used to be a quiet residential neighbourhood, not at all inviting, because nobody wanted tourists crawling around their alleys.

Now, it's as if someone set off a hipster bomb, turning the old houses into cafes, boutiques, and bars, all serving a totally different crowd. Oh yeah, and the way they are renovated has cut short their sustainability, so once the businesses flop, the structures become unstable. So the development here, while it's been great for finding new use for old buildings and increasing an appreciation of Hanoks, has ensured the current shape of it will be the last generation of this neighbourhood.

5. Neo-Pimatgol

Pimatgol used to stretch across the city as a shortcut for commoners, parallel to Jongno. In the 1990s it had a lot of nightlife and attracted university students. A large section has been demolished and replaced with highrises, stretching from Tapgol Park to Kyobo Bookstore. In the design of the new buildings, they left an open space along the former course of Pimatgol, making way for a passageway that penetrates through four highrises. It's lost all its charm and is now for yuppies, currently housing a Shake Shack among other global chains. The new structure serves its purpose, but is still stupid in light of

how it whitewashed history.

4. Dongdaemun Design Plaza

This majestic example of the late Zaha Hadid's alien architectural style was made possible by a political double-cross and a hired goon army.

When Mayor Lee Myung-bak set to restoring Cheonggyecheon (which didn't quite make this list), he had to evict a market standing in his way. A number of the evictees were allowed to relocate into Dongdaemun Stadium, where Lee promised them they could stay indefinitely and it would be upgraded to a world-class flea market.

Then Lee became president and Oh Se-hoon became mayor. Although he was a 2mb clone, he had made no such promise to the merchants himself, so he evicted them a second time and demolished the stadium to build what became the DDP.

Demolition began around December 2007, set for completion in 2010 in time for the World Design Capital event. But it wasn't completed until 2013, and it sat empty, guarded by goons in suits, for another year until it finally opened.

Now, it's a wide open exhibition space with an unusual and unfamiliar layout, in the middle of a wide-reaching and porous fashion market. It sometimes gets use for major events, such as Seoul Fashion Week, but when there isn't something going on, it doesn't seem to do much good.

3. Hongdae Gyeongui Line Forest Park

There's a lot to criticise about Hongdae, but this list is about stupidity not gentrification, so we're singling out the stretch of Gyeongui Line Forest Park running through here.

The idea behind the park is pretty brilliant: relocate an aging and useless train line below ground, and turn the surface into a linear park stretching from Gajwa almost all the way to Samgakji. It makes the whole area walkable and creates a lot of new places to exercise or hang out.

The area in Yeonnam-dong, nicknamed Yeontral Park, is extremely popular. Further east is Gyeongui Line Book Street, which is coming into its own too and stands to bridge the Hongdae and Sinchon areas. All this was made possible simply by relocating a train



A crater is visible in Yongsan Railyard in June 2014. This area has since become overgrown with weeds, and many citizens assume it is a natural park. It is not.

line underground -- and also demolishing a small cluster of buildings which included a noodle restaurant named Duriban.

It's nice walking the entire length of the linear park, and it helps develop the character of the area. So of course some geniuses decided to build a huge department store right in the middle of it, cutting off Yeontral Park from Book Street.

2. Yongsan Railyard

This is the site where they wanted to create Yongsan IBD (either inflammatory bowel disorder or international business district), which also

took on the name Yongsan Dreamhub. It would have cost up to 31 trillion won to make, by reclaiming an old railyard and bulldozing Seobu Icheon-dong, a comfortably aging neighborhood. It is not so directly connected with the developments on the other side of the train tracks, such as Yongsan District 4 where the Yongsan Disaster happened, and the former red-light district.

It would have been like having a Songdo in the middle of Seoul, or maybe more like a slightly more convenient Digital Media City. One of the building proposals closely resembled



"Replace" is the perfect name for the thing that replaced the previous Pimatgol area. No "They Live" glasses necessary.

9/11, depicting two towers with bulbous projections that resembled the explosions of jets hitting them. The whole project fell through in 2013 when the developer consortium defaulted on a loan repayment.

Since then, the 566,000-square-meter former railyard has sat untouched. Apparently it was estimated to hold about 388,000 cubic meters of industrial waste, and there was a dispute about who owns the land now and thus who should clean it up, between Korail and the remains of the IBD consortium. They left it with a few security guards to

watch out for trespassers and just let the weeds grow.

Over the years, the weeds started to look from outside like a lush green forest. And just this year, they've started knocking down some of the structures on site.

It's possible they'll develop it soon, which would make sense considering over the past five years they knocked down one of the main Yongsan Electronics Market buildings and replaced it with Seoul Dragon City, which towers over the empty railyard.

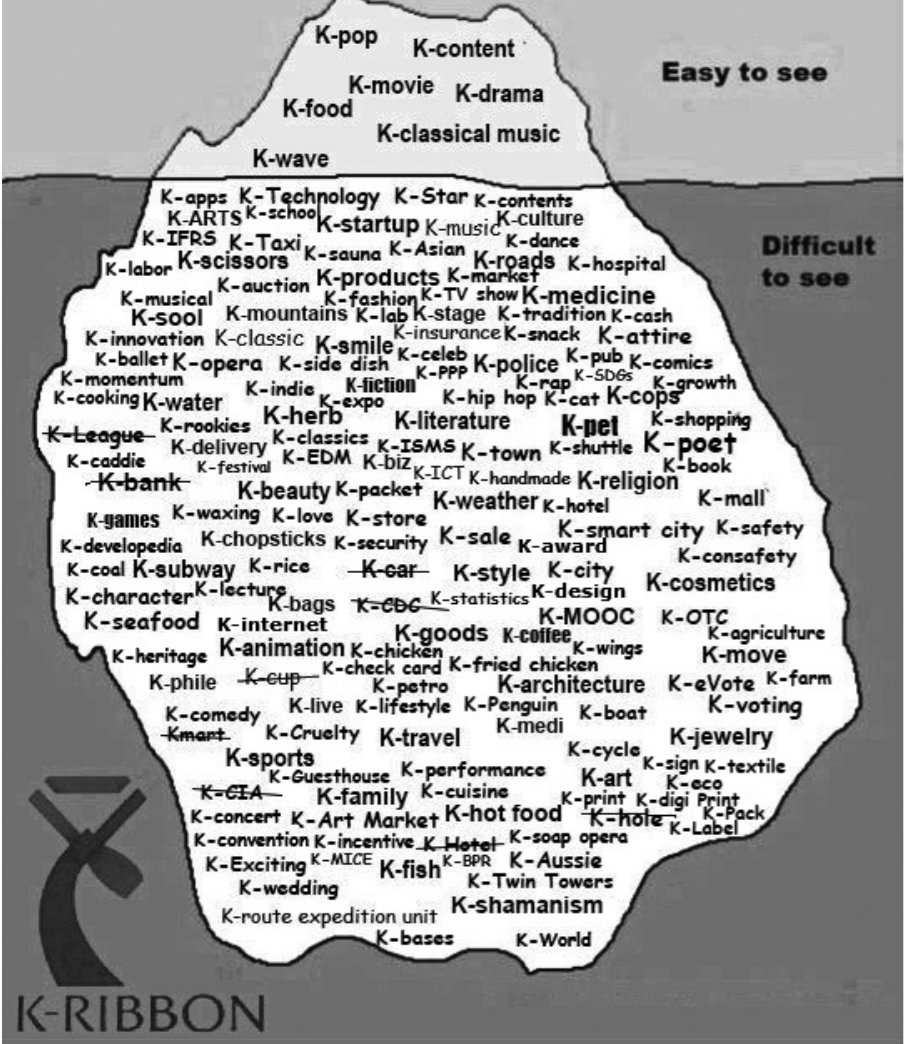
1. Gangnam

After Kim Il-sung sent Unit 124 to assassinate Park Chung-hee in 1968, the anti-communist dictator feared Seoul being caught off guard by another North Korean invasion. So he began pushing for redevelopment south of the river. So we have North Korea to thank for "Gangnam Style."

There had already been development south of the river in Yeongdeungpo, along train tracks. At the time, it was decided to either expand directly south, or southwestward toward Incheon. They went with the former, and we ended up with Gangnam built on former rice paddies.

Although it has some good restaurants, pretty well the best quality about Gangnam is it means fewer yuppies in every other part of the city.

The K-Iceberg



By Jon Twitch

Some years ago, a Facebook friend shared an image of the “Cultural Iceberg,” which is meant to compare culture to an iceberg, in that what you see on the surface -- art, food, language -- is a fraction of the whole, which goes on to include etiquette, family values, humor, personal space and so on. I started my own version, the K-Iceberg, after it made me think about how many aspects of Korea have been packaged, branded and sold to people around the world. In the Korean context everyone’s heard of K-pop and K-dramas, but the government has also branded others with that nation-upholding K-: K-food, K-movie, K-fashion.

Obviously the intent was to hitch these wagons to the unmitigated success of K-pop, even though K-pop had yet to catch on globally in those days, before idol groups became in vogue again. It helped that in the official introductions to many of these K-things, K-pop is enthusiastically cited as if it’s some magic word that leads to respect from America. The K- also seeped into other things where it didn’t belong. When a travel article I copyedited for the government-published Korea Magazine stuck with K-Roads as a title, I fought back. It looked shallow, needlessly nationalistic and trivialized the subject, placing it side by side with a pop cultural product that is manufactured to be disposable. But the deluge had started. In 2015 came the “I Like K” K-series videos, introducing K-scissors and K-subway. The following year, the same government agency came out with the Korean Life Dictionary, which introduced many more including K-chopsticks, K-side dish, K-sauna, K-tradition, and

K-family, the latter in which they tried claiming family bonds as a uniquely Korean trait in some texts. It was almost certainly all the doing of one civil servant, looking to inject national pride into any old thing. Other agencies got in on the action too, like the Korea Water Resources Corporation which rebranded as K-water, the Korea Environment Corporation which went by K-eco and the Korea Polar Research Institute which introduced its K-Route Expedition Unit. The government pushed for K-smart cities and the National Police Agency opened the K-Police Wave Center to send cops overseas to share their policing methods. Even one of Choi Soon-sil’s shady fronts went by the name K-Sports Foundation. By slapping that K on it, they were hoping to duplicate the perceived success of K-pop in the global

market, the longevity of which remains to be seen. And it wasn’t just government agencies doing it, as private companies and celebrities adding to the K-Iceberg. KCON, originated from the privately run website Koreaboo and entertainment company CJ E&M, is short for K-concert and K-convention. The event, held in countries around the world, also showcases various Korean products, branded as K-goods. But it goes further. At Lotte Mart Seoul Station I saw a sign advertising K-hot food, when there is already a K-food. In this newspaper, the comedian Park Na-rae spoke of igniting a “K-comedy boom.” One friend attended a K-shamanism concert, a term she found particularly troubling. Another friend even sent me a picture of a K-Waxing event at COEX -- yes, that kind of waxing. Asia Publishers offers a K-Poet series, and in one promotional image I saw that showed three books in the series, it seemed to spell out “KKK.” Only occasionally is the K- used in a creative or subversive way. I can think of PETA’s K-Cruelty campaign attacking Korea’s horse-slaughter industry, and once I gave a presentation titled “K-Cults,” on the global spread of Korea’s numerous deceptive and destructive “new religions.” It is cynical but an effective shortcut for getting attention. All this K-branding reveals a lack of originality and undercuts what it’s trying to promote, as the people who might want to know about K-coal, K-IFRS or K-security might be dismissive of the K-pop-adjacent branding, and the people who like K-pop right now probably won’t still be into it decades later when they have successful K-careers of their own. In the years I’ve been collecting K-items for the K-Iceberg, I’ve seen it grow into a monster, currently over 140 entries, to the point where if you can name it, someone slapped a K- on it and tried to profit off the K-wave. Sick of it all? Sign up for the government overseas employment program,

K-Suicide

By Jon Twitch

Sometimes it takes one event for me to work up the motivation to do another zine. This time, inspiration came on November 24, with the news of Goo Ha-ra’s suicide. Her suicide followed shortly after her friend Sulli’s on October 14, and people also point to the death of Jonghyun of Shinee on December 18, 2017, making three in two years. Firstly, it should come as little surprise, and if there’s a fourth very soon, we should not be as shocked, because suicide begets suicide. EDIT: Cha In-ha is the fourth, as of December 3. And it should be noted the following day that Kang Daniel formerly of Wanna One announced he was putting his career on hold due to anxiety and depression, implying he might have been at risk too. Korean society has a tendency to assign blame whenever someone commits suicide, helping to weaponise it as a tool of social manipulation. Jeon Tae-il set himself on fire and died very painfully to protest factory conditions on November 13, 1970, and almost 40 years later Jang Ja-yeon committed suicide in an attempt to lash out

at the sexual predators who had victimised her. Sounds noble, but it’s not a big leap from that to committing suicide to spite someone, and there certainly are suicides that are done to get attention from somebody, such as a boss or crush. It certainly helps make suicide seem like a smart choice, seeing these suicide victims being hailed as martyrs in popular culture and the media. In the case of Sulli, blame was placed at internet trolls. It’s a little less clear with Goo Ha-ra, but she did have a big ugly dispute with her ex-boyfriend in which he may have tried to blackmail her with nude pictures. People are asking “What killed these stars?” and coming up with whatever answer they can. But the actual answer is much simpler: K-pop killed them. Take Sulli for instance. She debuted as a child actress in the fourth grade (age 11 I believe), and later that year auditioned for SM Entertainment. From then on she lived in a dormitory with older K-pop trainees, being abandoned by them after they passed auditions and moved on. She finally passed an audition at age 15 and joined f(x), around 2009. She left the group in 2014, citing mental

and physical exhaustion which was blamed on malicious online comments and rumours. But she kept going, picking up a solo career in 2018, then joining a TV show titled “The Night of Hate Comments” where celebrities are faced with online comments against them. Rather than a promising career cut short by online trolls, Sulli was a victim who was groomed from a young age by a parasitic system. Online comments and malicious rumours are just a byproduct of that. She would have faced even higher standards to be allowed to remain in the industry, and to keep supporters impressed. K-pop is known to be a vicious industry, totalitarian in its treatment of its performers. Many of them enter the system at a young age, pre-teens, and are brought up surrounded by the values it espouses. They are held to incredibly high standards in appearance, attitude, and behaviour, and consequences are harsh when they deviate. They are raised obedient to this system, all with the promise they might get a shot at fame, all the way facing humiliation, degradation, and sexual offers. Of all the trainees out there, there are only

so many auditions and so many spots on K-pop groups, and even after that only a fraction of the K-pop groups actually see any success at all. The rest -- who fail to pass any auditions or get selected for a dud idol group -- they go, where, the glue factory? While there’s been much discussion on the abusive system for K-pop idols, there’s considerably less scrutiny on its toxic effect on listeners and the general public. But K-pop is harmful to them too, in how it pushes values on them. It should be readily apparent that K-pop is politically neutral, designed to make people obedient to authority. It’s also harshly lookist, and the beauty standards pushed on K-pop idols are thusly pushed on listeners and everyone else. The closest thing to an ideology K-pop has is consumer capitalism, encouraging followers to purchase whatever their idols are being used to market. And K-pop does promote male chauvinism and patriarchal attitudes and structures, although there have been cases of this changing. For every celebrity death, according to the Korean Association for Suicide Prevention in 2013, 600 others follow suit. So

maybe the process of mourning for fallen idols should also incorporate a way to acknowledge the hundreds of normal people who will follow them, or try to help them. Rather than try to rehabilitate the K-pop system, it should be abolished. Rather than try to make K-pop that is good for mental health, why not just push people toward other existing genres that are better for mental health? Death metal for instance. K-pop has basically arisen from a widespread desire to have a safe, obedient music industry that promotes nationalism and fosters a positive image of Korea for the outside world, where everyone is pretty and smiling. We see the outcome of this in the broken souls it has produced, as well as the disposability of the end result, K-pop. The government decades ago crushed a previous music industry, sending a message that certainly hasn’t been forgotten by the modern-day industry, judging by how careful it is to never question power. To date, Jeff points out, South Korean K-pop has killed more people than North Korean missiles. “Another reason to hate K-pop,” Jeff said.

Nobody should want to kill themselves because there’s one less K-pop idol in the world, but just in case, I’m enclosing below some resources for anyone who needs help. How to get help: the Korea Suicide Prevention Center can be reached at 1393, LifeLine Korea at 1588-9191, and Help Call for Youth at 1388. Lines are available 24/7 for free and offer

confidential support for people in suicidal crisis or distress. Currently, only Korean-language services are available. As for foreigners, if you’re part of the punk scene, there should be someone who you can talk to. For professional help you could try seoulcounseling.com. There are also mental health Facebook groups where you could find help.

K-Cults

By Jon Twitch

Way back in 2017, I reconnected with a professor at my home university who had an expertise in cults, to the point where Scientology had been a credible threat to him. To my surprise, he was quite interested in what I had to say about Korean cults. We agreed to put together an informal little presentation, and I was also told a representative of campus security would be showing up, because they've been having problems with one of the cults listed below. Can you guess which one?

Shincheonji

Shincheonji (SCJ) is the cult you probably remember if you were a foreigner in Korea in 2012. That's the year they created Mannam, a front group through which they approached literally every foreigner in Korea, with offers of free Korean classes, volunteer activities, special interest clubs and sports teams, and parties. It was all an attempt to get more foreigners to Olympic Stadium in time for their leader's birthday, a massive ceremony that requires 144,000 people to kickstart the apocalypse.

A small group of us were very successful in getting the word out, and before the event happened, the news spread across expat circles that Mannam was an SCJ front. SCJ even held a press conference trying to explain themselves. They also continued approaching new arrivals at the airport, as well as going after communities we hadn't reached, such as the USFK and migrant workers.

After their Olympiad, Mannam fell slowly out of use. They created a few other front groups with initialisms like IWPG, IPYG, and finally HWPL, which they seem to be sticking with. They engage in various public diplomacy campaigns which seem designed to prop up their leader as "Korea's most prominent peace activist."



Foreigners are trapped in the middle of Olympic Stadium during the 6th Shincheonji National Olympiad in September 2012.

Having had a rough time taking hold in North America where the word about them seems to be out among Korean communities, they have been particularly focused on developing countries, such as in Africa and South Asia.

They also caused a lot of attention after claiming one of their members, Gu Ji-in, had been killed. Reportedly she'd been abducted from the cult for deprogramming, and her parents ended up basically killing her, if true at all. They started the Human Rights Association of Victims of Coercive Conversion Programs (HAVCCP or Gangpiyeon), carrying out massive street rallies. This type of conversion therapy does carry risks and fell out of use in the US, but people unprepared to understand the conflict started taking SCJ's side on this one.

Their "undying" leader is very old now, and the cult management has been falling apart. Even his right-hand woman/sidepiece Kim Nam-hee (the -nam in Mannam) has abandoned him, likely to start a new cult in preparation for scooping up adrift cultists following his death.

Cult of the Heavenly Ajumma

World Mission Society Church of God (WMSCOG), which is better remembered as the Church of the

school. They apparently have a booth set up on campus from time to time. There have even been a few times where they paid my employer to publish a special edition of our paper, crammed with pro-WMSCOG propaganda.

There was an amusing incident in early 2018, when Justin Trudeau was in my hometown. During an event, a girl took control at the end and began ranting about mother's love and world peace. She said "mankind" to which he corrected her "peoplekind" and the global media went apeshit. Turns out the girl he was talking to was an WMSCOG member. Some newspapers even described it as a "feminist church," probably not even realising when they talk about God the Mother they're talking about a real living woman.

Similar to how exposing names worked to break open the SCJ/Mannam link, if you wanted to scare new recruits away from WMSCOG, all you'd need to do is mention Zahng Gil-ja. More experienced members have been primed quite a bit before they're ready to be given the truth that they're worshipping a living woman.

Daesun Jinrihoe

This cult is an unusual one. Compared to all others mentioned here, it's the only nonbiblical one. It is also older, with history going back to Jeungsando. Apparently there's been some loss in their upper leadership, leaving them rudderless and going through the same old repetitive motions. That has left them preying on random victims in a unique way.

If they approach you, you'll notice right away. They tend to approach foreigners asking for directions, and then try to spin that into some polite small talk, and drop an invitation to a traditional ceremony. I've only ever been approached once but I was with my sister and didn't want to put her through going along with them.

If you go with them, they

get you to write down the names of your relatives and do a sacrificial ritual, not too different from what you'd do on Chuseok. Then they hit you up for money. That's about it. They seem unprepared to do any real harm or spread beyond Korea that far.

Providence

Providence leader Jung Myung-suk (JMS) had been sentenced to 10 years in prison for raping followers after being caught as a fugitive. He did his 10 years and was released in early 2018. At that time, they went after their critics, waging legal battles all over the place. If you know a particular Australian who used to do a good job of documenting Korean cults, this is the reason why his website disappeared.

JMS apparently had a taste for white girls, so even while he was in prison he had cult loyalists rounding up attractive white female followers, particularly in Australia and New Zealand. Some even visited him in prison, apparently. Now that he's out, he's probably curing female followers of Eve's Sin again, using his dick of course.

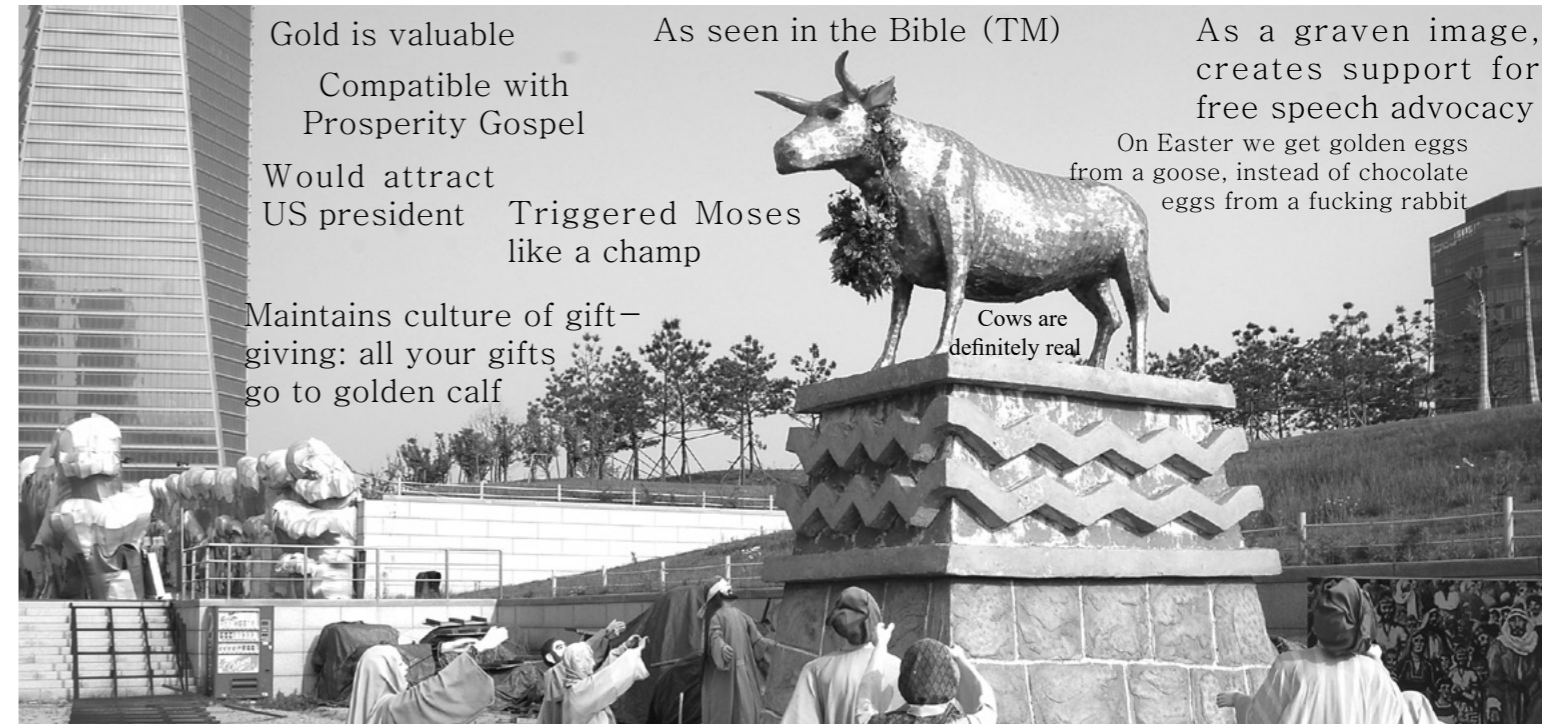
Man-min Church

No, Lee Jae-rock is not a Trailer Park Boys character played by Jonathan Torrens. He's a faith healer whose prayer was once claimed to have stopped an ebola outbreak in Africa, according to paid content he published in our newspaper. He was considered a Christian pastor, up until it came out that he was a prolific sex criminal at least on par with JMS, at which part suddenly newspapers stopped accepting his paid content and began calling him a cult leader. In November 2018 he was convicted of 42 sex crime charges and sentenced to 15 years in prison. If he serves his full term, he'll be 90 when he gets out.



The actual Heavenly Mother

Reasons why the golden calf might be the best deity/religion/idol for you



Gold is valuable

As seen in the Bible (TM)

As a graven image, creates support for free speech advocacy

Compatible with Prosperity Gospel

On Easter we get golden eggs from a goose, instead of chocolate eggs from a fucking rabbit

Would attract US president

Triggered Moses like a champ

Maintains culture of gift-giving: all your gifts go to golden calf

Cows are definitely real

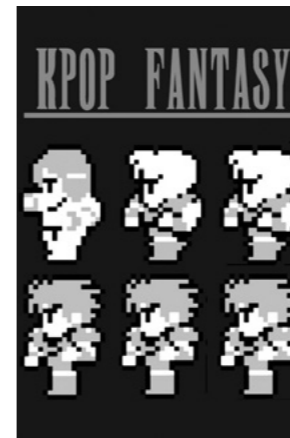
K-Pop: The Video Game Notes on the War on Christmas

By Jon Twitch

Netmarble released "BTS World" earlier this year, but the game fell flat. In it, basically you're supposed to raise and nurture members of BTS. But for what? It's not like you can create songs with them. So I came up with a K-pop game that would be way better.

In this game, you create a drone from scratch. You roll dice for their attributes and customise a lot of other things, such as name and hair colour. And then you level them up through RPG-style combat. I'm envisioning this would look mostly like "Final Fantasy," with maps you wander through and trigger random battles, but there are other games that would work well as a template. Pokemon, even, but the Final Fantasy format works and some of the characters already look sort of K-pop-ish. Obviously over time you build a team, also.

To start, you roll the dice for their three attributes -- usually strength, dexterity, and mental acuity, but now attractiveness, attitude, and skillz. These can be increased through modifiers such as plastic surgery, painted-on muscles, and popstar hagwon.



Based on attributes, you can select a character class, such as cute, sexy, girl crush, bad boy/girl, K-punk, rapper, or "authentic."

You get various skills that will have an effect in battle, such as dance move, rap, English phrase, aegyo, and nunchi. And you can collect equipment, such as K-pop wands, auto-tuners, and revenge porn. And there are various drugs that can be used to heal yourself or attack others, such as meth, weed, and rape drugs.

Advancement in the game is based on social media followers, which go up based on combat victories. Every time you hit a certain amount, your fans do something for you, like give you a billboard in a train station, and it

levels you up. But there is also cyberbullying which can steal your followers. As you progress, you can even summon cops to take out your enemies. You can also perform sexual favours on "sponsors" in exchange for advancement.

With these mechanics, you bring your character out into the world where he or she fights others. The first level is audition to get into an entertainment label and have access to the idol academy. Then when you're through that, you fight others to audition your way into a K-pop group. Only then do you debut, at which point you're assigned a K-pop group name which is three random letters.

So there you go, you're ready to take on the world. You fight to be heard on the charts, with generous use of software macros. You fight for endorsement deals. You fight to go to KCON and then at KCON. The final level is fighting other K-pop bands to be able to speak at the UN General Assembly.

It wouldn't be too hard for a skilled game designer to create something like this.

Perhaps the best way to make K-pop stop being so suicidal is by encouraging it to become homicidal instead.

$$h(h) = [m(C), h(K), h(H), h(FS), h(NY)]$$

whereby

- h(h) = happy holidays
- m(C) = Merry Christmas
- h(K) = Happy Kwanzaa
- h(H) = Happy Hanukkah
- h(FS) = happy Feast of Stephen
- h(NY) = Happy New Year

Now that there's a white man in the White House again, we're told we can say "Merry Christmas" any time we want, even at a summer Boy Scout Jamboree in the same breath as an anecdote about billionaire orgies.

But is it safe, what with Antifa running around committing mass shootings (I know all the mass shootings are blamed on white nationalists, but by the law of equivalents that must mean anti-fascists are responsible for an equal number of mass murders)? The truth is, you can never be sure. Fortunately there are plenty of armed patriots ready to fight back.

So let's talk Christmas etiquette. Obviously the biggest offense is the term "Happy Holidays," which

buries Christmas in an omnibus of holiday greetings:

So when you say "happy holidays" you're inciting a set of holiday greetings.

Christians did the right thing by eliminating St. Stephen's Day (Dec. 26). They also brought the days of Christmas down to two: Christmas Eve and Christmas Day, and arguably the third, Black Friday.

You have to be careful when wishing people any sort of seasons greetings, because to say even "Merry Christmas and Happy New Year" fulfills the value of h(h); you may as well be wishing them a happy Kwanzaa. So the Christian thing to do is to say "Merry Christmas but I don't give a shit about your New Year."

Good ideas for you to get rich with

By Jon Twitch

After Pussyfoot Saloon opened in Hannam-dong, I sat up and took notice. The interior was done up to look like an old-timey train car, and the windows played a side-scrolling video of a landscape to give the impression of being in a train. That's exactly one of the four ideas I had for a bar back in Broke 16 (along with surf bar, doo-wop bar, and classroom bar, investors...?).

I put forth some other ideas in Broke 25 that are pretty good, but I kept coming out with more so here they are. And yes, some are terrible-sounding Korean pizzas.

Just like last time, these ideas are open for anyone to run with. I won't ask for royalties but I might take credit for inspiring you, even if like PF Saloon you never heard of this zine.

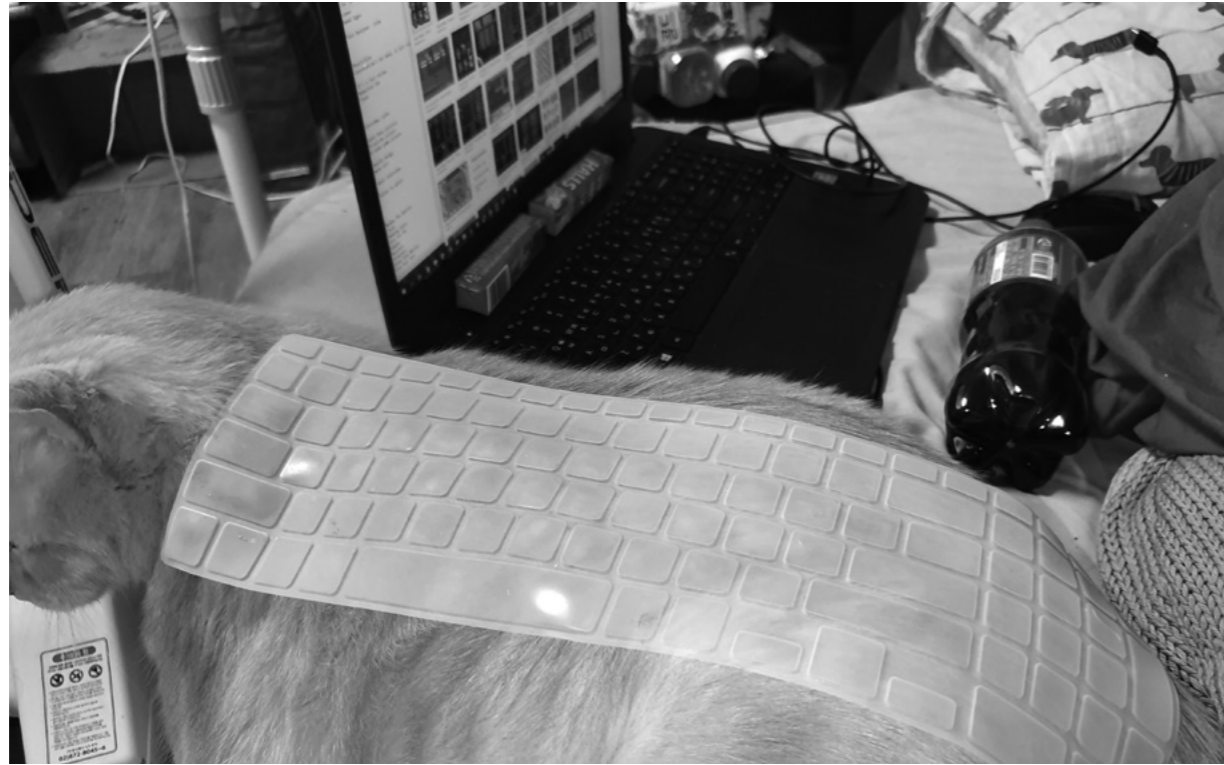
Budae jjigae pizza: Korean pizza is notorious for having everything on it, so why not combine it with the delicacy that was made under that guiding principle. Pizza with Spam, sausages, baked beans, bacon, ramyeon, kimchi, and gochu sauce. And still cheese.

Candy cane pizza: Sounds absolutely disgusting, right? Let's say it has caramel instead of tomato sauce, and icing sugar sprinkled all over. It will sell well here.

Buffalo wings pizza: I know you think this sounds like a good idea. But this being Korea, the buffalo wings are whole, with bones. So how are you going to eat a slice of pizza with a buffalo wing on top? Watch your Korean colleague at the next office pizza party. Because just like the candy cane pizza and the budae jjigae pizza, this is what they'll be ordering to show their appreciation to employees.

Tub cafes: People don't commonly have bathtubs here, so imagine if there were a "tub cafe" where you could go to order a drink and sit in a tub, either bath tub or hot tub. Probably private rooms, or bathing suits mandatory.

Smartphone games for Trump: He spends so much time being destructive and he uses his phone a lot, so



A prototype for the wearable cat keyboard. The actual one would have to be more sophisticated to protect the user from injury.

has anyone ever thought of making an addictive game app tailored for him that will tie up his time? A trivia contest in which every answer is correct, an anti-Mexican tower defence game, and probably lots of porn.

Tattoo photography: It can be hard to photograph tattoos which tend not to be on flat surfaces. If the tattoo is on an arm or leg, it's difficult to photograph. So I came up with an apparatus that would help. Essentially it would be a glass surface you can press the body part to, take a picture, and rotate it a bit and take another picture. You can keep doing this until every part of the tattoo has been photographed pressed against the flat surface. Then you stitch the pictures together and get a flat image. I've tried this but didn't get the right kind of apparatus and there was a real learning curve to it.

OB Gyn beer: a beer that tastes like a woman

NETFUX: Inspired by an image online of a "MEGAFLICKS," here's a VOD porn service.

Wearable keyboard for cats: Wearable computers are becoming a thing, and

cats that want to sit on your keyboard have always been a thing. So I recommend someone finds a way to outfit a cat with a wearable keyboard. Cats might hate wearing clothes, but they love being touched.

Awards for criminals: The Tick cartoon show had the "Enemy Awards" which recognised acts of supervillainy. Why not something like that in real life, just for real criminals?

K-Suicide Hotline: K-pop suicides have become so common, there should be a help line dedicated

specifically for distressed K-pop fans to call. It might also be useful for K-pop idols and trainees to call too.

Adult show and tell events: Remember show and tell in elementary school? It should be brought back for adults. Like there's a night at a bar where everyone must bring something for show and tell.

Tinder tours: People on Tinder seem to really like posting certain pictures over and over again. So why not put together a Tinder tour package, complete with photography, so people can cross off all the cliches for

their Tinder profile? Tandem skydiving, petting a sedated lion or tiger, and a trip to Machu Picchu.

Cooking rooms: Home ovens aren't common here, and most people wouldn't know what to do with them anyway. So there'd be a cafe where you can go and have access to all the kitchen necessities, plus probably pay extra for ingredients or bring your own. It would look like a home economics classroom with multiple ovens probably. You could attend a baking class, or just show up and do some cooking on your own.



How about budae jjigae and candy canes together on pizza?

It's time to retire these terms

By Jon Twitch

It's time to retire these terms. They've outlived their usefulness, no longer mean the same thing, are deceptive, or just stupid.

Antifa
Let's face it, it only ever found popular use as a way to paint American anti-fascist activism as sounding weird and foreign. It may be used in some US group names, but it alienates other Americans. Don't shorten it. When people say "Say no to Antifa," they should know what they're being asked to say no to: an opposition to fascism, not some fruity European soccer-cleat-wearing soyboys.

Artist
If you paint on a canvas or make sculptures, you're probably an artist. If you play guitar or write songs, you're probably not an artist. If you put on a contrived persona and dance in sync with eight other drones while pretending to sing, you're definitely not an artist. It's long past time we control how many people we consider artists. Also, "K-pop artist" is an oxymoron.

Communism
Sure there were revolutions in the name of communism, and some countries still have communist political parties, but they only ever lead to authoritarian or totalitarian governments that protect an elite class from the people. Marx and Engels predicted the state would become obsolete under communism, and while that never really worked out, you can't really call a country communist until the withering away of the state.

Fake news
This term, which was originally intended to mean disinformation, has since come to mean unfavorable news to the government. Trump uses it, sure, but Moon Jae-in has also used it in reference to negative news on the economy. This zine has always favoured "hoax" since issue 17 when it called out The Daily Currant, but it sounds



Yes, this was a real campaign billboard during Canada's 2019 election.

more like a practical joke than disinformation, which is produced by unknown hostile forces to cause harm.

Fanzine
This is a zine, or I might call it a punk zine to better explain it. However, I never call it a fanzine. I don't think I'm alone in saying the whole "fan" concept is alien to me. Leave it to K-pop fans who form fan clubs and would cannibalise their idols if they ever met in person.

Fiscal conservative
This term is supposed to mean a person who's conservative, but not hateful.



The aftermath of a pro-life bomb attack in Alabama, 1998, that killed one cop and one nurse.

They think sexual minorities are somewhat human but don't want a carbon tax to make gasoline more expensive. When's the last time you saw a conservative politician who was fiscally responsible? In my home province the most fiscally responsible political leader was from the NDP, so I would prefer this term be changed to "fiscal social democrat."

K-indie
This is a hideous term that is used to link Korean independent music to K-pop, as well as to the whole nationalist country-branding project as seen on the

K-Iceberg. It is only useful for K-pop fans who want to seem more sophisticated than they are, or people who think all Korean music is K-pop.

Pro-life
If you are pro-life, these days it means you care about cells growing in women's bodies, but not the women themselves and not the cells after they grow into a fetus and separate from the woman's body. Criminalising abortion and punishing the people involved doesn't work, and may even result in increased abortions because these "pro-life" idiots tend to oppose sex education, birth

control, and social support for single mothers. It's obvious they're not looking to reduce abortions, but rather punish women for their sexuality. Time to change "pro-life" to something new; I recommend "pro-illegal abortion."

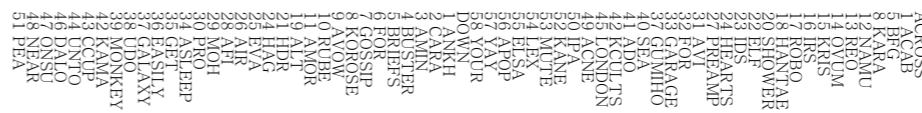
Scene
Why is it called a punk scene anyway? The most suitable definition of scene I can find is: "a particular interest or activity, and the people and places that are involved in it." I guess that's okay, but I prefer community, which is "a group of people in a larger society who are the same in some way" and I think implies the planning and work that goes into sustaining it more than "scene" does.

Terrorism
I'm sick of seeing everything being called terrorism. Protesters who wear masks to protect their identities from an oppressive state (both in Hong Kong and Korea, in 2015). Apparently the assassination of Kim Jong-nam was "terrorism," despite the fact it wasn't particularly terrifying and the objective was to assassinate Kim Jong-un's brother. And I read recently about a bombing in my own hometown, where a dude snuck into an airport at night to blow up some American jets he thought would be deployed in the Vietnam War and ended up killing a security guard. Shitty, but not terrorism. Just because someone is killed, or a bomb goes off, or people are wearing masks, doesn't mean it's terrorism.

White nationalist
Everyone hates neo-nazis, even themselves. They try to hide by coming up with stupid new names like Rock Against Communism, the National Alliance, the alt-right, European chauvinism, and of course white nationalism. Their only difference with actual neo-nazis is they haven't been caught sharing their neo-nazi belief publicly yet. Call all these choads what they really are: neo-nazis.

Bimonthly Bootfuck

There are too many things about the world to hate right now, and not nearly enough boots for them all. So for this issue, there is no Bimonthly Bootfuck.



What you say?!

By Jon Twitch
 One song caught my attention when thinking about song lyrics to translate. Seoul Dolmangchi's "취한 걸 모르겠어."

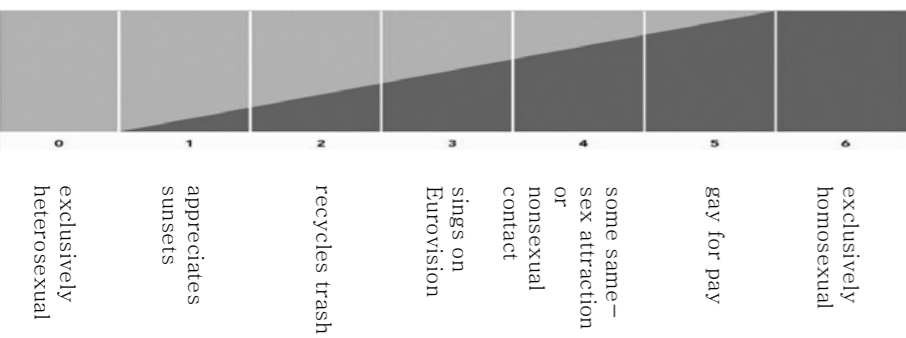
I don't know if I'm drunk today
 순간이 이대로였으면 해
 왜 길에서 멈춘지 모르겠지만
 I want this to be the moment
 I don't know why I stopped on the road
 견딜 수 없어 소리 없이 서 있기로 해
 혼자라도 괜찮고 마음은 편해
 I can't bear it. I'm gonna stand there silent

취한 걸 모르겠어
 I don't know if I'm drunk

 시간이 이대로였으면 해
 왜 모였는지 모르겠지만
 I want time to stay this way
 I don't know why we're gathered here
 붉은 얼굴. 몇 명은 나자빠지고
 걱정하지 마. 실수해도 좋아.
 Red faces. Some of them are missing but don't worry
 It's okay if it's by mistake
 내일이면 창피하여도
 이 기분을 이어 가야 하네
 I'm going to have to keep on feeling this way tomorrow even if I'm embarrassed
 그동안 꼭 참고 달려왔기에
 난 오늘 취한 걸 모르겠어
 I've been running for years

I'm okay with it, and I'm comfortable with it
 내일이면 창피하여도
 이 기분을 이어 가야 하네
 I'm going to have to keep on feeling this way tomorrow even if I'm embarrassed
 그동안 꼭 참고 달려왔기에
 난 오늘 취한 걸 모르겠어
 I've been running for years
 I don't know if I'm drunk today

Kinsey Scale 2019



Amateur photographers decry loss of Euljiro, Seoul's most 'cyberpunk' neighborhood

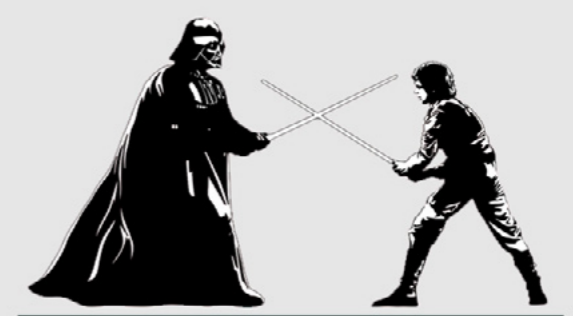
'Redevelopment will hurt cyberpunk photography too,' whines cyberpunk photographer

By Jon Twitch
 Seoul's sky is clouding over, and cyberpunk photographer Andy Deckard starts packing his camera gear.

"Cyberpunk photography relies on three equal elements: rain-drenched street, dirty old alleys, and photo manipulation filters," he says. "If it rains tonight, there alleys of downtown will be crowded with so many cyberpunk photographers I won't be able to get a shot."
 But the cloud cover turned out to be only air pollution. For cyberpunk photographers like Deckard, the world is shrinking, as they see an increasing amount of

The "culture industry" vs the K-pop industry Broke in Korea tattoo offer

By Jon Twitch
 The term "culture industry" sounds all too normal for these times, but it actually traces back to the Frankfurt School, a crew of sociologists long ago. Here are some descriptions of the culture industry, presented without commentary; see if it reminds you of anything.



REBELLION INK
 SEOUL, KOREA

By Jon Twitch
 Yes, people have taken me up on this offer. There are at least four Broke in Korea tattoos in existence, and one "Jeff Sucks."
 People tend to incorporate the logo into other tattoo plans, so some negotiation is needed with each case. I subsidise you up to 50,000 won for a Broke in Korea tattoo, and up to 10,000 won for a Jeff Sucks tattoo, unless you're Jeff or Trash in which case the price doubles.
 Contact me or Trash at rebellioninkkorea@gmail.com to claim your tattoo.

culture, the branch of industry that deals specifically with the production of culture that is in contrast to "authentic culture"
 -industrially produced culture robs people of their imagination and takes over their thinking for them
 culture industry delivers the "goods" so that the people then only have left the task of consuming them
 -Through mass production, everything becomes homogenized and whatever diversity remains is constituted of small trivialities. Everything becomes compressed through a process of the imposition of schemas under the premise that what's best is to mirror physical reality as closely as possible.
 -The aims of the culture industry are "as in every industry" economic in nature. All endeavors become focused on economic success.
 -Authentic culture, however, is not goal-oriented, but is an end in itself. Authentic culture fosters the capacity of human imagination by presenting suggestions and possibilities, but in a different way than the culture industry does since it leaves room for independent thought. Authentic culture does not become channeled into regurgitating reality but goes levels beyond such.
 Authentic culture is unique and cannot be forced into any pre-formed schemas.
 -they have replaced other forms of entertainment without properly fulfilling the important roles played by the now defunct sources of culture
 -the modern soap operas with their interchangeable plots and formulaic narrative conventions reflect standardized production techniques and the falling value of a mass-produced cultural product
 -term "culture industry" is intended to refer to the commercial marketing of



Trash does a Broke in Korea tattoo for my son in December 2017.

Cigarette warning labels for the future

By Jon Twitch
 They've tried everything to get people to quit smoking: frightening warnings on cigarette packs, gruesome pictures, and increasing the size thereof. But if they really want people to never want to pick up a cigarette pack again, they should try straight-up verbal abuse. Here are a few examples.



CONSERVATISM'S NOT DEAD, IT JUST SUCKS NOW



I think whichever Tory scum came up with it should fuck off...

—Glen Matlock

Source: UK Conservatives Twitter

Shithead with a Wrench

By Jon Twitch

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

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

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

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

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

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

My friend, like me, is an urban explorer, possessing



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

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

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

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

There's a gap of over an hour, and at 8:35 a.m. he started shooting again, first showing three photos of a low-rise roof with a hole he must've come out of, with a construction site immediately behind it and a distinctly shaped building visible in one corner. Then he turned his attention on a building behind the one he was on: clearly a school. He shot 35 photos of a mess of ducts on the roof he was on, with the school building in the background. The last one is whited out,

in a corner, showing possibly a roof surface with cables, or the sky, or even part of someone's clothes. This image is timestamped 8:38 a.m.

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

My friend is creepy-looking, but absolutely not a creep. He has a bizarre fixation on parts of the city even I find too mundane. So presumably he was wandering around and found himself on this roof, as

you do, and started shooting the ducts. Meanwhile, someone at the construction site next door saw him, thought he was a pervert photographing children and attacked. Judging by the damage, possibly multiple people, possibly wielding handheld weapons, easy enough for construction workers to find. And judging by the time he was up there, only about three minutes, nobody else would have had time to jump in.

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



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

and had gone too far.

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

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

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

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

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

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

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



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

Monday morning.

The last place to look was the construction site itself. I considered my friend had tried to get from the roof he was on into the construction site and fallen. The front gate was closed and nobody was on site, although I could see a car parked under the building. I went around the corner and found an alley entrance leading to the back of the site, but two dogs tied up yapped at me. Recalling a veterinary clinic I'd passed on the way here, I returned and bought some black goat dog treats, a nod to my favorite black metal band, and used the treats to easily walk past the dogs.

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

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

him and moved his body.

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

We met on a weekday night around 7 p.m., after both of us got off work. I filled him in on what exactly we'd be

doing. As we approached the alley I'd snooped around earlier, we could easily see what windows were dark and where there were lights on for people. We jumped over a short gate I hadn't considered before, climbed a wide outdoor staircase, and from there found a flimsy metal ladder leading up to the roof my friend had been on. The ladder was just leaning against the ledge, sketchy as hell, but we made it up. I found my friend's bag, slung

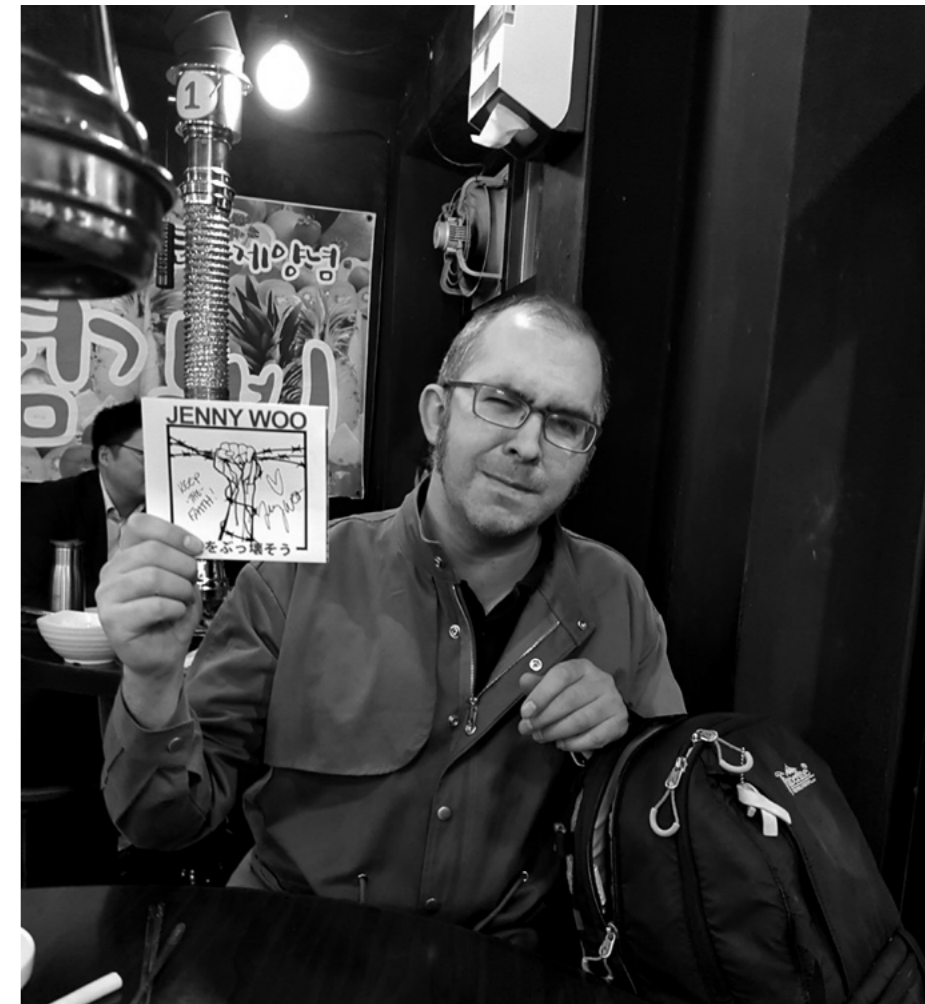
it over my shoulder and said "Mission accomplished." I took a picture of the same subject my friend had obsessed over, showing the mess of pipes with the clean lines of the school in the background, only now in darkness.

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

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

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

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



Me with the liberated bag and a signed Jenny Woo CD.

SANTA WANTS YOU



FOR HIS SECRET UNDERGROUND ARMY

2019 marks the 10-year anniversary of our first adventure under the city, in search of The Host, on December 25, 2009. In the time since, there have been no monster attacks in the city.

Santa needs an army to march with him underground and hunt the monster. This year we will go below

ground in the afternoon on Saturday, December 21. Meeting details will be provided to participants. Bring your own flashlights, fireworks, and alcohol.

Visit daehanmindecline.com/2018 for pictures of last year's tunnel adventure, or contact [fb.com/racetrailor](https://www.facebook.com/racetrailor) at the nearest recruiting station today.

