

무료

27

# brooke

IN KOREA





Issue 27  
June 2020

The Medical  
Horrors Issue

This zine is  
published whenever I  
feel like it.  
Which isn't very  
often.

Founders  
Jon Twitch  
Paul Mutts

Editor  
Jon Twitch

Photography  
Jon Twitch and  
various other  
unaware contributors

Layout  
Jon Twitch

Translation  
Kakao Translate  
Papago

Printed at  
카피살롱  
(Copy Salon)

Contact  
jon\_dunbar  
@hotmail.com

PDFs of Broke:  
daehanmindecline.  
com/broke

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

## Letter from the Editor

Welcome to Broke in Korea 27, the "Medical Horrors Issue."

It finds us in a nightmarish world facing the COVID-19 pandemic. Also this year I have spent almost a full month in the hospital due to unrelated medical reasons. You'll see images now and then of the bandaging I still wear over operation sites, which make sort of Rorschach tests out of my bodily fluids (start with the creepy eyes at the bottom of this page), and I slipped in a detailed description of what I experienced that you'll have to keep a lookout for. It prepared me for living through this era of medical horror, because health concerns have been much less abstract for me than everyone else has experienced.

Now that IT'S A FEST! isn't happening, I've been slowing down to focus on timing for its release. There's not really any good opportunity to print it and distribute it, so I'm probably going to sit on it for a while. I'm also hoping to catch up on some other publishing projects that can be timed with it.

It seems the longer I delay, the more stuff happens that's worth commenting on in this zine. We saw the rise of Black Lives Matter which intersected a little too unpredictably with the punk scene, and then while that was going on Facebook carried out its "skinhead purge." As a result, I've refrained from printing Facebook links in this issue and will instead highlight band pages and the like on other platforms. Though I still swiped a few photos from Facebook pages.

2020, despite being a literally shitty year, worse than any others I can remember, is also the 15th anniversary of Broke in Korea. I feel a bit bad, because the 10th anniversary also marked the 20th issue, but now not having reached 30 issues I've slowed down. That's not necessarily a bad thing because I'm still active doing what I do, just with a wider range of avenues for publishing, or rather, publishing. I marked the 10th anniversary with a show, but that's probably not going to happen this year.

The front cover image highlights the feelings of isolation we are all experiencing this year, but actually comes from pleasant memories of Hanagae Beach. While at IT'S A FEST! last year, the tide went out revealing the wide mudflats, and I wandered alone about a kilometer out trying to find the sea, while punk bands played on behind me. The sand was hard and dry, and life was crawling around in it, while humans leisurely dug for various seafoods. They look isolated like we do these days, but they were together in small groups, some there for recreation and some earning a living. Late at night after the festival ended, I sat on the beach and watched as people came in with their catch, dozens of individual lights in the darkness heading for shore. I initially thought to run a blank IAF poster (with band names and other details removed) for the cover, but decided it might be too disrespectful to WDI considering how much this year's cancellation has weighed on them. So I'm glad I had a picture that showed such a stark scene that is shrouded in joyful memories. Rather than show the logos of all the bands interviewed like I usually do, I decided to let the roughly textured tidal flat speak for itself.

Jon Twitch



## Table of Contents

1. The cover
2. This page
3. Announcements
4. No.1 Korean
5. Daddy O Radio
6. 444
7. Ultralazy
8. Beacon
9. WinningShot
10. Chain Reaction
11. Akabane
- Vulgars on Strong
- Bypass
12. Shin Han-tae
- and Reggae Soul
13. The 1234-Dah!
16. ...Whatever
- That Means
17. GBN Live
- House and
- Hippytokki
18. Dog people or
- cat people?
20. K-Pandemic
21. Black Lives
- Matter
23. Answers and
- endorsements
24. K-Iceberg,
- K-Geography
25. Inside Scoop
- from the Influencer
26. Good ideas, bad
- ideas
27. Mad Libs
28. Crossword,
- reviews
29. Compilations
30. Beer
31. What You Say?!
32. Gutter Star

# Broke zine expands to publishing K-pandemic

Jon Twitch

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

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

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

You're more likely to hear about "Hongdae Fire," a novel I've written set in a fictional version of the punk

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

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



actually make a difference with.

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

The focuses of Broke Publishing will be punk fiction, Korea, and urban

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

Jon Twitch

2020 has been a pretty awful year. Back in January before the pandemic, it was already apparent it was going to suck. Remember the US-Iran conflict and the Australia wildfires? That was this year.

Also in January, I began a 21-day stay in the hospital for unrelated reasons, during which I was so immobilised I couldn't even sit up to type on my laptop. After I was discharged, I was confined to home for recovery, which was sort of like self-quarantining. So I sort of got the jump on the life change coming to everybody by about a month. I just wish I had the energy to be more productive.

As societies around the world grapple with the pandemic, it's clear some are better prepared than others. Korea has done an admirable job due to a combination of good government, recent experience with other outbreaks and other societal disasters, and a compliant population augmented with technology. Because of swift efforts to contain infections, we haven't been forced into quite the same situation as Western countries where COVID-19 has hit much harder. Although there have been a lot of tragic cancellations.

Punk scenes are like small societies, and it's always been my assertion that our small community is even more suited for adaptation and trying new ideas. So it should survive this crisis, if not thrive and possibly even take a step forward in the near future. Unfortunately punk is also a experienced communally through live music, and a punk scene that isn't having shows is basically defunct. I hope when we come through this, we have all personally grown in some way, whether we spent the time working on our art or just binge-watching TV. When we come out of this we should be prepared to hit the ground running.

When doing interviews for this zine, I asked everyone how the pandemic was affecting them. This was early on, so their answers may have since changed and become more refined. But it does seem like Korea's punk bands have been finding ways to fill the time productively, while long-awaited concerts, festivals, and tours have been cancelled.

# It'll be a FEST! again

Jon Twitch

When World Domination, Inc. (WDI) announced IT'S A FEST! (IAF) was not happening this year, it may not have surprised that many people, in light of the ongoing Itaewon infection cluster. They had been planning for months for the festival in the possibility it would go on, but the decision to cancel for this year was all but made for them on May 12. It was the right decision and I think most of their other supporters would agree, even if we really wanted it to happen.

Jeff and Trash worked hard with an army of friends to build the festival last year and bring us all to that beach. It has special meaning for them as it's where they got engaged, and they've given us all the opportunity to build our own memories there.

"Organizing last year's festival was the culmination of a life-long dream for us," they wrote in their



Jeff and Trash speak at last year's successful first IT'S A FEST!

cancellation announcement. "Seeing something of that size come together through the work of the local underground music community and with the financial support of local music fans was absolutely amazing...That's what DIY is all about.

They've probably been struggling with the circumstances beyond their control that led to the fest's cancellation. But I hope now that they don't have to put on a beach festival in June, they can find some relief in that and divert their energy to

other projects.

The original plan for issue 27 of Broke in Korea was to release it in time for the festival. You may notice all but one of the bands interviewed were on the festival poster. It would have made a good accompaniment for the festival, and my hope was to get Broke Publishing ready by then too, so people would have reading material on the ride out and during any downtime. I had ideas for the zine for if the festival went ahead, and I also had ideas for the other contingency. I just wish it was the former.

This zine was always going to be dedicated to IAF and WDI's hard work. The lineup of interviews and the cover images shouldn't be seen as opening old wounds, but as airing our collective misfortune at missing this year's fest, making the most out of this tire fire of a year, and looking forward to our return to Hanagae next year in 2021.

# The First Korean

By Jon Twitch

No.1 Korean has been around for quite a long time. I think I was at their first show sometime in the mid-2000s. In 2008 I got them to open for Chris Murray Combo at DGBD, and they played their best despite a thin crowd. In more recent years they've been a little less active, unfortunately, but they resurfaced last year releasing songs and they were set to play this year's IT'S A FEST! They would've been a perfect band for that, if it had happened. I interviewed frontman Kwon Milk in a past Broke, so this time I was prepared for his indefatigable enthusiasm.



No.1 Korean perform at the first New Generation of Ska Fest in 2014.

**Broke:** Why do you call yourself Kwon "Milk"? 왜 권우유라는 별명을 붙였을까요?

**권우유:** Milk 의 의미는 풍요로움입니다. 좋은 열매 맺는 삶을 살며 음악을 통해 이 풍요로움을 당신과 따뜻하게 나누고 싶습니다.

**Milk:** Milk means abundance. I want to live a good fruitful life and warmly share this abundance with you through music.

**Broke:** It seems like No.1 Korean had disappeared, and only reappeared last year. What happened? Is the band having a comeback? Will it be the same as before or are there changes? No.1 Korean이 사라진 줄 알았는데 지난해 다시 나타난 걸 봤어요. 무슨 일이 있었습니까? 밴드가 컴백하고 있나요? 예전 같거나 달라질까?

**Milk:** 우리는 계속 시간의 흐름에 따라 자연스럽게 존재했습니다. 작년 봄바람은 살랑살랑 마음에 설레임을 선물했고 우리는 다시 넘버원코리아 활동에 집중을 했으며 2019.11.14 넘버원코리아 EP [88]을 발매했습니다.

**Milk:** We've been naturally present over time. Last year, the spring breeze gave us excitement, and we focused on No.1 Korean activities again and

released the EP "88" on Nov. 14.

**Broke:** You've also been busy with your own solo music, plus The Greatest Voyage. How hard is it having all three of these projects? 솔로 음악과 가장 위대한 항해로 바빴습니다. 이 세 가지 프로젝트가 모두 있는 얼마나 어려운가요?

**권우유:** 모든 것은 때에 따라 자연스럽게 펼쳐졌으며 언제나 본능에 충실한 삶을 살고자 했고 그러한 음악을 만들었습니다. 지금도 솔로 프로젝트와 넘버원코리아 활동을 병행하고 있습니다.

**Milk:** Everything has unfolded naturally, and I always wanted to live a life faithful to my instincts and make such music. Even now, I am working on both my solo project and No.1 Korean.

**Broke:** Years ago I would have called the band ska-punk, but now it seems to have more influence in funk and even Latin music. How would you describe No.1

Korean's music, and what genres influence it? 이전에는 밴드가 스카 펑크였습니다. 그러나 이제 밴드는 더 힙크 나고 심지어 라틴어도되었습니다. No.1 Korean의 음악이 어떻게 묘사되고 어떤 장르가 영향을 미치는가.

**권우유:** 우리는 우리만이 할 수 있는 흥으로 한계가 없는 음악을 추구합니다. "넘버원코리아의 음악은 넘버원코리아이다." 라고 이야기하고 싶어요.

**Milk:** We pursue music without limits with the excitement only we are capable of. I'd like to say the music of No.1 Korean is No.1 Korean.

**Broke:** You've been part of the Korean live music scene for a long time. Do you think things have improved, or gotten worse? What are some of the main changes you've seen in your time active as a musician? 한국 음악계에 오래 계셨군요. 개선되었다고 생각하나요, 아니면 더 나빠졌다고 생각하나요? 당신이 본 주요 변화는 무엇입니까?

**권우유:** 끊임없이 나아갔

으며 개선이 되었다고 생각합니다.

하지만 언제나 오늘입니다. 오늘의 문제가 분명히 존재하며 그것은 또 다시 변화해야 한다고 생각합니다.

저는 그저 오늘 느끼는 감정들을 노래하고 싶어요.

**Milk:** I think it has improved and improved constantly. But it's always today. Today's problems clearly exist and I think it needs to change again. I just want to sing about the feelings I feel today.

**Broke:** How does playing music for 13 years change you? 13년 동안 음악을 연주하는 것이 어떻게 당신을 변화시킬까요?

**권우유:** 음악안에 제 삶이 녹아있습니다. 같은 곡을 반복해서 연주해도 언제나 그 곡이 새롭습니다. 제가 끊임없이 변하고 있다는 증거입니다. 좋은 방향으로 변하고 싶습니다.

**Milk:** My life is melting in music. Even if I play the same song over and over again, it's always new. It's proof that I'm constantly changing.

I want to change in a good direction.

**Broke:** What are your hopes for No. 1 Korean, as well as your other projects? Are there any upcoming plans you can share? No.1 Korean에 대한 희망은 물론 다른 프로젝트도 무엇일까? 앞으로의 계획은 무엇입니까?

**권우유:** 넘버원코리아 EP [2020] EP 를 현재 레코딩 중입니다.

저희는 언제나 세계 곳곳에서 라이브를 하고 싶은데 현재는 그 방법을 모르겠습니다. 그 방법을 아시는 분은 알려주세요. Smile^^ 세계 곳곳에서 라이브를 하며 좋은 친구들을 만나고 싶습니다.

We are No.1 Korean !

**Milk:** No.1 Korean is currently recording a new EP titled "2020." We always want to go on tour all over the world, but we don't know how to do it right now. If you know how, please let me know. Smile^^ I want to meet good friends while performing live all over the world.

We are No.1 Korean !

See their videos at [youtube.com/user/BandNumber1Korean](https://youtube.com/user/BandNumber1Korean)

# No soap, Daddy-o

By Jon Twitch

The inclusion of Daddy O Radio on the IT'S A FEST! lineup meant I had another chance to interview some people I enjoy interviewing. Of course I always enjoy interviewing Insoo, and have previously for Crying Nut, but this time I got to also interview Sanghyuk, plus Angie An also from Wasted Johnnys and Kyohyung, who I'm less familiar with but is a major component of this new Korean-Irish punk band.



Daddy O Radio (from Facebook)

**Broke:** First, why did you choose the name Daddy O Radio? 첫째, 왜 Daddy O Radio라는 이름을 선택하셨나요?

**상혁:** 좋아하는 아일랜드 노래가 있는데 그 노래 가사에 "Daddy O"라는 가사에 라임으로 Radio를 붙여서 만들었어요.

노래제목은 whiskey in the jar

**Sanghyuk:** I have a favorite Irish song, and the lyrics include the words "Daddy O." I added "Radio" which rhymes. The song is "Whiskey in the Jar."

**안지:** 앗호! 데디오레디오!

**Angie:** Yay! Daddy O Radio!

**Broke:** How did the band form? 밴드의 형태는 어땠나요?

**상혁:** 처음에는 기타 이교형과 드럼 이상혁이 모여서 시작하고 베이스의 안지 외 아코디언 김인수가 합류해서 지금의 4명이 되었습니다.

**Sanghyuk:** It started with guitarist Lee Kyohyung and drummer Lee Sang-hyuk getting together, and then Angie joined on bass and Kim In-soo became our accordion player, making four.

**인수:** 밴드의 최초의 형태는 서울 부산 합작 밴드의 모습이었지만 결국 합주 한번 못해보고 부산 멤버들이 그만 뒀습니다. 그때는 스톤드의 베이스스트렛페지와 나초푸파의 안도가 휘슬 멤버였습니다.

**Insoo:** The band's original form was a joint band with members in Seoul and Busan, but the Busan members quit after not being able to perform together. At

that time, the lineup included Stoned's bassist Wild Boar and Nachopupa's Ando playing whistle.

**교형:** 처음 멤버가 상혁이 형과 나 둘 뿐이었을때에는 장르 정하지 말고 밴드를 하자고 했습니다. 그리고 플라잉독은 멕시코 공연을 갔습니다. 투어 기간 중 산속에 들어가서 2박3일정도 연락을 못한적이 있었는데 연락이 안된 3일 동안 상혁이형이 부산 멤버 두명을 영입했고 그때부터 아이리쉬 펑크밴드가 됐습니다. 그 후 인수형이 들어오셨고 거리문제로 부산 멤버들이 같이 못하게 되자 부산 멤버였던 '안도'형의 친 동생인 안지가 들어오고 지금의 데디오레디오가 됐습니다.

**Kyohyung:** When it was just Sanghyuk and me, we decided not to choose a genre for the band. And then I went on tour with my other band Flying Dog to Mexico. During the tour, I went into the mountains for two nights and three days, and while I was out of contact Sanghyuk recruited two members in Busan and the band became an Irish punk band. After that, Insoo joined, and when the Busan members couldn't join due to the distance, Angie, the sister of Ando, came in and we formed the current lineup of Daddy O Radio.

**안지:** 그렇다!! 지금은 몹시 재밌게 데디오레디오를 하고있다!!

**Angie:** Yes! I'm having a lot of fun now with Daddy O Radio!!

**Broke:** Was it difficult to learn to play "Korean Irish punk" music? What

attracts you to Irish music? "한국계 아일랜드 펑크" 음악을 배우는 것이 어려웠습니까? 왜 아일랜드 음악을 좋아합니까?

**이상혁:** 예전부터 아이리쉬 펑크음악을 좋아했습니다. 다 뭔가 휘슬이나 백파이프가 들어간 음악 멜로디가 슬픈듯 하다가도 즐겁기도 한점이 맘에 들어서 좋아하게 되었습니다.

**Sanghyuk:** I've always liked Irish punk music. The music melody with the whistle and bagpipes seemed sad, but at one point I started to like the joyfulness of it.

**김인수:** 아코디언이 쓰이는 음악들을 찾아보니 가장 와닿았던 것은 집시음악과 아일랜드 음악이었습니다. 두 음악다 감정적인 면이 있습니다. 친국과 지옥을 오고간다고 할까요. 한없는 슬픔과 세상 다가진 듯한 기쁨이 공존합니다. 그리고 무엇보다 빠르고 신나는 분위기가 제가 딱 좋아하는 정서입니다. 그리고 일단 술이죠! 빨간코의 주정뱅이들이 바에서 배를 치며 부르는 그런 장면이 그려집니다. 상상만해도 신나요.

**Insoo:** When I was looking for music that used the accordion, the ones that touched me the most were gypsy music and Irish music. Both musical styles are very emotionally extreme, going back and forth between Heaven and Hell. There seems to be a combination of endless sadness and worldly joy. And I especially like the fast and exciting atmosphere. And first, alcohol! It conjures a scene of red-nosed drunks singing in a bar.

It's exciting to imagine.

**안지:** 아일랜드 펑크 밴드들의 뮤직비디오에 항상 모두 건배하며 즐거워하는 장면이 나와서 신났다. 그리고 멜로디에서는 한국인으로써도 공감되는 슬픈 감정도 느꼈다.

두가지다 내 감정을 움직일수있는 요소이다.

그리고 친오빠인 안도가 예전에 부산에 나초푸파라는 밴드를 했었다 그때부터 관심이 많이 생겼다.

집시재즈나 스코티쉬포크라도 좋아한다. 어떤 특정 나라에 대한것보다 각 지역별

올드스쿨적인 음악, 악기와 접목된 음악은 재밌는 것 같다.

**Angie:** Irish punk bands' music videos always have scenes where everyone is cheering and enjoying themselves. And I also detected a sad feeling in the melody I could relate to as a Korean. Both are factors that can move my feelings. My brother Ando used to be in the Busan folk-punk band Nachopupa, and since then I became more interested. I also like gypsy jazz and Scottish folk rock. I'm more interested by region than by a particular country. Old school music combined with musical instruments is fun.

**Broke:** Insoo/Sanghyuk, why did you want a new band when you're already probably busy with Crying Nut? 크라이닝넛으로 바쁘시다면 왜 새 밴드를 원하셨습니까?

**이상혁:** 크라이닝넛으로도 바쁘긴한데 뭔가 좀더 다른것을 해보려고 도전해보고있습니다.

**Sanghyuk:** Crying Nut keeps me busy, but I'm trying to do something different.

**김인수:** 밴드 여러 개 하면 돈 많이 벌 줄 알았는데 딱히 그렇지 않아요... 농담입니다. 밴드가 직업이 되면 아무래도 신경쓸게 많은데 그런거 다 떨치고 하고 싶어서 밴드를 하나 더 만들었습니다. 정말이지 놀기만 하면 되는 밴드를 원했습니다. 그런데 이 밴드도 생각외로 할게 많아요. 녹음....비디오....서류....인터넷....

**Insoo:** I thought having a couple bands would make a lot of money, but not exactly... I'm kidding. When the band becomes a job, there are a lot of things to take care of, but I wanted to shake it all off and make another band. I really wanted a band where I only needed to play. But there's a lot of things to do for this band. Recording... video... documents... internet...

**Broke:** Also, Insoo, is LOD still together? LOD가 아직 있나요?

**인수:** 작년말 GMC레코드 컴필레이션에서 '화교사회'라는 싱글을 냈습니다. 저예산 비디오나 하나 찍을 예정입니다.

**Insoo:** At the end of last year, we released a single called "Hwagyo Society" on a GMC Records compilation. We're going to make a low-budget video.

**Broke:** Is Wasted Johnny's still together? Wasted Johnny's가 아직 있나요?

**안지:** 네 웨이스티드자니스는 멤버교체가 있었고 공연은 쉬고있지만 끊임없이 두번째 정규앨범 작업을 하고 있습니다. 쉬는시간이 길어졌지만 기대해주세요.

그리고 우리의 정확한 표기는 Wasted Johnny's가 아니라 Wasted Johnnys이다.

**Angie:** Yes, Wasted Johnny's went through a lineup change and is taking a break from shows, but we are constantly working on our second full-length album. We've had a long break, but please look forward to it. And our exact name is Wasted Johnnys, not Wasted Johnny's.

Follow them at [instagram.com/daddyoradio\\_official](https://www.instagram.com/daddyoradio_official)

# 4444444444444444

By Jon Twitch

I've seen 444 a couple times, but certainly seen the members in other bands many more times.

I'm not going to look at 444 as Bialy's side project from ...Whatever That Means, no matter how much payola Jeff offers me.

Their appearance on the lineup for IT'S A FEST! interested me, because they would definitely have brought something harder and louder than all the other bands. I would have liked to see that, and expect it would have been more embraced by the locals than you'd think.

I interviewed Bialy (or whatever his name is now) through Facebook, and he got Seungjin and Daewon's answers in Korean.



444 plays at Salon Nomad in December 2018.

**Broke:** It's traditionally been a bad sign when bands have a number in the name (Blink 182, Sum41, 311). So why did you take the plunge and give your band a name with only numbers?

**Bialy:** So what happened was we were talking on Kakao Talk, trying to decide how to name the band, and everyone was throwing in some really bad name ideas. At some point for whatever reason Daewon (drums) sent a picture of him (he was on a trip to Japan at that point), and the time he did it was 4:44 (you know how Kakao shows date and time next to each message). I noticed that and suggested we use that as a name, Daewon suggested we remove ":" and just go with 444. That's how we got the name.

**Daewon:** 444 뜻: '4'내 포하는 의미. 1등 2등 3등 까지만 인정된어지고 4등은 인정되어지지 않는 경우가 많다

아시아에선 보통 모든게 입을 3번하고 대한민국에서는 4라는 숫자는 불길한 숫자라고 건물에 층수를 4층을 빼버리고 5층으로부리기도 한다 (미국에 13같

은 느낌)등등

4,4,4 세명의 아티스트가 선입견과 고정관념 사회적 통념 의미없이 소외되거나 제외된버린 이런모든것들을 비판하고자 4라는 숫자를 선택하고 세명이 모였으니 444로 팀명을 선택했습니다.

**Daewon:** 444's meaning: '4' has a connotation.

First place, Second place, and third place are recognized, but fourth place is often not recognized. In Asia, games are usually played three times, and in Korea, the number 4 is an ominous number (like 13 in America), and the fourth floor in buildings is relabeled as the fifth floor.

I chose the number 4 because there are three of us, and the team name 444 to criticize all of these things that have been meaninglessly alienated or excluded.

**Broke:** A couple foreigner questions for Bialy: Why did you come to Korea originally, how long have you been here, and why are you still here?

**Bialy:** I came to Korea for the first time in the summer of 2008. It was to take Korean language course

(Korean studies was my major in college). It was supposed to be a one-year one-time thing, but then I came back shortly after, went to grad school, got a job etc, and here I am, it's a good place to live. In and out I've been here for a little over 10 years now.

**Broke:** It's been over a year since your first EP. What are your future plans with the band?

**Bialy:** We have a couple of new tracks in the working. Might record another short EP in a couple of months. Nothing for sure though. We will see.

**Broke:** What is the song "Idols of Trash" about?

**Bialy:** You would need to ask Sean (Animal Anthem). None of us in 444 is good at or willing to write lyrics. Luckily, I had a file with some old Animal Anthem lyrics, for songs that didn't make it to our full length "Bones." I asked Sean if I can use it in 444 and he was cool with that. What I do is, I would just take parts of these lyrics and match them to 444 songs. Kinda like puzzles. Sean's lyrics

were really good and loong. One song written by Sean gives material for two or three 444 songs.

**Broke:** Bialy, you've been in ...Whatever That Means for a long time. How does it feel to have your own band where you're (presumably) more in charge?

**Bialy:** In 444 I am very much involved in the writing process, making most of the riffs and then work on them with Daewon and Seungjin. I am not that involved in writing stuff with WTM since I don't really find the idea of songs having a melody appealing.

**Broke:** Bialy, how many bands have you been in? Especially in Korea, but feel free to mention any bands you had before coming here.

**Bialy:** Let's see. In Korea that would be: Pornotarium, Shellback, Animal Anthem, Things We Say, ...Whatever That Means, Lesson (the band in which Hyunijn, drummer from 99anger, Animal Anthem, TWS etc was singing -- we only played like 3 or 4 shows though) and 444. That gives seven I guess.

In Poland I was in two bands, one kinda hardcore, one trash-death metal, but we never got to play live mostly due to line-up issues.

**Broke:** You guys will probably be the heaviest band to play at IT'S A FEST!2020. What do you expect from that? Should there be more hardcore bands at the festival, or is it best to only have a few really loud bands?

**Seungjin:** 그건 주취측이 생각하는 쇼의 성격이 있을것이라 생각함. 바램이나 뭐 그런건 없음

**Seungjin:** I think it's the kind of show the hosts think it is. No wish or anything.

**Broke:** Coronavirus aside, how do you feel about the state of the Korean underground music scene these days? Is it well-organised or chaos? Dying out or due for a rebirth?

**Seungjin:** 이질문에 대한 내생각은 더 나빠질수 없는상태 인듯해요. 이상대로 가던 아님 좀 더 좋아지던 하겠지요.

**Seungjin:** My thoughts on this question is it cannot get any worse. Either it's going to get worse or better.

Listen to and purchase their music at [444seoul.bandcamp.com](http://444seoul.bandcamp.com)

# Elevating laziness to an art form

By Jon Twitch

Keunyoung has a new band, so I decided I should cover them to find out what happened to the previous bands and where he's going with the new one. He replied to my email with long strings of Korean that seemed to have no spaces. So, I decided to preserve that structure on this columnless page as seen here.

Broke: First, why did you name the band Ultralazy? Are you guys all lazy?  
근영: 나는무척게으른사람이다. 울트라레이지에서지금하는노래중어떤것은20년전에만들어놓고이제야연주하는노래도있다. 나는pro-procrastinator이다. 나는중요한일을내일로미루는걸좋아한다.

Keunyoung: I'm a lazy man. Some of the songs I'm playing are made 20 years ago. I'm a pro-procrastinator. I like to postpone important things to tomorrow.

Broke: What happened to Full Garage?  
근영: 풀개리지는기본적으로직장인밴드이고순수하게재미로시작한밴드였다. 어느순간부터멤버들의일이너무바빠지고, 결혼해서아빠가된멤버도있다. 더이상밴드를계속하기힘들어져잠시휴식하기로결정했다. 딱히멤버들과의관계가나빠져서해체한것은아니다. 나중에상황이허락한다면다시할수도있다.

Keunyoung: Full Garage is basically an office workers' band, and it was started for fun. From some point on, the members are too busy, married and having kids. I decided to take a break because it was getting difficult to keep the band going.

We didn't break up due to a falling-out between members. We can reunite later if the situation improves.

Broke: I noticed there was a show announced that would reunite GumX. Have you been part of that?  
근영: 나는그reunion소식을지인으로부터들었다. 난오래전에스스로밴드를탈퇴했고Gumx는이용원의밴드이니그가누구와gumx를다시시작하던것은그의자유라고생각한다.

다만 'Reunion'이란 '헤어졌던사람들이다시모이는것' 이라고난알고있다. 그래서언젠가내페이스북에 '이건reunion보단restart나reboot가더적절한표현같다.' 라는글을올렸었다.

그뒤로이용원에게서 'reunion이건restart건그게너랑무슨상관이나. 앞으로절대나의이름과gumx를언급하지말아라.' 라는페이스북개인메세지를받았다.

아이쿠이런.. 그의경고에도불구하고또여기서언급해버렸다.  
Keunyoung: I read about the reunion from a friend. I left the band a long time ago and Lee Yong-won thinks it's his right to restart the band. But I think a reunion is when people who broke up get back together. So one day, I posted on Facebook that it's more appropriate to call it a restart or reboot than a reunion. After that, I got a message on Facebook from Lee Yong-won saying "What does it matter if it's a reunion or restart? Do not mention my name or GumX from now on. Oh my god, I said all this here, despite his warning.

Broke: What's unique about Ultralazy compared to your previous bands?  
근영: 20살때밴드를시작한이후로난줄곧3인조의빠른템포의핑크밴드만을해왔다. 울트라레이지는나의첫4인조mid-tempo밴드이다. 꼭빠른비트의노래를써야한다는부담감도없고기타가2대라라이브에서더욱풍부한사운드를들려줄수있어좋다.

Keunyoung: Ever since I started playing in bands at age 20, I've only been in fast-tempo punk bands with three members. Ultralazy is my first four-member mid-tempo band. I don't feel like I need to write fast songs, and it's great to be able to hear songs that sound richer compared to my earlier bands.

Broke: I noticed you like to share photos that emphasise silly facial expressions. People get angry at me when I do the same. Why do you like to do that? Aren't you concerned about self-image?

근영: 웃긴사진을sns에올리는건재밌다. 사람들이보고피식웃어주면좋겠다.

Keunyoung: It is fun to post funny pictures on social media. I hope people laugh at me.

Broke: What are your future plans for Ultralazy?  
근영: 항상밴드를할때의가장큰목표는해체나중단없이오래오래밴드를유지하는것이다. 사람들이우리노래를말에들어해주면더좋고.

Keunyoung: The biggest goal of the band is to keep it going a long time without breaking up. It's better if people like our songs.



Keunyoung grimaces at Trash's figurine collection during Thanksgiving 2018

**Watch their live videos at <https://www.youtube.com/user/ultralazy>**



# Makin' Beacon

By Jon Twitch

Of the bands booked to play this year's IT'S A FEST!, Beacon was one of the names I was less familiar with. Yet somehow they have enough music already to play a one-hour set, according to one poster for a show on May 2. That's like seven hardcore bands, not counting setup time. Their recordings available on Soundcloud are impressively rough and I would have really liked to see them live.

I interviewed them by email and they went to the trouble of including answers from all members.

**Broke:** First, why did you name the band Beacon?

**Kay:** 큰 의미 없는 단어들 사이에서 밴드명을 찾으려 했습니다. BEACON에도 별 의미는 없습니다.

We tried to give the band a name without any serious meaning. Beacon doesn't mean anything.

**Noori:** 각자 아무 단어 가져와 랜덤으로 뽑았습니다. 이 단어를 제출한 사람은 지금 밴드에 없습니다.

We brought some words without context and selected one randomly. The one who brought Beacon isn't in Beacon now.

**Broke:** It looks like you've gone through a lot of drummers. Why do you keep changing them?

**Kay:** 드러머 분들이 계속 나왔습니다...

**Noori:** 모든 드러머는 자신의 사정으로 나왔습니다.

All drummers quit because of their personal reasons.

**Broke:** The band has two female members. Do you think gender representation is important in music? Or do you just wish it wasn't important and you didn't get treated differently because of your gender?

**Kay:** 지금까지 음악을 하는 데에 지나 멤버들의 성



Beacon (photo courtesy of Beacon)

별은 크게 중요하지 않았고, 밴드가 그런 측면에서 기억되길 바라지 않습니다. 인디밴드 씬에 여성 비율이 적다 보니 더 기억에 남는 것 같기는 합니다. 저도 다른 팀에 여성 멤버가 있으면 의식하게 되지만 좋은 현상인 것 같지는 않습니다.

Basically my music is gender neutral, and I don't want my band to be remembered as any kind of 'girl band' or 'female band.'

**Noori:** 저는 밴드를 통해 아무것도 나타내지 않습니다... 밴드와 상관없는 저의 관심사 중 하나이고, 이 질문의 맥락에 대해서 아주 길게 생각했습니다. (물론 번역 문제 포함)

I don't represent ANYTHING by doing a band... By the way

feminism is one of my issue, and I thought about this question for a very long time (including a very long translation time, of course...).

**Broke:** What are your favourite venues to play (even including closed ones)? And do you prefer to be in the Hongdae area, or outside of it?

**Kay:** 히포도끼라는 클럽에서 여러 번 마음 편하게 공연했던 것 같습니다. 공연장이 다양한 곳에 있었으면 좋겠지만, 홍대에 몰려 있으니 여러 공연을 같은 날 보러 다니기는 좋습니다.

I had many great gigs in Hippytokki. I wish there were more venues outside Hongdae area, but it's easy for club-hopping right now.

**KR:** Anywhere that sells Heineken.

**Broke:** How long has the band been together? How have you changed over that time?

**Kay:** 누리와 저는 2011년부터 밴드를 같이 했는데, 비컨이라는 이름으로는 2014년부터 함께했습니다. 경록이는 2016년부터 함께 밴드를 했습니다. 그리고 그때부터 밴드가 본격적으로 활동하게 되었습니다.

Me and Noori have been in the same band since 2011, and we started Beacon in 2014. Kyungrok has been with us since 2016. Since then, we became more active.

**KR:** Almost four years now. Not much, but my arms got bigger than before.

**Broke:** What drives you to make music?

**Kay:** 큰 이유는 없이 무언가 음악을 만들고 싶어하는 의지는 항상 있습니다. 비컨 음악에 들어가는 원천은 일상에서의 분노 혹은 시니컬함입니다.

I always wanted to make music for nothing. For Beacon songs, my drive is mainly based on anger or cynicism.

**Broke:** What are your future plans with the band?

**Kay:** 누가 허리아파 뒤지겠다고 할 때까지 밴드하는 것입니다.

Play together till someone gets arthritis.

**Noori:** 마음에 드는 곡을 만들고 재밌는 공연을 하는 것

Making songs we like, playing fun.

Follow them at [instagram.com/beacon\\_band](https://www.instagram.com/beacon_band) or listen at [soundcloud.com/kay-hyun-lee](https://www.soundcloud.com/kay-hyun-lee)



# One Shot at Winning

By Jon Twitch  
With help from WDI

There were a lot of bands set to play this year's IT'S A FEST! before its cancellation. WinningShot was one of the names I was less familiar with, but I was looking forward to them.

This interview was facilitated by WDI, who acted as a medium for us and handled all translation.

**BROKE:** First, here's an easy question: why did you name your band WinningShot? And why one word?

권기환: 밴드명은 정말 중요하다고 생각해서 이름을 지을 때 멤버 모두가 오랜 기간 고민을 했습니다. 심지어 첫공연을 했을 때조차 밴드명을 정하지 못해서 "우리는 이름이 없는 밴드입니다." 라고 소개한 적도 있습니다.

그동안 괜찮을만한 이름들은 몇 개 있었지만 멤버 전원이 찬성하는 이름은 단 한개도 없었고 마침 첫공연이 완벽하게 망한 터라 오랜 기간 연습을 해야겠다는 결론이 나와서 다시 오랜 기간 밴드명에 대해 고민하기 시작했습니다.

시간이 지나 공연을 해도 될만한 수준에 이르러 밴드명이 필요해졌을 때 그동안 전정해놓은 수많은 후보중에 가장 어감이 좋고 의미가 좋은 단어가 워닝샷이었고 멤버 모두 이견이 없어서 워닝샷으로 정하게 되었습니다.

한 단어인 이유는 워닝샷이라는 단어 자체가 긍정적인 의미인것은 분명하지만 어떻게 보면 뻔할 수도 있다고 여겨져서 표기법에서라도 독특한 느낌을 주고 싶었고 단어를 검색했을 때 수많은 스포츠의 명장면들보다 우리밴드가 먼저 나오지 않을까 생각해서 한 단어로 쓰게 되었습니다.

(결국엔 어떻게 검색을 해도 스포츠 하이라이트를 이기긴 힘들었지만요.)

**Kihwan:** I thought the band name was really important, so when we were coming up with the name, all the members were stressed for a long time. Even at our first show, we we didn't have a band name yet, so we said, "We are a band without a name." In the meantime, there were a few names that might be okay, but none of the names were approved by all members. That first no-name show went really badly, so we decided to practice for a long time, and that gave us even more time to think about our band name.

Eventually, we were ready to start playing, so we



WinningShot (photo by OtherStudio LEE HYE LYEON)

needed to decide. Among the many candidates that we'd talked about, we all agreed that the name with the best feeling and meaning was The WinningShot, so we decided to go with that. The reason why it is a single word is pretty simple. The term "winning shot" has a really positive feeling, but I wanted to make it feel a little unique, even just in the way it's written. Also, when I figured if we left it spelled the normal way, when people searched for our band, all they would find is a bunch of sports highlights, so I wrote it in one word (It was really the ONLY WAY to find us instead of sports highlights).

**BROKE:** How did you first get into punk music? How old were you?

권기환: 지금도 물론이지만 우리가 어린 시절 펑크음악의 영향력은 세계적으로 대단해서 각종 매체에서 쉽게 접할 수 있었습니다.

TV, 라디오, 심지어 많은 OST에서도 펑크음악을 들을 수 있었고 그로 인해 멤버들 모두 중학생 시절(14~16살)부터 자연스럽게 펑크음악을 접하게 되었습니다.

마침 좋아하는 음악을 듣는 데서 그치지 않고 더 나아가 직접 연주하는데 흥미를 갖기 시작했던 때라 수많은 명곡들을 카피하면서 더욱 그 매력에 빠지게 되었습니다.

**Kihwan:** Just like today, when I was a kid, punk music was just kind of everywhere, and had a big influence worldwide, so it was easy to see it in all kinds of media. You could listen to punk music on TV, radio, and even many soundtracks, and as a result, all of us were exposed to punk music naturally since we were in middle school (14-16 years old). It wasn't just my favorite music that I liked listening to though. It also started to get me interested in playing it, so I became fascinated by copying my favorite punk classics.

**BROKE:** What does "punk" mean to you?

권기환: 단순히 음악 장르에 그친다기 보다 장르인 동시에 메시지를 통해 어떤 변화를 시도하려는 움직임, 그런 자세를 내포하고 있다고 생각합니다.

음악에 한정지어 생각한다면 대체로 단순한 구성의, 빠르고 시끄러운 특징이 있다고 생각할수 있지만 그런 음악들을 모

두 펑크라 부르진 않듯이 그 속에 있는 아티스트의 메시지, 관객과의 연대를 통해 무언가를 바꾸어보고자 하는 모든 시도는 펑크가 될 수 있다고 생각합니다.

**Kihwan:** Rather than just a music genre, I think that it is a genre and a movement to try to change something through a message. If you think about the music, you can think of it as simple, fast, and loud, but not all music like that is called punk. I think that any attempt to change something through the artist's message and solidarity with the audience can be punk.

**BROKE:** What can you tell me about touring Malaysia? How was it arranged? How did it go? What are some of the differences and similarities you saw with the scene there compared to Korea?

권기환: 한국에서 알게된 공연기획사의 소개를 통해 말레이시아 밴드(Half-Asleep), 투어매니저와 알게 됐고 그들의 초대로 가게되었습니다.

해외투어는 처음이라 걱정이 앞섰지만 모두 우리를 세심하게 배려해주었고 덕분에 예정된 공연들을 성공적으로 끝마칠수있었습니다.

이번 기회를 통해 말레이시아에 대해 더 알고싶고, 체험하고 싶었지만 일정상 더 많은 교류를 하지 못해 아쉬웠어요.

바쁜 투어스케줄로 인해 그리 길지않은 시간이지만 투어기간동안 느꼈던 말레이시아는 모든것이 빠르게 돌아가는 한국과는 다르게 굉장히 여유가 넘치는 모습이었고 그점이 한국과 가장 다른점이라고 생각합니다.

하지만 공연을 즐기는 관객들의 모습은 한국과 같이 굉장히 열정적이었고 저희 또한 많은 에너지를 얻었으며 덕분에 멤버들 모두 좋은 기억을 갖고 한국으로 돌아올수있었습니다.

처음 투어가 확정됐을 때는 가장먼저 그곳의 더운 날씨를 걱정했었지만 한국의 여름을 겪어온 저희에게만 다행히도 큰 어려움은 없었고 전반적으로 매우 만족스러운 투어였습니다.

**Kihwan:** Through a Korean promoter we know, I got acquainted with the Malaysian band Half-Asleep and another tour manager and they invited us for the tour. It was my first time to travel abroad, so I was worried, but they took really good care of us, so all the shows were really successful. During the tour, I wanted to learn more about Malaysia and experience it, but I wasn't able to do much due to the short, busy tour schedule. But even just in that little bit of time, I could tell Malaysia felt different from Korea, where everything goes fast. It had a really relaxed atmosphere, and I think that is the most different from Korea. However, the appearance of the audience enjoying the performance was very enthusiastic like Korea, and we also gained a lot of energy, and thanks to that, all the members of WinningShot were able to return to Korea with good memories. When the first tour was confirmed, we were most concerned about the hot weather there, but fortunately we had no great difficulties and had a very satisfying tour overall.

**BROKE:** Can you share any of the band's future plans?

권기환: 다른 도시를 포함한 국내에서 공연을 이어갈 예정이며 동시에 첫 정규앨범 발매를 목표로 현재 작업중입니다.

**Kihwan:** We'll keep playing shows in Korea, including other cities outside Seoul, and at the same time, we are currently working on our first full-length album.

Listen to and purchase their music at [winningshot-kr.bandcamp.com](http://winningshot-kr.bandcamp.com)

# Chain Reactionaries

By Jon Twitch

For the first 25 issues, I've been using a print shop right in front of Hongik University (라이카 홀릭). But then I got to hear that one of the members of emotional hardcore band Chain Reaction had his own print shop near Sinchon. The previous shop had served me well for years, after Jong-hee recommended it to me. But knowing there was a business that wasn't simply scene-recommended but scene-owned, I decided to make the jump to 카피살롱 (Copy Salon).

Chain Reaction is a band I'd been meaning to cover in the zine for quite a while anyway, so after printing issue 26 there and getting such a good discount for the zines as well as the Broke Christmas cards, I figured they'll give me an even deeper discount if I include them in the zine. At the time, I was particularly interested in what Chain Reaction would bring to IT'S A FEST!'s lineup, being a little harder than last year's lineup of mostly pop-punk bands. It still interests me despite the cancellation so I kept that question in.

This interview was done with whoever answers the Wishbone PRJ email.

**Broke:** Why did you name the band Chain Reaction? 왜 밴드의 이름을 Chain Reaction이라고 지었나요?

CR: 체인리액션은 다양한 일상에 관한 이야기와 음악과 가사의 다양한 메시지를 담으려고 합니다. 따라서 우리의 음악을 듣는이에게 좋은 영향을 주고싶어 밴드 이름을 체인리액션으로 정하였습니다.

**CR:** Chain Reaction tries to include various stories about various daily life and various messages in our music and lyrics. Therefore, we decided to change the name of the



Members of Chain Reaction in Japan in 2018 (from Facebook)

band because we wanted to have a good influence on our listeners.

**Broke:** What is Wishbone Project? What do you want to accomplish with it? Wishbone Project는 무엇입니까? 그게 무엇을 성취하고 싶습니다?

CR: 위시본프로젝트는 독립 레이블로서 체인리액션의 활동을 위해 만들게 되었습니다. 레이블만의 특색있는 이벤트를 계속해서 기획했고 앞으로 더 꾸준히 진행할 생각입니다.

**CR:** Wishbone Project was created as an independent label for the activities of Chain Reaction. We have been planning unique events with the label and we will keep going.

**Broke:** What other bands have the members played in? 멤버들이 연주한 다른 밴드들은요?

CR: 멤버들 전부 체인리액션 이전에 다양한 장르의 밴드 활

동을 해왔으며 현재는 체인리액션만 하고있다.

**CR:** All members have been engaged in bands of various genres before Chain Reaction, and now they are only in Chain Reaction.

**Broke:** The music video for "In the Beginning" is impressive. Where was it filmed? How did you get access to a morgue and a tunnel? "In the Beginning" mv는 억압적입니다. 어디서 찍혔어요? 어떻게 영안실과 터널에 접근할 수 있었나요?

CR: 좋은 기회가 닿아 메이저 회사와 함께 작업할 수 있었다. 밴드는 출연만 하였으며 로케이션등은 전부 회사측에서 기획했기 때문에 영안실에 대해서는 자세하게 알지 못한다. 다만 터널은 인천의 아직 개통되지 않은 터널에서 촬영할 수 있었다.

**CR:** I had a good opportunity to work on the video with a major company. The band only

appeared, and all the locations were planned by the company, so I do not know the details of the morgue. However, we were able to film the tunnel scene in an underpass that hasn't opened yet in Incheon.

**Broke:** What is the song about? What is the music video about? 그 노래의 의미는 무엇인가요? 그 mv의 의미는 무엇인가요?

CR: In the beginning은 매일 힘들고 절망스러운 상황 이어도 다시 시작하려는 마음이 중요하고 한발 내딛는걸 두려워 하면 안된다고 생각하며 만든 곡입니다. 뮤직비디오는 의미를 따로 알려주기 보다는 비디오를 보는 사람마다 다양하게 느끼면 좋을것 같습니다.

**CR:** It is a song about how it is important to start over even though every day is difficult and desperate, and that you should not be afraid to take a step forward. It would be nice if

each person who watches the video has their own interpretation rather than having me tell the meaning.

**Broke:** Most of the bands at IT'S A FEST! are pop-punk. So your music will be a lot different. What are your expectations for that? IT'S A FEST!의 밴드들은 대부분 팝 펑크여서 여러분의 음악이 많이 달라질 것입니다. 그것에 대한 당신의 기대는 무엇입니까?

CR: 체인리액션은 이제까지 공연을 해오면서 장르적인 다름에 대하여 크게 고민해본적이 없다. 라이브 무대에 충실하고 공연을 보러온 관객에게 진실되게 다가가는걸 우선으로 하기 때문이다.

**CR:** Chain Reaction has never been very concerned about genre differences in its performances, because it is faithful to the live stage and prioritises making a sincere connection with the audience who came to see the performance.

Follow them at [instagram.com/chainreactionkr](https://www.instagram.com/chainreactionkr)

싼티노 언니의 카피살롱

컬러 복사 석사 학위는문  
출력 후배 제본 박사 포스터  
출력 학회지 명함 천단  
현수막 배너 스티커  
출력 및 인쇄의 모든것!

☎ 02.6205.4036    📠 02.6455.4036  
☎ 010.9189.4036    ✉ ssantisalon@gmail.com

Chain Reaction in October 2015

# Strong vulgarity warning

By Jon Twitch

For the planned IT'S A FEST!, the two Japanese bands coming over were Green Eyed Monster and the very wordy Akabane Vulgars on Strong Bypass. I'd already interviewed Green Eyed Monster for an article in the newspaper that was reprinted in *Broke* 26, so it was time to turn my attention to the verbosely named Akabane Vulgars on Strong Bypass.

I talked to Yumi by email with help from WDI.

**Broke:** First, how did you create the name Akabane Vulgars on Strong Bypass and what does it mean?

**Yumi:** We've got this question thousands of times! And we often answer that it means nothing. It's mostly right, we kind of wanted a long band name like some Japanese garage-punk bands have. If I could add a little more information to it, we really liked the word "vulgar." We like it because it has both meanings of very bad like impolite and mass in one word. Sometimes popular thoughts go crazy, "vulgar" seems it indicates the strangeness of human beings somehow. It's interesting.

**Broke:** On your



Akabane Vulgars on Strong Bypass: try memorising that name (image from Facebook)

website, you say your music has "lyrics denouncing things or people denying or oppressing human rights." Can you give some examples of this?

**Yumi:** I could give those for example... Japan was ranked at 121st in the Global Gender Gap Report this year. And some TV performers who are transgender are pushed to behave like stereotypes. There are still some people who believe that people doing drag are transgender. In addition, some people in Japan

are not kind enough to mothers. Sometimes those mothers have had bad experiences when taking their babies in strollers on public transportation.

We think this is not fine that things like those are happening on a daily basis. And also we hope we could get the things better somehow, hopefully by more thoughtful individual awareness. We are happy if we could be a part of it by actually talking about it via our music.

**Broke:** That statement

seems to identify punk as something in opposition to other things. What do you think is the best way to define punk?

**Yumi:** Punks speak up. Maybe. So we are called like maniacs playing noisy music in any period.

**Broke:** People seem to have a lot of trouble describing your band's sound, likening it to rockabilly, blues rock, and garage rock. What do you think is the best way to describe it? Does it matter?

**Yumi:** Well, it doesn't

really matter. We think our songs deliver our characters and energies to people really well. We are happy with it. But we sometimes think about our music genre actually. We sometimes need it. I think garage-punk is the best way to describe us. We have the same stylistic origins of it in our music.

**Broke:** We have this debate in Korea about Korean music and K-pop, because some people say all Korean bands are K-pop. Do you consider your band to be J-pop?

**Yumi:** We would say we are not one of the J-pop, too. Because we recognize that our works are for questioning things in society. I think that crashes with the generality that pop music is supposed to have.

**Broke:** Have you ever been to Korea before? Do you know what to expect, or will this be completely new to you?

**Yumi:** Never had a show. So performing at IT'S A FEST! is completely new to us. We are excited!

In addition, we've been to Korea last year to see shows at Zandari Festa held in Hongdae. The audience was so great at every show, we felt their love for live music so much. That was amazing.

Listen to and purchase their music at [theakabanevulgars.bandcamp.com](http://theakabanevulgars.bandcamp.com) or visit their website at [akabane-vulgars.jimdofree.com](http://akabane-vulgars.jimdofree.com)



# Reggae soul, hold the sauce

By Jon Twitch

I hadn't heard of Shin Hantae and Reggae Soul until they were booked for IT'S A FEST! last year. Sometimes reggae bands in this country just seem to come out of nowhere. It's good to see, and their music is exactly what Korea needs. They also seem to be all quite young, which took me by surprise.

I interviewed the band's apparent leader, Shin Han-tae, by email several months ago.

**Broke:** In your Facebook banner image, it appears all of you are wearing an item of camouflage. What does camouflage have to do with the band? Or are you all trying to be invisible? 당신의 페이스북 배너 이미지에서, 모든 사람들은 위장한 아이템을 입고 있다. 왜 위장을 했나요? 아니면 숨기려고 하는 건가요?

**SHT:** 밀리터리 의상을 입었던 이유는, 우리들은 항상 정의를 위해 맞서 싸울 준비가 되어 있다. 라는 의미를 위해 입었던것 입니다.

**SHT:** The reason we wore military costumes is that we are always ready to fight for justice.

**Broke:** How did you get into reggae? 레게는 어떻게 발견하셨나요?

**SHT:** 리더인 신한태가 19~20 살때쯤. 밥 말리의 No woman No cry 1979년 라이브 영상을 youtube 를 통해 보게 되었고. 그후로 레게음악에 푹 빠져 같이 연주할 친구들을 구해, 레게음악을 하게 되었습니다.



Hidden somewhere in this wilderness are the members of Shin Hantae and Reggae Soul. Image from Facebook

**SHT:** Our leader Shin Han-tae is 19-20 years old. I saw a video of Bob Marley performing "No Woman, No Cry" in 1979. After that, I fell in love with reggae music and got friends to play together and played reggae music.

**Broke:** What reggae musicians and styles/eras influence Reggae Soul the most? 레게 음악가나 스타일이나 시대가 신한태와 레게소울에게 가장 큰 영향을 미치는 것은 무엇인가?

**SHT:** 저희 신한태와 레게소울은, 대한민국의 레게밴드 노선택과 소울소스의 영향을 받아 레게음악에 대해 더욱 깊게 빠져들게 될수 있었고, 70-80년대 자메이카 루츠레게, 덩 음악들을 연구중입니다.

**SHT:** We have been able to fall deeper

into reggae music under the influence of the Korean reggae band NST and the Soul Sauce, and we are studying Jamaican roots reggae and dub music from the 70s and 80s.

**Broke:** Reggae and punk have been closely linked ever since the start of punk in the 1970s. What is your relationship to punk? 레게와 펑크는 1970년대 펑크가 시작된 이래로 밀접하게 관련되어 있습니다. 펑크와 무슨 상관이 있습니까?

**SHT:** 제가 아는 지식으로는, 70~80년대 자메이카에 거주하고있던 사람들이 영국으로 이주를하여, 자메이카의 문화를 많이 전파시켰다고 합니다. 거기서 펑크음악과 스카,가 합쳐져 스카펑크 또는 펑크레게

다른 장르가 탄생하게 되고, 펑크와 레게의 공통점이라 하면, 사람들을 움직일수 있는 강력한 메시지를 전달하는것. 이라고 생각을 합니다. 그래서 밀접하게 관련 되어있지 않을까요?!

**SHT:** As far as I know, people in Jamaica in the 1970s and 1980s moved to England and spread Jamaican culture a lot. There, punk and ska were combined to create other genres such as ska-punk (ed: 2tone ska) and punky reggae, delivering a powerful message that can move people.

**Broke:** Reggae seems like the most un-Korean kind of music possible. Yet there are quite a lot of Korean reggae bands and the music they

make sounds natural. How would you describe reggae in the Korean context? What meaning does it have here? 레게는 한국이 아닌 것 같습니다. 그런데 한국 레게밴드라고 잘 만드는 음악이 꽤 많이 있습니다. 레게를 어떻게 한국 맥락에서 묘사할 수 있을까요? 여기서 무슨 의미가 있는 거죠?

**SHT:** 비슷한 부분들이 있습니다, 자메이카가 영국의 식민지였던것 처럼 한국도 일본의 식민지였습니다. 그래서 역사적인 배경 때문에 서로 비슷한 정서를 가지게 된거 같습니다.

**SHT:** There are similarities, like Jamaica was a British colony, and Korea was a Japanese colony, so it seems that because of their historical backgrounds, we have similar sentiments.

Follow them at [instagram.com/reggaesoul1](https://www.instagram.com/reggaesoul1)

# The Final Countdown

Jon Twitch

For Broke 26, I tried hard to interview Jungmin of garage punk band The 1234-Dah!, but he wasn't able to reply in time. Then days after the zine was printed and released, he replied with a very long email answering all my questions. I printed the interview on Unite Asia, but it deserves to be in this zine too, because that's clearly what he really wanted. This interview shows his very, very long answer to my one question asking him about his music history. Whoops.

**Broke:** What does the name "1234-Dah!" mean? 왜 "The 1234-Dah!"라는 이름을 선택했나요?

**박정민:** 우리 밴드가 안토니오 이노키 트리뷰트 밴드로 시작했다는걸 먼저 말해주고 싶네요.

안토니오 이노키의 트레이드마크 승리 세레모니인 123-Dah를 패러디 해서 1234-dah!(라몬즈의 1234)로 정했습니다.

사실 이노키의 123-dah가 저작권이 있다길래 피하고 싶은 생각으로도 숫자를 하나더붙여서 사용하는 측면도 있습니다.

**Jungmin:** First I'd like to tell you that our band started as an Antonio Inoki tribute band. Antonio Inoki's trademark victory count, 123-Dah, was parodied as the 1234-dah! (with reference to the Ramones' 1234 count to begin songs).

In fact, Inoki's 123-dah is copyrighted. There is also a way to add a number even if you want to avoid it for a long time ago.

**Broke:** And why did you name yourself "Izoki the flame fighter?" 구리고 왜 "Izoki the flame fighter"라는 이름을 선택했나요?

**박정민:** 일러스트레이터로 활동하면서 사용하던 예명 izo에서 inoki를 합성하여 izoki라는 이름을 만들었습니다.

플레이어 파이더는 izoki라는 이름을 만들면서 즉흥적으로 떠올라서 붙이게 되었습니다.



The 1234-Dah! performs in Salon Nomad in December 2018.

**Jungmin:** As an illustrator, I created the name by combining Inoki with Izo, my illustrator name.

I made the name Izoki the Flame Fighter on the fly.

**Broke:** The band's image is closely tied with wrestling. Why? When you perform, are you playing a character, or is it the real you? 레슬링은 당신의 밴드에 어떤 영향을 미쳤나요? 왜 레슬링을 좋아합니까? 공연할 때 캐릭터 연기를 하는 건가요?

**박정민:** 캐릭터를 연기한다는 표현이 더 맞습니다. 평소의 나는 좀더 소심하고 유약한 편이지만 무대 위에서는 이조키 더 플레이어 파이더로 변해서 와일드한 모습으로 사람들 앞에 섭니다.

안토니오 이노키 트리뷰트 밴드를 구상하고 시작하게 되면서 레슬링을 접목하기로 생각했습니다. 이조키 더 플레이어 파이더라는 가상의 레슬러 캐릭터를 만들어서 프로레슬러와 프로레슬링의

이미지를 밴드의 트레이드마크로 만들기라고 레슬러 코스튬을하고 공연을 하자라는 게 밴드의 컨셉이었습니다. 이렇게 되면서 자연스럽게 레슬링의

이미지를 차용하고 영향도 받게 되었습니다.

공연중에 레슬링을 악역 레슬러를 섭외해서 레슬링 시합을 하기도 했습니다. 현재 레슬링은 밴드의 지향점이기도 합니다.

레슬링은 어렸을때 좋아하고 좋아했던 마음만 가지고 있었습니다. wwf에서 위리어와 헬크호건이 한창 활동하던시기에 봤던게 전부였습니다. 지금은 캐릭터의 완성을 위해서 프로레슬러를 찾아서 보고

레슬링 매니아인 dj mospirsn선생님의 지도로 레슬링을 같이 시칭하면서 레슬링에 대한 지식을 공부하고 있습니다. 물론 보면서 즐겁기도 합니다.

**Jungmin:** It's more like playing a character. I'm usually a little more timid and fragile, but on stage I turn into Izoki the Flame Fighter and stand in front of people in a wild manner.

When I started thinking about the Antonio Inoki tribute band, I decided to apply wrestling.

The concept of the band was to create a virtual wrestler character called Izoki the Flame Fighter and make the image of pro wrestlers and pro wrestling the trademark of the band, and to

perform in a wrestler costume.

As a result, the image of wrestling was naturally borrowed and influenced.

During the performance, I played as a wrestling villain. Now wrestling is also the band's point of view.

I loved wrestling when I was young. When the Ultimate Warrior and Hulk Hogan were in full swing at the WWF, all I saw was that. Now, to complete the character, I am studying the knowledge of wrestling by visiting professional wrestlers and watching wrestling under the guidance of teacher DJ Mospiran who is a "Bogoreseling" enthusiast.

Of course, it's fun to watch.

**Broke:** All three songs on your demo seem to be awkward love songs. Am I wrong? What message are you trying to deliver through the lyrics? EP에 실린 세 곡 모두 어색한 러브송인 것 같습니다. 제가 틀렸나요? 메시지는 무엇인가요?

**박정민:** 네 어색하다는 표현보단 찌질하다는 표현이 더 맞을거 같습니다. 불가능한 사랑과백이나 짝사랑 혹은 차이고난 다음의 애기니까요.

그동안 제가 말하지 못했던 감정들을 누군가에게 전달하고 싶은 마음도 있었고 공감해주길 바라는 마음도 있었습니다.

러브송들은 이조키 라는 캐릭터를 연기하지만 내면적으로는 저 박정민으로서의 감정들을 표현한 부분입니다.

우리 밴드의 가사는 크게 두가지로 나눌수 있는데 안토니오 이노키를 트리뷰트 하는 가사와 러브송으로 나온 노래들은 그중 러브송 3곡을 녹음한 겁니다.

와일드해 보이는 레슬러가 찌질한 짝사랑 노래를 부르는것이 우리 밴드의 포인트입니다. 갓 모에적 요소라고 할까요.

**Jungmin:** Yeah, I think it's more like being a loser than being awkward. It's an impossible confession of love, unrequited love, or something after a breakup.

I wanted to convey the feelings that I hadn't been able to tell and I wanted to empathize with them.

The love songs are played by the character Izoki, but internally it is a part of expressing my emotions as Park Jungmin.

The lyrics of our band can be divided into two parts: lyrics about Antonio Inoki and the love songs. The songs on the EP are three of them.

The point of our band is that wild-looking wrestlers sing a dingy unrequited love song.

It's called a gap-moe element.

**Broke:** You made a New Year's EP last year and a Christmas EP this year. Why make these holiday albums, rather than normal albums? 작년에는 새해 EP를, 올해는 크리스마스 EP를 만들었어요. 왜 이런 명절 앨범을 만들지? 왜 보통 앨범이 아닌 크리스마스/새해 앨범을 만드는가?

**박정민:** the 1234-dah!는 좀더 올드한 감성의 뿌리를 둔 밴드입니다. 그래서 크리스마스 앨범같은걸 만들고 싶었습니다.

예전에는 크리스마스가 되면 크리스마스 앨범들이 많이 나왔었습니다. 1990년대 아마도 2000년대 초반까지는 그런 앨범들이 매년 나왔던거 같습니다.

요즘은 크리스마스라고 해도 예전같은 분위기도 안나고 딱히 크리스마스 앨범들도 나오지 않게 되었습니다.

2018년의 첫데모를 크리스마스에 발매하기위해 기획했었습니다. 하지만 준비가 지연되면서 발매날짜가 크리스마스를 넘기게 될거 같아져서

크리스마스를 지나고 해피뉴이어로 컨셉의 방향을 잡아서 작업하게 되었습니다. 그렇게 나온게 2018년의 발매된 첫번째 데모입니다.

2019년의 크리스마스 앨범은 작년의 해피뉴이어 앨범의 연장선이라고 보면 됩니다. 작년에 하지 못했던 크리스마스 앨범을 올해는 미리 준비해서

크리스마스 날짜에 맞춰서 유튜브에 업로드를 했습니다. 앞으로 매년은 나오진 않겠지만 몇번더 크리스마스 앨범을 기획해서

크리스마스에 발매하고 싶습니다.

크리스마스가 예전만큼 사람들에게 그렇게까지 특별한 날로 인식되진 않습니다. 하지만 저는 크리스마스가 가진 로맨틱함을 아직 좋아합니다.

크리스마스의 기적 같은 느낌이랄까요. 크리스마스의 영화 'the family man'이나 'Love Actually' 같은 영화가 떠오르듯이 사람들도 우리의 한부분을 그렇게 기억해주 주길 바랍니다.

그리고 한해를 마무리하는 기분으로 냈던 측면도 있습니다. 올해에는 앨범을 하나 내자는 마음으로 활동하다가 연말이 되어서 밀린속제를 하듯이 앨범을 만들게 되는 이유도 있습니다.

Jungmin: The 1234-dah! is a band with more old emotional roots. So I wanted to make a Christmas album or something. In the past, there were many Christmas albums on Christmas. In the 1990s, maybe until the early 2000s, those albums were released every year. These days, even Christmas isn't what it used to be, and Christmas albums aren't coming out.

I planned to release the first demo for Christmas 2018. But as the preparations were delayed, the release date seemed to be after Christmas, so I went through Christmas and took the concept direction to Happy New Year. The 2019 Christmas album is an extension of last year's Happy New Year album. I prepared a Christmas album that I couldn't do last year and uploaded it to YouTube on Christmas Day this year. It will not be released every year, but I want to plan a few more Christmas albums and release them on Christmas.

Christmas is not as special as it used to be. But I still like the romantic Christmas. It's like a Christmas miracle. I hope people will remember a part of us like Christmas movies like 'The Family Man' and 'Love Actually.'

And I felt like I was ending the year. There is also the reason I work with the intention of releasing an album before the end of the year as if I were doing my homework.



Jung-min (or at least it better be or I'm an idiot) in 16mm after a show in 2004.

Broke: How long have you been in the Korean punk scene? I think it may be longer than me. How many bands have you played in? Can you list them? 한국 펑크 현장에 오신 지 얼마나 되셨나요? 어떤 밴드에 며칠부터이지? 그것들을 나열할 수 있나요?

박정민: 처음 밴드를 시작한 건 2002년 결성하고 2003년부터 활동한 CxSxTx (Crying Singalong Together) 라는 하드코어 펑크 밴드였습니다.

초기엔 렌시드 같은 펑크 밴드를 지향했는데 이때는 주변으로부터 좋은 평가를 받진 못했던 거 같아요.

이때쯤 처음 한국에 온 당신 (존던바) 을 만났던 기억이 납니다. 지금은 없어진 프리버드란 공연장에서 한국에 온 스킨헤드 친구라고 소개받았던 게 기억이 나네요.

그후 CxSxTx는 활동하면서 지향점이 아메리칸 하드코어 펑크로 바뀌면서 하드코어 펑크 밴드로서 두각을 보이기 시작했습니다.

그이전부터 그때까지 한국의 하드코어 펑크 밴드가 없진 않았지만 마이너 쓰렛과 블랙플렉 스타일의 초기 아메리칸 하드코어 펑크 사운드들 한국에서 처음으로 구현한 밴드가 아닌가 싶습니다.

그후엔 2008년쯤인가 2009년에 멤버의 군문제로 CxSxTx는 해체를 하고 리에니메이터의 보컬이었던 진명훈형과 디익

스플로드의 베이스였던 장지원을 영입해서 Burn my Bridges를 만들었습니다.

저는 기타를 맡고 CxSxTx 때부터 같이 하던 요셉이가 같이 드럼을 해주면서 밴드를 다시 시작했습니다. 이밴드는 guns up, Champion 등등 체육관 하드코어 스타일을 지향했습니다.

BMB를 시작하고 1년인가 2년이 지났을 때쯤 프로젝트 밴드로 거세다리 Gæsædari 라는 락앤롤 D 비트 밴드를 잠깐하기도 했습니다.

좋은 밴드였는데 멤버간의 성격차이로 오래하진 못했습니다. 레코딩을 해놓을걸 아쉽네요.

2011년 년도 인가 12년쯤에 BMB에서 탈퇴하게 됩니다. 이때 교회에서 짝사랑하는 사람도 있어서 교회에 열심히 나갈때도 하고 하드코어도 조금

지겨워졌을 때예요.

제가 만들고 멤버들을 모아서 시작했는데 어느날 갑자기 밴드를 관둔다고 했어요. 보컬인 명훈형은 술마실때면 아직도 그때 내가 같이하자고 해놓고 나가버렸다고 푸념을 합니다.

BMB는 그후에도 다른 기타를 영입해서 계속 활동을 하기로 하고 지금도 계속 활동하고 있어요. 올해에 플랭스 앨범도 나왔고 제가 앨범 아트웍 작업을 해줬습니다.

BMB를 탈퇴하면서 이제 밴드는 그만두어야 생 각했었지만 다시 2012년도에 badtrip이라는 밴드를 시작하게 됩니다.

badtrip은 게리지 얼터너티브 밴드였어요. 한참 때버리고 싶어하던 때에 했던 밴드라 리젠트 머리, 두꺼운 셀비지 데넬에 위크부츠를 신고 공연할때 기합이 짝들어간 모습이

였어요. 이밴드에선 베이스를 맡았 습니다. 베드트립도 3인조의 구성이었죠. 기타 보컬이었던 영생이란 친구는 타투이스트 인데 제게 처음으로 타투를 해줬어요.

베드트립도 어느순간 지겨워져서 탈퇴하고 밴드는 해체했습니다. 이때가 2015년 이었습니다.

그 다음에 만들었던 게 DumdumDum 입니다. 2015년 말이었어요. 이밴드에선 다시 기타를 맡았습니다. '힙'한 밴드를 만들려고 시작한 밴드였는데 결국은 패셔너블한 하드코어 밴드였어요 ㅎㅎ

힙스터에게 어필하려면 힙합이나 좀더 칠링한 음악을 했어야 했는데 본바탕이 하드코어 펑크라서 결국 완성물은 하드코어 펑크가 되버린거죠.

덤덤덤의 밴드 이름은 베이스를 찾던 님이형의 가게 이름에서 따왔어요. dumdum빈티지는 빈티지 편집샵인데 요즘은 해외 셀럽들의 성지가 됐더라고요. ASAP라키부터 최근엔 나오미 캠벨까지. 참 대단하더라고요.

덤덤덤은 Crawler과 스프릿 앨범까지 만들고 1년정도 활동하고 해체했어요. 한밴드를 계속하는 사람도 많지만 저같은 경우엔 음악듣는 취향따라서 계속 밴드를 바꾸게 되더라고요.

그다음 밴드는 Crawler 기타 보컬인 건희를 꼬셔서 제가 베이스를 맡고 한국 하드코어 펑크 씬의 기동같은 드럼 미즈노와 키치스의 건홍이와 함께 Thee mojo라는 밴드를 만들었습니다. 이밴드는 지금도 계속 같이 활동하고 있어요.

이때쯤 Dj Mimi씨를 알게 됐는데 정말 음악광이라고 해야 할까요 한국의 손꼽히는 LP콜렉터에 게리지 음악에 톡달한 사람이예요. 이때는 로우파이 게리지 펑크 음악에 빠져 있었는데 미미씨한테 영향을 많이 받아서 시작하게 됐게

The 1234-dah!입니다. 제가 가장 하고 싶었던 파트가 기타보컬 파트였는데 제목소리로 노래를 부르는 게 매력적이라고 생각되서 항상 기타나 베이스 파트만 했었습니다. 이때쯤 Novas - The Crusher를 듣게 되면서 그로울링 보컬스타일로

게리지 음악을 하는 방법도 있다는 걸 알았습니다. 평소의 목소리는 파워가 없었는데 목에 힘을 줘서 부르면 부족했던 파워를 낼 수 있다고 생각했습니다. 그렇게 the 1234-dah!를 시작하게 됐습니다.



초창기에는 king khan & bbq show의 영향으로 혼자서 기타 보컬과 발로 드럼을 치는 밴드를 하려고 했습니다. 하지만 몇번 연습을 해본후 무리라는 생각이 들어서 베이스 진호와 드럼 홍구를 영입해서 3인조 라인업 밴드를 만들었습니다.

2년정도 같이 활동을 해오다 드럼인 홍구의 사정으로 2019년 8월 드럼이 공석이 되게 됩니다. 9월과 10월에 잡혀있던 공연들이 있어서 처음에는 GREEN FLAME BOYS의 양풍광이 드럼세션으로 같이 공연을 한번 하고 그후에 양풍광도 시간이 안되서 korose에서 드럼을 치던

하루가 세션으로 공연을 같이하게 됩니다. 몇번 연습을 같이하고 마음이 맞아 우리밴드의 정식 멤버로 들어오게 되서 guitar/vocal - IZOKI the flame fighter, bass/vocal - Hogu mask, drum - Haru 이렇게 지금의 멤버가 되었습니다.

Jungmin: My first band was a hardcore punk band called CxSxTx (Crying Singalong Together), which was formed in 2002 and has been active since 2003.

In the beginning, I wanted to be in a punk band like Rencid, but I don't think I got any good reviews from people around me.

I remember meeting you (Jon Dunbar) for the first time. I remember you being introduced as a skinhead friend who came to Korea at Freebird.

CxSxTx started to stand out as a hardcore punk band as its focus changed to American hardcore punk.

Before that, it was not without Korean hardcore punk band until then, but I think it was the first band to implement American hardcore punk sound in Korea that had a minor and black style.

I think it is the first band in Korea to realize the early American hardcore punk sound of Minor Threat and Black Flag style.

Then, in 2008 or 2009, due to members



Jung-min plays a CST reunion show in February 2015.

going into the military, CxSxTx disbanded, and hired Jin Myung-hoon, who was vocalist for Reanimator, and Jang Ji-won, who was a bassist for The Explode, to create Burn My Bridges.

I played guitar and Joseph, who was with me since CxSxTx, started the band again with drums.

The band aimed at hardcore style in gymnasiums, including: Guns Up, Champion, and so on.

A year or two after I started BMB, I had a project band, a rock and roll D-beat band called Gæsædæri.

It was a good band, but it didn't last because of differences in personality between members.

I'm sorry I had to record it. I left BMB in the 12th year of 2011.

At that time, I had a crush on someone in church, so I went to church hard and I got tired of hardcore.

I made it and started collecting the members, and one day suddenly I said I was quitting the band.

My vocalist, Myung Hoon Hyung, still complains that when I drink, I still asked him to join me and left.

After that, BMB

decided to hire other players and continue. It's still active. This year, they released an album, and I worked on the album artwork.

As I left BMB, I thought I should quit playing in bands, but I started the band Badtrip again in 2012.

Badtrip was a garage alternative band. I wanted to look cool performing with my Regent hair, thick selvedge denim, and my work boots.

I played bass in this band. Badtrip was a trio. Youngsaeng, who played guitar and was vocalist, was a tattooist. He gave me my first tattoo.

I got tired of Badtrip, so I quit and broke up the band. This was in 2015.

The next one I made was Dumdum. It was the end of 2015. I played the guitar again in this band. It was a band that started to make a 'hip' band, but ultimately it was a fashionable hardcore band. Haha

To appeal to hipsters, I should have played hip-hop or more chilling music, but this is hardcore punk, so the finished product became hardcore punk.

The band name of the Dumdum Dumdum

comes from the name of the store that hit the base. Dumdum Vintage is a vintage editing shop. These days, it has become a sacred place for overseas selves. From ASAP Rocky to Naomi Campbell recently. It was amazing.

Dumdum made an album with Crawler, and worked for about a year.

There are a lot of people who keep playing in a band, but in my case, I keep changing my band because I like listening to music.

Next, the band lured Gun-hee, Crawler's guitar-vocalist, and I took the bass and created a band called Thee Mojo with Mizno, a pillar of the Korean hardcore punk scene, and Gunhong of Kitsches. This band is still working together.

I found out about DJ Mimi, a music buff who is one of Korea's most famous LP-collectors who is well versed in garage music.

At the time, I was into low-fi Garbage Funk music, and it was The 1234-Dah! that I started because I was influenced by Mimi a lot. The part I wanted to do the most was the guitar vocal part, but I

thought singing the title song was not attractive, so I always played the guitar or the bass part.

By this time, I heard Novas' "The Crusher," and I knew there was a way to do garage music with a growling vocal style.

My usual voice was not powerful, but I thought that if I sang with a strong neck, I could get the power I was lacking.

So I started the 1234-dah!

In the early days, I wanted to be a one-man band that played the drums with guitar vocals and feet alone under the influence of the king khan & bbq show. However, after a few practice sessions, I thought it was too much, so I hired Jinho on bass and Honggu on drums to form a three-man lineup.

We've been working together for about two years. Due to Honggu's situation, the drums were empty in 2019. There were performances held in September and October. At first, Yang Pong-pang of Green Flame Boys performed as a session drummer, but he didn't have enough time. Then Haru of Korose joined as session drummer.

We practiced together a few times and we came together as a full band. So, this is the current membership:

guitar/vocal - IZOKI the flame fighter, bass/vocal - Hogu mask, drum - Haru

Broke: What future plans do you have for The 1234-Dah!? The 1234-Dah에 대한 앞으로의 계획은 무엇입니까?

막정민: 아직까지는 바램이지만 2020년에는 일본투어와 프로레슬링 경기에서 공연하는게 목표입니다. 긴글읽어주시느라 감사합니다! The 1! 2! 3! 4! dah!!! 었습니다

Jungmin: My goals for 2020 are to tour Japan and perform at professional wrestling competitions. Thank you for reading my long letter!

The 1! 2! 3! 4! Dah!

**Listen to and purchase their music at the [1234-dah.bandcamp.com](http://1234-dah.bandcamp.com) or try typing in the URL to the Dirtyworld YouTube channel: [youtube.com/channel/UCe9uMHPqPyE1YA5Uuym7d2A](https://youtube.com/channel/UCe9uMHPqPyE1YA5Uuym7d2A)**

# WTM releases 'Revolving Doors' LP

By Jon Twitch

I interviewed Jeff of ...Whatever That Means for a series of planned articles for this zine and the newspaper that would be about their latest LP plus the now-cancelled IT'S A FEST! that I'd been timing the release of this zine with. We got one article done, as the LP had to come out, but I'll hold onto all my IAF materials until hopefully next year.

Broke: Why a 12" record? And is the only alternative a digital download, no CD or tape?

Jeff: Trash, Bialy, and I all really like getting albums on vinyl. I have a decent-sized record collection and even built one of those old school record store record shelves for our apartment a couple years ago. I'm not an audiophile. I just like the look of records. I like flipping through my collection and choosing what I'm going to listen to next. I like when people come to our apartment and look through my collection and share their memories about certain albums. You don't get that with digital playlists. We've already released a split-7" with Burn Burn Burn, so it just felt natural to put the new full-length album on vinyl, too. The record will come with a digital download card as well, but we won't be releasing it for digital-only sale right away, and there won't be any other physical formats, like CD or tape, because honestly, I have 500 records sitting in my spare bedroom and need to sell them.

Broke: What's the significance of the title "Revolving Doors"?

Jeff: It's not a secret that WTM has cycled through way too many members and short-term session players over the years. One night, I made the joke that WTM is just a constant revolving door of musicians, and our drummer at that time said that would be a great album title. And in keeping with that, the drummer we wrote a lot of the songs with was gone by the time we got in the studio, and the drummer who recorded the album recently quit, so we have a new drummer to release the album with. He is the 18th person to play a show with WTM. So that revolving door just keeps spinning.

Broke: What else can you tease about the album?

Jeff: We got to do a lot of



...Whatever That Means' latest 12" LP "Revolving Doors" is delivered in a pizza box. Image from Facebook

fun new stuff with this album. That's the beauty of owning your own recording studio. You don't have to worry about spending too much time and money. There are too many guests on this album to name them all. We had more than 20 people come in to do gang vocals, including members from Billy Carter, SkaSucks, Smoking Goose, Apollo18, A'ZBus, Ego Function Error, and a whole lot more. Even Jeff Rosenstock did backing vocals while he was here in Korea. The album includes two acoustic tracks. One is a solo acoustic track, but the other is the full band with the previously mention 20+ people basically acting as a choir, Kevin Higuchi (Death Rosenstock/The Bruce Lee Band) playing drums, and our friend Hiram playing cello. "Red Flags" is probably the heaviest song we've ever written and features vocals from Jaehyun of the Kitsches. So yeah, lots of fun new stuff.

Broke: Where did you record it, and where did the vinyl get pressed?

Jeff: We recorded at Thunderhorse Studios. I engineered/produced the album, and Kirk Kwon mixed/mastered it. It's the last project we finished before he moved back to Canada. We pressed the record with Pirates Press. They're an American company, but the record was actually pressed in the Czech Republic.

Broke: This album seems a little more political than I've

come to expect from WTM.

Jeff: There are two songs on the album that fit into what you're describing: "Prisoner 503 (The President)" and "Can't Be Wrong," but I don't really think either of them are about being "political." They're about being "reasonable."

When the whole Park scandal happened, despite being a deeply politically-divided country, over 80% of Koreans agreed that what Park did was wrong and that she needed to be removed from office. That's what "Prisoner 503" is about. The idea that we may not agree on much, but when something is so obviously wrong, we need to put our other differences aside and work together to correct it.

I wrote "Can't Be Wrong" back during the 2016 US election,

and it's kind of the opposite theme of "Prisoner 503." In the US, people refuse to accept that, when it comes to some political issues, it's actually okay not to agree. That doesn't automatically make someone an empty-headed communist or a blood-thirsty Nazi. It means they don't agree with you. I don't think liberal politicians push for expanding welfare because they want to buy votes and hate successful businesspeople. Just like I don't think that conservative politicians push for lower taxes and limiting welfare spending because they hate the poor. I mean, there are probably people on both sides who fit those descriptions but not most of them. "Can't Be Wrong" is about how ridiculous it is that people can't have a healthy discussion anymore because let's be honest, neither side of the political spectrum holds 100% of the answers at this point.

Broke: I know you're a conservative, and a Christian, but I'm assuming not of the alt-right, free-our-princess, banging-porn-stars, America-first, injecting-bleach, hating-gay-people, my-body-my-choice variety. Can you explain how it's possible to be conservative in 2020 without coming off as a total clown?

Jeff: Trash and I are both Christians, and because of that, we have always been in a weird spot. In the punk scene, we are known as conservatives. We're probably the most conservative people that a lot of punks associate with. But then at church, people consider us to be very liberal, and we're definitely the most liberal people that a lot of our church friends associate with. I know

"moderate" is a bad word these days, but that's what we are. As far as our lives go, we have more conservative, Christian-based standards than a lot of other people. The thing is, those are our standards for us. We don't expect other people to live by what we believe especially when I so often fail to live up to my own principles. If people ever want to know what we believe, we are open to sharing it, but we don't push it on anyone. Politically, my general stance is that the less the government is involved in my daily life, the better, but I also know there are times when that isn't reasonable. I just make sure that whether it's in my own faith, my own politics, or the way I deal with people around me, I always respond with love and respect and never become a mindless ideologue. If that makes me a "conservative," so be it.

Broke: What can we expect from WDI in the future?

Jeff: We had so many plans coming into 2020. A lot of it is up in the air now because of COVID-19, but one thing I'm excited about is all the new music we're gonna be releasing. In our first 10 years, we released around 14 or 15 albums. But the label has grown so much that in 2020 and early 2021, we'll probably have 10-12 releases. There will be new international compilations and split albums along with new music from ...Whatever That Means, Gumiho, UltraLazy, Smoking Goose, WinningShot, and who knows who else.

Also, the new WTM album is being distributed by Paper+Plastick Records in the US. That's the label owned by the drummer from one of my favorite bands, Less Than Jake. We've been talking about ways to build a relationship between our two labels, which I'm really excited about.

I guess the other thing is that WDI is going to start booking shows more actively again. It's been three years since we stopped doing 2ndSaturdays, and while not having the pressure of that monthly show has been nice, I'm ready to start booking another regularly recurring show again. It won't be every month, but we've got a plan in the works that we'll be announcing soon.



Follow the latest news from ...Whatever That Means and their label at [wdikorea.com](http://wdikorea.com)  
Listen to and purchase their music at [whateverthatmeans.bandcamp.com](http://whateverthatmeans.bandcamp.com)  
The LP is available in the North American market at [paperplastick.limitedrun.com](http://paperplastick.limitedrun.com)  
That body-fluid-drenched gauze kinda looks like Deep Space 9



# GBN releases 42-song comp to stay alive

By Jon Twitch

Just when I finished a long article about the history of compilations in Korean punk history, GBN Live House went and released the longest-ever compilation CD. I scrambled to update the article before it printed (see page 29), and had a chance to ask Yuying a few questions about it, while also shoveling off the newspaper coverage onto Ian who contributed for the first time to a "real" newspaper. Yuying's answers are unedited because it would be hard to proofread without losing his voice.

**Broke:** What is the status of the building?

**Yuying:** its not the first time we got flooded because of the building is about 50years old now and theres a lot of crack inside of wall so nobody cant really find the real reason but this time i bring some real workers and try to make a water road around the venue then can save more time to fucked up and change to bigger water pump to push it seems it works fine for now but i already throw away a lot of stuffs which got rotten and water damaged



The entrance to GBN Live House during work hours in November 2018.

**Broke:** How did you get the bands to cooperate?

**Yuying:** i talked with friends about how to survive and keep runnig this venue and the album was just one of the ideas everybody said sounds fun so i start collect it like a 2month ago

**Broke:** Can you describe the recording process?

**Yuying:** i ask bands to sending their stuffs from old release or whatever under 3mins,

cause the maximum cd length is 74mins , and also mention it i don't really care about your quality and keep bother all the bands so actually there was more bands but they sent me more then 3mins songs so i take them off (im sorry again) and few bands was plan to recording their new albums, but fortunely i take them first, what a lucky boy myself

**Broke:** How many bands

do you appear in on this compilation?

**Yuying:** only 3 SLANT, SULSA, LPP

**Broke:** Are all the bands on the compilation still active?

**Yuying:** no one is really OFFICIALY STOP few bands are take rest or something

**Broke:** "Grind Death Punk K-Pop Hardcore" -- which ones are the K-pop bands?

**Yuying:** i mention it for fun

**Broke:** In the Google doc

for preorders, you said any extra money will be provided for others in need, like other DIY venues. This brings up two questions: Is there a monetary goal you are aiming for? Or are the repair costs unknown? Also, how would you like to redistribute any leftover money?

**Yuying:** ..i dont have actually goals yet

because the thing is still going on right now but by my faith since i got a lot of supports im sure i habe to give them back who need

**Broke:** What about the others in the GBN building? What other businesses are there, and are they suffering from these problems too? Do you communicate about it?

**Yuying:** they got zero problem covid19 cant even touch them,

1f industrial works, 2f non-communication 3f another industrial works, 4f 퀵서비스

and all the sewage, water line is right on my place, so im the only one

who got the flood damage this time

and im good with those 아저씨들 but they never really care hahaha

Download or listen to the full compilation at [gbnlivehouse.bandcamp.com](http://gbnlivehouse.bandcamp.com)

# Year of the Hippytokki

By Jon Twitch

If you were to look up the antonym of "Gore Beyond Necropsy," it very well could be "Hippie Rabbit," the approximate name of Hippytokki, a relatively new venue in the Hongdae area that has been putting on a lot of good shows, in a good location.

I wanted to know more, so I reached out to the owner with some straightforward questions. He gave me some straightforward answers, and then some really weird answers. Also he answered the question for my "Dog person or cat person?" quiz a little too late, but here's a bonus round!

**Broke:** How did you come up with the name "Hippytokki"?

**Hippytokki:** In a dream, a mountain sheep asked if I wanted a gold tokki or a silver tokki or a hippy tokki? And I said hippy tokki...

**Broke:** What is the deal with Goinmool? It seems to be just a different name for the same space as Hippytokki. What is going on with that?

**Hippytokki:** Hippytokki existed before Goinmool. So Goinmool is the name of the physical location. Hippytokki is better because it's neither gold nor silver.

**Broke:** What makes a good live music venue? Are there any particular ideas you've used to distinguish Hippytokki? Anything you wish you could improve?

**Hippytokki:** Good live music venue plays good live music! We don't rely on our own taste. But anyway we have pretty eclectic taste. As for improvement, would love for more people to contribute to planning shows. It's a lot of work and we like to daydream instead.

**Broke:** Also, how are shows organised? Are they all rental shows, or do you put on

events too? And how do you charge promoters: rent or a cut of the door? What's the best system for doing this?

**Hippytokki:** Hippytokki doesn't do many rental shows. Not that tokkis are opposed to making rent. In fact, would like to do more rentals. Most events are either planned by Hippytokki or by musicians. Regarding rentals, the easiest system is a flat rental fee. Cut of the door is also ok, but there is more uncertainty there. It really depends on the situation I guess...

**Broke:** How/why did you decide to open a live music venue? Aren't you worried about losing a ton of money?

**Hippytokki:** The decision to open a venue was done when Goinmool opened. There was an opportunity to acquire this space, so we took it. Losing money is a concern, but Goinmool wasn't created to make money, but rather to support the scene. If the space bleeds too much money,

obviously it will close.

**Broke:** Can you tell me a bit about yourself? Where are you from, and how long have you lived here/been part of the scene? Are you a musician yourself? What kind of music do you like? And do you have a day job to support your live music habit?

**Hippytokki:** Tokkis like carrots and live in burrows underground. As for Hippytokki, it reflects an eclectic taste for music. Any band that plays regularly I would say is liked more than carrots...Some music is liked immediately, some after hearing several times. So I guess some things grow on you and some things don't.

**Broke:** Everyone talks about the Hongdae music scene dying. Is that your experience, or do you think there's hope?

**Hippytokki:** Hope is a thing with feathers. I prefer carrots, especially baby

carrots, but they aren't here yet. As for underground music and indie stuff or whatever you want to call it, it's not going away. Whether it will stay in Hongdae, I have no idea. Hope so! And hope it bleeds into more areas too!

**Broke:** How has the coronavirus affected you and Hippytokki? Did you take any countermeasures such as cancelling shows?

**Hippytokki:** Coronavirus is bad. But I think most everyone can feel the pain. Shows were canceled. It's sad. The situation is fluid and changes as the virus situation unfolds.

**Broke:** Are you a dog person or a cat person (or other animals)? Do you have any pets?

**Hippytokki:** I am a dog person. Currently no pets, but I have a llama stuffed animal, a gift from Hippytokki. I also dream of electric sheep.

Follow [twitter.com/hippytokki](https://twitter.com/hippytokki) for upcoming shows at Hippytokki

# Dog people or cat people?

By Jon Twitch

The game is simple. I asked several people in the Korean punk scene as well as in overseas bands familiar here whether they are dog people or cat people. Now you must see if you can decide which are which. You might want to get a piece of paper or something for this. Answers are on page 23.



1. Kwon Milk



GUMIHO

2. Caspin



11. Bialy

444



12. Hong Gu



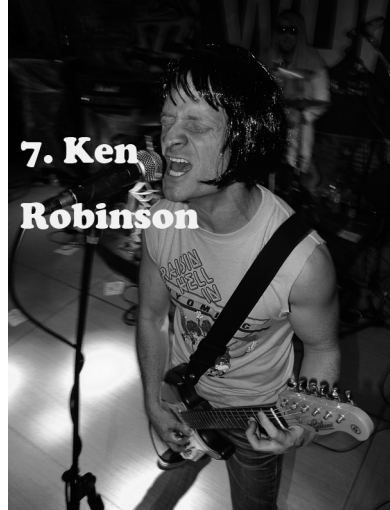
5. Lee Kyohyung

6. Kim Insoo

Lee Sang-hyuk

4. Angie An

DADDY O RADIO



7. Ken Robinson



8. Kim Dong-ki

Smoking Moose



14. Yang Pong-pang

초록꽃소년단  
POSITIVE



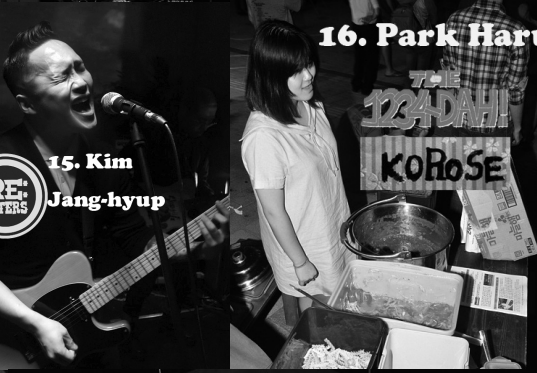
9. Kim Song-yi

IT'S TALKBATS!



10. Ahn Akhee

RE: SETERS



16. Park Haru

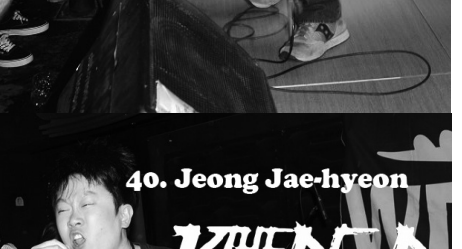
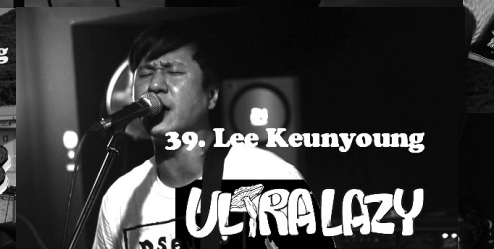
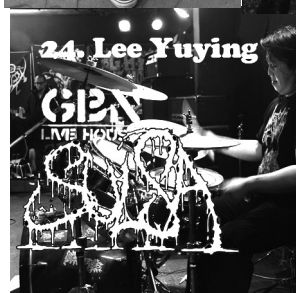
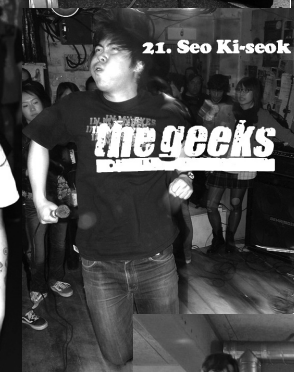
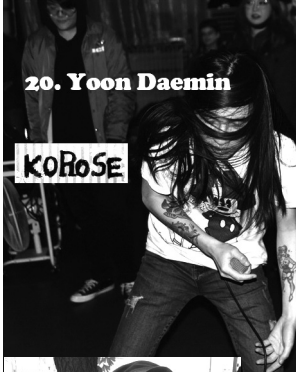
15. Kim Jang-hyup

RE: SETERS



17. Kyle FOOD FOR WORMS

THE 1234 DAHI  
KOROSE



# How bands have fared the pandemic

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

## Ultralazy

근영: 코로나바이러스가 밴드에 ultralazy에 미친 영향은 미미하다. 사실 코로나바이러스대 유행이 전에도 출연 예약된 쇼는 거의 없었기 때문에 딱히 취소된 쇼는 없다. 그동안 첫 ep 레코딩과 밴드 연습을 하면서 시간을 보냈다.

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

## WinningShot

권기환: 현재 코로나의 영향으로 인해 일본 입국을 할수없는 상황이라 3월 스케줄은 무산됐지만 상황이 나아지면 다시 일정을 조율할 계획입니다.

Kihwan: Due to the current impact of the coronavirus, it is impossible to enter Japan, so our March tour had to be canceled, but we plan to reschedule when the situation improves.

권기환: 앞서 말한 일본투어를 포함해 많은 일정들이 변경 혹은 취소가 됐고 모두 알다시피 사람들이 많이 모이는 공연이나 모임등을 기획하기 어려운 상황입니다.

위닝샷 뿐만 아니라 대부분의 밴드들이 영향을 받았으며 힘든 상황이지만 저마다의 방법으로 극복하고 있고 위닝샷 또한 잘 대처하기 위해 노력 중입니다. 하루빨리 상황이 안정됐으면 하는 바람입니다.

Kihwan: Lots of events, including our planned Japanese tour, have been changed or canceled, and as you know, right now, it's difficult to plan performances where many people gather. Not only WinningShot, but most bands have been affected. It's a tough situation, but we are overcoming it in our own way, and we are doing our best to cope with it. I hope the situation will stabilize as soon as possible.

## Beacon

Kay: 작은 공연들이라 그런지 잘 취소를 안합니다.

Our shows weren't cancelled, probably because they were small gigs.

KR: Nothing. We practice as usual, play shows as usual. Almost everything is going on as usual in this band. And I really don't know how the hell is this happening...

## Akabane Vulgars on Strong Bypass

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

## Chain Reaction

CR: 앨범이 발매되면서 해외 투어를 기획하고 있었는데 코로나바이러스가 끝날때까지 무기한 보류되었다, 현재는 신곡 위주로 작업하고 있으며 공연은 딱히 취소된 건 없다.

CR: With the release of the album, we were planning an overseas tour, but it was put on hold indefinitely until the end of the coronavirus. But we are currently working on new songs and our performances have not been cancelled.

## No.1 Korean

권우유: 예정되었던 공연은 취소가 되었고 경제적인 상황도 점점 악화되고 있습니다. 그러나 저희는 요즘 새 앨범을 만들고 있으며 2020년 5월4일에 넘버원코리아 EP [2020]을 발매합니다. 마음속에는 언제나 푸른 희망이 뜨겁게 자라고 있습니다.

Kwon Milk: Planned performances have been cancelled and the economic situation is getting worse. But we are making a new album these days and we will release the No.1 Korean EP "2020" on May 4. There is always hope growing hot in our hearts.

## 444

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

## Daddy O Radio

이상혁: 일단 몇주 정도 공연을 쉬고있습니다 합주는 계속할 예정입니다.

Sanghyuk: We're taking a few weeks off from shows, but we're going to continue playing concerts.

김인수: 저는 기획되는 공연은 하는 주의입니다. 공연을 하는 선택만큼 공연을 보러 오는 관객의 선택도 중요하다고 생각합니다. 병에 걸리고 싶어서 걸리는 사람은 아무도 없고 병을 옮기고 싶어서 옮기는 사람도 없습니다. 이런 상황에 누군가 누구에게 해라 하지마라 라고 명령하는 것은 안좋다고 생각합니다. 모두가 생각하여 행동할 수 있도록 정확한 정보와 해결방법을 모색할 수 있는 방법들을 먼저 충분히 제공해야 할 것입니다.

Insoo: I am careful about planning shows. I think it's important for the audience to decide whether to see the performance as much as it is for the band to decide whether to play. No one gets sick because they want to get sick, and no one wants to get sick. I don't think it's a good idea to order anyone not to do it in this situation. We need to provide enough information and solutions to help everyone think and act.

## Shin Hantae and Reggae Soul

SHT: 공연이 많이 들어오지않아 많이 힘들긴 했지만.. 그래도 1집 앨범 를 준비하고있어서 괜찮았습니다.. 오히려 1집에 더욱 집중 할수있었던거 같습니다.

SHT: It was a lot of hard work because there haven't been opportunities for performances. But we've been preparing for our first album, and I think it let us concentrate more on the album.

# Solidarity and anti-racism in Korea

By Jon Twitch

I don't get too closely involved in protests because they're rarely about me, and my voice wouldn't add anything useful. Instead I just quietly raise the head count by one, and stay to the side taking pictures, which I offer on here with minimum commentary. Sometimes I use my experience to write articles later.

In this particular case, also, I've felt like I don't have a leg to stand on, due to widespread outrage over how my newspaper has been covering the George Floyd protests (which is mostly a matter of making poor choices over what wire stories and cartoons to run). It's been a frustrating but educational week at work.

When I heard Ji-hoon, frontman of Huqueymsaw and former member of a number of other bands, was organising a Black Lives Matter event, I was apprehensive, for all the usual reasons. I knew I'd end up going, but I couldn't ignore the merits of some of the accusations against it.

On top of that, he was getting deluged by anti-BLM people, and he essentially went viral, something I don't think he was prepared for.

And then a bizarre claim began circulating, based on a screenshot of an Instagram message by someone claiming "my boyfriend was stationed as a police officer who regulated protests at city hall during his military service." It accuses him of putting on events to scam people out of money, as well as warning that the event is illegal for E-2 visa holders, and mentioning it is on Korea's Memorial Day, "which will do more harm than good."

The image circulated widely, being shared on online conversations and getting discussions locked down and deleted. Suddenly people were seeing that message everywhere, and it seemed like suddenly a ton of people were making accusations against him (when it was all just one accusation amplified). You'd hear things like "Everyone's saying he's a scammer." Whoever made that message, for whatever purpose deceptive or legitimate, was very successful.



Participants hold up signs at Hanbit Park at the end of the march.

As one nine-tailed friend told me, "it seemed like people had a death grip on this vague accusation," and another environmentally unfriendly friend said, "why take secondhand, unverified accusations from a fucking cop." Whatever the police have to say about a longtime political activist should be irrelevant.

As best I can tell, if Ji-hoon does have a history of irregularities, it would be known among activists and the punk scene. Coincidentally, I just published a book in which I contributed an article making prominent mention of Ji-hoon, who in 2014 had a

punk compilation made to raise funds to cover his legal defences after an arrest.

There was mass confusion between Ji-hoon and friends, racist Koreans, people with legitimate gripes, and this disinformation campaign. Ji-hoon must have been under tremendous pressure, as happens when people go viral for unpleasant reasons. One black guy asked him a little forcefully if he was a scammer, and the exchange didn't go well, with friends defending Ji-hoon a little forcefully, one or two racists muddying things further, and Ji-hoon ultimately bringing up the defamation law.

"The irony, they're doing

an event for people like me while also threatening people like me," the guy posted. "You can't make this shit up."

So I started intervening, taking the position that while there are a lot of legitimate problems with this event, the main one was unverifiable, but people should keep asking questions otherwise.

Ultimately, a newly created Black Lives Matter Korea Instagram account released a statement that lines up very closely with my own conclusions. Regarding point 2, they say they "have not been able to verify the allegations." And regarding recommendation 3, I have also been recommending caution to others and not endorsing the event for foreigners to attend, while making different choices for myself based on familiarity with the people, ideologies, and laws involved.

I know of three other related events that were scheduled on June 5 and 6. There's this one which sounds more like a press event and it was too early Friday morning for me to attend, this one that was postponed, and this virtual one where you buy merch and upload pictures June 6 at noon (they were originally going to have an in-person photo shoot in the morning but decided against it).

When I expressed my concern about COVID-19 and the police at Ji-hoon's event, an African American friend offered me these words:

"Wound up in the semiotics and the practicalities of protest is the fact that you're making a bet, taking a risk, with your body and putting that on the line, whether violence is expected or not.

Hey, sorry to bother you but this event is actually a scam and people should not attend or donate to it. My boyfriend was stationed as a police officer who regulated protests at city hall during his military service and he said the organizer is infamous for organizing events and running with the money. If it was not reported to the police beforehand, it is absolutely illegal and anyone on an E-2 visa who attends is in danger of being deported. Not to mention, this is on Korean Memorial Day which will cause more harm than good. Please do not encourage people to go.

You're voting with your feet and taking time out of your life to be there, and I think that's going to be more powerful in person than virtually."

I think maybe that explains what motivates people to protest while there is still the very serious threat of the pandemic (especially in the US). When confrontation heats up, racial injustice becomes a more serious existential threat than this virus killing hundreds of thousands.

So I showed up, always staying on the move and resisting the frequent invitation to shake people's hands. The crowd wasn't very large; I overheard someone doing a head count reach 130. Most of the participants were Korean, with a few foreigners. There may have been up to a dozen black people there, and of them a fair number were nonparticipants who wanted to see it through but not give their endorsement.

It sort of felt like a punk show, except outdoors and without music. It certainly had the budget, equipment, and draw of a punk show. Meanwhile, many of the articles about it are praising K-pop while ignoring the musicians doing the heavy lifting. Maybe we shouldn't criticise K-pop idols for finally showing a political backbone (after being unanimously silent during the impeachment protests and allowing a few Chinese K-pop idols to be pro-China against Hong Kong). For instance, in Yonhap's coverage of the march, it quotes Ji-hoon while not mentioning he's a musician, and the article ends on this note:

"The rally was the latest in a series of gestures by South Koreans to support and commemorate the movement. K-pop musicians have also voiced support, condemning racism and paying homage to African-American culture as an important source of inspiration for modern-day K-pop."

Even in doing the thing, punk was rendered invisible, credit given to K-pop idols. So I started viewing this event through a punk lens, partly so it wouldn't be forgotten, partly as a form of self-audit, and partly because this event started to make a lot more sense. If this were a

punk show, nobody would bat an eye at how Ji-hoon solicited donations, or the lack of black representation. It may have thought it was a punk show, but it wasn't, and then it suddenly got an inexplicable overload of unwarranted mainstream attention. We're used to punk being culturally invisible, and getting comfortable with and even abusing that invisibility. But when we suddenly lose that invisibility and the mainstream notices, punk's insular reality breaks down in many ways.

The punk scene in many places has representation problems. People of all colours are welcome at punk shows (as decided after a great deal of violence that was mostly concluded in the early 1990s), but rarely do we see diversity. It's sad because there has been diversity in punk at certain times, in certain places.

In Korea, diversity usually looks like roughly equal amounts of Koreans and white people, while people of other races are less visible (not to say there haven't been any). Both the main punk venues are outspokenly anti-racist. GBN Live House has all sorts of anti-racist messages



Ji-hoon talks in Hanbit Park at the end of the march.

up. Club SHARP is literally named after anti-racist skinheads. Additionally, Strange Fruit (itself named notably after a 1930s anti-racist song) has an explicit sign of inclusivity on the wall. But who is that for? What is anti-racism in this context? It's not for us privileged white people who generally have it pretty easy in Korea. And it's not a defensive stance against anti-Korean racism in other countries. It's against the specter of primarily anti-black racism, which is what SHARPs fought and what

Billie Holliday sang about. But in the punk context, it's so often an abstract threat, little more than a litmus test to see if we all have compatible social values, while remaining unaware of any actual latent racist biases, which might activate in surprising ways if any black people were to actually show up.

Punks (and to an even greater extent, skinheads) make events and music with black people in mind, but don't know enough black people to invite. (In an extreme example, in my

hometown every second skinhead has a reggae night or a sound system or what not. I heard once some black people showed up for one of these, took one look around at all these mostly white people enjoying all this black music from 50 years ago, and couldn't believe their eyes.) In this environment you wind up with Hard Times articles that cut deep, like "Black Man Attends Punk Show Without Anyone Mentioning Bad Brains" and "Only Black Guy at This Show Really Wishes I'd Stop Calling Him That." So scene-wise, punk is ill-prepared to address black-related issues, and awkward when we do interact with black people, despite really desperately wanting to, despite power

fantasies that we would risk our lives to fight white nationalism without talking it out with a single black person.

So I made an effort to hear what black people had to say, considering for this occasion their opinions should count for more than the rest of ours. This event wasn't just about supporting black people, but how to support them. All the rest of us can and should do is show solidarity, amplify their message, clear a platform for them, and audit our own perceptions. And this was happening, even if it was on the sidelines rather than coming through the main loudspeakers.

The event ended peacefully and the crowd dispersed slowly, with many likely going off for food and drinks. Did it change the situation? Not really. If anything it showed how inconsequential the participants are. We all went through all this soul-searching and hand-wringing, and learned how we can do better.

One black guy who had complaints went up to Ji-hoon after the crowd had dispersed and gave him a big hug, talked a little bit, gave him another big hug (which Yi-sang ran over to photograph this time), and then walked away not noticing Ji-hoon's very sudden, very brief burst of tears that may have only been noticed by me.

Ji-hoon posted financial records related to donations received and passed along. He raised 521,212 won, and donated \$422.56 to Black Lives Matter Global Network.

Among the donations received were the following:

- 열심히살거라 (You, live hard) 13 Won
- 돈이궁한가보다 (You might be in need of money) 1 Won
- 강집에있으세여 (Be at home) 1 Won
- 큰마음으로큰돈보내니크게써주시 (Please use money big, So I sent big money with big mind) 18 Won
- 너무 무식 (Fucking idiot) 18 Won
- 먹고떨어져 (Eat the money and fuck off) 1 Won
- 10000입금 (10000 Won deposit) 1 Won
- 박창일 (Park Chang-il) 1 won
- 달창주사종부기 (President Moon is whore Kimilsungism worship North Korea) 18 Won



Jihyun of Dead Buttons' "Strongly Dislike the Police" shirt went viral, even getting Instagrammed by Chuck D. Turned out Goyang, to his right, bought the shirt while on a Skasucks tour of the US.

**Find out how to help at [blmkorea.carrd.co](http://blmkorea.carrd.co)**  
**Support black-owned businesses in Korea**  
**[blackownedbusinesskr.carrd.co](http://blackownedbusinesskr.carrd.co)**

# Answers: dog people or cat people?

# BTS endorses...

Here are the answers to all 40, with additional quotes by the respondents answering the "dog or cat" question, or whether they have pets and what their names are.

know we are all loved dinosaurs when we were in elementary school.

1. Kwon Milk: DOGS  
"I really love dogs!"
2. Caspin: DOGS  
"I prefer dogs and rodents. Not with me but we've always had Maltese. One girl and one boy with my parents at the moment. Would like to raise dogs and rodents in the future and grow old together. Boy is called Moo and girl is called Moomin! Both Maltese. Moo is rescued."
3. Sanghyuk: BOTH  
"i love both dogs and cat. i have a dog and cats and last last month the dog go to haven ㅠㅠ"
4. Angie: BOTH  
"But i'm living with my cat from 12years ago"
5. Kyohyung: DOGS  
"강아지 좋아하고 강아지 두마리 키움"
6. Insoo: OTHER  
"큰 동물 좋아하지만 귀찮아서 안키웁니다. 개는 개라서 고양이는 고양이라서 좋아한다. 곰이나 원숭이 키우고 싶다."
7. Ken: DOGS  
"No pets"
8. Dong-kil: BOTH  
"I grow a cat."
9. Songi: CATS  
"Cats!!!!!!!!!!!!!! Definitely CATS!!!!!!!!!! I always watch cats video and i love them. I really want to have a cat and i used have a cat, but i know that having a cat or dog really have to have a responsibilities, so i'm considered about having a cat for few years."
10. Ahn Akhee: NEITHER  
"I've never had a dog or a cat in my life. In fact, I never had a pet...yep. Don't have no special feeling about animals. Dinosaurs. You

- 11 Bialy: DOGS  
"no pets"
- 12 Hong9: DOGS  
"I dont have a pet right now, but i am a dog person. I like cats too. But, dogs are better!"
13. Jina: BOTH  
"I love Both. I have plant. Don't have pets now."
14. Yang Pong-pang: DOGS  
"Dogs!"
15. Janghyup: BOTH  
"I have a cat. A Korean short hair. Name is Luna but she like roommate more then me. I like both dogs and cats."
16. Haru: BOTH  
"In my case both. Now i don't have a pet"
17. Kyle: CATS  
"I am more of a cat person. No pets currently."
18. Meena: DOGS  
"I lived with a dog, but passed away when he was 16. About 4 years ago."
19. Mizno: CATS  
"Cat / I don't know the species / Name is Ore."
- 20 Daemin: CATS  
"I like both but I prefer cats. but I have four poodles."
21. Kiseok: DOGS  
"I'm a dog person as I'm a dad of two brothers named Machu and Picchu! They are long haired chihuahua. I basically live for them! So happy to be a part of this!"
22. Jesse: DOGS  
"I have 2. Leroy and Jack"
23. Yisang: DOGS  
"dogs, usually I lived with a dog and a cat."
24. Yuying: BOTH/ ALL  
"more like animal person. cat - gunam - Abyssinian, dog - totori - chihuahua"

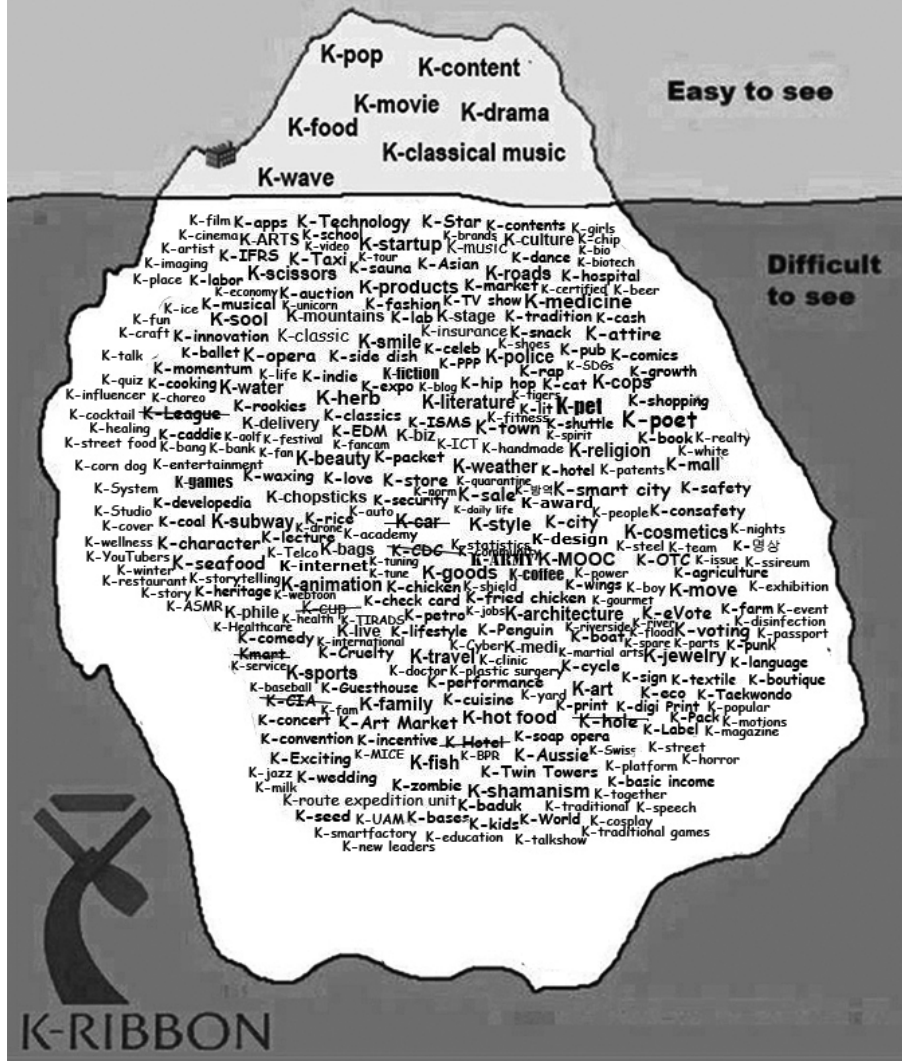
25. Jihyun: DOGS  
"I love them both but I've got an allergy for cats. So I guess I'm a dog person. I don't have any pets. A long time ago, I decided. If I have pets, I'll bring them from a shelter. After I learn deeply more about them. But for now, I can't take care of them. I've got tours at least once a year, I spend a lot of time at my studio and unstable income. Maybe one day."
26. Aaron: CATS  
"flash"
27. Zhong: CATS  
"I have 2 European Shorthair cats which called Norway and Bido"
28. Heynam: CATS  
"고양이! 애완동물 없어요ㅠㅠ"
29. Han Vad: BOTH  
"I like 'I want a dog' by Pet Shop Boys. ggㅎㅎ but I like both. chiwawa dog is my choice for the future or sapsal dog. also any cat is good for my family."
30. Sot, who is literally a Pikachu person: DOGS  
"im a dog person. I have a poodle named MiuMiu"
31. JP: DOGS  
"So I'm definitely more a dog person. Right now I live with some roommates who have a cat, "Orion", but we don't like each other. I miss Totori."
32. Jiha: BOTH  
"i like all kind pets, but i don't have pets. yes i had dogs and

- cats....Each one is lovely in different ways."
33. Junki: BIRD PERSON  
"I like both dogs and cats, but I don't raise them. Instead, I raise parrots. Her name is Kara! This cute female parrot is very cute and likes people, although she can't speak because of her personality. She's just two years old."
34. Jeff: CATS  
"If I didn't live in the city and had a big yard, I'd want both. But yeah, in general, cat person."
35. Ki-pyo: DOGS  
"Dogs for sure, both as pets and for eating kk"
36. Ilwoo: CATS  
"I prefer cats"
37. Jenny Woo: CATS  
"I prefer cats. I have one cat named Rufus but he still lives in Canada. He is a Devon Rex - i.e., a skinhead cat."
38. Victor: BOTH  
"A street cat, Wanda, came to my house about a month ago. We fed her, then she decided to stay. And we found out she was pregnant. She delivered 4 kittens a couple of days ago. lol"
39. Keunyoung: BOTH  
"dog/cat, I like both of them! but I dont have any of them. I like to pet others pets."
40. Jaehyeon: DOGS  
"I prefer dogs! I have 2 dogs. I am kind of dog person!"

- Everyone's excited about BTS' sudden political endorsement of Black Lives Matter. It is quite a change for K-pop, which has only supported Korean dominant ideologies and the Chinese Communist Party in the past. Here's a list of all the idol group's other endorsements, sponsors, spokesmodel deals, and various other shout-outs.
- Anti Social Social Club streetwear with Line Friends
  - Babinski Cold Brew Coffee
  - BBQ Chicken
  - Black Lives Matter
  - Bodyfriend massage chair
  - CASSETIFY
  - Chilsung Cider
  - ChupaChups
  - CLEAN for CeCi photo shoot for the perfume brand in the magazine
  - Coca-Cola 2018 Russia World Cup campaign
  - DALCOMSOFT rhythm mobile game
  - Dunkin' Donuts
  - FILA Paradise, Love Yourself, Voyager, Con Amore & Originale SS20, White Collections
  - Funko Pops figures
  - Formula E 2020 ABB FIA Formula E Championship
  - Hyundai #PositiveEnergy-Challenge on TikTok
  - Palisade SUV, Nexo FCEV
  - Jim Jones "What Do You Think?" sample
  - Kookmin Bank
  - KwangJuYo tableware
  - Lemona vitamin powder
  - LeSportsac
  - LG Electronics
  - Line Friends characters, mobile game
  - Lotte Duty Free
  - Mattel UNO card game, dolls
  - Mediheal skincare cosmetics
  - MTPR coloured contact lenses
  - Naver webtoon "Save Me"
  - Netmarble games
  - New Era headwear and apparel
  - NSDAP streetwear
  - Nuclear warfare
  - Puma shoes
  - Reebok shoes
  - Samsung Galaxy S20
  - Seoul Tourism Organization honorary tourism ambassadors
  - Skechers shoes
  - SK Telecom
  - SMART school uniform brand "Family Love Day" campaign
  - Starbucks
  - STONEHENgE jewelry
  - Tokopedia
  - VT Cosmetics



# The K-Iceberg



# Newspaper geography

By Jon Twitch  
I've been collecting major geographic errors made by writers at work. Some create amusing images, while others reveal deep-seated societal assumptions.

within city limits it's still an okay place to live and/or work. But everyone refers to anything there as in "Sangam-dong," not the DMC. I once made the mistake of asking about this, and was told because nobody knows what Digital Media City is. I suggested we could explain it, "Digital Media City, a digital media city." But my Korean coworkers were preferred the place name "Sangam-dong."

This started with a series of articles referring to "three districts south of the river," meaning Gangnam-gu, Songpa-gu, and Seocho-gu usually, but also a higher number north of the river, including Yeongdeungpo-gu. Yeongdeungpo clearly exists south of the river. This problem persisted, because Yeongdeungpo is considered north of the river because it's part of "economic Gangbuk." I've asked a few writers which side of the river Yeongdeungpo is on, and most of them think hard for a little bit, and then choose north.

I saw a weird one recently where an editor clarified that "Yeongjong Island, Incheon," is in "western Seoul" when he clearly meant "west of Seoul."

Looking at Gyeonggi Province, the site of 28 cities, I've seen a lot of places misidentified as cities. Pangyo, Ilsan, and Bundang have all broken away from, respectively, Seongnam, Goyang, and Seongnam to become cities in Gyeonggi Province. I've even seen Bundang described as "central Gyeonggi Province," which is where Seoul is located, not Bundang. Bupyeong-gu sometimes breaks off of Incheon, which isn't even part of Gyeonggi Province, and northern Seoul refers to places like Hongdae and Itaewon, and northeastern Seoul is where you find Noryangjin (which is actually south of the river west of Gangnam). Placing Itaewon in northern Seoul is interesting, because if you look back to writing from the 1950s, you can find mention of "Itaewon, south of Seoul." Not southern Seoul, but outside the city and south of it.

Usually it's due to just getting confused (east and west are easy to mix up in English), but I see these mistakes with other cities as well. I've seen "Jeonju in North Gyeongsang Province" and "Daegu, a southwestern city," when their locations are in reality swapped. And I saw mention of Haeparang Trail, "the country's longest trail along the East Sea, stretching 770 kilometers from Busan in Gangwon Province." I'm not sure where it can stretch to, let alone which country (Russia, China, maybe Mongolia?), because Korea is only about 300 kilometers from Seoul to Busan. But it's amusing to picture Busan all the way up in Gangwon Province. One of the weirder parts of the city is Digital Media City, an early megaproject predating Songdo in Incheon. It likewise has been widely considered a failure, but because it's

## Visit [daehanmindecline.com/k-iceberg](http://daehanmindecline.com/k-iceberg) for the latest version plus sources

By Jon Twitch  
Above is version 45 of the K-Iceberg. Since printing version 36 in the last issue of Broke in December 2019, I've issued several more versions, I officially ran out of space in it in version 44. I coped with this by enlarging the iceberg image but not the text; as you can see above, some parts of the text still conform to the outer edges now, even though there's a fair amount of space in between.

From there I found ways to monitor Korea.net and the many Korean Cultural Centers around the world for more instances. Sometime during this, someone in a government agency decided the English translations of some of Moon's K-words should not have a "K-" and the website was purged of many of them. In the case of K-quarantine, it was too late and other government agencies and private entities had taken to using it. It seems they really liked it.

The K-Iceberg has grown rapidly, mainly because I was drawn into monitoring Cheong Wa Dae's website for new ones while the president seemed to be coming out with new ones each week (K-quarantine, K-daily life, K-baseball, etc). And if the president says it, it achieves K-notability for inclusion here.

I started this project years ago, I think a short time after leaving my job at KOCIS, when someone posted the original image of the "cultural iceberg." I had no idea at the time it would become such a massive, sprawling, time-consuming undertaking. But it's too late to give up now.

## 18 Korean 'Silicon Valleys'

By Jon Twitch  
All of the following have been nicknamed "Korea's Silicon Valley" or something along those terms.  
Pangyo  
Daejeon  
Suwon

Bundang  
Gumi  
Gangnam  
Digital Media City  
Guro-gu  
Magok  
Anam-Hongreung  
Songdo  
Jeju Island  
Hanyang University's Ansan  
campus  
Smart Content Center in Anyang  
DGIST's Techno-polis area in Biseul Valley  
Foodpolis in Iksan  
Pyongsong, South Pyongan Province  
Kaesong (in the future, it hopes)

We try to enforce the idea that "central Seoul" means the downtown core, from Namsan to Cheong Wa Dae and between Seodaemun and Dongdaemun. That's basically the original boundary of Seoul, and anything outside it was outside the city.

You can find a lot of cases of "Gangnam, central Seoul" or "Yeouido, central Seoul," but virtually every part of the city has been described as central Seoul at some point. Even Hongdae and Sinchon.

Another favourite is the use of the phrase "across the globe," implying the spherical globe is a flat surface. Contrast this with frequent use of "around the country."



# Making a mockery of influencers

Jon Twitch

I interviewed Alex G. Ringo (not his real name) about "Inside Scoop from the Influencer," a documentary he filmed in Korea and publicly released early this year. It's a little odd and some of the accents are hard to understand, but hearing him explain it helps a lot. After reading this, look it up online.

Broke: Since the movie was made, I think social media and influencer culture have become even more pervasive, and the video-making style has become even more distinctive. These days one of the main dream jobs of Americans is YouTuber, and there are super-rich people who made their fortunes by having a lot of followers on social media. Do you think the movie's take on influencers is still valid, or are there more recent developments you wish you could have included in the film?

Alex: The movie was written and shot in 2018, and my intent was to make a time-capsule of the urban exploration scene for the period that started around 2014 and ended around 2018. That period was clearly different from what was before and surely different from the period that followed.

What made the period 2014-2018 different? Well, I think it's the approach to present the urbex hobby to mass audiences. Let me explain. Urban exploration has existed for a long, long time, and urban explorers described their hobby to the world. They took amazing pictures, they wrote deep, hilarious, touching books to share their excitement. They described urban exploration as they see it -- a hobby of discovery, curiosity, sustainability. The good courtesy motto of the hobby was "Take nothing but pictures, leave nothing but footprints, keep nothing but memories." Locations of interest were kept away from mass attention in order to keep them available for future urban explorers. Authors before 2014 were amazing explorers, but they were bad at sales and marketing.

Things changed around 2013-2014, when people with a marketing-oriented approach came to the hobby with the purpose to monetise it. And contrary to previous explorers they used basic human emotions such as fear to get mass attention. Multiple YouTube videos of climbing high-rise buildings and cranes triggered a surge in popularity of urban exploration in 2013-2014, and I believe in that time salesmen knew they on something of a hot streak.

After that it became a gold rush. People started to practice urban exploration with the sole aim to earn some quick cash and quick fame. Literally anyone could make some shots on the edge, sell them to the media and get mass followings because it was novel content. Those were the times when companies were pouring money to influencers in exchange for representation of products. It was a



Alex visits Yeomni-dong in November 2016.

time when influencers were paid to bring literally any product to rooftops -- clothes, watches, alcoholic drinks, bakery, medications for influenza, cosmetics, you name it.

Since stakes were high, those people used a goal-oriented approach contrary to the sustainable approach that was a norm of the hobby before. As a result in the period of 2014-2018 so many locations of interest were publicly exposed and made unavailable for further exploration because of tightened security measures.

Broke: What do you yourself think of social media?

Alex: Social media surely is part of our lives, and I don't consider one platform worse than another. Platforms exist because someone needs them, and each platform has its own audience.

Broke: Do you get the feeling urban exploration has declined in popularity in the last few years?

Alex: Yes, I can agree that public interest in urban exploration has fallen recently. I believe it's because people got bored by the format by which urban exploration was presented to mass audiences. Since new-wave explorers were using the basic emotional response of audiences the content was actually quite uniform -- just some people climbing somewhere, with the video emphasizing the danger aspect of the climb. So mass audiences got tired of monotonous content.

But YouTubers adapted to it. Some of them are now making travel videos, other evolved to allied emotion-triggering areas and filming, for example, urban climbing or overnight challenges.

I want to quote the intro of the video of one of the mass-followed guys who claims to be an explorer to represent my point: "As you can see, we are filming this intro in the comfort of my own flat, we are not at the abandoned mansion -- and it's a very good reason why. We want to get to this mansion as quickly as possible

because there are other explorers that tried to explore this place and failed. And that is because there is a crazy man with a baseball bat chasing people off. We've spoken to a few explorers that tried to explore this mansion and every single one of them told us: do not go to this place, you will be caught by this man and he will get very very aggressive and try to smash your camera equipment. But we didn't take that advice onboard. Us being us. We went to this mansion anyway ... (to check how aggressive that man actually is)."

I think that such content triggers the same emotional response as MMA or prank videos, and has nothing in common with actual urban exploration.

Broke: Why did you decide to film the movie in Korea?

Alex: Actually, the shooting was done in Korea, Russia and China. Korea seemed to be the perfect place for shooting most of the street scenes and exploration scenes because it was a place where we had amazing locations as well as a crew. A lot of work was done in the pre-production stage to ensure everything will go smoothly during shooting days. The pre-production team arranged permissions, made location scouting, and prepared costumes and props.

Broke: There are a lot of little cliches you seem to parody that I picked up on in the movie, which non-explorers might not fully understand.

Please comment on each of these things: "next-level lookdowns" (dangling your legs over the side of a building for a picture)

Alex: Yes, those dangling feet shots became an easy choice to make rooftop photos, and I just had to mention it in my work, because it's such a massive cornerstone of that specific urban exploration aesthetic I'm depicting in the movie.

Broke: Jumping repeatedly under the statue at DDP, trying to get a jump shot and calling it urban exploration

Alex: This one was included to underline how misrepresented urban exploration is online. If you analyse the content of influencers of the referred period, you find a lot of content that is visually appealing but totally unrelated to urban exploration.

Broke: The quote "legal, illegal, doesn't matter. this is the instagram business"

Alex: This one was included to show the approach of commercial-oriented explorers of the new wave. They didn't care about the sustainability of the hobby, thinking mostly short term and caring only about getting content by all means possible.

Broke: The quote "I'm dying to recreate this" (when the character was looking enviously at a photo taken by other explorers)

Alex: I heard these exact words from one so-called urban explorer who was expressing his motivation to mimic a photo he had seen on social media. The problem with it is the substitution of the values and goals. The goal is to learn something new, get intimate with the city, look at it from a different angle. Not to take the same picture as hundreds of others.

Broke: The lock-cutting scene that backfires spectacularly. As an urban explorer where do you stand on lockpicking and cutting?

Alex: I'm old school explorer and would rather not apply force to get to a location of interest.

However, the referred period was marked with excessive use of breaching tools to cut and break stuff in order to get access. I know a story about one teenager who came to Shanghai, did no research whatsoever, went to a high-rise building of interest and cut several locks to get to the rooftop. After that event security measures got tighter and the building is inaccessible ever since. The most hilarious part of that story is that the roof was freely accessible through opened doors -- you just had to navigate to the right stairwell.

Broke: What do you admire in an urban explorer? Are there any traces in the film of good urban explorers or exploration techniques?

Alex: I like curious people. People who want to see and know more. Who want to reach and check what's there behind the corner. Who love to sail forbidden seas.

The purpose of the movie was not to show or promote good exploration techniques, but rather to catch an image and a vibe of commercializing urban exploration in the period of 2014-2018. It was a time of low barriers of entry, of undemanding audiences, of seemingly unlimited opportunities, of relaxed security, of overly naive and relaxed practitioners, of easy money for those who were willing to sell themselves out.

So if you want to be a good urban explorer -- don't use the movie as a tutorial and avoid acting like the characters in it.

Watch the full mockumentary online at [vimeo.com/gring0](https://vimeo.com/gring0)

# Good ideas for you to get rich with

By Jon Twitch

I have more brilliant ideas that are sure to make someone rich. Many of these were created while I was experiencing hallucinations in the hospital.

**Squatter harnesses**

Squatters are superior to toilets, if you can use them. All it would take to make them more accessible is some sort of pulley system or harness installed over top, so you can lower yourself down better.

**Catheter dick cones**

Everyone wants to touch your dick when you have a catheter in. And by "touch," I mean placing stuff on your crotch area. It is not a good feeling. So there should be something, like a cone or lampshade, that you put over your dick area so nobody will jostle it while you're catheterised.

**Scratch n sniff band stickers**

Bands are always looking for good merch, so why not scratch n sniff stickers of



No need to let these Rhee Syngman statues go to waste.

bands?

**Scratch n sniff maps**

If the last idea sucked, what about maps that produce scents associated with particular regions? For instance, for Korea you could smell tangerines on Jeju, pine trees in Gangwon Province, and rotten ginkgo berries in Seoul.

**Synchronised eating**

There's competitive eating, but how about turning synchronised eating into a sport? A team of eaters get identical plates of food, and then they go to town on it simultaneously in step.

**Punk house escape room**

There've been a lot of escape rooms, but how about

one set in a punk house? And the puzzles are like "Wash the dishes to uncover a secret code," "do the laundry to find a key," "take out garbage." And maybe for the final puzzle you give an underage kid something to drink, and they barf up a key. I think it would be a good setting for an escape room, or at least a good way for one lucky punk

house to get people to do the chores.

**Street View Animators**

If you go on Kakao Map or Naver Map (or Google Maps in other countries), you can access street views and navigate around the streets, or use older footage and go back in time. So how about a way to animate that? You could select a view, and then automate a cycle through the footage to show how the area changes over time. And more useful, you can set in a course, and it takes the images of each step and animates them together so you can watch a video clip of how the course looks to travel.

**Statue facelifts**

Why destroy a statue? Just hire someone to sand it down and give it plastic surgery so it looks like someone else. If plastic surgeons can make you look like your favourite K-pop star, statue facelifters can make Rhee Syngman look like, I dunno, Roh Moo-hyun or whoever's in now.

## Bimonthly (Biannual?) Bootfuck

There's too much wrong in the world. I blame myself for not having a Bootfuck in the last issue. This time, we're going to run down a number of things this year has taught me we're better off without.

-automatic water taps: So you're supposed to wash your hands for 30 seconds. Not so easy when it takes five seconds of waving your hands frantically for three seconds of water. Hand-operated taps are better. Don't worry, I'll wash my hands.

-food order kiosks at restaurants and self-checkout at stores: I get why society is trying to go cashless. But I also don't want to touch a screen that everyone else has touched before me. So if I have to order food from a kiosk, I'll order the most disgusting thing to avoid the virus. I'll enjoy my 1955 Burger, and you can have your Big Mac virus. Fortunately most places still accept cash if you walk up and talk to a real life worker. A convenience store in Severance Hospital introduced self-checkout, but it also had two extra employees standing around to

help customers with it. Great thinking!

-saying people have the balls or don't for something: People have been saying "that takes balls" even more this year, on account of how grueling everything's been. Well guess what, idiots, that comment is increasingly directed at people who have ovaries, because women have been rising up and surpassing men, especially during this crisis. All balls are good for is producing sperm and testosterone, and getting infected and bloating up like oranges. So it's time to retire this idiotic phrase.

-childbirth: When I was in the hospital, a doctor asked me if I ever plan to have kids; the answer has been a soft no for years, but in 2020 that answer suddenly came extra easy. What kind of people would want to have kids in this day and age? It's a death sentence. I do not envy babies who are born nowadays.

-misogyny: Most of the worst people in the world right now, and every single moment in known history, have been men. Sure, there are certain things that women are

less likely to be suitable for than men, like grabbing things from the top shelf, carrying heavy loads, and pissing standing up, but men have fucked things up far too much.

-pissing standing up: What's so great about urinals? They're disgusting. Piss gets everywhere. I'm not saying all men should be outfitted with catheters -- those things can spray everywhere too -- but women really aren't missing much.

-handshakes: When everyone agrees to stop shaking hands, it's surprisingly easy to not miss handshakes. If a vaccine is made and COVID-19 is wiped out completely, we still shouldn't go back to touching our palms and fingers together in greeting. Fuck handshakes.

-"how are you?" This question is difficult to hear when you're struggling with health. I know it's supposed to be a stupid greeting, but people are asking for you to assure them that you're okay. If people ask me this online, I just ghost them. If they ask me in person, I give an update on my operation site,

pus production, any bleeding, bowel movements, etc.

-survivalists: I think we now know, if everyone had to shelter in underground bunkers, the "survivalists" would be the first to lose it. They'd open the hatch and run out into the radiation/disease/murder hornets, maybe wiping everyone else out with them.

"All Lives Matter": if you hear someone shout this, they're probably about to open fire so either take cover or rush the fucker

-white supremacy: I don't even think I need to explain further. Same goes for white nationalism, white separatism, European chauvinism, the alt-right. Call it what you want but it still deserves to be placed in the trash bin -- no, the woodchipper -- of history.

-Christianity: Let's face it, the Jesus vampires have been less than useless through this whole pandemic. A great deal of the spread was through church communities where people had enough faith that their god would protect them. The world won't be a worse place if fewer people go to

church.

-America: Someday, 50 years from now, people will look back on this era and laugh at how deluded America was. Not just the Trump supporters either, who thrive on misinformation and awfulness, but everyone who failed to deal with it because they think it's an "exceptional" country. Yeah, exceptionally fucked up. America puts so much emphasis on freedom, but it moves the goalposts around so freedom means owning a ton of guns and being able to shoot people you're afraid of, rather than access to medical care and protection from societal collapse. If the second amendment guaranteed the right to inject bleach, poison control centers would be clogged with slowly dying corpses and patriots would be calling the medical workers there traitors. The rest of the world, take note: America is how you're supposed to not do things.

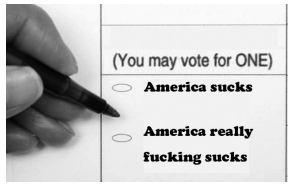
-Facebook: Fuck Facebook. Everyone should be looking at ways to disentangle their social lives from that dying platform.

# Broke Presidential Endorsement QUIZ: Which SLC Punk character are you?

I've been saying, ever since November 2016 when the world's most powerful country elected a leader whose one qualification was firing people on a TV show, that the best person to put in the next election is Kenny Hotz.

You might remember him from "Kenny vs Spenny," the competition show started in Canada but picked up in season four by the South Park creators and brought to Comedy Central.

Kenny embodies all that America idealises. He competes to win at all costs, going so far as to ruin his friendship with his partner on the show, Spenny. He has even recorded a song, "Where the Butterflies



Sleep," as Adolf Hitler, a popular figure among many American conservatives, and in character also performs fellatio on a stranger in a park, a preferred spot for closeted homophobes.

If he were to go up against Trump in the next presidential election, he'd cheat, fight unfairly, and go low. Maybe he'd irradiate Trump's balls with an X-ray machine while he slept, or lure him into a homemade dungeon and make him miss a debate, or say he had sex

with Trump's ex-wives before their divorces. And when the election results are in, he'd make Trump suffer the ultimate humiliation: licking the doorhandle of an adult video store.

A guy like that would make mincemeat of Trump in the election. And I'm sure his ideas for running the country would be a big improvement as well.

The only problem is, he was born in Canada, and is thus disqualified by the natural-born-citizen clause. And he's Jewish, which would probably scare conservatives too.

Note: this endorsement was written before I ever watched Tiger King. A Hotz-vs-Exotic race would be a thing to behold.

Please answer these invasive questions and share them publicly with all your friends.

Mother's maiden name?

Name of your favourite pet?

What is the name of your first car?

What was your high school mascot?

What was the first band you ever saw live?

What are the last four numbers on the back of your credit card?

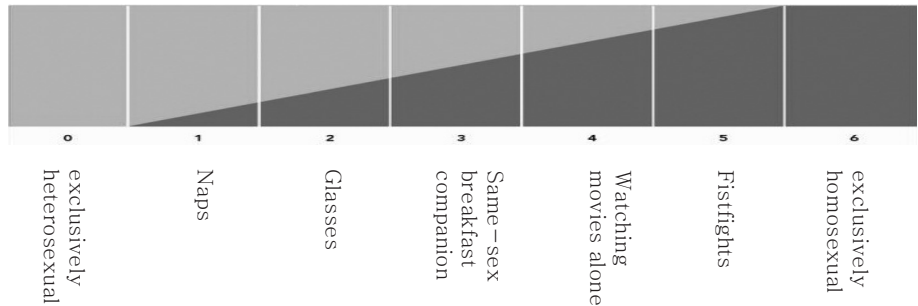
To get your results, email your answers to me. Enclose a picture and we will input it into our surveillance AI -- I mean show you what you look like with Vyvyan's head spikes.

## Broke Quarantine Methods

- book a noise band for your show
- say no to deodorant
- wear your underwear inside out (over your pants)
- wear a "free hugs" shirt
- buy your face masks from Bajowoo
- order restaurant food from delivery services like Shuttle
- visit only abandoned buildings
- stay at home writing a

- punk zine
- listen to punk music loud on your phone without earphones
- wear souvenired hospital scrubs out in public
- throw away your purse and get an IV bag stand with wheels
- drive a BMW rigged to emit smoke, so everyone thinks it's going to blow up and stays far back

## Kinsey Scale 2020



## Tabi Mad Libs for Fascists

Several years ago, some European neo-nazi came into contact with me while researching Asian neo-nazi bands for his zine. I made up an alias and the perfect name for an Asian RAC band (not in this country, and not based on any real person). He interviewed me by email and I gave him a bunch of answers that were part sensible, part gibberish, part demonstrating the horrific damage of racism and colonialism. After, I ghosted him and he asked me three times before giving up to send some photos and for my address so he could mail me the zine and his band's CD. I originally wanted to share the full interview, but then decided against it for various reasons. Instead, enjoy these Tabi Mad Libs.

1. Location
2. Adjective
3. Type of tool, misspelled
4. Verb, past tense
5. Artistic product
6. Object
7. Something a person can be

Skinheads in (1) \_\_\_\_\_ is a/an (2) \_\_\_\_\_ movement that has been around a long time. They discovered RAC music and (3) \_\_\_\_\_ and (4) \_\_\_\_\_ their own unique (5) \_\_\_\_\_. I know it is funny to skins in other places that we are being skins and saluting (6) \_\_\_\_\_, but it is not about being White or being Yellow, at the end of the day it's being (7) \_\_\_\_\_.

1. Noun
2. Political entity
3. Conspiracy theory
4. A crime
5. Political group
6. Descriptive noun

We're proud of our (1) \_\_\_\_\_, no matter what people say about it. Our country had a chance to be powerful, but we were stopped by (2) \_\_\_\_\_. Now we are a weak country controlled by America, and you know who controls America... (3) \_\_\_\_\_. American GI's commit (4) \_\_\_\_\_ and no punishment, it's a real crime. Being (5) \_\_\_\_\_ means fucking to the current situation and remembering our country and race for its (6) \_\_\_\_\_.

1. Recreational activity
2. Adjective
3. Major global event
4. Unsavoury activity
5. Random word

(1) \_\_\_\_\_ is very very popular here, but we are not (2) \_\_\_\_\_ like Europe has. I don't like (1) \_\_\_\_\_ since (3) \_\_\_\_\_, there were many European foreigners who came here and made (4) \_\_\_\_\_ all over. I think baseball is more popular, did you know our word for baseball player is (5) \_\_\_\_\_?

1. Adjective
2. Hateful ideology
3. Geographical location
4. Family relation
5. Demeaning job

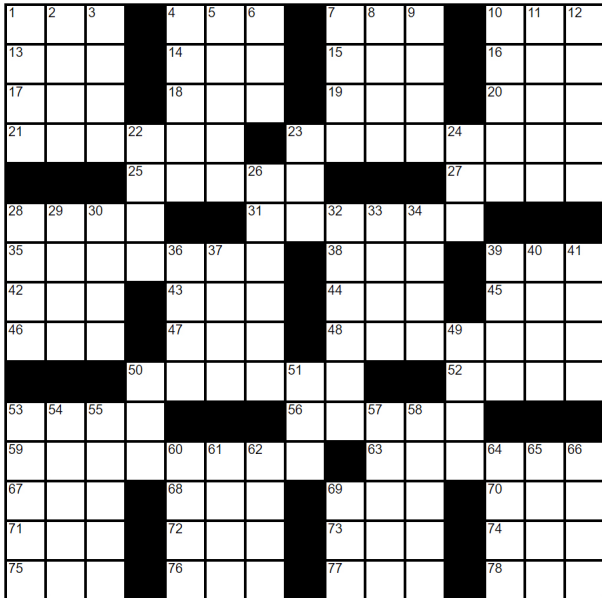
On one hand we are proud to be (1) \_\_\_\_\_, but on the other hand we are taking a foreign symbol of (2) \_\_\_\_\_ that is not very (1) \_\_\_\_\_. Many people say we are the White Man of (3) \_\_\_\_\_ anyway. Actually I can never be true (1) \_\_\_\_\_ because my (4) \_\_\_\_\_ used to be (5) \_\_\_\_\_.

1. Activity
2. Type of event (plural)
3. Adjective
4. Member of a counterculture (plural)
5. Hobby
6. Type of accident
7. Type of people (plural)

There is not much (1) \_\_\_\_\_ in my country. Most (2) \_\_\_\_\_ are (3) \_\_\_\_\_. Average (4) \_\_\_\_\_ are more interested in dressing up and (5) \_\_\_\_\_ than (1) \_\_\_\_\_ or politics. There is maybe one (6) \_\_\_\_\_ per year, and usually it's because of (7) \_\_\_\_\_ fighting each other.

# Broke Crossword CD Review: Ulcerative Colitis

## "Perianal Fistula" album Severance Records



- ACROSS**
- The 1234-\_\_\_!
  - They're found in a security office
  - Bank machine
  - Goes with Robbie or the Family Stone
  - Filmmaker Boll
  - Goes with Oedipus or Tyrannosaurus
  - Reed or Gehrig
  - Nintendo console
  - "Firefly" captain
  - "How \_\_\_ you?"
  - Signed agreement
  - Goes with ginger or Romulan
  - Akabane Vulgars on Strong \_\_\_
  - \_\_\_ Pigeon Unity
  - Mangwon club
  - Nerdy webcomic
  - Hyundai SUV
  - Abnormal organ position
  - \_\_\_ Shot
  - Greece's Revolutionary People's Struggle
  - Edgar Allen \_\_\_
  - Takes too many drugs
  - Insult a woman, as done by a pickup artist
  - Special effects
  - In \_\_\_ case
  - Illegal spy
  - US flight authority
  - IT'S A FEST! beach
  - Language spoken in Pyongyang
  - Sell
  - Teacher at a university
  - Beacon's bassist
  - Chain \_\_\_
  - \_\_\_ Radio (2 words)
  - Commercials
  - Venue near Badabie
  - Manga "Barefoot \_\_\_"
  - Rebellion \_\_\_
  - Raw fish
  - Ice Cube's band
  - Rapper Tone \_\_\_
  - Of crappy quality
  - Buttock
  - Hanjin \_\_\_
  - "All for \_\_\_"
- DOWN**
- Stupid or speechless
  - Opposite of home, in sports
  - Beatles album
  - Owner of 70 across
  - Vice \_\_\_
  - Punk teetotaler
  - \_\_\_ mater
  - Horn sound
  - Island near Yeongjong
  - Hardcore porn magazine
  - Syringa vulgaris
  - Give way, in traffic
  - Cheonan neighbour
  - Video game storekeeper
  - Reckitt Benckiser's lethal product
  - Ska successor
  - Goes with Kirk or Milk
  - Line 4 terminus
  - Czechoslovakia, Poland, Sweden, Switzerland
  - Pangyo \_\_\_ Valley
  - Toy Dolls lead singer
  - Japanese hardcore band In My \_\_\_
  - Data
  - Not far
  - Unit of a book
  - Biblical masturbator
  - Green \_\_\_ Monster
  - Enthusiastic
  - Mom's Touch competitor
  - Advice columnist Landers
  - Castle in Hongdae
  - Cancels undos
  - Desert drinking spots
  - Armoured fighting vehicle
  - Battleship class used in Korean War
  - Goes with exam or sex
  - Dunks food in sauce
  - Jeon Sangkyu's band
  - Transfer station on Line 3 and Gyeongui-Jungang
  - BAT's heating device

I discovered the goregrind band Ulcerative Colitis back when I was in the second year of university. It was life-changing and almost led me to drop out of school. After I moved to Korea I listened to other music and mostly forgot about UC. Then last year they released their latest album *Perianal Fistula*. It took me too long to discover this latest release, as I thought it was just another single put out by the much less interesting band Hemorrhoid, but I'm glad I heard it when I did.

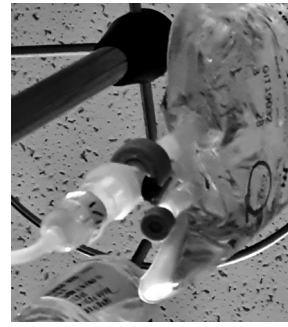
Turns out, I got a 90 percent discount on it because the government considers my musical tastes a medical abomination.

The album gets going with the track "Cellulitis," but there seems to be a mixing problem because it was only coming out one speaker. It's awkward and hard to handle, as the music swells up in one of your ears.

Next was the song "Increasing Blood Pressure." It started slow, to the point where I was lightheaded and suffering blindness in bright light. But this song tightened up my blood vessels and caused a distressing sensation in my chest.

The song is followed by "Septic Shock," which I would have expected to be extreme, but it was kind of laid back and psychedelic. As I was listening to this track, I experienced some visual hallucinations: I started to see illegible writing on surfaces where there clearly wasn't any writing, including ceiling tiles and between the lines on Terry Crews' striped shirt in "Brooklyn Nine-Nine." I also saw colourful cartoon characters in IV medication, and photographed them to see if they would still be visible later.

The peacefulness of this



The album cover shows various animated characters inside an IV bag.

song is disrupted by the jarring "Urinary Catheter Insertion," a song that lasts about 10 seconds of very unpleasant howling noises. I wish I had turned it down to avoid disturbing the other people in my ward.

Next, I had a bit of choice between listening to "Jugular Vein Catheter" and "Femoral Artery Catheter." But I'd heard the latter on Myocardial Infarction's 2010 album, so I opted for JV. It was relatively innocuous, and every once in a while I'd feel a cool burst inside my chest as the song was basically like pouring liquid into a spinning fan blade.

I'd been expecting the next song would be "Pus Drainage Incision," but instead I got "Punctured Gluteous," which oozed out of my speakers over the next few days and left me feeling dirty just hearing it. This meant I



Track listing is written in wiggling text between the lines on Terry Crews' shirt.

also slept through the track "Necrotic Tissue," which is probably good because there was a lot of dead flesh to that song. Apparently when it started, it filled the whole room with unpleasant licks of guitar. I woke up during "Reconstructed Scrotum," which felt kind of uncomfortable but it seemed popular with doctors and nurses. I'm glad I heard it but it still doesn't feel natural.

"Closing Abscess" was an instrumental song, and right after it started I fell asleep, so I had to go back and listen two more times. It was still more enjoyable than the six or so versions of "Testicular Irrigation," which was just excruciating and left you afraid when the next note was coming. Each track was around 30 minutes, and every time I asked a doctor how much longer the song was, the answer was always five or ten minutes.

I really didn't like the catheter-themed songs. There was "Plugged Catheter," which left a little bit of urine dribbling down my leg, and "Catheter Boner" was a painful wakeup call. Fortunately, "Catheter Removal" was a short and painless track, almost humorous and lasting only five seconds.

Finally after 21 days of listening to this album all the way through, I thought it was time to go. The listening experience left me weak. But then I discovered the bonus song "Infected Operation Site" and had to go back for another five-day listening session. The doctors gave me a new album by a group called Seton Band, and I've been listening to their great album "Draining Pus" ever since.

I hope someday I can get these songs out of my head and go back to listening to reggae all the time.

## LP Review: ...Whatever That Means "Revolving Doors" 12-inch record World Domination, Inc.

The new WTM album is garbage. It won't even fit in my CD player!

I could only fit a corner of it in, and when I closed

the lid it broke a big piece off. Now there are vinyl bits rattling around inside my CD player.

Just so you know why

Broke no longer has CD reviews, now you know who to blame.

You owe me a new CD player, Moses!

# Korean punk compilation discography

Jon Twitch

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

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

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

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

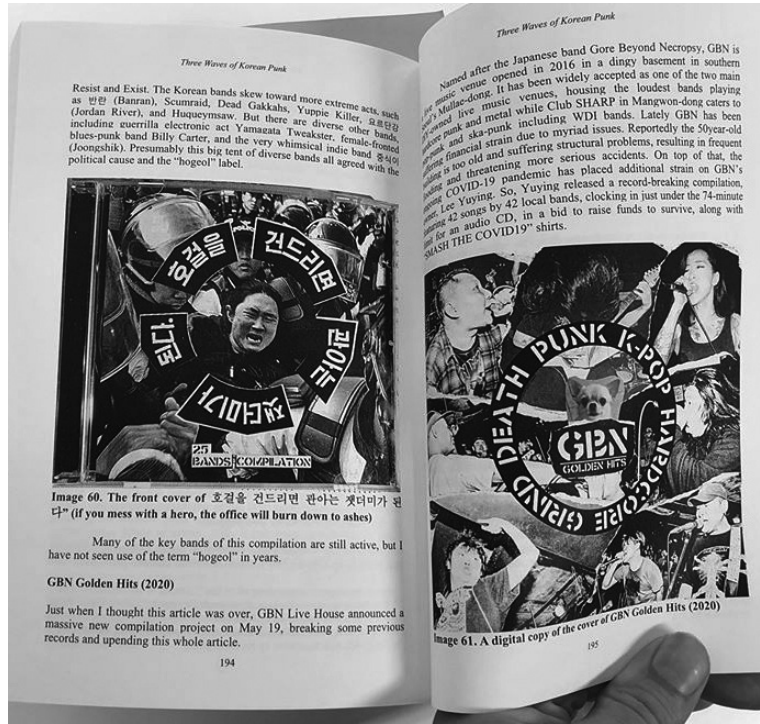
1999  
"Our Nation vol.3" 18Cruk/새봄에  
핀 딸기꽃 split, 12 songs, 2 bands  
(Drug Records)  
"3000 Punk" 19 songs, 19 bands  
(Skunk Label)  
"Chosun Punk" 18 songs, 6 bands  
(Drug Records)  
"Indie Power 1999" 14 songs, 14  
bands (Rock Family)  
"클럽 하드코어, 아싸 오방 둘째  
앨범!" 17 songs, 6 bands (unknown)

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

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

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

2003  
"Mooshimchun Fuckers Comp 1" 6  
songs, 3 bands (MF Crew)  
"We are the Punx in Korea" 30  
bands, 30 songs (Skunk Label)  
"Save Your Mind for the Extreme



Riders" 18 songs, 9 bands (Half-  
Brothers)  
"Our Nation vol.6" Beach Valley/  
Groove# split, 12 songs, 2 bands  
(Drug Records)  
"United We Stand" Samchung/13  
Steps split, 15 songs, 2 bands  
(GMC Records)

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

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

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

2007  
"Bajowoo Present Never Mind  
the Bollocks Here's the Punk  
Rock Show" 19 songs, 11 bands, 2  
countries (Skunk Label)

Samchung/Captain Bootbois split,  
7 songs, 2 bands (GMC Records)

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

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

2010 ??  
2011  
"Them and Us: Korea's Punks  
at Club Spot" 22 songs, 11 bands  
(WDI Korea)  
"개구쟁이" Crying Nut/Galaxy  
Express split, 6 songs, 2 bands  
(Drug Records)

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

2013  
"Young Punx Go For It!!"  
Dinosaurs/Beer Belly/Injections  
split, 9 songs, 3 bands, 2 countries  
(Pogo Punx Records)

"특별시부산" 10 songs, 10 bands  
(고양이레이블)  
"자립음악생산조합 2013 춘계 컴필  
레이션" 15 songs, 15 bands (Jarip)  
"Valiant Cocks Compilation Vol.1"  
18 songs, 3 bands (The Valiant)

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

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

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

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

2018 ??  
2019  
"World Domination Vol.1" 4 songs,  
4 bands, 4 countries (WDI Korea)

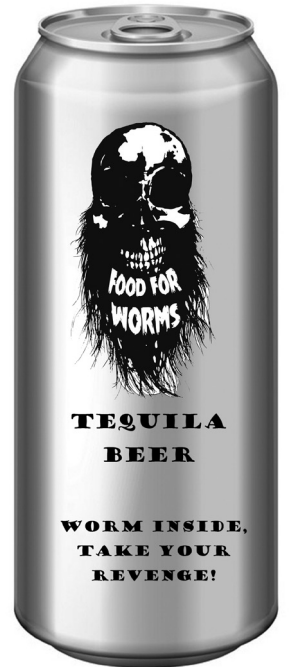
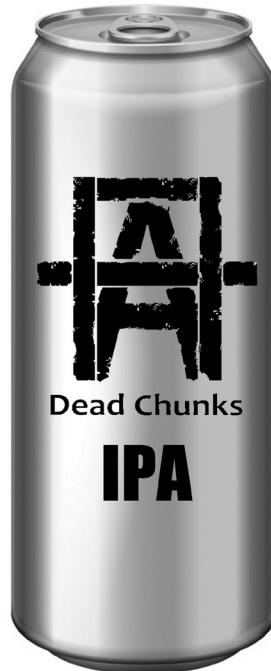
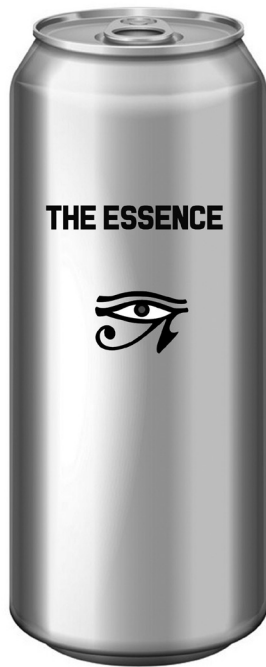
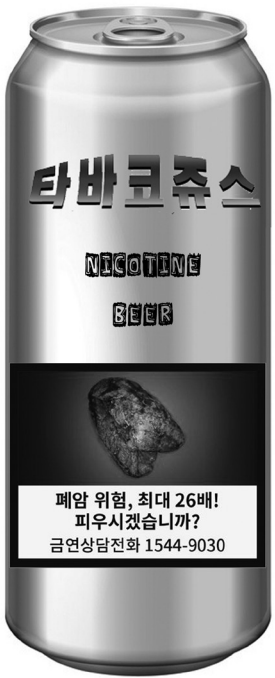
2020  
"GBN Golden Hits" 42 songs, 42  
bands, 1 country (MYDY Records)

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



## Top 11 Korean punk compilations

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

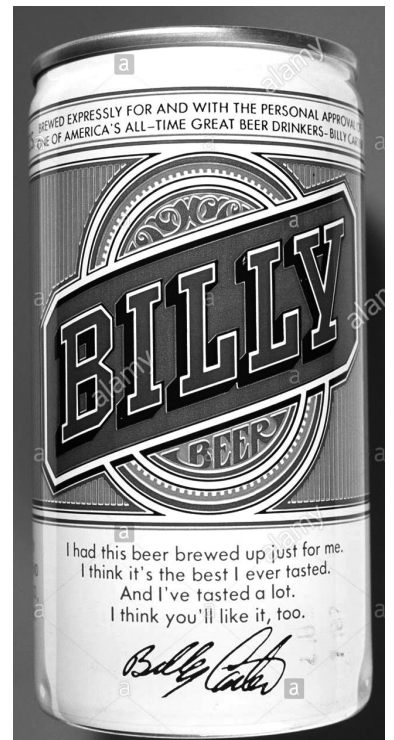


When Teenage Bottlerocket announced the release of their own "Head Banger" "generic beer" (4.7 percent ABV), I sensed all sorts of traps. First, who would drink a beer with "Teenage" in the name? (Is this a sting? You have to tell me if you're a cop.) Secondly "Bottlerocket" makes me wonder if it's been shaken up and will explode when I open it. Third, their logo is a skull and crossbones (well cross-arrows that look like rockets). There are problems.

Then I wondered what band names would make even more troubling beer labels. The Korean scene does not disappoint.

Here are 10 proposed beers branded with Korean band names -- including one that already exists!

Four for 10,000 won. I would try them all. Except the Cuntlefish one.



# What you say?!

By Jon Twitch

I was doing research on Korean punk history, and when looking closely at 1990s recordings the songs of 18 Cruk started to stand out in a way a lot of the others didn't.

18Cruk started in 1997, and never released their own album, instead contributing to compilations and a split. They appeared on Skunk Labbel's 1998 "Our Minds are All the Same" compilation, then Drug's 1999 "Our Nation vol.3" split, then Drug's "Chosun Punk," then Skunk's second compilation "3000 Punk," and finally Skunk's 2003 "We are the Punx in Korea" comp.

By the time I arrived in December 2003, they seemed to be defunct. Most members started Viva Soul and later made it onto YG Entertainment, while the bassist (Toby) Hwang Jungik formed Skrew Attack, which later became Love X Stereo.

"대한민국 핑크키드" / "Republic of Korea Punk Kid"

This song, released on "Our Nation vol.3" in 1999, may be the first Korean punk anthem. The title is awkward and unwieldy, implying how unfamiliar the concept of Korean punk was at the time. It doesn't roll off the tongue but it was probably fun to chant along with.

It's interesting how the first line uses the term "yangachi," which is somewhat of a Korean synonym for punk, with a rebellious, delinquent streak. The song serves as an invitation to outcasts to join Korea's fledgling punk scene where everyone protects each other from the judgemental gaze of outsiders, rather than a refutation of misperceptions about punk.

그렇지 우린 걸모습만으로 양아치가되어 거리를 거닐지  
Yeah we're gonna walk around in the streets looking like ruffians

그렇게 한껏 찢어진 두눈으로 그모두가 우릴 밀어내려 하네  
With torn eyes they all try to push us away  
나에게 나와 함께하는 것이라곤 낡은 기타 하나가 나의 전부  
The only thing I need is an old guitar  
너와나 우리 가진 것은 없지만 무릎 꿇지 않는 대한민국 핑크키드  
You and I have nothing, but the Republic of Korea punk kid does not kneel

대한민국 핑크키드 (반복)  
Republic of Korea punk kid (repeat)  
후회는 없어~ 후회는 없어~ 내 지금에 삶에 후회는 없어  
No regrets, no regrets, The way I go I have no regrets

"18크럭 한국을 떠나다" / "18Cruk Leave Korea"

This song came out later in 1999 on the "Chosun Punk" album, the first convincing attempt to release a representative compilation. 18Cruk showed a bit more range on this album, with each of their three songs sounding quite different compared to their eight on "Our Nation vol.3" --but also a little more polished and subdued. Rather than lamenting or celebrating their pariahdom, this time they castigate Korean society.

It is not much of a punk anthem, and actually starts out quite sad, almost defeated. But it probably makes more business sense to attract malcontents rather than outcasts.

hey 정의 악해져야만 하네 남을 밝아야만 하네 살아 남으려면  
Hey Jeong-ik, you have to be evil  
You have to step on someone else to survive  
hey 상열 그저 떠나고 싶네 아무런 이유 없이 떠나고만 싶네  
Hey Sang-yeol, I just want to leave  
I just want to leave for no reason  
hey 친구 어디를 가려 하나 이 곳을 떠나려나 설 자리가 없나  
Hey friend, where are you going?  
There is no place to go  
hey 친구 뺨이 판치는 세상 우리는 18크럭 한국을 떠나다  
Hey friend, the world is full of lies  
18Cruk is leaving Korea  
hey 주완 순수함을 버리고 변해가야만 하네 살아 남으려면  
Hey Ju-wan, you have to give up your innocence to survive  
hey 성용 술이나 퍼 마시며 세상을 잊어야지 꿈꾸고만 싶네  
Hey Seong-yong, I want to drink and forget the world  
I want to dream

# Zuckerberg takes skinheads bowling

The following was written hastily on the night of June 9-10 during Facebook's skinhead purge, in anticipation of The Hard Times possibly wanting timely content quickly. They didn't use it, but went with another one I chose. I stand by that article, but the premise of this one is a lot more amusing to me. When you write for Hard Times, they give you a very strict formula to follow which actually works quite well. This article doesn't use that format and instead envisions a fictional meetup.

Jon Twitch

Mark Zuckerberg, Facebook founder and CEO, invited skinheads from around the world for a friendly game of bowling to explained why he banned them from his platform.

"Basically, I think you're all racists," he explained to the crowd assembled at the lanes in Tuton Bowling Center. "You see, I'm Jewish-"

"So am I, you fuckhead!" someone in the crowd yelled.

"I watched American History X," Zuckerberg continued, addressing the room that contained members of every race, every religion, every political ideology. Except the Russian Nazi skinheads, because they were all at a GOP rally down the street.

"Hey wait, what's Neville Staple of the Specials doing here?" someone shouted.

All eyes in the room turned to a

black guy in his mid-60s sitting at the ball return, the singer of 2-tone ska band the Specials, one of the most anti-racist bands of all time.

Except Zuckerberg's, who said "I thought he was just the janitor."

"왜 우리가 여기야?" asked a skinhead who didn't speak any English.

"Fellas, we're not going to settle this quickly," Zuckerberg said. "Let's just enjoy some bowling together."

Alley workers inserted cushions in Zuckerberg's bowling lane. Even with them installed, Zuckerberg could barely knock a pin over.

He ranked dead last, with a crew of mods who brought their own bowling shoes bowling a perfect 300.

After, while sharing an alley beer with the assembled skinheads and their friends, including mods, scooterists, streetpunks, and rudeboys, Zuckerberg admitted his mistake.

"You skinheads bowl a pretty good game!" he said. "I see now you guys aren't so bad. Tell you what, you're all welcome back to the site. Ban lifted."

"There any skinheads on there?" one skinhead asked him.

"Well no, but-"

"Then no thanks," the skinhead said.

They all finished their beers and headed out, to the parking lot, jumping on their scooters and racing off to their countries of origin, leaving Zuckerberg with a very large bill for the afternoon of recreation. But he could easily afford it.

**Fuck Facebook. Join reddit.com/r/koreanpunk**

# So you've got nothing to hide?

"I've got nothing to hide," you say, being the idiot you are.

We'll see about that.

After you filled out my "Young Ones" personality quiz, I was able to determine your passwords and uncover all of the following information. I will leak all the information unless you pay me \$1000 for each of the following.

Still got nothing to hide? Go through this list from the top, and add up how much I'm holding you ransom for.

- your passwords
- any diary or non-live journal
- childhood nicknames
- how you talk to your pets or babies
- family fights
- web search history and sites visited
- controversial music you listen to,

- such as 2tone ska
- financial info such as salary, balance, credit history
- what you've said privately about everyone you know
- everywhere you go
- home address and when you're out
- when you go on vacation
- full content of prayers/confession
- teacher evaluations of you
- work evaluations of you
- reasons for being fired
- medical history
- police records
- porn collection
- your homemade porn
- sexual tastes
- sexual history
- sexual performance issues
- people who've rejected you
- what your own junk looks/tastes like

# Gutter Star

The following is sort of a prequel story. I wrote this for Fiction Writers in Seoul's 2019 anthology, but they passed on it for reasons that seem obvious. I liked the characters and setting enough that I decided to write something longer based on this. Every effort has been made to fictionalise every single person and band in this story, although the fictional venue Slammer is obviously in the exact Nogosan-dong location of the first Skunk Hell.

Look out for "Hongdae Fire" for the continued story of these characters.

By Jon Twitch I mean Dunbar

The door to the limo opened and out he stepped. The black car didn't even slow down, and his foot touched down on the road surface at 50 km/h. He tumbled out of oncoming traffic and came to rest among the fallen leaves gathered at the curb, right by Hongik University Station exit 5.

Only a group of American soldiers witnessed the fall, and hurried to the poor kid's aid.

"You okay man?" one asked.

His shirtless torso was scratched up with road rash and he had an ugly bruise over his left eye, but the fall was too recent to be its cause. He was in his late teens, no older than 19, short and skinny but with an impressively muscular torso, although his toned abs were looking a little smudged. The cosmetics on his face were also running, and with the black mascara coming from his eyes and blood-coloured lipstick smeared across his cheek, he looked more like he was on his way to a goth or fetish party, as if Korea was even cool enough for events like that. His pants, now torn at both knees, looked like black denim, but were skintight, without even real pockets to carry things, which meant no phone, no ID, no money.

The Americans tried getting him onto the sidewalk but he slumped to his knees, lacking the will to move himself.

You-hwan and his sister 6k, coming out of the subway station at that moment, stumbled upon this scene, seeing these five Americans pushing around this poor kid and laughing about it. American soldiers were banned from the Hongdae area, following a string of incidents just like this one. You-hwan grabbed an old mop that had been leaning against the subway exit, its fibers stuck together either because of some substance it had soaked up or frozen from the low temperature, and put himself in the soldiers' path.

"Suh-top!" he shouted, pointing the mop at them.

The soldiers paused, and the two who'd been carrying the cut-up Korean kid let him sag to the cold ground.

"Man, I thought Hongdae would be different from Itaewon," said one of the soldiers, "but there's queers everywhere here too."

You-hwan, not quite catching what they were saying, looked down at the kid, now on his knees, then looked up at the soldiers, still clutching his mop. "Why?" he asked, using one of the only other English words he knew.

"We saw him fall out of a car and we're just helping him," one of the soldiers explained.

He was talking too fast to be understood, but his tone was nonthreatening. You-hwan lowered his broom, and his sister moved in to see if the kid was okay.

Most other people passing by were noticing them but staying out of it. But then a couple of well-dressed goons barreled into the scene, fists flying. They'd come from the limo, which had pulled over about 50 meters down the street, its emergency lights flashing. The soldiers, bristling at the hostility, fought back.

You-hwan raised his crusty mop at their faces, which seemed to do a better job at keeping these gangster-types at bay. Probably didn't want to get gunk on their suits.

Meanwhile, 6k moved the boy aside, so they wouldn't get trampled in the brawl.

"Help me," he whispered to her.

"I won't let those soldiers hurt you," she replied, checking his palms that were both badly scraped and would require bandages.

"Not them," the boy replied. "The people in the car. Don't let them take me away."

6k jerked her head around to her brother, who was now fighting alongside the Americans.

"Brother!" she called. "Let's go!"

You-hwan was just starting to get into it, now that the Americans were speaking in catchphrases and profanity. "Back the fuck off!" "Kick their asses!" "Get your fucking hands off me!"

His sister's voice pulled him back, and he left the soldiers to fend off the two besuited men, just as two more reinforcements arrived from another car.

"We have to get him away from here," 6k told him.

You-hwan threw the mop aside and grabbed an arm of the half-naked kid, and the three of them slipped away while the Americans kept the car goons occupied.

They rounded a corner, then ducked into a dark alley. Nobody was after them, and they were unlikely to be followed here. They headed toward the playground, where they could regroup and figure out their next move.

"You two are really tough," the boy enthused as they walked.

"My brother's the biggest wimp in Hongdae," 6k retorted, conscious of him examining her lip piercings.

You-hwan didn't deny it. He was flabby and soft, and he was relieved he hadn't lost his glasses in the melee.

"How many hours a week do you spend exercising at the gym?" the boy asked them.

"At least 20," You-hwan said, "if by gym you mean bar and by exercising you mean drinking."

They reached Hongik-ro, the main street stretching to Hongik University, a small arts university up on a hillside somewhere to the left. While the road was empty they

jaywalked across.

"I'm You-hwan, and this is my sister Yoo-kyung," You-hwan said, hoping to get more information out of this stranger.

"I'm Jin-ho but everyone calls me Jino," the boy said.

"Everyone calls me 6,000 Won," You-hwan's sister said. "We're members of the band Tigers of Yuinmak."

"What, you're musicians?" Jino exclaimed. "No way, with those cheekbones?"

"What's the matter with my cheekbones?" 6k demanded.

"Not bony enough," Jino answered, then turned to You-hwan: "Too bony."

"So, who are you and what kind of trouble did we get ourselves into?" You-hwan asked Jino, changing the topic.

Before Jino could answer, a black car pulled up behind them. "They found us!" Jino exclaimed.

The car doors opened and slammed shut, and a handful of goons ran after them.

"This way!" 6k shouted, leading them up a brick staircase, kicking at the goons on their heels.

You-hwan turned around at the top of the stairs, knowing this would be the best place to slow them down. "You guys go ahead!" he shouted at his sister, putting his foot over the mouth of the lead goon, knocking him backwards.

6k and Jino hurried through the dark alley.

"Where are we going?" Jino asked her.

"Don't worry, safety's ahead!" she replied. She was worried about her brother, but knew the right move was to get out of there so he wouldn't have to sacrifice himself.

Then she heard him running after them. "Run faster!" he hollered, dashing past them.

The playground was the punk hangout of the area. Just a few months earlier, some idiot in the local government thought to renovate the area, putting in a rubbery brick surface and benches to sit. This opened it up more to the public, but there was always guaranteed to be friends there for anyone in the punk scene, as long as it wasn't during a

show.

It was around 6 p.m., already getting dark on that October Saturday, and fortunately the only show that weekend didn't start until 7. As they ran in, they spotted a gathering of skinheads -- Jong-hoon, Jae-hoon, Jung-hoon, and Min-ji -- drinking soju and sitting on the ground next to the playground equipment.

"Help!" 6k hollered as they entered the park, the goons a few paces behind them.

No questions asked, the four skinheads got to their feet to help their friends and fight off these intruders. More punks came out of the woodworks from all corners of the park, descending on the intruders.

The four goons who had followed them into the park suddenly found themselves being stuffed into a meat grinder made of spikes and leather. In-cheol, guitarist of the pogo punk band the A-Bombs, jumped from the playground equipment and tackled two of the intruders. Min-ji, drummer of the skinhead band Bootfuck, punched one so hard in the stomach he barfed on her boots, which brought down her fury.

The goons retreated out of the playground, taking refuge under the streetlights while the punks kept their distance.

"Jino! You have to come with us!" one yelled.

"There's nowhere else for you to go!" shouted another.

You-hwan and 6k looked at Jino, who was shivering without a shirt. He clearly did not want to go with them.

"Come back any time!" Jong-hoon shouted after them. "Doctor Martens always has room for more cosmetic surgery outpatients!"

As soon as the goons had run off, the punks and skinheads began packing up. In-cheol glanced at Jino, shirtless and bleeding. "You should get him to a hospital," he told You-hwan and 6k.

"N-no hospitals," Jino said through shivers.

"I've gotten enough infections that I know when you need disinfectant," In-cheol said.

"What's open on a Saturday



night?" 6k asked.

"Gang Green Tattoo," one of the other punks suggested.

"That basement place, down by Rolling Hall?" You-hwan asked.

"Yeah, then get your ass up to Slammer, because you have a show to play," Incheol suggested. "And we are not going first."

Rolling Hall was the opposite direction of Slammer from the playground, but if they could help that would make a big difference. They all parted ways, with most of the punks headed toward Slammer over by the train tracks, and You-hwan and 6k bringing Jino south to Gang Green Tattoo.

As they walked, You-hwan tried calling Gang Green on his phone, but it kept ringing with no answer. Hopefully they were still there.

Not long after they left the playground, around when they reached the parking lot street, they heard a shrill voice cry out toward them. "It's Jino!"

They had been spotted!

"What did you do to piss so many people off?" You-hwan asked Jino.

6k carved a path through the crowd, dodging and weaving around all the people. The people ahead of them didn't know what was happening, but everyone behind them seemed to be in pursuit. So 6k led them into the middle lane where a long row of cars had been parked, and she and You-hwan pulled Jino up onto the hood of a car. From there, they leaped from car to car, quickly gaining distance on the mob of pursuers. By the time they reached Zandari-ro, there was no sound of pursuit behind them.

They blended back into the crowd, especially after 6k took off her blue leather jacket and draped it over Jino's shoulders. Even with that, the cold was getting to him.

Gang Green was in a basement of a nondescript building, located in a dark alley outside the usual craziness that was consuming Hongdae. When they came down the stairs and pushed through the door, they found themselves in an unusual workshop, shelves filled with little bottles of chemicals, walls lined with papers holding sketches. In the middle of the room, under an array of lamps, two cots were pushed side by side; in them were Hyeong-ju and Joo-hyung, lying head to toe as if they were 69ing each other, hard at work on each other's

bodies with tattoo needles.

"This is a tattoo parlour?" 6k remarked. "What a disgusting room."

"The room doesn't go in your arm," Hyeong-ju retorted, sitting up.

Across his bare stomach, he had the word "punk" newly tattooed, but it was upside down.

"That's upside down," Jino pointed out.

Hyeong-ju looked down at it. "Looks right to me," he answered. "What do you guys want?"

"Disinfectant, bandages, spare clothes if you have any," You-hwan said.

Joo-hyung sat up. Hyeong-ju had been giving him a naked woman on his thigh. Her face was already fully detailed, but everything below the nipples was just a rough outline. It was clear the final product would be very pornographic.

The two tattooists wiped Jino down with disinfectant and bandaged his worst cuts. They also provided him with a Gang Green T-shirt, a baseball cap and a black face mask with the word "infected" written in white across it. It would be enough to keep him discreet, as well as warm.

You-hwan's phone rang. It was Cheol-woo, their guitarist.

"We're on our way," You-hwan answered. "You probably heard about the trouble we got into."

"It's all everyone's talking about," Cheol-woo replied. "The whole neighbourhood is crawling with those goons now. They have lookouts all over the place."

"Then maybe we're better off staying here?" You-hwan suggested.

"No way," 6k told him, "we need to get back with the others for protection."

"You're not keeping a fugitive here," Hyeong-ju said. "If you want to get to the other side of Hongdae, we can lend you our scooter."

"I hope you don't mean the pile of junk out front," You-hwan said.

"Here's the key," said Joo-hyung, holding up a butter knife with a string tied to the end. "Just jam it in and you can fire it up."

They went out front, where a beaten-up old scooter was still leaning against the side of the building. It was purple and the body was scratched up, with both mirrors missing save for the stalks that had once held them in place. One helmet was balanced on the handlebars, which they gave

to Jino.

You-hwan got on the scooter, with his sister holding onto him from behind, and Jino at the back. He jammed the knife into the ignition and found that it turned but didn't stay in, so he fired up the engine and pocketed the knife.

Driving like this, the three of them together, they wanted to avoid the main roads, as well as any alleys too crowded. So they made their way through the quiet alleys to Wowsan-ro and headed north toward Slammer.

As they stopped at the red light at the three-way intersection, a couple goons came out of the tent restaurant on the right side and gave chase. You-hwan gunned it through the red light, and they barely made it through.

They raced ahead as fast as they could safely go, trying to put distance between them and the goons. The playground loomed on the left, but none of their friends would still be there now.

As they pulled through the intersection in front of Hongik University, a black car chased after them. You-hwan weaved the scooter through two lanes of slow-moving traffic. The cars weren't backed up very far, and soon there was only open road ahead. You-hwan made the most of their headstart by twisting the handle throttle as much as he could. The top speed on the scooter was only about 40 km/h, partly due to the old engine, partly due to the extra weight of three people.

The road out here was long, featureless, and curved slightly. You-hwan always disliked walking along it to get between Gicha-gil and the playground. Even now by scooter it felt unbearably far. They passed Ssamzie Space on the right, then reached Club WASP where there was a wide open intersection with at least five separate turnoffs.

You-hwan aimed for the third right, a road that curved down toward Gicha-gil, but a black sedan roared out of it and came right for them. They must have known they would try to get to Slammer! He spun the scooter around, making use of its smaller size and tighter cornering to outmaneuver the sedan. Then as it had to back up, he made a left turn into an alley leading away from Slammer, hoping to throw them off the trail.

He stopped at a familiar trailhead for his sister and their charge to jump off the

bike and disappear into the greenery, and he kept on driving to draw the gangsters away.

6k would escort Jino along the tracks to safety. Jino handed over the helmet and ducked out of sight, and You-hwan sped off, just as the black sedan pulled into the alley behind him.

He was able to pick up speed now that he was the only one on the bike, but he had to keep his back to the sedan so they wouldn't see he was alone. He also had to keep them on his tail.

Meanwhile, 6k navigated Jino through the dark, down to the train tracks of the Gyeongui Line. They could see the bright lights of Gicha-gil in the distance, an area full of restaurants set up along the inactive railroad.

They stopped under a bridge so she could help him take off the helmet. As she had her face close to his, he leaned in and kissed her.

"Oh, you're interested in that?" she said, and kissed him back. She didn't usually fuck strangers, but the circumstances felt right, and she had a couple condoms with her anyway.

You-hwan ended up at another playground, one he hadn't seen before. It had some playground equipment, a public washroom, and a gazebo, but nobody was there at the moment. He drove through, but a black sedan pulled in front of his exit ahead. A goon flew out of the bushes and knocked him off the scooter. It floundered around on the ground and they struggled to turn it off, noting the lack of a key in the ignition.

"Be careful," he warned them, "we are in front of a police station."

"We should bring you in there for kidnapping," one of the goons growled at him.

"You're welcome to invite the cops into this to sort out who gave him all those bruises," You-hwan offered. "Seriously, what do you want with him so badly anyway? He's just a kid."

"That kid happens to be one of the biggest up-and-coming stars in the K-pop industry," the goon told him. "By running away, he is in breach of contract."

Even You-hwan had heard of the K-pop idol Jino before. The poor kid had been educated in idol academies from a young age, and only recently debuted after passing an audition. No wonder he wanted to escape. "FUCK!" he hollered at maximum

volume.

Eyes darted toward the front doors of the police station. The shapes of people could be seen through the translucent glass, but so far nobody was coming out.

"Look, guys, if he doesn't want to go with you, that's his choice," You-hwan told them. "As for me, I have a show to get to, so if we have no further business, how about you get the hell out of my way?"

"You're free to go," said the goon, backing off.

You-hwan pulled out the butterknife and used it to fire up the scooter again. He took a long route to Slammer, weaving through alleys he didn't know and cutting back away from the venue several times. They probably knew where he was going, but he didn't want to lead them to Jino. He didn't see a single black sedan following him all the way there.

Slammer was a tiny basement venue, located literally on the wrong side of the tracks. The entrance was marked only by some graffiti in a little passage off the main alley. Tonight's show had six bands, and entrance cost only 6,000 won. Only six paying customers had shown up. The room was packed, but almost everyone there was in a band or a guest of a band.

6k and Jino got there first, and she got him inside on her own guestlist. The door girl, Gun-ha, let her get away with it without a thought.

As they arrived, Jino looked at the band performing on the "stage," little more than a plywood board set up in a corner of the room, and recognised the lead singer, one of the people who saved him in the park.

"Who are they?" he shouted in 6k's ear.

"That's Bootfuck," she told him.

Bootfuck were scene elders, its members now in their mid- to late 20s and having already completed their military service, except for the drummer. Their music was violent, with lots of sing-alongs, but actually pretty chipper.

"All the band names here sound so threatening," Jino remarked. "But the people are all really kind and welcoming."

"That's the way it's always been," she told him. "Maybe it's a way to exorcise some negativity deep inside us. When I look at popular music, it seems like it's repressing a lot."

"Still, it must be hard

getting up in front of a crowd looking so imperfect," Jino remarked.

In-cheol of the A-Bombs came by, holding a 1.5L beer in one hand and wrapping his other arm around his new girlfriend, some poseur girl 6k had never seen before.

"You're next," In-cheol warned 6k.

"If my brother shows up," she replied.

"We're not playing before you," he retorted, and stomped away, leaving his girlfriend behind, likely so she would make friends with 6k.

"Hi, I'm 6,000 Won, same as it says on the poster," she said, taking the initiative.

"Eo Gwi-ryeon," the girl answered, sipping soju from a green bottle through a bendy straw. She was wearing all new punk gear, likely purchased at the Ewha Womans University market. 6k knew trouble when she saw it, even if her male friends and brother were clueless. Already, this new girl was eyeing Jino; classic homewrecker behaviour.

You-hwan showed up right after Bootfuck's set.

"You made it!" 6k exclaimed. "We're next."

"Yeah, I have to tell you something first," he told her, dragging his sister aside. "Jino is a K-pop star and he's trying to escape from his agency."

"What?" 6k exclaimed, her eyes going wide. "A K-pop star in Hongdae?"

They glanced at Jino, who was opening a beer someone had given him. Rather than basking like a popstar, he seemed nervous and hunched into himself.

"We have to keep this a secret," she said. If anyone knew she'd fucked a K-pop star, she'd never hear the end of it.

Their bassist came by and swept them up for their set. 6k got behind the drumkit and moved the cymbals down. She had shorter arms than Bootfuck's drummer, Min-ji.

Once they were ready, You-hwan jumped on stage and took the mic. Throughout their set, he kept an eye on Jino as long as he could, before forgetting all about him.

Jino was having a good time. It wasn't often he was allowed to mingle within an audience. Everyone was excited, and people rushed here and there like waves at a beach. Due to an adolescence of heavy dieting

that stunted his growth, he was much shorter than pretty well everyone in the room, and he felt hidden among them. He waded through the crowd from one side of the room to the other, just to see if he could.

Then a punk girl cornered him. He'd seen her earlier but forgot her name. She leaned in to shout in his ear, but all he could pick up was the boozy smell on her breath.

He pointed at his ears and shrugged to communicate he couldn't hear her. She took his hand and led him out the door. She cornered him inside the unisex bathroom, which was large enough only for a toilet and sink.

Now that they could hear each other, he turned to her. "I'm sorry, what were you saying?"

She leaned in to his ear again, and he let her. "Oh oh no, I gotta thing for you," she cooed in his ear. "Let me cherish you forever and always, oh no no."

"Forever and a day, oh oh no," he corrected her, reciting the lines to his debut single, "Make Happy."

"I knew it!" she squealed. "You're Jino, aren't you? None of those people down there know anything about pop culture, but I know who you are!"

"Please don't tell everyone," he pleaded with her. "I'm trying to lay low, and a punk show seems like the best place for that."

"Okay," she said, "but you have to let me kiss all your boobos better."

"That seems fair," he replied, and she started pecking at his face injuries. She kissed his cheek, then moved on to his forehead. She was taller than him so it was easy.

As she was doing this, Jino caught his reflection in the mirror over the sink. There was road rash all over his face: on his forehead, his cheekbone, his fat lower lip, even the tip of his nose. The bandage tied around his forehead showed a spot of red bleeding through.

"Oh no," he gasped, touching his tender face.

He thought about how much money that face was worth, and how foolish he'd been to damage it. After all the work that had been done on it, was it even his anymore? As for the matter of the money, how much of it had he actually earned for himself, and how much for the entertainment agency? Their loss, not his.

"Oh well," he said, cracking a grin. "Ha ha!"

She finished with a kiss on his lips, keeping her eyes open and locked on his.

Then she pulled up his Gang Green T-shirt and planted a wet kiss on his rock-hard pees, while her hands wandered south toward his pants.

"Uh, I don't think you should be doing this," he said, pushing her hands away.

"I told you I have to kiss them all to make you all better," she told him. "That means I have to do a full body inspection."

He backed away as her hands found his belt buckle, and he tripped over the toilet paper trash can and fell backwards against the door. It was metal and translucent glass so it didn't hurt, but it made a loud bang.

She unbuttoned her plaid shirt, exposing her bare breasts. He fumbled with the bathroom lock, trying to get out.

"Don't you find me pretty?" she asked. "Or are you used to only K-pop girl groups, with their perfect faces, plastic tits, and designer vaginas?"

Someone knocked on the door. "Is everything okay?"

"No, let me out of here," Jino replied.

He got the door open and fell out at the big leather combat boots of two big punk guys.

They took one look at Jino, then at the girl who was scrambling to cover up.

"Gwi-ryeon?" one of the punks exclaimed.

"Ick-jae!" she shrieked. "Please don't tell In-cheol!"

"Hey Inchy!" the punk named Ick-jae called to a guy nearby. "This kid's trying to get with your girlfriend!"

In-cheol came over, and Jino recognised him immediately from earlier inside and at the park.

"It's not what you think!" he assured them. "She was coming onto me!"

"What would my girlfriend see in a little twerp like you?" In-cheol retorted.

Gwi-ryeon ran to him, her eyes filling with tears. But tears of guilt? Or false tears? Jino couldn't tell.

The punk put a protective arm around her. "Did he touch you?" he asked.

"Come on, just tell the truth!" Jino pleaded with her.

"You don't get to talk right now!" In-cheol snapped at him.

Downstairs, the Tigers of Yuinmak finished their set, and people started piling outside. You-hwan and 6k couldn't see Jino, so they followed the crowd out.

By the time they came outside, everything seemed back to normal, with everyone standing around smoking or having a beer. Jino was nowhere to be seen.

"Gwi-ryeon thought he was a member of that boy band, JBH," In-cheol was saying to his friends.

"G B H ?" someone exclaimed.

"No, JBH," In-cheol said.

"It stands for Joy Bliss Happiness," Min-ji said. "They're a nine-member group that debuted about half a year ago."

"How would you know?" Ick-jae, the A-Bombs bassist, laughed at her.

"The better question is, what would a K-pop star be doing at a punk show in Hongdae?" Min-ji asked.

You-hwan and 6k ran up to them. "Inchy, Icky, Minjy," 6k asked, "did you see where he went?"

"Yeah, but don't worry, there's no more problem," In-cheol said. "We ran him off."

"You what?" You-hwan exclaimed. "He has no money, no place to go, and people are after him!"

"We caught him in the bathroom with In-cheol's girlfriend," Ick-jae said.

"What?" 6k exclaimed.

"Yeah, and you said you were the ones who brought him here?" In-cheol said.

You-hwan pulled his sister aside. "Do you think he's right?" he asked her. "Are we at fault for bringing him here? Is he just another mainstream parasite who sees us as freaks not worthy of respect?"

"I'm not ready to jump to conclusions," 6k told him. "Some of his comments didn't sit right with me. Even if he has fled his agency, he is still infected with many of the ideas they put in him."

Plus, she would be pretty surprised if he had the energy to go again, but she didn't tell her brother that. What he was doing with this other girl, she had to know.

"Well, we know he's in trouble and running from some kind of abuse," You-hwan said.

"Yes, I say we find him and settle this," 6k said, "and not let those K-pop people get their hands on him."

Min-ji grabbed 6k's arm. "Wait, is he really Jino from

JBH?"

"Yes, and he needs our help," 6k told her.

"There's some kind of trouble with his entertainment agency," You-hwan added, "and they want to get him back, even by force."

"Why should we care?" Ick-jae asked. "It's K-pop."

"I don't care if we don't like his music," You-hwan said. "It's just the right thing to do."

In-cheol raised his voice so everyone could hear. "Alright, he wandered off that way," he said, pointing up the alley toward Sinchon, "but he looked messed up and I don't think will make it far," he said. "That means he's likely still somewhere between here and Daju Sangga. Spread out and check the alleys, check every corner a kid like him could crawl in."

"But what about Gwi-ryeon?" Ick-jae asked him.

"I can't handle that drama right now," In-cheol said. "As far as I'm aware, this kid's only crime is making terrible music."

Everyone split up, filtering out throughout the alleys of Nogosan-dong. You-hwan pulled out his butterknife and jumped on the scooter, revving it to life.

"I can't believe we're hunting a K-pop idol!" said Ki-pyo, one of the only teenagers at the show.

"When we catch him how will we eat him?" asked Gun-ha, guitarist of the all-girl band Eumshik.

"I'll cut out his ribs and barbecue them over charcoal," Ki-pyo said.

"I'll boil his bones in broth," Gun-ha said.

"I'll slice him up alive like sannakji and eat the pieces while they're still squirming," said Jong-hoon, Bootfuck's singer.

They reached Daju Sangga, a long skinny building that effectively divided the Hongdae area from Sinchon. Down the alley, they saw the red lights of a stopped black stretch limousine, its occupants dragging a screaming Jino into the backseat.

Ki-pyo retreated to get reinforcements, while Gun-ha and Jong-hoon approached the vehicle. Both of them had messed with these guys back in the playground, and they were eager for more violence.

The car door slammed shut and Jong-hoon put a bootmark on the rear bumper before it sped away.

Inside the limo, Jino found himself wedged between two goons, sitting across from his manager Director Goo who was surrounded by two more guards. There must be a lot of K-pop talents unguarded right now thanks to him, Jino mused. The others were probably all on lockdown back at the dormitory, somewhere out in the countryside at a location he couldn't find on his own.

Director Goo spat in his face, then slapped him. Then, realising his hand was wet with his own spit, he slapped Jino again on a dry cheek, trying to wipe the spit off.

"You worthless cocksucker!" he shouted at Jino. "You bailed on a very lucrative client. Mr. Park is a powerful executive at a PR fashion firm. Do you know how much money we stand to miss out on?"

Something bonked against the trunk of the car, making Jino flinch. Jong-hoon had hucked a mostly empty soju bottle, which bounced off and shattered on the street. All he and Gun-ha could do now was watch the limo speed off down the narrow alley, heading for the main street.

A scooter buzzed into the alley in the limo's path, forcing it to slow down, and then stop when it became apparent the scooter driver wouldn't move aside.

The driver rolled down his window and hollered "Move or I ram you!" and without waiting, charged toward the punk.

Instead, You-hwan ditched the scooter, leaving it lying in the middle of the road in the path of the limo.

The driver tried to take the limo over the obstacle, grinding the scooter with the underside of his vehicle, but the front-wheel-drive stretch limo got stuck as soon as it climbed on top, its front wheels spinning uselessly in the air. You-hwan stood to the side, watching to see if the limo really could make it over.

Min-ji climbed onto the trunk and kicked in the rear window, showering everyone inside with glass bits. Jong-hoon reached in and grabbed the nearest neck, which happened to be Director Goo's.

Right around then, Ki-pyo returned with reinforcements: 6k, In-cheol, Ick-jae, and half a dozen other punks and skinheads.

"Alright, stop, you've made your point!" Director

Goo shouted. "Jino can go with you if he so chooses."

Jong-hoon relaxed his grip around Director Goo's neck but didn't release it. All eyes were on the black limousine, which reflected back funhouse-mirror-distorted fat images of those who surrounded it.

Without hesitation, Jino reached for the door handle and popped it open.

"Before you go," Director Goo started, "think about what you're throwing away. You have real talent, talent you've been honing at our academy since before puberty. If you leave with them, you're throwing it all away, all your life's work, your future. It's not too late to return with us. Mr. Park would accept your apology. Stay, and I will make you famous."

"No," Jino retorted, slipping out between the big security goons, who tried harder for him to get out.

"He's with us now," 6k told them.

"No, your music sucks too," Jino told her. "I want to find my own way. But for the time being, the only way out is with you guys."

"Fair enough," In-cheol said, helping pull him out of the car. "But I hope you like samgyeopsal and soju because that's where we're heading next."

Once out, Jino surveyed the carnage around him. Bits of vehicle body crunched underfoot. There was an army surrounding him, here specifically for his liberation, and maybe also to cause destruction.

"Who needs you?" Director Goo scoffed from inside the limo. "Do you know how many trainees are waiting to take your place? We'll have your replacement by morning."

The driver turned off his engine, and some of the goons got out to lift the limo up off its fulcrum.

You-hwan righted the scooter and rolled it aside, so the K-pop agency goons could retreat to lick their wounds. On his inspection, he found the plastic body scratched up and the front wheel slightly out of alignment, but when he stuck the butterknife into the ignition, it roared to life, sounding better than before. He leapt on and drove after his friends, veering left periodically to correct for the crook in the front fork.

They all headed over to Handon University, a

barbecue restaurant housed in a flimsy old shack down by the train tracks.

The logo on the sign showed a pig in a graduation gown and cap carrying a diploma and going willingly into a meat grinder. The elderly owner couple took weary note of the two dozen punks flooding in, resigning themselves to a late night of work, albeit a profitable one. They immediately began bringing out the standard order: soju and beer, and four orders of the cheapest meat for each table.

Everyone sat around the room at different tables, which were little more than old barrels, but all eyes were on Jino, sitting at the back of the room, his back to the wall.

"Well?" Min-ji asked. "What's it like being a K-pop idol?"

"I dunno," Jino answered. "It's pretty boring, I guess. You live with your bandmates, and you have a tight schedule of practice, exercise, and appearances."

"Do K-pop stars hang out and drink when they're not in public?" In-cheol asked.

"Only what they give me," Jino said. "Usually drinking is done with management, and it's extremely limited so we don't ruin our diet. It's not like you guys where you just drink anywhere, with anyone."

"What about girls?" Ki-pyo asked.

"Some of our seniors do a lot of sleeping around, but they don't share with us," Jino said. "I guess if I stayed and built more seniority, that would've changed."

"Ever had sex with anyone famous?" Jong-hoon asked.

"Nobody that would impress you," Jino said. "We're mostly kept separate. It's weird to see males and females performing together in the same bands. Do you all live together too?"

"No, we all have our own homes," 6k said. "I don't think I could stand spending all my time with all of these guys."

The restaurant owner finished bringing out flaming charcoal briquettes, and soon there were strips of meat sizzling on each tabletop. The owners continued to bring out baskets of lettuce, bowls of egg, plates of sauce, and various other side dishes.

"I can't understand how comfortable you all are with each other," Jino remarked. "No competing, no put-downs, no criticisms of each

other's looks."

"We're not in competition with each other," In-cheol said. "We're friends."

"Are you honestly comfortable with that?" Jino asked, gesturing to the far corner where Gwi-ryeon and Ick-jae were making out, oblivious to everyone else.

"Not really, she was a bit of a poseur anyway," In-cheol said.

"Poseur?" Jino asked.

"Well, for one thing, she knew who you were," In-cheol said. "No offence, but that's kind of a warning sign."

"Why, what's wrong with that?" Jino asked.

"For people like us, you represent a lot of societal values we oppose," You-hwan said. "No, represent is the wrong word. More like you're an ambassador. An ambassador for conformity, for consumer capitalism, surface-level beauty, conservative sexual and gender roles, ethnonationalism-lite, willful political blindness. You've been used as a tool to propagate dominant societal values that have a harmful effect on everyone's lives. You're literally the reason we start punk bands."

"Now, that's not fair to me," Jino retorted, downing his soju glass and holding it up for In-cheol to refill. "Ever since I was young, I knew I wanted to be a performer. I begged my parents to enroll me in a K-pop academy. It was expensive but they worked hard and sold off assets to afford it. From age 11 I forsook a normal education to perfect my skills as a dancer, singer, entertainer. I danced until my feet bled, and I dieted until I threw up. Plastic surgeons tugged at my skin and whatever is underneath until I had a perfect face, which I probably ruined tonight. Once I graduated, I attended audition after audition, trying to get a spot in one of the dozens of debuting idol bands, competing against my former classmates. After I got accepted to JBH, I let them exploit my identity, my creative integrity, my sexuality, all in the pursuit of that one shot at fame. I'm proud of the work I've done, my singing and my dance moves, but I regret seeing my fans emulating me, killing themselves through extreme dieting, foregoing a good night's sleep, dedicating their souls

to a mechanical society that doesn't have room for all of them. And, okay, I'm starting to see it now, why there's a need for punk, why a bunch of cultural outcasts take refuge in each other and create terrible loud music."

"I mean... there has to be a way you could make pop music ethically," You-hwan said.

"It would have to be without the top-down control from the big entertainment agencies," Jino said. "Each one is like a mini-North Korea controlling all aspects of the creative process and the performers' lives. They could throw leather jackets on us and put guitars in our hands, but we would still be making the same music. They can dress us any way they like but the fact remains any one of us would be punished for deviating from the norm. I wish it were possible to make music with our resources and flashiness and your ethics and independent spirit, but the reality is we're all trapped in a machine, and popular music is merely the self-replicating byproduct of it."

Those still possessing their senses nodded in agreement.

After they paid up to the Handon University owners, most of them returned to the playground where Jino had first encountered most of those present.

There, as the dawning sun started to leer over the horizon, it found a smattering of punks still awake on the ground, finishing off whatever alcohol they still had left.

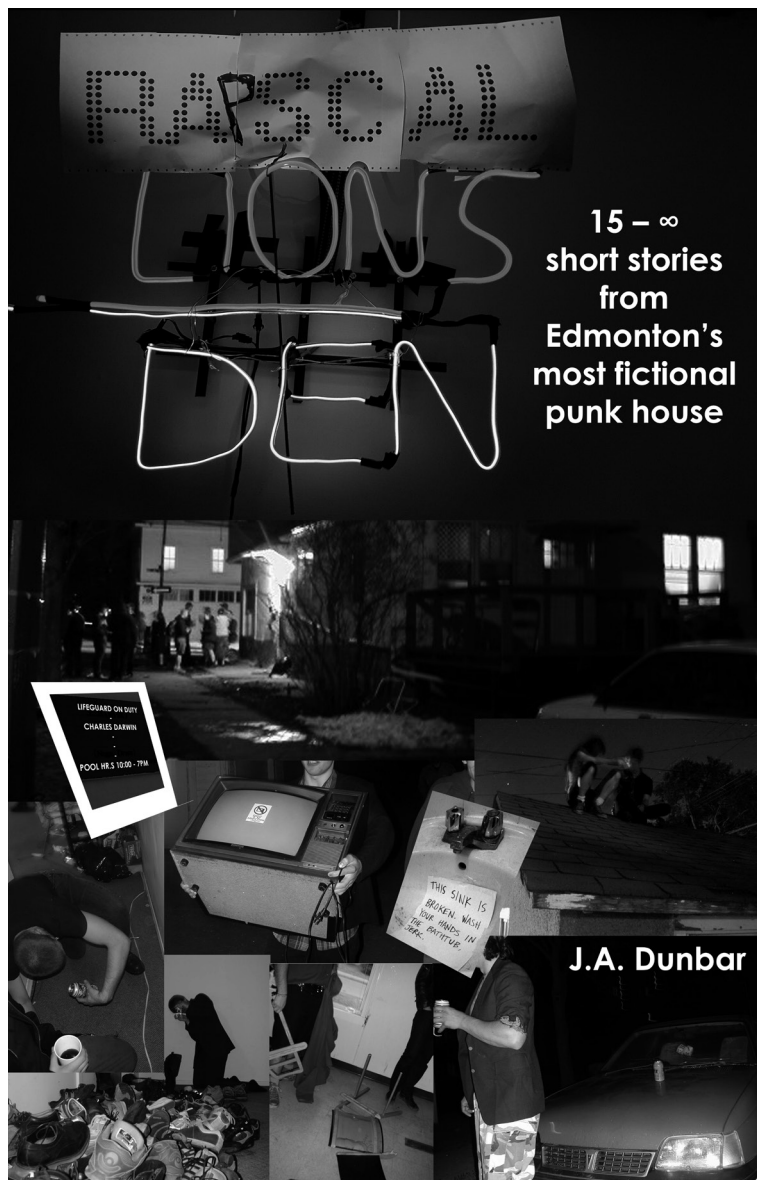
Reclining on a bench, You-hwan, through a heavy alcoholic haze, noticed punks gathered around Jino's body, cradled in the basin of the playground slide doing who knows what.

"Leave him alone!" he shouted at them.

Ick-jae jolted away from Jino's unconscious body. "Whatever, he doesn't even have anything worth stealing," he mumbled.

"Speak for yourself," muttered Gwi-ryeon, a pair of shears in one hand and a clump of hair in the other.

As they parted ways, headed for home or the first morning subway, they left Jino behind, homeless and missing the hair on one side of his head, though he wouldn't have to worry about that until he wakes up a few hours later.



Broke in Korea has now been spun off into a legal publishing company, and will start publishing fiction novels this year, and nonfiction books next year, themed around any of the three main Broke themes of punk/Korea/urbex.

**Broke Phase 1**  
 "RapscaLLion's Den" — a collection of short stories set in a punk house in Edmonton, Canada. The first six have already been published in this zine but there is much more new content, including a Choose Your Own Adv—I mean Path in which you can be a cop trying to get the punk house shut down. This one is just for practice and will be published very soon.

"Hongdae Fire" — a full-length disaster/mystery story about Korean punks set in the 2000s. It is a sequel to the short story printed on pages 32 to 35 in this zine. Editing is in the final stages and it should be out this year. Cover (top right) by Jenikah Joy at soogoodstudios, with Korean-language copy by Solmin Park-Jeong.

**Broke Phase 2**  
 "Korea Urban Exploration" — a practical guide to recreational trespassing and urban renewal in Korea, set for release sometime next year.

"Yes, There's Punk in Korea" — a memoir about the Korean punk scene written in 2005 and 2006.

**Broke Phase 3**  
 If Broke Publishing makes it this far, decisions will be made about its future direction. This likely means sequels, translations into Korean, or introducing new authors, possibly the first full novel written entirely by cats, whatever opportunities present themselves.

Visit [fb.com/brokepublishNG](https://fb.com/brokepublishNG) for more information or to order

