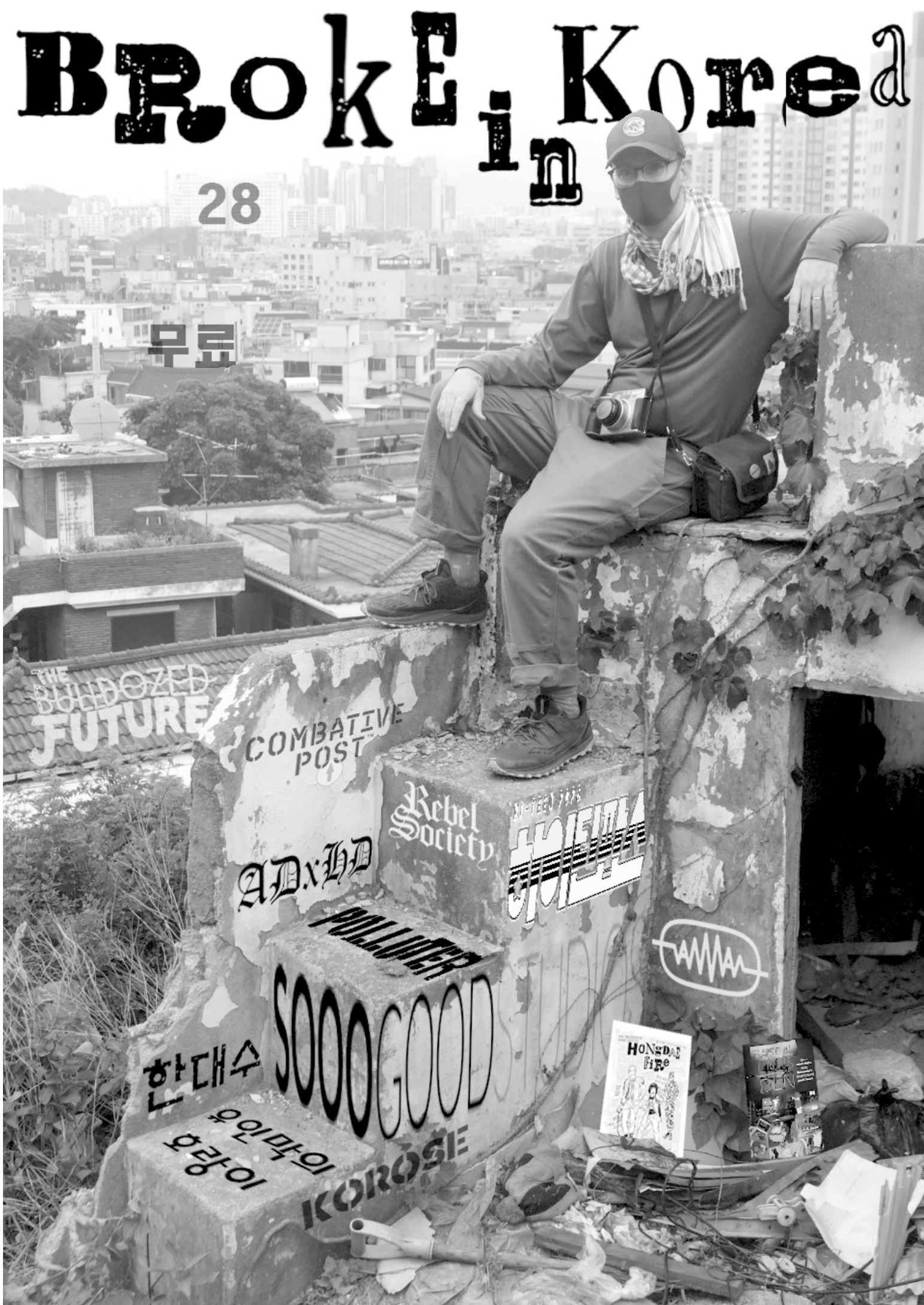


Broke in Korea

28

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

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



A gosa shamanistic ceremony was held for Broke Publishing on Oct. 27, a few days after the company was successfully registered. Left Cat and Right Cat were both interested in some of the meat offerings.

Letter from the Editor

It's still 2020, so this is still a 15th anniversary issue. There is now an officially registered publishing company called Broke Publishing, or 브로크 펍리싱, and two books are available for order.

It was hard finding bands to interview somehow. Of the bands that did answer, a high number answered in English only, which reduces the bilingual content. I especially liked the Combative Post interview with Zinman, whose long-term perspective on the scene matched well with my own. And interviewing Hahn Dae-soo was some real wish fulfillment. He talked for about 90 minutes, and two previous articles were published in the newspaper, one on his latest CD and the other on his time in Korea in 1968. In the same interview I asked him about his time in the New York punk scene, reprinted here. There's also a substantial unpublished part of the interview in which we discussed Viktor Tsoi, but I haven't found a good use for it yet. I also interviewed more nonmusicians, including zine publishers, an artist, a bookstore, and a guy who went to school (but in an interesting time and place).

For the K-pop fans, I included the latest version of the K-Iceberg showing just how much influence your industry has, and also a quiz where you have to separate the K-pop group names from the semiconductor company names. One of them, the one pictured on the page, uses both. I recently assisted a law firm related to one of their performances regarding a case of intellectual property theft. The case was settled, and I'm doubtful the robots learned of my involvement, but the war on AI has begun. If I'm struck dead by an autonomous vehicle, now you know why.

It's been an ass of a year, and 2021 definitely won't be an immediate improvement. About the nicest thing we can say about this year is everyone had time to work on projects, and when we all get back together later we'll enjoy it that much more. In the meantime, I think the closest we can get to feeling like a regular functioning punk scene again is by reading, either a zine like this or "Hongdae Fire" and "Rapscaillon's Den."

Jon Twitch



Table of Contents

1. The cover
2. This page
3. Hahn Dae-soo
4. ADxHD and Polluter
5. Korose
6. Combative Post
7. Hi-Teen Pops
8. Vanmal
10. soogoodstudios
12. Reggae
14. J.S. Han
15. Ryan B.
17. Pandemic show
18. Venues
20. Tigers of Yuinmak
21. Bookstores
22. K-Iceberg
23. K-Pop or Semiconductor Firm?
24. 7 Names
25. Duipuli places
26. Good ideas, Bimonthly Bootfuck
27. Band names, cat fight, abduction
28. Crossword, What You Say?!
29. Hard Times
30. Worst of Broke
32. Back cover
33. Doesn't exist

Korea's first punk?

Jon Twitch

Who was Korea's first punk? It's a hard question to answer, partly because of the lack of information, and also due to questions on definition. Do we define the answer on ethnic, national, geographic, or some combination thereof lines? Where do we set the threshold? Do they have to be a musician, or can they be just any Korean who jammed a safety pin through their ear?

Almost certainly the first punk in Korea would have been with the USFK, either someone who was involved in the scene before enlisting, or a dependent. If there was any kind of community or any bands playing, they would probably have been centered on Seoul American High School in Yongsan Garrison. That would have been possible in the late 1970s, but it would not have caught on in the domestic population, and if it did, it left no trace.

There was reporting on a punk scene in 1984, at least based on one very sensationalist article in Dong-A Ilbo (see Broke 25 for the text and poor translation). But we don't know if these people considered themselves punks, and it seems they didn't make music at all. Whatever this was really about has been lost to history, unless someone's parents speak up.

It seems likely the first Korean national punks who played punk music in Korea didn't appear until the mid-1990s.

So we should look abroad, where two familiar names stand out: Hahn Dae-soo and Viktor Tsoi.

Tsoi, a Soviet Korean, never visited his ancestral homeland before his 1990 death. He is widely considered one of the most important figures of the USSR's rock scene, comparable in influence to Kurt Cobain. Before Tsoi formed his legendary band Kino, he was briefly bassist of the USSR's first punk band, Avtomaticheskije udovletvoriteli (Automatic Satisfiers, a loose translation of Sex Pistols, abbreviated to AU). Later in 1988, he released one punk song with Kino, "Mama Anarchy."

But before Tsoi is known to have started playing Soviet punk, Hahn Dae-soo was already active in it.

Giving Hahn the title of "first Korean punk" is a little awkward, since he was already known as "Korea's first hippie." He had that



Hahn Dae-soo takes off his mask for a picture after an interview in a Sinchon coffee shop in November.

unwelcome title thrust on him thanks to a 1968 sensationalist article by the JoongAng Ilbo that changed the course of his career, and after government censors banned his second album "Gomushin" in 1975, he fled Korea in the mid-1970s. He settled in New York where he formed the post-punk band Genghis Khan and played at CBGB's.

So when I asked Hahn what he thought of possibly being Korea's first punk, he did not disagree (granted the country cast him aside and he doesn't seem to identify strongly with nationality).

"I believe so, because I probably brought the feeling of Sex Pistols to Korea too, after," he added.

He actually grew up in New York, living there until 1968 at age 20 when he was moved back, as his family feared for his life there.

"They heard I was living in Alphabet City, which was true, Lower East Side, Avenue A, B, C — that's the worst part of the city. It's like the slum, the slum of the slum. At that time in the '60s, that's where all the drug not only addicts, but drug dealers hang out, hookers, and Che Guevarra wannabes, people making bombs, it was crazy," he said.

"While living in East Village you cross about three avenues (to West Village); this is where wealthy hippies live, you know, people like Peter, Paul and Mary, the guys with money. So I would go there to perform once in a while because they have an open mic night once a week. So you get to sing two or three songs. If you get an encore you do three, pass your hat, so sometimes I would get \$5, that was a lot of money you know. One time I even got \$10: they

liked my performance; I ate pizza. Sometimes a beautiful lady would like my song:

'Hey, what is your name?'

'I'm Dae-soo.'

'Dae who?'

'Dae-soo.'

'Forget it, I'm gonna call you Fuji. Okay Fuji, let's go have a pizza.'

'Oh, I'll buy, I made \$10.'

"So you know those things happen. I got used to that club scene of performing in front of people and getting a response."

After he moved back to Korea, he started performing in C'est Si Bon in Mugyodong, the main venue at the time. He rose fast and became a controversial figure (read Matt Van's Korea Times article for more on this).

He did three+ years in the Marines, which he said affected his music: "My song changes, becomes evil, more conniving, more direct assault on society and mores."

After, he was married and working at the Korea Herald, at the time a government mouthpiece.

"I lived in a one-room that I shared with my wife in Shinmunro, and I'm passing by there's this barbed wire, and as it catches the rain it just sort of reeks with that rust and cement, and I kind of liked it. And I looked up in the blue sky and said 'wow, beautiful blue sky and barbed wire, this is our reality. Such beautiful nature and we are divided.' So to make it even more dramatic, I used to wear gomushin, rubber shoes, the cheapest you can get, so I hung it up there and said 'hey that looks pretty good. I like that, Gomushin, that'll be my second album.' In a way, Beatles, 'Rubber Soul,' so I became Rubber Shoes. So I put that in, took the

shot, incredible composition people loved.

"However, at that time you had to be authorised by the government to release, department of culture administration and that's what happened, they banned it and the producer ran away because he was being threatened. Every time I got a strange call I would feel paranoia and my job at the Herald was also at risk. I didn't see Park Chung-hee going anywhere anytime soon, so basically I had the spotlight of being anti-government.

"I'm struggling to do the job, make money, and still have this energy and creativity to make more music. You know I'm just in my early 20s still."

So he put himself essentially into self-exile and returned to New York.

"Nobody runs away from a chance to do great music and money on top of that. Why would I run away? I didn't see either of those two. I didn't see any stage because I was banned. And if there's no stage there was no way I could make a living for me and my wife," he said. "So if that's self-exile, that is I guess. No, I wasn't forced out; I went on my own."

In New York, he earned money as a photographer, and did music on the side.

"As soon as I established myself a little bit, not wholly, I tried to get a band together, so we put up Genghis Khan together. We put up money I was making, my wife was making. Somehow we managed to save \$10 here, \$20 there, enough to make a demo, it sounded pretty good. We passed it around, that's how everybody did, send it by mail or pass it around, Warner Brothers, A&M, everywhere, CBS, nothing really happened."

But a demo got through to Warner Brothers' east coast manager, who called him up and offered to come see them play, although not much came of it.

"So we did a showcase at CBGB at that time which was like nothing," Hahn said. "Basically CBGB was nothing more than a dive bar. The stage was about this much, you could barely put drums and two guitars standing. It was a dive bar until Ramones kind of made it big, famous, Patti Smith. What made it really big was in the '80s, when Blondie and Talking Heads, who performed there not

that many times — Blondie performed a lot, Talking Heads only two or three times, that's it. Nobody really knew, it was a bar, dirty, the urinals were always floating, you're doing your thing there, there's no doors."

He also explained, "CBGB did not become famous until the beginning of the '80s when the performers started to become famous all of a sudden, the guys who played in CBGB become famous one after another. Talking Heads all of a sudden becomes a national name, after CBGB's. Blondie too. Ramones took a long time, but Ramones is really not a song for the general public, too hard-driving. Patti Smith was already famous. And then guess what, millions of tourists started to come in on the weekends, 'This is CBGB's yeah baby!' that kinda thing."

He had memories of seeing some notable punk acts there, including Helen Wheels, Plasmatics, and Klaus Nomi.

"I remember one show with Dead Boys. Good act, great band. There was a pipe going up. He flicks the microphone up there, hangs himself, pulls himself up," Hahn said.

"So crazy people came out of there—two or three became major world stars, and that's the end of CBGB's. Now CBGB T-shirts are \$30 each."

The venue was struggling in its latter years, especially over a dispute over \$90,000 in rent demanded of the club owner Hilly Krystal.

"I met Hilly Krystal, got to be not friends but acquainted with him. I would hang out in his office. He was a jazzman in the beginning, very unlike CBGB itself, gentleman, well-spoken, great presentation, tall nice guy," Hahn said.

They got together one last time in 2007, months before Krystal died. He told Hahn about his plan to relocate the iconic venue to Las Vegas.

"He told me a crazy story that a Japanese businessman was offering him to take it to Las Vegas, to make it a venue," Hahn said. "Like 'CBGB's Las Vegas, here's Billy Idol, here's the Clash.' And guess what, just two or three months later he died and that's now a fashion store right now. It was a short era of about 15 years, it was very vibrant, everyone wanted to go there. It was always filthy but they loved it. It started a whole movement of the world, incredible. I think that's the power that New York City has."

Interview with ADxHD

Jon Twitch

I interviewed the two members of ADxHD for a newspaper article prior to their first show on Nov. 21, but it ended up being cancelled. The show would have been cool, also featuring Polluter (Aaron's other band), and TalkBats! (Polluter's singer's other band), plus Korose and Little Puppy Princess.

For the interview, Aaron wanted to hide his name in case any of his coworkers read the newspaper. But if any of them read this zine, they deserve to know they work with somebody cool. They should also know about their children's show on Wormhole English, which Unite Asia scooped me on.

Anyway, enjoy this interview in lieu of actually getting to see ADxHD perform.

Broke: First, can you tell me how and where you guys first met, and your history making music together?

Oliver and A: We first met in 2015 in Beijing at a Halloween show. Seeing A, dressed in a beautiful pink dress, we obviously had to talk. Oliver asked if I played music and I gestured that I definitely play drums and that I love hardcore. Oliver, stoked, confirmed that he was a hardcore kid too. After this newly sparked relationship post- awesome Halloween party, we sought out a few members from the Beijing punk scene that might be a suitable fit and soon Struggle Session was born.

Struggle Session is a hardcore punk/powerviolence band that is anti-racist, anti-sexist, and is all about being good people and having a great time on stage. In 4 years, we had the great pleasure of playing 18 countries, putting out 6 releases, and had played about 200 shows. Struggle Session, we both agree, is one of the bands that has defined who we are as people, who we are as musicians, and has really helped us to shape our visions of how we want to move forward in music and personally.

Broke: Why did both of you leave China? (safe-for-print



Oliver photobombs a photo I was trying to take of Aaron candidly, before their set in GBN Live House while touring here with Struggle Session May 5, 2018.

version please)

Oliver: One day I might publish a memoir about it. For now, I will say 'political reasons'. You can read about it in the NY times, just search Uyghur.

A: So, I was living in Beijing and happened to go to Vietnam for a holiday. COVID struck China and I was not able to return. Immediately I had to find a place to buy some time where my company also had clientele. What really made decide to settle here was the ability to continue the work that I am passionate about, and our existing connections to the music scene through Struggle Session. As Struggle Session had toured in Korea before, we knew a lot of amazing people in the punk scene and great bands here. Because of that active connection to the scene and the potential to maybe start something new in a time of international uncertainty, Korea was the absolute best place to be.

Broke: Why did both

of you choose to come to Korea (versus other countries)?

Oliver: Korea has handled the pandemic really well and USA is in a state of depression. I was seeking out punk friends in a vibrant scene with good energy. I'm happy with the choice.

A: As stated above, my love for the scene, the people in it, the active bands that existed here, the potential to create something new, the friendships that I had previously made, and the fact that Seoul is just such a vibrant city with so much going on, it was the right move at the right time. Also, the positive nationwide intervention to COVID-19 make it one of the safest places in the world and one with life closest to normalcy. I am grateful that I have the life circumstances that allowed me to come here and stay here, and I recognize that privilege over many that are in extremely challenging situations.

Broke: China's scene is famous worldwide but Korea's is really not. What's your assessment of our scene here and what are its strengths?

Oliver: I don't really agree with this question. It's not that the scene isn't famous worldwide., it's just a smaller scene as it's a smaller country. It may just be better known for other styles like K-pop, but those who know punk/hardcore internationally know the Korean scene and its history. The strengths of the Korean scene are that there is a great balance between Western and Eastern culture and influences. It meshes influences well, within every scene, not just within music but also within art, subcultures and other forms of expression. The Korean Scene is a perfect mix of all the world issues and influences existing within its own cultural context, and it's sick.

A: I echo Oliver's sentiments in that there is

this great mix of genres and amalgamation of stylistic elements in so many of the bands here. Also, the scene is small, but it is strong, has deep roots, and has a lot to be celebrated. There are so many great bands that have come out of the Korean Scene like Slant, Scum Raid, Find the Spot, The Geeks and so many that more that I could name but would run out of space. Another aspect that I love about the Korean scene is that it is inclusive and as long as you are a good person and you want to get involved, there will be a place made for you.

Broke: Is it true you guys once ran into K-pop group Monsta-X on tour while in Mexico?

Both: When in Mexico city we were in a tour bus/van from the hotel, being dropped off at our accommodations and the hotel that we were supposed to stay at had actually been double booked by screaming K-pop fans because Monsta -X was playing across the street. After being tired, hungry, needing sleep and being rejected, a certain disdain for Monsta -X grew. Also, our guitar player Nevin lived in Korea once upon a time and used to have some kind of connection tot Monsta -X and I think whatever he did to piss them off resulted in us getting kicked out of that hotel. Just kidding — none of that last part is true.

Broke: A, tell me about Polluter, and converting Songyi from a ska-punk singer to a hardcore singer.

A: Polluter is a band that is a proud amalgamation of awesome people. When I was visiting Korea for work pre-COVID, and then upon moving here in Jan-Feb, I was talking to a few people about starting a new project in Korea. I spoke to a few of my favorite musicians in the scene and was lucky enough to have some of them be stoked to try something new. Polluter started with Graham, Ian W, Donghyuk, and I. After COVID Shifted a few members around we are now Ian W, Ian G, Donghyuk, and Songyi. I love the stylistic elements and the musical histories that we all bring to the group. The best part

Follow Polluter at [instagram.com/polluter_official](https://www.instagram.com/polluter_official) and ADxHD at [instagram.com/adxhd.band](https://www.instagram.com/adxhd.band)

and Polluter



Song-yi's hardcore debut in Polluter's first show at GBN Live House, Aug. 15.

about playing music with sick musicians is that your vision for a song or for a riff always shifts when you listen to their ideas and input and what results is always greater than what you could come up with on your own.

As for Songyi, Graham, Ian and I were outside of a show once and we were talking about our new band. Songyi's interest was sparked, and after listening to a few of our jam room recordings, she asked if she could try out for the band. We already loved her as a person but weren't sure how such a talented clean vocalist would fare in a hardcore band as a screamer, but we told her that we'd love for her to try out. Fast-forward about a week or two, Songyi called me and asked me to drink with her before the first jam to calm the nerves. Then 2 bottles of soju, a 2 hour jam session, and a whole bunch of pleasantly surprised Polluter members later, Songyi became the new vocalist. Not only is she great at what she does, but she takes herself seriously, writes fantastic lyrics that often times take a great feminist perspective and speak up for women's rights in the Korean context, and she always shows up ready to deliver. We are so

grateful to share her with the Talkbats.

Broke: Both of you, what can you tell me about AD/HD? Is it just the two of you? What are you doing that you haven't done before?

Both: We are just a 2-piece band between Oliver and A. We are continuing in the spirit of Struggle Session and tailoring to our individual influences as two friends. This is Oliver's first band as a guitar player and vocalist and we are doing what we love, trying new combinations, and having fun. It's just "whatever violence" (Quote Yuying, GBN). Too many bands take themselves way too seriously when really music needs to be about pushing the envelope and having a good time. So, the music that you'll hear from ADxHD is simple, fast, loud, hard, and fun. You will hear everything from a bit of garage, hardcore, punk, d-beat, powerviolence, crust, blackened ahrdcore, and grindcore parts, sometimes in the same song. It's rad.

Broke: Tell me about both band names.

Oli: When I was 6, I was diagnosed with ADHD and my mom chose not to give

me Aderol. I have made it to adulthood and I am ok, and now I kind of see it as one of my strengths. I am now able to hyperfocus, and this ability to hyperfocus comes through in our music, so we thought we might 'play on words'. Also, adding at X in the middle of the word is another 'play' on a band called ACxDC which is a powerviolence band from the US and we thought that it was make other ACxDC fans laugh at the punk rock pun.

A: Polluter comes from the Canadian punk slang for being way too inebriated - "polluted," but turning it into a verb in which we are the conscious participants and actors :p . It's really deep and meaningful.

In closing, a big shout out to all the people that have been pushing to create the awesome scene that currently exists here. Shout out to all the people that run venues, labels, play music, attend shows, serve beer, write articles, make merch, take photos, do tattoos, and keep the community alive and vibrant. Much respect for all the groundwork laid and all the work that went into it.

ADxHD out...



Korose at Seendosi on Nov. 9, 2019.



And Korose

Jon Twitch

I interviewed Korose drummer Haru, and she gave me some pretty quick answers, only in English.

Earlier it had been suggested by a Japanese speaker their name meant "Kill Someone," but I disproved that. Also determined Haru must have a good relationship with her parents.

Broke: First, I asked you before about the name, but can you please explain it? What does it mean and why did you choose it?

Haru: korose is the name of a tree in korean (In eng: Acer mono MAX)

um... actually we had no special reason we shared ideas about names on the day we drank together just i thought of it and then we just choose it

Broke: I've seen Korose described as crust punk and powerviolence. How would you describe the band's sound and influences?

Haru: we're not crust punk we directed powerviolence

Broke: Punk is hard enough to explain, but how would you describe "powerviolence" to a concerned parent?

Haru: it's a really fast and short, noisy music?!

Broke: Daemin has a very interesting stage presence. What do you think makes him a good performer?

Haru: I think his lack of thought makes a good performance.

Broke: Last year, you guys were pretty active with "Behind the Tongue" concerts and bringing bands here from overseas. Did you have more plans that were cancelled or delayed because of COVID-19?

Haru: yes sure we had so many plans

we were preparing to play with speed noise hell one more time, and also many other japanese bands

Broke: What important advice would you give to a band that wants to come to Korea (after COVID-19 is gone), or to a promoter who wants to bring bands to Korea?

Haru: i always say the same thing to tell all my firends maybe im even going to say the same thing now:

don't do too much thinking don't be too much worried. if you need that just do it and just enjoy it that's it

Follow Korose... uh... from the shadows

Post-Combative Stress Disorder

By Jon Twitch

Somehow I was surprised I had never interviewed Combative Post before. The band is probably best known for Lee Il-woo, who's also in Jambinai (and 49 Morphines), but thinking he'd probably be harder to reach, I decided to reach out to Zinman, their drummer, and he handled all the answers in English alone.

Broke: Why was the name Combative Post chosen?

Zinman: Kyu-young and Jehak were trying to make a new band when they both were in military service. They shared some ideas for songs via letters and were about to gather members for a hardcore band. At that time, one of the members (former guitarist) suggested the name "Combative Post" and Jehak thought it was decent because it can represent the situation they were in as well as the way they communicated, that is, by 'post.'

Broke: Why did Combative Post have such a long seven-year hiatus?

Zinman: Because of our members' own private schedule. I got married and delivered a son in 2014-2015 period. And our bassist Jehak got married and had to have a personal break for his career, and our vocalist delivered a daughter. Such important events were happening yearly, so we couldn't gather and focus on making the second album. But actually, we haven't taken a break. Since we made "The GHOST" (2013), we participated in a bunch of shows, and we have launched our own annual show "New Flash." Although time between our first and second albums was long, we didn't stop playing.

Broke: "Atmosphere" was a word used to describe Combative Post's music in the heavyblogisheavy.com review. What kind of atmosphere does Combative Post create? What images should be in our heads when we listen?

Zinman: Maybe this question is suitable for Ilwoo. But, in my opinion, what I want to express about WHITEOUT's image is "A Light in the Dark." Basically Ilwoo's song making in Combative Post is based on dark and emotional melody, but the structure is really straightforward. Each song's development is dark and heavy, but each song has the highest emotional points. Those structures are

exploding and releasing repressed feelings.

Broke: Who is the song "Hate Speech" about?

Zinman: I can't pick one person of that. Hypocrites in the office, racists who do or don't know what they're saying, people who don't understand what "freedom" or "democracy" means. I'm not a perfect human, but I strongly believe that people making someone hurt is a really shameful thing. "Hate Speech" is my honest feeling to those kind of people.

Broke: Has COVID-19 affected you much? Either as a band, or personally?

Zinman: Both Yes. As a band, we couldn't have shows. We miss playing, two-steps, singalong, stage-dives. Those are proof we're still alive as hardcore kids. Also, I miss picnics with my family, indoor activities with my family. COVID-19 really sucks because it actually tears apart people.

Broke: How did you discover punk, and what was it like when you first entered the punk scene in Korea? (And do you remember the year?)

Zinman: 2000, Still remember. I was a high school student, and a huge fan of nu metal. I was a big fan of Dr. Core 911 (the biggest nu metal band at that time) and wanted to see their gig in Club Slugger. But the date was wrong. That day was a GMC Records show. That was the first gig I saw Vassline, Samchung, the Geeks, Skrew Attack (RIP), Nonstop Body (RIP) and many other hardcore and punk bands. In the late 1990s and early 2000s Korean scene, many listeners thought nu metal is hardcore, because of some critics misrepresenting hardcore music. That show was really impressive and fun. So I looked for some magazines, and I found hardcore punk articles. That's the beginning.

I had taken part in Korean punk scene in 2002, as a member of 13steps. That time was pure. The scene was really small, and you could count all the hardcore-punk bands with your fingers. Although our scene was small, we had no prejudice of music. We sang along with each band's songs and stood in first line of the venue, and supported bands while they were playing. The present scene is bigger than then, but sometimes I miss that time's shows with punks, hardcore,



Zinman plays drums at WASP in front of Kyono of Firestorm on Dec. 27, 2003.



Zinman plays drums at Skunk Hell II's opening show on Jan. 24, 2004.

metalcore fans all gathered.

Broke: Can you talk more about some of the changes you've seen in the Korean punk scene? Has it continued improving? What are some things we've lost?

Zinman: I think some parts have improved. First, so many bands have appeared and made the scene bigger than in the 2000s. There is a huge increase of hardcore-punk bands in the Korean scene. Traditional old school or metalcore bands like 13steps, Burn My Bridges, Vassline, and Noeazy are still there, and new bands who got their legacy like Turn For Our and Day of Mourning have proved their potential. Also, other genres we've never seen in Korean hardcore-punk scene are popular. The Kitsches, Arryam, LxPxPx, those bands are the proof that the Korean punk scene has more variety. We should also focus on young metalcore and djent bands. Remnants of The Fallen, Eighteen April, End These Days, and Monster's Dive have released tremendous jobs and improved the quality.

On the other hand, there is

an imbalance of the scene's scale. Although the number of bands is increased, the number of audience is getting smaller. And as each scene is getting specific, the total audience of each venue is decreasing. Fortunately, it seems like post-hardcore listeners are getting increased. But if there's a possibility, I wish we have more shows in all genres like 20 years ago. That was a good memory to break the prejudice of music for me.

Broke: How did you decide to become a drummer? Why did you choose that rather than guitar or just singing?

Zinman: I wanted to play guitars when I was a teenager. It was really cool when I watched Metallica, Aerosmith, U2's live videos. So I started playing my father's acoustic guitars. But he really didn't like it, because he worried about me paying no attention to my studies. So he threw away his guitar by his hands. It was a shock to me. So I was really afraid to talk about music in front of my father which was really what I desired. So I started playing drums. Only thing I needed was

sticks. I secretly practiced with my friends, and made a school band, and that was my starting point to play drums.

Broke: Your Facebook page lists five bands you've been in (Combative Post, Pariah, Nahu, 13steps and 99Anger). Have you been in any other bands?

Zinman: The listed bands are not serious. I listed that I am or was a member of the bands, and recorded important ones for my music career. Also I recorded Captain Bootbois first full-length (2004), and Propeller21's four-song EP called "Love is a Sorrow" (2007). It was really fun that I could play other music and work with different people.

I can't count the exact bands I played as a session member for shows. I played in Turn For Our, Gonguri (doom metal band), Vassline, and many other bands I can't remember. I feel proud when other bands asked me to play with them.

Broke: How do you feel about being in a punk band while being an adult with a job and a family? Do you think you will ever feel too old for punk?

Zinman: Honestly, I don't feel my life is changed at all, compared to before marriage. I always want to have a regular job, and play what I want without restrictions. Although it's hard to think about overseas tour, it's not a big deal to maintain doing a band. My wife's consideration is the best support for me.

To answer that am I too old for punk, yes I am!!! Haha. I'm getting fatter as the years go by, and my muscles are getting weak to play tough and fast. But I believe what's the matter is the mind aspect. If I got a prejudice of thoughts, music, changes, that's the end of my consciousness. Punks are flexibility, I think. I'm still open to take new music, new thoughts, and always want to remain working class. Conclusion, I'm still young enough to play punk music.

Broke: What are your goals for Combative Post in the post-COVID-19 era?

Zinman: Playing more shows, meeting and hanging out with our supporters and newcomers who don't know about us. We want to hold more shows in the post-COVID19 era, and have gigs abroad if we could. To quote Sick Of It All: "Spread the hardcore reality."

Listen to "Whiteout" at cphc.bandcamp.com or follow them at fb.com/CPXHC

Top of the Teen Pops

Jon Twitch

After seeing them play at Hippytokki to a rapt audience of stuffed animals (everyone else was standing further back), I looked them up online and found their YouTube channel, which has audio recordings, live footage, a compelling music video for their song "Feel Nothing" that shows their lead singer Izno decapitated, and a really, really weird video titled "The Art of Hypnosis."

I reached out to Izno of Hi-Teen Pops for an interview. Somehow it took him weeks to initially reply, but once he got the email he was eager to do an interview. He provided all answers except one by their bassist.

Broke: When I heard the band name "Hi-Teen Pops," I was not expecting a band that sounds like this. How did you come up with the name and why did you choose it? 처음 하이틴팝스라는 밴드 이름을 듣고 나서 이런 사운드 일거라곤 예상하지 못했는데 밴드 이름을 어떻게 생각해내고 정하셨는지?

Izno: 어떤 사운드의 밴드로 예상했는지 모르겠지만 음악보다는 문화나 서브컬처적인 측면으로 생각했다. 밴드 결성 전 시티팝부터 90년대 영미권 음악 방송 및 밴드들을 찾아보다가 저 당시의 무드 그리고 그 당시 수요층들이 좋아하던 음악의 바이브를 표현해보자 해서 "하이틴팝스" 라는 이름을 짓게 되었다.

Izno: I don't know what kind of band was expected, but I thought it was more about culture or subculture than music.

Before starting the band, I looked for city pop and 1990s music broadcasts, and I tried to express the mood of that time and the vibe of music that was in high demand then, and I came up with "Hi-Teen Pops."

Broke: The band is described as "90s punk revival," but to me the 90s was just a couple years ago. Isn't it too soon for 1990s nostalgia? What has changed from the 1990s to today (okay, to 2019, forget 2020)? 밴드를 90년대 펑크의 부활이라고 소개하시는데요, 90년대면 불과 몇년전인데 향수를 느끼기엔 너무 최근 인 것 같아요. 2019 2020과 90년대의 차이는 무엇일까요?

Izno: 90년대도 이



Hi-Teen Pops play a socially distanced show at Hippytokki, Oct. 17.

미 지금으로부터 따지면 20~30년 된 시대다. 펑크가 60년대 및 70~80년대 등 더 예전을 리바이벌하여 사운드를 만들다보니 상대적으로 최근이라고 생각하는 것 같다. 아까도 말했듯이 그 당시의 무드와 바이브에 좀 더 집중하려고 했었다. (웃기는 소리지만 애들이나 듣는 펑크, 평론가들이 알게 보는 시션의 펑크, mtv 위주의 바이브, 온갖 아류 형태의 밴드들이 많아졌던 시기, 장르의 모호함 - 펑크, 얼터너티브, 그런지와 같은...)

김기원 (베이스): 저희 입장에서 90년대라 하면 다들 유딩 초딩이었으니 진정으로서대를 음미했다고 얘기하긴 어려울 것 같아요. 당장 저부터도 기억나는 게 만화, 뽀빠, 쿵중전화, 가수 (영턱스 클럽, 터보, 클론 등등) 정도예요. 그 시절도 따지고 보면 (무려!!) 20~30년 전인데 지금 시점에서는 이제 막 촌스러움을 벗어나 레트로의 영역에 진입한 문화잖아요. 샤키컷이나 폭탄머리가 레트로가 아니듯이요 ^^ 다만 시간의 길이와 관계없이 우리가 지금 "세기말 감성" 충만한 "격동의 90년대를 좋아하는 취향"을 지니고 있는 것이 포인트라코 생카해요. 인생 첫 카메라가 핸드폰 카메라인 친구들이 필름과 수동카메라 사서 들고 다니듯이 저희도 지나간 문화를 먹고 자랐어요. 너바나, 비스티 보이즈, 블러, 스메싱 펌킨즈와 같은 90년대 뮤지션들에게 많은 영향을 받은 건 당연하구요 ㅎㅎ

Izno: The 1990s are already

20-30 years ago. It seems relatively recent because punk sound revives the old days such as the 1960s, 70s, and 80s. As I said, I've tried concentrating on the mood and vibe of that time. (It's ridiculous, but it's punk that children listened to, and critics looked down on, and MTV vibes. There were types of bands playing ambiguous genres, like punk, alternative, grunge, etc.)

Kim Giwon (bass): It's hard to say we really appreciated the times since we were all elementary school students in the 1990s. I remember manhwa, pagers, payphones, singers (Young Turks Club, Turbo, Clon, etc). If you look at those days, nowadays it's moved past old-fashioned into retro territory. Like shaggy cuts and afros aren't retro. Regardless of how long ago it was, the point is we have an affinity for the 1990s, which is full of "end-of-century emotions." Just like how my friends whose first camera was a cellphone are now buying film cameras, we grew up eating the past culture. No wonder I was influenced by 1990s bands like Nirvana, Beastie Boys, Blur, and Smashing Pumpkins.

Broke: What gave you the idea to cover the Ramones version of "Happy Birthday"? 어쩌다 라몬즈 해피 버스데이 커버하셨는지?

Izno: 라몬즈는 시대를 불문하고 위대한 밴드라 생각. 이전 밴드에서도 다

른곡들을 커버했었고 70년대 밴드지만 90년대까지 범시대적으로 활동했었기에. 그리고 심슨을 너무 좋아하고 노래도 간결해서 가벼운 마음으로 커버했다.

Izno: Ramones is a great band, regardless of the era. I previously covered other songs from the 1970s, but they were active in the 1990s. And I like the Simpsons so much and the song is so simple, I covered it with a light heart.

Broke: What is with that crazy "The Art of Hypnosis" video on your YouTube channel? 밴드 유튜브 채널의 희한한 art of hypnosis는 대체 뭔가요? 그 얘기좀 해주세요.

Izno: Feel nothing의 뮤비를 촬영해준 tennisyoung 감독의 개인 촬영작이다. tennisyoung 감독도 평소의 90년대 영미권 문화와 b급 무비 감성을 아주 좋아하는 사람이라 그의 니즈와 우리가 추구하는 것이 맞아 찍게 되었다. 우리의 색깔과 잘 맞는 촬영은 언제나 환영이다.

Izno: It is a personal film directed by tennisyoung, who filmed our music video for "Feel Nothing." He is also a fan of 1990s culture and B movies, so his needs and what we're after fit together well. Photography that fits our colour is always welcome.

Broke: Rock and punk bands seem to be fading in Korea these days. Do you agree? How do we save it? 요새 한국에서 락, 펑크

밴드가 사라지고 있어요. 동의하시는지? 이런 현상을 막는 방법은?

Izno: 동의한다. 어쩔 수 없는 부분인 것 같고 (시대의 흐름 및 대한민국 음악 트렌드 특성..)

그거에 있어서 절망을 하고 후회하는 단계는 지난 것 같다. 당장 우리 멤버들만 봐도 펑크 이외의 음악들을 아주 좋아한다. 드러머 정얼이는 chill-hop/soul 밴드 "87dance"를 겸하며 활동하고 있고 이즈노 역시 다수의 이모힙합 뮤지션들의 세션 작업에 함께하고 있다... (아울러 우리 하이틴팝스가 많은 힙합 뮤지션들과 협업 및 세션 작업을 함께 병행하는 중이다.) 이런 현상을 막는 방법이... 글썄.. 잘 모르겠다... 하고 싶은 말은 사실 많은데 다소 수위 있는 발언이 나올까 굳이 할 필요는 없을 것 같다.

Izno: I agree. It seems inevitable (the trend of the times and the characteristics of Korean music trends). I think the time for despair and regret has passed. Just by looking at our members now, we love more than just punk. Drummer Jeong-yeol is working with the chill-hop/soul band 87dance, and Izno is involved with a number of emo hip-hop musicians (Hi-Teen Pops are collaborating with many hip-hop musicians). How to stop this from happening...well, I don't know... There are many things I want to say, but I don't think there is any need to do anything.

Broke: What happened to the Veggies? The band not only broke up, but it looks like all information about them online has been erased. Why was such an extreme action taken? 베거스는 무슨 일이에요... 그냥 밴드가 해체된 게 아니라 관련 정보도 다 날아갔는데... 왜 그런 극단적인 일이 일어났을까요?

Izno: 베거스는 당시 군대 문제도 있고 여러 가지 복합적으로 해결하기 힘든 일들이 많아 앞으로 더 이상의 활동은 없을 것 같다. 이즈노 뿐 아니라 이전 멤버들도 이거에 대한 미련은 없다.

Izno: Veggies had military problems at the time, and many other complications that were difficult to solve, so there is unlikely to be more activity in the future. Izno as well as the other previous members have no regrets about this.

Kingdom of the Vanimals

Jon Twitch

I reached out to Jinu of the band Vanmal about doing an interview. I still haven't seen the band yet, but they have some videos online that struck my interest, with some pretty strong political messages. But that turns out to be an older version of them. The lead singer, who calls himself Gochujanghyuk, used to be in the band 누렁이; Jinu wouldn't even say the name of his previous band. Anyway, I asked a few political-type questions and two members of the band answered with a lot of personality and sent it to me in an email with white text on a black background.

Broke: First, can you please explain the name Vanmal? 먼저 Vanmal이라는 이름을 설명해 주시겠습니까?

고추장혁: 우선 인사부터 해야지. 시작부터 너무 혹 들어오는 거 아냐?

안녕. 나는 '반말'의 '고추장혁(Go-Chu-Jang-Hyuk)'이야. 반가워. 이름이 이상하지? 원래 이름은 '전장혁(Jun Jang Hyuk)'인데 다른 멤버들은 다 예명이 있는데 나만 없는 것 같아 방금 지었어. 뭔가 화끈한 이름이면 좋겠어서, 완전 멋있지?

'반말'의 사전적 의미는 '친근한 사이에서 편하게 하는 말투, 상대를 높이지 않는 말투'래.

이걸 밴드 이름으로 한 이유? '친근한 혹은 건방진 이미지? 격한 감정의 표현? 반사회적 메시지? 가사? 모두 반말이어서?' 모두 아냐.

대부분의 밴드 이름이 그렇듯 특별한 의미는 없어. 그냥, 수많은 이상한 이름들 중 그나마 부르기 편한 걸 골랐어.

아무 의미가 없어서 아무거나 갖다 붙이기도 좋아. 예를 들면, 한자로 '反末'이라고 쓰고 '끝을 뒤집다'라고 웬지 표기가 좀 심오하지? 영어 표기는 '반말'을 발음대로 영어로 쓰면 'Ban-mal'이 되겠지만, 그냥 'V'가 갖고 있어서 'Vanmal'이라고 했어.

근데 또 요즘은 'B'가 더 좋아 보이기도 해. 원래 난 변덕이 죽 끓듯 하거든 금방 질려하고 끈기가 없지.

Gochujanghyuk: First of all, I have to say hello. Isn't it too much of a hook from the beginning?

Hi. I'm Gochujanghyuk from Vanmal. Nice to meet you. That's a weird name, right? My original name is Jun Jang-hyuk, but all the other members have a stage name, so I just built it because I do not want to be like you.



Vanmal group photo, courtesy of Vanmal

The dictionary meaning of 'banmal' is 'a tone that makes it comfortable between friends and does not raise hostility.'

Why use this as a band name? Friendly or cheeky image? Expression of intense emotion? Antisocial message? The lyrics are all anti-horse (ed: that should read "in banmal," but Kakao's translation as "anti-horse" has entranced me)? Not all.

There's no particular meaning, like most band names. I just picked out a bunch of weird names.

It doesn't mean anything, so it's good to put anything on it. For example, it's a bit profane, like, '反末'(end war?) in Chinese characters.

The English notation would normally be 'banmal,' but it is just 'Vanmal' because we wanted that 'V.' But now, B seems to be better. I'm usually very fickle, so I get tired of it quickly.

Broke: When and how was Vanmal created? 언제 Vanmal이 태어났을까요?

고추장혁: 아마 2017년 1월이었던 것 같은데, 하릴 없이 늙고만 있던 어느 날. '이렇게 살다가 썰프를 죽겠다!' 싶어서 다시 록밴드 해야겠다고 마음을 먹었어. 옛날 옛적에 함께 밴드를 하던 친구들에게 연락해서 다시 의기투합해서 '로큰롤' 하자고 꼬셔봤지만, 모두 늙고 병들고 심지어 못 생겨지기까지 해서 밴드는 못 하겠다기에 '뉴 페이스'를 찾기 위해 여기저기 수초문을 했지. 그러다 10살이 훌쩍 넘게 나이 차이가 나는 썰디젊은 멤버들을 만나게 되었고 그렇게 '반말'이 시작됐어.

근데 요즘 같은 시대에 누가 빈티지한 '개라지 평크'를 좋아하겠니, 젊은 밴

버들과의 음악적 괴리에서 고민하다가 "그래, 내가 'Green Day'까지는 어떻게 해볼게!" 라고 선언했고 그렇게 E.P 앨범 '사포(Sandpaper)'가 만들어진 거야.

2019년 2월, 베이스를 치던 녀석이 군대를 가게 돼서 더 이상 밴드를 못 하게 됐어. 새로운 베이스리스트를 구해야 하는데 어느 술자리에서 우연찮게 '진우동무(Jinu-Dongmu)'를 만났지. 딱! 그 타이밍에 딱! 그 장소에 딱! 나타난 이상한 놈. 애는 10여년 만에 만났는데, 험난한 세상에서 홀로 고군분투 하면서 여태 기타치고 노래하고 있더라고, 동갑친구 '진우동무'를 베이스스트로 영입했지.

진우동무: 사실 집에 사용하지 않는 베이스 기타가 있었는데, 단지 그걸 연주해보고 싶어서 별 생각 없이 합류한거지.

고추장혁: 아무튼 그 해 12월, 드림 치던 애가 '나는 음악은 글렀다. 못 하겠다.'고 선언했고 나머지 두 멤버가 '그래, 넌 안 될 것 같다.'고 동의. 그래서 흥대원에서 땀과 땀은 드러머 '재규코프스키(Jae-Keu-kowski)'를 꼬셔서 현재의 멤버 구성이 됐어. 달리 데가 없는 세 명의 달명적 만남. 결국 살아 남은 것들끼리 뭉치는 거지. 뭉쳐야 사는 거야. 어쨌든 멤버가 바뀌니까 내가 원래 하고 싶었던 음악을 할 수 있게 됐고, 그래서 최근 새로 쓴 노래들은 이전과는 많이 달라졌어. 새로 쓴 노래들은 당연히 엄청나게 좋지. 멋대가리 겁나 있는 로큰롤이니까. 멋이 없으면 다 죽은 거야.

Gochujanghyuk: I think it was January 2017, one day when I was constantly getting

band again because I thought, 'If I live like this, I'm going to die on my own!'

Once upon a time, I contacted my old bandmates and persuaded them to join forces again and play rock and roll, but they were all old, sick, and ugly, so we couldn't play. I've been asking everywhere to find new faces. Then, I met members who were well over 10 years younger than me. That's how I started talking informally.

But in this day and age, who would like vintage garage punk? I thought about the musical gap with the young members and declared, 'Okay, I'll do something like Green Day!' That's how the EP "Sandpaper" was made.

In February 2019, the bass player went to the army and he couldn't join the band anymore. I had to get a new bassist, but I happened to meet Comrade Jinu at a drinking party. Perfect timing! Perfect timing! Perfect for the place! The weirdo who showed up. It's been more than a decade since I met him, and he's been struggling alone in this tough world, singing and playing guitar, and so he became our bassist.

Comrade Jinu: Actually, there was a bass guitar that I didn't use at home, but I just wanted to play it, so I joined without thinking much.

Gochujanghyuk: Anyway, in December of that year, the drummer said, 'I'm out of music. I can't do it,' and the other two members said, 'Yes, I don't think you can.' I agree. That's when we recruited the worn-out drummer Jae-Keu-kowski in the Hongdae scene to form the current lineup. The fateful encounter of three people

with nowhere else to go. And the rest of us are united. You have to stick together to live. Anyways, since the members changed, I was able to do the music that I wanted to do. So the new songs that I wrote recently have changed a lot. Of course, the new songs are great. It's cool rock 'n' roll. If you lose your cool, you're all dead.

Broke: What inspired the song "Not A Freak"? 그 노래 "괴물이 아니야"에 영감을 준 게 뭐죠?

고추장혁: 그 노래가 마음에 들었나봐? 다른 명곡들도 많이 있는데 꼭 집어서 물어보는 걸 보니. 뭐 어쨌든.

'괴물이 아니야'는 뉴스에 나오는 괴물들을 보고 썼어. 엘리트 범죄자들, 사이크로스 살인마들, 독재자, 재벌 등등.

자신의 지위와 권력을 이용해 범죄를 저지른 그들은, 모두 특별한 능력이 있기에 그럴 수 있었던 사람들이잖아.

우리는 평범하거나 좀 낯 거나 살짝 모자라잖아. 그들처럼 특별한 건 없지만, 그래서 우리 '괴물'이 될 수 없는 '사람'이니까. 그러니까 얼마나 다행이야. 이 노래는 그런 노래야. 그래 너도 괜찮아.

'괴물이 아니야'를 비롯한 E.P 앨범에 실린 대부분의 노래들은 요즘엔 라이브에서 연주하지 않아.

앞에서 얘기했듯 음악 색깔이 많이 바뀌었거든. 요즘 새 앨범을 녹음중이니 새로운 노래들도 기대해줘.

Gochujanghyuk: Did you like that song? There are a lot of other great songs, too, but seeing how you're asking. Well, anyway.

I wrote 'Not a Freak' after seeing the monsters on the news. Elite criminals, psychopathic murderers, dictators, chaebol and so on. Those who committed crimes using their status and power, they were all able to do so because they had special abilities.

We're either normal, a little better, or a little short. It's not as special as they are, but that's why we're people who can't be monsters. So how fortunate. That's what this song is about. Yeah, you're fine, too.

Most of the songs on the EP album, including 'Not a Monster,' aren't played live these days.

As I said before, the music color has changed a lot. I'm recording a new album these days, so please look forward to new songs.

Broke: Now that Moon Jae-

in is in power, what do you think of current politics? Will there ever be punk songs about Cho Kuk or rising real estate prices? 박근혜와 그녀의 몰락에 관한 노래들이 있습니다. 문재인 후보가 집권했으니 까 지금 정치에 대해서 어떻게 생각하십니까, 조국이나 부동산 가격 상승에 대한 펑크노래가 있습니까?

고추장혁 : 지금의 정치? 이런 애진 소주 집나 때려마시면서 딸살잡아가며 맘새 하는 애기 아냐?

간단히 얘기해보자면, 적폐정산을 최우선 과제로 삼은 현 정부가 4년간은 분투하고 있는 것 같은데 반대쪽 힘이 워낙 세서고 생각하고 있지, 나는 기본적으로 응원하는 입장이야. 썩은 곳은 도려내지 않으면 계속 썩어갈테니까.

그리고 난 변화가 좋아. 난 번덕이 죽 꼴뚱 하거든 금방 질러하고 끈기가 없지.

부동산은 정말 큰일이야. 사람이 사는 집이 투기의 대상이 되면 안 되는 거였는데 말이야. 집을 계속 지어지고 있는데 살 곳이 없다는 건 참 아이러니 하지.

진우동무 : 날 아는 사람들이라면 문재인 정부에 대해 어떻게 생각하는지 잘 알거야? 크 하지만 작사작곡 등 창작의 영역은 고추장혁에게 완전히 맡기고 있어. 조국에 대한 노래는 나오기 힘들 것 같지만, 부동산에 대해 언급된 노래는 Sand Paper EP에 수록된 "첫가락으로 그레"를 들어보면 좋을 것 같아. 청년들이 느끼는 사회/경제적 불평등을 표현한 노래라고 생각해.

Gochujanghyuk: Politics now? Aren't we supposed to talk all night long about drinking soju and grabbing each other by the collar?

To put it simply, the current government, which has made cleaning up deep-rooted evils a top priority, seems to have been struggling for four years, but the power of the other side is so strong that it is suffering. I'm basically in the position of cheering. If you don't cut out the rotten part, it will continue to rot.

And I like change. I'm so fickle that I get bored quickly and I'm not persistent.

Everything seems to have gone wrong since the Japanese occupation. Those who did wrong should have been punished.

Comrade Jinu: Those who know me know what I think about the Moon Jae-in government. However, creative things such as songwriting are completely left to Gochujanghyuk.

Songs about Cho Kuk are unlikely, but I think it would be nice to listen to "Chopsticks Okay" on the 'Sandpaper' EP for songs mentioned about real estate. I think it's a song that expresses the social/economic inequality that young people feel.

Broke: Do all members of Vanmal share political opinions, or are there any disagreements? Vanmal의 모든 구성원이 정치적 합의를 공유합니까? 또는 의견 차이가 있습니까?

고추장혁 : 대체적으로 그렇다고 봐. 약간의 포지션의 차이는 있겠지만. 진우동무는 급진적 좌빨이고, 재규코프스키는 신비로운 인간이라 아무도 그의 의중을 알 수 없지. 나는 뭐 진취적이고 합리적인 인간이지.

진우동무 : 고추장혁은 대체로 민족주의적인 성향이 있어, 나는 노동자세계주의자로서 민족보다는 계급을 보는 사람이라 당연히 정치적 견해의 차이가 있지. 가끔 내가 따지를 걸 때도 있지만, 이 정도 차이는 견딜 수 있어. 전에 했던 밴드의 리더는 트럼프 지지자였거든. 그때의 갈등에 비하면 아무것도 아니야. 음, 그리고 재규코프스키는 신비로운 인간이라 아무도 그의 의중을 알 수 없지. 굳이 그의 정치적 스펙트럼을 이야기하자면 로큰롤주의자 정도일거야.

Gochujanghyuk: I think so in general. There will be a slight difference in position. Comrade Jinu is a radical left-winger, and Jae-Keu-kowski is a mysterious man, so no one knows what he's thinking. I'm an enterprising, rational human being.

Jinu: Gochujanghyuk is generally nationalistic, and I'm a globalistic worker who sees class rather than race, so of course we have our differences. Sometimes we argue, but our differences are bearable. The leader of my last band was a Trump supporter, so this is a lot more bearable.

And Jae-Keu-kowski is a mysterious man, and no one knows his intentions. If I have to talk about his political spectrum, maybe it's just rock and roll?

Broke: Jinu, I've seen you attending and performing at Noryangjin eviction protests. Can you tell me about your role in that movement? 진우 씨, 노량진 퇴거 시위에 참석하고 공연하는 모습 보셨는데요. 그 운동에서 당신의 역할에 대해 말씀해 주시겠어요?

진우동무 : 일단 물어봐줘

서 진심으로 고마워. 간단히 설명이 가능할지 모르겠는데, 노량진에서 상인들이 투쟁을 하는 이유는 일단 첫번째로는 공공성의 훼손이야. 노량진 수산물시장물출을 공급하기 위한 목적으로 설립된 중앙도매시장인데, 운영(기업)과 관리(지자체)를 분리하여 독점으로 인한 부정부패를 막고 공공성을 유지하도록 법으로 정해져 있거든. 근데 서울시가 갑자기 운영과 관리를 모두 수협에게 맡기는 이상한 계약을 했고, 수협은 시장을 독점하고 사익만 추구하고 있지. 쉽게 얘기하면, 시민들의 공적 공간을 서울시가 특정 기업에게 팔아넘겼고, 농안법을 어겼음에도 수협은 국가가 지원해주는 막대한 공적자금을 받아 노골적으로 사익을 챙기고 있는 거야. 개월 1조원에 달하는 공적자금은 안값고 세금으로 이미 역대 연봉을 받은 자기네 임원들 연봉을 4배나 올렸다가 비판을 받기도 했잖아.

둘째로는 잘못된 수산물 시장 현대화 사업. 수협은 신시장을 지어 상인들이 입주시키고 구 시장의 터를 다른 용도로 쓸 계획을 가지고 있었어. 상인들도 처음엔 신 시장으로의 이동에 긍정적으로 합의했지. 그런데 완공 후 건물에 들어가보니 합의내용과는 다르게 1/3밖에 안되는 대지면적, 높은 임대료, 물건진열과 작업이 어려운 통로, 수산물이라는 특성을 고려하지 않은 물류 시스템 등 여러 문제가 드러났고, 상인들은 신시장으로의 입주를 거부하기 시작했어. 거기에 수협이 구 시장 부지를 공공성과 무관한 카지노 사업 등을 시도했고 국정농단 세력인 미르재단(최순실)까지 개입된 정황이 드러나 상인들이 더욱 분노하기 시작했다고 알고 있어.

셋째는 국가가 묵인하는 사적폭력. 앞서 말한 이유들로 상인들이 구 시장을 지키고 신시장으로의 입주를 거부하자, 수협은 구 시장의 전기와 수도를 끊어버리고 용역 강패들을 동원해 상인들을 구 시장에서 쫓아냈지. 그래서 노점을 열고 농성하기 시작했고 그나마도 수협이 소화기와 물대포를 쏘아가며 상인들을 괴롭히고 있어. 그리고 일개 사기업이 시민들의 세금으로 강패를 고용해 시민들에게 무자비한 폭력을 행사하고 있음에도 - 특히 고 백남기 농민의 사망 이후로 위헌으로 판결된 물대포를 쏘아대고 있음에도 - 경찰은 팔짱만 끼고 지켜보고 있었다는 거야. 구정, 시정, 경찰은 시민들의 안녕을 최우선해야 하는 그 책임을 망기하고 사적 폭력을 방조하고 있는 거지.

이 것들이 노량진 투쟁의 이유인데, 나는 여기서 딱히 어떤 역할을 하고 있다



Jinu of Vanmal performs a solo acoustic set at an art exhibition in support of the Noryangjin eviction protest, at Haenghwatang in Ahyeon-dong, July 22.

고 생각하지 않아. 단지 이 분노하고 연대하고 싶은 마음 뿐이지. 다른 것들은 다 떠나, 젊고 건장한 남성들이 할머니를 때리고 쓰러뜨린 후 "평생 집 없이 살아라, 거지새끼들아"라는 욕설을 뱉는 것을 과연 누가 참을 수 있을까?

Comrade Jinu: First of all, thank you very much for asking.

I don't know if it's easy to explain, but the main reason merchants struggle in Noryangjin is because of the damaging publicity. Noryangjin Fish Market is a central wholesale market established for the purpose of providing cheap marine products to citizens. The law stipulates that the operation (corporate) and management (local government) are separated to prevent corruption caused by monopolization and maintain public character. However, the Seoul Metropolitan Government suddenly signed a strange contract to entrust both operation and management to Suhyup, which monopolizes the market and pursues only private interests. To put it simply, even though the city has sold the public space of its citizens to certain companies and violated the Agricultural Safety and Security Act, Suhyup is openly taking advantage of the huge amount of public funds. They were criticized for quadrupling the annual salary of their executives, who didn't pay back their 1 trillion won worth of public funds and were already paid hundreds of millions of won in taxes.

Second, the wrongheaded market modernization project. Suhyup had a plan to build a new market to house merchants and use the old market site for other purposes. Merchants first supported the move to the new market. However, when entering the new building

after its completion, there were many problems such as the stall floor space which is only one-third the previous spaces, high rents, passageways that are difficult to organize and work in, and logistics systems that did not take into account the characteristics of marine products, and merchants began refusing to move into the new market. In addition, I understand that merchants are starting to get even angrier after it was revealed that Suhyup tried to enter the casino business that had nothing to do with its public role and involved the Mir Foundation, one of Choi Soon-sil's front groups for manipulating state affairs.

Third, private violence tolerated by the state. For the reasons mentioned above, when merchants defended the old market and refused to move into the new market, Suhyup cut off electricity and water in the old market and mobilized service thugs to drive the merchants out. So we opened street stalls and started a sit-in, while Suhyup has been harassing merchants by shooting fire extinguishers and water cannons. And even though a private company hired goons with taxpayers' money to use merciless violence against citizens—especially after the death of the late farmer Baek Nam-ki—the police were watching with arms folded. The district office, City Hall, and the police are abandoning their duty of putting the citizens' wellbeing first and are enabling private violence.

I don't think I have any particular role to play here. I just want to be angry and show solidarity. Setting all else aside, who can bear the bravado of young, stout men beating and knocking down grandmothers and then spitting out "live your life without a house, beggars"?

The Joy of making art

By Jon Twitch

Looking for people around me I wanted to interview, Jenikah of soogoodstudios was one of the people I really wanted to hear from.

Her original art in the posters for Gumiho's shows really caught my eye, and I wanted to put her to work making a cover illustration for "Hongdae Fire."

Broke: How did you first decide you wanted to do art?

Jenikah: I have been doing art since I was young. I won my first ribbon at a school art competition in first grade for a watercolor of a boat at sea. It was garbage, but winning sparked an interest in art for me. I actually wanted to be a makeup artist, but after deciding working with picky clients was not for me, I opted for art school with lots and lots of encouragement from art teachers and my family.

Broke: What do you prefer, illustrator, artist, graphic designer, etc?

Jenikah: I would probably say artist. I would prefer to be seen as an illustrator, but seeing as I spend most of my time doing graphic design, I think artist is a nice catchall.

Broke: You're probably best known for your Gumiho art, so I'd like to know about that. Has your art affected the creative direction of the band in any way?

Jenikah: I originally created the band's logo and female icon out of my own interest in doing something outside of my usual cache of work. The typography

came from my recent fascination of mixing English and Hangul. Their branding all stems from the initial Gumiho girl who is the band's most recognizable image. From there, once they booked their first tour, I wanted to make a poster that could be used for promotion but then also as a kind of keepsake. The reaction to the poster was higher than expected, so it kinda got the ball rolling for a series of works featuring the same character, with little nods to each city or venue they played at. I think the main thing was that the band didn't try to give too much input and kinda let me have full creative control, which was

key to keeping it fun and interesting.

Broke: Who is the Gumiho person in the drawings supposed to be? I'm pretty sure it's not Caspin.

Jenikah: There is no one exact inspiration for the character. She kind of just came together as a mashup of the female form of the Gumiho and the Gumiho fox itself. As you know the legend says she's a nine-tailed fox who takes human form to seduce men and eat their hearts but always retaining something fox-esque about her. So I wanted her to have an attractive quality as well as be animalistic... and of course a bit punk.

Broke: Can you describe your art education? What helped you the most, and was any part of the process really unhelpful?

Jenikah: I first worked in an art studio in high school and the owner really encouraged me to pursue my art at that time. I was originally going to art school to be a children's book illustrator, but once I entered school, I realized the chances of making money at that were slim to nil so I did a double major in illustration and graphic design at California State University of Fullerton, which has one of the most competitive illustration departments in southern California.

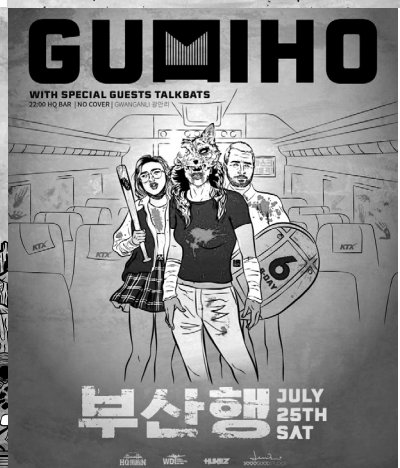
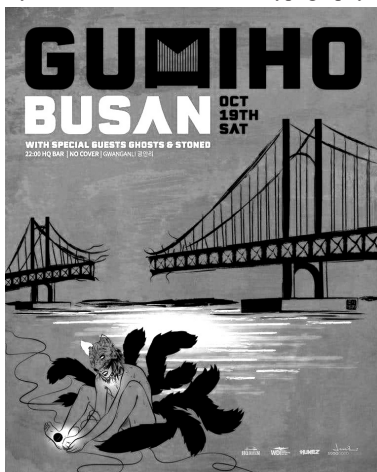
I also worked in other various galleries and spent most of my weekends in college running around the LA art scene. The most educational part was learning that college is just a springboard: it will give you some great techniques, but it won't make you an artist. All of that has to be learned from putting in the effort and just doing it.

Broke: I heard you designed something for Depeche Mode. Can you tell me about that?

Jenikah: I was commissioned to create a bit of an Easter egg for true hardcore Depeche Mode fans, by illustrating the joker card for a limited edition set of playing cards sold during their "Delta Machine" tour. It was the face of the band's manager Jonathan Kessler as the Joker jester, which only true diehard fans would know. It was great to see something I'd created sold at arenas around the world, as well as getting VIP tickets to see the show and hang with



The Gumiho girl by Jenikah Joy@soogoodstudios



the band.

Broke: What other work are you most proud of?

Jenikah: For Gumiho, I'd say I loved seeing the Gumiho girl being sported on T-shirts around Seoul. I didn't know when I first conceived her that people would be as drawn to her as I was. It's kind of the dream for your audience to feel the same way about your work as you do. They did two runs of the T-shirt and now it's time to come up with something new for the new album release. So who knows, maybe the next one will be even better.

Broke: Are there any subject matters you're particularly good at, or bad at? Like do you try to avoid drawing hands like some artists do, or some other thing? Or do you find it really easy to draw accurate pictures of real people, or draw art on skateboards or something?

Jenikah: I'm not great at drawing feet, but thankfully I spend most of my time doing portraits, or finding ways to hide them in shoes or behind other objects. Additionally I don't draw men much, so they usually end up feeling a bit soft or feminine-looking. Oh, and I once had a college professor tell me I was afraid of "old and ugly," because I always beautified everyone I drew. Maybe it's me seeing the best potential in others, or maybe it's my own fear of aging... who knows?

Broke: If you could redesign one aspect of the human body to make it easier to draw, or to make it more aesthetic, or just make more sense, what would you choose? ie reduce the number of fingers, no more male nipples, give us cat ears.

Jenikah: This one is tricky because I'd say humans are pretty ingenious by design. Maybe getting rid of ears would be cool... I mean as long as we could still hear... they are just always an afterthought I try to hide in hair, because they're just these weird warbled skin tags on the sides of our heads, and most people don't even like theirs lol.

Broke: Me, I've always liked drawing dogs (even though I'm a cat person). What kind of art do you like making the most? It can be any medium and/or any subject, just the thing you would most frequently choose to make without any heed to clients or what people would want from you.

Jenikah: I could draw eyes all day every day. Other people were always so good at doodling miscellaneous hearts, animals, flowers, people's names, etc. but I always drew eyes as long as I can remember. In fact I drew them so much, that I did an entire series of paintings without them in order to challenge myself to



Character art by Jenikah Joy@soogoodstudios for "Hongdae Fire"
This is the black-and-white version, so feel free to bring out your crayons and start colouring.

focus on other things.

Broke: So many illustrators here have gone into tattooing. Is that something you've stayed away from?

Jenikah: I'm someone who has tried so many different things, but I have a hard time meddling in something and not going 100%. If I was going to be a tattoo artist, I'd want to study with the best, buy the best materials, and be

the best at what I'm doing. But to that effect, the idea of putting something on someone's body that is permanent, is terrifying. I got my cosmetology license after high school and I worked in a salon for only one day, my first ever client screamed at me for not making her look exactly like a model in a magazine, and I cried in the closet for an hour... so I think I'm too afraid of disappointing clients and I don't

think I could handle the picky or angry clients.

Broke: What about comics or webcomics? Have you ever done anything like that?

Jenikah: I don't think I have the patience to draw the same thing over and over again. Graphic design works well for me because once I finish a project for a client, it's one and done. I'm too much of a perfectionist to try

and do the same thing over and over again... I think I would lose interest. However, I am a huge fan of other artists who are out there killing it, and it's a medium I highly respect!

Broke: Are you a cat person or a dog person? (yes the answer seems pretty obvious.)

Jenikah: Seeing as we just got our third Scottish Fold rescue... I'm definitely a cat person.

Reggae 'n' Soul High School

By Jon Twitch

Earlier this year, I published an article in the newspaper about three new releases by Reseters, Shin Hantae and Reggae Soul, and NST and the Soul Sauce Meets Kim Yulhee (yes, all of that is now their official name). Out of the blue, I got an email from a Korean guy claiming to have grown up overseas, most notably attending high school in Jamaica in the early 1970s. He is a big lover of reggae but hadn't been able to find it in Korea before seeing my article.

Living overseas but visiting often, he returned to Korea, and after quarantine we met up a few times and I introduced him to Oh Jeong-seok of Eastern Standard Sounds, who made sure he started meeting all the right people.

Kyung-don's story is pleasant to read because it shows us that Korea's relationship with music like reggae didn't just click into existence in the 1990s, and there was at least one Korean who was part of it when some of the best reggae music ever made was being created.

He will likely have left the country before this zine is printed, but he'll be back and we're looking forward to what he can add to Korea's reggae scene. He's eager to bring bands here and help Korean bands (and others) visit Jamaica, someday.

Broke: How did you come to live in Jamaica? What was your schooling like there? Was it segregated from the local population in a fancy international school, or were you going to school with any locals who made great music?

Kyung-don: My family moved to Jamaica in 1970. My father was a doctor and he worked in



Kyung-don's class photo from Port Antonio in the early 1970s (courtesy of his son's Twitter account @its_willyu)

[his son also has an interesting story about challenging Asian American representation in Hollywood; look up the #StarringJohnCho hashtag!]

the public hospital in Port Antonio, an idyllic resort town in northeast Jamaica. My family left Korea in 1965; we lived in Malaysia for five years, and then Jamaica.

I went to a local high school called Titchfield High School. It was a "country" school (all of Jamaica outside of Kingston is "country") but it had a long history. It was founded in 1786, during slavery days. It definitely was not a fancy international school. Its facilities were mediocre at best (many classrooms were physically "open," meaning it was usually missing a wall), but it was located in a beautiful edge of town that used to be a fort, with old rusted cannons, and a small beach where we used to

swim after PE since there were no shower facilities.

In terms of famous musicians, Mikey Dread was a year ahead of me at school. He became a superstar after I left Jamaica in 1973. My physics teacher was Adrian Boot, a young expat from England. He ran the photography club. He went on to become a world-class rock photographer and it all started at Titchfield. Many Bob Marley albums feature his photographs.

Broke: What is your favourite style or era of reggae music?

Kyung-don: I would like to think that my years in Jamaica 1970-1973 were the golden years of Jamaican music. It had everything. Not so

much ska, but rocksteady was still on, covers of international hits, birth of reggae, the start of dub, and my favorite, toasting, with the granddaddy of them all, U-Roy. My favorite song of all time is "Wear You to the Ball," The Paragons original with the U-Roy dub.

Broke: Tell me about the No-Maddz, or any other acts you want to introduce or possibly bring to Korea someday.

Kyung-don: With dancehall, reggae music took a backseat for a while but there are many young artists who are now spearheading the reggae revival. Artists like Chronixx and Protoje are trying their darndest to bring reggae music back but they will tell you that

they also love dancehall, hip-hop, R&B, soul, Afrobeat — and it shows. My favorite group is The No-Maddz, now made up of Sheldon "Sheppie" Shepherd and Everaldo "Evie" Cleary. Their roots are in dub poetry and theatre. Their live shows are phenomenal — they are at their best when they take over a stage and you don't know where they will go with it. Dub poetry is in some ways like Korean pansori — it is storytelling with great animation and, when set to reggae rhythm, it is deep.

Broke: After your time in Jamaica, you lived around, including in New York. How did you stay connected with Jamaica and reggae during that time? Did you find it

in New York, or did it require travelling back to Jamaica?

Kyung-don: I left Jamaica after my "O" levels (11th grade), came to the US, went to university, went to law school, worked for a law firm in Philadelphia, got married, had kids, lived in Hong Kong, lived in Mexico, worked and traveled all over US, Asia and Europe, and, all through that time, I had one thought in mind and that was to go back to Jamaica. So I did in 2012. It was scary at first. I had carried this love for Jamaica so long, I became concerned that I had romanticized the whole experience and that it would come crashing down the second time around. It didn't. It was like I had never left. Fortunately, or maybe unfortunately for the locals, Port Antonio had not changed in almost 40 years. And, Kingston, where I lived from 2012 to 2015, is the soul of Jamaica, and I immersed myself in it with no regrets. I was home.

Broke: How would a vacation to Jamaica change someone's perspectives, on reggae music or anything else?

Kyung-don: If you are in Jamaica and all you hear is Bob Marley, you probably are in the wrong place: you probably are in some all-inclusive tourist resort or cafe. I don't know what to say because most tourists do go to Jamaica for the sun and beaches and they should enjoy both. But if you want to experience the physical beauty of the country, the mountains, the backroads, the thousand shades of green, the goats, the thumping of the sound system, and the warmth of the people, there's only one way to see Jamaica and that is to go with me or any other local host who will take you outside the gated concrete walls to the jerk pit at Boston Beach



Kyung-don (right), with Jon Twitch (middle) and Oh Jeong-seok of Eastern Standard Sounds at Zion Boat, photographed by Zion Boat owner Shim Changsuk on Jon's camera.

outside of Port Antonio.

Broke: Hip-hop is no longer exclusively part of African American culture (I mean, rich spoiled Gangnam brats are getting famous for it). What about reggae? Is it still inextricably bound to Jamaica, or does it belong to the world?

Kyung-don: I would like to say it belongs to the world just by the sheer number of reggae festivals around the world, especially in Europe, but it is, by its origin, tied to a physical place and culture that is Jamaica. I think all reggae musicians/lovers, wherever they may be, want to at some point go to Jamaica, to pay homage to the place that gave birth to their love. I think this is true of reggae musicians in Korea as well. It is a small community but a vital one and the musicians are all dying to experience Jamaica. I hope to help make this happen someday.

Broke: What took you so long finding the reggae scene in Korea?

Kyung-don: Actually it hasn't been that long. I started coming back to Korea for extended periods in 2016, for

family reasons. From time to time I would ask friends about the reggae scene in Korea — because I really wanted to bring The No-Maddz to Korea to perform — and inevitably they would refer me to people they knew in the "established" music industry — meaning K-pop.

And that led nowhere. I was told that reggae is not very popular here (which is not untrue), and that it would be difficult to find an audience for a show (I now realize they may have been thinking too big) and in one case there were certain, let's say, politically incorrect statements made about reggae musicians. It was not until I saw a Korea Times article by Jon Dunbar in 2020 (maybe that is a long time after all!) about the so-called underground reggae scene in Korea that I realized that I had been looking in the wrong places. Through Jon I have met reggae musicians in Korea who love the music and the culture, and they are well-steeped in the history of ska/rocksteady/reggae/dub; I even met one who loves mento!

Broke: Who doesn't love mento? Don't answer

that. What are your thoughts about Korean reggae (and ska, and all the gugak fusion going on)? Are there any parts of it that stand out to you the wrong way?

Kyung-don: I know that there are certain popular artists who are considered reggae in Korea but I will set them aside for now.

The reggae I have heard on this trip I like. I especially like what NST and the Soul Sauce Meets Kim Yulhee are doing. The combination of reggae and pansori is powerful. It reminds me very much of Jamaican dub poetry reggae, but undoubtedly Korean.

I think the Jamaicans will like it. I think that Jamaicans will appreciate the fact that people so far away and from a culture so different love their music and I think that they will love the way the music has been interpreted to incorporate a voice that is uniquely Korean and yet seemingly familiar.

Drop the pansori and I think Korean reggae will need to evolve from strictly a musical performance to a cultural expedition. And I don't mean that the musicians need to adopt Jamaican culture, although experiencing Jamaica I

think would be an eye opener for the musicians. But, within Korean culture, I think there is a place for Korean reggae and reggae musicians to represent a style and philosophy that could stand elevated next to their brethren and sisters around the world.

Broke: It's been suggested to me Korea and Jamaica have some shared experiences based on ugly colonial pasts. Does this hold water to you? How easy or hard is it to compare the two countries?

Kyung-don: Jamaica is a country that is rooted in slavery. Korea is one of the most homogeneous countries with a very long history as an independent country notwithstanding its tributary status to China and occupation by Japan. I wouldn't want to suggest that there are similarities between the two countries because of their colonial pasts. The two histories are fundamentally different.

But each history has its own stories to tell. There is love, beauty, courage, triumphs, deceit and oppression in both.

And the key for me is for Korean reggae to tell its own stories, in an authentic Korean way, inspired by a universal rhythm that is reggae.

And it's not all about fighting oppression and Babylon either. Reggae music, at its core, at least for me, is about love and respect, and I would love to see Korean reggae take these universal themes, color them Korean, and lend its unique voice to an existing and ever-growing global community of reggae lovers and beyond. I realize this is a tall order for struggling Korean reggae musicians who are trying to make ends meet in Korea but it is an aspiration that hopefully can inspire them to continue their journey along a lesser traveled path.

Rebel Salad Utopia

By Jon Twitch

I finally met J.S. Han, another zine maker active in the scene, at a show in Hippytokki. Looking through my collection of Korean punk zines over the last 20 years, he actually stands out as one of the more prolific zine publishers. He makes photo zines on a handful of underground culture themes, and they all look pretty good. They're significantly smaller than previous punk photo publications like "Seoul Punx" and "The More I See," which is an advantage because the smaller publications better represent shorter periods of time or spotlight his other focuses without getting monotonous.

It's great seeing someone keeping small publishing alive, so I decided I should interview him and see what he had to say about his work. This interview was slightly edited, but not enough to make it into perfect English, to better capture his voice.

Broke: Tell me a bit about your background. How did you get into photography, art, and punk?

J.S. Han: When i was like.. 12 or 13 i used to listen to rock, alternative rock, metal, proto punk band music on my parents' mp3 player and loved to listen to the anger and raw feeling of punk music,

So naturally i started digging and listening to punk and hardcore punk more.

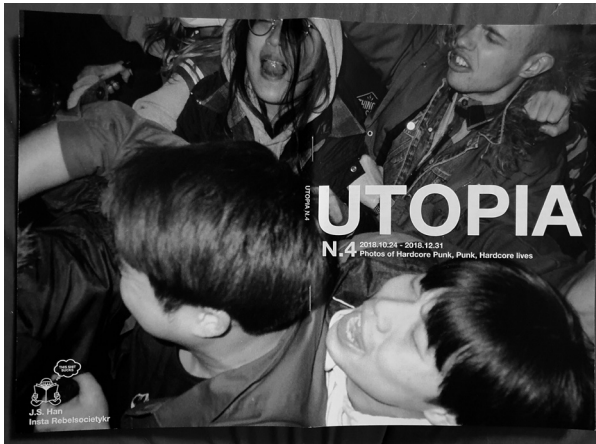
Also i just liked to draw or take photos and make stuff so that's the reason.

Broke: Why do you make zines, rather than just uploading to Instagram or something?

J.S. Han: I think the internet can get sick of it easily and it becomes forgettable more than physical copies of art, books, zines, anything.

So I just decided to make zines for people to look at and enjoy.

Broke: I'm curious about your use of the name Rebel Society. It seems to be sort of the name of your publishing group, right? What does "rebel" mean to you that you chose it?



The wraparound cover of Utopia 4

J.S. Han: To be honest first it was a street graffiti archive photo account name of 'Focus Korea.' But i decided to change the name to rebelsocietykr for uploading hardcore punk, punk photography with street graff photos and it's more like a personal project than a publishing group.

I thought that people like graffiti writers, punks, skaters or any other people who are in underground culture are not following normality of conservative korean society, They're making own rules and culture for their life.

So I thought "Rebel" might fit in for my photography project.

Broke: By my count you seem to have published 11 zines, grouped into several series including Utopia (live music), miscellaneous art zines, Salad Days (which I haven't quite figured out the theme), and Search & Destroy (street graffiti

archive). Why have you been publishing in this format, many different photo/art zines with very little writing, in many different series? (In comparison, my zine would carry all these different ideas in one big messy issue.)

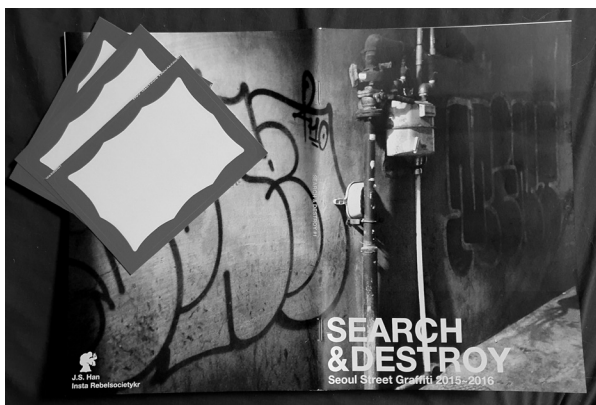
J.S. Han: I think separation of each project is important for people reading it, because two different styles of photography will look bad while reading the zine or books.

And i just wanted to focus on the photos and art with less writings for simplicity and experience.

Broke: Why did you call the punk zine series Utopia?

J.S. Han: Gigs and live house, friends and people moshing and dancing, just having fun... this felt like true home and utopia.

And i wanted to send respect and love for people who kept this culture still alive so people can enjoy together.



Search & Destroy, with some of the blank sticker slaps that came included.

Broke: What would you say are the most important moments or eras you've captured with your work?

J.S. Han: I think it was 2019 before COVID-19. There was good live and new bands showing up, also lots of amazing Korea tours live. So lots of good photos i captured are from 2019.

Broke: Your photos mainly seem to focus on singers, captured in action with mouths open, photographed very up close with a flash instead of ambient lighting (which I heavily favour). It seems like a style born out of necessity for poorly lit venues like GBN. How did you develop your style, and what elements are important in a good live music photograph?

J.S. Han: I think close-up shots with taking the right time of people's aggressive movement are important for liveshow photography. So for that i need to use a flash to take photos with good lighting and focus.

Broke: The art zines have many different names based on different projects, and I saw one involves Dirty World which I believe is Jung-min from The 1234-Dah! How do you make these zines?

J.S. Han: This was the first time i published another artist in my zine. i was planning to keep making zines of other artists in the punk scene. i though jung-min would love to make it for the first time so i just asked him and he wanted to make a zine.

The concept is simple: For supporting artist or photographer in the punk scene. i publish the zine of their artwork and i pay all for print and after profit (except print fee) goes to the artist.

Broke: Regarding Search & Destroy, I'm curious about your relationship with graffiti. I noted that you included blank stickers with the zine, for people to draw on them and stick them in places. Do you do any kind of street art yourself? Is any of the work you photograph your own?

J.S. Han: I've been writing before and hanging out with friends who write... But i can't tell you or show you

that much ;)

Broke: I've been called a "photo terrorist" for some of the photos I've published and one musician even tried to smash my camera once, mainly because I tend to share the pictures with funnier poses and facial expressions and put funny captions. Someone else I know lost a lot of friends when she published a book. To me personally it seems silly for punks to be so defensive of their image, and punk photography must take after punk music by being unconventional. Do people ever complain about you publishing photos of them?

J.S. Han: Somehow they loved it without any complaints. While me and my friends read the utopia zine we talk about live shows that day or make fun of each other if they found some silly faces of our friends hahaha

But i don't know.. maybe some people might back talk about it, but i really don't care.

Yet i mostly reject most silly photos for utopia zine because i want to focus on bands' live gig.

but when i got funny or silly photos on film i put them in salad days zine if i like it.

Broke: What is the concept for Salad Days?

J.S. Han: Concept are follows with one quote "Misadventure Of Youth" — taking film street photography and putting together my favorite, silly, funny pictures i want to share.

Broke: What upcoming projects are you working on that you can tell me?

J.S. Han: Currently working on a few more zines to release.

UTOPIA series fifth issue and zine for small talk about the local punk scene and finally a photo zine collabing with another photographer i know.

idk how much it will take to release hahahaha.

*Thanks for interview offer! i hope my replies helped. there might be some janky grammar but hope it's good hahaha.

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In before the bulldozers

By Jon Twitch

20181218 interview

Broke: Can you give me the jist of what your talk will be about?

Ryan: My talk will give a brief overview of urban exploration. For those who are unfamiliar, urban exploration is a general term for journey/survey of man-made structures, usually neglected buildings or unseen structures like tunnels. While I talk about the different subgenres of urban exploration, I will focus in on abandonments and modern ruins. I see urban exploration as a mixture of tourism, anthropology, and modern archeology. This is how I will approach it for my talk. I will compare it to conventional tour to famous ancient ruins and explain the ethics involved in both. Finally, I will share pictures and stories of my explorations from around the world.

Broke: Is urban exploring something you can recommend for everybody?

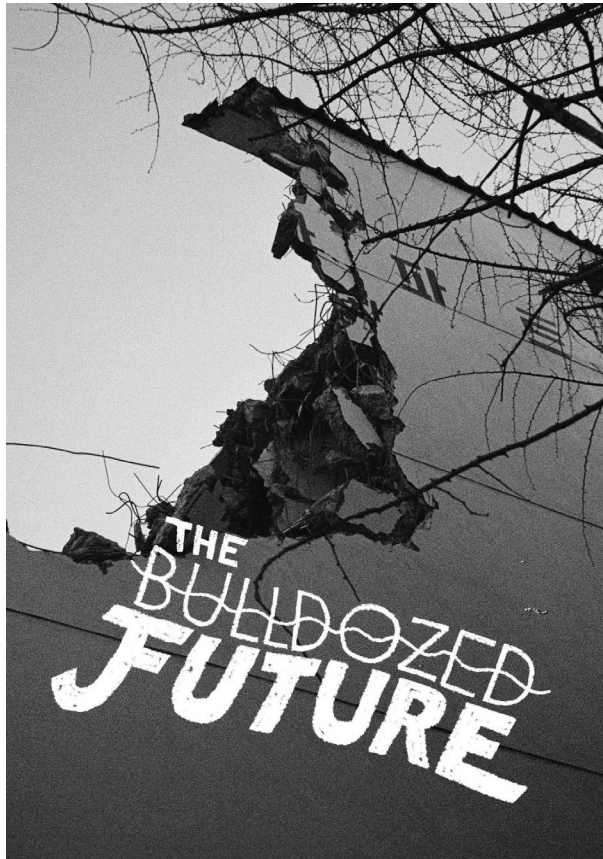
Ryan: I can't recommend this for everyone, especially if you don't like getting dirty, climbing walls, being in the dark, or breathing in stale air. People who don't have respect for sites should not do this as well. I think artistic types like photographers, videographers, and architecture enthusiasts will be drawn to the visual aspects. History buffs and armchair anthropologists will enjoy the researching the history behind the sites explored.

Broke: Is this a thing for thrill-seekers? Are you a thrill-seeker yourself?

Ryan: There is a thrill element to it, but if that's all people do it for, they are missing the point. You need to have an element of curiosity, understanding, and respect to the site you are exploring.

Broke: What are the main things people should know about urban exploring?

Like any good tourist on vacation, don't cause a disturbance and set a bad example as a foreigner. You are a guest. Treat the location you visit with respect. Don't take anything you find, and most important to don't deface the place. Do take a camera, a flashlight, and a mask because the air quality can be terrible in certain locations.



Cover of Ryan's zine "The Bulldozed Future"

A respectful tourist/explorer will follow the adage, "take only photos, leave only footprints." It can be sad to see, but there is a tremendous amount of wonder that comes out exploring abandoned buildings and neighborhoods.

Broke: What kind of mask do you recommend for air quality?

Ryan: I wear disposable masks that use a rechargeable ventilator. They're cheap and give me peace of mind when I'm in moldy buildings or walking around on a hazy day. I highly recommend them while exploring because you don't know what you're going to breathe in while exploring.

Broke: How does becoming an urban explorer change you?

Ryan: I feel you come to have a deeper appreciation of your surroundings. Getting into urban exploration provokes the curiosity of what lies in your habitat. It uncovers places hidden in plain sight. Since I began exploring in Korea, I have developed a deep appreciation of hanoks. They are truly beautiful works of art. Unfortunately, many of the ones I come across are dilapidated and beyond repair. It's sad to see them or any building in such a state, but I feel joy when I see former

buildings I have visited being revitalized.

Broke: What is unique about urban exploration in Korea?

Ryan: While there a lot of decaying buildings or properties locked up in boring legal battles, many sites offer national history lessons you can't experience by reading a textbook. Sites connected to the U.S army occupation, Japanese colonial history, and the democratization movement of the '80s are hidden secrets just waiting to be investigated. Other abandonments are tied to supposed local history like the recently demolished Gonjiam Psychiatric Hospital in Gyeonggi-do. The story of Gonjiam is not grounded in reality but was compelling enough to bring a lot of curiosity seekers to the area. So, if you are interested in learning about Korea iand willing to explore off-the-beaten-path places, urban exploration is an avenue for learning Korean history.

Broke: Do you have any worries about getting into trouble? Either directly through exploring, or through your identity being known?

Ryan: I don't get too worried about getting into trouble. I feel most people who catch me exploring are more confused (than angry)

about why someone would want to explore abandoned buildings.

I also feel think the hobby of urban exploration is still unknown here in Korea, I'm not worried about concealing my identity. I'm more concerned about protecting the location of sites so they won't be vandalized.

Broke: How long have you been exploring and in what countries have you explored? ...and how much time have you lived in Korea, starting from when?

Ryan: I've explored Hong Kong and Thailand as well. I started actively exploring abandoned buildings around November 2014 with friends in Gwangju. I've lived in Korea for a little over 13 years, arriving in September 2005 to teach at an Alice In Wonderland themed English village that went bankrupt quick. I unintentionally went back to the place a year later to find it closed. So, that was a case of unintended urban exploration.

20201212 interview

Broke: Can you introduce UE ethics, or at least your version?

Ryan: UE morals are on par with eco-tourism and responsible camping in nature. A thoughtful explorer is aware of their actions while amid an adventure. They make sure to leave the place they visited in the same (or even better) condition when they first arrived. Don't vandalize or tag buildings; these actions give UE a negative perception to the rest of the world. People who document their travels also need to be cautious about how they present their

content. They are mindful of what information they give to the public and do not exploit UE for personal gain. If a beginning explorer is ever in doubt, take pictures and leave only footprints. That is the bare minimum that people should follow. After that, certain aspects fall into a grey area and are up to personal interpretation. A person's actions and attitudes speak louder than their words, so a newcomer should carefully consider the consequences of their actions and the people they choose to accompany on explorations.

Broke: How did moving from Gwangju to Seoul area change your exploring experiences? How are the two cities different in their abandoned areas?

Ryan: Abandonments are a dime-a-dozen in Gwangju and the entire Jeollanam-do region in general. I first got my first taste of urban exploration while crashing on my friend Lex's couch for a month in Gwangju back in 2014. All my Korean experiences were based in Seoul and centered around Hongdae's punk scene. I never thought much about the various urban landscapes that comprise Seoul before that. My first visit to Gwangju was eye-opening, as the urban decay was unavoidable. Lex told me about the fascinating stuff she found while on her adventures, and it got me curious about what lies inside abandoned buildings and why someone would leave personal belongings behind. Through Lex, I met Isaiah. He had a car, and we covered a lot of the Jeollanam-do region. Without even trying, we would stumble upon



Ryan holds a roof tile at a Hanok nicknamed the "Great Japan Hanok" on May 31.



Ryan finds a skateboard in an abandoned neighbourhood, May 31.



abandonments that weren't on our itinerary. On one of my first adventures, I remember going to the Painter's House, a closed-down police station, an underground nightclub, and the Shaman House all in one day.

Years later, in 2018, I moved back to Gwangju and reconnected with Isaiah. We spent almost every weekend exploring Gwangju and the outlying areas. A few of the places I had seen four years ago were (and still are) abandoned. Quite a few have been bulldozed or are in the process of being repurposed. Within the last couple of years, redevelopment of neighborhoods in the city has picked up. Before the recent surge, that was the

most significant difference between urban exploring in Seoul and Gwangju. In Gwangju, there was little redevelopment to speak of, just urban decay. It was easy to stumble upon buildings or homes that had been unoccupied for years.

On the other hand, Seoul is continuously in the cycle of pushing working-class people out of their homes and erecting high-rise apartments in their place, so the majority of my explorations in Seoul have been from exploring neighborhoods on their last days.

Broke: What's the craziest thing you've found or experience you've had while exploring?

Ryan: It's always a little perplexing when you find

people's personal belongings in a space they used to occupy. It can be unsettling yet fascinating to come across the discarded pieces of someone's life. The Bulldozed Future was born from years of documenting these scenes.

As for the truly bizarre discoveries, it's a tie between the Nightmare Lab and the cancer jars of Namgwang Hospital. Urban explorers located the Nightmare Lab on a semi-abandoned university campus in Gyeonggi-do. It was a single room filled with jars of animal specimens dating back to the late 50s, early 60s. It was spooky yet photogenic. It reminded me of Japan's haikyo scene; it seems they have a disproportionate number of abandoned wooden schools with similar contents. After the Nightmare Lab was destroyed and repurposed, many of us fellow urban explorers kept our eyes out for another version of this horror. A few years later, Isaiah and I came across a second coming of the Nightmare Lab while exploring the abandoned Namgwang Hospital. We came across dusty boxes of jars filled with cancerous tumors, something you should probably handle with proper gloves, which we didn't think to have at the time of this amazingly gross discovery. We found an assortment of tumors, but the removed testes and uterus tumors were the most memorable.

Broke: Have you ever encountered resistance to your appreciation of Korea's lesser-appreciated wonders?

Ryan: I've been fortunate enough not to meet serious resistance to my hobby. Sometimes people are less than pleased about my wandering around abandonments, but I offer an apology and move on my way, and we go our separate ways. More often than not, passersby offer bewildered looks. Their looks say, "Why would you want to go inside buildings that are about to be destroyed?"

Broke: Why did you decide to publish a bunch of your pictures in book format? What can we expect from the photo book you're publishing?

Ryan: Making a zine seemed like a natural extension from publishing a blog. Since my teens, I have been a zine reader and have appreciated them the same way I respect

the D.I.Y./Punk ethos; the format offers many paths to express oneself. My blog, LongDistanceRunner.org, provides a broader picture of my visits to sites. It shows neighborhoods at varying states of abandonment and demolition over an extended period. While abandonment and destruction are evident in The Bulldozed Future, the focus is on the objects people leave behind in their former homes or workplaces. It's what I am most drawn to while exploring abandonments. I appreciate it whenever I can find something that provides a glimpse into the former occupants' lives. I tried composing a zine that depicts scenes expressing a whole range of emotions, from lighthearted to bleak.

Broke: Are all the book's pictures taken on analogue cameras? And what kind of cameras do you use?

Ryan: I took every picture in The Bulldozed Future with film cameras. I shoot with 135, 120, 110 film cameras of various capabilities; Some are point-and-shooters, others are single lens or twin-lens manual focus cameras. I am not against digital cameras or anything; I love capturing images on smartphones. I like the grain and tones film offers in the scenes I choose to photograph.

Broke: What does "Long Distance Runner" mean?

Ryan: I was inspired to name the blog after a Fugazi song. It's a band whose DIY ethics I have held in high regard since I first discovered punk/DIY subcultures as a youth. Fugazi conducted themselves with the utmost integrity in their business practices. They made punk shows inclusive spaces for all and inspired everyone to create a sustainable culture outside the mainstream. For me, the song is a statement of commitment to staying focused on one's spiritual, artistic path while resisting the blueprint of material success that society offers.

Broke: How does urban exploration change your perspectives?

Ryan: Urban exploration has made me more aware of my surroundings. My curiosity about Korea has expanded, as well. I have developed an interest in traditional Korean culture, albeit in a very roundabout way and off the beaten path. Who knew finding bujeok

on the walls of abandoned buildings would have led me to read more about shamanism? I don't think I wouldn't have if I just went to typical cultural outlets like museums or tourist landmarks. Urban exploration, like D.I.Y./punk culture, can be a vehicle for authentically experiencing the world.

Broke: Should I find a way to namedrop your wife in some way, or leave her out of it?

Ryan: Yes, she deserves it. Hong Sounion, my wife, played a big part in helping me bring this into the world. Sounion offered critical opinions on the layout of the photos. Her eye for detail and design has been essential in completing this project.

Broke: When I met you, you were a wild, goofy hardcore kid. Nowadays, your personality seems a lot more calm. What happened? Did you find inner peace, or are you trying to restrain something inside you?

Ryan: I'm going to attempt to keep this long story as short as possible. At one point, I became honest with myself about the suffering and misery I was feeling, most of it self-inflicted. At the height of my depression and self-loathing, I started meditating. I began sitting with a community at Hwagyesa temple in Suyu, and from there, I participated in multiple silent retreats. What meditation has taught me was not to believe everything you think, don't attach to ideas, and to be more in the present moment. Am I some enlightened, perfect being now? FUCK NO. I still suffer (again self-inflicted), but I am generally more happy and better deal with challenging situations.

Broke: You don't go to shows as much as you used to. Then again, neither does anybody these days. What made you put some distance on it?

Ryan: I think the distance relates to understanding myself better and not causing suffering to myself or others. I learned to be content with myself and not need external circumstances to lead to happiness; I still am learning that true happiness comes from inside. With all that said, I recently watched the Party 51 documentary, and that made me miss seeing live bands like Bamseom Pirates and Banran.

**Pictures taken
by Jon Twitch
at GBN 8.15**



Fighting COVID-19 at shows

- Have shows before, not on or right after major holidays. Holidays seem to be when outbreaks are most likely to occur, so the weekend before is likely to be safer.
- Have bands play short sets. Shouldn't be a problem for hardcore bands.
- Have more time between bands, and encourage everyone to go outside.
- Serve drinks with straws so people can drink them more easily without removing masks and face shields.
- Limit moshing and crowdsurfing.
- Singalongs are done with masks on.
- Stock soap in all washrooms.
- Rather than stamping people's arms, put the stamp on their face mask.
- Sell PPE merch.
- Require advance ticket sales only. Make attendance lists public so people know who's confirmed going.
- Limit where bands are from. No shows with three cities, which could spread infections nationwide.
- We don't need snitches, but venues should enforce the rules and everyone should follow the rules.



List of Korean Live Music Venues

I'm starting a human factors research project into Korea's live music venues. In the end I'll probably just select three or five venues to examine closely, but in the process of getting to that step, first I decided to list every live music venue I could think of (with some exceptions like jazz venues, festival grounds, stadiums and other big venues, public performances in the street, playground, or university campuses).

If you have anything to add, please email them to jon_dunbar@hotmail.com

These are my lists of venues in the Hongdae area (including places like Sinchon and Mangwon), based roughly on decades. Not much is known about 1990s venues, which is before live music was legalised. These dates are also based loosely on when I know they were active, rather than when they opened, and in some cases I round the numbers so 2009-opened venues are listed in 2010s. Will eventually have full dates for all. All of these places I've seen having shows, but not punk shows in every case, and I haven't necessarily been inside them.

- | | | |
|--------------------|-------------------------|-----------------------|
| 1990s | Gopchangjeongol | Didim Hall |
| Club Drug | Cosmos | Soul House (ex- |
| Skunk I | Club Evans (2 of them?) | Freebird) |
| Rolling Stones I | Indifan? | Nest Nada |
| | Queen | Dream Hall |
| 2000s | | Live Wire |
| Aura/Bowie/AOR | 2010s | Exit 4 |
| WASP/Sky High | AOR | Salon Cha Cha |
| Skunk II | Goinmool/Hippytokki | Gongsangondo |
| DGBD | Crack | Liveandloud |
| Club Spot | Steel Face | Whatever |
| Club Ta | Salon Nomad | Space Station |
| Rolling Hall | Hair Flower/Bender | Senggi Studio |
| FF | Gogos2 | Studio Zemi |
| Ssamzie Space/Club | The Beatles | Orange |
| Ssam | Ruailrock | AA |
| Minor League | Yogiga II, III | Ground Hapjusil |
| Slugger | Zion Boat | 500/Convent/Big Bird/ |
| Jammers | Danginri Theater | Freebird Cosmic Live |
| Livehouse Geek | Jebidabang | Prism Hall |
| Strange Fruit | DIP | Veloso |
| Freebird | Channel1969 I/II/III | Westbridge |
| Salon Badabie | Club SHARP | V Hall |
| Soundhollic | Idaho | Sangsangmadang |
| Sapiens7 | Nori Bar | MUV Hall |
| 3thumbs | Rolling Stones II | House of Redrock |
| Bbang | WDI Rooftop | Stay.Round.Gee |
| Yogiga I | Lululala | CJ Azit |
| Kuchu Camp | Cafe Unplugged | Ax-Korea |

MULLAE VENUES

Venues in Mullae need very separate consideration from Hongdae venues, as they've only popped up in the last decade, and it's an industrial district rather than a residential university district (which Hongdae used to be). Facilities tend to be worse, but noise issues are better.

- Lowrise
- Alternative Space Moon/GBN Live House
- Skunk III
- Vinyl House

ITAEWON/HBC VENUES

The scene in Itaewon is very different from elsewhere, probably because of its origins as an entertainment district for foreign soldiers, so there's much more of a "boys will be boys" attitude there. HBC has noise complaints because it's a residential neighbourhood at heart (somewhat similar in development path as Hongdae) but the main Itaewon drag has no such problems. The most remarkable difference from Hongdae is the number of aboveground venues with lots of windows.

- Muse/Laughing Tree Lab/Powwow/Thunderhorse
- Stompers
- Cotddang
- Woodstock
- Kimchi Sounds/Boogie

VENUES OUTSIDE SEOUL

I've been to like eight of these and can't say whether any of the others are suitable venues or just cafes that happened to have one show.

- | | | |
|-------------------|----------------|--------------|
| BUSAN | GWANGJU | INCHEON |
| Realize | Gok's | Rock Camp |
| Moo Monk | Backstage | Black Bird |
| Basement | Nevermind/ | |
| Vinyl Underground | Neverland | JEONJU |
| HQ Gwangan | Bohemian | Radio Garden |
| Ovantgarde | Boojik | Deepinto |
| Someday I/II | Speakeasy | |
| Interplay | | CHEONGJU |
| Oz Hall | DAEJEON | Jijik/Queen |
| Almost Famous | Budgie | Roadking |
| Red Bottle | Going Merry | |
| Crossroads | Insky2 | SUWON |
| Cynic | Interplay | Alleyway |
| | Santa Claus | |
| DAEGU | G-Tree | GANGNEUNG |
| Heavy | Mustang | Rush |
| Jengiy | Book Cafe | |
| Rock Wang | IDEA | GWANGYANG |
| Wildorchid | Central Good | String |
| Led Zeppelin | Times Bar | |
| Super Stage | | CHEONAN |
| Lumineux | Ulsan | Dolce |
| Urban Lounge | Sticky Fingers | |
| Retro City | Plug In | ANYANG |
| Rad | Royal Anchor | Rockssin |

Woogie

- Pet Sounds
- View 33
- Dojo Lounge
- Studio HBC
- V Lounge/Rabbit Hole
- Phillies Basement

OTHER AREAS

There has never been another cluster of venues for the scene in Seoul, probably not since Myeong-dong in the 1970s. So all of these are spread far and wide and don't seem that popular sadly.

- Turn (Sillim)
- DGBS (K-ARTS campus)
- Monkey Business (Seochon)
- Jeonja Salon (Yongsan)
- Seendosi (Euljiro)
- Jarip HQ (Euljiro)
- Rock N Roll Wook's (Jamsil)
- Blue Star (Insadong)
- Sound Mind (Gwanak-gu)
- Seoul Music Center (Susaeck)

EVICTIION VENUES

I decided to list eviction venues separately. These aren't so much venues, as places undergoing various phases of urban development, sometimes involving protest, that have housed regular shows.

- Space Beam (Incheon)
- Duriban (Hongdae)
- Take Out Drawing (Itaewon)
- Cafe Mari (Myeongdong)
- Okbaraji Alley (Seodaemun)

THE KOREA TIMES

NATIO



Firefighters Monday examine the interior of the basement cafe, "Rolling Stones," which was completely gutted by an evening fire Sunday. Eleven people died and three others were severely injured in the blaze of yet unknown cause.

Korea Times

Cause of Blaze Remains Mysterious

11 Killed in Fire at Basement Cafe

Image of the interior of Rolling Stones in Sinchon after a devastating fire, published Oct. 1, 1996. After that, an attempt was made to relocate and reopen in Hongdae, where it became known as Rolling Hall.

Venue Maps 2003

Back in December 2003 when I arrived, there was not enough information about venue locations. After missing one and a half shows at Turn Live Hall in Sillim (my first time going to a show), I scouted out the way to WASP (later Sky High, now something called MUFAC) a day in advance. Drug (later Skunk Hell II, today Bender) was easier to find but I had to struggle to find information leading me there.

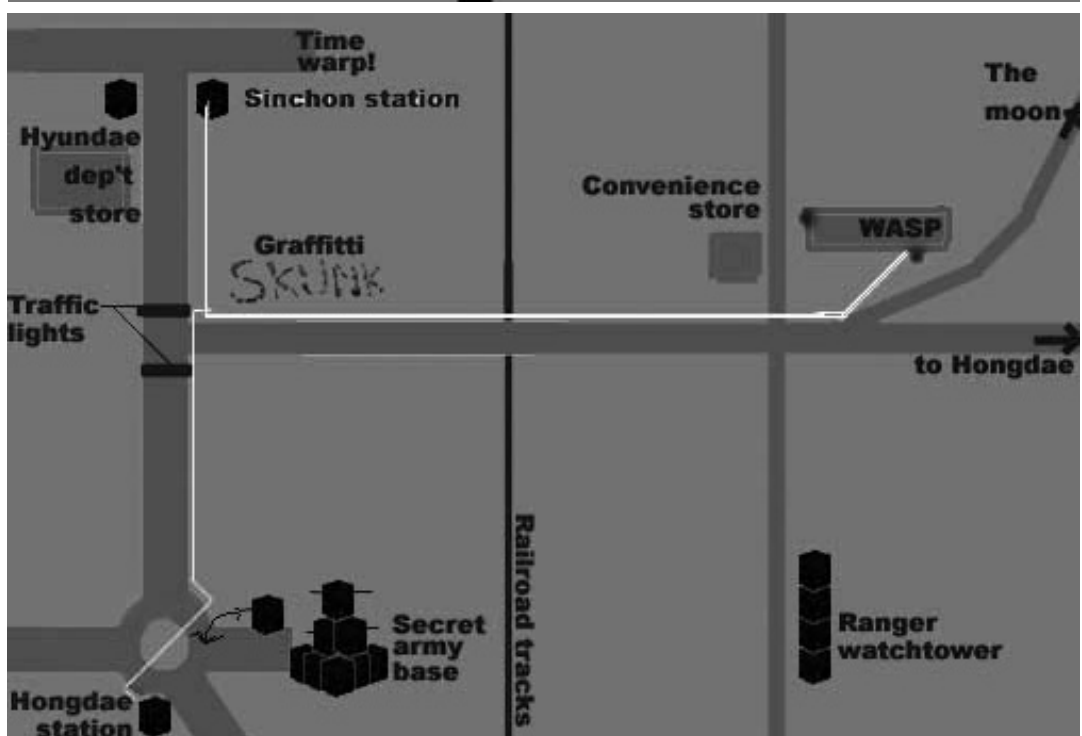
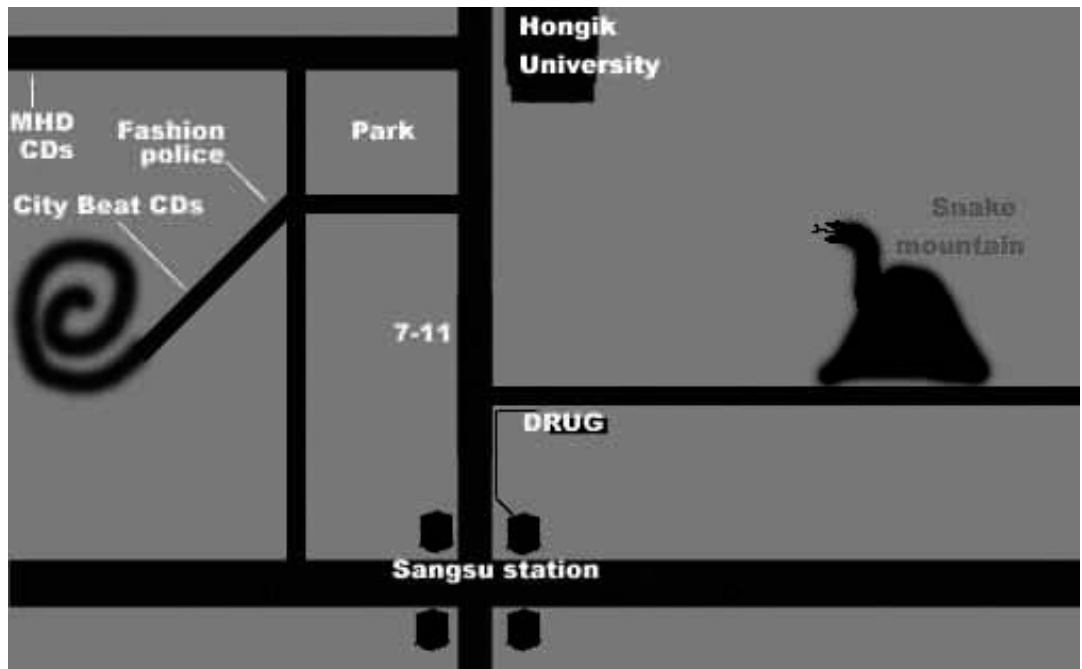
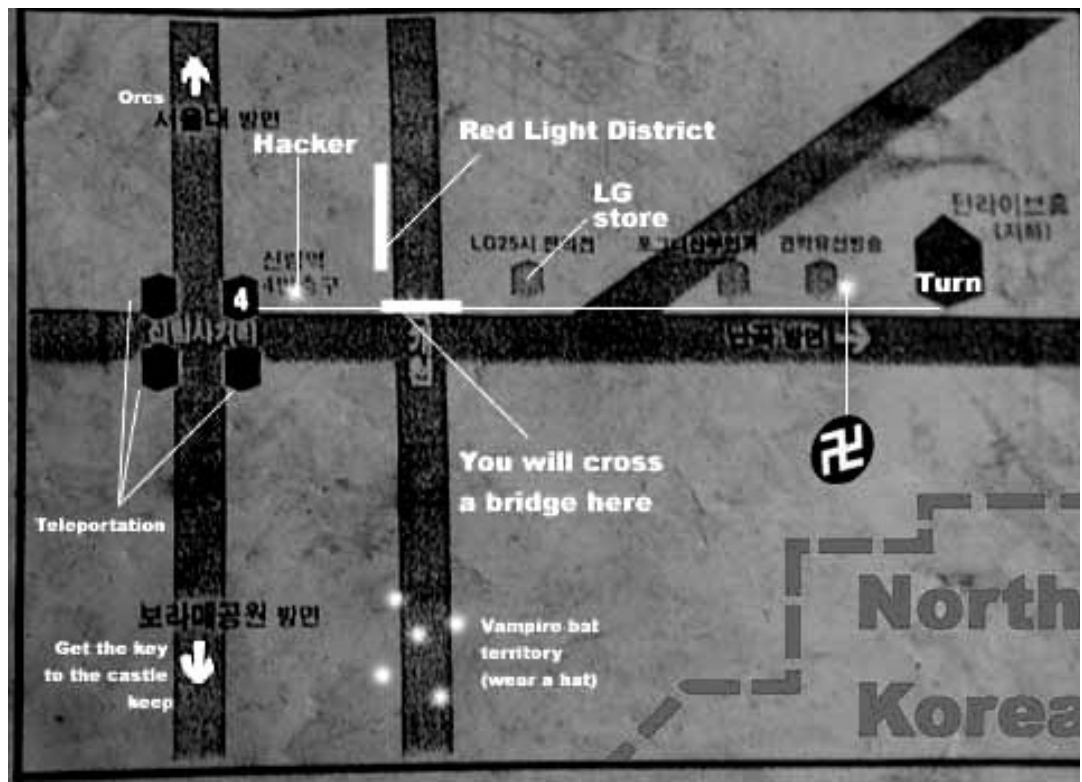
So I made these maps at some point, pointing to the first three venues I visited. Seoul was really an unknowable urban jungle back then, before navigation systems were widely used. That gave me the chance to fill in some of the unknown spaces with all sorts of imaginary things.

The Turn one relied on a map printed on the show flyer. Hacker was a mainstream nightclub where I asked a doorman for help. He was surprisingly tolerant of me. Further down, there really was a small red-light district, facing the stream. The Skunk website said Turn was 30 seconds from the subway exit; the correct answer was 5-10 minutes.

For WASP and Drug I was left totally on my own to draw in the streets, as this was years before online maps. When online maps became available, I was so amazed I printed a Google Maps satellite image titled "Hongdae from Orbit" on the back cover of Broke issue 6 in spring 2008.

The Drug map shows City Beat, which I think I had bought some of my first Korean punk CDs from, but I suspect I got the location badly wrong. For WASP, I like that I used graffiti as a landmark; imagine trying that today, now that every surface is clogged with tags. The road plans of both make little sense.

Drug became Skunk Hell II in January 2004, and I never heard of a show in Turn again, so these were made early on, probably early January. I doubt I ever found any practical use for them.



Fearsome Tigers of Yuinmak

By Jon Twitch

I had a chance to interview this band, which is difficult because they don't really exist, and if they did it would have been about 15 years ago. But that didn't seem to hold them back. All three members answered, but only two of them gave useful replies.

And I'm still not very comfortable with calling anyone "You."

Broke: First, can you explain the band name to me?

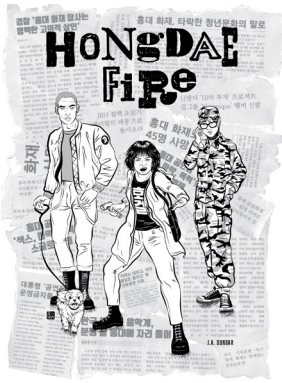
You: There is an obscure saying, "유인막의 호랑이들이 인왕산의 호랑이보다 더욱 무섭다" or "The tigers of Yuinmak are more fearsome than the tigers of Inwangsan."

A long time ago, tigers were on Inwangsan and it was dangerous to go north through Seodaemun Gate. The pass up along Seoul Metro Line 3 — Muakjae, Hongje, etc — was particularly dangerous. There was a military outpost called Yuinmak, where there were soldiers who could guide travellers over the tiger-infested mountain pass. But the soldiers there were known for extorting the people at their mercy for more money. So it's like helpers who make it worse.

Broke: So you two are really brother and sister? What was that like growing up?

You: We are identical twins. But I don't pick my nose like some snot-nosed brat. I am the older one.

6kyung: Our family house is one room, no walls, just kitchen on this side, TV on that side. There's a couple



outhouses for bathroom and practice space. At night we put out blankets and sleep on the floor. There was no privacy, but now I'm scared to sleep alone.

Cheol-woo: Lol

Broke: How did you get into punk?

6kyung: We grew up in a remote island area with a nice beach that slowly turned into a vacation spot. When we were elementary students, a bunch of foreign punks spent the summer at Hanagae Beach. They were loud and looked kind of scary, the music they listened to was really fun. They taught me a lot of English swear words. I think it was my first time seeing foreigners, so I thought that's what all foreigners were like.

You: Our island didn't get many tourists back then. This was during the Olympics, or maybe the summer right after. Korea wasn't a democracy yet, and there was no punk here. When P2P downloading came, we finally identified it as punk, but we didn't know it was in Korea until I and my sister moved to Seoul for high school.

Cheol-woo: Nappster,

Soundseek

Broke: 6kyung, is that really your name? How did you get a number in your name?

6kyung: When I was young and new, I used to work the door at shows. The price back then was always 6,000 won, so I'd tell people "6,000 won" when they came in. My name is Yoo-kyung Won which sounds alike, so some people really thought my name was "Yook-chun" for a while. It didn't take long until that was my nickname. I didn't like it so I changed it to "Yook-kyung" and spelled it with a 6.

Cheol-woo: ₩6 !!~

Broke: 6kyung, I also hear you publish a zine. Can you tell me about that?

6kyung: I don't like music fanzines, but I like investigating and mysteries, so I started Hogeol Shinmun with an investigative format. I interview bands, but instead of asking them about themselves, I ask what's bothering them. In one issue I followed the makgeolli man around Hongdae all night in an attempt to learn about his secret life. I've covered how the playground has changed over the years and how they ruined it.

One time there was a big fight at a show. I missed it because I was out front and didn't know about it until people fighting started spilling outside. Later I asked around to find the truth and wrote about it. Turned out it was a private matter between two people that just kind of snowballed. My writing saved many friendships, kept the scene together, and may have

saved someone from going to jail. It was my first experience with real journalistic questions, trying to remain objective, worrying about anybody suing me for libel, trying to present evidence without distortion, and using my writing for good, not evil. Just that one article taught me way more than I ever learned in university. It also demonstrated how information is more useful and better for the scene than random violence, which I still have a soft spot for in my heart.

Broke: You guys are the only Korean band to have ever played in my hometown. What was it like?

6kyung: Stupid police, good weed. Edmonton venues are not very big but many people. We played at a community

center and a house party. It was funny. But climate was too dry. I contracted atopic dermatitis and non-allergic rhinitis the entire time.

You: None of us smoked weed. And police was so friendly.

Cheol-woo: weed kkk

Broke: Apparently your full-length album is classified as "K-pop" online. What do you think about that?;

6kyung: Fuck K-pop. **You:** Or don't. I don't want anything to do with it.

Cheol-woo: Fuck K-pop star, my girlfriend kill me

Broke: What are the future plans for the band?

You: There are no plans, because I have to go to army. Next, Cheol-woo will go to army.

Add to contacts

Block number

Sunday, October 18, 2020

4:26 p.m.

안녕하세요 차를 비켜주세요



전화를 하시지

문자는 지금 봤어요

6:48 p.m.



MMS 6:53 p.m.



그쪽이 이렇게 한 겁니까?

6:54 p.m.

Read more about them at fb.com/brokepublishng



Good bookstores around Korea

By Jon Twitch

Hahn Vad, best known for his one-man guerrilla act Yamagata Tweakster, is a determinedly local neighbourhood guy, and he has opened a bookstore to contribute to the local culture of his neighbourhood in Malli-dong/Ahyeon-dong (which meet over a ridge). It is called 만유인력 which he translates as either Manyou Power People or Universal Gravity. I interviewed him to learn more about his bookstore business, and we didn't once bring up that "Parasite" was filmed on location in the area.

Anyway, he paints a starker image of the bookstore industry than I was expecting.



Hahn Vad's bookstore Manyou Power People

Broke: Why did you decide to open a bookstore? 왜 서점을 열기로 결심했나요?

Vad: 책을 좋아하기 때문입니다.

책을 읽으면서 인생이 바뀌고 혁명이 일어날 수 있다고 생각했습니다.

신혼여행으로 간 대만의 타이페이에서 본 24시간 서점에 영향을 받은 점도 있습니다.

Vad: Because I like books. By reading books I thought that life could change and revolution could happen. I was also influenced by a 24-hour bookstore I saw in Taipei, Taiwan, during my honeymoon.

Broke: Why would a musician sell books? 왜 음악가가 책을 팔았을까요?

Vad: 어떤 음악가는 책으로부터 많은 영향을 받았기 때문이 아닐까요.

그리고 곧이어 책이 잘 안 팔린다는 사실을 깨닫게 됩니다.

물론 어떤 책은 잘 팔리지 않지만 어떤 책은 팔리지 않고, 그것은 음악도 마찬가지 아닐까요.

Maybe it's because some musicians are influenced by books. And soon it becomes apparent that some books don't sell well. Of course, some books sell well and some don't, which is the same for music.

Broke: Do you do any

publishing yourself? 당신은 책을 쓰거나 출판합니까?

Vad: 물론입니다. 저는 책을 만들어 왔습니다. 지금까지 여러권의 책을 만들었습니다. 작년에는 <동아시아 자립음악 연구>라는 책을 냈었습니다. 앞으로도 기회가 닿는 한 계속 책을 내고 싶습니다.

Vad: Absolutely. I have made several books so far. Last year I published a book titled "The Study of Independent Music in East Asia." I want to keep publishing books as long as I have the opportunity.

Broke: What does your bookstore offer that is unique? 만유인력은 어떤 독특한 것을 제공합니까?

Vad: 만유인력은 이곳에 있다는 것이 특징입니다. 만유인력이 있는 이 동네, 아현동은 대부분 재개발되었지만

만유인력이 자리잡은 이 동네만은 아직 재개발이 되지 않은 곳입니다.

만유인력에 책은 별로 없습니다만 만유인력을 통해서 인간으로서의 힘을 서로 주고 받을 수 있다고 생각합니다.

Manyou is characterized by its locality. Most of Ahyeon, where Manyou is located, has been redeveloped, but not this part where Manyou is located.

There are not that many

books at Manyou, but I think we can offer all sorts of people power.

Broke: Why did you choose the area? What does the area mean to you? And what is its future? 이곳을 선택한 이유는 무엇입니까. 그 지역이 당신에게 어떤 의미인가요? 그리고 그것의 미래는 무엇일까요?

Vad: 만리동 예술인 주택에 입주하였기 때문입니다.

그전에 만리동에 올 일은 거의 없었고 만리동 예술인 주택에 지원하여 들어가 살 수 있게 되었기 때문입니다.

만리동에 와보니 만리동은 재개발로 사라졌고, 완전히 새로운 대규모 아파트 주거단지가 되었습니다.

만리동에 오랜만에 오는 옛 사람들은 동네가 완전히 새로워졌다고 호평합니다.

그것은 씁쓸한 기분을 느끼게 합니다.

만리동에 이주해 와서 책방을 열었고, 재개발로 사라진 만리동과 재개발에 대한 다원예술장르의 퍼포먼스를 창작해서 이 지역에서 몇 년째 선보이고 있습니다.

아현동도 재개발을 향해 가고 있습니다. 그 방향에 대한 브레이크를 걸고 싶습니다.

Because I moved into an

artist's house in Malli-dong. I rarely came to the area before I applied to live in a house for artists.

When I came to Malli-dong, it disappeared due to urban renewal, and was replaced with an entirely new apartment complex. The old people who come to Malli-dong say the neighbourhood is completely new. It makes me feel bitter.

I moved to Malli-dong and opened the bookstore, and I created a multidisciplinary art performance on Malli-dong and its redevelopment which I've been performing for several years.

Ahyeon-dong is also heading in that direction. I want to put the brakes on that direction.

Broke: Are you optimistic for the future of the publishing industry? 출판 산업의 미래를 낙관하고 있습니까?

Vad: 콘텐츠 산업의 미래를 비관하고 있습니다.

산업의 미래를 비관하고 있습니다.

낙관하는 것은 오로지 인간의 정신입니다.

Vad: I'm pessimistic about the future of the contents industry. I'm pessimistic about the future of industry. It is only the human spirit to be optimistic.

I've taken an interest in finding good bookstores in Korea, partly for selfish reasons, but also because it seems people are trying to bring back brick-and-mortar bookstores.

So far I've actually found some pretty cool places, and many of them specialise in all kinds of zines. Art zines, photo zines, zines about travel in Europe, zines about cats.

Here are three I'm especially interested in:

Kenektid X Bookstore

This store is affiliated with the New York lifestyle brand, but I can't imagine it has that much in common with whatever it's like over there.

Kenektid here is located on the terrace of Sewoon Sangga, the northernmost building on the eastern face, itself a pretty remarkable location in the wake of the Dasi Sewoon urban regeneration project. It's a small store but it's crammed with publications of all shapes, sizes, and colours. Most of them are small Korean publications, and the prices are not low, but they deserve the money more than you. This is a good place to stock up on J.S. Han's many zines. It can be a little hard to find at first among the little store stalls along the outside of the building, but when they're open they have a sign on the terrace out front.

fb.com/KENEKTIDXBOOKSTORE

Stereobooks

This is a place in Busan I've heard a fair amount about. Apparently it's owned by Geon from the hardcore band All I Have. He also seems to be the guy behind FaithfulYouth, which had been a distro and I thought a zine. I haven't visited yet, for obvious reasons this year.

fb.com/stereobooks

smartstore.naver.com/stereobooks

Your Mind

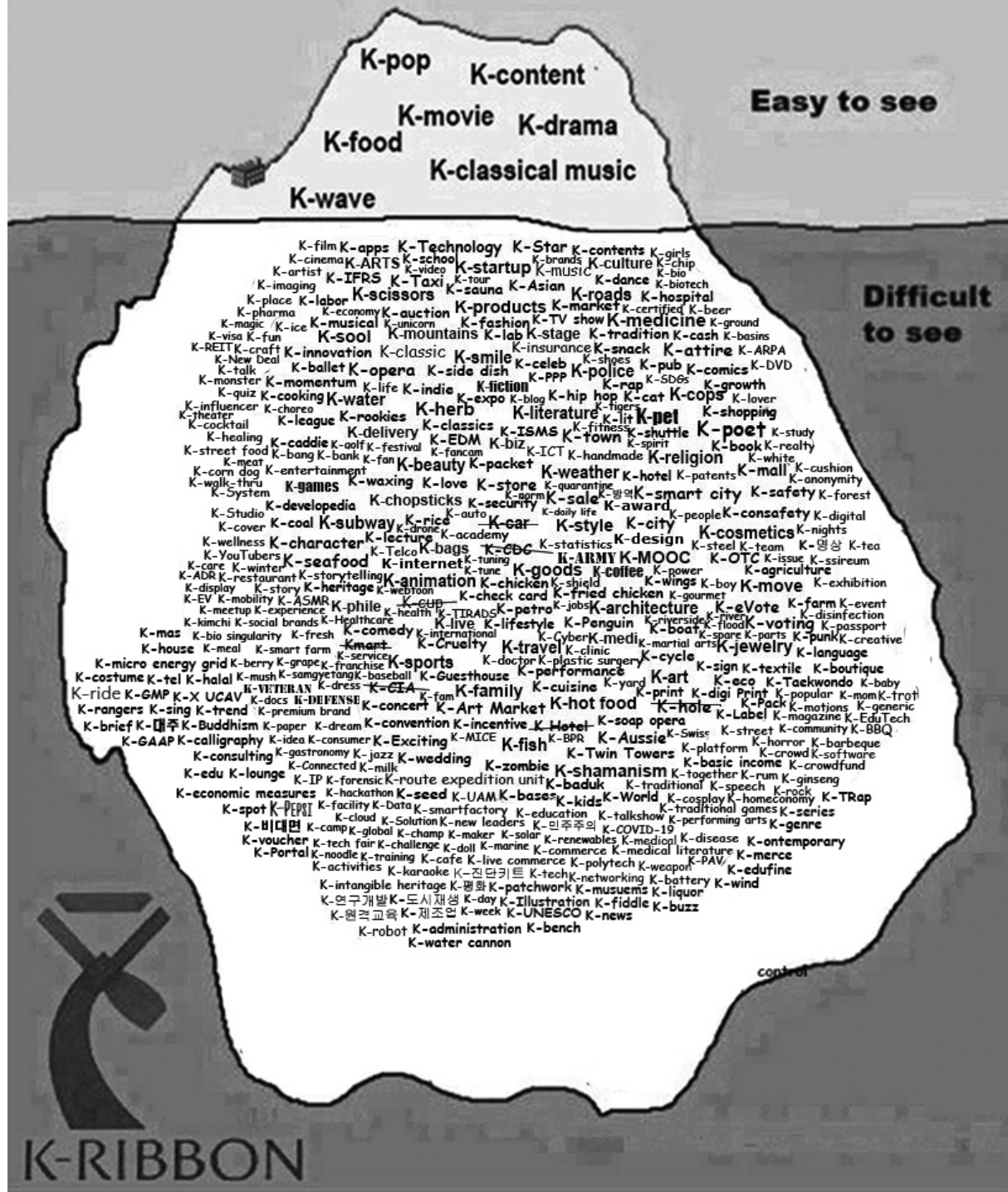
In Yeonhee-dong there's another zine bookstore named Your Mind. It's in one room of a big house, probably similar to the one where Chun Doo-hwan lives. The selection is huge, and more for artists than subversives. Small books cost a lot, and larger books cost not too much more.

your-mind.com

fb.com/BookshopYourMind

Visit fb.com/MANYOUPOWERPEOPLE for more or find it in the real world at 마포구 손기정로 52

The K-Iceberg



K-Alphabet

Here are some of the worst, for each letter of the alphabet.

- K-Asian
- K-biz
- K-corn dog
- K-daily life
- K-education
- K-flood
- K-gourmet
- K-Heritage
- K-influencer
- K-jobs
- K-kids
- K-lit
- K-medi
- K-nights
- K-opera
- K-punk
- K-quarantine
- K-roads
- K-scissors
- K-Twin Towers
- K-unicorn
- K-voting
- K-waxing
- K-X UCAV
- K-yard
- K-zombie

The K-Iceberg keeps growing. Once again, I ran out of room to add more new entries, so I enlarged the background image while keeping the text the same size. You can see some strain in the image quality after 53 versions.

There's been an increase in technical and financial K-entries, as these are all from industries hoping to replicate the success of Hallyu.

Also, I've added three new entries (K-merce, K-ontemporary, and even fucking K-mas) that do something I haven't seen before, serving to substitute letters in the actual words. Especially weird

is K-merce dates way back to 2002.

One of the latest entries is K-X UCAV, a stealth unmanned aerial combat vehicle made by KAI (Korea Aerospace Industries, not the cobra), which means I now have every letter of the alphabet represented on the K-Iceberg.

We're getting to the point where almost every aspect of Korea imaginable now has its corresponding K-entry. There are still some surprising ones that I've been looking for and haven't seen, or at least haven't seen conforming to the K-Iceberg rules yet, but we are definitely heading for a state of K-everything.

Visit daehanmindecline.com/k-iceberg for the latest version plus sources

K-Pop Idol Group or Semiconductor Firm?

Below is a list of K-pop idol groups, mixed with semiconductor firms (mostly Korean). Can you tell which is which?

Answers are on the crossword page.



K-pop idols, artificial and computer-generated

Was the other one too easy? Think you know your K-pop idol groups? Or semiconductor firms? Then here, try the quiz on advanced difficulty setting: all three- or four-letter acronym names.

Spectrum

WIZIT

SS

X1

Red Square

TRCNG

Dabichi

Cignature

NextEye

Aespa

Exicon

Leeno

Double S 301

Argon

Zeus

Target

Victon

INNOX

Robostar

Charm

Botopass

KODI M

Luxinar

Maxim

Enhyphen

Infineon

Mirae

Hinapia

Everglo

Cravity

NXP
PSK
ASE
UNB
TSMC
DRB
M.O.N.T
NTB
ASML
MCND
CWSN
OSI
ISC
ONF
UMC
UNVS
WJMK
PSMC
XUM
BDC
LTS
TLi
SFA
TST
TXT
AMD

CROSSWORD ANSWERS

- ACROSS
- 1. BERKEBILE
- 6. ALTERNATIVE
- 11. LIN
- 12. HEAVY
- 13. SANTA
- 15. XANAX
- 16. DREAD
- 17. NUTRAGE
- 18. INDIGEN
- 20. ZANDARI
- 22. SECRETE
- 24. CHLOE
- 26. DOORS
- 28. ERA
- 29. MEATS
- 32. IBIZA
- 33. STINGER
- 35. MEANT
- 36. AEKYUNG
- 38. LIMON
- 40. MARDI
- 41. NAM
- 43. NABOB
- 43. DANCE
- 46. GEORGE
- 48. BEKKAH
- 49. CARTMAN
- 50. ZALONB
- 57. BRINA
- 59. RADIO
- 60. MOPED
- 62. EMI
- 63. RAPSCALLION
- 64. SLEAZEBAG
- DOWN
- 1. BULLDOZED
- 2. RANGE
- 3. EGHIDNA
- 4. IFA
- 5. EGYPT
- 6. AESPA
- 7. REALIZE
- 8. ADXHD
- 9. IAN
- 10. EXXON
- 14. NIECE
- 17. NOISE
- 19. GALBI
- 21. NOORI
- 22. SLAMMER
- 23. COMBATIVE
- 24. CHICKEN
- 25. ETANG
- 27. SOGANAE
- 30. ANTONIO
- 31. SEA
- 33. SALAD
- 34. REM
- 37. UZBEK
- 39. MINOR
- 42. MCJOB
- 44. BEHEADING
- 46. GENERAL
- 47. OOZED
- 49. NOMADIDZ
- 50. CABER
- 51. MAGIC
- 53. KNOWN
- 54. OLMOS
- 56. DWEEB
- 58. AMP
- 61. PPE

The Guy with 7 Names

Jong-hyun

In my first year in Korea when I was teaching English, one of my 10-year-old students asked me to give her baby brother an English name. I've never liked the practice of English names, because it reminds me too much of Canadian residential schools where Native kids were given new names among other more horrific things. So it was decided I would receive a Korean name.

The baby brother's name was Dong-hyun, and of all the names I suggested, she chose Don (not Donald, which reminded her of the duck). We reasoned that if Dong-hyun becomes Don, then Jon becomes Jong-hyun.

Spook

In grade 8, I was best friends with this amazing guy named Chris. He was big and all standardised testing indicated he was dumb. He was also amazingly naive. Once when he was angry at me, I offered to do his homework, and then I answered every question wrong. He was furious, so I offered to do the next one right, and once again answered every question wrong. The third time, he was away the day we marked it in class, so the cycle was broken.

But I don't think he was dumb. He was strong in imagination, and could maintain elaborate fantasies for long periods of time. He would always have a persona to feed his fantasies, and one month we would be calling him the Nature Boy, and the next he'd be the Narcissist (not sure where the extra T comes from), both after pro wrestlers. Then he became James T. Kirk, captain of the Enterprise. We read in "The Making of Star Trek" that several names were considered for Spook, so he dubbed me after one of them, "Spook," and I was his science officer. He started transitioning to Lord Vader next, but dragged along a couple Star Trek things, such as his trusty Vulcan science officer and a love of Klingons. He asked me to teach him a Klingon phrase, so I told him "ти дурний" (pronounced "tih durnnay") means "Hail the lord" (referring to him as Lord Vader). He loved it, so he had half our grade saying "tih durnnay, Lord Vader" to him for months.

Eventually, one of our other friends was mad at me about something, so he told Chris that "tih durnnay" is really Ukrainian for "you stupid." Chris was furious, and it looked like it would end our friendship if not get me beaten up. Thinking fast, I told him I'd let him in on the next prank. So I took the Ukrainian word for garlic, "часник" (which I had been taught to pronounce "shusnak"), and told Chris it was really a dirty word in Ukrainian. But, I was going to tell our other friend Greg that shusnak was Klingon for "nice hair." I then secretly told Greg everything, and said "Whenever Chris says 'shusnak' to you, thank him and run your hand through your hair." After that, Chris would shout "shusnak!" at Greg, who would say "Thanks" and run his hand through his hair, causing Chris to laugh heavily. Greg started to doubt I'd been truthful with him about this, but Chris was only ever saying "garlic" to him.

It got me through grade 8.

The Professor

In junior high, there was this really really fat kid one year behind me. He had a really weird voice, like Winnie the Pooh with a lisp, and he got beaten up a lot. When I went to high school, I left him behind, but in my second year he arrived a year behind me.

I started hearing reports of superhero sightings around the school, and it turned out to be him acting out. We ended up becoming friends and I have a high amount of respect for him today. In Broke 6 I republished an essay I wrote about that, and about how it pushed me down a path toward a funhouse mirror version of journalism.

But prior to deciding to interview him, my earlier idea was to become a supervillain. Inspired by Doctor Colossus, a throwaway character on the Simpsons, I dressed sort of like a mad scientist and waited for him on his way home. My plan was to jump out and taunt him with some supervillain banter, then run off. To be honest, I think he would've loved it. But he never showed up, and I think I later established that he'd moved to a different house and no longer took the same route home.

A few years later, when I was all grown up, I was caught by the police drunk and on drugs trespassing in a school after midnight. It was in a McMansion part of town known for Asian gangs, and they didn't see criminals like me up there very often so I was kind of an oddity to them. They nicknamed me "The Professor" based on how I looked. So that is my official supervillain name.

Loar Avaion

When I was in university, and after, I always found it impossible to get a job. I looked everywhere I could and applied for every job I could do. One day, I saw a job ad looking for writers for a new magazine. They gave a website address, and when I visited I saw it was an escort service. Still, I wasn't having any luck anywhere else, so I emailed them.

I was invited down to their office, which was on a nondescript floor of an office building. I came out, went to the end of the hall, and rang the bell. Some guy answered, and I told him I was there about the writing job. Another door up the hall opened, revealing that I was apparently standing at a decoy door, and out came this guy who was like seven feet tall and looked like he was probably carrying a concealed baseball bat or two somewhere on his body. He invited me in, and I spoke to a woman who was in charge. She was at a desk on a headset, and while we were starting to talk, she answered a call. I remember two things she said "No, we're not active in Calgary," and "We'll have a girl to you in 15 minutes." After the call, she told me the magazine was run by an escort service. I told her I knew, and I figured they could use a horoscope. She loved it.

We settled on calling it the very nonerotic "Amatory Horoscopes," and I submitted the first one for publication in their first issue, under the alias Loar Avaion. When it came out, the woman was as proud as I was. She told me they had a guy driving around and he could drop an issue off at my home. I imagined my mom opening the door to a seven-foot-tall enforcer handing her a magazine full of sex ads, and I told her I'd stop by to get a copy. I

did see them on stands here and there though. Finally, the woman called my home number to arrange payment, and told my mom everything.

My system for astrology was actually pretty good, at least for a certain target audience. I wrote down all the birthdays of my friends and family members, and then for the horoscope I just made up cryptic messages that would be relevant for them, adding in other vague details. My mom told me hers was very accurate, and I had even predicted she would uncover a missing piece of jewelry, being as specific as mentioning jade or something like that.

I did three horoscopes in total, and one other article about a guy who was selling property on the moon which seemed ideal for an escort service's target audience. That article was under another alias I might reveal next issue.

After the third issue, they disappeared. I went to their office and they'd moved out. I emailed them, and someone different replied, telling me they were gone.

Chuck Norris

When I was in first-year university, I realised I could be whoever I wanted on the internet. I also found online lists of celebrity email addresses. A lot of celebrities would have "the_real_" before their name. So I registered the_real_chucknorris@yahoo.com and submitted it to a lot of those sites as Chuck Norris' real email address. Never received any fanmail, but I still have access to the account.

Brian L.

In those days I figured anything said on the internet didn't count in real life, so I would swear at strangers, impersonate my friends online, whatever I could think of. I made up the fake persona Brian, but I won't share the last name because it could expose someone real who would not like this. Let's just say a Canadian religious conservative pundit whose smug rants have transitioned from AM radio to nationwide TV. I went to school with his daughter and learned a little more about their family life. For instance, whenever he complained about a neighbour's daughter in his

rants, that was apparently code for her as she was a little rebellious.

When she was turning 18, I had the idea to get celebrities to email her, the weirder and more ironic the better (but real celebrities, not the_real_ChuckNorris). So I got Brian to send out emails to celebrities asking them to wish my daughter a happy 12th birthday. The ONLY celebrity who I know replied was Rush Limbaugh, and he replied instantly, like within 20 minutes. Rush BCCed me on his reply to "my daughter," in which he spoke down to her like she was a preteen and referred to her as a "young American," I think praising her for being a fan of his.

A long time later, like probably at least a year, I was talking on the phone to her, and she asked me out of the blue "Did you pretend to be Rush Limbaugh and email me a birthday greeting?" I guess my modus operandi was really that obvious to everyone around me. But I had not impersonated Rush Limbaugh, so I asked her to elaborate. Her response was something like: "Someone claiming to be Rush Limbaugh emailed me saying my dad asked him to wish me a happy birthday. I emailed back saying I didn't think it was really him, because my dad thinks he's an idiot. He replied 'If I knew you were such a bitch, I wouldn't have bothered at all!'" I had to really, really control myself listening to her describe how (the_real_) Rush Limbaugh had called her a bitch. I had so many questions, but was afraid of her catching me. I believe I asked if she kept the email but she hadn't. Had she explained that she was really 18, or did he think he was calling a preteen girl a bitch?

J.A. Dunbar

When turning Broke into a legitimate publishing company, I wondered what to call myself. Broke is associated with Jon Twitch, but it seemed inappropriate to publish real books under a false name. So I decided to go with my initials J.A., so there is no deception in my name but also it looks unfamiliar if you know my regular name. And we can say it's a salute to previous writers like H.G. Wells, J.G. Ballard, or J.M.G. Le Clezio.

Best, most "memorable" restaurants for after shows

Jon Twitch

This list is about the restaurants we went to after punk shows, for the 뒤풀이. These are strictly 2차, not 3차 which would be more like bars geared for nightlife that know how to handle drunks. The people working at these places sometimes weren't ready for 50 punks to pile in all of a sudden. Gotta feel sorry for them, until you remember we're putting a ton of money into their business, albeit they just have to stay open until 3am or some crazy time.

-Sexy Pig: over by the train tracks, this place was popular to the scene when it was more centered in that area, ie Skunk Hell I in Nogosandong. The sign showed a seductive Marilyn Monroe pig in a yellow dress and makeup, winking and sitting on a spit over an open flame.

-Piggy Piggy: this place was located conveniently right next to the playground. It was cheap and had a lot of seating. I remember the entrance felt sort of underground, like you were

walking into the 반지하 level of a building, but I can't trace its location now.

-Sexy Kiss: this was a hof located in Hogok Building behind Seogyo 365. It was high up in the building and had a completely different atmosphere from the usual places we'd go. It would've been a better 3차 but it was used as an 2차 for a while. I really didn't like it.

-This is Chicken: Owned by Kim Ji-woong, this was a skinhead-themed chicken hof that was first in a tiny semi-basement room and then moved to a wide open space south of Sangsu Station. The chicken was great, and the beer was available in draught. I miss this place a lot.

-that good galmaegi place: there used to be a really good barbecue place far up on the former Danggri Line route, near the smaller Hongdae playground. The front was sort of tentlike, and it had two floors. It was called 통큰갈비 but it had very affordable, very good galmaegi. I was taken there independently by coworkers,

and after shows, and the owners liked me. Once they got my help translating for some Chinese tourists, and after that they always gave me special treatment. It became another kind of restaurant (udon?) and I haven't been back. But looking at Kakao Map, there is another 통큰갈비 now in a new building next door. The same place under the same ownership? I would want to find out. Worth noting it is very close to Hippytokki too.

-Bulgogi place that made everyone sick: there was a bulgogi restaurant named Donjumi in the ground floor of the same building as Sexy Kiss. Despite being a modern building, the interior was rustic as fuck, with a flimsy low-ceilinged attic where they often seated punks. The food was cheap and addictive, and one time it made a ton of people sick after a show.

-Mullae dakgalbi place: Mullae is not quite as good a restaurant area as Hongdae, either now or back in the day. There are really hipstery restaurants leading gentrification in the machine shop area, but the best Korean Rodeo Street next to the station. The grilled dakgalbi place there has been my favourite restaurant to visit after shows in Mullae.

-Soganae in Magridangil: After Club SHARP shows, the restaurant of choice nearby is Soganae, where people mostly get samgyeopsal served on stone slabs. Compared to all other restaurants on this list (all normal restaurants plus one skinhead-owned chicken hof), this is the only one I've seen not just tolerate but also welcome its unexpected punk clientele. They proudly display stickers on the cash register stand showing the bands that have eaten there. The guy running the place also took interest when I had my zine with me, and took a copy for himself.

-Mangwon Chinese food: when people want something more vegetarian-friendly after a show at SHARP, the alternative to Soganae is a Chinese restaurant nearby. You can get meat there, such as yangkkochi lamb skewers, but when I went there with Jenny Woo, I found out their eggplant dish is the best I've ever had.



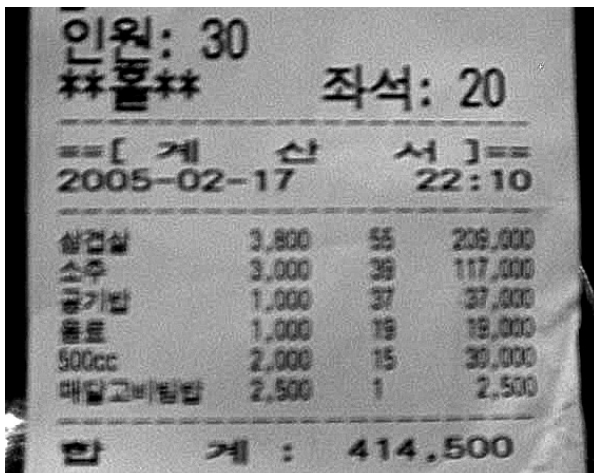
Soganae Saegyeopsal (so much fancier-sounding than samgyeopsal!) features a whole bunch of punk stickers plastered to the cashier desk.



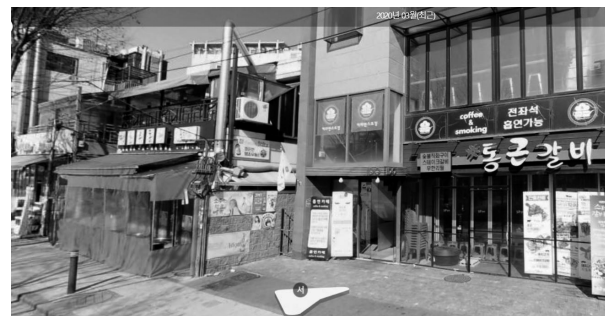
Passed out at the end of a long duipuli in Piggy Piggy in February 2005.



The menu at This is Chicken includes Woody Chicken, named after Joe Gilgun's character in "This is England."



The bill at the end of a duipuli in Piggy Piggy in February 2005. I remember this felt like a lot of money back then.



Tongkeun Galbi seems to have moved one building over to the right. It used to be in that smaller building on the left with the tent flap front. (image: Kakao Map)



The art for Sexy Pig down by the train tracks shows a pig who wants to be eaten. (image: Kakao Map)

Good ideas for you to get rich with

Crowdsourced prayer: People turn to crowdfunding when they need money for a vacation or lifesaving surgery, so why not expand its utility? If you have something you want to solve through prayer, you should be able to crowdsource it. Want your kid to pass the CSAT, or for your favourite sports team to win, or just make sure they're taking good care of Gran in Heaven? Crowdfund your prayer through an online platform, and random strangers on there will add it to their prayers. We could probably do this and just not have anybody praying and it wouldn't make any difference in the outcome, but it would be more fun to get volunteers involved, and would certainly magnify the platform's reach.

Window phone: People are all excited about what the next great phone will look like. Foldable? Rollable? This is better: I call it a window phone, and it's a little frame you carry in your pocket with a clear screen in the middle. Like, you can see through it, and the display is beamed onto its surface for you to interact with in AR.

Yunnori caber toss: Yunnori is a Korean board game often compared to dice. Throw sticks, and based on what



side they land, you get points. Caber tossing is a Scottish sport where you hurl logs. Why not combine them and have giant tree-trunk-sized yut?

Military K-pop band: The Korean military already has its own soccer team made up of conscripts (now called Gimcheon Sangmu FC). So why not have a military K-pop group for all the idols who go in? They're basically already performing in K-patriotic service to their country, so why not let them do it officially for a few years? They're used to wearing uniforms and moving in formation anyway.

Negative review service: If your company or service has only perfect scores in its online ratings, that looks suspicious and customers won't trust the sincerity of

Scottish yut tossing the reviews. You need to have diverse scores, even if it breaks your perfect score. So, there will be a service you can hire that peppers your online feedback with negative reviews. The negative comments can come in three forms: hilarious witty joke ("I tried putting this record in my CD player, and it broke!"), irrationally angry idiot nobody should take seriously that only increases sympathy for the reviewee, and regretful negative review. That way the fix is in, and you can be assured total control.

Units of 9/11: A megadeath is a unit for measuring casualties in nuclear war, but we haven't needed it yet. For smaller mass fatality events, I've relied on measuring things in 9/11s. One 9/11 is

rounded to 3,000 deaths. And for every 9/11, America gets to invade two countries of its choosing. With US COVID-19 casualties at about 300,000 at the time of writing, that means 91.05 9/11s, which means Americans can invade 200 countries for free. Not that they needed an excuse.

Anti-colonoscopy movement on Parler: In Broke 25, I introduced Citizens Outraged Over Colonoscopies United (COOCU), an astroturfed anti-science movement of my own invention, claiming that colonoscopies turn people gay, so it's better to just put up with the threat of bowel cancer instead. It was in response to idiotic movements like anti-vaxxers, but at least COOCU only punishes the believers, maybe, if they happen to contract bowel cancer or something else that could've been detected by colonoscopy. It is an awful fate to wish on anyone, and it works by playing to their homophobic fears, so I am cautious about ever unleashing it. But I think it would be welcomed on Parler, the new social media free speech platform for the far right.

Fight rising real estate prices: Someone asked recently why there is no memorial for the



This red flame-shaped tulip statue is built right next to the Yongsan Disaster site.

Sampoong Department Store collapse (it turns out, there is one in Yangjae Citizens' Park, far from the site). The actual site is now affluent highrise apartments, and having a memorial there would be unpleasant for them and possibly reduce property value. But isn't that what the government is trying to do anyway? So I say put up a memorial to Sampoong. Put up a memorial to the Yongsan Disaster in front of Harrington Place. Hell, put a plaque to the Yongsan Prugio Summit Apartment and Remian Yongsan The Central Officetel. Gyonam New Town destroyed a historic Hanok village worth remembering. Practically every building in Seoul caused someone's suffering, so why not just acknowledge that? Speak up for historic justice, and also enjoy watching real estate prices come under control.

Bimonthly Bootfuck

Overenthusiastic video games: bitch, I'm just activating a series of functions your programming provides

Word processors putting the line break in Korean words in the wrong place making it look like they don't understand Korean syllables (Gwangmyeong, Shinh-an, etc)

When food or pills falls on the floor: we're no longer doing the 10-second rule, right?

Pull doors: better if I can open it without touching it with my hand. Way too many doors in Korea that are labelled "pull" can be opened by pushing anyway.

"The new coronavirus": Every time I see this phrase, I exclaim "Oh shit, there's

a NEW coronavirus?" It's been a year. Any "new coronavirus" will be the one that causes COVID-20.

"The late": The use of this phrase is less generous in English. I've seen "the late Park Chung-hee" and people who died in the Korean War described as "late." How long do we have to wait until the cutoff point? I try to maintain a cutoff point of Kim Dae-jung/Roh Moo-hyun, Choi Jin-sil, but also I don't extend it to Kim Jong-il who died a couple years later, because why bother in a South Korean newspaper?

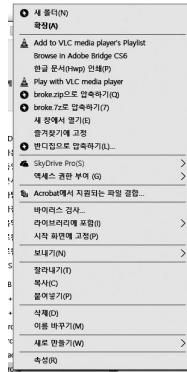
"새창에서 열기": Whenever I right-click to open a folder in a new window, it gives me this long menu with a ton of

items, and I have to scan for the option to "Open in new window." It seems to always be in a different space on the menu. It's hard, even in English. Probably half the other items, I've never used.

"Forever home": first time I heard it, which was not long ago, I naturally concluded it meant euthanising animals, rather than adopting them to a home where they will live the rest of their lives. Sounds a little too cultish to me.

Cat litter: why are there red bits in the brand of cat litter I buy? Most is white and a few are blue or red, but the red ones sort of look like blood when they're pissed on. Who thought that was a good idea?

Hand sanitiser: This crap is for people unable to clean themselves, either due to lack of mobility, proper facilities, or time. Whenever someone puts sanitiser on my hands, I go to



the nearest sink to wash it off with soap and water.

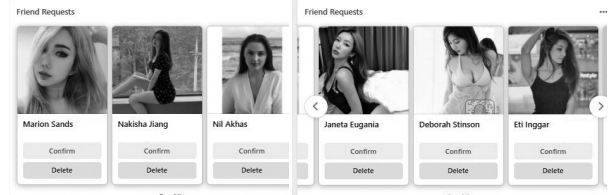
USB devices: Admittedly, they provide extremely convenient portable data storage, but they're inconvenient and awkward to install and eject. First, you can never really tell which

way is up on the plugin, which shouldn't matter because you can't really tell which way is up on the hole it plugs into. How many times have you tried plugging a USB device in the wrong way? Probably more than you've done the right way. And ejecting them is a pain too. You have to find that tiny icon in that little tray, and then select the eject option there. Often it'll say you can't eject it because it's not in use. You can try closing programs to see if that's the problem, but this often doesn't work. I'm not using the device anymore, computer; any process using it should be shut down now. Sometimes I power down the computer just to eject a USB device, because just yanking

it causes unspecified damage. And even if you do eject it properly, sometimes there's a popup and sometimes it just says nothing, leaving you to wonder if it worked. USB technology is so frustrating because it's almost perfect, and its imperfections are the deliberate choices of hardware and software interface designers who probably won awards for that shit.

Sexbots on Facebook: When Wish started offering us thinly disguised sex toys, I said Facebook was becoming a sex shop. But lately, I've been receiving so many friend requests from fake accounts bearing scantily clad models, I'm upgrading my criticism: as Facebook is dying, it is becoming a whorehouse.

'Godspeed': Do we even know how fast God is? Before He sentenced the rest of His pantheon to die, they might've had their own Hermes, so God isn't even the fastest god. Maybe we should say "Hermespeed" instead. Hold on, he did what? Where, and did he get any on the leather couch?



Sexbots have flooded my Facebook friends request queue.

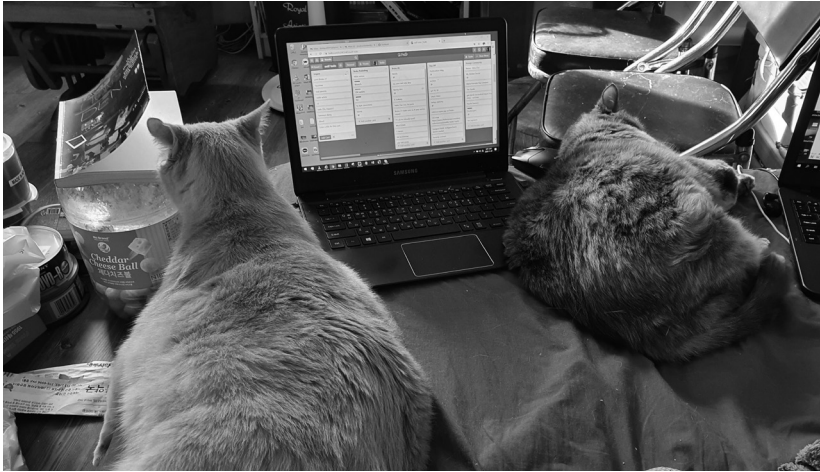
Cat fight!

By Left Cat and Right Cat

hjbhnb
////////

v]////////

////////



Left Cat (Buster) and Right Cat (Millie) in a temporary uneasy truce

A band by any other name

Broke: I'm surveying bands about "rejected band names" for a feature in Broke in Korea #28. Could you share any band names you considered but rejected? It can be a terrible name you jokingly considered, or a good name you almost chose.

나는 "거부된 밴드 이름"에 대해 밴드들을 조사하고 있다. 당신이 고려했지만 거절당한 밴드 이름을 공유해 주시겠습니까? 농담으로 생각해 본 끔찍한 이름일 수도 있고, 거의 고를 뻔했던 좋은 이름일 수도 있다.

only name I remember was, 'Third Hole in the Socks.' I think one hole is okay, and two is a bit unfortunate. And three holes is just shit. Also I wanted a name that ends in 's' like the Beatles, Rolling Stones, Kings."

진우동우 : 중학교 때 성당에서 미사 때마다 찬송가를 반주하는 밴드를 하고 있었는데 밴드이름을 'Blind Jesus'라고 제안했다가 거절당했지. 물론 나는 그 때도 지금도 강력한 무신론자야. 왜 성당을 다녔는지 기억이 안나.

Comrade Jinu: "When I was in middle school, I was in a band that accompanied hymns at every mass in the cathedral, and I suggested the band name 'Blind Jesus' and got rejected. Of course, I was and still am a strong atheist. I don't remember why I went to the cathedral."

Gumiho: "The Cass Holes"

Korose: "mom?????????....."

Deadbuttons: "Before Deadbuttons, 'The Modern Trap.' Had a few gigs with that name. After that, one of the other member suggested 'Cancer' and 'Jack Pot'. Of course we didn't choose that for a band name.

Find Your Face: Turn This Circle

Insoo (of Crying Nut, RockTigers, LOD, Daddy O Radio, though he didn't say which for which):

- Ahn Akhee:
- 1-2 Pussy
- Steven Segals
- Incredible Robot Nazi Brigade(IxRxNxBx)

- ER
- Black Cibal
- SubwaySpiders

Gin-Tamer (Gin-Tamer is a kind of pun from Japanese. Because in Japanese, people call testicles as "Kintama")

Wang Gun Must Die (Original name of Command 27)

Actually, 파렴치악단 was rejected name but I pushed.

Food for Worms (Kyle): "One name I had come up with at one point was "Unbought Stuffed Dogs" which is a reference to a famous line from The Sun Also Rises. It was rejected because I was the only one in the band who had read the book. It also didn't suit the sound of the band."

Swan Eater: "Hepatitis C-Span"

For an emo band Jinho was working on that he just kinda abandoned: Uncle Touch

Drinking Boys and Girls Choir: "We don't have rejected names. We just combine what we wanted. Actually at that time we thought 'DBGC is a temporary name' but after someone told me 'DBGC is bullshit for band name' we decided on it."

Struggle Session: "DRESS CODE but we had to switch cuz there's another band in the US with that name. We dressed in drag to make fun of the hardcore dress code"

Bialy (444): bithing comes to mind right now but i will definitely let you know once i can think kf something

Vanmal:
고추장혁 : 여러 가지 멍청한 이름들이 있었고 기억하는 것조차 부끄러웠는지 대부분 잊어버렸는데 유일하게 기억나는 이름은, 'Third Hole In The Socks'. 양말에 구멍 하나라면 그럴 수도 있다 싶고 두 개는 좀 안타깝지. 그러다 마침내 세 번째 구멍이 뚫리고 그 양말을 신어야 하는 인생은 정말 '씨발'이지 않냐? 맨 뒤의 's'는 '비틀즈', '롤링 스톤즈', '킹크스'처럼 밴드 이름 끝에 's'로 끝났으면 하는 로망이 있어서 그렇게 됐어.

Izno (Hi-Teen Pops, Veggers): 나 혼자 (이즈노 본인) 생각했던 밴드명이 있는데 단어들을 조합하여 고유명사의 이름을 몇가지 생각해내곤 했었다. Kinkfizz, lo-fi punk, Funky bead hip 등등. Funky bead hip은 일본의 "blankey jet city" 라는 밴드 곡중 "Punky bad hip"에서 착안해서 생각했던 아이디어였다.

Gochujanghyuk: "There were a lot of stupid names, and I forgot most of them, and the

There were band names I thought up myself, by combining nouns. Kinkfizz, lo-fi punk, Funky bead hip, and so on. Funky bead hip was an idea inspired from the Japanese band Blankey Jet City.

Disappearances on Facebook

When someone is abducted by a hostile foreign power, strange things can happen on their social media accounts. After Michael Spavor disappeared, friends noted seeing activity, such as the little green circle showing someone was online, or if they sent messages, they would be confirmed read. It was assumed Michael's interrogators had access to his social media and were looking for anything to incriminate him with, and ultimately his account was closed.

Similar phenomena were observed in 2019 when Alek Sigley went missing in North Korea for a week, before the North Koreans released him, probably embarrassed by the misunderstanding. Alex's was deactivated temporarily, and then reactivated briefly while he was still in North Korea (during which time I sent him a message), and then deactivated again until he was free. This activity made headlines as it was happening. After his release he reopened his account and found my message. In his case it seems it was Facebook that had been closing his account, I think at the request of family.

When an account is deactivated, it doesn't totally disappear from Facebook, and you can go track down "Facebook User" and access your conversations with them, except with all their remarks missing.

Below is the log of my last Facebook conversations with Michael Spavor in December 2018. Someday he will be released, and if he reactivates his account I'll see his side of the conversation again.

Facebook User

This message has been temporarily removed because the sender's account requires verification.

nope

This message has been temporarily removed because the sender's account requires verification.

yeah, I have exactly that

This message has been temporarily removed because the sender's account requires verification.

yes, I have that it appears

This message has been temporarily removed because the sender's account requires verification.

yes, right at the airport

Facebook User

This message has been temporarily removed because the sender's account requires verification.

at the RASKB right now, talking about you

This message has been temporarily removed because the sender's account requires verification.

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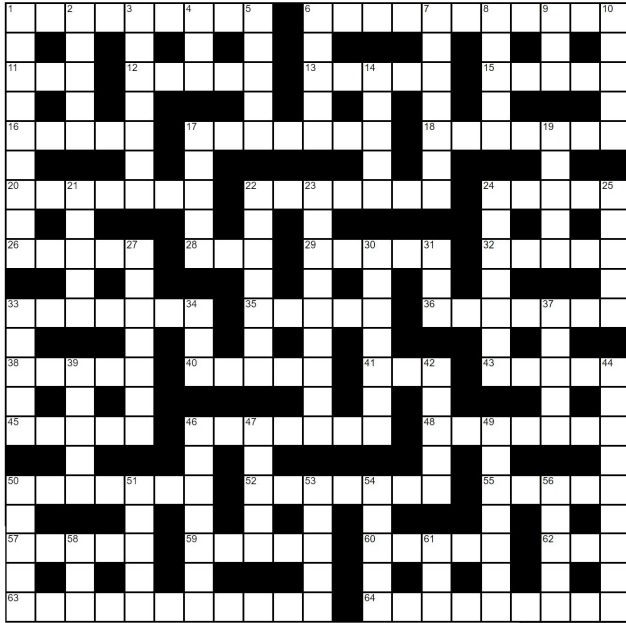
yes, she's sitting next to me

yeah

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Broke Crossword



- ACROSS**
- 1 Urban explorer Ryan
 - 6 ___ Space Moon
 - 11 Manuel Miranda or Justin
 - 12 Daegu club
 - 13 Daejeon's ___ Claus
 - 15 Alprazolam
 - 16 Mikey or Judge
 - 17 Korean Air heiress incident (2 words)
 - 18 Aborigine
 - 20 Annual Hongdae festa
 - 22 What a gland does to hormones
 - 24 Sevigny or Kardashian
 - 26 ...Whatever That Means' album
 - 27 "Revolving ___"
 - 28 "(Dawning of a) New ___"
 - 29 Venison, beef, and galmaegi
 - 32 Spanish vacation island
 - 33 Bee's weapon
- 35 Intended**
- 36 AK& company headquartered at Hongdae Station
 - 38 Sueno and Bascom author Martin
 - 40 ___ Gras
 - 41 Eric or Joo-hyuk
 - 43 East India Company tycoon
 - 45 Goes with Hampster or slam
 - 46 Okpo's island
 - 48 Sooooodstudios' Joy
 - 50 South Park character
 - 52 Nazi chemical weapon
 - 55 What "Puppies of the Rich" is about
 - 57 Bready venue near Gopchangjeongol
 - 59 Goes with Daddy O or Garden
 - 60 Similar to a scooter
 - 62 Sex Pistols song
 - 63 Rascal
 - 64 Scuzzbucket
- DOWN**
- 1 "The ___ Future"
 - 2 Pheobe of Shorty Cat's next band
 - 3 Australian anteater
 - 4 "___ tree falls in the forest" (two words)
 - 5 Pyramids country
 - 6 Synthetic K-pop group
 - 7 Busan club
 - 8 New band by Struggle Session members
 - 9 Polluter has two of this
 - 10 Goes with Mobil or Valdez
 - 14 Nephew's sister
 - 17 Cousin to no wave
 - 19 Tongkeun ___
 - 21 Beacon's bassist
 - 22 Fictional Hongdae venue
 - 23 Zinman's band ___ Post
 - 24 "This is ___"
 - 25 Korean pizza franchise
 - 27 Restaurant in
- Mangwon**
- 30 Jamaican port city
 - 31 Mediterranean or Caspian
 - 33 "___ Days"
 - 34 Michael Stipe's band
 - 37 Type of restaurant in Gwanghui-dong
 - 39 2000s venue ___ League
 - 42 Minimum wage position
 - 44 What used to happen at Jeoldusan
 - 46 Yi Sun-shin's rank
 - 47 Leaked slime
 - 49 Jamaican dub poetry band
 - 50 Mega-sized yut from Scotland
 - 51 What the Amazing Randi did
 - 53 The artist formerly ___ as Prince
 - 54 Actor Edward James
 - 56 Nerd
 - 58 Guitarist's need
 - 61 Must-have in 2020

What you say?!

By Jon Twitch

When looking for songs to translate, I settled on a few by Vanmal, which are interesting and, more importantly, in Korean. It seems like this is their older music they're phasing out, but oh well.

Vanmal: 부잣집 개 가사 / Puppies of the Rich

Apparently this song raised some controversy, and was banned from KBS due to depictions of animal abuse. Having looked at the lyrics, I can't disagree on censoring it for a mass audience, but in the contained safety of a punk scene, it stands up well as part of the metaphor, and shouldn't even upset animal rights activist punks.

I also enjoy the song quite a lot and I'm surprised there aren't more songs with dogs barking (I can only think of one other, although maybe it's responsible for this trend).

According to Gochujanghyuk, the song is about the media. "It contains a meeting about journalism that has lost its place as a slave to chaebol. I think the media is 'a dog that protects the rich.'" He also pointed out I was sort of the media too, and told me never to get rich. No worries about that, sir!

부잣집 개가 짖는다
The puppies of the rich bark
세벌이네 개 짖는 소리
Sound of the Three Stars' (ED: Samsung)puppies
시끄러운 개소리에 잠 못 이룬 수많은 밤
Noisy puppies have made

many sleepless nights
오늘도 개가 짖는구나
Puppies bark today
부잣집 개가 짖는다
Puppies of the rich bark
살쩍 배를 까뒤집고
With fat bellies facing up
주인 놈의 시꺼먼 발가락을 핥다가
Licking the owner's black toes
꼬릴 혼들어 대는구나
Shaking their tail
어젯밤엔 누나가 울며 말했지
Last night my sister cried and said
이대로 살 순 없다고
I can't live like this
나도 더 이상은 견딜 수가 없는 걸
I can't take it anymore
몽둥이 들고 나가 오뉴월 개를 패자
Let's take a bat and beat the puppies
부잣집 개가 맞는다
Puppies of the rich get beaten
허영계 거품을 물고
Foaming at the mouth
시끄러운 개소리에 잠 못 이룬 수많은 밤
Noisy puppies have made
many sleepless nights
드디어 개를 잡는구나
Finally catch dogs
부잣집 개를 잡는다
Catch puppies of the rich

Vanmal: 엄마는 박사모 / Mom is Park Sa Mo
For anyone unaware, Park Sa Mo is an abbreviation of "group of people who love Park Geun-hye." They're the elderly people who've been protesting in support of her since her downfall began in 2016. Gochujanghyuk said of this song, "It's a sad ballad about a girlfriend a long time ago."
He explained, "She was a good person, but she was brainwashed by the extreme ideology of her parents, so

we had to break up. Adults are very wise, but they are so nice that they fall for it easily. Regional sentiment, anti-communism, all that weird stuff like that."

언제나 넌 내게 상냥한 미소로
You're always smiling sweetly at me
모두 잘 될 거라고 괜찮다고 말해주지
I'll tell you everything will be alright
날 위해 기도하는 넌 감동이었어
You praying for me was touching
둘이 너희 집처럼 행복하게 살아보자
Let's live happily together like your house
그러던 어느 날, 오빠 고향이 어디야?
Then one day, 'Oppa where's your hometown?'
전라도 남자들은 전부다 이상하대
'Jeolla-do men are all weird'
엄마가 그랬대 이게 무슨 개소리인지
What mom said was crazy talk
엄마는 박사모, 아빤 뉴라이트
Mom's Park Sa Mo, Dad's New Right
왜정때부터 잘먹고 잘살아 행복한 니네 집
Your house has lived and eaten well since the Japanese occupation
난 그런 건 잘 몰라 오빠 도대체 왜 이래
I don't know well oppa what's wrong with you
왜그리 꼬여있어
Why are you so twisted?
오빠 설마 빨갱이야?
Oppa are you a commie?
진짜 빨갱이야?
Are you really a commie?
그래 빨갱이다!!!
Yes, you're a commie!
겁나게 시빨갱다구!!!
You're awfully red!

엄마는 박사모
Mom is Park Sa Mo
넌 예비 박사모
You're becoming Park Sa Mo
너 아니라 해도
Even if it isn't you
본 투 비 박사모
Born to be Park Sa Mo
아~~~멘~~~
Amen

Hahn Dae-soo: 물줍주소 / Give Me Water

This song is probably his most famous, and it's been covered by everyone. I have a full album just of different bands covering it. It's also one of my favourite songs to sing at a noraebang, something I haven't done in at least over six years. I told him it's one of my go-to songs and he seemed to like that.

물줍주소 물줍주소
Give me water X2
목마르요 물줍주소
I'm thirsty give me water
물은 사랑이여 나의목을 간질머
Water is love, tickles my throat
놀리면서 밖에 보내리
I'll send you outside teasingly
아 가겠소 난 가겠소
Ah I'm going, I'm going
저 언덕위로 넘어가겠소
I'll go over that hill
여행도중에 처녀 만나 본다면
If I meet a girl while travelling
난 살겠소 같이 살겠소 아 아
I'll live, I'll live with her
물줍주소 물줍주소
목마르요 물줍주소
그 비만 온다면 나는 다시 일어나리
If it rains, I'll get up again
아 그러나 비는 안오네
But there's no rain

Korean
seminconductor
comparisons:
Hahneon
Naknam
Naknam
ASE
ASE
ASML
AMD
UMC
LMT
PSMC
LTS
QSI
PSK
TTL
KODI-M
WZYT
INNOX
Zeus
Elixon
Vantuar
NextIve
Leeeno
Dabachi
Robosiar
comparisons:
K-pop idol
groups:
Aravit
Arbon
Arbon
Arbon
Signature
Red Square
Everglow
Hunepia
Eunhyun
Spectrum
Target
Double S 301
NTRONG
NUNGS
GWSN
WYMK
MONJT
X1
XND
XND
XND
BDC
TXT
TXT
UNB
UNB
ONH
LST

Rejected Hard Times headlines

Jon Twitch

The Hard Times has grown into a pretty serious comedic powerhouse, able to perfectly nail all kinds of topics and figures in the headlines.

They operate a Facebook pitch group where contributors make pitches all the time, and in there you can see the product before it's diluted down to its pure form. It is sometimes so underwhelming I'm surprised when I see another ingenious article published. Typically, a contributor posts a pitch, then if it receives a certain number of likes from other members, the editors consider it in a meeting.

Over the years I've had two stories published, and a ton of other pitches ignored. Some of them are pretty good, but others don't really stand up so well anymore. So here are my pitches that you won't see on the site.

When I first joined, they wanted 10 pitches. They accepted two, though the second fell through the cracks somehow. Here are the first 10:

10. Aging punk band continues to sing about youth
 9. Ska band tour bus goes over cliff, 21 dead
 8. Punk dating site hacked, hackers steal information worth dozens of dollars
 7. Show has more photographers than moshers
 6. Broken-up band gets together for one last reunion show for 5th year in a row
 5. Non-white skinhead admits to liking Skrewdriver
 4. Band changes name after one member leaves
 3. Entire local punk scene infected with same STD (this apparently actually happened in Victoria, BC, thanks to [REDACTED])
 2. New clothing label with unintentional oi pun bought out by skinheads
 1. Punk house burns down, sole survivor was at work
- After the first batch, I sent in six more:
- Scene photographer puts down camera, rediscovers life
 - Police show up to issue noise warning, but stay for the music
 - Local button monopoly challenged by upstart
 - Only remaining original band member refuses to change name despite massive

turnover

-Promoters begin advertising shows by printing paper posters and posting them in public

-Band that sings exclusively about brotherhood, scene unity breaks up, citing irreconcilable differences (for fun I already wrote this one)

After that, all these pitches came through the Facebook group, in no particular order (and sort of reverse-chronological):

All Fridays Matter (before Black Friday)

New Visa Fee For Touring Musicians To Punish Law Abiders

Stupid Votes Counted First
Coronavirus Soars To 2nd Place In Presidential Election Polls

Pro-Lifers Surprisingly Cool With Forced Hysterectomies

It's A Girl! (with just a picture of a pink or red fire)

OPINION: Fuck Cops. No Not Literally

New Strain of Coronavirus Is 'Pumpkin-Spiced'

Western Chauvinist Who Built The World Can't Find Home State On Map

Trump Finally Gets That Travel Ban He Wanted

Mohawked punks reprimanded for cultural appropriation

Fans unfollow goregrind band for canceling tour in fear of spreading coronavirus



Left, right vying for control of popular new Facebook smiley



'Are you two guys gonna catch me?' prospective crowdsurfer asks empty room

Anti-Masker Astronaut Refuses Helmet For Space Walk

Conservative Astronaut Refuses To Wear Space Helmet; Head Explodes

CDC Barred From Listening To The Cure At Work

Patriots dimemonstrate for freedom by not washing hands

Our lead singer reviews the reviews of our CD

COVID-19 panic over; you can go back to not washing your hands again

Skinheads: "We ruined Fred Perrys first"

Clowns React To Biden's 'Clown' Slur

'Rocky Horror' fan realizes movie sucks after home screening

We Review Every YouTuber Simultaneously

QAnon candidates defeat liberal Tea Party members in primaries

Congressman wants to 'Unite The Punx And Skinz Put 'em On A Boat Send Them Off To Sea And Sink Those Fuckers'

"You can eat me': how to talk to your pets about coronavirus

Zero pregnancies caused after Straight Pride Parade

Anti-Globalist Activists Worldwide Coordinate Simultaneous Rallies on 5 Continents

[Opinion] Thanks For Arresting Bannon, Postal Inspectors, But ACA Still B

[any random punk band] criticized for not getting in the spirit of Christmas enough

Contrarian Asshole Loves Facebook's New Interface

Starbucks-affiliated hospitals to offer paper-based IV tubes

Liberty University (or some other controversially hardcore conservative/racist school) to offer new major in Mermaid Science

Herman Cain Tweets Support For Trump, Also 'Brains...BRAAAAINS'

Santa opens up about his skinhead past

Punk dating site hacked, dozens of dollars worth of

information leaked

US punk on vacation visits Asian punk record shop, stoked to find US releases there

Skrewdriver biopic criticized for casting a black Ian Stuart

Republicans recall '9/11 Never Forget' memorabilia, offer trade-in for 'Bush Kept Us Safe' merchandise

Nonwhite skinhead admits to liking Skrewdriver

Photographer visits abandoned homes before they are abandoned

This last bunch were all about Facebook's skinhead purge in June 2000:

How to escape Facebook's anti-skinhead purge

Facebook bans racists, and anti-racists for good measure, too

We sat down with Mark Zuckerberg, then he banned us in the middle--

Skinhead receives hair transplant to escape Facebook purge

Facebook bans The Specials for promoting only 2 tones

Facebook bans hair trimming of all kinds, bushy-bearded Mark Zuckerberg announces

Save a Skinhead from Facebook Ban: Donate Your Hair Today

Facebook cancels Star Trek: Picard season 2

Facebook took away my skinhead friends, but at least they gave us these :care: reacts to cope

Visit thehardtimes.net or fb.com/thehardtimesnews

The Worst of Broke in Korea

Jon Twitch

This zine has printed some contentious stuff over the years. Sometimes it didn't come out like I envisioned, and sometimes I just made errors. Some of these things could have been used against me or any of the people connected to the zine, and some of them already have. Here's a list of things that maybe shouldn't have been published. All responsibility for publishing decisions falls on me.

Broke 1

In an article about Korean punks doing their military service, I decried the conditions they faced, and added an extra quip "And don't get me started on the gay rape." There is sexual harassment in the military, but apparently this comment bothered some people. And I can see why it would especially bother the people mentioned in the feature.

I wrote a show review titled "Where the hell is Chungju City?" Because of my use of McCune-Reischauer, once when I went to a show in Cheongju, one friend I was meeting there called me and said "Hey, I'm in Chungju" at which point I realised I'd sent him to the city I would have called Choongju back in those days.

In a CD review, I said the Cheongju band Lowblow was "worth noting," which caused them agitation because they interpreted it as "worth nothing."

Broke 2

This issue was delayed due to what didn't make it into it. The original idea was for Broke to be entirely bilingual, but it never happened.

We also were going to publish an advice column about foreign women dating Koreans, which I hoped would subvert a lot of the expat writing at the time by reversing genders, but this caused controversy before it was printed and the writers may have been made to feel bad because of that. It might have had lasting consequences if we printed the article, but I felt bad about backing down and not defending them more.

In the "Up on the Cross" column in which I often explored the tropes of skinheads and racial extremism, I wrote about Korean skinheads



Where conservatism, not homosexuality, comes from

sympathising with neo-nazi bands, I quoted the lyrics of some white power songs demonstrating white supremacist attitudes toward Koreans. One of the lyrics had the N-word, which I included to show the band grouped all these ethnicities they hated together. I would not print that today, just for making a point about racist skinhead bullshit.

Broke 3

This is when Broke first started publishing Verv. I had been saving his rants posted on the Broke message board, and publishing them without any control by him. His writing in this era was hilarious, with a detailed fictional story about him meeting Jean Paul Sartre, who I think may have been a stand-in for me. I also published some of his shock writing, with titles like "Things Your Mother Did To Me" and "Art Idea That I Have (SICK Only --Involves Sex), and some of his very naive, innocent writing, like "Pride Of The Zoo." My

hope was to create a safe space to laugh with and at his writing, and maybe nudge him in a sensible direction. I encouraged him, and later felt regret when his writing took a more political direction, which makes it hard to appreciate any of this earlier writing.

I published an article about 1980s Chicago SHARPs with an interview with a guy who passed away suddenly sometime in the mid-late 2010s. Much of what was said was apparently later disputed by other people who were there.

I published a group photo of six foreign skinheads who were in Korea all at once, and I gave too much information about them. Recently one of them asked me to remove it because the article, dated to Oct. 28, 2006, was appearing in searches, allowing people who knew his username to see what he looked like and learn his first name.

In an ESL Cafe Bingo card listing rote expat complaints about Korea, I added "6000-year history" which was one

millennium too many.

Broke 4

In an interview, I listed the person's DJ name as DJ Bludkat, when it was Bludklat, based on Jamaican patois.

In a travel piece about visiting Daejeon to track down the Hitler Bar there, I included pictures of some people sig-heiling, albeit usually while making funny faces. We went there to troll the place, which meant a bit of playing characters. It would have been effective if the place closed down immediately after, remodeled, or denounced nazism, but that did not happen.

I published the full name of a guy who had a falling out with people here, saying he borrowed money from people for painkillers. Looking back I can't remember the background to this at all.

I used the term "art homos," before turning against slurs like this.

I ran the first-ever Brokey Awards (out of two), awarded based on submitted votes, with ties broken by my judgement. For "Best Back Up" in a fight, I broke a tie by picking Jesse, citing that if he was standing behind you, you knew you were on the right side. The other candidate was someone I wasn't getting along with, and I emphasised his "shady past" fighting white supremacism and said he's done "crazy shit," playing up the persona he'd built for himself. He really did not like that and later attacked me at a show.

Broke 5

In "Up on the Cross," I described how supposedly anti-racist movies about

skinheads serve as neo-nazi recruitment tools and marginalise anti-racist skinheads. I quoted several racists who had joined www.skinheads.net praising films like "American History X" and "Romper Stomper," one who called AHX "influenchal" and used the N-word in summarising its plot. I used this as justification to include that word in my parodying of their discourse and writing style, and it appeared in my description of idiots who watched these movies and then joined WSN looking for "White brothers" to vent about their hatred of the N-word. I repeated the word in a very similar manner in my review of AHX. It was important to establish how racists watched the movies and developed their own interpretations, and that quote really drove my point home. But I could have pulled it off by censoring the quote in a way that made it clear I was censoring it and not the quoted racist, and I really did not need to repeat the slur outside of quotes in any form. The article had a strong conclusion I still strongly believe today, but the addition of slurs makes it impossible to stand by the article today.

Also I reviewed the movie and in place of stars, I assigned chromosomes, with 46 showing approval and any other number signifying it as some sort of genetic anomaly or mutant, maybe caused by inbreeding, without taking into consideration people with actual chromosomal mutations, who don't deserve to get roped in with racial extremists.

Broke 6

I published a bunch of pictures of people who passed out and had things drawn on them. It's still hilarious, but one of the pictures comes from an incident that led to a really hostile confrontation. We had drawn on a guy and then left, and other people who told him he had stuff written on him did it in a really morose way, which led to him overreacting and saying a bunch of regrettable stuff. Another guy among those pictured was arrested later that night (for arguing with a taxi driver over a fare) and imprisoned for a week. The police apparently recorded in their arrest report all the "tattoos" on him,



And in Broke 28, I revealed the existence of Hitler, an auto body shop specialising in German/European import cars.



Shark, the whitish wafers on the left with fish-like texture, tasted very good.

including things on his scalp which he couldn't see. Also we came as close as we could to giving one guy blackface.

In the second of two Brokeys, the "Best Female Musician" category was cancelled after everybody voted "This category is sexist."

After Hellking failed to submit articles he promised, I punished him by printing a section called "At The Movies with Verv Heavinking," with a message explaining "Let this be a lesson to you: if you don't hand in your article on time, you are morally responsible for whatever sick shit is printed in its place." Some of the stuff was objectionable, but it probably looked worse from farther away. What I did was certainly a clever deployment of Verv, but that warning message is incorrect.

Broke 7

On page 2 I ran the pictures of three newly married couples, all foreign male/Korean female. They're all still friends, but to an outsider that would look weird.

I reprinted the Xenu leaflet, which seems pretty dated now.

Broke 8

This issue was a bit more graphic, with a couple photoshops involving porn stars, a couple images of sex toys, and a show poster featuring an illustrated cumshot. A fiction story depicts prostitution, and I doubt the writer is still comfortable with that.

Broke 9

This time Nevin failed to submit articles on time, so I filled his space with the Vervodrome. This was

about the height of pushing the envelope with Verv's writing.

Broke 11

I published a Verv article titled "Bring Back Cheap Punk Rock." This caused an argument with one of those promoters, who felt wrongly targeted. I pointed out this was about punk shows, and he was offended we didn't consider his shows (expensive, hipster, foreigner-centric) to be punk.

I also published his recommendations of some far-right bands.

In an article about my 2010 visit to North Korea, I included a picture of myself making a very lazy gesture like a sieg heil in front of a statue of Kim Il-sung, and a picture of my ass I took before going through customs on leaving North Korea, just in case they searched my camera memory card. They didn't.

I published a photo of a dude in a Halloween costume who attacked me at a show. You can't see his face, but he probably could recognise himself. A week after that incident, he got knocked out during a Shellback set when he came at the lead singer.

Broke 12

Is it abusive to draw eyebrows on dogs and cats?

I interviewed one of the people I met on my North Korea trip. I gave it the title "A Vampire in North Korea." He stopped talking to me after that for some reason. Which is strange, because he was a vampire and we talked about that in the interview. I wish we'd stayed in contact.

I published a parody of Craigslist named after my friend Craig whose full name I used.

Broke 13

We ate shark.

A comics page made by me inserts my friends into popular newspaper comic strips. In Hagar the Horrible, rape is discussed as part of their everyday plundering as vikings. In Calvin and Hobbes, a homophobic slur is used against Hobbes.

The issue was released on the same day as the funeral of a Korean skinhead. I had decided the show must go on, and also that it would be awkward if I went to the funeral. Now I'm not sure if those were the best decisions.

Broke 15

I interviewed a friend who had become a serious armchair expert on what are generously called "new religions," also known as destructive cults. He faced years of legal threats from one of the more dangerous cults, and eventually they got to him and made him remove all his materials about them from online. Some of it had been republished in Broke, including pictures of female worshippers showing their bodies for their leader. Their leader finished his sentence for rape and was released, and my friend has turned his back on monitoring cults.

After a drunk tried to jump me at my show in Lowrise, we made up and I offered to let him write something for the zine. He wrote some unintelligible bullshit that served no purpose other than to show what kind of person he is.

I may have stressed out one of the bands I reviewed by printing a photo of their CD sticking out of a garbage can, something I got in the habit of doing in later issues because it's funny. And I loved the CD.

Broke 16

For the art issue, I included a photoshop for the Bimonthly Bootfuck column showing a dick with a leather boot on the end of it.

I proposed improving the Christian Trinity by kicking out the Holy Spirit and replacing it with Santa Claus. There might still be a related petition online somewhere.

Broke 18

After a mainstream punk band featured artwork with the imperial Japan emblem, I photoshopped it to instead have a swastika and published that without explanation.



A "Burberry man" in action outside a girls' school, sometime around 2006. The photographer was sued for sharing these images which damaged the pervert's reputation. Back in those days, it was seen as acceptable to masturbate outside schools for children to see, and they were considered nuisances, or even good luck omens (according to one girl who explained).

The idea of deliberately catching one in the act and beating them alarmed everyone I suggested it to. My best guess is Cho Doo-soon changed this. Still, would make a good musical.

Broke 19

I published a photo by a Korean friend showing a cop taking away a pro-marijuana sign. Apparently he had been questioned about the sign, as if the photo was breaking the law just for having the word in it.

Broke 20

In an interview with a band, I made a joke about GASH (Gay Aryan Skinheads), and the band looked more at the G and less at the A and said they supported GASH.

In parody of another magazine's 100th issue spotlighting 100 influential foreigners, I wrote about 20 influential foreigners in the punk scene, and wrote descriptions of trying to jerk them off, somewhat graphically. Also, all of them were male.

I listed 16 things that are better in North Korea than South Korea.

I introduced furling, in which you cut holes in a magazine and stick your finger through so it looks like your finger is someone's dick.

Broke 24

I had created shirt designs using the rantings of a friend

who was harassing people on social media due to either mental problems or drug abuse or both. Not sure what good I thought could come from that.

Broke 25

I wrote a synopsis for a burlesque show about Burberry men. When I arrived, they were widely considered harmless kind old men who do sex acts in front of children, but now I believe tolerance has run out and they are rightly considered sex offenders (whatever that means in this country).

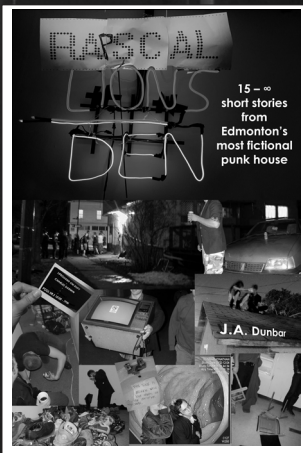
I introduced a harmful anti-science theory to rival anti-vaxxers, pushing the notion that colonoscopies can make you gay. Then I saw a friend open up the zine randomly and come to that page first, which made me cringe.

Broke 27

In a quiz where you have to guess whether 40 people in the Korean punk scene or known to it are dog people or cat people, I left out a few people, mainly in cases where the answer was too obvious and I had already asked their bandmates.

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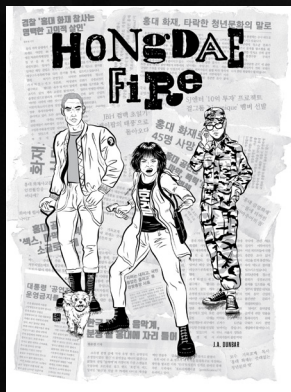
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