

broke

IN KOREA



FUCK
YOU
SCUM
FUCK

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4
後

{dee-ah-zuh-bul}

IMAN'S LEAGUE

KOTE

SINKTORISE

대리관

GET TO THE
POINT

Lup Valentine

ON ME WITH JUNE



Issue 31
Christmas 2022

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

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

Letter from the Editor

With Iman's League coming back to Korea soon, I figured I could put together a new issue of the zine relatively quickly, even if it might be a bit smaller than usual. Then as I started preparing all the materials I had, I found that I had enough for a regular-sized issue.

I was also invited to be a vendor at a zine market on 20221208, to be held at the University of Utah Asia Campus on Songdo. In anticipation that the zine might be a little too much for such an educational event, I attempted to tone down the filth, only to discover there was too much filth for me to hide what this zine is truly like. There is a lot of profanity in this issue, as well as drug use, encouraging of criminal behaviour and possibly even violence in a few places. So kids: if you're under 18, this is all a work of fiction. There's also wholesome content, most notably my interviews with Look Beyond and Diazable, two scene-connected small businesses that deserve more attention. And we're continuing the "Dog people or cat people?" feature, so readers can try to guess what kind of animals the scary tattooed people like to snuggle.

I've attempted a new technique for the zine, stapling some of the inner pages together so they have to be opened deliberately. I got the idea from the Cave Clan zine in Australia, which published an issue earlier this year that was entirely about shit. They wanted to not publish pictures of crap, but ended up concentrating those pictures on a few pages in the middle, so the reader won't stumble across them accidentally. The idea wasn't patented, at least that I know of, and certainly not internationally, so I'm using it here with acknowledgement to them. I'm using it to conceal four pages of content on the Itaewon crowd disaster. It's nothing too serious, but if people want to read about it, they'll have to pry out the staples. Two pages contain my report written immediately on returning home the morning after the disaster, and two pages comparatively analyse my own disaster fiction writing. So, skip it if you want.

There's also a long and probably self-indulgent five-page feature about my visit to my hometown this summer, the first such trip since 2017. When it comes to Broke, I think hometown stuff is most left behind in our hometowns, but it should be a pleasant enough read. I tried to emphasise any connections to Korea, especially the most surprising ones, and how living in Korea has affected how I experience my hometown.

One of the best moments of the trip was seeing Luke, a former teacher in Cheongju, debuting his new band, Sharp Sharp Knives. It's amazing that we hadn't seen each other in over 12 years, but were still able to walk right up and recognise each other. He showed me a white towel he had with him, which bore the name of a Cheongju hardcore band, Same Shit. I vaguely remembered that name but not the details behind it until interviewing Chang-ok for Sink to Rise and he mentioned renaming the band early on. Yep, turns out Same Shit became Sink to Rise.

I was considering having the Same Shit towel photo as the cover shot, but when I was at the first night of Phillies Fest, I got one photo that I think strikes the right mood for this issue. As Jennifer of Lucy Valentine was watching Incestful Lust setting up, Taylor came over and gave her a hug. It was just a lucky shot where all the elements were in the right place, although I wish they were a bit more centered or obeying the rule of thirds.

The back cover has the results of my search last month for suitable mental health resources, with information available based on different languages. It's better to have it and not need it, than need it and not have it, so I hope it can be useful for whoever needs it.

I had said last time that I hoped the next issue would include more contributing writers, and that didn't work out, though partly because two of them just ended up not getting anything done by deadline. So... maybe next issue.

Jon Twitch

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CHOOSE YOUR MAKGEOLLI ADVENTURE

Lately the news has been talking about how there's a new serial killer on the loose, claiming

victims all around Mapo-gu. This killer has been attacking people with what police identify as a sword of some kind or an axe. Sounds like a real sicko.

But serial killer or not, you

have to work tonight.

You get dressed in your finest rags, and load up your cart with bottles of cheap makgeolli to peddle on drunks.

Where do you want to start

selling? Hongdae just isn't the same these days, now that gentrification is really taking hold. You could start out somewhere more like Mangwon-dong, although that area is a little

more likely to be targeted by this serial killer.

I'll go to Hongdae. Go to page 3
I'll stick with Mangwon-dong. Go to page 5

Thanks for all the beer and basement shows

Jon Twitch

My first time in Phillies was late 2005 or early 2006. I visited the area right after one of my cats was born down the street, and was taken to Phillies for food. At the time, it was one of the best places to get a decent burger in Korea. A few years later, it also became one of the first places where you could get craft beer here.

Over the past 25 years, the place has gone through ups and downs, and has had five separate ownership regimes.

Phillies was founded by a US military veteran. He started it as a cheesesteak delivery kitchen before moving it into its current place on March 15, 1997. He told me it had previously been a "pillow shop." The basement space underneath may have been a sweatshop. Phillies expanded downstairs during the third ownership regime, maybe around 2008.

The latest ownership structure has been in place since 2011, this time owned by a handful of investors working together. In that time, they removed a pool table that had been stained with sex juices, as well as a stripper pole, and the place became a pretty respectable live music venue.

Over the past year, Phillies has emerged as a favourite venue for the punk/hardcore/metal scenes. Together with The Studio HBC a short ways uphill, it helped turn the area into a destination for live music.

And then this fall, it was announced that Phillies would be disappearing from this location. According to the owners, the lease has run out, and they aren't being invited to renew. Speculation is that it will be replaced with office space, but it's unclear whether this means a new business tenant moving in, or a complete teardown and construction of a new business building. I'd heard the three neighbouring buildings might be going as well, which would seem to suggest the latter, but that could also be speculation. If true, what a shitty place for an office building of any kind.

Phillies will move into the current location of Gogi Boys, a little further uphill. It's an easy move for them to make, as the current restaurant is owned by the Phillies owners together with Linus of Linus BBQ, which had previously run its second location out of the same space. So Phillies will survive, just not in the same space as before. But the sad part about this is that it won't be bringing a venue with it, capable of hosting loud bands. There is a basement space at Gogi Boys, but the ceiling is about six feet tall, so I don't see how they could ever really hold shows in there.

Phillies has until the end of the year in its current location, and that's as long as we have to see loud bands at Phillies. Before it moves out, a few events are planned to go out with a bang. This zine is being printed between week 1 and week 2 of Phillies Fest, which is a free show in the basement. I was caught a little off guard by the announcement, and hope something more substantial happens closer to the final day. I've been promised it will involve sledgehammers.

On 20221125, Bover held a pop-up punk bar in the basement, with plans to keep it going every week until the end. He seemed to skip the following week, and the third week will instead host Iman's League on their latest Korea tour. Not sure what he has planned for the rest of the month.

After Phillies closes down, we don't know what to expect. It may be left open and exposed to the elements, as no cleaning is done for any future tenants prior to demolition. Or it could be locked up tightly.

So here's my proposal: as long as the space is accessible, let's keep the pop-up bar going. Maybe it'll be BYOB, and there might not be any electricity for bands, but those are challenges that can be overcome easily enough. It'll take a lot of careful checking to see if this can be done safely, but it's entirely possible we can keep the momentum going in Phillies well into 2023.

shows and the playground, but it doesn't seem like there are any shows tonight so you wind up in the playground.



Incestrul Lust plays Phillies Fest, 20221203.



Watching Korea lose to Ghana at Phillies, 20221128.



Jere holds up Bover's popup bar in Phillies Basement, 20221125.

When you reach Hongdae Station, there's already quite a crowd. The best places to sell makegeolli are at all-ages punk

It's not a busy night here, and you can only see two groups. On one side over by the playground equipment there are a bunch of

foreigners, and over on the other side, by the gazebo, you can see a fairly big group of possibly thirst Koreans. Which group are you

going to hit?

The foreigners. Go to page 4
The Koreans. Go to page 9

Music to huff gas to

Jon Twitch

I've been meaning to interview Sweet Gasoline since a few issues back, but after I booked them for the Broke in Korea 15+2 anniversary show, I knew I had to spotlight them next issue. They played last in a show that was running late, and while most of the crowd had left, they still put on an impressive energetic show for the rest of us still inside. It gave me a chance to watch them closely, the only time I did that during the show, and helped me decide this is one band more people should see.

Broke: What is "Sweet Gasoline"? "Sweet Gasoline"이 무엇인가요?

도천: 동현이와 중학생 때 처음 밴드를 결성하고 막연한 느낌으로 여러 이름을 생각해봤습니다. 그때 당시를 회상해보면 아무 단어나 조합해서 뜻이 따로 없더라도 어감이 좋은 단어를 찾고 있었어요. 어감이 좋지만 뭔가 우리 색깔을 잘 나타내줄 것 같은 이름! 결과적으로는 스윗가솔린이라는 이름을 사용하게 되었습니다.

Docheon: When Dong-hyun and I were in middle school, we formed a band for the first time and thought of several names with a vague feeling. When I think back on that time, we were looking for something that had a nice ring to it even if it didn't have much meaning. It sounds good, and it's a name that gives us a sense of colour! As a result, the name "Sweet Gasoline" was used.

Broke: How did you first discover punk? What was your first show? 어떻게 펙크를 처음 발견했나요? 첫 번째 공연은 무엇이었습니까?

도천: 아무것도 모르던 초등학교 시절부터 음악 자체에는 관심이 많았습니다. 그때 들었던 아티스트들 중에는 펙크 밴드들도 섞여 있었지만 그때는 펙크라는 게 무엇인지 잘 몰랐지요. 중학교에 들어설 무렵에 우연히 그린데이를 처음 들어봤습니다. 그 때부터 저의 음악 세계는 크게 확장되었고 그것을 시작으로 더욱 많은 밴드들을 들을 수 있게 되었습니다.

첫 번째 공연은 고등학교 1학년때 동현이와 흥대에 있는 공연장인 "SPOT"을 찾아갔던 때였습니다. 그 때 무대에서 공연하던 밴드 형들과 친해지기 하고 밴드에 대한 여러 가지 배우기도 했습니다.

Docheon: I have been interested in music itself since elementary school when I did not know anything. Some of the artists I heard at that time were mixed with punk bands, but I did not know what punk was at the time. I heard Green Day for the first time by chance when I was in middle school. Since then,



Sweet Gasoline play the Broke in Korea 15+2 anniversary show, 20220729.

my music world has expanded greatly and I have been able to discover more bands.

The first time I went to a show was in my first year of high school when Dong-hyun and I visited Club Spot in Hongdae. At that time, I got acquainted with the bands performing and learned a lot from them.

동현: 도천이가 중학교 1학년 때 그린 데이의 아메리칸 이디엇 앨범을 빌려워서 처음 접해보게 되었습니다. 정말 앨범 커버같이 누군가 내 심장을 수류탄처럼 잡고있는 기분이 들었습니다.

Dong-hyun: I found out about it for the first time when Docheon lent me Green Day's "American Idiot" album when I was in the first grade of junior high school. I felt like someone was holding my heart like a grenade, like on the album cover.

요한: 그린데이를 처음 듣기 시작했습니다. 그들의 음악을 처음 들었을 때는 그 음악이 펙크인지조차도 몰랐지만 매우 좋은 음악이라고 느꼈습니다. 첫 번째 공연은 기억이 잘 나지 않네요.

Yohan: I first heard it through Green Day. When I first heard their music, I didn't even know if it was punk, but I felt it was very good music. I don't remember my first show.

진명: 처음 음악을 접한 건 15살 무렵에 Green day, Sum41, Fall Out Boys, 등등... 미국과 영국 쪽 노래였 습니다. 그리고 17살때 친구가 생일 선물로 Green Day - American Idiot를 줬었는데, 그것을 받고 두 달간 매일 처음부터 끝까지 세 번씩 들었습니다.

나.

Jinmyung: When I was about 15, I first heard Green Day, Sum41, Fall Out Boy, etc...American and British songs. (ED: Sum41 is Canadian.) And when I got Green Day's "American Idiot" as a 17th birthday gift, I listened to it three times from beginning to end every day for two months.

Broke: When I was first introduced to Sweet Gasoline, I was told you sounded like Green Flame Boys and their 청춘펙크. Is that fair? 제가 처음 Sweet Gasoline을 소개받았을 때, 저는 당신이 초록불꽃소년단과 그들의 청펙크 소리 같다고 들었습니다. 그게 공평해요?

도천: 자신이 가장 좋아하는 방식으로 자신의 목소리를 내는 것이 펙크라고 생각합니다. 저희 모두 초록불꽃소년단을 좋아하고, 특히 저의 경우에는 밴드 내부/외부적으로 초록불꽃소년단 형들에게 도움을 받던 부분이 많습니다. 비록 청춘펙크를 좋아하고 그곳에서 영향을 많이 받았기 때문에 음악적인 색깔이 초록불꽃소년단과 비슷한 부분이 많을 수 있고, 비슷하다는 평가를 들을 수 있지만 그들을 따라하려고 하는 게 아니기 때문에 신경쓰지 않습니다. 중요한 것은 무대 위에서 청중들에게 전달되는 스윗가솔린만의 에너지라고 생각합니다!

Docheon: I think it's punk to make your own voice in your favorite way. We all like the Green Flame Boys, and especially in my case there are many ways they have helped us, inside and outside the band.

Although I like youth punk and have been influenced by it, the musical color may be similar, but I don't care because I'm not trying to copy them. I think the important thing is the energy of Sweet Gasoline delivered to the audience on stage!

Broke: One big difference between the two bands is that Green Flame Boys have a lot of songs where they pretend to be young. But your songs like "Homecoming" and "Youth 808" are about maturing and looking back on youth. What does youth mean to you? Especially being part of the punk scene, a formerly youth counterculture that is aging. 두 밴드의 큰 차이점은 초록불소가 젊은 척하는 노래들이 많은데, 하지만 "Homecoming"과 "Youth 808"같은 노래와 청년들을 찾고 있다. 무슨 뜻이에요? 특히 노화된 청년 카운터 문화를 중심으로 한 청년 카운터 문화를 가지고 있다.

도천: 저에게 청춘이라는 건 그 자체로 의미있는 것이라고 생각합니다. 마법처럼 사랑이 이루어지지 않아도, 벼락부자가 되어 돈을 많이 벌지 않아도 충분합니다. 모든 것을 내던지며 가슴아프게 사랑하거나 꿈을 이루기 위해서 필사적으로 노력하고 만신창이가 되는 것은 청춘에게만 허락된 것이니까요. 그러다가 어느순간 자신을 돌아보면 어른이 되어가는 모습을 발견하게 됩니다. 그것은 슬픈 일이지만 어른이 되어가는 자신의 모습을 지켜보는 것도 결국에는 청춘의 한 페이지라고 생각합니다. 그렇지만 점점 나이가 들고 어

른이 되어가더라도 마음 속 깊이 진심을 다하는 모습을 간직하고 있다면 우리는 아직 청춘이고 소년입니다.

Docheon: I think that youth itself is meaningful to me. Even if love doesn't happen like magic and you don't become rich and make a lot of money. Only the young can throw away everything, love heartily, desperately chase a dream, be a waste. Then, at some point, when you look back, you find yourself becoming an adult. It is sad, but I think it is a page of youth to watch oneself becoming an adult in the end. However, even if we grow up, we can still be young if we keep it deep in our hearts.

동현: 솔직히 청춘이 무엇인지 고민을 하면서 연주를 해본 적은 없습니다. 도천이의 노래를 같이 연주하면서 제가 해석한 의미는 "열심히 살자" 또는 "포기하지 말자" 정도 였던 것 같습니다. 그런 식으로 끊임없이 뭐라도 열심히 하면서 닥치는 대로 먹어 치우고 에너지 내보내는 것이 청춘이라 생각합니다. 그런데 작금의 세태는 그다지 힘들이지 않고, 내 모습이 추하지 않을 정도로만 노력해도 적당한 결과를 얻어내는 것을 오히려 멋이라 생각하는 것 같아 걱정이 됩니다. "난 너만큼 굳이 힘들이지 않아도 그만" 해!" 라는 심리가 우월한 인생의 방식으로 승상되기 때문에 젊은 세대가 펙크보다는 좀 더 쿨해보이는 (이름을 굳이 언급하지 않을) 그 장르에 끌리게 되는 것입니다. 비통한 심정입니다.

Dong-hyun: Honestly, I've never played while thinking about what youth is. The meaning I got from playing Docheon's songs is more like "Let's live hard" and "Don't give up." So I think youth is about constantly doing stuff like working hard, eating anything, and releasing energy. However, I am worried about the fact that a majority of people think it is rather cool to achieve just enough results with less effort while not being too ugly. The notion which says "I do this much without having to struggle as much as you!" is being conceived as a superior way of life, so the younger generation is drawn to the genre that looks cooler (which I will not name) rather than punk. It's a bitter feeling.

요한: 우리 밴드 구성원의 평균 나이가 펙크 원의 다른 밴드들보다는 어리다고 해도, 몇 년 뒤면 우리 밴드는 모두 30대가 됩니다. 하지만 우리는 그 감성적 씨의 노래 '서른즈 에임'처럼 우리의 지나간 청춘을 슬퍼하며 노래하지 않고, 오히려 청춘을 위해 부릅니다. 저희는 청춘을 노래하는 것을 통해서 우리 안에 아직 남아있는 청춘을 느낍니다.

Follow fb.com/SweetGasoline or IG @sweetgasoline_official or YouTube @sweetgasoline3739

"Best friend!" you announce as you approach the foreigners.

"Hey, it's the makgeolli man!" one of them exclaims.

You pull out one of the makgeolli bottles and give it a vigorous shake for dramatic effect.

"Two bottles for 3,000 won!" you advertise. "Three bottles for 2,000 won!"

One of the foreigners takes the bottle from your hand and inspects it closely, squinting at the label. "Does it contain aspartame?" he asks you.

"I love you!" you reply, thinking quickly.

"This is bottom-of-the-barrel stuff," he tells his friends. "I don't get out of bed for mak with preservatives."

Playing hardball, are they? "Four bottles 1,000 won," you

offer.

"Maybe if you had some of the good stuff, like Geumjeongsanseong or Jiranjigyo," the makgeolli snob foreigner replies. "Otherwise it's a no from me, dawg."

Well, that left you a little more

deflated than you expected.

Time for me to do some soul-searching and possibly consider changing the makgeolli brand I sell. Go to page 19

Nah, fuck these people. Moving on. Go to page 6

Sweet Gasoline (continued)

나에게 청춘이란 환경에 순응하지 않고 내면의 열정을 발산시키는 것입니다! 그런 의미에서 punk scene의 구성원들은 나이들고 있지만, 그들 모두는 여전히 청춘입니다.

Yohwan: Even if the average age of our band members is younger than other bands in the scene, in a few years we will all be in our 30s. But we do not mourn and sing our past youth like Kim Kwang-Seok's song "Around 30," but rather cry for youth. I feel that youth is still in us as we sing of youth. To me, youth is not to conform to the environment but to radiate inner passion! In that sense, members of the punk scene are getting older, but all of them are still young.

Broke: The lyrics for "2017 Seoul" are kind of depressing. Has life improved since then? "2017년 서울" 가사가 좀 우울해요. 그 이후로 삶이 나아졌나요?

도천: 2017년은 저희가 모두 군대에 갔던 시기였습니다. 현재는 멤버들 모두 전역을 했고 다음 단계를 밟아나가기 위해 노력하고 있습니다. 순수함을 잃지 않으려서요!

Docheon: 2017 was when we were all in the military, and now all of our members are out and we're trying to take the next step. Without losing our innocence!

요환: 한국의 20대 남성에게 군대는 정말 큰 문제입니다. 그때 당시에는 군대가 가장 힘든 곳처럼 느껴졌는데, 막상 전역하고 보니까 그것도 아닌 것 같아요. 그래도 주어진 것에 최선을 다하며 열심히 살려고 노력하고 있습니다.

Yohwan: The military is a big problem for men in their 20s in Korea. At that time, the military felt like the hardest place, but now that I'm out, I don't think that's true either. Still, I am trying to live hard by doing my best with what I get.

진명: 멤버들 모두 전역도 했고, 취업도 했습니다. 극적이진 않지만 조금씩 이뤄나가고 있습니다.

Jinmyung: We all were discharged from the military and got a job. It's not dramatic, but it's getting there.

Broke: So is the song just about being in the military?

Docheon: "2017 Seoul" is a song about feeling that before army duty.

Broke: What are your upcoming plans for the band? 다가오는 밴드 계획은 무엇입니까?

도천: 일단 12월~1월 안으로 싱글 두 장이 발매 될 예정입니다! 그리고 새로운 EP를 비롯한 여러가지 재미있는 것들을 염두해 두고 있는데 아직 구체적으로 계획은 세워지지 않았습니다.

Docheon: Two singles will be released in December and January! And I have a lot of fun things in mind, including a new EP, but there are no firm plans yet.

Mangwon is quiet this night, as is typical, but you feel more welcome here than amid the bright lights and loud noises of Hongdae.

However, the still and calm is

In which neighbourhood do you see a future for the Seoul scene? 서울 인디/펑크씬의 미래는 어느 지역에 있다고 보십니까?

I think new stuff will keep popping up in Hongdae for a while longer with some stuff happening in Euljiro and maybe Mullae. Mangwon seems to be too quiet to sustain a consistent scene. SHARP already has to be aware of noise because of the houses nearby. Phillies was turning into a punk/underground bar but that's ending soon and The Studio is focused on all genres so I don't know about that area as a true punk haunt.

It's hard to say. I think Hongdae's time has mostly passed just due to rent prices alone. Unfortunately, GBN closed in Mullae. And it's hard for me to imagine many Korean punks wanting to be in Itaewon or HBC regularly. I think Mangwon has the best chance to capitalize on the present void. I'd love to see shows at SHARP and Binary Studios take off a bit.

my fav cities are where every area has punk venue or shows pop up in different areas so that new people are always getting involved and people are mixing things up.

몇년새 사라지는 공연장이 많아져서 가슴이 아픕니다. 아직까지도 인디밴드와 펑크씬의 뿌리는 홍대에 있다고 생각합니다만 제 생각엔 홍대를 벗어나 요새 떠오르는 을지로를 중심으로 무언가 형성되지 않을까 생각합니다.

My heart aches because of all the concert halls disappearing over the years. I think the roots of the indie band and punk scene are still in Hongdae, but I think something is forming around Euljiro, which is emerging these days separately from Hongdae.

일단 그 전에 새로 밴드를 하고싶어하고 펑크 문화에 관심을 갖는 사람이 많아져야 할 것 같습니다. 그 때 까지는 어디에서 공연을 하든 사람들에게 많이 알려지고 좋아할 수 있게 노력해야 한다고 생각합니다. 펑크 씬에 남아있는 개개인의 사람들이 크든 작든 힘을 보태면 지역이 어디가 되었든 인디/펑크씬의 미래가 보일 것 입니다.

I think there should be a lot of people interested in punk culture who want to start bands. Until then, I think we should try to be known and liked by people no matter where we perform. If the people who remain in the punk scene are a lot or a little, it will have a future no matter where it's located.

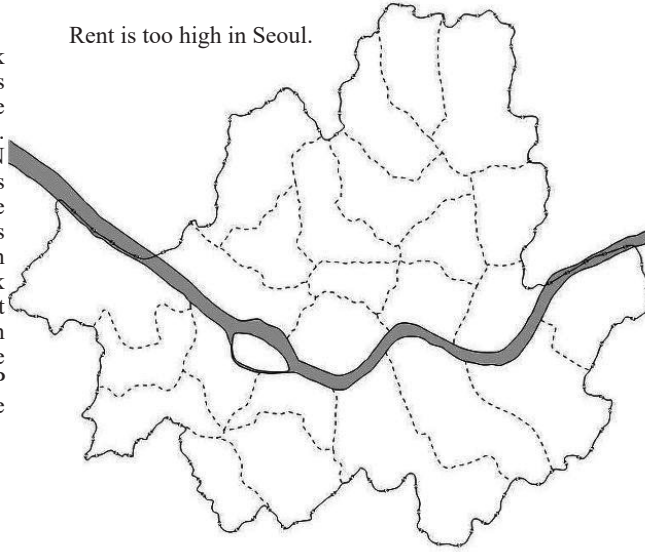
인디/펑크씬의 미래는 소셜네트워크라는 온라인 지역이라고 봅니다. 우리가 향유했던 오프라인 지역들은 정말 보여줄 공연을 위한 자리로 변했다고 생각해요. 하지만 모르죠.

누군가 걱정하고 현실 서브컬처를 위해 희생할 생각으로 어디든 클럽을 열고 운영하면 별할지도요. 이왕이면 서울이 좋겠어요.

I think the future of indie and punk is online in social networks. I think the offline areas that we have enjoyed have really become just the performance venues. But I don't know.

If someone is willing to open a club somewhere to sacrifice for the subculture, maybe it'll be different. If that happens, Seoul would be better.

Rent is too high in Seoul.



안드로메다오마에다 Andromeda

역시 규모가 가장 큰 홍대에 있지 않을까? 인디/펑크씬은 2010년 이후로 테크노나 일렉트로닉등에 많이 밀렸지만 다시 떠오르는 날이 오리라 믿는다. Wouldn't it be in Hongdae, which is the largest? The indie/punk scene has fallen heavily behind techno and electronica since 2010, but I believe there will be a day when it rises again.

홍대에 집중되어 있는 클럽 위주로 자연스럽게 홍대 = 펑크씬으로 되었지만 이제 장소는 관계없이, 우리가 하는 곳, 그곳이 미래가 될 것이다. Because of all the venues concentrated in the area, naturally it became Hongdae = punk scene, but now regardless of the location, wherever we go, that will be the future.

아직 많은 펑크밴드들이 홍대에서 주로 연주하지만 아마도 가까운 미래에 해방촌으로 무대를 옮길 것이라 예상하고 있다. 그러나 해방촌에서 서울펑크씬의 "미래"가 보인다고 말할 수는 없다고 생각한다. 뮤지션들은 무대가 필요하지만 그 무대를 잃어가고 있다. 펑크 씬 뿐 만이 아니라 인디음악 씬 전체가 그렇다고 생각한다.

Many punk bands still play mostly in Hongdae, but they expect to move to Haebangchon in the near future. However, I don't think we can say that we can see the "future" of the Seoul punk scene in Haebangchon. Musicians need a stage, but they are losing it. I think it's not just the punk scene, but the entire indie music scene.

난해한 질문이네요. 미래를 어떻게 예측해야 하는지 모르겠지만 저는 올드한 인디밴드라 아직 홍대 쪽을 고수합니다.

That's a difficult question. I don't know how to predict the future, but I'm old, so I still stick to Hongdae.

펑크는 원래 no future잖아~ 원래 어디에도 미래는 없었지 뭐~ Punk is always "no future." There's no future anywhere.

저는 개인적으로 펑크같은 문화는 특정 중심지에서 집중적으로 발달하지 않고 각 지역에서 조금씩 자라나야 한다고 생각합니다. 그래야 각 지역에서 다양한 개성이 자라나고 지역간의 적절한 교류를 통해 그 개성이 더욱 고도화될 수 있습니다.

Personally, I think that a culture like punk should grow a little bit in each region, rather than intensely in a particular center. That way, a variety of personalities grow in each region, and can be enhanced further through interactions between regions.

not to last, as you hear screaming nearby. You push your cart toward the sound of the screams, ringing your handbell as loudly as you can along the way.

Rounding a corner, you find

two people locked in some kind of gristly dance. The man brandishes an axe while standing over the young woman, who is drenched in blood gushing from a head wound. This must be the

serial killer that has everyone terrified!

"Bad man!" you holler.

He releases the girl, dropping her to the ground, and hisses at you, then he turns to run away.

Preservation of life comes first, so I will go to the aid of the girl. Go to page 7

I'm not letting that motherfucking psycho get away. Go to page 6

The ups and downs of Cheongju's scene

Jon Twitch

Last issue, I came close to interviewing Sink to Rise when I was trying to figure out who was bringing Stone Leek to Korea. The trail led me to Victim Records' Ki-sun, who's also in Sink to Rise. This time, I wanted to interview Chang-ok, the helpful lead singer who is one of two founding members, having been around since 2006 when the band was originally named Same Shit.

Broke: First, why did you choose the name Sink to Rise? 먼저, 왜 Sink to Rise라는 이름을 선택했나요?

Chang-ok: 원래는 전에 밴드 이름이 달랐어요. 한국에선 밴드 이름에 욕이 들어가면 앨범 관련해서 제한이 있다고 들어서, 그때 Sink To Rise라는 이름으로 바꿨어요. 나는 대부분 희망적인 가사를 쓸려고 하는데 'We sink to rise'라는 좋은 속담이 있어서~ 나의 생각과 맞는거 같아 'we' 단어만 빼서 밴드 이름을 짓게 되었어요.

Originally, the band name was different before. I heard that in Korea there is a restriction on the album if the band name has curse words, so I changed the name to "Sink To Rise."

I mostly try to write hopeful lyrics, and there's a good saying, "We sink to rise." I thought it fits my thoughts, so I took out the word "we" and came up with the band name.

Broke: How and when did you first discover hardcore/punk? What was your first hardcore/punk show? 하드코어/펑크는 언제 어떻게 처음 발견했나요? 첫 하드코어/펑크 공연이 뭐였죠?

Chang-ok: 나는 원래 스래쉬 메탈을 좋아했어요. 잘 기억은 안나지만 군제대후에 하드코어 밴드들이 많았던것 같은데, 그때 해외밴드들도 관심이 생겨서 테라와 매드볼의 노래를 듣고 배워서~ 그때부터 하드코어 음악을 들었던거 같아요.

08년도를 시작으로 청주/대전/서울에서 공연을 자주했던것 같아요. 특히 기억나는건 6/28일에 지금은 사라졌지만, 스캅크 헬과 마이너리그에서 같은날 공연을 두번했는데~ 다른지역의 밴드들과 많은 교류가 있었던 날이었네요.

I used to like thrash metal. I don't remember well, but I think there were a lot of hardcore bands after the military service, but at that time, overseas bands were also interesting, so I fell in love with the songs of Terror and Madball. I think I listened to hardcore music since then.

Starting in 2008, I think I often performed in Cheongju, Daejeon, and Seoul. Especially, I remember that on June 28, 2008, but I performed two shows on the same day in Skunk Hell and Minor League, both of which are

Members of Sink to Rise

Bass: Yoon Ki-sun (Chain Reaction, Modjett, JohnStocktone, Beach Valley, No.1 Korean)

Drums: Choi Geun-su (Streetguns, Rocktigers)

Guitar: Park Sang-hoon

Vocals: Lee Chang-ok

gone now. It was a day when I had a lot of exchanges with bands from other regions.

Broke: I've had trouble finding the current members list for Sink to Rise. Can you please name them? Also, it appears you have had a few Japanese members in the past. How did you meet them? Please tell me what it's like having a band that mixes Korean and Japanese members. Sink to Rise의 현재 멤버 목록을 찾는 데 어려움을 겪었습니다. 이름 좀 지어주시겠어요? 또한, 당신은 과거에 일본인 회원이 몇 명 있었던 것 같습니다. 그들은 어떻게 만났어요? 한국과 일본 멤버를 섞은 밴드를 갖는 것은 어떤 느낌인지 알려주세요.

Chang-ok: 밴드를 오래 유지하면서 당연히 겪는 일인데.. 나이가 점점 들다보니~ 제일 많이 겪었던것은

밴드멤버의 결혼으로 인해서 밴드를 못하게되는 경우가 많았네요.

그 다음으로는 멤버들 각자의 성향이 틀리기때문에~ 생각보다 열정도 없고, 너무 고집이 센 멤버들이 갑자기 그만둔경우도있고.. 아무튼 이런 안좋은 상황들로 인해서~ 멤버 구축이 힘들었죠.

하지만 해외공연에 대한 욕심은 있어서~ 특히 가까운 일본에 공연을 자주 하고 싶었던 것도 있었어요.

마침 18년도에 청주에서 제가 기획하는 '라이즈업페스트'에 일본밴드가 와서 같이 공연을 했었는데~ 그때 알게된 16reasons의 드림어와 친분이 생겨서~ 밴드를 같이 해보자고 제안을 하게됐어요~

그로인해 19년도에 이 친구가 싱크투라이즈의 일본공연을 도 기획하게되었구요!

그리고 우리밴드에 관심이 있다는 기타리스트도 소개를 받았어요.

하지만 코로나로인해 우리는 아직까지 만나지 못했어요! 그래서 아무런 느낌도 갖지 못했어요.

아무튼 지금의 정식멤버는 싱크투라이즈 원년 기타멤버 박상훈 / 전 체인리액션 베이스 멤버였던 윤기선 / 전 스트릿진즈 드림어였던 최근수로 구성되어 되었습니다!

Of course it's something I go through while staying in the band for a long time. As I'm getting older, the most common thing I experience is the marriage of a band member preventing them from participating in the band.

Next, each member has different personalities. There are cases where the members are not as passionate as I thought and are too stubborn suddenly quit. Anyway, because of these bad



Members of Sink to Rise pose outside Cheongju venue Jijik. (Courtesy of Sink to Rise)

situations... It has been hard to get members.

But I have a desire to tour overseas. I've especially wanted to perform in Japan more often.

In 2018, a Japanese band came to Rise Up Fest that I was planning in Cheongju and performed together. That's when I got acquainted with the drummer of 16reasons, so I suggested doing a band together.

As a result, in 2019, he planned a show in Japan for Sink to Rise! And I was introduced to a guitarist who is interested in our band. But we haven't gotten together yet because of COVID-19! So I didn't feel anything.

Broke: Long ago, Sink to Rise played a few shows with Bedlam Heights. Do you remember them (and maybe Team Dread earlier)? Please share any funny memories of him.

오래 전에 Sink to Rise는 Bedlam Heights와 함께 몇가지 쇼를 했습니다. 당신은 그들을 기억하나요? (아마도 Team Dread은 더 일찍 기억 하나요?) 저는 최근에 리드 싱어 Luke를 만났는데 그는 같은 잡지에서 인터뷰를 할 것입니다. 그에 대한 재미있는 기억을 공유해 주세요.

Chang-ok: 사실 지금 기억이 가물가물해요! 내가 기억하는 luke가 맞다면~ 나는 거기서 잠깐 기타를 연주했을거예요! 지금은 없어졌지만~ 청주에 펄잼이라는 바에서 공연을 했는데~ 청주가 손이라서 그런진 몰라도~ 특히 청주에 있는 외국인들은 펑크/하드코어 문화에 대해서 잘 몰라요.

그래서 그런지 어떤 외국인

들이 공연중에 야유섞인 발언을 해서~ luke가 열이 받아서 노래중에 다툼이 있었던 기억이 있네요! 다툼이라기보단~ 더 펄크를 알리기위해~ 야유를 보낸 외국인들에게 다가가서 더욱더 열정적으로 노래와 퍼포먼스를 했던거 같아요.

To be honest, I can't remember right now! If it's the Luke I remember, I would have played the guitar for a while!

We performed at a Cheongju bar called Pearl Jam, which is gone now, maybe because Cheongju is a village.

Especially, foreigners in Cheongju don't know much about punk/hardcore culture. Maybe that's why I remember there being a fight during a song, because Luke got angry at some foreigners making jeering remarks. It's not a fight. To promote punk more, I think I approached the foreigners who booed me and sang and performed more passionately.

Luke: I think Chang-ok's story was just a matter of me motherfuckin and shit talking from the stage. The punk bars in Cheongju were also the main foreigner bars, so dumb jock types sometimes wandered into our early shows.

Broke: In Broke in Korea issue 7 (2008), Luke told me: "Cheongju sort of manages to survive in semi-isolation. Other scenes, like Busan and Daejeon, seem to kind of limp along too. Our town has the largest number of performing bands outside of Seoul. Daejeon has tried to really hard to get things going but

can never seem to get together enough people to build any momentum. Every year Daegu pops out a couple of bands, and Busan seems to be able to put on shows with some kind of regularity. It is actually really encouraging going to shows in Cheongju because we can almost guarantee 50 people every time. Even by Seoul standards that isn't a bad crowd." Why did Cheongju have such a great scene in those days? Is it still as good, or has it declined, or been overshadowed by other cities' growing scenes?

청주는 왜 2000년대에 이런 명천이 있었을까요? 그것은 여전히 좋은 것일까요, 아니면 감소한 것일까요, 아니면 다른 도시들의 성장하는 씬들에 가려진 것일까요?

Chang-ok: 그당시 청주 씬에서 13steps, 99anger 등등 멋진밴드들이 많았기 때문에~ 청주가 다른지역에 비해서 큰 활성화가 되었다고 생각해요. 하지만 각자의 사정으로 청주를 떠나게 되고, 자연스럽게 청주 씬이 없어진거 같아요. 그리고 지금은 어느 지역이나 밴드 씬이 많이 감소했다고 생각해요.

At that time, there were a lot of cool bands like 13 Steps and 99anger in the Cheongju scene, and I think that made Cheongju more active than other regions. However, due to their own reasons, they left Cheongju, and the Cheongju scene naturally faded. And I think the scenes all across the country have decreased a lot.

Broke: You've had 16 Rise Up Fests, which is a lot. What's the concept behind Rise Up Fest? 16

Visit sink2rise.tumblr.com and listen at sinktotorise.bandcamp.com

You chase the axe-wielding psycho down the street, pushing your cart full of makgeolli all the

way. After a couple blocks, he stops, turns around, and faces you. He

looks like he's ready for a fight. Oh yeah, and he still has an axe.

Are you sure you thought this decision through? Not getting cold feet, are you?

I'll try to scare him off with lots of noise. Go to page 11 I can take him. Go to page 16

Sink to Rise (continued)

번의 Rise Up Fests를 가졌는데, 이것은 매우 많은 것입니다. Rise Up Fest의 컨셉은 무엇인가요?

Chang-ok: 청주에는 이제 프라이드를 가진 밴드도 없고 기획도 전혀 없어요. 그래서 저도 서울위주의 공연만 했구요. 하지만 문득 내가 청주사람인데~ '1년에 한번이라도 청주에서 공연을 해보고 싶다'는 생각이 들었어요. 처음에는 이런 단순한 생각으로~ 라이즈업을 시작하게 되었죠. 그리고 1회, 2회를 지나서 꾸준히 라이즈업을 기획하다 보니~ 자연스럽게 자부심도 생기고 책임감도 가지게 되었죠. 라이즈업을 보고 이런문화도 청주에 있구나 라는걸 전파하고 싶었어요.

There are no bands with Cheongju pride anymore, and no plans. So I was only playing shows in show.

But since I'm from Cheongju, I suddenly decided I want to perform in Cheongju at least once a year. I started Rise Up Fest originally with this simple idea. After planning the first couple Rise Ups, I started to take more pride and feel more responsibility. After seeing Rise Up, I wanted to spread that culture in Cheongju too.

Broke: How was your Singapore tour? Was the scene there different or similar to Korea's? What were your best memories? 싱가포르 투어는 어땠어요? 그곳의 씬은 한국의 것과 달랐나요, 아니면 비슷했나요? 가장 좋았던 기억은 무엇입니까?

Chang-ok: 싱가포르는 처음 가보는 나라이지만 기본적으로 동남아에서는 강한음악을 다 좋아하는거 같아요.

싱가포르도 작은나라이기에 문에 씬 규모는 한국과 비슷하거 같아요!

부럽기도 하고 좋았던것은 같이 공연한 밴드들과 관객들이 모두 젊었다는거예요~

대충봐도 20대 초중반 이거나 더 어리게 보이는 친구들이 열광적으로 공연을 즐기고 호응해주는게~ 너무 고마우면서도 한편으로는 많이 부러웠어요!

왜냐하면 저희밴드멤버들의 나이도 많지만, 대부분의 한국 펑크/하드코어 씬의 사람들은 나이가 많은 편이라고 생각해요! 이 뜻은 한국의 젊은 친구들이 밴드에 관심이 없다는 소리도 되겠죠. 그래서 밴드나 관객들의 나이대가 한국이 많이 높은듯 합니다. 절대 나쁘다는건 아니지만, 한국에도 젊은 펑크/하드코어 밴드들과 관객들이 많이 생겨났으면 좋겠네요!

It was my first time going to Singapore, but I like all kinds of hard music in Southeast Asia. Singapore is also a small country, so I think its scene is similar in size to Korea!

What I envy and what was great about it is that the bands and the people in the audience

there were all young.

The people there enthusiastically enjoying the performances were roughly in their 20s or younger. I was so thankful, but at the same time, I was very jealous. Our band members are old, but I think most people in the Korean punk/hardcore scene are old!

This means that young Korean friends are not interested in bands.

That's why the age of the bands and the audiences seem to be very high in Korea.

I'm not saying it's all that bad, but I hope there will be a lot more young punk/hardcore bands and audiences in Korea!

Broke: How was the Singapore tour arranged? Do you have any advice for other Korean bands touring Singapore? 싱가포르 투어는 어떻게 준비되었나요? 싱가포르를 관광하고 싶은 다른 한국 밴드들에게 조언해 주실 수 있나요?

Chang-ok: 원래는 베트남으로 갈 예정이었는데, 그쪽에 사정상 캔슬이 되어서, 다른 나라를 물색하던중에 싱가포르에 여성 하드코어 밴드 'Radigals'를 알게되어서~ 서로 정보공유를 하다가 자연스럽게 공연기획을 하게 된거 같아요.

한번밖에 안가본 나라라~ 딱히 조언할 말은 없는거 같아요! 다만 싱가포르는 편의점이나 식당에서 밤10시면 술을팔지 않아서~ 술을 좋아하는 멤버들이라면 10시넘어서도 술을 취급하는 장소를 물색해서 가면 좋겠네요!

Originally, we were planning to go to Vietnam, but due to circumstances, I was looking for another country, and I got to know the female hardcore band Radigals in Singapore. I think we naturally planned the tour while sharing information with each other.

It's a country I've only been to once so I don't think I have any particular advice! However, Singapore doesn't sell alcohol after 10pm at convenience stores or restaurants. If you like alcohol, I hope you find a place that sells alcohol even after 10pm!

Broke: After the next Rise Up Fest (12.10), what are the future plans for Sink to Rise? 다음 라이즈업 페스트 이후에, 미래의 계획은 무엇입니까?

Chang-ok: 일단 계속 꾸준히 라이즈업을 이어나갈 생각이구요. 더 늦기전에 싱크투라이즈 정규2집을 발매하고 싶네요. 그리고 저희가 경험하지 못한 다른나라들도 매년 공연을 하고싶네요!

I'm thinking of continuing Rise Up Fests. Before I get older I want to release Sink to Rise's second full-length album. And I want to perform every year in other countries we haven't visited!

you."

As you soothe her, you run your hands through her hair, looking for the source of the bleeding. Fortunately, it's only a nick above

A few more points

Jon Twitch

In September I discovered that I'd never put my previous Get to the Point article in print at work, which meant I wasn't getting paid, even though the online article had already been up for months. In putting it together, I had to ask Matt a few additional questions to make sure the article was up to date with the latest information.

Broke: You guys formed during the pandemic, and now even though there are still infections, the underground scene can't be said to be in pandemic mode anymore. What can you tell me about your (band's) experiences with this transition?

Get to the Point: We are happy about the state of the pandemic, of course. It is a time for lots of new bands and old bands to jump up and join in together. We have learned quickly the changes that have happened to the scene and we only want to be a part of the positive side by building it up. Some good venues have gone under, namely, GBN. I've looked forward to playing there personally since I came to Korea, and never got the chance. To build such a positive environment for like-minded bands, there definitely needs to be some form of uniformity. There are a lot of instances of venues that seem to be focused on a theme and not so much a good rapport. They need to build up a good rapport with the backbone of their existence with other bands and artists. This is mainly due to the pandemic have a crippling effect on everyone, it really outs those that are counter effective.

Broke: The previous article addressed that you guys were playing a ton of shows, but now



Get to the Point play HBC Fest at The Studio HBC, 20221022.

that seems to be changing. Are promoters no longer returning your calls? Or are you just being more picky about which shows and how many shows you play? Why is it in a band's interest not to play too many shows?

Get to the Point: We've had no shortages in show offers, but we are trying to maintain a strict policy of how much a show should cost and eliminate the venues gouging artists for money. This enables showgoers a fair opportunity to learn about new bands they can potentially like and continue seeing the ones they love at an affordable rate. It is not fair to allow venues to gouge artists for money when they are not in it for the money to begin with. We put a lot out of our pockets to deliver a form of art that can be enjoyed by anyone and it doesn't need to be exploited by those that see otherwise.

Broke: Is FF still your favorite venue, as stated in the previous article?

Get to the Point: FF is still great, they treat us well, but they don't really budge on the prices of shows. Happy to play there still, but at the fair effort of anyone that can make it we won't push anyone that can't afford it. It's still a fun time there. Collectively, I think we have had the best times at Phillies in HBC. The patrons are always full of energy, and we enjoy the energy they give back.

Broke: What's the future of the band? Are you working on recording?

Get to the Point: We had a minor hiatus, but we plan to do some more studio work and continue playing shows, but we won't be doing 2 shows a weekend anymore as it has been burning some of us out.

Follow fb.com/GettothePointOfficial or IG @gettothepointofficial

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This zine is printed at Copy Salon

You run over to the girl, and she trembles in your arms.

"I thought I was going to die," she wails.

"I love you," you coo, "I love

her eyebrow, probably no serious damage, although it might leave a scar if you don't get her to a plastic surgeon fast.

As you help her up, she gives

you a desperate look. "Please no hospitals," she begs you.

In the distance, you can hear a police siren drawing nearer.

"No cops either," she adds.

No matter what she says, I will cooperate with the authorities.

Go to page 8

I won't let them have her. Go to page 10

Keep on rockin' in the dirty world

Jon Twitch

Although I've already published an interview with Dirty Rockhon in this zine (issue 25), I felt like I hadn't fully figured them out yet. As soon as I heard news of them emerging out of the pandemic, I pitched an article to Gwangju News about them, since they're a Gwangju band. This is the script from that interview.

Broke: How and when did you first discover punk? What was your first punk show? 펙크는 언제 어떻게 처음 발견했나요? 첫 펙크공연이 뭐였죠?

Dirty Rockhon: 때는 1998년, 제가 중학교 2학년 때 TV에서 크라잉넛의 말달리자 뮤직비디오가 나왔었는데 제 인생의 첫 락이자 펙크를 경험했었습니다. 그때는 지금처럼 인터넷이 대중화 되어있지 않았을 때라 무작정 레코드가 가게 가서 크라잉넛 앨범 테이프를 사고 (학생이라 돈이 없어서 CD는 구매를 못했죠.) 비슷한 것을 추천해 달라 말하니 레코드가 사장님이 말달리자의 메탈리카 앨범을 추천해주셔서 그때부터 락 음악에 빠졌고, 가슴 속 메인은 펙크가 되었습니다.

처음으로 보게 된 펙크공연은 제가 중3인가 고1인가 정확한 기억은 안나는데 크라잉넛 형님들이 5.18관련 락페스티벌에 오신다해서 보러갔던 기억이 있습니다. 밴드음악에 한참 미쳐있던 제가 직접 연주할 하는 계기가 되었습니까.

In 1998, when I was in the second grade of middle school, the music video of Crying Nut's "Maldallija" came out on TV, and I experienced rock and punk for the first time in my life. At that time, the internet was not as popular as it is now, so I went to the record store to buy a Crying Nut tape (I couldn't buy a CD because I was a student). The record store owner recommended Metallica's Metallica album (self-titled Black Album?), so I fell in love with rock music.

I don't remember if it was 9th grade or 10th grade, but the first punk show I saw was when Crying Nut played the May 18 Rock Festival. I was crazy about band music and it was my chance to play it myself.

Broke: I asked you before about "서민펙크." There's one more thing I want to know. In punk in other countries, there's "working class pride." Does that notion exist here? Do you feel it? 전에 "서민펙크"에 대해 물어봤잖아요. 한 가지 더 알고 싶은 게 있어요. 다른 나라의 펙크에는 "working class pride"이 있습니다. 그런 개념이 여기에 존재하나요? 당신도 느껴지세요? 아니면 서민펙크는 경제적으로 스트레스와 불평등에 더 가깝습니까?

Dirty Rockhon: 서민펙크는 노동계급의 자부심 보다는 돈의 노예나 마찬가지로 일반 서민들에 대한 공감이나 응원이 라고 생각하시면 편할 듯 합니다. 먹고 살기위한 기본적인 것들의 필요에 의해 돈을 벌지만 정작 본인들이 결국 하고



Screenshot from the music video for Dirty Rockhon's "아직은."

싶은 일은 다른 경우가 많기에, 필요에 의한 어쩔 수 없는 노동을 응원하는 것이지요.

Seomin punk isn't about working class pride, and it would be more comfortable to think of it as empathy or support for ordinary people who are slaves to money. They make money to afford the basic needs of living, but there are many different things they want to do in the end, so they cheer for the inevitable labour they need.

Broke: In a previous interview, you told me "광주에서의 밴드 씬은 죽었다 해도 과언이 아닙니다...그럼에도 불구하고 저희는 광주지역 로컬씬의 부흥을 꿈꾸며 오늘도 노래를 하고 있습니다." How do you feel about the Gwangju scene now? 이전 인터뷰에서 "광주에서의 밴드 씬은 죽었다 해도 과언이 아닙니다...그럼에도 불구하고 저희는 광주지역 로컬씬의 부흥을 꿈꾸며 오늘도 노래를 하고 있습니다"라고 말씀하셨습니다. 지금 광주의 씬은 어떤가요?

Dirty Rockhon: 지금 광주 씬은 더욱더 황폐해졌다고 해도 과언이 아닙니다. ㅋㅋ 기존 친했던 밴드들의 해체를 바라보며, 음원차트의 인디밴드코너에 도배 된 대기업들의 순위를 바라보며, 묵묵히 음악 외 수입에 집중할 뿐입니다. 대중 음악문화의 소비에 비해 새발의 피만큼도 안되는 인디밴드 문화의 소비는 어쩔 수 없는 현상으로 받아드리고 그나마 얇은 끈을 붙잡고 남아있는 팀들을 응원하고 있습니다.

It is no exaggeration to say that the Gwangju scene has been becoming more and more desolate. Looking at the breakup of existing friendly bands, looking at the rankings of large companies in the indie band corner of the music charts, and concentrating on non-music income.

Compared to the consumption of pop music culture, the consumption of indie band culture, which is not even as much as the blood of a newborn, is an inevitable phenomenon and we are supporting the remaining bands which are holding on by a thread.

Broke: Gwangju is a very interesting city, especially due to

its history of struggle. Has that influenced you all at a band, in a way that would be absent from a band in Seoul or Daejeon? 광주는 매우 흥미로운 도시, 특히 역 사예요 (5.18). 광주는 당시의 밴드에 어떤 영향을 끼쳤나요?

Dirty Rockhon: 흠음.. 굳이 비유하자면 저희의 음악에 녹아있는 전반적인 가사인 불평등한 사회의 저항 정신과 하고 싶은 말은 꼭 해야하는 민주주의가 5.18가 닮지 않았을까요?

Well, to paraphrase it, wouldn't 5.18 resemble the spirit of resistance in an unequal society, which is the overall lyrics of our music, and the democracy that must be spoken?

Broke: Korean pop music doesn't have a lot of profanity in it, but Dirty Rockhon's music does. Why do you like having profanity in your music? Does it upset people, or scare people away? Would the band be more popular if there was no profanity?

한국 대중음악에는 불경스러운 내용이 많이 들어 있지 않지만, 더티라콘의 음악은 들어 있습니다. 왜 더티라콘의 음악에 불경스러운 것이 있는 것을 좋아합니까? 그것이 사람들을 화나게 하나요, 아니면 사람들을 겁주나요? 욕설이 없다면 그 밴드가 더 인기가 있을까요?

Dirty Rockhon: 한국에선 사이다라는 표현을 많이 쓰죠. 물론 저희 음악에서.. 말씀해주신 불경스러운 내용은 별로 없습니 다만.. 그런 표현으로서 일반 사회생활을 하는 이들의 마음속을 꿰뚫어 버리는 사이다가 같은 꾀들을 간혹 쓰는 편입니다. 대중들이 불경스럽게 느끼신다 하여도 표현의 자유 중 하나라고 생각 해주셨으면 합니다.

그렇다고 물어보신 대로 저희가 욕 안한다고 해도 인기가 더 있을 수 없죠 ㅋㅋ

In Korea, we use the expression "cider" a lot. Of course, in our music... I don't see much profanity. As such, ordinary people's minds are filled with cider in everyday life, so sometimes our songs use it too. Even if the public sees it as disrespectful, I hope you understand it is a matter of freedom of expression.

Even if we didn't curse, we still wouldn't be more popular.

Broke: When did the band start? How has the band changed since then? And also, how has the world, or Korea, changed in that time, in ways that affected the music you make? 그 밴드는 언제 시작했나요? 그 이후로 밴드는 어떻게 변했나요? 그리고 또한, 세계, 즉 한국이 그 시기에 어떻게 변화했을까요? 당신이 만드는 음악에 영향을 미쳤을까요?

Dirty Rockhon: 저희 더티라콘은 2006년에 결성하여 2007년부터 공식적인 활동을 시작했습니다. 이미 대한민국엔 힙합음악이 두드러지고 있었으나 저희가 밴드를 시작했을 때는 그래도 아직 밴드 문화가 죽지 않은 분위기였기 때문에 일반 클럽 공연장에도 충분한 관객들이 모집 될 정도었습니다.

이미 메탈과 펙크에 빠져버린 저는 지금까지 변치 않고 비슷한 음악을 하고 있습니다. 다만 전체적인 가사가 나이가 들어가며 조금 더 희망을 노래하기 시작했습니다.

지금은 EDM음악이 대체이긴 하나 제 학창시절과 청춘을 적셨던 락밴드 문화는 지켜나가고 싶습니다.

Dirty Rockhon was formed in 2006 and has been officially active since 2007. By then, hip-hop music was already prominent in Korea, but band culture was not dead yet, so there were enough people coming to shows.

Having already fallen in love with metal and punk, I have been doing similar music. However, the overall lyrics have been getting a little more hopeful as I get older.

Although EDM music is popular now, I want to keep alive the rock band culture of my school days and youth.

Broke: How has the pandemic affected the band? How active has Dirty Rockhon been since 2020? 팬데믹이 밴드에 어떤 영향을 미쳤나요? 더티라콘은 2020년부터 얼마나 활동적이었나요?

Dirty Rockhon: 다름팀들과 마찬가지로 1년에 3~5회 정도밖에 공연을 못했습니다. 공연 포스터라도 SNS에 올라온다 치면 모르는 사람들에게 DM으로 욕이 날라오곤 했죠. 저희 멤버중 한명은 와이프에게 거짓말을 하고 공연을

나오기도 했구요..

저희 더티라콘이 진행하던 '사개록'이라는 기획공연도 계속 정지되어 있는 상태여서 이참에 모두 의도치 않은 숨고르기를 했습니다.

Like other bands, we only performed three to five times a year. If a performance poster was posted on SNS, I would get harassing DMs from strangers. One of our members lied to his wife and came out to perform.

Dirty Rockhon's "Sagaerok" concert was also suspended, so everyone took an unintentional breath.

Broke: Can you tell me a bit about your latest personnel change? I seem to recall you lost a drummer. How hard is it to replace a drummer? 최근 인사이동에 대해 좀 말씀해 주시겠어요? 드러머를 잃으셨던 기억이 나는데요. 드러머를 교체하는 것이 얼마나 어렵습니까?

Dirty Rockhon: 지금 새로운 드러머와 곧 공연을 준비하고 있습니다. 지금은 그 누구나 노트북과 오디오 카드만 있으면 미디를 만들 수 있기 때문에 실제 드럼을 치는 분들을 찾아보기 힘들다. 같은 광주에서 활동하던 다른 밴드가 해체 되면서 놀고 있던 드러머를 꼬셔서, 다행히 이번에는 쉽게 구할 수 있었습니다.

We're preparing for a show with our new drummer. These days it's hard to find actual drummers because anyone can make a midi with a laptop and an audio card. Fortunately, I was able to get a new drummer easily this time because another band in Gwangju broke up and we grabbed up their drummer.

Broke: What are your upcoming plans for the band? What problems in society do you see that you want to make punk songs about? 다가오는 밴드 계획은 무엇입니까? 펙크송을 만들고 싶은 사회의 어떤 문제들에 대해 보십니까?

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We've only released EPs and digital singles so far, but we don't have a full-length album yet, so we're going to start working on one soon.

Rather than focusing on social problems, I just want to do music that ordinary people who are living the same daily life as cogwheels can sympathize with and enjoy together by thinking about what kind of pleasures they can find in it. Even if you don't have a golden spoon, even if you don't have enough money in your wallet, you can be happy because your heart is rich.

punk zine.

THE END

A league of their own

Jon Twitch

Iman's League is coming back, about seven years after the first time I interviewed them. They've been here several times, so I decided it was worth finding out why they keep coming back. This time they're playing four shows, taking them to Craic House in Itaewon, Phillies Basement in HBC, Rise Up Fest in Cheongju, and Binary Studios in Mangwon.

Broke: How many times have you been to Korea now? I suspect it's been at least three.

Iman: This year will be our Sixth time touring in Korea. We made it a point since 2015 to return to Korea every single year. The last time was in 2019. I guess if it's not for the pandemic we would have returned in 2020 and 2021.

Broke: What's your best (or most remarkable) memory of touring Korea?

Iman: There are so many remarkable memories but one of it was in Zandari 2018 when our bass player (ishyam) won the " Best Bassist of the festival " award. And the first time when we toured in 2015...it was our first time experiencing cold weather and first time working with WDI. They did such an awesome job coordinating the tour. That's when we decide to return every single year.

Broke: The poster says the tour is "Featuring: Fad Mcckracken." Who's he, and why is he featured like that?

Iman: Fad Mcckracken is a long-time friend of the band and also our main session drummer. He session for us in 2017 for our Australia / indonesia tour and a number of local shows throughout the years. Our main drummer recently injured his wrist and has been out since September. Fad has been covering the drums since.

Broke: I'm Facebook friends with you and Ishyam, and I've noticed both of you sharing family photos lately showing babies. How has fatherhood changed your life and your band?

Iman: Honestly we've got a little more busy juggling our full time jobs , the family and also the band. But somehow it doesn't stop us from consistently keeping ourselves busy with the band.

Huge shoutouts to our spouses who truly understand what we're doing here.

Broke: The album art for the "Gone Too Soon" single and "The Building Better Album" have artwork that reminds me of the Snap in Marvel movies, where half of all life in the universe disappeared. I suspect it's related to the pandemic. Can you talk a



Iman's League (Courtesy of Iman's League)

bit more about what effect was intended?

Iman: "Gone Too Soon" was a song we dedicated to our friends who pass on that year. That year was truly a sad one as we lost 4 of our frens in the local scene as well as overseas. One of it was the passing of Jihoon (frontman of Counter Reset) from Korea

"The Building Better Album" was actually meant for a show back in Singapore to sort of celebrate the re opening of the country after the pandemic. Organiser requested for us to release the album In support of the " huge show". But the show didn't happened due to the organiser being too " Adventurous " and not having enough budget to pull it off. And thats is why you could only see the album in Bandcamp and not in other streaming platforms

Broke: How has your scene fared the pandemic? Did everything grind to a halt, or were you able to keep playing? You've certainly been able to release a lot of music, as many as five releases including singles, a compilation and a full-length.

Iman: I guess we did pretty well during the pandemic. The local scene goes to a halt for a while and we even had to cancelled our first UK tour tat

was scheduled in June 2020. We were also scheduled to open up for Green Day Live in Singapore in 2021 which was also cancelled .That was really a huge blow for us :-)

Apart from that we were lucky enough to get invites to play like 3 local livestreams music Festival , a few scaled down gigs and we even organise one local livestream shows just to keep us going during the pandemic.

Broke: Do you still have any concerns about touring amid the current pandemic conditions?

Iman: Yea we still do have concerns. It's not just about the virus as we are learning to live with it. It's more of like if we have to cancel our upcoming tour plans if anyone of us caught the virus again. Planning a tour is hardwork and it's gonna sucks if we need to cancel it at the last minute.

Broke: Your first show will be at the Craic House in Itaewon, which is across the street and about a two-minute walk from the site of the Oct. 29 disaster in Itaewon. The neighborhood still hasn't recovered yet. Do you have any thoughts about what happened? How can holding a show at a local business so nearby help the recovery?

Broke: You guys are Muslims, right? I'm curious if this has ever led to any troubles touring abroad, especially to Korea, such as access to halal food or prayer rooms, or even things like cultural differences or discrimination. I imagine it must be a bit different considering how much alcohol is consumed at punk shows in Korea, and it must feel a little unsafe going to places with lots of alcohol and nightlife.

Iman: Yes we are Muslims. So far we have not got into any discrimination..all of the people we've met in Korea were super friendly and somehow understood the cultural differences. As for halal food Jeff and Trash (WDI) always took care of us and make sure that we are eating halal food..if they are not around we will head down to Itaewon where there's a lot of halal food available. In a case if we cant find any halal food we go vegetarians for that day and survive on bread and vegetarian based food. As for prayer rooms, not really an issue too as we usually did our prayers at the accommodation before heading out. All 3 of us don't drink but we are really ok being around it..we usually fill ourselves with chilsung cider :-) hahahah

Broke: Now that you're coming back again, what are you most looking forward to during this visit to Korea?

Iman: We really looking forward to meeting all our friends and the bands we played with before like Whatever That means , Smoking Goose etc. It's been two years and we really missed them. This is gonna be our first major tour after more than 2 and a half years..really looking forward to the experiences like going to the airport, taking the plane, getting lost in another country and especially playing shows in front of foreign crowds and entertaining them. It's been almost 3 years and we are also eager to see how the Korean indie scene has changed thru the years.



Visit imansleague.bandcamp.com or fb.com/imansleague or IG @imansleague

You go up to the group of Koreans. They ignore you at first, but then one of them, a middle-aged woman about as old as you, makes eye contact.

"Oh my god, it's you!" she exclaims.

"Beautiful!" you say in English, trying to maintain your composure.

"Hey everyone, it's that guy!" she exclaims. "You remember the one."

"It couldn't be," says another. "Hey wait, maybe!"

By now, the whole group is staring at you with interest.

This is exactly what you always feared would happen, you think as they all jump to their feet.

I must protect my secret at all costs. I better get out of here! Go to page 13

Maybe I can talk my way out of this. Go to page 14

Juge and ye shall be juged

Jon Twitch

While I was on vacation, my catsitter brought a whole bunch of equipment over to my place so he could torture my cats with weird electronic music. He also started playing shows, although I haven't been invited to any yet. This zine would have been less interesting over the last few years if it weren't for him, and I always wanted to give him a chance to get his words into its pages. Now that he's created Fuck You Scum Fuck, I finally found a legitimate way.

Broke: Why/how did you choose that name?

Juge: I wanted a tattoo with the text "fuck you scum fuck" but my brother refused to design it. A few weeks later I started the project.

Broke: Why did you decide to start Fuck You Scum Fuck? What is the concept behind it? How would you describe the music?

Juge: It started very organically. I got new equipment to use for another project, but what I created didn't align with that project so I decided to start from scratch. I'm very inspired by punk and industrial music, and noise music evolved from punk and industrial, but the style of this project is mostly noise techno, even though it didn't start out this way. It became noise techno when I acquired a Volca Beats synthesizer.

All songs so far have been made in single takes, with no mixing or mastering. Everything heard is played at that time like a live performance but instead I'm sitting on my bed. The lyrics I come up with as I'm playing, and no song can be duplicated



Juge at Phillie Phanatic Fest, 2022

but there can be some overlap. There is no computer involved anymore; only synthesizers, many pedals, and a microphone.

Broke: When would this music be suitable for listening to? Is it good for exercising, driving, trying to fall asleep? I feel like it's not.

Juge: It shouldn't be listened to, ever, by anyone, but if you absolutely must torture yourself, it might make a good soundtrack for burning down the world.

Broke: Can you outline your prior experience making music?

Juge: I used to just play around with sequencing software for fun; nothing serious but various genres. Many years later it became a thing where I made some urban exploration shitposting music videos.

Broke: How many shows have you played so far? What venues? What's been the reaction to your music?

Juge: Only one show so far, at an art space in Gwanak-gu called Richar's Ambient Space for Art (RASA). I wasn't even on the bill for that night, but I happened to have my equipment there. The reaction that night seemed very positive, but online it is sometimes met with confusion, however feedback is mostly positive. I want to do some guerrilla gigs in the near future.

Broke: Have you done any collaborations with others?

Juge: Right at the beginning I went to a practice room with a friend, @europeanousrack, just to play around with our equipment. Later on during the session we played some of my beats through his modular synthesizer. The video of that experiment is the first post I made on the project's Instagram account.

I would like to collaborate with Yamagata Tweakster and Grotesque Idols Of Kpop, but I will consider almost anyone.



"ONLY ME WILL JUDGE ME," the ultimate tramp stamp

Broke: I understand you were making some of this music when you were catsitting at my place. What did my cats think of your music and all the equipment? Were they curious and wanted to sniff everything, or did they just act like everything was normal?

Juge: Buster was indifferent, but Millie hated it. She walked over my equipment as can be seen in one of the videos.

Broke: Oh yeah, I should also ask you what Juge means. I want that to go on record.

Juge: When I was 17 years old, I was in a terrible punk band in a tiny mining town in the Kalahari desert. One day we were together in the house where two of the members, twin brothers, lived. Each one of us drank a bottle of vodka without mix, so we were absolutely trashed. At some point I had the brilliant idea to give each other tattoos. While the others went to the supermarket to steal the black stove polish, I got to work building the machine with a motor, a fork, and a pen. We stood in a circle. The one to your right decided what you get, while the one to your left decided where,

as long as it can be covered by summer clothing. The one twin decided what I get, while the other decided where. One of them also did all the tattoos. One guy got a middle finger, but he passed out from pain before the actual finger was done, but the rest of the hand is there. Another got a really bad Blink182 logo. I got a tramp stamp of the text "Only Me Will Judge Me". Yes, it is grammatically incorrect. The twins forgot the D in 'judge'. When I moved to the city a few years later, I made friends who called me Juge. It just stuck.

I decided to keep it as it is because that same year one of the twins died in a car accident on the way to a house party the rest of us were at.

Broke: By the way I asked you about your musical past and I think you skimmed. I want to hear about early bands too.

Juge: I was in a punk band briefly, but mostly we just drank, tried and failed at playing instruments in the house where some of the members stayed, and drank some more. There were no other bands. Soon afterwards I started playing with Fruity Loops software instead.

I'm a bit drunk right now.

Visit YouTube @jugeadventures2756 or IG @fuck_you_scum_fuck



"ACAB!" you exclaim gleefully. You load her into your cart and start pushing her away.

She passes out, and when she comes to, you're pushing her through a dark concrete tunnel running beneath Dongho-ro. It's the former streambed of Zandaricheon, long since dried up, and now it's your secret passageway.

"Where are we?" she asks you.

"There's makgeolli," you say, offering her a bottle.

You reach a fork in the tunnel, taking a right turn which leads you into the subway tunnel. In the distance you can see people on the platform at Hongdae Station as you cross the tracks and speed up as you direct the makgeolli cart right toward the concrete wall on the other side.

"We're gonna crash!" the girl shrieks, just as the false wall gives way and you roll through.

You bring the cart to a stop at the foot of the stairs.

"Where are we?" she asks, getting out of the cart and looking around in wonder.

"I love you," you say, as you guide her into the nano-repair chamber, which stitches up her facial injury. It still leaves a

nasty scar which will disappear soon enough, so you give her a domino mask to wear that will cover it.

When she comes out of the machine, she's stunned by the sheer size of this underground cavern where you've set up your secret lair, beneath the LG Palace Officetel.

"Are you like some kind of superhero?" she asks you.

"I love you!" you reply.

She grabs a cape off a bust and a domino mask hanging from a hook on the wall, and puts them on. "Maybe I could be your sidekick!" she suggests.

The makgeolli man works alone. Go to page 12

Maybe I could use an ally in my neverending war against evil. Go to page 15

Won't you be my Valentine?

Jon Twitch

Not long after I met Jennifer for the first time, I realised I should keep an eye on her. Recruited into Bovver's band Oily Rag, she remained a distinct personality in the band, often getting a chance to play her own shoegazy music when Bovver needed a break or whenever. She sent me a rough but very atmospheric recording of five or six songs of hers, made with other friends in a recent recording. It hasn't been released yet.

Broke: First, let's start off with a question that has been eating at people's minds apparently. Why are some people saying your eyes are terrifying?

Jennifer: I don't know! Hunter (Incestrul Lust, Oily Rag) is constantly asking people how they can make eye contact with me, and I get lots of comments about it at shows. I told Yeawon (Rumkicks) and Christmas (18Fevvers) about it at RUX camping a few weekends back, and they told me they thought I looked like a baby the first time I met them. Which is cool, in a way. I don't mind being terrifying to men and sweet to women.

Broke: Sometimes when I get a glance at you, you seem to have somewhat Asian features. Are you part Korean?

Jennifer: Yeah, my grandma is Korean. She immigrated to the States in the 60s. I did study abroad here in 2019 and enjoyed it so much that I came back after I graduated university in LA. I'm from Seattle; I've been here, this time, since summer 2021, and I teach English during the week. Working at a hagwon is pretty cool because it gives you the money you need to live and lots of time to pursue other projects.

Broke: Who is "Lucy Valentine"? How was the name chosen?

Jennifer: Lucifer Valentine is a gore director who made a movie called *Slaughtered Vomit Dolls*.

Broke: I've heard you describe your music as going from shoegazy to gothy. Can you explain a bit more about your evolution down that path?

Jennifer: When I was in college, I became really attached to bands like Slowdive and My Bloody Valentine. I love the bigger-than-your-body feeling of listening to shoegaze, and I was always practicing in dorm stairwells and parking garages for the natural reverb/delay of those spaces. I want to feel like I'm in an abandoned water tower when I play.

I think about Alison a lot. "Alison, I'll drink your wine / and wear your clothes when we're both high / Alison, I said we're sinking / but she laughs and



Lucy Valentine at Phillies Basement 20221029

tells me it's just fine / guess she's out there somewhere." There was this one night where me and my friends were going to some sort of rave in the fashion district. We sort of felt like we were going to die on the walk to the warehouse, but the moon was full, we agreed it would have been worth it. There's also this book I really like called *How to Start a Fire and Why*, and somewhere in the middle, the girls go to a party at an abandoned amusement park. They are in the bathroom, and one of the them says, 'You are so beautiful. Die right now and I'll play piano at your funeral.' There's something really special about those extreme emotional states where everything is so completely full that the only thing that could follow is emptiness.

In quarantine, it was hard to access the feelings of abundance I had been experiencing before, and a lot of my gear was just totally fucked. I got an Epiphone when I was 10 or 11, and I found it in a storage closet with four strings and its neck at a 30-degree angle to its body. I tried tightening the nut or whatever, but no matter what I did, it always wanted to return to the position I found it in. I tried listing the thing on Craigslist, but even when I posted it as free, nobody was willing to take it off my hands. At the same time I inherited a few pieces of a drum kit from a shuttering show house in Seattle called Werewolf Vacation: a bass drum (no pedal), two rack toms (no hardware), and a couple sets of sticks.

So I had all of this deeply cursed gear and was spending a lot of time walking around the forest at night picturing myself as dark green sludge. I guess I had felt like I needed to keep it together and repress those sorts of feelings, but it occurred to me around then that I could also accept the entropy and express

it creatively. That first Lucy Valentine guitar abuse EP is by far the ugliest thing I have ever made, but I had a great time in the process :-)

I think that the punk and goth ethics come from the same experience of the world being a scary place, but in punk it gets expressed as anger and violence whereas in goth it manifests more as reverence for the macabre. There's lots of similarities between the musical styles, too. Affected vocals, guitar chords way up high, bass as the tonal center. But punk prioritizes guitar solos and technical mastery while goth is more about interpreting emotional states and layering instrumental parts together in an interesting way. It's been a lot of fun to explore both styles.

Broke: In case you didn't elaborate in the last question, I want to know more about Bovver and Oily Rag. How did you meet Bovver, and how did he convince you to join Oily Rag?

Jennifer: My friend Paul took me to an open mic at Phillies. I played a short solo set, and as I was finishing up, Hunter was at the foot of the stage setting up. I was totally captivated by his pedal board: he didn't like the names of the pedals, so in thick Sharpie on packing tape he had written things like, "Echo Chamber in Hell" and "Doom." We stood outside talking about guitar for awhile, and I was like, 'I need to play in a band with this boy.' So I was messaging him about that for a little while, and later on, he hit me up to audition for Bovver's band.

I got cold feet before the first band practice, but Bovver kept sending absolutely unhinged things to the group chat. We were asking him what he was doing with his Saturday afternoon, and he was like, 'I'm throwing up in a taxi on the way to the punk gig. I really woke up and chose violence.' And

after that, I knew he was going to be a great frontman.

I showed up to the studio and the songs came together almost instantaneously. The boys got shirtless, and Suil broke the bass pedal and bled all over the kit. It was a solid practice. Afterwards we had a few beers outside a 7-Eleven, went to some adult store to look for costume pieces and to Emo Nite at FF. It's been cool to play there recently. It feels like full circle in a certain way.

Broke: You sent me a seven-song recording, but has it been released yet?

Jennifer: I haven't released that album yet; it's nice to take a bit of a break between completing and releasing project recordings. But I did release a slightly earlier recording made with the same group a few days ago.

I've named it *Kim Gourd and the magical mushroom garden*. I was living with my parents in Seattle at the time, and I took the 22-hour drive down to San Diego to hang out with my friends Lucas and Aaron. Lucas had a home studio set up at their place, just a bunch of mics in the living room, and we recorded some of the songs we had been working on for some time.

I encountered Lucas for the first time at an outdoor house show they were playing. They were doing a really cute, dance-y electronic set with a bunch of synths set up on a folding table. Maybe a year later I went to a party they were hosting at the on-campus housing co-op. Everyone was playing this game where you'd flip a coin on a large piece of cardboard. If you landed inside an existing circle, you'd have to do whatever it said. Otherwise, you'd spin a bottle to pick someone to draw a circle and designate a new task for you to do. Lucas has this really playful, curious energy about them that is really conducive to writing songs together.

Lucas invited their friend Aaron to one of our practices and he gradually became incorporated into the band. Aaron's cool because he has this really intuitive understanding of effects and synths; one of the longest parts of our practices is setting up the physical space for us to play together. There's a really great photo floating around somewhere of our first practice after I came back from Korea the first time where he has a few synths set up on a little table and a few more on a ladder intended for dorm bunk beds.

Our summer recording sessions are really precious to me.

Broke: How was the band formed? Is there a Lucy Valentine lineup in Korea and another earlier one in the US? Who's in the band?

Jennifer: The first time I used the Lucy Valentine moniker was for the noise project I made by myself in 2020/2021. (I haven't tried to play any of those songs at a live show, though.) I've written the songs in my current set with Lucas, Aaron, June, Mati, and Paul, and the subject matter of the lyrics usually comes from conversations I've recently had with friends.

My band is June and Mati ~ I met June by being in his band, Sour Mango. He's one of the most down-to-earth people I've ever met, and he can play along to pretty much anything. Me and Suil were playing a Lucy v set together at The Studio HBC for some event Bovver was hosting, and Suil invited June to hang out with us beforehand. At the time, I wasn't interested in finding a bassist for my project, but Suil asked June to join us for the set. June didn't even have a bass! We asked around, and Phillies let us borrow theirs for the night. We played a little while in the basement before the gig and my existing songs came together fairly easily.

I was really into experimenting with alternate tunings and playing root notes underneath higher melodies, almost like fingerstyle guitar; I didn't feel like Lucy v needed bass as a separate instrument. But making a throwaway song together before that show was really cool; having someone hold down the lower end allows me to toy around with melodies and different chord structures. I also love playing with June because we're always doing silly voices with each other. It's so much fun to sing together.

I found Mati by asking around for drummers. We played for the first time at Phillies, actually, and I was immediately struck by the weird bass pedal stuff he was doing. We went to the mountain close to HBC, saw lots of big spider webs and talked about our appreciation for maximalism. It was a wholesome day and I knew that he was the right person for the project.

Broke: I had to run out during your Halloween weekend performance because I went to Itaewon as soon as I heard about the disaster. What happened there after I left?

Jennifer: What a cursed night. I started to notice people leaving a few songs in, and I was confused because I thought that our set had been going fairly well. Bovver came up and told me they were leaving because a few people had died around Itaewon Station. Later he gave me the update that there had been 60 reported deaths; at that point, I decided to end the set so people could call and check in on their loved ones.

Follow @lucyvalentineband or listen at lucyvalentine.bandcamp.com

You ring your handbell and holler "Hya!"

It's Mangwon-dong, so all around you you see apartment windows lighting up as residents

wake up and call 119 to make noise complaints.

It doesn't take long for the cops to show up. Even the commissioner himself reports to

the scene.

"Makgeolli Man!" he exclaims when he sees you. "We sure could use your help on this one."

"I love you!" you reply.

You notice a swastika drawn in blood on the pavement. Not the Buddhist swastika, the bonehead one.

"We have a prime suspect," the commissioner says. "We think it

was white people."

Sounds plausible. Go to page 27
Maybe it was neo-nazis. Go to page 29

Sharpest knife in the drawer

Jon Twitch

I lucked out with my return visit to Edmonton, when I saw a poster for the first show of Sharp Sharp Knives, the latest band of Luke, a former resident of Cheongju who had been in the bands Team Dread and Bedlam Heights in the 2000s, right when Cheongju was the best scene in the country outside Seoul. Seeing Luke for the first time since that decade brought back a lot of memories for both of us. So I decided I had to interview him.

Broke: First, can you introduce yourself by talking about your time in Korea?

Luke: I came to Korea in the summer of 2005 because I was trying to escape from the bad end of a bad marriage and needed to make a new start. I had a good friend teaching in Cheongju and he offered me a chance to come and join him. I had no idea what I was getting into at the time, but it was one of the best decisions I ever made.

Soon I was living that hagwon teacher life, working a few hours a day and spending the rest eating, drinking, and travelling. Cheongju became my new home and it's where I started Team Dread with fellow Canadians, and Bedlam Heights with some Korean friends. Korea was the best place to play in a punk rock band. There were cheap rehearsal spaces, every club had drums and amps, and (at least by Canadian standards) all the towns were close together. Team Dread managed to record a CD and played some shows around the country. I think we were kind of a novelty at the time as we were usually the only non-Korean band on the bill. When that band ended I started Bedlam Heights with some friends from the Cheongju scene that I'd met and had fun hanging out and playing with them.

In 2010 I decided to head back to Canada to get my education degree and become a classroom teacher. When I got back I felt really out of place and really homesick for Korea. Since then, I dream about being in Cheongju all the time. I'd love to come back some day and bring my kids to see all of the places I've told them about in my stories.

Broke: What was the scene like in Cheongju in those days?

Luke: I was really lucky to move to Cheongju when I did. The MF (Mooshimchun Fuckers) Crew were going strong at the time, and Cheongju had a lot of great bands for a city of its size. I had no idea at the time, but I'd landed in Korea's #2 punk rock city. My first show was an



Sharp Sharp Knives' first show at Blakbar, 20220806

afternoon classic at Club Pearl Jam in Cheongju with 13 Steps, Nahu, and Attacking Forces. All of the bands were totally different in musical approach and style, but they were all amazing. The punk rock kids were super cool to me and were happy to include a dumb Canadian in their scene. I spent some great late and loud nights with guys like Dokyo from 13 Steps and Young-soon from Attacking Forces, and when our local bands would play in Seoul, or other cities, we often came along to the shows. When Team Dread came along they accepted us and let us share the stage with them. There were also other less established crews like the JSA crew that I hooked up with in Bedlam Heights. It was a cool thing to rep for Cheongju in those days.

Broke: I was pretty surprised you had a Same Shit towel with you when we met this summer. Do you still have any other merch left over from those days?

Luke: I still have a lot of junk from my own bands, like T-shirts, buttons and CDs. I have a 13 Steps T-shirt that doesn't fit anymore, and an MF Crew shirt that still does. I also have a bunch of band buttons and random things like my SAMESHIT towel.

Broke: I previously saw you play in Team Dread and Bedlam Heights, and most recently I've seen you in Sharp Sharp Knives.

Could you name any other bands you've been in?

Luke: I've played in a couple of bands since my time in Korea. The most prolific of the bunch was Gorogon Horde. That was a three-piece punk rock band originally inspired by things like SNFU, Bad Religion, and the Ramones. We got to play around Western Canada and recorded a couple of CDs and comps. After that I was the singer for a band called Toe Cutter Cult, where we played a lot of strange gigs like a Hell's Angels family barbecue (complete with kids' playground and a wet T-shirt contest). The Sharp Sharp Knives has been going since the spring of 2022 and it's one of the coolest, and best-looking, bands I've ever



Luke models his Same Shit towel, which he happened to bring to Sharp Sharp Knives' first show at Blakbar, 20220806

been in.

Broke: How did you end up with the name Sharp Sharp Knives?

Luke: I collect band names and ideas and had this one around for a while before I was able to make it happen. It has something to do with the multiple meanings of "Sharp." On the one hand it's something that's cutting and deadly, on the other hand it refers to being clever. In the case of our band it can also mean well-dressed.

Broke: I've noticed in all the bands I've seen you in, you seem to like dressing up, like wearing a wrestling mask or in the latest band putting on a flashy suit. How does putting on a costume help you perform?

Luke: Team Dread wore matching workshirts with our names on them, and in Korea I usually went for Mexican Lucha masks. I even had one made for me by a lovely old ajumma in Cheongju. They look great, but are super hot and awful to play in. In Toe Cutter Cult I had a purple octopus mask that I liked to wear. The Sharp Sharp Knives are all about being snappy dressers and we have matching suits in purple, pink, and blue. I was always into bands that had a strong gimmick or a unique look, and have tried to do that with my own groups. It's part of the theatrical performance part of rock 'n' roll that I love. I'm kind

of a shy introverted person, but when I put on the costume and step on the stage it all goes away.

Broke: Something that stands out to me whenever I see you play, and usually I would mean this as an insult but I genuinely don't with you, is that you have a pretty strong teacher vibe on stage.

Luke: It's funny you say that, because the Sharp Sharp Knives is fronted by double teachers! I really like telling stories and being the center of attention, which I guess applies to music and teaching. Teaching kids is also a kind of performance where you have to keep your audience entertained and engaged. I'm also the teacher who walks around the classroom strumming Misfits and Ramones songs while the kids do their work.

Broke: Can you tell me a bit more about the Rockenrolleum?

Luke: The Rockenrolleum is my weekly radio show on CJSR FM88 here in Edmonton. I've been doing it for about 10 years and I've been doing local radio for 25 years. I got started on CKUL radio at the University of Lethbridge and later did some time with CFRF in Saskatoon. When I got back to Canada in 2010 I joined some friends on a radio show called Rise Up: Radio Free Edmonton, and a couple of years later I started my own program. My show is based around rock 'n' roll history and features a lot of stories about the music we play. We play just about everything, but I really love rockabilly, garage rock, surf, psych, and punk rock. I like to say to our listeners that they get to hang out listening to the radio and "get to leave here a little bit smarter and a little bit cooler than when you came in."

Broke: Since returning to Canada, what have you been up to?

Luke: Life back in Canada has been full of a lot of adventures, good and bad. I finished my degree at University of Alberta, started teaching elementary school, and got married in 2013. My wife and I had two amazing little girls before she passed away from cancer in 2019. Since then I've been trying to figure out how to rebuild my life and how to balance being a dad, a musician, and a human being. Sometimes, it feels like I almost have it figured out.



Listen to his CJSR show at mixcloud.com/Rockenrolleum or visit rockenrolleum.com

The makgeolli man works alone, but what are you going to do with her? You can't just let her leave — she's seen the inside of your secret hideout. And you can't really leave her

unsupervised either, considering all the sophisticated technology on display. "Makgeolli!" you offer, shaking up a bottle for her.

"No thanks," she says. "I'm more of a wine drinker."

"Makgeolli!" you repeat, pouring out some thick white fluid into a paper cup.

"Oh alright," she sighs, accepting the drink.

You pull out four more

makgeolli bottles and a stack of paper cups.

"Are you trying to get me drunk?" she asks.

Later, it all comes out. Everyone thinks you're some

creep who was trying to take advantage of her, rather than just trying to protect your secrets.

Makgeolli man is cancelled.

THE END

Memories of Skunk Hell

Did the pandemic kill the duipuli/afterparty for good? 팬데믹이 뒤풀이를 영구적으로 끝냈나요?

Sharp Sharp Luke

August or September 2005

I went up to Seoul the other day for a "hardcore" show at a tiny hole-in-the-wall punk club, called SKUNK HELL. Myself and Ross, a funny as hell Scotsman, took a bus the hour and a half to the capital and wandered aimlessly around that huge city (population somewhere over 8 million) trying to find a basement club the size of a broom closet. The metropolis has a rather well designed system of subways which served us well but a combination of our dual lack of any sense of direction and matching hangovers worked constantly towards our defeat.

Our mission was to seek out Korean punks and trail them and thanks be to Jello Biafra we ran into a kid with a "Nazi Punks Fuck Off" shirt who showed us the way. The bands were pretty good, ranging from brutal grindcore to bouncy pop punk. The Korean concept of "hardcore" is pretty vast and basically encompasses any band that is willing to scream through the chorus of at least one song.

The club was tiny and stank of the usual blend of vomit, sweat, testosterone, and hair gel that accompanies most punk rock shows the world over. The crowd was comprised of a large number of young Koreans (shocking as we're in Korea) and a bunch of rather obnoxious foreigners. Included in this latter contingent were a small clot of very drunk skinheads who, it turned out, were actually American soldiers from the nearby enormous US military installation. I don't think they were nazis, just homoerotic tattooed fashionistas with questionable taste in music. The gig was fairly epic, starting at 5:30 and going until midnight.

We ended up having to wait until the next morning to catch the first subway and buses home so we found a friendly nearby park and drank until sunrise. Thank god for the liberal Korean booze laws, the park was packed with people in various states of intoxication so we were not alone. One of the finest testaments to Korean culture is the ability of hundreds of people to drink publicly to excess and yet not smash things or other people. In Canada if there were more than 10 drunk males in a two-block radius someone would start talking shit and fighting, but Korea is usually free from that type of macho bullshit. At the crack of dawn I made it to the bus station and slept the whole way back to Cheongju.

You back your cart away, but they move after you.

"Don't let him get away!" one shouts.

Thinking fast, you pluck a few makgeolli bottles out of the cart and throw them at the feet of your pursuers. It doesn't slow them down, but it does allow you

nope. People still go to Samgyopsal places after the show.

TBH and no disrespect, eating meat and drinking shit beer in a place with no music is not really my idea of a sick after party....

No. Honestly, even during the pandemic, they didn't really stop. Of course restaurants were closed, but there were plenty of post-show apartment parties. And now they're back at the normal bbqs.

I'm not sure if we can write the obituary for the after party yet but I have noticed it isn't a given anymore. I think it depends on the particular clique and maybe the age of the people but maybe it's just a hangover from the pandemic and eventually we'll get back to it as a given after every show. How else am I going to run into the Makgeolli Man?

아니라고 생각합니다. 팬데믹 초기에는 모두가 사람이 많은 자리를 피하려는 경향을 보였지만 시간이 지나고 사회적인 규제도 많이 완화가 되어서 뒤풀이 문화가 차츰 돌아오고 있는 것 같습니다. 예전처럼 밴드 공연이 많아지고 뒤풀이 자리도 더 많아지기까지는 시간이 조금 걸리겠지만 뒤풀이 자체가 영구적으로 끝나지는 않았습니

다. I don't think so. In the early days of the pandemic, everyone tended to avoid crowds, but as social regulations have eased a lot over time, the culture seems to be returning gradually. It will take a while before there are more bands and more afterparties, but the afterparty itself has not ended permanently.

to reach the controls.

You jump on board as the cart rolls off downhill. Once you've reached the bottom of the slope, the engine kicks in, sending you rocketing through the streets of Hongdae.

Seeing the makgeolli man race down the street in his souped-up

cart draws a lot of attention. As you barrel away, you throw the occasional makgeolli bottle here and there, creating a mad rush to pick up the stuff.

You park the cart right by exit 9, and rush inside the KFC there. Customers are a bit startled as you push through the line and

직접적으로는 그렇다. 지속적인 코로나19 방역방침에 따른 영업시간 제한이 공연, 뒤풀이 문화와 홍대 인근 가게들에게도 치명적인 영향을 주었다고 생각한다. 그러나 쉼의 거의 필수였던 뒤풀이 문화가 세대교체를 겪으면서 그 필요성이 낮아졌다고도 생각한다. 요새는 많은 뮤지션들이 90~2000년대에 활동하던 전배 뮤지션들처럼 매번 뒤풀이를 가지거나 술을 마시지는 않는다.

In person, yes. I think the restrictions on business hours under the continuous COVID-19 quarantine measures had a fatal impact on performances, afterparty culture, and stores near Hongdae. However, I think that the necessity of the after-party culture, which was almost a necessity of the scene, has been lowered by the generation change. Nowadays, many musicians do not have afterparties or drink every time like the older musicians who were active in the 1990s and 2000s.



Duncan Reid and the Big Heads afterparty, 20191026

The scene has pivoted a bit towards HBC, which doesn't have a duipuli culture, and that might account for why it seems a lot less likely now.

몰러 잘인가서 공연전에 마시자
I don't know, let's drink at home before the show.

비공식적으로 after party 는 계속 되어 왔다
Informally, afterparties have continued.

소수의 인원으로 나눠져서 뒤풀이는 계속 되어 왔다. 장소가 마땅치 않아 대부분 친구의 집에서 보냈듯 하다.

Afterparties have continued, divided into smaller groups of people. Most of them seem to have gone to friends' homes, which doesn't seem like the right place.

아니오, 잠시 사람들이 뒤풀이를 어떤 식으로 했었는지 잊어버린 적은 있었지만 기억나는 부분은 되살리고 기억나지 않는 부분은 새로 발명해서 새로운 뒤풀이 방식을 만들어 나갈 것이라 생각합니다. No, I think we may have forgotten how people used to do afterparties, but we will revive the parts we remember and invent new parts we can't remember.

팬데믹 때도 3-4명 작은 무리로 마셨던 사람들은 계속 있었습니다. 다시 예전같은 뒤풀이는 금방 돌아올 겁니다. 수십명이 왓자지껄 모이지 않더라도요.

There were people who drank in small groups of 3-4 during the pandemic, and the old afterparty will be back soon, even if we don't see big groups of dozens of people anymore.

꼭 그렇지는 않습니다. 하는 사람들은 다 했다고 생각해요.
Not exactly. I think everyone kept doing it.

코로나 때문에 뒤풀이를 한 동안 못했습니다만 우리는 늘 그랬듯이 방법을 찾았다고 생각합니다. 술자리 인원 제한은 해제되었지만 코로나 이슈가 아직 있기에 감염에 유의해서 음주를 즐기도록 합시다.

Because of COVID-19, we couldn't have an after party for a while. But I think we've found a way, as we always do. The limit on the number of people drinking has been lifted, but there is still the COVID-19 issue, so we should pay attention to infection risks and enjoy drinking.

아니 뭐 놀사람들은 알아서 놀지않았을까?
Don't you think people who play will play?

처음에는 역병에 대해서 민감하게 반응했습니다. 하지만 최근에 사회적으로도 크게 문제되지 않아서 가능한 자주 모여서 놀고 있습니다.

At first, we had to worry about the pandemic. But it's not a big social problem anymore, so I have been playing together as often as possible.

self-despair in your hideout, you notice an alarm beeping on your crime supercomputer. It looks like the serial killer has struck again.

Will you answer the call?

Yes. Go to page 25
No, ACAB. Go to page 17

Shamanic rock 'n' roll

Jon Twitch

This was a hard interview to translate. I was invited to interview Kim Banjang, best known for reggae bands like Windy City and I&I Djangdan. He has now come back from the wild with a two-piece rock band called SaengKi-BokDeok with Kim Se-hyung, inspired by an early form of shamanic music. There was a lot of shamanic jargon in this article, and Banjang uses some odd romanisations (굿 as goodt, 장단 as djangdan), so... good luck following along.

Broke: What attracted you to 굿t music? Do you have interest in Korean shamanism? Please tell me a bit about it.

Kim Banjang: 한국 shamanism 에 관심이 있다기 보다는 우리 문화의 뿌리에 관심이 있습니다.

Rather than being interested in Korean shamanism, we are interested in the roots of our culture.

그것은 고대로부터 세대와 세대를 걸쳐 내려오던 삶의 방식과 문화를 아우르는 아주 뿌리깊은 것입니다.

It's very deep-rooted, encompassing a way of life and culture that has been passed down from generation to generation since ancient times.

우리의 언어와 우리의 음식과 우리의 춤과 우리의 사고 방식. 세상을 바라보는 세계관 등등이 그것으로부터 파생되었기 때문인데요. 무당의 제례 의식과 일종의 한국식 게더링이라고 할수 있는 굿은 오랫동안 우리문화를 이루는데 많은 비중을 차지하고 있습니다.

It is because our language, our food, our dance, our unconscious mind, the world view, etc. are derived from it. The shaman's ritual ceremony and Korean-style gathering involving the goodt have long been a big part of our culture.

나의 뿌리를 잘 알아야지만 내가 누구인지를 알고 나다운 음악을 할수 있겠다 싶어서 관심을 갖게되었습니다.

I became interested in getting to know my roots so that I can know who I am and make music like myself.

처음부터 그랬던것은 아니고, 세계 여러나라를 음악공연으로 혹은 여행으로 다니고 나서 얻은 체험으로 생긴나의 정체성에 대한 의문이 그 발단이 되었습니다.

It wasn't like that from the beginning, and the question of my identity arose from the experience I gained after visiting various countries around the world for music performances or travel.

그렇게 관심을 갖고 돌아다녀본 곳관의 광경과 무드에서 강렬한 카타르시스와 감동을 받았습니니다.

I've been interested in



SaengKi-BokDeok (Courtesy of Eastern Standard Sounds)

exploring the visuals and moods of gupan (the scene of a ritual) and the intense catharsis.

야생적인 굿장단과 아방가르드라는 말이 무색할 정도의 경계를 넘나드는 사람들의 춤사위와 풍물놀이. 거기서 느끼는 알채감은 고향의 느낌 같은 것이었습니다.

The dances and pungmul of people who cross the boundary of the wild rhythms of goodt djangdan and the avant-garde.

Feeling there a sense of knowing was like being in my hometown.

굿장단에서 hip hop 과 Afrobeat 를 느꼈다면 제가 오바하는 것일까요?

If I felt hip-hop and afrobeat in goodt djangdan, would I overdo it?

그 정도로 굿음악은 강렬한 것이었고,그곳의 무당이 작두 (https://namu.wiki/w/) 를 타느냐 마느냐는 내게 그리 중요한 것이 아니었습니다.

The goodt music was so strong, it didn't matter to me if a shaman was walking on the blade.

굿이 가지는 자유분방한 분위기 평화로운 정서, 웃음소리,함께 먹는 음식,밤새 마시는 술. 그것은 joyful noise의 원형이었습니다.

Goodt has a freewheeling atmosphere and peaceful freedom, laughing, eating together, drinking all night. It is the prototype of joyful noise.

참고로 제가 가본 굿판은 일반 가정에서 의뢰하는 개인굿이 아니라,우천의 단군제,만신검매물 선생님의 진격굿.남한산성에서 열렸던 굿음악제와

같은 '한마당' 이라 불리우는 큰 굿의 경험을 토대로 하는 것입니다.

For reference, the gupan I've been to have not been personal ones commissioned by a general family, but the Okcheon Dangunje and the Jinjeokgut by shaman teacher Kim Mae-mul.

Broke: What is 앉은굿? Why "sitting"?

Kim Banjang: 앉은굿은 전국이 있기전에 먼저 있었던 충청도 지역의 전통으로 알고있습니다.

I know it as a tradition of the Chungcheongdo area that predates Seongut.

전국은 무당이 화려한 옷을 입고 춤을 추고 노래도 하고 뭐라고 이름 붙일수 없는 각종 퍼포먼스를 하는 볼거리가 많은 반면 앉은 굿은, 그저 법사가 앉아서 장구와 징이라는 아주 간단한 악기만을 가지고 몇 시간 동안 경 (mantra)를 외는 형식입니다.

Seongut is when a shaman wears colourful clothes, dances, sings and does many unnamed performances, whereas sitting goodt is where the practitioner sits for hours and chants a mantra with only a few simple instruments such as janggu and shaman gong (jing).

그래서 인기가 많지 않아 현재는 많이 사라진 것으로 알고 있으나,그래도 이전 앉은 굿 세대의 가락들이 이곳저곳에서 전해내려오는 것으로 알고 있습니다.

So it is not popular and I know it has faded away a lot, but I

know the previous generation of sitting goodt comes from all over the place.

앉은굿은, 앉아서 좋은 점이 있으나 서서 좋은 좋은 점이 있느냐의 기준으로는 볼수 없고, 그것이 하나의 전통적 방식으로써, 전국보다 오래된 굿의 형식으로써, 단순하고 반복되는 pattern이 만들어 내는 vibe는 신과 합일되는 상태로 들어가기에 충분한 beat와 mood를 만들어 내고 있습니다

Sitting goodt cannot be seen by the standard of whether it is better to sit or stand. As it is in one traditional way, in the form of a goodt older than Seongut, the vibe produced by the simple and repeated pattern is creating the beat and mood to enter a state of unity with God.

때문에 그것에 매료되어 앉은 굿의 기본장단 이름을 밴드 이름으로 쓰게 되었습니다. 또 다른 이유는 장단과 가락 하나에도 '생기복덕' 이라는 이름을 붙이는 옛사람들의 세계관, 이름 하나를 지어도 모든 생명에게 이롭기를 원하는 우리 옛사람들의 심성이 담겨있다고 생각되었기 때문입니다.

So I was fascinated by it and wrote the name of the goodt's basic rhythm as a band name. Another reason is the world view of the people from olden times who gave the name SaengKi-BokDeok. It was because we thought that even if we made a name, it contained the hearts of our forebears.

그 이름에서 나는 한국인의 깊은 무의식에 잠재된 밝고 깊은 정신의 세계관을 느낄수 있습니다.그리고 그것이야말로 현재의 우리가 잃어버린 우리들의 원래 모습. 참 모습이라고 보고있습니다.

In that name, I can feel the world view of the bright and deep spirit that is latent in the deep unconscious of the Korean people, and that is the original image of our people that has been lost now.

앉은 굿에 대한 저의 음악적 느낌을 좀더 설명하자면. 섰 굿은 visual 적으로도 화려하고 장치가 많은 음악 형식이라면 앉은 굿은 레게의 drum & bass section 혹은 minimal techno 같이 선이 굵으면서 계속 반복되는 리듬에 흐름을 따라서 트랜스를 유도하는 음악이라고 볼수 있을것 같습니다.제가 드러머로서 그런지 모르겠지만 단순한 악기로 구성된 꾸준한 흐름을 가진 무드를 더 매력적으로 느끼게 됩니다.

Let me explain more about my musical feelings about the sitting goodt. If seongut is a visually gorgeous and musical form, sitting goodt is like reggae's drum and bass section, or minimal techno, and it seems to be a music that induces a trance along the flow in a rhythm that is repeated. I do not know if I am

a drummer, but I feel the mood with a steady flow of simple instruments is more attractive.

Broke: Can you please point to some elements in either your instrumental music or lyrics that are shamanistic?

Kim Banjang: 첫곡이자 intro 인 Sound of Light,는 굿거리장단을 단순화 시켜서 장구와 기타가락을 가장 적은 note로 사용했습니다. 굿거리 장단은 우리음악의 대표적인 장단이고 말 그대로 굿-거리.goodt session,입니다.

The first song, "Sound of Light," simplifies the gutgeori djangdan and uses the gutgeori and guitar rhythm as the smallest note. The gutgeori djangdan is the representative djangdan of our music.

들판의 시대 era of lost continent에서는 앉은 거리에서 쓰이는 무당징을 가지고 앉은 굿 장단을 guitar 소리뒤에 입혔습니다.

"Era of lost continent," uses the sitting goodt djangdan, and a shaman gong is put behind the guitar sound.

드럼비트와는 악센트와 소리가 다른 비트를 넣어 한국식 polyrhythm 처럼 들릴줄 알았는데 오히려 징 (gong)은 guitar 소리와 더 잘 어울렸습니다.

I thought the drumbeat, accent, and sound would provide a different beat that would sound like a Korean polyrhythm, but the shaman gong was more in tune with the guitar sound.

옹헤야의 경우 우리의 국조인 단군 할아버지를 비롯해 우리의 고대역사로 부터 일상에 대한 이야기까지를 담았는데 단군왕검은 고대제정일치 시대에 사람들에게 지식과 지혜를 가르치는 왕이라 하늘의 이치를 전하는 가장 큰 무당 messenger이였습니다.

In the case of "Ongheya," we included stories about everything from our ancient history, including Dangun, the grandfather of our nation, to our everyday life. Dangun Wanggeom was the king who taught people knowledge and wisdom in ancient times, and is the greatest shaman messenger of heaven.

그리고 단군의 가르침인 '홍익인간 제세이화'는 우리의 헌법과 교육이념에도 명시되어 있을 정도로 우리에게 중요한 세계관입니다.

And Dangun's teaching of "Devotion to the Welfare of Mankind" is a worldview that is so important to us that it is stated in our constitution and educational ideology.

이 앨범의 message는 그 세계관을 전제로 나의 이야기를 풀어낸 것입니다.

The album's message is that I solved my story based on the world view.

옹헤야와 rock don stop이 지니고 있는 rhythm의 구조와

Are you happy now? Happy to see your former hero in tatters?"

All around you, you can see them watching you intently, but there's compassion in their eyes.

"Would you," the woman asks, "would you sing us a song?"

You launch into one of the songs that helped boost you decades earlier to superstardom.

By the time you're through it, there's not a dry eye in the playground.

The next day, news of your pop-up performance and return to the public eye flashes across the front pages of all the nation's newspapers. You're back, baby!

THE END

가사의 메세지는 국정신이 무엇인지 제가 이해한 바를 재해석해서 담고 있습니다.

The structure of the rhythm and the message of the lyrics for “Ongheya” and “Rock Don Stop” contain a reinterpretation of what I understand about the spirit of goodt.

굿이란 것은 결국, 인간이 살면서 자기욕심으로 인해 어긋나버린 삶의 일부분을 다시 자연의 결대로 되돌려놓고, 그 어긋남에서 오는 고통과 결핍감을 건강과 행복으로 전환하는 대중적 집단적 리추알ritual이라고 볼 수 있습니다. 우리말로 '잔치'(Janchi) 라고 합니다.

Goodt is, after all, a popular collective ritual that turns a part of life that has been lost due to greed back to nature and turns pain and deprivation coming from misalignment into health and happiness. In Korean it's called "Janchi."

굿을 통해 잘못된 세계관을 바른 세계관으로 유도하는 것입니다.

Through goodt it is to lead the wrong worldview to the right worldview.

그것을 우리말로 '씻긴다' 라고 합니다.

It's called 'washing up' in Korean.

Broke: What does Saeng Ki Bok Deok mean?

Kim Bangjang: energy of vitality, Living of Natural flow came from heavenly blessing.

Broke: There is a lot of interest these days in Korean fusion gugak music (I&I Djangdan was ahead of its time). Now that people are listening to Leenalchi and ADG7, as well as that BTS member's "대취타," do you think the mass market is also ready for Saeng Ki Bok Deok? What do you think of the trend of Korean fusion music, which some have called "Joseon pop"?

Kim Bangjang: 생기복덕의 음악은 현재의 퓨전국악과는 거리가 있는 음악이고 음악을 접근하는 전제도 많이 다르다고 생각합니다. Fusion Gugak이란 장르는 내용보다는 형식에 좀더 치우쳐져 있다고 보는데, 우리의 전통은 열이 가장 중요한 기반이고 그 열을 토대로 자연스럽게 생겨난 형식이 올라가는 순서라고 나는 이해합니다.

전통적인 요소를 가지고 현대 음악 형식을 섞은 contemporary 적인 면이 강한 음악인 Fusion 국악은 그런면에서 저의 음악적 관점과는 거리가 있습니다. 대중적 구미에 맞게 짜여진 틀속에서 대중음악의 새로운 content 로써 기능하는 kitsch한 retro genre이자 인기를 얻는 trend 로 이해하고 있습니다.

I think that the music of SaengKi-BokDeok is far from the current fusion gugak, and the premise of approaching music is different.

I think the genre of fusion gugak is more biased toward form than content, and I

Kim Bangjang's prior bands:
Windy City (roots reggae)
I&I Djangdan (pansori reggae)
Bibim Kingmans and Mama Steppa (nyabinghi)
Bibim Dub Trio (dub)
김반장과 한마당스 (Kim Bangjang and Hanmadangs)
형님들 (Brothers)

understand that our tradition is that the spirit is the most important base and the naturally occurring form rises on the basis of that spirit.

Fusion gugak, which has a strong contemporary aspect of mixing modern music forms with traditional elements, is far from my musical point of view in that respect. I understand it as a kitschy retro genre and popular trend that functions as new content for popular music in a framework tailored to popular tastes.

I&I Djangdan경우 외면은 판소리가락에 레게와 덤의 형식을 섞은 것이었지만 그런 형식의 실험이 가능했던 것은 당시 밴드의 기본 정신 즉 내면은, 인류 문화의 뿌리에 대한 종교적 심성의 표현을 기반으로 하고있었기 때문입니다. 그리고 생기복덕의 음악은 국장단과 국정신이 가진 정서를 가지고 드럼과 기타가 표현 할수 있는 방식으로 국 정신을 지킴. 여기. 우리 셋업에 맞게 풀어 표현한 것이기 때문에

일반적인 Fusion 국악의 format과는 많이 다르고 출발점도 사뭇 달라서 그것이 같은 genre로써 다뤄질지도의 문입니다.

In the case of I&I Djangdan, the outer surface was a mixture of reggae and dub in pansori rhythm, but the experiment of such a form was possible because the basic spirit of the band at that time, the inner side, was based on the expression of religious mind about the roots of human culture.

And since the music of SaengKi-BokDeok is the goodt djangdan and spirit in the way that the drum and the guitar can express its emotion, it is very different from the format of general fusion gugak, and the starting point is quite different, so it is doubtful whether it will be treated as the same genre.

게다가 생기복덕은 rock 적인 면이 강합니다. sound format이 일반 fusion 국악과는 많이 다르죠.

그간 한국내에서 한국적인 것이라, 대학을 가기위한 수단으로써 소수의 전공자들에 의한 음악이었고, 대중에게서는 오랫동안 외면 받아 왔습니다. 그 과정에서 소실된 전통의 정보들이 너무나 많습니

In addition, SaengKi-BokDeok is rock. The sound format is very different from general fusion gugak.

In the meantime, for Koreans in Korea, it was music for a small number of majors as a means to go to college, and has long been ignored by the public.

There is so much tradition lost

commissioner asks, looking at your companion.

"I'm...Ricey," she says.

"Okay, the more the merrier," the commissioner answers, raising the crime scene tape so you can enter. He shows you around, pointing out every gory



Pato Banton executes Kim Bangjang on stage at Stay Round Gee, 20160616.

in the process.

사실, 현대의 한국인들은 한국의 것이 무엇인지 잘 모르는 경우도 허다합니다.

In fact, modern Koreans often do not know much about Korean things.

이런 과정속에서 갑자기 '조선팝' "(Chosun Pop)이라는 이름을 달고 나온 음악들의 뿌리가 견고 할 리가 없습니다.

In this process, the roots of the music that has been named Chosun Pop cannot be solid.

그런면에서 이 장르가 자기의 뿌리,열에 대한 고민으로 넘어가는 깊이를 더하지 못하다면 fusion국악 concept의 음악들은 그 한계가 뚜렷할 수 밖에 없습니다.

In that sense, if this genre does not add depth to its roots, the music of this fusion gugak concept is bound to have its limitations.

콩 심은데 콩나고 팥심은데 팔나듯이 그간 외면받고 소외되어 왔던것이 갑자기 양질의 날개를 달고 날아 오를 수는 없기 때문입니다.

Just as soybeans grow when soybeans are planted and red beans sprout when red beans are planted, what has been neglected and alienated for so long cannot suddenly rise with high-quality wings.

형식적인 면에서라도 대중들에게 한국의 전통이 알려지고 익숙해지는 것은 좋은 일이라 보지만, 그 속이 알차지 못하다면, 옛것을 가져와 지금에 맞게 적절히 사용해서 흥행하려는 목적외에 별 다른 예술적 감흥은 얻기 어려울 트렌드라고 나는 전망하고 있습니다.

It is good for the public to know and get familiarised with Korean tradition, but if you do not understand it, I predict that it will be difficult to get other artistic inspirations other than the purpose of bringing out the old things and using them appropriately for the present.

Broke: I've known you only as a reggae musician before this project. Why did you move to a different kind of music?

detail.

You notice a swastika drawn in blood on the pavement. Not the Buddhist swastika, the bonthead one.

"Clearly this was the work of Korean neo-nazis," Ricey says.

"Neo-nazis, huh?" the

Kim Bangjang: 나는 레게적인 면이있는 뮤지션입니다. 하지만 그런 표면적 category, 이전에 나는 드러머이자 노래를 하는 뮤지션입니다. 물이 어떤 컵이나 그릇에도 그 모양대로 담기듯이. 나 또한 드럼과 노래라는 포지션으로 어느장르에나 담길 수 있습니다. 그리고 그것이 바로 내가 배운 굿의 정신이기도 합니다.

생기복덕은 drum과 guitar의 Duo로 이루어져 있고 이 Format속에서 내가 표현할수 있는 것을 표현하고 있습니다. 그것이 내가 가지는 자유로움입니다. 어떤 장르던 나는 활용할 수 있습니다.

그러나 어떤 특정 장르의 종사자가 되는 것은 원치 않습니다.

I'm a musician with a reggae side. However, that superficial category, previously I was a drummer and singer.

Just as water poured in any cup or bowl can take its shape, I can also put my drumming and singing in any genre. And that is the spirit of goodt that I have learned.

SaengKi-BokDeok is a duo of drum and guitar, expressing what we can express in this format. That's the freedom I have. I can use any genre. But I don't want to be beholden to any one particular genre.

Broke: It's been a long time since I saw you last, and it seems like you've been out of the music scene for a while. Where have you been, and what have you been doing?

Kim Bangjang: 5년전즈음 서해의 작은 마탕가 마을로 이주하였습니다.

그간 밴드생활에 에너지를 너무 많이 쏟았고, 그것과는 다른 시간을 가지고 싶었습니다.

그리고 오랫동안 사귀어 친구와 시골생활을 할 기회가 생기기도 했구요.

그 마을에서 음악생활이 주가 아닌 시골생활을 했습니다.

당시, 서울의 친구들과 인연들은 모두 끊었습니다. 서울의 연장 선상의 삶을 원하

지 않았기 때문입니다.

혼자있는 시간을 많이 가지고 다른 라이프 스타일을 살아보기를 원했습니다.

그러면서 그간 바빠서 하지 못했던 국정신에 대한 공부, 불교 심리학에 대한 공부들도 함께 했습니다.

그리고는 올해 초 오랫동안 함께 했던 작곡과 헤어지게 되었습니다.

몇년 동안 함께 살면서 서로의 삶의 방향이 맞지 않는 것을 절실히 느끼게 되었습니다.

우리는 젊고 아이도 없었기 때문에 이번 생에 서로에게 주어진 길을 더 충실히 가기로 하여 헤어지는 선택을 하게 되었습니다. 그리고 나는 현재, 그간 시골에서 있으면서 배우고 느낀 영감들을 모티프로 해서 다시 음악활동을 재개하였습니다.

About five years ago, I moved to a small seaside town by the West Sea. I had been spending too much energy on my band life, and wanted to have a different time. And I had a chance to live in the countryside with my longtime girlfriend. Music was not the main thing in the village, but the country life.

At that time, I was cut off from all of my Seoul friends and connections. Because I didn't want to live a life that was an extension of Seoul. I wanted to spend a lot of time alone and live a different lifestyle.

In the meantime, I studied the goodt spirit and djangdan that I couldn't do before because I was busy. I also studied Buddhist psychology.

Then, earlier this year, I broke up with my long-time partner.

It was because we lived together for several years and felt that each other's lives were not going in the right direction.

Because we were still young and had no kids, we made the choice to part ways in this life to be more faithful to each other's paths, and I have now resumed my music career with the motif of inspirations that I have learned and felt while in the country.

"One of us should go to the shop, and the other should stake out this bike," Ricey suggests.

I'll go to the shop. Go to page 29

I'll watch the bike. Go to page 17

As soon as you show up at the latest crime scene, all the cops take notice.

"Makgeolli Man!" the commissioner exclaims when he sees you.

"I love you!" you reply.
"And who is this?" the

From skating to kendama to beer

Jon Twitch

I decided to interview Victor, former frontman of hardcore band Things We Say, about his recent fascination with the kendama, sort of a Japanese version of a yo-yo. He's become quite the evangelist of the stick-and-ball toy, selling them at his skate shop Look Beyond in Cheonan. The kendama is hard to master but he makes it look fun.

Broke: How did you get into kendama?

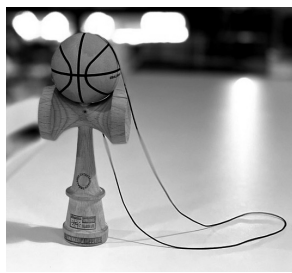
Victor: I was super into longboarding and was going through every video on youtube back in 2017. And I found this pro longboarder, Toti's video.

At the beginning of the video he plays kendama with his friends at his local skate spot (look up "The Bustin Shrike with Toti Bicicleta and Perpro").

My first impression was like... 'What is that? That looks familiar. Yeah right, that Japanese traditional toy, but I didn't know you could do crazy tricks with that toy like that.'

So I did some research on it and found out it was not just a Japanese toy anymore. It was more of a street sport like skateboarding and bmx worldwide.

It was a whole new world opened up to me.



A basketball-themed kendama (Courtesy of Look Beyond)



Victor shows off a kendama, 20220716.

Broke: How would you describe kendama to a newcomer?

Victor: Kendama is an over-100-year-old ancient skill toy from Japan. It has a handle with 3 cups and a ball attached with a string.

Around the late 2000s it got exposed to skiers, inline skaters and skateboarders in western world and it became a popular street sport.

There are many kendama competitions around the world. The biggest ones you might want to know about are KWC (Kendama World Cup) in Japan, NAKO (North American Kendama Open) in Minnesota, USA, and BATB (Battle at the Border) in Tennessee, USA.

It is great to calm down your nerves and focus. There are endless tricks these days, so if you're a person who likes challenging yourself and achieving little goals, kendama can be a great joy. Either you're

a competitive person or like to be alone and hone your kendama skill, it works both ways. It is small, so it easily fits in your bag and pocket. You can carry it with you everywhere you go and jam. It is a big benefit that you can play kendama even in your bedroom.

I import most of the kendamas on the market in Korea. The biggest names of the kendama companies are Sweets Kendamas from the USA and Krom Kendama from Denmark. They've improved kendama so much since the Japanese kendamas. Modern kendamas are much easier to play and have so many different design options.

Broke: Is there much of a community around kendama in Korea?

Victor: I started to do the kendama business in late 2018. There wasn't a solid company



Look Beyond, Victor's shop in Cheonan (Courtesy of Look Beyond)

selling kendamas in Korea. There were a few people who were playing kendama before me, but they were getting kenamas from abroad. Since I started to sell kendamas at my shop (Look Beyond), I've been trying to build a kendama community in Korea. Since I became the exclusive distributor of Sweets Kendamas in Korea, I've been releasing all of the new products from them and throwing events, like Look Ken Club, Sweets Kendamas Shop Tour, and Cheonan Kendama Jam Competitions. The Korean kendama community is still small, but it is definitely growing.

Broke: Can you introduce Look Beyond? It is basically a skateboard/kendama shop, and now also has a craft beer shop? Also I understand it has some link with Common Kitchen in Pangyo?

Victor: Look Beyond was my

personal project for promoting local indie music concerts in my city, Cheonan, back in 2017. I opened up a shop with the same name in 2018 and started to sell kendamas, skateboards and longboards. So Look Beyond shop is basically for the people who love music and action sports like skateboards, longboards and kendamas.

And yes! Now we even have craft beer! How wonderful is that? After you skate, you can come to the shop and drink beer! And you can also enjoy live music and have a bottle of beer at my shop. My close friend, Kyusuck from Common Kitchen in Pangyo gave me the idea and his wife, Yeokyung from Weekend Common Gyeongju helped me start the craft beer business. So I run the beer bottle shop under the name of Weekend Common Cheonan and it also has a separate instagram account.

Follow @lookbynd and @weekendcommon_041 on IG



Victor should really call the cops on all these loiterers in front of his store. (Courtesy of Look Beyond)



Kendamas are for sale at Look Beyond, Victor's shop in Cheonan. (Courtesy of Look Beyond)

"Hya!" you exclaim as he approaches you, axe raised. Reaching into your cart, rifle

through the bottles looking for...there it is...your trusty mokgeom. You charge your

opponent, battering him with the wooden sword. Then he swings up with his

axe and chops right into your sword, effectively disarming you.

I better retreat. Go to page 18 I'll look for another weapon. Go to page 26

Always look your best in the pit

Jon Twitch

After seeing Matthew selling Diazable merch at Oily Rag's first show, my attention was piqued. He didn't disappear quietly after that, so I decided to interview him so I could see what he's about, and whether he's running a sweatshop. TL;dr he's not.

Broke: First, I always start off by asking bands about their name, and I'm going to do the same thing to you about Diazable.

Diazable: Thanks for asking about the meaning of our name first. We get asked this all the time. The name is a combination of my best friend's last name and my last name. We wanted to create a very personal and unique name for our brand. I often heard about brands and/or bands using their own names or rearranging the letters of their names to create a new name. So I tried to emulate that when making our name. My friend's name is Jaimee Diaz and my name is Matthew Gamble. diaz + a + ble = diazable.

Broke: What is Diazable, as an entity?

Diazable: Diazable is a little company started in my one-room apartment here in Incheon. However, we have another location we operate out of my parents' house in Texas. The business was officially established last December with my friend Jaimee during a late-night/early-morning conversation we had. Yes, we are a registered business here in Korea and in the States. When I went to get the business license in Incheon, it was quite terrifying but I got it done. I am proud of myself for doing the registration all on my own.

Broke: What is Diazable's brand identity?

Diazable: The identity of Diazable is a brand for all the people in the world who love extremely heavy and dark music but love cute things as well. I would be extremely happy to see anyone from any part of the world wearing or using our accessories. As many companies strive to do these days, our brand is inclusive of all people no matter their background. However, what would make me the happiest would be seeing people at hardcore/metal shows with our merch. That is my own personal goal for the brand: to see all the people at concerts wearing our brand.

Broke: Your mission on your website is to "bring people together through our love of cute, black, and metal things." Can you explain why those three things, and how they come together?

Diazable: I think sets of three are well-balanced. Never too much or too little. Just right, as Goldilocks says. When I sat down to brainstorm about



Diazable co-founder Matthew and his mom model the flaming logo shirts. (Courtesy of Diazable)

the brand, I kept thinking "make the brand personal, Matt." People can connect more with brands when they see it's genuine and authentic from the creator's heart. So, I looked in the mirror and thought, "Who am I? What do people see in me? How can I get their attention?" Then, it clicked, and I felt that these are the things everyone associates with me. I am ridiculously cute (this is not up for discussion, and y'all know it's true lol), I love to wear black, and everyone knows I love metal music. I also like black metal, so I felt like this brand can speak to those who love extreme metal like me.

Broke: What's your most popular product?

Diazable: The most popular item would either have to be our Baby Noodle or Cheezy Noodle shirts. I do love Baby Noodle, but the next two I personally like are our black metal logo shirt because it just looks brutal, and the Hatebreed logo rip because I love it when bands make parodies of other bands.

Broke: What is Baby Noodle? Is it supposed to look a little like you?

Baby Noodle is me. This was another opportunity for me to put my own personal touch on the brand. Let me break down Baby Noodle for you because there are layers to him. The name Noodle is my Korean name, Lim Guksu. Calling him Noodle and putting him in a bowl of noodles is not only cute, but everyone who knows me will instantly recognize I put my Korean touch on the design. He is literally just me but 1000% cuter. He has a hat on because I always wear a black hat. He has tons of tattoos because those are all my tattoos. He has snake bite piercings because I have those piercings.

Broke: Where does Diazable sell its products?

Diazable: Our products are distributed throughout a lot of

places. We have two web stores (one in Korea, smartstore.naver.com/diazablekr, and one in America, diazable.com). We have our clothes at a few stores here in Korea as well: pohstih, foe Korea, and flef. We're grateful to everyone who has given our brand a shot at their stores. We also try to sell at any popups that my team or I are offered in Korea and San Antonio, TX.

The biggest event we've done so far was the 2022 Furnace Fest in Birmingham, Alabama, this past September. That one was crazy because I flew all the way from Seoul to San Antonio, with layovers in San Francisco and Denver. Then I drove 14 hours with my 69-year-old Korean mother from San Antonio to Birmingham, AL. We did the fest over the weekend, drove back to San Antonio, and I flew back to Korea, all within a week. That was a whirlwind of madness and joy. I also sell a lot of orders through Instagram DMs or just going to Hongdae or cool places like Phillies in HBC and setting up a table to sell our gear. Big shout to all the friends who let me sell at their bars or shows. I appreciate every one of you.

Broke: What makes a good streetwear brand? What's the way forward to success?

Diazable: I think what makes a good streetwear brand is heart, or as Koreans say, "jeong." With the development of fast fashion and trends these days, a lot of brands lack this heart. To quote the band Stick to Your Guns, "we're what separate the heart from the heartless, so we'll keep pushing regardless." A good streetwear brand should be in touch with as many of their customers as possible. The brand should be passionate about their designs.

I got this mindset from listening to hardcore music and going to hardcore shows. Hardcore music is



Diazable's Noodle Boy is supposed to be Matthew. (Courtesy of Diazable)

a very small music scene. However, the fans and people involved in that scene are so passionate and supportive of the community. I want to emulate that with my brand. I like to say we'd rather have a small loyal fanbase for our brand than have a single popular design and fall off after that. To quote another band, Terror, "I stick tight to my friends." I just want people who really want to be our friends, collaborators, or fans to stick it out with us through the good and bad. In return, we hope to do the same for them.

Broke: Can you tell me about the making of your products? Do you run a sweatshop somewhere?

Diazable: When we first started, all our designs were printed through separate print shops. I was not very hands-on and just gave our designs to a print shop. The shops would print our shirts and send them back. As of this past August, things have changed a little. We still use shops in America to make our clothes since I am not there. However, here in Korea my dear friend Kangto at Merchout Print Shop has been helping me out a lot. I have been helping him out at his shop, and he has been teaching me the ways of screen printing, direct-to-garment printing, and other printing styles. So, I have been the person making our shirts in Korea at the moment. It has been exciting and interesting learning a new set of skills.

Broke: Is Diazable just you, or are there more people working for it?

Diazable: Diazable is not only me. Diazable would be nowhere near where it's at without all the people who have helped me on this new journey. So far it's my friend Jaimee and I as the co-owners and CEOs of the brand. We have two really good friends in San Antonio named Corey and Marissa (who makes amazing cookies under the name @bakedbyrizza on Instagram) who have helped so much by doing popups for us when we were unavailable to do them.

We've had a few collaborations here and there as well. A collaboration I was happy to do was with a friend, Nick. He does incredible anime and cartoon artwork, so check him out at @artofnicklanza on Instagram. We are always looking to do collaborations, so anyone is free to contact us about working together.

I'm very happy that the models we've worked with are very close friends of mine. They are my tall and handsome friend Abdi and my former student Juwon. They have been beyond helpful, and we really appreciate them. In a similar vein, Yuliya (@photo_by_julzzz) and Studio Philo (@studiophilokr) have both previously photographed our models and merch.

The most notable person that's been photographed with our gear was the NBA player Lonnie Walker, #4 on the Los Angeles Lakers, who took a picture with one of our shirts. If anyone knows a celebrity or content creator who might want to rock our gear, DM us!

Broke: Can you tell me a bit more about yourself?

Diazable: I feel like I've already said a lot about myself, so I'll squeeze out the relevant details. I was born in Germany but raised in Texas, and I'm half-Black and half-Korean. I graduated from the University of Texas at San Antonio with a BA in Computer Science. I originally wanted to make video games but lost interest when I learned I wasn't that great at coding.

I used to visit Korea when I was growing up, and back in 2005, my sister came to Korea to teach English through the EPIK program. I visited her a couple times while she worked as a teacher. I really liked what she was doing here and wanted to do the same when I finished university. Also, I saw moving to Korea as a good opportunity to learn Korean and understand Korean culture even more for my mother. That was back in 2014, so I've been living here about eight and a half years now.

For my background in fashion, I wear clothes and have a lot of band shirts (lol). But for real, I made merch for my friends' band back in the day. I'm literally learning as I go along with this venture of mine.

Broke: I heard you were trying to start a band. Still working on it?

Diazable: Oh man, you're not playing around with your research. Yes, I am still working on that. It has always been a dream of mine to play in a hardcore band. I'm still looking for a good drummer and bassist. I have found a few guitarists, and I hope to meet them soon and start spitballing ideas for the band. For now, simply a hardcore band. Later if/when we refine our sound, I can give a more detailed description.

Visit linktr.ee/diazable for links to the Korean and US stores

You stay in the area, selling makgeolli to people walking by, always watching the bike. But after hours of waiting, nobody ever shows up.

Frustrated, you ram it with your cart, knocking it over and scratching up the swastika emblems.

Then a dude runs over wielding an axe. You manage to hold him

off until the cops arrive.

"He damaged my bike!" the axe-wielding biker nazi complains to the police.

The cops take both of you

in, and hold you for hours. Meanwhile, you're unable to explain that you suspect he's the murderer.

In the end, they tell you to

leave him alone, and then they give him back his axe and let you both free.

THE END

Wining and dining at KOTE

Jon Twitch

Doug had been hosting a series of performances at KOTE under the name "Four Play," so I did an interview with him in preparation for an article about the next one. Then he...stopped having them for a while. They'll probably resume eventually.

KOTE celebrated the one-year anniversary of the outbreak of the incident, when Ahn Juyoung ran into a building while it was being demolished in order to save it. A year later, it's been rebuilt and she seems victorious, at least for now. There was supposed to be a party on the first weekend of November, but, well...

Broke: At the last Four Play, I saw the nice white suit you ruined with wine. And I also heard recently that your head was shaved at one? Can you please explain in a bit more detail what these were about, and what was going through your head?

Doug: I engage people in public in order to feel alive and contribute to a shared experience. People are usually hesitant and unsure if they really can engage with me or not. It's nice to give permission, to say it's OK. We're just having a little fun, nothing gets "ruined."

I had let my hair grow for a year and wanted to shave my head, which I've been doing since I was a boy each summer. It got to be expensive, so we bought hair clippers and would give everyone haircuts on the back porch. I invited the people who were at Four Play to help shave my head -- it's a minor transgression to break with social norms. I enjoy giving myself and others permission to break with convention.

Using myself as a site of an aesthetic experience is also nothing new. I had conceived of this wine pour about a year ago. I wanted to be wearing a precious, formal suit of white on white. My friend provided the white linen from bulk remnant he had, and I had it tailored in Itaewon, Seoul. The original idea was to do the performance on my birthday 2021 -- as a catharsis/rebirth/phoenix/baptism -- the suit was almost too nice and I didn't have a place to perform at that time. I started doing Four Play at KOTE and the time was right to carry out the performance. It was really better than I expected. The staining red wine was always part of the idea. I always understood that it would enhance the suit, and that it would become a uniform of a kind... the only one of its kind, but something I could wear during performances and something that would age along with future engagements.

I could go on and on with stories and things that influenced these ideas -- maybe I'll take a page from my friends' answer-book and say that I got these ideas from the "Idea Store in Euljiro."

Support #savekote and follow the IG accounts @kote.kr and @lovekote.kr

You try to run, but he hurls his axe after you, hitting you with the blunt side and knocking you out.

When you wake up, you're tied to a chair. Nearby is the notorious



Doug douses himself with red wine during a Four Play event at KOTE, 20220701.

Broke: Can you also explain some of the other highlights of past Four Plays?

Doug: Music and light/video are really important aspects because they fill and suspend the space with emotions. The audible and visual elements are really important.

I call it Four Play to be a little naughty and sexy, but it's really about play. Play is about improvising, collaborating, and negotiating the rules of the game. I initially thought to bring four different disciplines or creative people together and see what happens. The first Four Play had spoken word from a writer friend, Jeremy Fernando, a vegan salad made by @helen_thekoreanvegan, live VJing by @hyejin_ehoh, DJ-ing by @soutalz, and I encouraged visitors to (re)create Fluxus artworks.

Highlights: poetry, spontaneous freestyling on the mic, fire

axe-wielding biker nazi. You can see a "MEIN KAMPF" tattoo on the back of his head.

He turns and sees you're awake. "Finally, you're in my grasp," he

spinning, improvised electronic music, and of course dancing. Nearly all of the performers that I invite bring original creations that they share -- it's a personal quality that shines with truth and love.

Broke: The fifth one had a lot of musicians, and it left me wondering if the balance was a little off. How do you attempt to balance so four types of art are on display?

Doug: I gave up on being strict or restrictive about the four in Four Play. I offered to fill Fridays at KOTE with a multi-disciplinary art event, but I resisted control over it. We've held five to date, and I've slowly grown into my role and responsibilities of being an MC for events. I still resist editing out people and possibilities, and really try to be inclusive and open to being a place where anything can happen. The fourth Four Play had mostly music and poetry.

says. "Makgeolli," you murmur weakly.

"I'll have none of your tak-Jew," he retorts.

Its energy was more like a show with discreet acts, as opposed to having the kind of chaotic energy that usually takes place. I'm okay with having inconsistency and randomness.

Broke: When we say there are four types of art going on, or however you want to word it, what genres of performances appear at Four Play?

Doug: So far we've had: Fluxus performances, salad making-and-eating, augmented reality (AR), singer-songwriters, dancers, flame spinning, lots of DJing, electronic music improvisation, video projection/VJing, and my performances. The fun part of working with KOTE is that they are also constantly changing as different events occupy the spaces in Insadong. Each time we plan a Four Play, we get the green light, but there are usually some other events happening in one of the other rooms or buildings.

Did he really just say that? What a fucking idiot.

You really want to argue with him and ask why he has these beliefs.

This means that we need to share equipment and nothing is ever the same twice. Furniture is different, arranging the space of the Annex where we have settled for events takes a couple of hours to decide where things can be set up. This depends on the participants and the types of equipment available. We've kind of gotten a game plan and layout that works pretty well at this point. I have a Kakao group of every performer that I'll put out a call to and see who is available to do something. Then I ask KOTE about the date and a poster is drafted. This all usually comes together within the week before the event. It gets posted to Instagram and I've tried to manage having a dedicated @FourPlay.2022 page, but it doesn't have too many followers yet.

People are always amazed at KOTE and want to know more about this hidden gem in the heart of Seoul. So, I'm also slowly learning about managing social media and all of that stuff.

Broke: Is there any kind of performance you'd really like to have there, that you haven't been able to yet?

Doug: The main obstacle is money and being able to pay performers. I've approached orchestra musicians, burlesque pole dancers, and graffiti artists who were interested but want to be paid. I'm still working that out. We'd need to either take cash at the door, have an account to make donating easier, or share the profits from the sale of food and booze. I really like having it as a free event, but getting creative with money-making schemes would allow more people to participate. I'd really love to have a chamber quartet play while pole dancers twirl. Jamming art together and creating something special. So far, so good.

Broke: We noticed a drumkit upstairs in the annex. Is there any chance that might someday be used by Four Play to have full bands perform?

Doug: The Annex is being rented out by a theater company and their equipment is rented and off-limits to Four Play. That's what I know for now. How much of a drum kit would be needed as far as transportation and stuff? I don't have these resource connections and skills yet.

Broke: When are the next Four Plays planned? How frequently do they happen?

Doug: For the most part, I wanted to do it every Friday. As it turns out, we have been doing it about every two weeks. I haven't talked with anyone yet about doing the next one. We might take a break, through summer, as people go away on vacation and things. I'm planning on traveling and haven't found anyone who would take over organizing, yet.

I'll have a political debate with him. Go to page 31

It's never worth debating nazis, so I'll try to escape. Go to page 32

What would you like to see more of in the scene?

(Other than the obvious answer, which is more paying customers)

씬에서 무엇을 더 보고 싶으세요?

(확실한 답을 제외하면, 더 많은 돈을 지불하는 고객들입니다)

mixed genre shows and more connections between artists, good politics, and good people at the same shows and events.

What can I say... People need a party. That's all I know.

Seeing younger people and younger bands would be great but really if people would just work together more and realize there's not a big enough scene for grudges and drama things could be more fun. And in general being less serious and actually having fun would be nice. Some bands take themselves way too seriously. It's just punk rock.

I think the thing that's missing most right now is musicians going to shows where their band isn't playing. That's always been one of the things that made it a "scene" right? It was people coming together to hang out and check out the music they love. I think we need more of that, and we need to find a way to get a new younger generation out to shows.

저희의 음악을 듣고서 음악을 사랑하게 되고 펑크를 사랑하게 되는 사람들이 더 생겨서 밴드도 새로 시작하는 사람들도 많아졌으면 좋겠습니다!
I hope that more people listening to our music will love music and love punk, so that more of them will start a new band!

다양한 밴드만큼 더 많아진 관객들이 보고싶죠
As much as a wider variety of bands, I want to see bigger audiences.

Diversity. 다양성.

인기있는 음악과 실력있는 밴드들을 볼 수 있는 것은 좋은 일이지만 어리거나 경험이 필요한 밴드들 또 대중적이기보단 실험적인 음악을 하는 사람들이 설 수 있는 무대가 점점 없어지고 있다. 홍대가 특히 그렇다. 클럽에서 새롭고 색다른 음악을 듣고 충격에 빠지는 경험을 더 많이 할 수 있다면 좋겠다.

It's good to see popular music and talented bands, but there are fewer and fewer stages for young or experienced bands and people who do experimental rather than popular music. This is especially true in Hongdae. I wish I could listen to new and different music and experience more shock in the club.

공연장에 온 모든 사람들이 단체로 징자켓입고 공연 하는/ 보는 모습을 보고싶긴합니다. 그런 공연이 있으면 정말 재밌겠네요ㅋㅋㅋ

I want to see everyone at shows wearing leather jackets. It would be fun to have a show like that.

어린 친구들을 보고 싶네요.
I want to see young friends.

Young Punx!!!!

그냥 재밌게 노는 모습들만 보고싶어. 좇같은 이념이나 사상 같은 걸로 싸우고 배신하고... 보기 좇같아~

I just want to see people having fun.

They fight with stupid ideologies and ideas and betray... it looks shitty.

우리의 음악과 에너지를 보고 감동해서 눈물 짓는 사람이 있었으면 좋겠습니다. 돈은 상관 없습니다.
I want people to be moved to tears by our music and energy. I do not care about money.

카리파뮤파뮤
(Gibberish)

지금보다 훨씬 더 커진 씬을 보고싶어요!!!
I want to see a scene that's much bigger than now!!!

The following four pages are about the Itaewon crowd disaster on 20221029. They're stapled shut so you don't have to see them until you're ready.

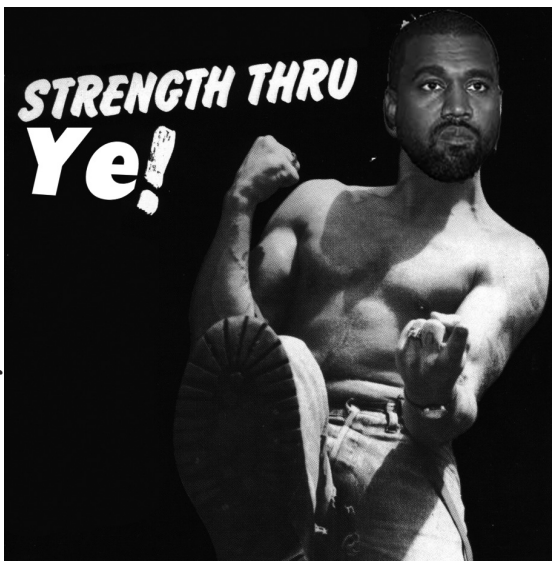


Save the hostage!

It's nothing worse than what you've already seen in the news. Remove the staples from the faces to continue.

Want to see your words published on paper? Broke in Korea is looking for contributors for its next issue.

For too long, this zine has been the brainchild of just one guy, and after 17 years and 30 issues it's time to play with the formula again, and go back to Broke's roots, back when it was originally intended to provide a community of voices. That quickly turned out to be a pain in the ass. But anyway, email brokepublishng@gmail.com with your ideas if you're in for Broke 31.



You pull your cart over to a lonely bench in Hongdae Playground, and take a seat.

As you're slumped there, you question whether E-Dong Makgeolli is really the best stuff to be selling.

You shake up a bottle and

uncap it, then take a swig directly from it. They're right -- it is garbage. What have you been thinking? You dump out the rest of the bottle into the gutter, and hear a quiet voice mutter "Stop!"

Thinking nothing of it, you reach for another. As you're

dumping that one out, you hear the voice again. "Don't waste alcohol!"

This time you answer back: "Best...friend?"

"I am the Nurukshin," the voice replies. "I am the spirit in all makgeolli imbibed. Please don't

pour me away."

"I...I love you," you say, capping the bottle.

"Follow my instructions," the voice says, "and I will grant you the gift of knowledge and eternal life."

Sounds too good to be true.

More alarming, in order to access one of the decisions from this page, you'll have to unseal the pages stapled together.

Of course I'll listen. Go to page 20
I'm not gonna listen to a bunch of talking mold. Go to page 24

Showing up late on Halloween

Jon Twitch

I was in Haebangchon, sort of one ridge over from Itaewon. It was extremely crowded for Halloween weekend, moreso than HBC Fest the week before, but not the craziest it's been. Meanwhile, in Itaewon, they had insanely huge crowds, because I guess Koreans think the foreigner area is the place to go to celebrate a Western holiday like Halloween. And this was our first unrestrained Halloween since 2019.

I went to Phillies Basement in HBC for their Halloween show there around 11:45. Around midnight, the bartender seemed concerned and mentioned something about a possible mass-casualty event in Itaewon. He showed me a video clip of young women in their underwear laid out on the pavement while emergency workers performed CPR. In the background, it could be seen that the party was continuing. I thought it looked fake, like some sort of Halloween stunt or possibly a drill with realistic mannequins.

But I couldn't help thinking about the situation. I looked up Korean-language news stories, including one saying a celebrity had appeared in a bar, which triggered a stampede after him, but the article didn't seem to mention casualties. Another article made reference to 10 hearts stopping, and while it was in plain Korean words, I wasn't confident I knew what it meant. Maybe hearts stopping is why CPR was being performed, and the numbers weren't known yet for how many had been saved. Someone else may have reported hearing one confirmed dead so far, so bare minimum it was believable there'd been at least one death. Everyone was looking at different initial articles and the truth was hard to figure out.

I left the show and headed out. On my way up the hill, I passed a friend sitting at the patio of 8Piece Pizza. She had heard something about it being caused by fentanyl released into the air, which sounded like a wild rumour. She figured I was heading there and suggested I not go.

I took off my Halloween mask and put on my work lanyard, which has my name and picture and company name, and used to open the front door at our previous building. I knew the roads were blocked, so I headed up to the Hyatt and went down the other side of the hill. I hoped to go out the road next to the former Woodstock, but there was traffic so I went out another way nearer to Hangangjin Station.

Traffic was stopped going toward Itaewon Station, but there were cops standing out front, so I approached one and showed my work ID, asking if I could

"I have to speak fast," the spirit says. "This page doesn't leave a lot of space down at the bottom. I grant you knowledge from the yeast realm. Don't trust cops."

"Yeah, I know," you scoff



Here's the initially confusing view I saw when I came out the side door of the Hamilton Hotel, timestamped 1:03am 20221030.

proceed. He approved, and no other police stopped me. Once I reached the former Woodstock, I left my scooter parked there and proceeded on foot. The sidewalk was crowded so I walked on the side of the street as far as I could, before a cop ushered me and a

few others over to the sidewalk.

The street was very crowded, moreso than I'd ever seen before. By then the costumed revelers didn't seem all that merry anymore, although they also didn't seem like they were in a hurry to disperse. It was hard to

say that anyone there knew what was going on.

I wanted to get on the roof of the Hamilton to see from above, so I entered. There were people crowded in the lobby, some sitting on the floor. In retrospect, I wonder if any were survivors.



Uphill, investigators were gathering bags and phones, some which were ringing. The survivor I met was around the left corner.

knowingly, "ACAB."

"Let me continue," the spirit says. "Everyone except the Mapo commissioner, who's an analogue of Commissioner Gordon from Batman. You're more powerful than

you think. The serial killer is the axe-wielding biker nazi who's been seen around Hongdae in the past."

You leap to your feet, ready to take action. You've seen this axe-wielding biker nazi around

before, and always wanted to put a stop to his shit.

"Wait, don't go yet," the spirit urges you. "If you leave now, you might stop this axe-wielding biker nazi. But stay, and I will

I entered an elevator to find it had a keycard system. After waiting about half a minute, the elevator went up on its own to about the fifth floor, and I took the stairs the rest of the way up. The building was only nine floors.

On the landing one floor below the roof door, I found three young women crowded at the window trying to look out. An alarm higher was ringing, which was probably why they didn't go up higher. Before I went up, I checked around the top floor of the hotel for alternatives. All ways up were alarmed. At the Hangangjin side, I took some pictures looking out the window. The alleys next to and behind the hotel were empty and I could see officials going through back and forth.

I decided, out of three, to take the Noksapyeong side stairwell up to the roof. There was an alarm, but whatever, the other one had been ringing a long time already. I went up and got out onto the roof.

There were about eight people out there at the edge overlooking the main street, one with a video camera I think. One older man came over and was angry I was up there. He identified himself as the manager and told me to get out. I did my best to sweet talk him into giving me permission. He said I hadn't asked him if I could go up, so I said I was asking now, and he said no.

At that point, the guy with the video camera climbed up on the ledge, which seemed like a stupid idea. I told the manager "What about them?" But he was only focused on me.

So I went over to the journalists and said "Come on, we can't be up here, we have to leave" -- assuming they had permission and would brush me off and I would continue to be unpleasant all the way out. But they started to leave too. On the way, I aimed my camera over the side and shot down blindly, and nobody stopped me.

Around the corner, some of the reporters kept going to another part on the roof. I followed them, and we identified each other as journalists. I took a few pictures from up there quickly and got out.

I exited down the central stairwell, where I found those three foreign women again. I gave them some sort of update, then went down to the second-top flight hoping to find the best escape route. But the door was locked, so I continued down a few flights before finding one that hadn't closed properly. Here, I went to the Hangangjin side again and took pictures out a window there.

Then I went to the elevators, but I saw one of the elevators was coming down from the top floor. In case the manager was

grant you eternal life."

I have to stop the axe-wielding biker nazi! Go to page 25

How can I say no to eternal life? Go to page 21

in it, I decided to not be there when it arrived. So I went to the Noksapyeong side, where there was a service elevator that seemed to be out of order, and took the stairs down. Down around ground level, I found a door leading outside. It wouldn't be until several hours later that I realised this would be one of the two most important doors I've ever walked through.

When I opened the door, I was on a small landing overlooking an alley. Across the way was a hip-hop club, where the inside lights were on. All around were strewn items of clothing, shoes, bags, etc. There were some officials in the alley, but not many. Nobody paid attention to me up here, with my camera out.

After I took enough pictures, I went down the stairs to where there was a gate (unlocked) and came out into the alley full of discarded belongings. I walked around here a little bit more, and nobody seemed to care. There was a line of cops at the downhill end of the alley, so I went up, where there were a few more officials.

Right at the corner was a bar called Waikiki, where workers were cleaning up. I saw one young foreign woman standing right outside it, right up against the police line, looking worried. So I went over to ask her what she knew.

She identified herself as one of the people trapped in the crowd collapse, and I later found out she was Mxxxxx, 24, from Louisiana. She was covered in alcohol and she said also blood, and her legs were bruised from the incident.

She was new in Korea, having arrived in August to work for EPIK. She'd been dispatched to Sejong, and was in Seoul for the weekend with three friends all working in Daejeon. They were staying at a hostel in Galwol-dong, and had walked from there all the way to Itaewon.

Almost literally right when they arrived, the incident happened. They had gone into an Emart24 next to the Hamilton, and apparently there may have been a guy with them too who they later figured had just disappeared. Either while in there or right upon leaving they heard screaming, so they either stayed in or went back in. But then they assumed the coast was clear, so they went out.

Then they were caught up in the crowd collapse. Mxxxxx leapt left and tried to get close to a wall as the crowd surged. She was trapped in the crush and separated from her friends, who got away unscathed. She said there was someone under her.

She lost almost all her belongings -- her phone and her bag with her ID and everything. I'm guessing her phone had been in her hand, but she held tightly onto her purse, only

for the strap to break when someone grabbed it. (Somehow, she'd held onto a soju bottle through it all, to which I remarked later was "legendary" and her friends said was "girl boss.")

She tried to awaken another woman close to her, and kissed her for some reason she didn't fully understand, maybe to try to wake her up. She may have vomited, but couldn't be sure. As she felt herself losing consciousness, thought she was about to die. She thought of her mom.

But she woke up, she doesn't know how much later but suspects a while, in the same place where she'd passed out. Somehow she freed herself, after confirming that her legs were just asleep, not broken, and was ultimately ushered behind the line to where I would find her.

I don't know how long she had been standing there by the time I arrived, but she looked cold so I offered her my jacket; I was overdressed anyway. She had no idea what to do or where to go, and the police weren't helping her.

I offered to help by calling her phone. She didn't know her number, because it was a new phone (she'd just arrived in August). So we tried calling her Kakao ID, and I walked around trying to hear it, but no such luck. Through the course of this I learned her name, and she was from Louisiana.

She also described her purse, which was white with butterflies decorating it, and a strap with pearls. In the chaos, the strap had broken and she lost it.

I went around looking again, hoping to find these items, but clothes were piled on top of other things and I couldn't identify any of it. At that point, someone noticed my presence and I was escorted out behind the line. I chose to exit next to Mxxxxx, rather than another way.

The police were not being helpful, and I continued to kick up a fuss. They refused to let Mxxxxx recover her belongings. At one point, she saw her Halloween wig lying in a pile (it was curly and red; she explained she'd gone as a vampire). Phones were being piled in one place, and we could hear some of them ringing. I kept asking for their help, if there was any place they could shelter her, where the other victims were so that maybe she could join them. A female cop who spoke English told me "I can't tell you." I asked if she meant she was unable to or unwilling to, but she just repeated what she'd said. At one point, some women who looked more like clubgoers than cops came over to look at the sorted belongings, and when I tried asking about them, one cop claimed they were police, rather than other victims being allowed to retrieve their

for it to take effect."

"Wait, can I ask one question first?" you say.

"You mean, other than the one you just asked?" the spirit replies.

"Don't do this tired old routine, yeast spirit," you groan.



BUDDHISTS IN ITAEWON

CHRISTIANS IN ITAEWON

Buddhists were present at the memorial from the start. Christians, meanwhile, were always nearby, spouting hate, displaying anti-gay signs like the one here, and singing Christmas carols noisily.

property.

I apologised to Mxxxxx for referring to her as "victim," which she didn't seem to mind, and I started calling her a "survivor" at some later point.

I offered my phone again to Mxxxxx for her to try to contact someone. She used Instagram to look up contacts in Korea, and was able to phone them, a function I didn't know about. Finally after several tries one answered, and at that point it was revealed that three of her companions were looking desperately for her. After some relaying, we managed to get a phone number of one of them, and she called on my phone. The slow process of reuniting her with her friends began.

She asked if she could call her mom, and I figured, how could I say no? So she did. At some point during the call, a reporter came over looking for interviewees. While she was on my phone, I told the reporter I was the same as him, and Mxxxxx was a survivor. I wasn't feeling like doing my job, because I wanted to help her first. I told the reporter the basic facts I knew as background, and I gave Mxxxxx the chance to refuse an interview, but she wasn't really against it.

The spirit pauses before answering, possibly regretting that last reply. "You may ask."

"If you're the spirit that's in all makgeolli," you say, "then...aren't humans like your natural predators? Aren't we sending

At some point, we got in touch with a Korean-speaking friend of hers, who I think called my phone interrupting the call with her mom. She gave the phone to the female cop so they could communicate. The cop immediately took my phone and walked to a farther distance behind the line, and I yelled after her that I didn't want my phone being added to the pile. The cop returned my phone and told Mxxxxx with some sympathy that she wanted to help her retrieve her property, but the CSIs weren't allowing it.

While Mxxxxx was interviewed by the other reporter, I got on the phone with her friend, and we gradually figured out where each other were.

I brought Mxxxxx with me, who was walking a little slowly with a slight limp, and who had been wheezing a little. But we went up some stairs, and she was doing fine if slow. Ahead down the narrow alley, I saw two women dressed as devils. I was on the phone with her friend, trying to connect. Finally I said "I see three white women" and they hurried toward me.

They all hugged their friend in the alley together for quite some

time. It turned out their hostel was in my neighbourhood, so I helped them get out of there. It was no use trying to get a taxi, so we walked all the way to Galwol-dong.

As we walked, we all were able to keep our spirits high. Even Mxxxxx was able to joke around a bit. I tried to converse about pleasant things, avoiding the news updates I was seeing announcing the rising death toll (I think it surpassed 50 while we walked). People around us were still dressed for Halloween, and many of them had injury makeup on, which was awkward. They remembered passing the silly American murals on the wall of Yongsan Garrison outside American Diplomacy House Seoul, and I'll never be able to look at those again without thinking of this night. I showed them the whale meat restaurant right by their hotel, and we missed the right turn and had to backtrack a bit.

I thought the story of Mxxxxx's separation from her friends and reunion was unique, and that my perspective was significant, but as more stories came out, I see that countless people have insightful comments and experiences from the disaster.

eternal life. Remember what I have told you."

OK, thanks. Go to page 22

I've already been here before, and you've already told me this. Go to page 23

"I bestow on you a great gift," the spirit says. "In no choice trees will you meet your mortal demise. But beware, because there are other paths that come to less-than-happy endings. Now, you must drink of the makgeolli

Reality and fiction

A couple years ago, I wrote a pretty thoroughly descriptive narrative about a catastrophic fire in a Hongdae punk venue that claimed 44 lives. The main character, a cub reporter who was friends with most of the victims, showed up at the scene and had a pretty traumatic experience. At the time, my only references for that situation had been my own memories of the Sewol sinking, as well as various emergency situations involving mostly nightclub fires over the decades in Korea, which I'd read about by perusing newspaper archives. My story was intended as entertainment but it's also based on very serious anxieties about the potential of a catastrophe striking the country's small, marginalised live music scene.

But even as I was writing this passage, I couldn't have imagined one day I'd witness a comparable traumatic event in person myself, and what's worse, I hadn't predicted some of the ways in which emergency operations broke down amid an unprecedented disaster.

The Itaewon crowd accident of 20221029 bore some similarities to the wholly fictional disaster I'd created, and it also showed me some things I'd imagined wrong, or not explained well enough. Rather than go to therapy, I'm going to attempt to compare the real and fictional events -- not to try to sell books, but to stimulate analysis of real-world contingencies and increase understanding of these events, which seem to be an inevitability in Korea.

Just like me, the main character of the story experienced a slow reveal of the full horror of the events. We both heard something had happened and rushed to the scene, neither of us having any expectation of casualties, although I had some clue there were human victims while she didn't.

Both of us had to leave vehicles (her a taxi and me my scooter) behind to approach the scene. In her case, traffic down Wausan-ro was simply at a standstill, while in my case I witnessed outgoing traffic,

You drink of the makgeolli until you have imbibed all of your supply and find your consciousness fading.

Had the Nurukshin really offered you undying life? Was that real?



The mobile command center is parked in the middle of Itaewon--no, early morning 20221030.

while access to incoming lanes was blocked by police to allow for emergency vehicle access. This difference could be explained away by the fact Itaewon-ro is wider than Wausan-ro, although if I were to write a second edition, I think I could handle this part better now. The story was set in Hongdae in the mid-2000s, with an atmosphere much toned-down compared to today, let alone to Itaewon on Halloween in 2022. Hongdae had and has narrower roads, but more of them, so emergency vehicles might not be hindered until the final few meters through narrower alleys (as the site of the Hongdae fire was located around the corner from Club Spot).

On arriving, both of us saw life going on as usual. Early reports of Itaewon mentioned people still partying nearby, and when I arrived I saw plenty of people still out celebrating Halloween (although the closer I got to the Hamilton Hotel, the more serious people looked), and she showed up in Hongdae Playground where people were still hanging out as usual amid all the emergency lights.

Both of us witnessed an "armada" of various emergency vehicles of various kinds. While she was brought inside a "big red van...which turned out to house a command center

in the back," but I saw the real version of this vehicle, and it was much bigger and much more badass than what I'd pictured while writing. She was able to move around behind the line somewhat more freely than me, as she'd been invited initially while I just stumbled out a door and stood around until someone finally noticed I shouldn't be there.

When I arrived, the last of the bodies were covered up and being taken away (something that I only discovered later looking at my rooftop pictures), but she arrived before the bodies were even moved.

I feel that my description in the story of this part is what is particularly lacking. The fictional narrative was about a fire inside a venue, and when people rushed for the one exit, they found it chained shut, as well as opening inward, and died in some combination of asphyxiation from smoke and physical pressure from everyone trying to get out. The few survivors were the last into the crowd crush. When writing this passage, I had some difficulty with the logistics, and couldn't have imagined some of the realities. In order to get the door open, it had to be cut off its hinges and pulled outward, due mainly to the pressure of bodies on the other side. From there,

the loose, claiming victims all around Mapo-gu. That's funny, this sounds like exactly what you heard when you woke up the previous morning.

As you listen, you get dressed in your finest rags, feeling like

I could not have anticipated the complicated operation of dislodging bodies from the crowd crush right inside. The bodies removed were still fully clothed, unlike the scene in Itaewon. After I stumbled into the alley where it happened and seeing piles of shoes and clothes, the writer in me regrets I didn't describe the character wandering into a similar scene of discarded punk clothes, which would have been pretty full of symbolism; instead she enters the club to find it smoky and the floor coated in a primordial ooze (made mainly of fire retardant).

In the fictional Hongdae case, when the first body was taken out, she looked lifelike, although by that time her heart hadn't stopped; she was loaded onto a stretcher, which is pretty quick triage. Another character was brought out and placed "under a white canopy...on a matching white tarp"; I now know some flaws with this, as we all saw that victims were placed directly on the pavement, and also I saw that any canopies as I envisioned were actually orange.

The book had absolutely no mention of CPR being performed, which in hindsight makes the fictional rescue personnel look really incompetent; the blame for that is on me.

you've done this all before.

Serial killer or not, you have to work tonight. So you go down to your secret underground hideout and load up your cart with bottles of cheap makgeolli to peddle on drunks.

During the cleanup, the main character managed to recover her ID, which she'd left inside earlier, but not before her name ended up on a list of casualties. After I personally encountered a survivor who was specifically trying to retrieve her belongings, including her phone and her purse with ID and money, I now know it's unlikely for rescue workers to hand over this kind of evidence, even if you're shouting "You're holding my ID with my picture on it and I'm right here!" The cops wouldn't let us cross behind the line so the survivor could retrieve her bag from a pile.

Before I was caught and forced out behind the police line next to the survivor, I attempted to help her retrieve her belongings. She gave me a description of her stuff, and I left my phone with her while she tried calling her phone (via KakaoTalk because she didn't know her own number), and I walked through the alley listening for it; nothing. Later, we tried again, only to get no signal (probably from the service disruption). I was drawn to a pile the rescue workers were making of people's cellphones, many of which were ringing. In the fictional narrative, the cellphones hadn't been separated from their owners,

Where do you want to start selling this time?

I'll hit Hongdae again. Go to page 3

I'll try Mangwon-dong this time. Go to page 5



Rescue vehicles and tents are set up in the middle of Itaewon—no, early morning 20221030.

and one ringing led her to where the bodies were being kept.

One really shocking similarity between the experiences of me and my main character is that both of us found surviving victims. In her fictional case, she identified a space inside the venue where another survivor was recovered, but in my case in Itaewon, I simply walked up to someone standing right up against the police line, and she revealed to me that she'd been a survivor of the Itaewon disaster, and that nobody else was paying her any attention.

I tried getting help from the cops for her, asking where the other victims were, assuming there was some place where the survivors who weren't in bad shape (not knowing how many were in worse shape) were being gathered. In my fictional narrative, all such people were brought to one hospital, and there was even a shuttle bus taking people -- survivors who weren't badly injured, as well as the main character -- to a nearby hospital. But in real life, it seems there was chaos in bringing victims -- both surviving and dead -- to hospitals, as they ended up in various facilities, rather than all at, say, Soon Chun Hyang. And the survivors in the real-life Itaewon disaster, those who'd been caught in the crowd but made it out without serious enough injuries for triage, were basically ignored by emergency responders. One of the survivors in my fictional version had been

a kid who passed out in a nearby washroom, and he was treated like one of the victims, which now seems unrealistically compassionate. A far cry from the treatment given to the survivor I met, who had been injured and needed (non-emergency) treatment later.

The next chapter of the book is set in a hospital, where families have gathered. In real life, I believe family members went to, or tried to go to, Itaewon itself. I'm not sure where they all ended up, but probably at several different hospitals. Fictionally, it's in the hospital that the situation takes a soberingly tragic turn, as the casualty reports start coming out. The list of injured survivors decreases one at a time, while the number of dead increases. Assembled families melt down as news of their loved ones' deaths is reported, until there are only a few families left of survivors being treated, whose numbers are whittled down as their children perish in hospital.

Likewise, in real life, we all watched in horrified anticipation as the death toll crept up. While I was at work in the aftermath of Itaewon, we debated the reporting of the number injured in the crowd disaster. Some said we should report the initial number of injured, or the number at its height, but I disagreed for two reasons: an additional casualty among the injured means the initial injured list has been decreased, and also the fact that we will never know

how many people sustained injuries in the disaster, as many of them, such as the survivor I found, were able to walk away on their own without ever being counted, and also maybe we should consider the number of people who were mentally harmed by the catastrophe (even the police official who committed suicide more than a week later).

"Forty-two dead, four survivors," a fire official said in my fictional version. This later rose to 44, as two of the survivors died in hospital. One of the other remaining survivors died due to her role in causing the fire, so arguably she could be counted among the death toll.

I put a lot of thought into the death toll in the story. I decided for the sake of modesty to place it lower than the Incheon fire of 19991030 that killed 55 (or possibly 65 in total according to the Dark Side of Seoul). So I went with 42 rising to 44 (avoiding the number 45 which had been distractingly associated with a terrible political leader in another country). I also wanted to keep it somewhat modest, implying the number of people going to punk shows was depressingly small. At some point in real life, as I was walking with the group of survivors I met back to their lodging, I was noticing the news updates as the death toll rolled up, I think from 10 at one point to over 50, and when I saw it surpassed the Hongdae fire I knew things would get serious.

In the aftermath, the real and fictional stories diverge more. In the fictional example, there wasn't a lot of popular support for the victims because they were seen as deviants who were in some way responsible for their own demise. Okay, that narrative has existed in the Itaewon disaster too, as there has been victim-blaming for these people going to Itaewon for Halloween in the first place, contributing to the force of the crowd that ultimately killed them. And it has been pointed out in a few places that celebrating Halloween in Korea is an entirely foreign thing, brought to Korea by no doubt godless foreigners (actually early missionaries over a century ago, according to Neff, "Korea's early Halloween history," published on the same day as the disaster).

In the fictional narrative, there was one identified Christian group protesting against the victims, and in real life, people at the Itaewon memorial have reported disruptions by Christians there seemingly to disrupt memorial services and tack on their own ugly message; when I visited they were displaying a sign saying "Homosexual love is Sin! Believe Jesus!" For my fictional version, I gave enough information to show that this was not an actual Christian group, but a Bible-based cult worshipping an elderly megalomaniac akin to SCJ's 2mh -- but in real life, as far as I know, those creeps were all legitimately hardcore Christians, speaking out against the pagan, un-

Korean origins of Halloween and blaming the victims.

Lastly, in my fictional narrative, while there was not much societal support or even media advocacy to get to the truth, the inner workings of the conspiracy were eventually all uncovered by the main characters, and one of the conspirators even killed himself in some combination of remorse and fear of being caught. In real life, where the public is crying out for someone to be held accountable, there have been strong moves to investigate -- perhaps thanks to the presidential administration wanting to redirect blame toward the police. And this has led to a suicide in the police force, of a Yongsan-gu cop who seemed to have been under investigation for the police response to the Itaewon incident. I think the attention to this disaster will lead to further far-reaching consequences for those in power, even if it doesn't result in the full reforms needed.

It'll probably be hard to convince anyone I wrote this article for any reason other than drawing attention to the more accurate parts of my predictions. To be honest, I've felt dirty just for imagining any parallels, which probably started around the time I was walking with the survivors back to their lodging. But I hope what people can take away from this, just as I'd hoped they would earlier with the story, is that disaster can strike without warning at any time.

"Oh right, I remember talking to you a little earlier," the spirit says. "Looks like that means you've reached Nirvana."

"Smells like Teen Spirit!" you exclaim.

"Yeah...I'll pretend you didn't just say that," the spirit says as it

leads you onto the path of non-self and emptiness, marking the end of rebirth by stilling the fires that keep the process of rebirth

going. If you aren't familiar with Buddhism, this is probably a very good thing, although you'll regret no longer having the chance

to sling makgeolli all around Hongdae.

THE END

Buying beer wiv Bovver

1. After a long day of armed robbery and executions, Bovver works up a thirst, that can be quenched with only one thing: Stella.



2. The store still has a mandatory mask policy, so Bovver enters while still wearing his mask.



3. It's 11,000 won for four cans of several kinds. Bovver chooses four of the same.



4. Bovver goes to the cashier to pay for his purchase. He speaks in 존댓말 to the worker.



5. While reaching into his pockets for the money, he pulls out his gun and sets it on the counter.



6. The drinks paid for, Bovver exits the store. The perfect crime! Now let's all enjoy a delicious* Belgian pilsner!



* to each their own, I suppose.

"No thank you!" you say, and keep pouring out the makgeolli.

As you're finishing off the last one, a group of people come over and surround you. You notice they're all wearing the same white robes. Looking closer, you see these are not clean white robes, but

are covered in overlapping whitish stains. And you've seen those stains before...makgeolli. Before you can do anything, they stuff you in a big bag and carry you away. You're placed in the back of a truck, and then the bag comes off. Now you know where you've seen them

before! They're the people who provide the makgeolli you sell.

"We are the cult of the Nurukshin," one of them says. "For your blasphemy against our goddess, you must be punished."

"I love you!" you wail.

"You will be stripped of your

riches and clothed in rags," the cultist says. "For the rest of your life, you will toil in the streets selling cheap makgeolli."

"Shouldn't he get a different punishment?" someone else asks.

"Everyone gets the same punishment," the first cultist replies.

They give you fresh new rags, and a new cart. It's not as nice as your other one, but it's filled to the brim with cheap bottles of makgeolli for you to sell. So this is the rest of your life.

THE END

Dog people or cat people?

The game is simple. I asked several people in the Korean punk scene whether they are dog people or cat people. Now you must see if you can decide which are which.

1. Chang-ok (Sink to Rise)
(picture from Facebook)



2. Luke (Sharp Sharp Knives,
Team Dread, Bedlam Heights, etc)



3. Juge
(Fuck You
Scum Fuck)



4. Matthew
(Diazable)



5. Jennifer
(Lucy
Valentine,
Oily Rag)



6. Iman's League



7. Darren
(Old Wives, Teenage
Bottlerocket)



8. Taylor
(Incestrul
Lust)



9. Jinmyung
(Sweet
Gasoline)

10. Docheon
(Sweet Gasoline)



Their answers can be found next to the K-Iceberg.

As soon as you show up at the latest crime scene, the cops take notice. "Makgeolli Man!" the commissioner exclaims when

he sees you. "We need your help with this one." The commissioner raises the crime scene tape so you can

enter. He shows you around, pointing out every gory detail. You notice a swastika drawn in blood on the pavement. Not the

Buddhist swastika, the bonehead one. "We have a suspect," the commissioner says. "We think it was white people."

Sounds plausible. Go to page 27
Maybe it was neo-nazis. Go to page 29

Broke in Canada

It had been over five years since my last visit to my hometown, possibly a new record.

The last time I came back after a five-year absence was 2013, and I remember being unsettled by seeing my hometown again -- just as I remembered it, but not quite. I ended up writing an article after coming back to Korea about the instances of reverse culture shock that I felt.

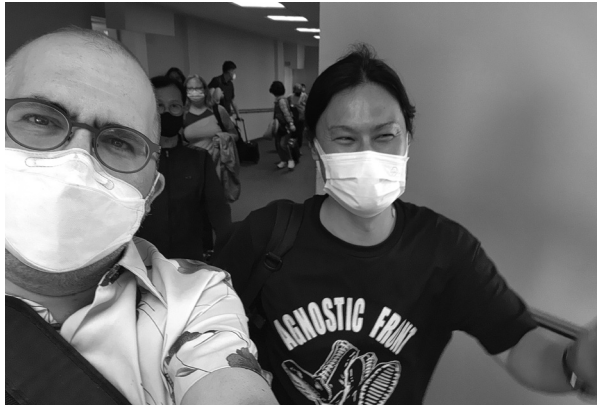
My last visit was early summer 2017, back when I was dating Kim Jong-un, and we broke up while in Canada and took separate flights back. That visit was weird because I had to spend too much time worrying about Kim Jong-un.

This latest visit, in August, was different. I still felt like an outsider, but it wasn't as jarring. Like in previous visits I had a to-do list, but it was simpler this time and had a few new ideas.

Flying out of Korea went smoothly. I hated having to register on the ArriveCan app to enter Canada, but the only real complication with doing so was you had to wait until a few days before your trip, which left me wondering if there were any urgent last-minute tasks I'd have to carry out before I could re-enter my home country. There weren't.

When I showed up at the terminal, I got a pretty major surprise: I was on the same flight as Ahn Decay, probably best known in the Korean scene as the lead vocalist of Bad Idols, but when I first met him in 2004 he was the singer of CST. He was flying to Vancouver to catch a flight to California, where he is currently living. When the plane landed, Decay's wife pushed her way out, saying they were late for a connecting flight, and I followed them out.

From there I had a connecting flight to



After we landed in YVR, I told him "Now you're the 외국!"

Edmonton, about one hour away by air, or 12 hours by car. Both flights were smooth, and I felt my fear of flying diminished for some reason. As soon as I landed in Edmonton, it felt like my ulcer, which had been acting up on the flight, was already healing.

The temperature when I deplaned was 13 degrees Celsius, even though it was about 7pm on August 6, and the sun still wouldn't set for another three hours. The drive from the airport to my parents' home seems shorter each time, partly because of the completion of a major ring road, and also partly because my parents moved to a location nearer the ring road since my last visit. On my previous visit they were still in the same neighbourhood they'd been in when I moved out on my own in the late 1990s. Now, they were in a newer suburb, one that was a little more remote, older, and maybe wealthier. Their backyard backed onto a golf course with a big pond, so throughout the day we could see all sorts of exotic birds swimming in the water while golfers tried hitting over the water trap. My parents' home includes a shelf with souvenirs I've sent them from Korea, including four pieces of porcelain art from North and South Korea, an Olympic torch, a 3D-printed miniature

of myself, and now most recently two Hahoe masks.

Edmonton is a strange city. It's the only major Canadian city that's not close to the US border. Directly south along a straight line about 300 kilometers is Calgary, which is the second-most-isolated Canadian city, as it's about another 300 kilometers from there south to the US border. If you drive a couple hours to the west, you can reach Jasper in the Rocky Mountains. Between these places, it's only farmlands, wastelands, and small towns that aren't worth seeing. So when you're in Edmonton, you're pretty isolated.

But the city isn't that bad, especially compared to its reputation throughout the rest of the country. In land area it's slightly larger than Seoul, despite having less than 10 percent the population. The land is flat, so that if you are on the edges and you get high enough up, you can see the downtown core in the distance. Zigzagging through the middle is the River Valley, which offers breathtaking scenic views.

It's also a festival city, especially in the summer. When I arrived, some of my friends were at Edmonton Folk Fest, but I wanted to avoid it because it's known for crowds and poor logistics, plus is not free. The temperature that day got up to 25 degrees, and

one friend at Folk Fest was so stymied by the sudden heatwave that she left in the middle of the day.

Instead, I went with my parents to CariWest, a free-to-all Caribbean festival in the city center square. My parents remarked that it was their first time in years being around large crowds, although coming from Seoul I couldn't quite say the same.

We spent most of our time there at the beer garden, which served Alley Kat beer, one of the main local craft breweries. I introduced myself and got some business cards, asking if I could interview someone there about the time when Alley Kat entered the Korean craft beer market, an era long since ended but for which I had many questions. It turned out the guy in charge of that was now retired and was on his way sailing around the world or something, so hopefully he'll get in touch sometime in the future. I was surprised to see that Alley Kat had grown considerably, and now offered a wide variety of interesting beers. In contrast, I discovered that my previous favourite, Big Rock (founded in Calgary and also having briefly penetrated the Korean market), was still selling the same old beers I remembered from before; only two of them -- Grasshopper and Traditional -- are any good.

It was a good feeling being in Edmonton surrounded by mostly non-white people. Living in Korea I'm used to being the minority, and it doesn't faze me. On the contrary, I'm more worried by being around crowds of mainly white people. I talked with one guy who I think said he came from Kenya about a dozen years ago, and he said the city has become remarkably more diverse since he first arrived. While we were in the beer garden, another white guy came over and sat at our table, and quickly steered

the conversation to vaccine conspiracy theories. As we were leaving, my mom made a well-meaning remark about how normally she'd be afraid to be around this many of "those people," but the festival helped her see differently. I told her, at the very least, she should really wait until we were back in the car, so none of "those people" would hear.

That night, I went to Whyte Ave, which is sort of like the Hongdae area of Edmonton, not far from the University of Alberta where I paid a lot of money to sit in classes while I learned everything I know through working in independent media like the university station CJSR.

I went to Blakbar, a seemingly newly opened live music venue in a ground-floor space directly along the avenue. I was there to see the first show of Sharp Sharp Knives, a new band by Luke, who some people in the Korean (and especially Cheongju) scene from the 2000s might know from the bands Team Dread and Bedlam Heights. Luke is now a public school teacher, and also hosts The Rockenrolleum, a radio show on CJSR. He's lived a lot since I last saw him in Korea, but as soon as I ran into him on the sidewalk out front, we knew who each other were. His new band reminded me of the bands I knew from his Cheongju days: punk-edged rock and roll, with a really strong personal presence that has clearly been influenced by his time in front of the classroom. Oh yeah, he also had a towel with him bearing the name Same Shit, an old hardcore band from Cheongju.

The sound guy turned out to be an old friend as well, Rahil, who I remembered as the lead singer of the horror punk band Death By Dawn (and possibly one or two bands prior to it). Rahil even got a shout out in my short story collection



Edmonton's downtown core, seen from across the River Valley, 20220809.

Thinking quickly, you reach into your cart and grab a smoke bomb. Throwing it to your feet, you envelop you and your foe in

a makgeolli-coloured cloud. "You can't hide from me!" the axe-wielding psycho shouts between coughs. You can hear

his axe swinging through the air blindly.

As the smoke starts to dissipate, you reach into your cart for

something else.

What will it be?

You don't have much time to choose.

I'll grab a bottle of makgeolli. Go to page 28

I'll reach for a taser. Go to page 30



On the front steps with Adam and Aaron, 20220807.

"Rapscaillon's Den," in a description of a Halloween show where he was wearing whiteface and carrying a Confederate flag, two things I clearly remember him doing, though probably on separate occasions. I recalled that when I was in university, I was invited by a family friend to judge a battle of the bands at a local high school. Death By Dawn got either first or second place, although I was actively trying not to play favourites. I also had my memory jogged and recalled that the family friend who invited me as guest judge was just recently elected as a city councillor.

The following day was a hangover day, and my dad took me for a walk around the neighbourhood. There are some interesting urban development problems in the area, which shouldn't be that surprising for such a remote suburban area. He showed me how just on the other side of some trees was a major road, and a site where they're building the terminus for the city's next LRT line. I don't think this area could possibly stay the same after the LRT starts coming here. People in the city are all worried about gangs running subway stations, and I didn't learn enough to figure out how serious they are. My mom started a "rock art garden" in view of the LRT construction, inviting people to paint art on rocks and leave them there.

Later that day, we went to H Mart, the Korean brand of supermarkets located across North America, where I'm told by literature I maybe should have cried while visiting, though it never came to that. On all previous visits with my parents, I'd introduced them to some new type of Asian cuisine, and this

time I decided it would be shabu-shabu. We also found that there were premade meal kits that you just need to heat up at home, so we got a dakgalbi one. Both meals were hits, although I can't say I was overwhelmed by H Mart. I'm only realising now I forgot to ask if they had nuruk. Anyway, it was certainly good, better than the similar Chinese grocery stores in the city.

After that, I reunited with two old close friends from back in the day, who I used to know as Jebus and Anarchy Adam. Jebus has since had a kid and a divorce, and with hair loss looks a little more like the pro wrestler Earthquake than our lord and saviour, and he goes by Aaron now. He was always a reliable promoter back in the day and seems to still somewhat reluctantly do stuff now. When I created "Rapscaillon's Den," I came up with the landlord character Moses as sort of an evil mirror-universe version of him. He and Anarchy Adam used to host the CJSR radio show "Your Weekly AA Meeting," but Adam has since quit drinking (also something mentioned in the book). Adam incidentally mentioned Drinking Boys and Girls Choir to me, a band he had heard about from somewhere, which surprised me and was a good sign because I was set to introduce them on CJSR soon.

We went to a strip mall where we ordered Nashville-style chicken, and then went a couple doors down to a cannabis store, at which I bought weed legally for the first time. Canadian marijuana stores are a little weird due to regulations, as the product has to be stored a certain way so it isn't visible from outside or something. So the place looked like an Apple store.



Legal Canadian marijuana

The person working there was from the US and seemed like she may have moved to Edmonton for weed. I told her I lived in a country where it was very illegal, and probably shouldn't risk putting any charges on my Korean credit card. She explained some of the products available, and asked me if I wanted an exciteable high or a mellow high, and I chose the latter. When I smoked half a joint later, I was so tranquilised by it I could barely talk for the rest of the night.

Unfortunately for the rest of my stay, I didn't get very far through the 10-pack, because I was worried it would prevent me from doing other fun things, or even being able to converse normally with my parents.

Aaron had a few interesting things to show me. He's maintained a collection of original poster art, some of the original full-sized punk posters of the city, which I've more recently encouraged him to submit to the punk museum in Las Vegas. He also has probably the largest collection of Edmonton punk music of all time, and he gave me a USB stick to fill up with mp3s, as well as I think an Old Wives CD he had multiple copies of. And he also had something else that actually belonged to me: a bound edition of the U of A student newspaper from the year I was news editor, which had ended up in his possession somewhat by accident. I opened it right up to the special Christmas edition where the paper parodied itself, and I found an article written by me that had a photo of Aaron identified as Jesus. He was pretty shocked such a thing had been in his possession for the past several years.



This sign is for where the lead singer of Metallica died, seen 20220808.

The next day, a Monday, I decided to go to West Edmonton Mall, one of the two largest shopping malls in North America. I grew up next to the thing, and its expansion placed a chokehold on the neighbourhood of my childhood, forcing cancellation of school construction and inviting crime to the area. I heard somewhere once that it has the highest crime rate in the whole province. Apparently, when the mall developers got shot down from making another expansion, they declared that they'd go to the US and build an even larger mall; that was Mall of America, although it never became overwhelmingly larger than our mall. The mall has become one of the things I needed to visit, largely out of forgotten nostalgia for a place I hadn't really liked while growing up next door.

Since my last visit, I had a chance once to speak to some Lotte executives, who told me they had been sent to Edmonton in the late 1980s to do some benchmarking on our mall, for the construction of their own Lotte World in Jamsil. And the similarities are striking, such as the indoor amusement park, the skating rink, and the giant dome roof. I grew up taking these things for granted, but now knowing the connection and having seen other, lesser malls, the similarities are impossible to ignore.

After my mom dropped me off in the parking lot, on my way in the first store I saw was a cannabis store. I guess it'll be a long time before we see anything like that in Lotte World.

The second thing I saw advertised, right inside the entrance after walking in, was the Wild West Shooting Range. I'd definitely known

about it, but I'd never seen any trace of it before, nor known where to look for it. Which I preferred, because this is where a friend of mine died a violent and strange death. Blair, who'd been the frontman of the unrecommendedly named garage punk band Metallica, had died there in 2008. All I knew was he'd jumped over the line and ran in front of the people firing guns, but I sort of thought he'd done it as a sort of joke. But recently I was contacted by a former member of Metallica, who gave me more facts that showed it was deliberately suicide.

I walked through the mall, which was peaceful and less crowded than I'm used to in Lotte World and Coex, and photographed the attractions like the waterpark, the submarine pool (which once rivalled the Canadian Navy's fleet in size), and the amusement park now undergoing a Mattel-themed makeover. I'm old enough that I remember its original name, Fantasyland, before Disney sued it and it rebranded as Galaxyland. I still have vivid memories of the 1986 accident when a roller coaster derailed and killed three people.

The one major thing I wanted to do while there was hit the food courts. I viewed many food court restaurants serving Korean food, which is something I had urged the government to pursue back in 2011 when I was part of the Hansik contest on KBS (though I don't think it's remotely fair for me to take even a little bit of credit for food court Korean food). But I didn't try any of it, because it probably wasn't good.

I had my eyes set on Taco Time, which was right there where I remembered it being on one of my early visits

If it's white people, then there's one place you're gonna catch them. You haul your cart halfway across town

to Itaewon. When you arrive, you sell a couple bottles of makgeolli to a very drunk soldier.

After that, more foreigners line up to buy your makgeolli, and take a selfie with you.

None of them are neo-nazis, and you may not have caught the killer, but you sure sold a lot of

makgeolli tonight!

THE END



A sign showing that Edmonton is Treaty 6 Territory is displayed at West Edmonton Mall, 20220808.

The lands on which Edmonton sits and the North Saskatchewan River that runs through it have been the sites of natural abundance, ceremony and culture, travel and rest, relationship building, making and trading for Indigenous peoples since time immemorial.

Edmonton is located within Treaty 6 Territory and within the Métis homelands and Métis Nation of Alberta Region 4. We acknowledge this land as the traditional territories of many First Nations such as the Nehiyaw (Cree), Denesuliné (Dene), Nakota Sioux (Stoney), Anishinaabe (Saulteaux) and Niitsitapi (Blackfoot).

The city of Edmonton owes its strength and vibrancy to these lands and the diverse Indigenous peoples whose ancestors' footsteps have marked this territory as well as settlers from around the world who continue to be welcomed here and call Edmonton home.

Together we call upon all our collective honoured traditions and spirits to work in building a great city for today and future generations. We would like to thank the Indigenous communities who participated in The City Plan engagement sessions. The contributions provided were greatly appreciated and it is hoped that the ideas, comments and input shared are reflected here.

—City of Edmonton

there, in the mid-1980s when I was in grade 1. Back then, I was doing a social studies unit on Mexico, and our school nearby thought it would be educational to bring the class to the mall, so we could go to the food court and sample Taco Time...to learn about Mexican culture. I'm pretty sure that Taco Time had closed down, or maybe moved, but it was back right where I remembered for that long ago. That food court still haunts my dreams, even though it looks nothing like I remembered (full of brutalist stonework and fountains).

I learned during my visit there that Edmontonians often refer to the region as "Treaty 6 territory," in recognition of a still-active treaty signed originally in the 1870s between the crown and various First Nations. This is done to acknowledge the land as the traditional territory of Indigenous people, and apparently there's a Treaty 6 Recognition Day that's been celebrated since 2013.

Tuesday was a fun day, as it had one activity I'd been looking forward to the longest. It's rare I dream about being in my hometown, mainly because it's a long flight and I usually wake up after passing Japan or while transferring in Vancouver, but in the few dreams where I make it all the way to Edmonton, I often have my scooter with me, and it takes me on adventures across the city. So I decided I needed to experience my hometown by

scooter.

I found VespaYEG, which rented out 50cc Vespa scooters for prices that I'd say are reasonable if not done too often. They gave me a yellow scooter which reminded me of my own previous Besbi, which had been replaced earlier the same year after breaking down after a long life of service. My parents were horrified by the idea of me driving a scooter, even though I do it every day in Korea, because they didn't know how Canadian traffic would react. And I could understand, because that worried me too.

Just like I do in Korea nearly every week, it enabled me to drive around freely and take photos of whatever I wanted. It was a little hard for me, the author of a column in this zine called "Playing in Traffic," to stick to Canadian driving customs, such as no parking on sidewalks, let alone driving on them. At one point, I filtered forward at a red light, only catching myself after I'd already bypassed a couple cars, which didn't seem to mind. The one move that did seem valid was becoming an "honorary pedestrian," a move in which you dismount the vehicle to walk it through a crosswalk as a pedestrian. I did this a couple times at red lights where there was no other car traffic, and it seemed to work smoothly.

During my three hours, I visited various sites I hadn't seen in almost 20 years.

As the smoke clears, the axe-wielding psycho catches a glimpse of you and leaps forward. You bat the axe aside with your makgeolli bottle and

club him over the head with it. He goes down hard. You pin him to the street and uncup the bottle, then you start pouring makgeolli down his gullet.



Rich Bomber at Freecloud, 20220810

This included a condo development where I'd been stationed as a security guard during its construction. I also visited my (very atheist Ukrainian) grandmother's home, to find some sort of Catholic shrine in the front yard. And I explored the architecture of downtown, something I'd been yearning to do after having too many dreams where I couldn't remember the layout exactly, resulting in some pretty bizarre distortions.

One site I visited was Tipton Arena near Whyte Ave, which I believe houses an indoor skating rink. In "Rapscaillon's Den," there's one story where two of the main characters climb onto the roof to escape mods chasing them. I'd constructed this passage based largely on Google Maps imagery, so I wanted to see it for myself. Ironically, I found that sometime more recently than the images I'd seen, someone had built anti-climbing fences to keep people from getting on the roof, which gave me a laugh. Though a skilled or motivated enough climber could still make it up -- not that I tried.

I also stopped by the former

Sandbar, which had been a punk house when I lived in the area and was about 90 percent of the inspiration for the site and features of the Rapscaillon's Den. It still stands, and has a weird-shaped facade that makes it hard to mistake.

One place I failed to visit was Free Cloud, a record store where I wasted too much of my money once upon a time. Its operating hours closed too early, and by the time I arrived at a little before 4, it was already closed. So I went back the next day with my dad.

Freecloud is in a building that's almost 100 years old. It was renovated recently, and during the process, it was discovered that the building was made out of wood from bleachers, either from the school across the street or a baseball stadium. The building looks nice and new now, although the inside still seems mostly the same.

Freecloud is run by Rich, the frontman of Mad Bomber Society, the city's flagship ska band since the 1990s. Once back in the day, they'd returned from a tour and stopped by the Sandbar, only

to be irritated by one kid taking pictures of everyone. Rich got so irritated, he threw a beer bottle at me. Ever since then, he would often pose for me threatening me with a bottle. This time, the only bottle within reach was hand sanitiser, and he didn't seem to like the idea of threatening me with that. Mad Bomber Society, which is still active, appears in one chapter of "Rapscaillon's Den," in which the whole band is infected in a massive outbreak of C. diff.

My sister had gone to Freecloud sometime earlier to sell some of her records (which included some of our dad's old collection). When Rich looked inside a Who album, he found instead an acetate disc of a live recording made by my dad's 1960s band Warp Factor. Apparently after my dad left the band, they even opened for the Who. Lately my dad has been talking with Rich about trying to get the recording off it, though no progress so far.

The day after that was a Thursday, and I tried to put out the word to friends to meet up on Whyte Ave. I showed up early and walked around the Fringe, one of



The former Sandbar, 20220809.



Tipton Arena now has anti-climbing measures in place, 20220809.

When the police show up a few minutes later, they find you forcefeeding the last of the bottle to him. The cops wait patiently as you

uncup a second bottle, and don't intervene until you're finished.

"Okay, we can take it from here, Makgeolli Man," the cop says.

"I'll get you!" the psycho sputters. "I love you!" you call after him.

THE END



Orange Hall, 20220811

the city's flagship festivals. While passing by the historic Orange Hall, I overheard a tour guide talking about the small building's historic significance, and I kind of wanted to walk over and interrupt, saying "I saw Death By Dawn play here."

The meeting place was Black Dog, a reliable enough pub. We had a modest turnout, which I'll just blame on the pandemic. Aaron came out again, and we met with Leith, who I've known since elementary school days. He was in the instrumental hardcore band Nevertheless, and is now in the newer band Open Eyes, which I was invited to watch practice but ended up not making it. Nevertheless was mentioned in "Rapscaillon's Den" in the final chapter as one of the main character's favourite bands, but also a memory of the band informed one of the stories and appeared in an image on the cover. Once when I was at a party at Leith's flat, there was a TV with a sticker on it that said something like "Kill Your Television," so we decided we would throw it off a bridge (and earlier that week while renting the scooter, I revisited that bridge). Although in

the actual story, the closest that gets to reality is when the main characters throw a computer off the same bridge.

A mutual friend of ours had suffered a major injury in a bike accident. While he was going through rehabilitation, there was a GoFundMe for him, which raised just under \$100,000 within about five months before they closed it. He used to be another major promoter in the local scene years before, but then he moved to Ontario and started working with larger festivals or something. It sounds like as of the last update he's doing better, so I've decided not to include more specifics including a link to the GoFundMe campaign, and I hope this is a good sign.

From Black Dog we headed to Tavern on Whyte, where Sean, another friend, was working. Sean had been one of the main residents of another punk house, I believe the LES Bitches House, and that was probably the second-most-important influence on the book.

While we were there, we were joined by Sheri, who founded the independent online radio network KPISS. fm. She showed up wearing a shirt that said "On my way



"It's just a shirt," Sheri cautions my dad, 20220811.

to fuck your dad," which was especially awkward because my dad was at that point driving toward Whyte to pick me up. I made sure when he arrived to get a picture of the two of them together, which my mom is welcome to use in court if she ever decides to divorce him.

I woke up the next morning and had to do a radio spot. It was my second time going on "The History of Punk" on CJSR, after a previous appearance in 2017. Over the years, I got to know more about the two hosts, so I made some choices I knew would interest them. They actually won an award for a show themed "Women of Hardcore," the social media preview image of which featured Yeji of Slant, so I determined to give them more of what they wanted. Of 14 songs, eight had female vocals. I also made sure to focus on gugak fusion, recalling on my last spot they had an interest in folk punk. The show can still be heard online if you go to daehanmindecline.com/radio.

It was a Friday, and I had plans to hit up two shows that night. First stop was the



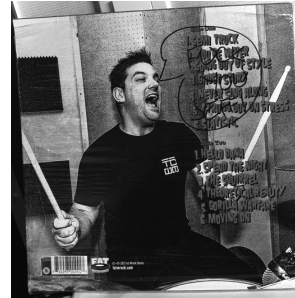
A homeless guy watches Old Wives at Backyard, 20220812.



Aaron talks with Darren through the fence at Blakbar, 20220812.

Backyard where I saw the Old Wives, a melodic punk band that appeared on volume 3 of WDI's "World Domination" EPs (the one that also had the ill-fated Gumiho -- Darren said they had a ton of copies left since they never really tried to sell them). The only member I knew was the drummer, Darren, who I remembered from back in the day drumming for the Kasuals and Les Tabernacles. In 2016 he became the drummer of Teenage Bottlerocket, after their original drummer Brandon Carlisle passed away. I know Jeff at WDI is a big fan of them, so I brought with me a TBR LP I'd bought at Freecloud and got Darren to sign it. The back cover has a big picture of Darren drumming, so he signed over that, writing "Fuck you Jeff!" It's our hope that TBR will someday come to Korea, maybe to play an IT'S A FEST!, and personally I hope there's room for Old Wives too.

The Backyard turned out to be a really weird venue that was basically just a fenced-off area along the side of a big parking lot on the edge of downtown. Coincidentally I'd driven past it the day before and even photographed it, without paying it much attention. Inside they had astroturf and lawnchairs,



Darren signed "Fuck You Jeff!" on a Teenage Bottlerocket LP.

"Korean Punk Part 2!" on "The History of Punk"

recorded 20220812
broadcast on CJSR 20220919

Bad Idols: "Action of Destruction"

...Whatever That Means: "I Can't Take It"
Gumiho: "Destroyed Warranty"

Rumkicks: "Punk is Nowhere"
Drinking Boys and Girls Choir:
"There is No Spring"

Billy Carter: "My Body My Choice"
Deadbutons: "Witch"

Polluter: "Endless Laughter"
TalkBats: "Wake Me Up"

NST & the Soul Sauce Meets Kim
Yul-hee: "뽕덕"
Uheeska: "두근두근"

Jambinai: "Time of Extinction"
49Morphines: "Running on Empty"

Seoul Dolmangchi: "취한 걸 모르겠어"

fucking idiot.

I'll have a political debate with him. Go to page 31

I'll try to escape. Go to page 32



Group photo at Tavern on Whyte, 20220811.

You look online and find out more about a real business called Hitler Sangsa.

It's located on the far side of town, all the way in Dongdaemun-gu at Sagajeong-

no 23na-gil 2. When you enter, it's dark and nobody's around. "Hya!" you call out.

Someone clubs you from behind.

When you wake up, you're tied

to a chair. Nearby is the notorious axe-wielding biker nazi. You can see a "MEIN KAMPF" tattoo on the back of his head.

He turns and sees you're awake. "Finally, you're in my

grasp," he says.

"Makgeolli," you murmur weakly.

"I'll have none of your tak-Jew," he retorts.

Did he really say that? What a



Kroovy Rookers at Blakbar, 20220812

as well as cornhole games. While I was in there with maybe a couple dozen other audience members, the grit of the downtown core's edgeland was on full display; homeless people passing by, a fleet of ambulances responding to some sort of emergency on the far side of the parking lot, people standing outside the chainlink fence watching for free. I felt like I was in the poverty porn version of a shark cage.

They did one set of originals, some brand new songs, and just as they were getting ready to do a set of Green Day covers, Aaron showed up to bring me to the next show (in exchange for me paying his cover).

We went back to Blakbar, a venue that was certainly growing on me, to see Kroovy Rookers. This is the band that Jenny Woo was in for a short while in the 2000s, so I wanted to see what they were like. After them was Smak, a band that was before even my time.

After those two shows, I spent my final weekend in Edmonton pretty low-key. On Saturday I borrowed my parents' car and went out for a drive. I met up with Ester, an old friend who used to be roommates with my sister, and now runs the FB page YEGuncovered, looking at urban issues in the city. We drove around a bit, something I'd been hoping to do for a while. We got a look at the Coliseum, the former stadium for the Edmonton Oilers which is now sitting empty.

And we drove all around the former Edmonton City Centre Airport, now a wasteland known as Blatchford Field. It's amazing to me, coming from Seoul where there's a lot of intense speculation on what will happen to USAG Yongsan, to see Edmonton where people aren't really thinking much about what

could go here and there's very little public attention. It looks like it will just become more lowrise suburban housing, which is a colossal wasted opportunity. Build higher-density housing, or a new mall, or an amusement park, and maybe add a transportation hub -- hell, build all those things.

We stopped at a Korean restaurant called Hansik, my only Korean meal during this trip. The galbi was mediocre, as it was marinated in a sauce that was too aggressively sweet, but the kimchi jjigae was perfect, an especially big surprise since decent kimchi is hard to find in Edmonton. I offered some of my homemade ihwaju to Ester, who did her best to appreciate the yogurt-textured alcohol but retched as soon as it was in her mouth.

It was a long evening due to the late sunset, so we spent a few more hours driving up and down the roads of downtown. She showed me the Neon Sign Museum, which is basically space on the exterior of a couple old brick buildings where the old neon signs of closed businesses have been preserved. She also gave me a great deal of information about the queer history of the city, pointing out a former gay bar right by the neon museum, which is now an office for the border patrol; traces of a rainbow flag can still be seen in the front step of the building.

On my last full day in Edmonton, I woke up and found a pile of yellow barf outside the door to my basement room at my parents' place. It had a yellow hairball so there's no question which of the two cats did it. Especially hurtful since I was the one who picked him out and insisted my parents, who were unsure about the concept of "male cats," adopt him.

away from you. He leaps onto a motorcycle decorated with swastikas that's parked nearby,

Of course I know not to fly with marijuana, so none of it came with me from Edmonton. It all ended up in the hands of friends at Blakbar, or stowed somewhere secret for my sister to find later.

Then on Monday, I caught a short flight back to Vancouver, where my sister now lives. Vancouver looked weird to me, a Canadian city built into the mountains near the ocean. I noticed ridges covered with housing, and to me they looked like Korean moon village refugee communities. And all the apartment buildings, which had pretty impressive forms and often had balconies, didn't look that South Korean to me, so in my eyes it was like being back in Ryomyong in Pyongyang, where the buildings were all a little more majestic than Seoul's monotonous apartment architecture.

My sister was in a part of town with a Korean community, and during my entire visit I saw two separate Hongdae restaurants, and one "Insadong Seafood & BBQ Restaurant" (which sounds completely wrong to me). We visited Barge Chilling Beach, a site where an unmoored barge had washed up on a seawall in November 2021 and had to be dismantled there. My sister took me to Black Frog, which apparently was inspired by Black Dog in Edmonton, but it had food -- good food.

For the second day, we put out a call to friends living in the city, and got more coming out here than I'd seen in Edmonton. One of the people who showed up was a guy I knew from back in the day as SNFU Rob, simply because he was really into the band SNFU. Nowadays he's the lead vocalist of the "weird punk" band AK-747s, one of the other bands I'd like to see come to Korea someday.

On Wednesday, my final full day in Canada, I did my only urban exploring on this trip. Down the highway from my hotel, I'd noticed what looked like a house piled in dirt, like they were trying slowly to bury it. After seeing it out the window of a few moving vehicles, I decided to just go there. I set foot in through the window, and nearly lost my shoe in the mud inside.

The next day, I flew back to Korea, with a suitcase loaded

and races off. Fortunately, he's heading downhill, so you jump into your



Hongdae Pocha in Vancouver, 20220816.



SNFU Rob gives Jon Twitch a kiss, 20220816.

with ketchup chips, Hickory Sticks, and Hawkins Cheezies, as well as a few other things.

On the morning of my flight, when I tried checking in via computer, I found out that I had done my rapid test one full day too early. To get back into Korea, you needed to get either a PCR test within three or two days in advance, or a rapid test within two days or one day in advance. So my rapid test was no longer valid. There was another clinic at the airport, so my family rushed me to the airport early, which was a very stressful trip. At the airport, I was able to get the test done and the results were expedited, so no time was lost.

The plane ride back was uneventful, except the guy sitting up one row across the aisle from me kept trying to play solitaire on the in-flight entertainment system, despite

having no clue at all how the game works and what cards go where. He kept trying multiple times, to the point where I was ready to snap before I started to find it funny.

On arriving in Korea, I found another complication: you're supposed to have a printout of your test results. I'd had papers for my first test, but not the second one. For people without the sheets, there was a single computer off to the side, hooked up to the internet and a printer, for people to log in to their emails and print their documents. Of course, a lot of people don't remember their email addresses, taking even more time. I was one of them, but I saved a little time by emailing my test results to the next person in line, so she could print them for me.

When will I go back next? It damn well better not be another five years.

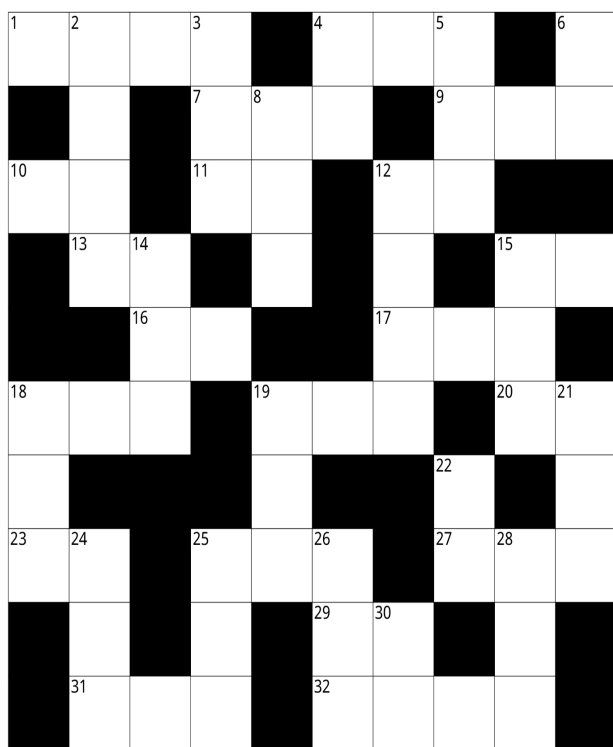


A suitcase full of snacks brought back to Korea.

cart and roll after him. It's not long before you overtake him, so now you better do something.

I'll ram him. Go to page 33
I'll throw a makgeolli bottle through his spokes. Go to page 34

Broke Crossword



ACROSS
 1 Where Millie and Buster go when they're sick
 4 Pyongyang's river
 7 Downtown Seoul north of Cheonggyecheon
 9 Most popular folk song in both Koreas
 10 What's made at 4 across
 11 Star Wars: Episode IV - "새로운 ____"
 12 A member of Daddy O Radio
 13 Chumchurum or Tokki
 15 Something a blind person can give you
 16 Sound at a pansori concert
 17 Seogwipo's island
 18 Sludge/death metal band that did a split with Sithter
 19 Janitor's work
 20 Reportage
 23 Hemp
 25 Great
 27 Little Richard's instrument
 29 Noodle
 31 Where a salaryman

spends the day
 32 Confucius' Four Cardinal Principles
 DOWN
 2 Hahn Dae-soo song
 3 Rux lead singer
 4 Hometown of Drinking Boys and Girls Choir
 5 Harrow is one of these, for a little longer
 6 Flowering Knights
 8 Genre enjoyed mainly by women
 12 Advice seen at construction sites
 14 보석
 15 Show starring Diego Luna
 18 Former Cheongju skinhead band
 19 Empty government office
 21 Playboy or Xhamster
 24 Magic user
 25 Where you crap in North Korea
 26 South Korean
 28 Patriarchal figure
 30 Prison uniform in the old days

Bimonthly Bootfuck

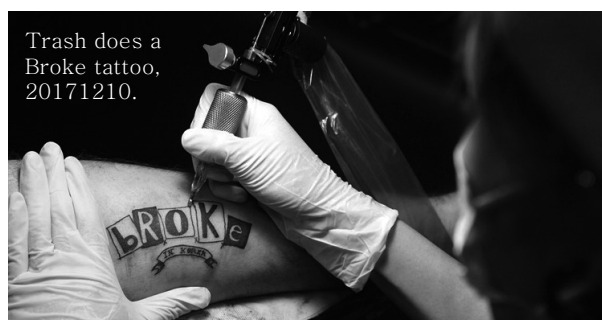
I've been thinking a lot, maybe too much, in terms of what deserves an extremely violent booting this time around, in terms of what really deserves it the most, but also what hasn't been done to death already.

Then one day I'd just had enough, and knew what I wanted to throw to the ground in terms of using as a trampoline. Those three innocuous words, "in terms of." They're nothing new, but I get the strong feeling they've been seeing extra heavy use lately for some reason. It's just a connective phrase to make one part of a sentence stick together with another part, when you just can't be bothered to smooth out the sentence. It's a great way of grafting a buzzword onto a sentence, even if it doesn't actually fit.

Just as Letterkenny called out sentences beginning with "To be fair" (which they say sounds snooty), I hate "in terms of" because it sounds like some economist or political scientist trying to sound smarter than you. It's almost as bad as vis-a-vis, a similar phrase that's only used by sadistic murderers who used to abuse "in terms of."

Broke in Korea's ongoing free tattoo offer

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



K-pop idol group or cryptocurrency exchange?

Do you know your K-pop idol groups? Or are you well-versed in cryptocurrency exchanges? Either way, you're probably a sucker. There are 10 of each listed below. Answers on the next page.

NTX Bisq TnX ATBO CSR
 Gemini Ciipher BIGONE
 Kraken WazirX FTX nmixx
 H1 - KEY POLONIEX Blank2y
 LIGHTSUM exmo OKX Trendz

"Best man!" you exclaim.
 "I thought you might say something like that," he says. "But all this is about the best race."
 "I love you!" you retort.
 "You have to love me," he replies. "Otherwise, you're being intolerant, the very thing that you hate!"
 Before you know it, you're caught in the paradox of tolerance. He argues that to avoid being intolerant, you must be tolerant of murderous axe-wielding biker nazis.
 Obviously you're not convinced, because fuck, but you're his prisoner now.
 THE END

The K-Iceberg



Dog person or cat person? ANSWERS

1. 저는 제가 13년동안 운영하고 있는 '골목다방'이라는 카페에서 고양이를 키우고 있어요! 최근에 '모카'라는 고양이가 세상을 떠나서 지금은 '코히'라는 고양이 한마리를 키우고 있어요! 길에서 만난 고양이 들인데~ 제 자동차 밑에 들어가고있어서~ 구조해서 제가 지금까지 키우고있어요! I've been raising cat at a cafe called Golmok Dabang that I have been running for 13 years! A cat named Mocha passed away recently and now we have a cat named Kohee! They're cats I met in the street, and under my car. I rescued them and I've been raising them!

2. Cats. Definitely cats. Cats are confident, quiet, and cuddly. Dogs are like slobbering, emotionally needy brain-damaged roommates.

3. I'm a dog person, but I like that cats are quite independent. I also like the fact that cats wouldn't talk to cops if they were able to.

4. Dogs all the way. Sorry, Hannah!

5. Bearded dragons! When I was a kid, my friend had a pet bearded dragon. She had its habitat next to her bed and host these feeding parties where we'd feed it crickets, mealworms, itty bitty baby mice. Those sorts of things. We'd let it out afterwards and it'd creep around the room. I have this really great photo of it perched on top of my head. Truly powerful creatures.

6. We're more of a cat person. I dun have any pets but Ishyam and Fad do have Cats back at home.

7. Totally a dog person but we have one of each currently. I don't hate cats... but dogs are just the best. I still haven't gotten over the passing of my last dog, he was literally the greatest.

8. Dog person
I'm allergic to cats
Even tho I like cats too

9. 자취방에서는 키울 수 없지만 본가에 있을 때는 그룹이와 바람이라는 이름의 고양이 두 마리 있습니다. 두 마리 모두 제가 스무살 무렵에 새끼 때 데려온 친구들인데 지금 시간이 많이 지나서 여섯살~일곱살 정도 됐네요. 그룹이는 사람을 정말 좋아해서 제가 집을 걸어다니면 다리에 착 달라붙어있어요. :D

I can't have them in my room, but when I'm at home there are two cats named Gureum (Cloud) and Baram (Wind). I got both of them when I was 20, but it's been six or seven years now. Gureum really likes people, so when I walk around at home, it sticks to my legs.

10. 개와 고양이 거북이 키워 봤지만 제 생활에서는 고양이가 제일 편했습니다. 지금은 없는 게 제일 편합니다. 개도 역시나 귀엽지만 넘치는 에너지를 감당하기 힘들었습니다. I've had dogs, cats, and turtles, but cats have been the most comfortable in my life. I'm most comfortable not having pets right now. Dogs are also cute, but it's hard to cope with the overflowing energy.

I've given up on thinking the K-Iceberg will ever be complete. The only thing that can kill it is if K-pop goes out of style, like really badly, like what happened where New Kids on the Block lost their sheen.

K-entries keep coming at me from all directions. What's weirder is I've been seeing a lot of, for lack of a better way to describe

them, "the-K entries," where the hyphen goes the wrong way and usually connects with a "the" for some reason; the first was The-K Hotel, but this is happening more now. I have considered this ineligible for the K-Iceberg and I don't want to make a the-K Iceberg. Maybe a rule change might be in order.

I've also given KSHIT its own corner,

because it's just so good, even though it technically doesn't qualify due to lack of hyphen. Maybe I should start allowing those, but only when the K is followed by a word, like SHIT, or tidal flats, or waste, and not when it's just another acronym, like CIA or CDC. It's not like I'm desperate for more entries.

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

You squirm in your chair, but all you can manage to do is topple over. You knock over a barrel, and it rolls down a staircase, making a lot of noise as it goes.

"What have you done?" your captor shouts. "That barrel was filled with Burzum mp3s!" He grabs his axe, and raises it up over your head to finish you off.

Suddenly there's a flash and a bang, and the skylight over your heads shatters glass all over you. Down comes a caped figure who kicks the shit out of the axe-

wielding biker nazi. When it's over, the assailant turns the light on. It's Ricey, your errant sidekick! "I love you!" you exclaim. Ricey unties you, and together

the two of you turn the axe-wielding biker nazi over to the cops.

THE END

CROSSWORD ANSWERS

translated Korean profanity into equivalent English phrases rather than taking them literally, which makes sense. He also left in a lot of the repetition, rather than trying to trim it down.

connotations that Korean swearing, but I felt like the "꽃" actually makes that less problematic."

He added, "They're going out of their way to not attempt to make a cogent argument."

Run Carrot - "MFer"

AH! AH! AH! AH! AH! AH! AH! AH! AH! AH! AH! AH! AH! AH! AH!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
I always do what I wanna do
Who are you to give me shit
I wanna live how I want, I wanna do what I want
Who are you to give me shit
I always do what I wanna do
Who are you to give me shit
Eat a dick fuckface, I'm gonna do what I want
You motherfucking piece of shit!
Eat a dick! Eat a dick! Eat a dick!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
I always do what I wanna do
Who are you to give me shit
I wanna live how I want, I wanna do what I want
Who are you to give me shit
I always do what I wanna do
Who are you to give me shit
Eat a dick fuckface, I'm gonna do what I want
You motherfucking piece of shit!
Eat a dick! Eat a dick! Eat a dick!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker motherfucker motherfucker! Eat a dick, fuckface!
Motherfucker (You) Motherfucker (Fuck) Motherfucker (face)
AAAAAH! (Eat a dick fuckface!)
Motherfucker (You) Motherfucker (Fuck) Motherfucker (face)
AAAAAH! (Eat a dick fuckface!)
Motherfucker (You) Motherfucker (Fuck) Motherfucker (face)
AAAAAH! (Eat a dick fuckface!)
Eat a dick! Eat a dick! Eat a dick! Eat a dick, you piece of shit!

ACROSS
1 동물병원
4 대동강
7 종로구
9 아리랑
10 맥주
11 희망
12 anzi
13 소주
15 안마
16 열쑈
17 제주도
18 궁구리
19 청소일
20 르포
23 대마
25 위대한
27 피아노
29 국수
31 사무실
32 인의예지

DOWN
2 물줄주소
3 원종희
4 대구
5 강아지
6 화랑
8 로망스
12 안전제일
14 주얼리
15 안도르
18 공격대
19 청와대
21 포르노
24 마법사
25 위생실
26 한국인
28 아버지
30 수의

CRYPTO EXCHANGES

FTX
Gemini
Kraken
Poloniex
WazirX
Bigone
OKX
Bisq
EXMOz
ShapeShift

K-POP GROUPS

CSR
H1-Key
Blank2y
ATBO
Nmixx
TNX
Trendz
Lightsum
Ciipher
NTX

Broke: I'm surveying bands about rejected band names. Could you share any band names you considered but rejected? 나는 "거부된 밴드 이름"에 대해 밴드들을 조사하고 있다. 당신이 고려했지만 거절당한 밴드 이름을 공유해 주시겠습니까?

It's been so long since I thought about it. I don't really remember. But at first, I used the name 'The Mustang' I changed the name of the band right away because it reminded me of the name of the car.

about 이름은 '뽕'이었습니
share FPS게임에서 나오는 플래쉬 뽕을 보
ed but 롭 뽕이라고 부르는데, 내 음악으로 당
"에 대 신들의 머릿 속을 하얗게 만들겠어 라
이 고 는 뜻으로 지냈던 네댓 번의 공연에
공유해 서 PD들이 이름 바꾸는 것을 제안했었
고 (뽕이라는 말이 다른사람들의 돈을
빼앗거나 훔친다는 뜻도 있어서) 마침
무 오 그당시 멤버들도 이름 바꿨으면 좋겠
. 하지 란 이 에도 즐거운 지영(흔들)이 되었습니
많이 다

change the name, so we became Dirty Rockhons (happy souls even in a dirty world).

Iman's League: Hmmm we dun really have "rejected band names" cause when the band first started i kind of already have the name in mind. But we jokingly considered "4th Time a charm" as the new title of our upcoming EP releasing next year. The joke behind it was we've been changing drummers quite a few times over the years. To be exact 4 times. Hope the fifth drummer will stay for good. I dunno maybe we will use that as the Ep title hahaha

scratch with a new band name :-)

Fuck You Scum Fuck: I came up 'Penetration' but I didn't like it at all. I also considered 'Cannibal Priest' but I'll save that for a future collab project.

Luke: I still want to call a band The Immortal Frankensteins, or the Xed Out Eyes. Unfortunately I often pick band names (like Gorgon Horde and Toe Cutter Cult) which are only funny to me and seem to confuse people.

Diazable: I was thinking of calling it Get Pissed. Back in university, I thought about starting a clothing brand and thought this name could have been a good one.

Sweet Gasoline: 아리랑쌍권총... 삼
선중디스트로이어즈... Arirang Dual
Wielding... Samseon Middle School
Destroyers...

When you wake up, you're in a hospital bed. You can't move. You can't even speak, or ring your handbell.

"Please remain calm," a nurse

You're able to move your eyes enough to see that in the bed next to you is the axe-wielding biker nazi, also in as rough shape as you.

You're paralysed, so you're unable to do anything to him or tell anybody who he is.

THE END

The Guy with 7 Names

Jon Twitch

Here's the latest seven of my past aliases and identity thefts. There are only five entries because two of them involve two aliases.

Junbar: When I was in university, I worked for the student newspaper, which was actually one of the better ones in the country. In my year as the news editor, the managing editor came up with the name Junbar, cutting three letters out of my name. I guess it was just a slightly more personal way to address me than just calling me by my surname. It has kind of a weird Middle Eastern/West Asian vibe that seems like it might be inappropriate. I've used it for a few aliases, mainly Don Junbar and Junbar Aloysius. You can still find a "Don Junbar Gems" FB page created by Verv, but my actual Junbar Aloysius FB profile seems to have disappeared due to FB's name policing.

Bong Hunbar, Gong Lumber (that counts as two): The newspaper had two joke issues every year, one each at the end of the fall semester, we put out a parody issue of ourselves with fake news stories, and at the end of the spring semester, we parodied a different publication.

For one year, I wrote an article about God failing a basic biology class due to not believing in evolution. The next year, in response to the university awarding a controversial honorary doctorate to mullet model and anti-voting-rights advocate Wayne Gretzky, I wrote an article about Jesus getting an honorary doctorate. I got my friend Aaron, who we nicknamed Jebus at the time, to be in a picture that was used for Jesus. Years later in 2022, he revealed that he had come into possession of my old bound edition from that year; I opened up the book right to the middle, and lo and behold, there was a picture of him 20 years younger as Jesus holding a diploma. He was a little annoyed. For that article, I was credited as Bong Hunbar, a name I'm pretty sure I didn't make up. And in the masthead, I was listed as Gong Lumber, nerds editor.

During my time there, we also parodied Maxim as "Buxom," which was difficult because Maxim is already a parody of itself. This worked to our advantage, as three of us ended up being invited to work for Maxim, with our editor in chief actually going to New York for an internship. I wrote two How To articles, about getting over jet lag and blowing smoke rings, and was working on a third about how to become a sumo wrestler. Then my editor, who now works for NYT, decided to rage quit, telling me in a parting email that Maxim

You pull up right beside the swastika-covered motorcycle, and aim a makgeolli bottle at his front wheel. It fits perfectly in between the spokes, and the bike throws



The Getaway issue from 20001205, and yes that's me on the right.

is for teenagers who are too chickenshit to buy real porn. The next year, our parody was called National Pornographic, in hope that some of us would be hired there; never happened.

Junbar Aloysius, Stop the Cuddlefish and Octopus Consumption in S. Korea: When I worked for the Korean culture ministry in 2011-13, we came under heavy attack by an anti-Korean dog meat activist group that would bombard our posts with racist hate messages. I traced them back to an FB group called "Stop the Dog and Cat Consumption in S. Korea," where people would post gory pictures of animal torture and fire up the mob, who felt empowered by their outrage to go full racist and use slurs. If you find a copy of Broke 16, there's a two-page collage I made of some of the worst messages seen.

I began posting replies and mocking them, only to discover that this was making their posts visible to my own FB friends, some of whom were starting to question what I was doing. So I mobilised the Aloysius Junbar account to continue the campaign. A rift was starting to appear among the movement's followers, between vegans/vegetarians and people who had no problem eating other kinds of animals. So I started posting that it's only okay to eat chicken, goat, and horse. Likewise, there were some Japanese nationalists and weeaboos in there too, so I made sure to broaden everyone's ire to whale meat as well.

him off. His body tumbles up to the curb in front of a big crowd of pedestrians, and his bike lands right behind him. The makgeolli bottle is ripped open, splashing the

I also created "Stop the Cuddlefish and Octopus Consumption in S. Korea" to attempt to get my own campaign going, to save an animal that is said to be very smart, but less cute to look at.

Years later, I found new use for the page, as FB had been changing how personal profiles, pages, and groups were used, and this led to pages being difficult to control. You could use a page to anonymously post replies on other pages and harass people in various other ways, without exposing yourself at all. So this page was brought back a few times to mess around with other pages doing the same.

WJ: I don't want to give away the full name of this person, but one of my most criminal acts was impersonating a real person in my university days. WJ was a person we struggled with who was in a position to threaten our press freedoms. Going into a new year, after National Pornographic was released, I began to have problems with a (different) toxic personality at the paper and knew I would have to leave.

Before I was to step down, I decided to play a prank to let people know what I thought of them. The local adult newspaper had published an article about the "top 30 under 30" in the city, which included our editor in chief. So I wrote an angry letter criticising them for including him, and signed it as WJ. Having read so many of WJ's press releases, it was easy for me to parody their writing voice. Then

pedestrians with the whitish fluid.

You put your feet down and stop the cart. The makgeolli-drenched pedestrians rush over to you to see if you're okay.

I sent it to the paper.

I learned an interesting thing about journalistic ethics: if you write a letter to a paper criticising them, they will run it without proofreading or fact-checking, because to do that would present a conflict of interest. So they published the fake WJ letter in full, and it caused chaos. A few days later, my coworkers found me out -- I think they were able to check printer logs and see that the letter had been printed in the office, from my computer, and that was the end of my newspaper career until about 15 years later.

Seonbital: It's likely if you've been reading this zine carefully for the last decade and also active on IG, you may have seen photos of a group of anonymous urban explorers who have made costumes involving Korean wooden masks from Hahoe Village: Yangbantal (the aristocrat), Seonbital (the scholar), and Bunetal (the female one), with a few other characters appearing once or twice. Two of them have books for sale on the facing page, and the third is pending publication. Well, activity on the project seems to be winding down, and I've decided it's time to disclose that Seonbital was me all along. The identities of the other two will remain anonymous for the time being.

This project started in 2010 with Yangbantal at first, then Seonbital about a month later, and Bunetal shortly after that. It created something totally unique to urban exploration photography, and I put a lot of work into it for

You grab a makgeolli bottle and give it a triumphant shake. The pedestrians start lining up to buy bottles from you.

By the time the cops catch up,

my part. Hahoetal are unique in that they're made of wood rather than paper, and were intended for multiple uses, unlike the paper ones which are burned after a performance to exorcise the spirits. But the spirits in Hahoetal are more tolerated for whatever reason. On my adventures, I sometimes felt like putting on my seonbi mask gave me some level of psychic protection. If I had it on, I could sit around alone in an abandoned mental hospital or atop a construction crane, and suddenly I was no longer frightened.

One problem is our costumes have started to age, and we don't really want to replace them. Yangbantal's jacket has no working buttons or zippers and the lining is falling out. With Seonbital the important thing was my black Assassin's Creed hoodie, with big hoes now worn into the elbows. All three masks have been banged up and chips are missing here or there. Once around 2013 while exploring Gyonam-dong, I took off a bandage from a healed injury and stuck it on Seonbital's forehead, where it remained ever since.

Sometimes I would wear this mask on Halloween, which was pretty difficult because you can barely see out the eyeholes; it's more like strapping a wooden blindfold to your face. Oddly, wide-eyed Seonbital has less visibility than the closed-eyed Yangbantal, because the latter has wide slots while the former has only pinpoints.

This most recent Halloween, I wore Seonbital to HBC and didn't spend a lot of time with it on. When tragedy struck in Itaewon, I left the mask on my scooter right out in the open. And when I came back at dawn, I found one mirror missing, and Seonbital gone. It seems like someone either took the mask and broke off a mirror, or possibly it was knocked down, breaking off the mirror and dropping the mask. Then street sweepers came and collected everything in bags. I dug through one of the bags and found the broken mirror, but couldn't recover the mask. I don't know if it ended up being taken home by some Halloween partier, or ended up in the garbage.

A few days later, I returned to Itaewon and visited the memorial. A few doors down was a souvenir shop, and I saw they were selling Hahoetal. I went in and bought a new Seonbital. But I don't think I could ever wear it as a replacement of the previous Seonbital. That one had a unique soul after a dozen years of adventures with me.

Oddly, there's still a Seonbital FB profile I created (fb.com/seonbi.tal) which hasn't been banned yet, although I don't think I should log in because probably the message that banished Junbar Aloysius is waiting for Seonbi Tal. Seonbital has been lost and will never check FB again.

you've sold 30 bottles and made 20,000 won! One of the best nights of your life!

THE END

Plagiarism controversy plagues feline literary world

Jon Twitch

Feline authors Mille and Buster are caught up in a complex ethical problem, possibly the first of its kind for their species.

On 20210622, Millie reached over and typed out:

11 7777

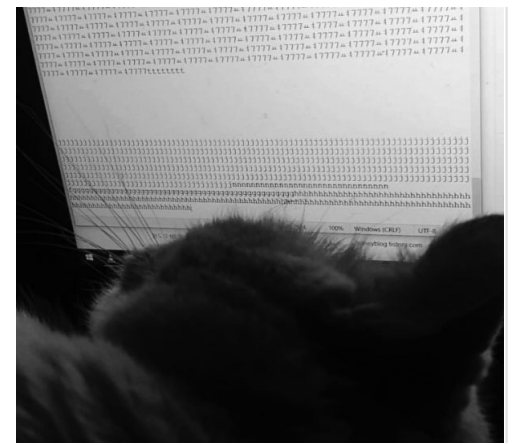
I thought it was nice, so I copied and pasted it into another document for safekeeping.

Next time I looked, Buster was busy typing away, but what he wrote was derivative and unoriginal:

[illegible][illegible]

Clearly his head was resting on the CTRL and V keys, but that doesn't seem like a good enough excuse.

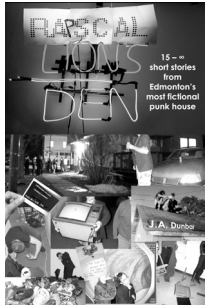
Millie and Buster have been feuding ever since, and their writing output has decreased significantly following this plagiarism controversy.



Buster uses the keyboard as a pillow as he watches the plagiarised letters roll across the screen.

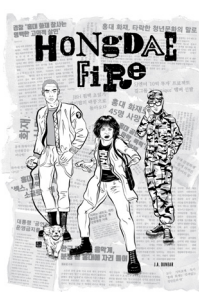
Books from Broke Publishng are printed and available in Korea now, or in ebook format worldwide in some cases.

To order books, email brokepublishng@gmail.com (and watch that spelling; the people over at Broke PublishING hate us) or message [fb.com/brokepublishng](https://www.facebook.com/brokepublishng) with your order, payment method, and delivery method if applicable. Payment is available in physical cash in person, Korean bank transfer, or Paypal.



1. RAPSCALLION'S DEN

A collection of short stories set in a punk house in Edmonton. Also has a "Choose Your Own Adv — I mean Path" story where you're a cop trying to shut it down. (W10,000 for print or ebook)



2. HONGDAE FIRE

A novel set in Seoul in the 2000s. Survivors of a catastrophe struggle to get justice for their friends and try to keep the punk scene alive. (W12,000 print; W6,000 ebook)

**COMING
SOON**

Sometime, eventually, Broke Publishing will release a guide to urban exploration in Korea, crammed full of practical tips, meandering anecdotes, and historical information.

There will be more masked urban exploring photo books, with the next title anticipated to be "부네의 집."

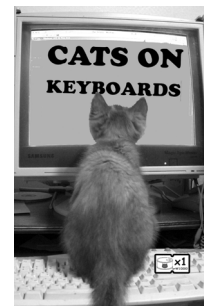
Also in the works are a second edition of Kyle Decker's "Cannon Fodder" and a first-hand account of the Korean punk scene circa mid-2000s titled "Yes, There's Punk in Korea." Maybe after that will come the sequel to "Hongdae Fire," tentatively titled "Rooftopping Olympics" or "Riot City."

Broke Publishing is also open to working with new contributors who have a good idea for a publication that fits the brand. Message Broke with a quick introduction and we'll see if it's suitable for publishing.



3. YANGBAN NATION

Photo book by Yangbantal, an anonymous urban explorer. Cranes, abandonments, subway tunnels, drains, and rooftops. (W12,000)



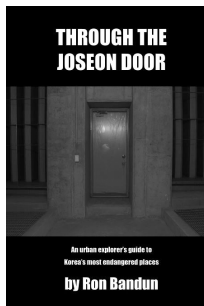
4. CATS ON KEYBOARDS

A paper zine written mostly by cats. Why is this our best seller? (W10,000 or 1 can of cat food)



5. SEONBI CITY

Photo book by Seonbital, a formerly anonymous urban explorer. He does the same thing as Yangbantal but with a worse attitude. (₩13,000)



6. THROUGH THE JOSEON DOOR

A collection of 48 essays and one short story on adventures in the forbidden areas of urban Korea, written by a former newspaper columnist. (W12,000)

Mental health resources available in Korea

Danuri
다문화 가족지원
포털 다누리
liveinkorea.kr
1577-1366



Available in Korean, English, Chinese, Vietnamese, Japanese, Tagalog, Khmer, Uzbek, Laotian, Russian, Thai, Mongolian, and Nepalese.

This is a translation service but they are reliably capable of providing support for foreign residents seeking mental health services.

Korean Psychological Association

한국심리학회

English number: 1670-5724



koreanpsychology.or.kr

The KPA is providing free English-language psychological consultations via phone or online metaverse until 20230131, for people who experienced or witnessed the Itaewon disaster, directly or indirectly.

You need to find them online and fill out a Google form. If you dare, the URL is:
forms.gle/x5ptupz1nPTVsU8a9

Expat Health Seoul
expathealthseoul.com

expatguidekorea@gmail.com



This is a website for helping foreigners find all sorts of healthcare services, including psychological.

FB groups

These groups are where non-experts come together to provide emotional support and help people access mental health resources in Korea. The women's group has a useful database of counselling services that can be accessed without joining the group. Both are transgender inclusive.

Mental Health - Women in Korea

fb.com/groups/mentalhealth.wik

Men in Korea- Mental Health

fb.com/groups/715466675482786

National Center for Disaster and Trauma

국가트라우마센터

English hotline 02-2204-0215

nct.go.kr



보건복지부
국가트라우마센터

Seoul Global Center

서울글로벌센터

02-2075-4180

global.seoul.go.kr

-Provides support for foreign residents seeking psychological and emotional services

-Provides psychological and emotional support for foreign residents

-Operates Individual counseling year-round

-Operates psychological consulting in English, psychological counseling in Chinese



Adaptable Human Solutions

02 749-7915

ahskorea.com

welcome@ahskorea.com

This is a therapy and counselling center, and it's not one of the cheaper ones. But they get a shout out here for having organised a free support group throughout November.

Korean-language hotlines

LifeLine Korea

한국생명의전화

1588-9191

lifeline.or.kr



Korea Suicide Prevention Center

중앙자살예방센터

1393

spckorea.specstory.co.kr

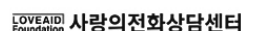


Counsel24

사랑의전화 상담센터

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Mental Health Center Crisis Counseling

정신건강증진센터 정신건강위기상담전화
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Ministry of Health and Welfare Call Center

보건복지부 보건복지콜센터

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