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bROK e

IN KOREA

GPT-32



Korea's first
and hopefully last
AI-generated punk zine

THE 暴飲漫醉 JONNYBIRDS 불가림
OCTOPOULPE SCUMPAID
SAFE STATE
ROGUE WARRIORS
ja nee fok records
the dummies
RIOT KIDZ OILYRAG
IT'S A FEST!



Issue 32
May 2023

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

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Some last-minute changes were made to Broke 32, once I realised I had enough material to expand the thing to a record 40 pages. People have been remarking on how much content is in these things, so I decided it would be better to make a shorter issue rather than a longer one.

The genesis for this issue was originally twofold: BrokeGPT and IT'S A FEST! I also had been looking forward to introducing Kyle Decker's next novel "This Rancid Mill." This issue was to be printed and debuted in time for the festival, but I came up with another approach of releasing one issue first, and then a second right after it at Muuido. Much of the content was already ready, and there was no sense in sitting on it until the festival, especially when it could be used for spreading the word about IAF.

Issue 33 will come out a few weeks after this one, probably the fastest turnaround in Broke history. You'll be able to get it at IAF. For that one I'll run interviews with many of the bands playing the festival, including a long one I'm especially happy with about A Lone Wolf Elegy Club, plus my coverage of "This Rancid Mill." But you'll have to wait. For this issue, you can see what Jeff has to say about the festival, and I decided I couldn't delay all the IAF band interviews, so you can read about Riot Kidz and Octopoulpe. For when you do the crossword, the guy in TwoFive is Sunje.

For this one, I consulted BrokeGPT as well as DDALL·DDALL·E the AI art generator. I wanted to see how well they could handle themselves at contributing to a niche counterculture publication, and the results are mostly awful. It wrote the most Mickey Mouse anti-capitalism article you could hope for, plus it tried to talk me out of visiting abandoned places. It gave me some pretty lame ideas for sequels to "Hongdae Fire" (this will be revisited next issue when "This Rancid Mill" gets the same treatment). And then when I asked it specific Korean punk questions, it got even worse. Look at the page to the right, and you can see its very poor recollection of Korean punk bands and the history of the scene (even worse than that article in Platform). When I asked it about ...Whatever That Means, it started making up songs and albums they never released. I asked it to come up with Korean punk song lyrics, which it did with no insight at all, just rote tropes of what someone in ignorance would imagine punk is about. However, I did take to translating Korean-language interviews to English using BrokeGPT, and it mostly worked well (despite a few incredible fuckups I caught, and maybe more that escaped my notice). It's definitely a superior translation tool to the other options like Kakao and Papago, which are a little bit more mechanical at it.

I've made sure to mark all original content created by BrokeGPT, using a different-looking font, so that you're aware of its origin and can discern the reliability of the information. And there are some pretty fucking weird errors there, like calling Veggers "female-fronted" or Gumiho "all-female," plus claiming Rux was formed in the late 1980s. Do not trust any of it.

So with that out of the way, let's begin by handing things over to BrokeGPT.

Jon Twitch

BrokeGPT, can you come up with some ideas for content for a punk zine about Korea?

Absolutely! Here are some ideas for content that you can include in a punk zine about Korea:

1. Featured Bands: Showcase local punk bands from Korea, providing profiles, interviews, and album reviews. Explore their music, influences, and the punk scene they represent.

2. Scene Reports: Highlight different cities or regions within Korea and delve into their punk scenes. Include venue spotlights, upcoming shows, and interviews with key figures in each scene.

3. DIY Culture: Focus on the DIY aspect of punk in Korea. Share tutorials on making zines, creating merchandise, or even building musical instruments. Encourage readers to embrace the punk ethos of self-expression and self-reliance.

4. Interview Korean Punk Icons: Seek interviews with influential figures in the Korean punk scene. This could include musicians, promoters, zine creators, or activists who have made significant contributions to the culture.

5. Album Reviews: Provide reviews of both new and classic punk albums from Korea. Offer insightful critiques, highlighting the unique aspects of each release and their impact on the punk scene.

6. Korean Punk History: Dedicate a section to the history of punk in Korea. Cover significant milestones, key bands, and notable events that have shaped the punk movement in the country.

7. Activism and Social Issues: Explore how punk culture intersects with social and political issues in Korea. Discuss activism, protests, and the role of punk as a voice for marginalized communities.

8. DIY Fashion and Style: Showcase punk fashion and style in Korea, featuring local designers, thrift store finds, and street fashion. Offer tips on creating unique punk looks or customizing clothing.

9. Opinion Pieces and Rants: Provide a space for readers to share their opinions and rants on various topics related to punk, music, politics, or society in general. Encourage alternative perspectives and critical thinking.

10. Puzzles and Games: Add a fun element to the zine with punk-themed puzzles, word games, or quizzes. Incorporate punk trivia and obscure references to engage readers.

Remember, the key to a punk zine is to embrace the rebellious, DIY spirit of punk culture and give a platform to alternative voices. These ideas should help you create engaging and thought-provoking content for your zine about Korea.

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BROKEGPT EMBRACES THE SINGULARITY

BrokeGPT, can you please come up with a list of iconic Korean punks I should interview?

Certainly! Here's a list of iconic Korean punks you could consider interviewing for your zine:

1. Crying Nut: One of the pioneering punk bands in Korea, known for their energetic performances and blending punk with traditional Korean music elements.
2. No Brain: A highly influential punk rock band with a career spanning over two decades. They are known for their catchy melodies and socially conscious lyrics.
3. 3rd Line Butterfly: A band that combines punk, alternative rock, and shoegaze elements. Their introspective and poetic lyrics have garnered critical acclaim.
4. The Geeks: A hardcore punk band with intense and aggressive music. They are known for their passionate performances and DIY ethos.
5. The Veggys: A female-fronted punk band with a rebellious and empowering sound. They address social issues and challenge gender

norms through their music.

6. Rux: A punk rock band with a strong DIY ethic. They are known for their high-energy live shows and politically charged lyrics.

7. Patients: A punk rock trio with a sound influenced by garage rock and post-punk. They have gained popularity for their catchy hooks and energetic stage presence.

8. Gumiho: An all-female punk band that combines punk rock with elements of grunge and alternative rock. They are known for their raw sound and powerful performances.

9. Gumx: A punk band that infuses their music with ska and reggae influences. They bring a vibrant and danceable energy to the Korean punk scene.

10. Shorty Cat: A punk rock band with a melodic and upbeat sound. They have gained a dedicated following for their catchy hooks and anthemic choruses.

Remember, each of these bands represents a different aspect of the Korean punk scene, so interviewing them would provide a diverse range of perspectives.

BrokeGPT, can you tell me about the history of punk in Korea?

Certainly! The history of punk in Korea is a vibrant and evolving one, with its roots tracing back to the late 1980s and early 1990s. Here's an overview of the history, significant milestones, key bands, and notable events that have shaped the punk movement in Korea:

Late 1980s: Punk Begins to Emerge

The late 1980s saw the emergence of punk rock in Korea as a countercultural movement influenced by Western punk and underground music.

Bands like Crying Nut, No Brain, and Rux started to form, setting the stage for the punk scene to develop.

Early 1990s: Punk Scene Takes Shape

The early 1990s witnessed the establishment of venues like Drug (renamed Skunk Hell) and Club Drug in Seoul, becoming important hubs for punk shows and underground music.

Bands like Crying Nut, Rux, No Brain, and No Excuse gained popularity and started touring nationally.

Late 1990s to Early 2000s: Growth and Influence

The late 1990s to early 2000s marked a period of growth for the Korean punk scene. Punk bands began gaining more recognition and a dedicated fan base.

The establishment of the club/venue Spot in Hongdae, Seoul, played a significant role in supporting the punk and indie music scene.

Bands like Sanullim, Rux, and Crying Nut continued to be influential, paving the way for younger punk bands.

Mid-2000s: Punk Festivals and Global Exposure

The mid-2000s saw the rise of punk festivals like Skunk Hell Fest and Jisan Valley Rock Festival, providing platforms for punk bands to showcase their music and reach wider audiences.

Korean punk bands, including No Brain and Crying Nut, gained international exposure through tours and performances at festivals abroad.

2010s: Diverse Subgenres and Female Representation

The 2010s witnessed the diversification of the punk scene with the emergence of bands exploring subgenres like hardcore, skate punk, and post-punk.

Female representation in punk became more prominent, with bands like Gumiho, The Veggys, and Shorty Cat challenging gender norms within the genre.

Current Punk Scene: DIY Ethic and Social Activism

The Korean punk scene today continues to thrive with a strong DIY ethic, where bands self-release music, organize shows, and create zines to express their alternative voices.

Punk bands often address social and political issues in their lyrics, using their music as a platform for activism and social commentary.

It's important to note that this overview provides a general timeline and highlights some key aspects, but there are many more bands, events, and individuals who have contributed to the Korean punk movement. The scene remains dynamic and ever-evolving, with new bands and subgenres continuously emerging, contributing to the rich tapestry of Korean punk culture.



The crowd at a Korean punk show, courtesy of DDALL · DDALL · E

CAPITALISM: THE PUNK'S NEMESIS

BrokeGPT, write an article for a punk zine complaining about capitalism.

As a language model, I cannot express a personal opinion or belief. However, I can write an article that presents some common critiques of capitalism, often found in the punk scene.

Capitalism, a word that has become synonymous with greed, corruption, and exploitation, is a system that has caused countless problems throughout the world. For many punks, capitalism is the ultimate



enemy, a force that threatens the very foundations of a fair and just society. In this article, we will take a closer look at why capitalism is so problematic, and what punks can do to resist its influence.

At its core, capitalism is a system that prioritizes profits over people. Companies are incentivized to cut costs,

exploit workers, and damage the environment in order to maximize their profits. This has led to countless human rights violations, including sweatshops, child labor, and unsafe working conditions. In addition, the overproduction of goods and the relentless pursuit of growth has resulted in a system that is unsustainable and damaging to the planet.

For punks, the problems with capitalism are deeply personal. Many punks come from working-class backgrounds and have experienced firsthand the injustices of a system that

rewards the wealthy at the expense of the poor. The high cost of living, the lack of job security, and the growing wealth gap have made it increasingly difficult for punks to survive, let alone thrive, in the world.

But what can punks do to resist capitalism? The first step is to educate themselves about the system and its flaws. By learning about the history of capitalism and the ways in which it has harmed people and the planet, punks can begin to develop a critical understanding of the world around them. From there, they can start to take

action, whether it's through protesting, boycotting exploitative companies, or supporting worker-owned cooperatives.

Ultimately, the fight against capitalism is a long and difficult one. It requires persistence, determination, and a willingness to stand up to those in power. But for punks, who have always been at the forefront of social and political change, it's a fight that is worth waging. By working together and taking action against capitalism, punks can help to create a world that is fairer, more just, and more in line with their values.

Festing at Hanagae Beach

Jon Twitch

I conducted two interviews with Jeff ahead of the second-ever IT'S A FEST! in preparation for a newspaper article. Of course, I took the chance to go over some other stuff as well, such as talking about Binary Studios.

The first question and the final two were from an interview completed in 202301, when news about the festival was still breaking. Everything else was done once all the bands had been announced.

Broke: What can you tell me about the return of IT'S A FEST!?

Jeff: After the success of the first IAF! in 2019, I never would have guessed that we'd have to wait four years to do it again. Everyone knows we planned the festival again in 2020 but ended up having to cancel it. What most people don't know is that we also planned the entire festival for 2021, but we decided that despite all the work we'd done, we weren't going to officially announce it until we knew for sure that it wouldn't get cancelled again. We had some hope that spring when COVID restrictions were eased, but that was short-lived, and we had to cancel the whole festival again without even announcing it to the public. Since then, we've been keeping in contact with Hanagae Beach and laying some of the basic groundwork so that we'd be ready to do the festival again whenever it was feasible, and that is going to be this June! Finally! The festival will have the same vibe as last time: a fun-filled weekend with lots of great punk, ska, hardcore, and other "punk-adjacent" bands performing at Hanagae Beach on Muuido. We're planning to have some of Korea's best-known acts playing next to some of the scene's newcomers and will be bringing in a few bands from overseas again too. We will be crowdfunding the festival again this year by selling packages that include weekend beach lodging, t-shirts, and other festival merch, so any and all support is greatly appreciated. WDI is a small independent record label, so we can't do something this big on our own.

Broke: What's different about this year's IAF? Part 1: official support from local government.

Jeff: We were hoping to get some government funding this year, but it didn't happen. Hanagae management is actually working very hard to help us with that. Hopefully next year we will have at least part of the festival budget covered with some funding. For now, we are still completely reliant on raising the money through selling bungalow reservations and festival merchandise packages. If we don't hit our goals on those things, then Trash and I just have to pay for things out of our own pocket, so we are really hoping in the last few weeks we are able to hit all our funding goals. The

Broke: What's different about this year's IAF? Part 2: food and drink situation.

Jeff: The first year, we were really limited with what we were able to do. The beach had never had an event like this before and didn't know what to expect. Because of that, we weren't allowed to have any outside vendors at IAF! Hanagae has a bunch of good restaurants and a convenience store with plenty of drinks, but it's all Korean food and Korean beers and soju. A couple hundred people who came to the festival filled out a survey we had for them, and asking for more food and alcohol options was the number one request. Since 2019 was such a success, and because we and Hanagae management want to see the festival grow, this year they gave us a little more freedom in the food and beverage area. In 2019, our friends at KraemerLee Brewery were the official beer sponsors of IAF!, but they were only allowed to provide beer to the bands and staff. This year, they will be set up to sell their delicious German-style craft beers to the audience. And for anyone not in the mood for craft beer, Big Shot Imports will be there selling bag cocktails on the beach. Beyond that, we are also in the process of finding a food truck or two to come out for the weekend. Of course, we still encourage people to support the local restaurants throughout the weekend. IAF! couldn't happen without them. But we're happy to be able to offer some other options as well.



The stage at IT'S A FEST! 2019

fact that IAF! is funded by the people who come to the festival and love this music is pretty cool. Everything is done in a very DIY way. But that definitely can add a lot of stress to the whole process as well.

Broke: What's different about this year's IAF? Part 2: food and drink situation.

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Broke: What's different about this year's IAF? Part 3: lineup.

Jeff: We had to play a bit of a

long game with IAF! Like I said, this was the first event of its kind at Hanagae, and no matter how many times we warned them that it was going to be very loud, we really didn't know if they understood how loud it was going to be. So we made the decision that Year 1 was all about testing overall volume at the beach. To play it safe, we made sure that all the bands were very melodic and more easily accessible for any non-festival people who happened to be at the beach that weekend. After a few initial complaints during Saturday sound checks, everything ended up being okay. Hanagae was really happy with how the weekend went and immediately started asking about the next IAF! Now that we know they are fine with the volume of the festival, we are able to book a wider range of bands from the scene. That's why this year features a bunch of screamier bands like Polluter, Beacon, and End These Days. That was always the plan. We just decided to play it safe year one and ease the locals into what

IAF! was always designed to be: a festival showcasing our favorite punk, ska, and hardcore bands. Obviously, we're also happy to have Hongdae OGs Crying Nut join the lineup this year. They are such an important part of the history of Korean punk, so having them was a big priority. We're also super stoked about Octopoulpe playing. We love JP. He's the most talented guy I've ever met, and the timing worked out just right for him to stop at IAF! during his Asia tour this year.

***One other random change I wanna make sure we talk about....

Another big change this year is that IAF! actually starts Friday night. In 2019, we had a kickoff party at Club FF in Hongdae on Friday night. It was a great time, but that led to A LOT of people being super hungover on Saturday and getting to IAF! really late (or not at all). This year, we decided to do something a little different and kick off the festival in a more low-key way right at the beach. So Friday night will be the first



Trash works at IT'S A FEST! 2019

ever IAF! Acoustic Night. We're gonna kick things off a little after 9pm, and there will be acoustic sets from a bunch of members of bands playing the festival: Green Eyed Monster (Japan), Social Circuit (Malaysia), TwoFive (Gwangju), and A Lone Wolf Elegy Club (Seoul). We're also happy to announce that Yisang and JaeYoon from the band Long Time No Shit will be playing acoustic night as our special guests. Their band isn't playing IAF! this year, but they volunteered to come out and be part of the festival staff, so we figured why not give them a chance to be a part of the weekend's music, too. So Acoustic Night will run from about 9pm until maybe 11:30pm. I think it'll be a fun way to kick things off before the main festival starts on Saturday. It also means people can sleep in a bit Saturday and wake up right at the festival :)

Broke: Were there any hard lessons you learned last time that resulted in changes this time?

Jeff: In 2018/19, we basically planned and managed the whole festival as if it were just a big local punk show. We've been booking shows in Korea for years, so we just ran with what we knew from that. Thankfully, there weren't any disasters to speak of, but we definitely figured out what we didn't know going into a bigger event like IAF! This time around, we are planning to be a lot more organized on the logistical side of things to make sure the weekend runs more smoothly for our volunteer staff. Obviously, Trash and I can't run this whole thing on our own, so we need their help with everything, and the easier we can make it for them to do their jobs, the happier everyone will be and the better the festival will run.

Broke: Can you share your favorite memories from IAF 2019?

Jeff: The biggest highlight for me was definitely the Galaxy Express show on Saturday night. They are my favorite band in Korea. I've been a huge fan since the first time I saw them play a midnight show at Skunk Hell back in 2007. So to see them rocking out on the IAF! stage under the lights....it was just so cool.

Another big highlight was seeing WinningShot play. They were a really new band back then. We didn't know them at all personally, and they ended up being a late addition to the fest to replace another band that had to drop out. I just remember being totally floored with how they walked out on stage and absolutely killed it. There's a video of their full set on YouTube. You can see me sitting on the side of the stage, and a few songs in, I make a phone call. That was me calling Trash to tell her that we 100% had to get them signed to World Domination, Inc. Fast-forward about six months, and we had become really close friends, and they were on the

label. Their drummer even ended up playing in ...Whatever That Means for two years during COVID.

Another great memory came just before LazyBone closed out the festival. Trash was up on stage giving our final thank yous to everyone who helped us. We called in every favor we could to make IAF! 2019 happen, and so many people in the scene worked with us. Copy Salon printed things at cost or less. MerchOut made all the shirts at no profit. KraemerLee donated beer for the bands and staff to serve it. Engineers from Thunderhorse Studios and Club SHARP worked all weekend for less pay than they would've received doing a weekend of club shows. Each band on WDI volunteered for a shift in the merch tent. It was truly a group effort to make a big DIY festival. And then Trash said something that summed it all up. "DIY doesn't mean doing it by yourself. DIY means doing it together." After seeing how hard she's worked to promote the Korean punk scene for DECADES, that was a very meaningful moment.

Other than that, and this might sound strange, but another great memory was after the festival was over and everything was packed up on Sunday. Trash and I stayed by ourselves at Hanagae for the night. We were completely exhausted, but I can clearly remember just how happy we felt having actually made the festival happen and getting through it. There was a sense of relief but also a lot of pride in what we were able to accomplish (obviously, with the help of a lot of other people). We had talked about putting on a festival like this for years, and to finally see it come to life was such a high. And to be able to do that together, as a married couple, there's something really special about that.

Broke: The beach at Hanagae isn't exactly a beach, like where you could go surfing or anything. It's got sand, but it's a tidal flat. I remember when the tide went out, I walked out about a kilometer and the water never really got that deep. Don't get me wrong, I liked that. What is your impression of the beach and what do you enjoy about it?

Jeff: In the afternoon, there's plenty of water to swim in and have a good time. I definitely left the stage a few times between bands to jump in the water and



A snail attends IT'S A FEST! 2019



Galaxy Express go on after dark at IT'S A FEST! 2019.

cool off. And then the water is back in at night, which makes for a great place to relax, have a drink, and unwind at the end of the night. But yeah, between those times, the water goes really far out. Trash and I walked out there once, and it took us over half an hour to get to any water more than ankle deep. It's different, but that's not a bad thing. Besides, when the tide is out, that's one less thing distracting people from being up in the crowd watching the bands. But I've actually seen videos people posted in 2019 where they walked way out into the tidal flat, and you could still hear the music. It was pretty cool.

Broke: I heard Kirk is flying back to do sound again.

Jeff: Yup. Kirk is coming back for the fest! He was such a big part of making IAF! happen in the first place. We just couldn't imagine doing it without him. He is such a talented live sound engineer. He took total control of teaching us how to setup the stage and sound system in 2019 and did all the sound checks to make sure everything was working perfectly. At that point, he also owned a lot of the gear on the stage because it was all from Thunderhorse Studios (now it's all from Binary Studios). So yeah, he was absolutely integral in getting the fest off the ground. And then when you match him up with our other engineer, Eunjin from Club SHARP, you have an unstoppable sound team. We also need to acknowledge the contributions of MerchOut and KraemerLee this year. Kangto at MerchOut is the best screen printer in Korea, and he always supports WDI and IAF! so much by helping keep things affordable for us. KraemerLee is a huge help too. In 2019, they weren't allowed to sell food or beer, but they still came out and gave us a huge supply of beers for all the bands and staff. Being a small DIY fest, we can't pay bands much, so the importance of benefits like that can't be overstated. Even after struggling through the COVID years, KraemerLee agreed to do the same thing again this year just because they wanted to support us. Thankfully, Hanagae

gave us permission to have two alcohol vendors this year, so KraemerLee's goodwill can be rewarded by having them as an actual beer vendor for the crowd.

Broke: Four years after the past IAF, how would you describe the condition of the local scene?

Jeff: Things are really different. I'm glad a lot of bands made it through the COVID years and are still playing shows. Some good new bands have popped up, too. Unfortunately, we lost two great punk rock venues during that time: HippyTokki and GBN. Both of them played such an important role for different parts of the scene. Thankfully Club SHARP and FF are still around. As for things bouncing back, I really hope so. The problem of not having a new younger generation stepping in to backfill the scene with new punk and hardcore bands has been an issue for years, and it feels even more pronounced these days. I work at a university and can see that this kind of music isn't really something that's super popular these days, so that's not a huge surprise. But as long as bands keep playing shows and supporting each other, I think things will be okay. It's also been cool to see shows happening in neighborhoods outside Hongdae these days.

Broke: Can you introduce Binary Studios?

Jeff: I started Binary Studios as a home studio in 2020 but in February of last year, I was able to sign a lease for a studio in Mangwon. It's a great space with a little lobby area, control room, and a big live room. Obviously, it's a recording studio first, but because of the space I have, I'm able to do a lot more with it. I have a few bands that practice here weekly, and we do shows once every month or two. The shows are really fun, because the space is small enough that you don't need many people for there to be great energy in the crowd. We usually cap it around 50 people, which really fills up the live room without being too cramped and uncomfortable. And despite being a small studio show, we're able to get surprisingly good sound because

we have the amps I bought for recording, and I bought the GBN PA system when that venue closed, so I can actually mic up the drums and everything. So that's definitely a fun side-benefit of the new studio.

During COVID, almost all of my teaching duties went online in the form of prerecorded lessons, which gave me so much extra time to study and improve my recording and mixing skills. I was fortunate to be able to complete a one-year online engineer training program with Hardcore Music Studio in Canada. The head of the program is a major label engineer who has worked with a lot of punk and hardcore bands, like Silverstein, Belvedere, and Emery, so I was able to learn a lot by studying what he and the other teachers do and getting a lot of really detailed feedback on my own work. It was a complete game changer for me. I was able to have a much deeper understanding of what I needed to do to improve my work. Probably most importantly, I learned a lot about having a kind of hybrid recording/mixing style where I use old school, analog gear and techniques with a lot of the new digital tech that's become available in the last few years. A lot of people really frown on things like guitar amp modelers or using drum samples in mixes, but the technology has come such a long way, and incorporating those kinds of things into a recording can really take it to the next level. For guitars, I record almost exclusively with my Kemper Modeling amp, which is just an incredible piece of technology that gives me instant access

to unlimited guitar amps and speaker cabinets. And I never shy away from using drum samples to make a song sound huge. It's part of the fun of working on albums.

Because of all the people I've met over the years playing shows and running WDI, I've been very blessed with a lot of great bands to work with these first few years of running Binary Studios. I've recorded full length albums for WinningShot and Bearfoot in the Garden and a bunch of EPs and singles with bands like Sweet Gasoline, Punk on Fire, and ADxHD. I'm even producing and mixing an album remotely with Iman's League, who is down in Singapore.

Broke: What's the current state of ...Whatever That Means as a band? I seem to recall you have a new drummer. Any future plans on the horizon?

Jeff: Yeah. WTM is no stranger to lineup changes. At the beginning of 2020, our drummer left the band right before we were scheduled to have an album release, and our friend Gwangya from WinningShot volunteered to fill in on drums that same night. Originally, it was just supposed to be a short-term solution, but after a few months, we all decided that Gwangya was a good fit and he agreed to stay on as a full-time member of the band. Unfortunately for us, he has gotten too busy to keep playing in all of his bands, and it was always hard when he'd have to play several sets with different bands at the same show, so we all decided it was best for him to focus on his other bands, and we'd find someone new. Fortunately, Hwangyong, the drummer of The Apop, was available. He was actually the first person I ever met at a show here in Korea 15 years ago. We've talked for years about playing together, but the timing was never right. Thankfully, this time it was. He's worked really hard to learn our whole set very quickly and will be playing his first show with us at the WDI Label Party. We're also working on new music and planning to record a new EP before doing some international touring later this year. Member changes almost always feel like a huge setback because it usually takes so much time to get the new person up to speed on everything you've already been doing, so there's not time to work on new things or plan ahead, but this has been the most seamless member change we've ever had, which is a real blessing.

BINARY STUDIOS

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There've been a lot of remarks about prices of shows, and how they've gone up during the pandemic and need to come back down. What's your outlook on pricing punk shows?

펑크 공연의 가격 책정에 대해 어떻게 생각하십니까? 올바른 입장료는 어떻게 계산하니까?

The following answers to this question were given by many of the bands I interviewed for this issue of the zine. Their identities have been left unattributed because it's more fun that way.

Most people don't join bands to get a full time salary. They do it cos they love the music. Getting some taxi or beer money is always appreciated, but I think a majority of bands I know would play for free to a packed house, rather than to 10 people who payed 30 bucks on the door. From a bar owners perspective I think charging high prices on the door to get a decent cut of the takings is counter productive. The price can scare off people, and the people that do come are less likely to buy drinks as they've already dropped a decent amount of cash just on entry

This is difficult because rent has gone up, especially in Hongdae, and the audience seems unwilling to shift the scene to new locations in Seoul. Venues need to stay open, bands want to get at least some money, and audiences don't want to pay 30,000 for three local bands. I would rather keep shows under 20,000 and I would encourage venues to get creative with their business model and find new ways to make income outside of just charging more for shows. I also think venue owners need to realize how different the audiences are across genres and cater to that. For example, punk shows probably boost alcohol sales so a lower ticket price might be possible.

어려운 질문이다. 공연장과 밴드들의 존속을 위해서는 가격을 올려야하지만 관객의 입장에서는 (관객들 대부분 역시 펑크뮤지션인 관계로) 비싸면 갈 수가 없다. 나는 쇼를 기획할 때 대부분 2만원 이하로 책정하는 편이다. 하지만 사람이 많이 오더라도 썬 티켓 가격 탓에 작은 연주비를 밴드들에게 지급할 때마다 미안한 마음이 크다. 그래서 최대한 기관이나 재단의 지원금을 받아 티켓가격이 싸지만 밴드들과 클럽에 충분한 돈을 지급할 수 있도록 노력 중이다.

This is a difficult question. In order to ensure the survival of the venue and the bands, prices need to be raised, but from the audience's perspective (most of whom are also punk music fans), they can't afford to attend if the prices are too high. When I plan shows, I usually set the ticket price at 20,000 won or less. However, even if many people attend, I feel guilty every time I have to pay small performance fees to the bands because of the low ticket price. Therefore, I am trying to receive as much support as possible from institutions or foundations to keep the ticket prices low, but still be able to pay the bands and the club enough money.

무대에 서는 사람이라면 우선 자기만의 자위 행위를 하기 위해 공연을 준비하는 건지. 아니면 남에게 뭔가 해소시켜 줄수 있는 행위를 하는건지 먼저 생각해보고. 거기에 따른 자기만의 행위를 철저히 준비 해보고 입장료나 개런티에 관해 깊이 생각 해보는게 어떻게 생각해봅니다.

내가 입장료를 내야 하는 관객이라면 내공연의 입장료는 얼마일까요?:)

As a person who stands on stage, I think it's important to first consider whether you are preparing for the performance for your own self-gratification or to provide a cathartic experience for the audience. Then, you should thoroughly prepare for your performance based on that goal, and consider carefully about admission fees or guarantees.

If you were an audience member who had to pay admission fees, how much would you be willing to pay for your own performance?

It would be great if they were just free, but I guess beer doesn't pay for itself

I really don't care. We came so far to play, I would hate that someone didn't come because it was \$10 over \$5. I just want everyone to be able to come who wants to. I have a dream to do "reverse cover" shows where we have to door person giving everyone \$3 who comes in, but the band is not into that idea.

in my opinion no one should ever be turned away at the door because they can't afford it. punk is for the people.

I think venues should make their money at the bar and the band at the merch table. Make it free to get in.

I see that the entry fees these days can get crazy high, which to me is a bit too much. But with that being said, I do also believe in the bands getting paid something for their services so to be fair, I think 10,000-15,000 won would be a good and decent price to pay. Not too much and not too little.

Bands aint making a lot of dosh, mate. Whats the point of charging 40,000? Low barrier to entry means the shows have more guests. More guests? A bigger scene. Some venues have obscene rates too. I understand club sharp since they have no bar but some venues charge more while also having a bar.

Well I understand that we are in a crisis and everyone needs to get fed, have a place to sleep and have a good time. Same applies for fans or people that come to shows that want to spend their money on good entertainment. I think what really needs to stop in my opinion is that hardcore is a business like other music industries. These days everything must be a mega event promoted by huge energy drink companies and bigger bands only play festivals or u gotta pay a lot of money for a club show. It's a difficult cycle.

For me a punk show should be cheap. But each country has its own definition of "cheap".

The best price to charge for a punk show can vary depending on a number of factors, such as the size of the venue, the popularity of the band, and the local market conditions. However, in general, punk shows tend to have a reputation for being relatively affordable and accessible to fans of all ages and backgrounds.

One advantage of keeping punk concerts cheap is that it can help to build a loyal and dedicated fan base, as fans are more likely to attend shows regularly if they can afford to do so. Additionally, keeping ticket prices low can help to attract new fans and expand the reach of the band, as it allows more people to experience the live show.

Another advantage of keeping concerts cheap is that it can create a sense of community and inclusivity, as fans from diverse backgrounds can come together to enjoy the music and connect with each other. This can help to build a supportive and vibrant punk scene, which can in turn help to elevate the band's profile and create more opportunities for future shows and collaborations.

Overall, while the best price to charge for a punk show may vary depending on the circumstances, there are many advantages to keeping concerts cheap, including building a loyal fan base, expanding the reach of the band, and creating a sense of community and inclusivity within the punk scene.

펑크 공연의 가격 책정에 대해서는 적절 하다고 느껴집니다.

가격 책정은 기획자의 의도이고 가격책정의 기준에는 라이브클럽의 대관비와 규모, 라인업 등 여러가지의 기준이 있을것입니다. 그렇기 때문에 유동적이고, 부담스러운 입장료가 있을때도 있습니다. 우리는 늘 많은 사람들이 볼수있는 공연을 하기를 원합니다. 그래서 늘 최소한의 입장료로 계산합니다.

I feel that the pricing of punk shows is important.

The pricing is based on the intentions of the planner and various criteria such as the rental fee and size of the venue, as well as the lineup.

Therefore, there may be fluctuations and burdens reflected in admission fees.

We always want to have performances that many people can see. That's why we always calculate the minimum price.

There are many factors at play. A special showcase for a niche market with a small crowd will not make enough money for the venue to make it profitable if the price is too low. I think ₩10,000 is good for a show that is 3 hours long. However, there should also be a cap because at some point it just gets too much for most of the potential concertgoers to pay. My max is ₩30,000, depending on the artists.

Prices have gone up at venues, but in my experience, a lot of that is from owners just trying to catch up on their COVID losses so they can stay in business. That's reasonable to me, but I hope prices don't stay that high.

Most of the places that were able to survive COVID were able to do it because they raised their prices. Even then, it's not like they were making huge profits. I totally understand the necessity of it. Even now, clubs are trying to recover some of their losses from the last few years. However, I hope the average price doesn't stay at 30,000won+ forever. It's a huge detriment to getting new casual listeners to shows. If you're not super into live music, who wants to spend 30k to get in the door to see a bunch of bands you've probably never heard of? And even more importantly, it makes it a lot harder to get the next younger generation out to shows. One of the cool things about Korea and the way the laws work is that pretty much every venue can be an all ages venue. We just need to make sure kids can afford to get in. We've done our best to keep prices lower for WDI and ...

Whatever That Means shows, but there's only so much you can do. Some places are willing to just do a door split with no guarantee, but that means you can't really set the price on your own. Other places charge a lot for rent, so you end up with complete control over the show and pricing, but then we need to set the price in a way that we know we aren't going to lose too much money.

It's all a balancing act. I am happy to say that IT'S A FEST! is still free. If anyone wants to just come out for the day, watch the fest, go home, and come back the next day to do the same thing, they can totally do that at no charge from us. All that is made possible by the support from Hanagae management and by the people who choose to support the festival by renting bungalows and buy festival merchandise packages. The whole thing really is a team effort to provide a really cool weekend.

The Kidz are all Riot

Jon Twitch

When WDI announced the lineup for IT'S A FEST!, I quickly made note of the bands I had never interviewed before. One of the notable names, which had been on my to-do list for a while, was Riot Kidz. I don't have a lot of space here, so I'll let guitarist-vocalist G introduce himself:

G: Hi My name is G from RIOT KIDZ and here are my answers for your questions.

Really thanks for having us and sorry about my answers could be boring..

안녕하세요 저는 라이엇키즈의 G이고 여기 질문에 대한 답을 보내드립니다.

인터뷰에 참여하게 해주셔서 감사하고 제 답변이 재미없을 거 같아 미리 사과드립니다..

Broke: First, why is the band named Riot Kidz? And what does "riot" mean to you?

G: Normally, a word "RIOT" may refer something negative but we think RIOT is meaning

loud things we make. We'd like to make more loud things with you guys.

일반적으로 폭동의 의미는 부정적인 의미로 받아들여질 수 있지만 우리에게 있어서 폭동은

우리가 만드는 시끄러운 것들을 의미합니다. 우리는 여러 분과 함께 더 많은 시끄러운 것들을 만들고 싶습니다.

Broke: In the time since 2011 that you've been called Kidz, you've aged 12 years. Let's face it, punk is growing old. I like that the scene is still a home even as we get older, but I wish there were more young people. How do you feel about ageing in the punk scene? And do you think there's a way to encourage younger generations to get involved in punk and help it grow?

G: It is like we cannot hold the time or make it slow and I think it's gonna be real hard for us to make some kind of huge change to the culture. But I think culture is circling around through the generations. like nowadays young people are wearing like the generation back in the late 90's and early 00's, and Lo-fi stuff such as 8mm video look filter or actual vintage devices are getting popular. yes we are getting older, and airpods are huge in this world but there are people still like to bring wired headphones and listen to punk music. I feel like old things are getting newer these days.

There were people think that punk rock is cool so that they wanna get involved and still, there are people who like this culture and I feel like actually more young people are showing their interests for this music



Riot Kidz' FB profile photo

genre, so we are doing everything what we can do for them.

우리가 시간을 멈추거나 느리게 갈수있게 할 수 없는것처럼 우리가 문화에 어떤 큰 변화를 주는것은 굉장히 어려운 일이라고 생각합니다. 하지만 문화는 시대에 따라 물고 도는 것이라고 생각합니다. 마치 요즘 젊은 친구들이 90년대 말이나 2000년대 초에 입고다녔던 옷처럼 입고 다니는 것이나 로파이한 8mm 비디오 느낌의 필터나 실제 빈티지 기기들에 관심을 가지는것 같아요. 물론 우리는 나이들어가고 있지만, 그리고 어어팟이 이 세계에서 크지만 어떤이들은 여전히 유선 헤드폰 같은 것들을 사용하길 좋아하고 펑크락을 듣길 좋아하는 사람들이 있습니다. 오래된 것들이 요즘에 새롭게 느껴질수도 있다고 생각해요.

이전에도 이 펑크록 문화에 관심이 많았던 사람들이 있었던것 처럼 요즘에도 이 문화에 관심이 많은 젊은 친구들이 있고 실제로 이 장례에 더 많은 관심을 보이고 있는것처럼 느껴집니다.

우리는 이들을 위해 우리가 할수 있는 모든것들을 해야겠지요.

Broke: You guys seem to play mostly at Bender, which I still haven't had a chance to visit. Last time I was there, it was around 2009 or 2010, and it was called 머리 에 꽃을. You probably know what was there before that. What's Bender like now?

G: I was in the States back in 09-10 so I don't know about 머리 에 꽃을 but before Bender there was a famous venue called "Drug" and where was considered as a holy place for the punk rock scene. I always wanted to play at that place when I was a kid and I was so happy that when Bender opened in 2019, so that's why we played a lot. You should

come to check the vibe I'm sure you will like that place.

저는 09-10년도에 미국에 있었기 때문에 머리 에 꽃을이라는 장소가 어떤지는 모릅니다. 하지만 벤더라는 장소는 원래 드럭이라는 펑크록의 성지로 여겨지는 장소였습니다. 제가 어릴때 항상 연주하고 싶었고 벤더가 2019년도에 열었을때 정말 기뻐했습니다. 그래서 많이 연주 했어요. 실제로 한번 와보시길 추천 드립니다. 분명 좋아하실거예요.

Broke: According to NamuWiki, the band used to have uniforms (navy jumpsuits with a character on the back), but apparently not anymore. What can you tell me about wearing uniforms, and then choosing not to?

G: Yes we used to wear some uniforms before our first album because we thought it was a good way to make people remember us and they were actually good. But while we were making the first album we decided not to wear them because

we wanted to show various things through our music. Nothing serious.

네 우리는 첫번째 앨범을 만들기 전에는 사람들에게 우리를 기억하기 쉽도록 공연에 유니폼을 입고 갔었습니다. 하지만 첫번째 앨범 작업도중에 음악으로 보여줄수 있는 다양한 것들을 보여주기 위해 입지 않기로 결정 했습니다. 심각한 이유는 없습니다.

Broke: I found the URL riotkidz.blogspot.com, and was surprised to see a Korean punk band with a Blogspot site. I miss blogs that aren't on social media platforms. When I tried to visit, I got the message "This blog is open to invited readers only." What happened to the site?

G: The blogspot was popular

G: Most tracks in the first album were made around 06-07, having many thoughts or stories about myself. In the second album, tracks are telling stories about "us" not "my own" by adding songs made by S.I.D and Huijoo.

and now, I wanna help these guys to make more stories about them.

Musically, based on Punk rock, we are trying to add various elements from alternative, hard rock and progressive.

첫번째 앨범의 노래들은 대부분 06-07년도에 만들어진 것들입니다.

어린시절의 저의 생각들이 많이 담겨있고 그때 제가 하고 싶었던 말들이 많이 담겨져 있지요.

두번째 앨범에서는 보컬의 S.I.D와 베이스의 휘주의 노래들이 담기면서 내가 아니라 우리가 하고싶은 이야기들을 담았습니다.

그리고 지금은 이 친구들이 하고싶은 이야기를 제가 도와서 함께 만들고 싶습니다.

음악적인 스타일로는 기본적으로 펑크록을 기반으로 얼터너티브나 하드록, 프로그레시브한 다양한 부분들이 갈수록 추가되는게 변화라고 할수 있겠네요.

Broke: Can you tell me about getting involved in IT'S A FEST!? What are you looking forward to the most about it? Were you at the 2019 one? If so, what were your best memories?

G: We are so happy to participate in IAF, we wanna give the best experience of punk rock festival and also wanna give huge thanks for all the hard works from IAF staff by our best show. They are doing a lot of things for this event. I mean literally "alotta things."

IAF에 참가할수 있게되어 정말 기쁩니다. 우리는 최고의 쇼를 통해서 관객분들에게 최고의 펑크록 페스티벌의 경험을 드리고 싶고 또한 이 이벤트를 위해서 IAF의 스태프분들이 얼마나 고생하시는데에 대한 감사를 표시하고 싶습니다. 이 이벤트를 위해 정말 많은 일들을 해주고 계시거든요. 진짜로요.

Broke: What are your future plans for the band?

G: Currently we are working on our new album, just started the pre-production. We will be having a event called "LOUD BRIDGE" inviting famous band from Japan on June 10 at Bender.

We wanna have some tour but we will see what happens.

지금은 새 앨범 작업을 하고 있으며 이제 프리프로덕션 단계입니다. 그리고 6월 10일에 벤더에서 일본 밴드를 초청해 LOUD BRIDGE라는 큰 이벤트를 참여하게 되었습니다.

투어는 하고싶지만 어떻게 될지 보도록 하죠.

Follow fb.com/riotkidz or @riotkidz_official on IG, or listen on youtube.com/riotkidz

The More Juyoung Returns

Jon Twitch

I did a quick interview with Juyoung prior to her return and reunion in Scumraid for Chainsaw Fest in February. You can see a lot of the questions are more basic, checking facts.

Later, someone higher up at work complained that I was printing photos from 2014, and I replied "The article is about her returning to Korea again after years away." She's also coming back in late May for a show with Vertigos.

Broke: I understand you live in Japan now? What are you doing there? Are you still doing photography? 당신은 지금 일본에 살고 있는 것으로 알고 있습니다? 거기서 뭐하고 계세요? 아직도 사진 촬영을 하고 있나요? 일본에서 사는 것에 대해.

Juyoung: 일본에서 The VERTIGOS의 기타/보컬로 활동하고 있고, 최근까지 약 3년간 ATF(Asocial Terror Fabrication)에서 기타로 활동했다가 탈퇴했습니다.

일본에서는 밴드를 촬영하기 전에 승낙을 받아야 하는 문화가 있어서 귀찮아서 공연사진은 더 이상 안찍게 됐습니다.

일본에 산지 벌써 7년차에 접어들고 있어요. 이제는 여기가 더 익숙한거 같기도 하네요.

작년에 즐겨하던 게임 회사로 이직해서 만족하면서 잘 살고 있어요.

본사가 한국이라 한국에서도 일할 수 있어서 앞으로 더 자주 한국에 갈 것 같아요.

I am guitarist/vocalist of The VERTIGOS in Japan and recently quit after playing guitar for ATF (Asocial Terror Fabrication) for about three years.

In Japan, there was a culture where I had to get approval before shooting a band, so I stopped taking pictures of the performance because I was lazy.

It's already been 7 years since I lived in Japan. I think I'm more used to this place now.

I moved to a game company that I used to enjoy last year, so I'm satisfied and living well.

I think I will go to Korea more often in the future because I can work in Korea because my headquarters is in Korea.

Broke: Who are the Vertigos? Will they ever play in Korea? Vertigos는 누구입니까? 그들이 한국에서 놀 할 수 있을까요?

Juyoung: 제가 일본으로 넘어 오기 전에, Laughin' nose의 Charmy씨가 자주 한국에 와서 친해지게 됐었죠. 일본에 와서 Charmy의 친구인 Young parisian의 Tsune씨를 소개받아서 가까워졌고, 2018년에 Tsune에게 새 밴드의 드러머를 구한다고 하자 Yakumo를 소개시켜줬어요.

Yakumo는 판화가이자, Magnatones, Tokoblack의 드러머입니다. 기타, 보컬, 베이스 등 모든 파트가 가능한 만능 예술인이예요. 서로 좋아하는 장르는 조금 달랐지만, 음악적 감각은 백퍼센트 일치하는 운명의 뎀버입니다.

2018년 결성 당시, 도쿄에서 펑크들의 사진을 담은 포토그래퍼 Senna가 베이스로 함께 했



Juyoung drums for Scumraid at Hacking the City Festival in Sinchon, 20141019. ona demo tape과 7inch EP를 함께 작업한 뒤 2020년 탈퇴, 이후 Yakumo와 둘이서 신곡 작업을 하다가 2022년에 Johndoe의 보컬인 Sako를 베이스로 영입하게 됩니다.

현재 P-vine records에서 정규앨범을 발매하려고 녹음 준비중에 있습니다.

코로나 이전에 한국 공연이 잡혀있었지만 안타깝게 취소됐었고,

올해 안에, 아마 가까운 시일 내로 한국에 방문할 수 있을 것 같아요.

Before I moved to Japan, Mr. Charmy of Laughin' nose often came to Korea and became

friends. After coming to Japan, Charmy's friend, Young Parisian's Tsune, was introduced to us, and in 2018, when she told Tsune that she was looking for a drummer for a new band, she introduced Yakumo.

Yakumo is an engraver and drummer for Magnatones and Tokoblack. He's an all-around artist who can do all the parts including guitar, vocal, and bass. Their favorite genres were a little different, but their musical senses were 100% identical.

When it was formed in 2018, Senna, a photographer who

took pictures of punks in Tokyo, left the company in 2020 after working with demotape and 7inch EP together, and later worked on a new song with Yakumo, before recruiting Johndoe's vocalist Sako as the base in 2022.

Currently, P-vine records is preparing to release a full-length album.

A Korean performance was scheduled before COVID-19, but unfortunately, it was canceled.

I think we can visit Korea within this year, maybe in the near future. (Ed.: 20230526)

Broke: How has the pandemic affected you living in Japan? Especially regarding travel between countries. Were you prevented from returning to Korea? 일본에 사는 당신에게 전염병이 어떤 영향을 미쳤나요? 특히 국가 간 여행에 관해서요. 한국으로 돌아오는 것을 방해받았나요?

Juyoung: 일단 가장 큰 피해는 SCUMRAID의 미국투어 메이트인 PHYSIQUE와 예정되었던 일본투어 취소입니다. 아직 미정이에요.

이전 회사에서 항상 밴드투어로 장기간 휴가를 사용할 수 있게 배려를 해줬는데, 코로나가 유행한 이후로 라이브하우스에 가지 말라는 통보를 받았습니

다. 저는 회사에서 주는 취로비자가 없으면 일본 체류가 어려워지기 때문에, 이를 어기면 어떤 불이익을 받을 지 모르기에 3년 간 공연에 갈 수 없었습니다.

물론 한국에도 돌아갈 수 없었습니다.

First of all, the biggest damage is SCUMRAID's US tour mate PHYSIQUE and the scheduled cancellation of the Japan tour. It's not decided yet.

The previous company has always been considerate to use the long-term vacation as a band tour, but I have been notified not to go to live music venues due to the pandemic.

I couldn't go to the performance for three years because I didn't know what the disadvantage would be if I didn't have a work visa given by the company.

Of course, I couldn't go back to Korea.

Broke: When was the last Scumraid show? Why is the band reuniting now? 마지막 Scumraid 공연이 언제였죠? 그 밴드는 왜 지금 재결합을 하고 있나요?

Juyoung: 마지막 공연은 2019년 12월 도쿄 공연일 거예요.

해체한 적이 없어서 재결합은 아니고

코로나로 인해 강제적인 휴식기를 가진거네요.

마지막 공연 당시에는 새 EP 작업 중이었어요.

The last concert will be in Tokyo in December 2019.

We've never disbanded, so it's not a reunion.

It's a forced break due to COVID-19.

At the time of the last performance, I was working on a new EP.

Broke: Can you introduce Butcher ABC? Why are they coming to Korea? Butcher ABC를 소개해 주시겠어요? 그들은 왜 한국에 오나요?

Juyoung: 솔직히 저도 3년간 공연에 가지 못해서 정말 오랜만에 보는 밴드이고, 같은 도쿄에도 같이 공연할 일이 잘 없어서 아쉽지만 제가 정말 좋아하는 밴드입니다.

저는 정말 좋아하는 밴드가 아니면 머천다이즈는 절대 사지도, 입지도 않는 타입인데, Butcher ABC의 핀뱃지는 아끼는 모자에 붙여놓을 정도로 좋아해요.

최근 Fecundation의 Jongha가 멤버로 들어간 것 같네요.

To be honest, it's been a while since I've been to a concert for 3 years, and it's a shame that we don't perform together even in the same Tokyo, but it's a band that I really like.

I don't buy or wear merchandise unless it's my favorite band, but I like Butcher ABC's pin badge so much that I attach it to my favorite hat.

I think Jongha of Fecundation recently joined as a member.

Broke: What is Chainsaw Fest? What is your role in it?

Chainsaw Fest란 무엇인가요? 거기서 당신의 역할은 무엇입니까?

Juyoung: 저는 이 기획에 참여하지는 않았지만 우리들의 소중한 썸을 지키기 위한 공연이라고 생각해요.

I didn't participate in this project, but I think it's a performance to protect our precious scene.

Broke: What happened to the previous Chainsaw Fest, that was scheduled for last October? 지난 10월로 예정되었던 이전의 Chainsaw Fest는 어떻게 되었나요?

Juyoung: 이태원 참사로 인해 연기됐습니다.

It was postponed due to the Itaewon disaster.



Juyoung takes photos in front of Jarip HQ in Chungmuro, across the street from a hotel under construction, 20141108.

Follow @themoreisee on IG and listen at thevertigospunk@bandcamp.com

Ph'nglui mglw'nafh Octopoulpe R'lyeh wgah'nagl fhtagn

Jon Twitch

I can't decide if it feels like forever since Octopoulpe left Korea, or not that long ago since he was here last. He was a regular around the scene before he left, and his absence has been felt ever since. Admittedly it is kind of easy to note the absence of a one-man band consisting of a guy who wears only underwear and octopus tentacles. He still remembers Korea, which is probably why he's coming back for IT'S A FEST! in June.

Broke: Since the band was formed out of Korea, years ago we could sort of say Octopoulpe was a Korean band. Do you still feel that way at all?

JP: Yes, sure. Even though I'm French and I live in Mexico, I keep saying that Octopoulpe is a Korean project.

And it also sounds more exotic.

Broke: Has Octopoulpe changed much over the years? Hell, have you? I haven't.

JP: I haven't changed at all. I'm the same beautiful teenager.

About Octopoulpe, I can tell there were a few changes over the years. The first thing is, now I control the lights around me.

That's something I worked on during the pandemic in Mexico and it works quite well.



Octopoulpe plays at GBN Live House, 20170121.

There's another very new stuff I started for the first time some months ago in South America.

It's a more theatrical version of Octopoulpe, where a show can be a "story" with an introduction, some interactions in the middle and an ending.

I really like it. It's quite refreshing for me.

Broke: I've been following your career still, and you seem to never stop travelling. It would

be stupid to ask for a list of countries you've played in, so I almost want to ask of the list of countries you haven't. How about, what countries would you want to play in for the first time?

JP: Well I recently went for the first time in South America which added a bunch of new countries to the list! But there's still a lot of places I've never been to.

Africa, Australia/New Zealand, Iceland, Russia, Middle East, India, North Korea...

The next one should be Australia in 2024.

Broke: Have you at any point ever gotten in trouble for your, uh, stage costume? Or had to make compromises, like put on pants or nipple pasties?

JP: Yeah, it happened a few times but only in Europe. There has never been any serious problem, I just had to wear a T-shirt, a bra or put some tape on my nipples, that's it.

Broke: How did you fare the pandemic? Did you miss out on any big opportunities? Did you find new ways to keep going?

JP: Before the pandemic I had the chance to do quite a big tour in Mexico alongside with my other project Digou, and then I got some really good opportunities to play at some festivals and big shows in Mexico. All got obviously cancelled.

The saddest part is when I had to cancel my tour in Russia in 2020. Now I think I'll have to wait quite a few years before going there...

But during the pandemic, I didn't really try to play much, even if I did some quite irresponsible shows at one point.

I mostly stayed home for a year, working on new stuff.

It wasn't fun but I cannot complain. I'm a nerd.

Broke: When was the last time you were in Korea?

JP: I left Korea in April 2019. Four years already.

Broke: Other than playing, what are you most looking forward to when back in Korea? ie sightseeing, food, visiting old spots.

JP: Well, I'd say friends, food, makgeolli and after parties.

Visit iamoctopoulpe.com or follow him @jp.octopoulpe or fb.com/octopoulpes and also go to youtube.com/octopoulpe to see a video of JP with the TMNT

Korea's Year of Bovver ends with pants around ankles

Jon Twitch

The inimitable Bovver has moved back to Japan, putting an end to what has been a memorable year. He has already announced a new Japan-based lineup for Oily Rag, announcing the band's first show, and then in Bovver fashion announcing a newer first show to tape place before the original first show.

Before he left, I did one final interview with him, intended to promote Oily Rag's tour to Japan and maybe get some material for a future Korea-Japan Oi! Fest article if he manages to revive it.

Broke: Why did you come to Korea, in the first place?

Bovver: A bit of adventure a bit of fun.

Broke: What were you doing here, teaching? What was work like?

Bovver: Work is work, either way in Korea the work culture is intense. Its a lot.

Broke: You've gone through a lot of hairstyle changes over the last year, despite being a skinhead. Why so many changes?

Bovver: When you're abroad most people don't know what a skinhead is, innit. Most expats are just bald middle age men and



This is how the first generation of Oily Rag ended, at Bovver's last Seoul show in Roller Bar, 20230225. understandably most people can't tell the difference between that and a skihead.

Broke: You said at your last show that you were too fat to keep going. But also, looking around, you're probably also Korea's skinniest skinhead. Do you have a body dysmorphia problem?

Bovver: Nah, you can't help but feel self-conscious a bit in Korea with the unrealistic body standards but it's a lot of work to move and sing during a gig. And I forgot to include breathing time in most of our songs.

Broke: You remarked at that show, "I am the scene" or something like that, then said you'd figured out you had played either 40% or 60% of shows last year. Can you clarify that, and maybe show the data you used to reach that number?

Bovver: It's not an impressive number. People just stopped doing shows because of covid. I was lucky to have been able to work with Phillies without a charge. A lot of venues in Korea are pay to play. As people return to normal I'm sure there will be a lot more shows, especially with skunkhell reopening.

Broke: You've made lots of enemies in one year. How did that happen? (I also specifically want to hear more about whatever happened with you and GMC; did one of their members really break into SHARP, for ideological reasons?)

Bovver: (Wont comment on sharp) I won't bite my thumb and sucker up to old privileged men. If you wrong me I'll call you out.

I'm a skin, and that's part of what it means to be a skin.

Broke: Out of curiosity, do you really wholeheartedly believe pop-punk isn't punk?

Bovver: Pop punk isn't punk. This statement wasn't made to antagonise anyone. Not saying you can't like the stuff, but you can't exactly call panic at the disco punk, now, can you? Shame that a certain individual thought of it as a personal attack.

Broke: I heard you're thinking about bringing back the Korea/ Japan Oi Fest. Can you say a little more about that?

Bovver: With everything returning back to normal and me returning to Japan, I hope we can get the Japan Korea Oi fest going again. Both countries are practical neighbours and it'd be nice to see a cross country festival. We'll have to see though as Japanese bands require a lot of planning in advance.

Broke: Having had this one whirlwind year, what are the main problems you'd diagnose with the Korean scene? Are there any ways to fix them?

Bovver: Yes, the scene is too small. The kids are out studying all the time. I've made a mate in Japan recently, he's 19 and a

skinhead. That'd be rare in Korea. The culture of studying in Korea limits the scene. I hope one day more young people can enjoy their youth.

Broke: Also, are there any particular things you've found about Korea that are significantly better than in Japan? Especially within the scene.

Bovver: Yes! In Japan you have to plan far ahead usually, in Korea it's very easy to organise a show with short notice.

Also taxis are super cheap in Korea.

Broke: What lasting effect do you think you'll have on the Korean scene?

Bovver: Maybe one day someone will say "remember that twat bovver" and someone else will reply "no". There have been people in Korea who have actually had an impact on Korean culture. Yet no one remembers them.

Why should I be different?

Broke: I had an idea for an April Fool's Day prank: I'm going to claim that you're secretly an American who's been faking an accent. Care to comment on that possibility?

Bovver: I'm actually from West Taiwan.

Keep in touch with him at @oilyrag.official and _bovver_boy_ on IG

Soldier, Sailor, Tinker,

Jon Twitch

I hadn't fully interviewed Taylor yet, despite making her the cover model for the previous issue of this zine. For the interview with her other band, Incestrul Lust, I only interviewed Hunter. But now that she's also started Rogue Warriors, a ridiculous concept she originally told me was to create a metal band with 50 members, I figured this was the perfect time to get her on record.

Broke: What is the concept behind Rogue Warriors?

Taylor: The original concept was to give musicians (in bands already or not) an opportunity to get up on stage and play 80's-90's metal/rock cover songs like Metallica, Megadeth, ACDC, GnR, Billy Idol, Nirvana, and Alice in Chains etc... without any band practice whenever they were available for a show. Kind of like a huge jam session but live on stage. The best of the best musicians joining forces to put together a show of old school metal music for everyone to enjoy.

During casual conversations, I frequently heard about how people used to be in a band or how they missed playing but just didn't have the time anymore etc... So I thought, what if I put together something for people from all walks of life where they can collaborate and play music as a band without being committed to a band! I also noticed somewhat of a divide between the foreigner bands and the Korean bands here so I wanted to try my best to join them thru their love of music. It's a great avenue for like minded musicians to come together and also to get a chance to play music with different musicians where under normal circumstances, would probably never have the opportunity to do so. That's how ROGUE WARRIORS originally came to be. An avenue for people to rock out with their cock out!

Broke: And why was that particular name chosen?

Taylor: Rogue Warriors actually was one of the band names I came up with a while back so it was always lingering in the back of my head. I've read a few Richard Marcinko books and loved it. His first book was called Rogue Warrior. He was this badass ex-Navy Seal commander and the first commanding officer of Seal Team Six. I figured since all the members would be technically Rogue, since we would all be congregating separately from different bands or walks of life and we would collectively be like Warriors for one big metal tribe, that the name ROGUE WARRIORS seemed quite appropriate for what I was trying to create.

Broke: Originally you told me the



Taylor plays the first Rogue Warriors show at Phillies, 2022.12.03

plan was to put together a metal band with 50 members, though I think that number has been reduced since then. How is that supposed to work?

Taylor: Hahaha. I was really gung-ho in the beginning and thought let's go for 50 members! Yeah.... Realistically, working with even just 3-4 band members can be a bitch so what did I get myself into?! A lot of headache and stressing out for sure but worth every minute of it when I see how much the crowd enjoyed it as well as seeing my Warriors all excited and having had so much fun playing the set. I guess having many members will fill up a room faster but that didn't even cross my mind. The reason why I primarily wanted a ton of members was because I thought it would be a fun side project for everyone to be in. Plus, not everyone was going to know all the same cover songs I knew (besides my guitarist and singer Hunter from INCESTRUL LUST... He knows and can play like EVERY song you can possibly think of) and there's no way I'm going to know how to play every song like him. So I figured having multiple members will also give us all a chance to choose and perform songs we all would be comfortable with and used to playing. Especially because we don't have any band practice. I figured this way, there would be a collection of more cover songs for my Warriors to choose from. But then again, 50+ more problems to go along with it. Hahaha.

Broke: How do all those logistics work out?

Taylor: A LOT of planning and organizing and re-organizing and more planning goes into the entire process. It was a pretty easy concept in my head but when it came down to reality, I was like OMG, what did I get myself into. I had to come up with the original set list as a

starter and then ask who knew which songs out of the list. From there, I had to appoint songs to different members and make sure it was ok with them. My drummer Shane from INCESTRUL LUST made a Google Doc sheet for everyone to fill out with songs they already knew how to play. Did everyone fill it out? Now that's an entire separate interview there! Then I'm finding out there's issues with the tuning of the songs when we're swapping to re-tuning the guitars on stage, who uses the damn Floyd Rose guitars or what guitars will be on standby and if there's 2 guitarists on the song, who is playing the lead solo and for fade out songs, how are we going to end it. Then there's the issue with the guitar pedals. Who is bringing what and if it's ok for others to use it. Then there's the drummers gear. Cymbals and snares ain't cheap and some drummers beat the shit out of the drums while some are more careful. That's just the basic concerns I have to deal with first and then there's more in the fine tuning details that'll keep coming at me until we are done playing the last song of the set list! For ROGUE WARRIORS to function properly, I have to organize the shit out of it. As far as lessons, there are so many lessons to be learned with each show we play. I still don't have it down but hopefully, it'll get easier. As long as my Warriors are flexible with switching songs with other Warriors if needed, are ok with sharing lead solos, ok with sharing their gear, and learning new cover songs when needed etc... It can ultimately work out in the end if everyone cooperates and works as a team.

Broke: What streamlines things so you guys can actually function?

Taylor: What streamlines things for me? Sebastian W. Suh from Crux/Grand Soul Central. Sebastian

is the man! I had already recruited my first batch of Warriors and after an INCESTRUL LUST show at Knock Pub in Incheon where we played with GSC, I approached Sebastian and told him what I was doing and asked if he would be interested in being a part of it. He said it sounded like a fun idea and that he was in. Little did I know he would be a crucial add on to my band. He's like basically a pro when it comes to forming bands since he's been in the industry for a while now. I think he has like 6 bands under his wings currently? We would ping pong back and forth with each other pointing out the what it's and the what not's etc. He would pick my brains and I would pick at his. He brought a lot of insight into my grand idea and still continues to do so. Honestly, I don't know if ROGUE WARRIORS would have originally survived without his help and input. Put it this way, we were a MC, I would be the Founder/President and Sebastian would be the Vice President. Kinda like my partner in crime. Now I just need to make ROGUE WARRIORS patches and ride a Harley to officialize everything. Lol.

Taylor (her own question added): Are there any requirements to become a Warrior?

Taylor: One of the main requirements to join ROGUE WARRIORS is this. You HAVE to know how to play the song as is on the album. No ad libbing, no longer guitar solos, no changing anything on the song. Guitar solos need to be learned like how it's originally played on the album. You can't kind of sort of know the solo and try to "wing it" on stage. You have to remember that we have NO BAND PRACTICE so everyone needs to have practiced on their own time along to the album so everyone will know where they are during the song. I'm not a guitar player but I know the guitar solos on my favorite cover

songs by heart even though I have no clue how to play it! The audience will know too if the song has gone awry. Practicing at home on your own as a Warrior is extremely important too. No matter how well you may think you know the song, if you don't practice, it's so easy to mess it up on stage. We still want to maintain professionalism and put on a great show for the people. My idea was to have the best of the best musicians come together on stage and that's what I want to deliver to the audience.

Broke: Are you able to provide me with any kind of list of all the members? Or at least the number, and the main affiliated bands?

Taylor: The first show we had as ROGUE WARRIORS was at the original Phillies Pub location in HBC on December 3, 2022 for their Phillies Fest with a total of 11 Warriors on the roster. I had 3 drummers: Shane Barry/ INCESTRUL LUST, (김창수) Charles Kim /Texas Flood, and (조병화) Nay Cho/Band Hertz. 4 Guitarists: Hunter/INCESTRUL LUST, Gary Williams Carter, Steven Manning, & David Dunne/ Phillies. 3 Bassists: myself, Taylor/INCESTRUL LUST, Nick Pigasov/Gulag Chicken, & (이제원) JeWon Lee/Band Singularity. On lead Vocals: Sebastian W. Suh/ Crux & Grand Soul Central and the other members like Hunter, Dunne, and Steven, picking up songs here and there and we had a guest singer Eimear Kiely from Ireland who jumped on stage with us for the last song. Since then we've had (김하람) Haram Kim/ Band Singularity guitar, Matthew Williams guitar, (박수일) Suil Park/Oily Rag drums, Humberto Villalta guitar, (지원석) WonSeok Ji /Monster League guitar and Chris Bupby from Varim on guitar join the team as well. The cool thing with ROGUE WARRIORS is that you're not having to commit to being in the band so if after one show you want out or want to take a break, that's totally fine too. We don't judge. We just want to rock.

Broke: Can you tell me a bit about your background?

Taylor: I hail from sunny Los Angeles, CA. I originally came here to help my mom out for a bit but one thing led to another and look at me...I'm still here! I started listening to heavy metal music back in highschool and that's when I first picked up the bass guitar. I showed up to my first bass lesson and told my teacher Gonzo I wanted to learn the song Peace Sells by Megadeth. That was my introduction to bass and after that I was hooked. I would bring in song after song and he would teach it to me. My first band was called Jihad. I put it together for a high school talent competition. We played the song "Bathroom Wall" by Faster

Follow @Rogue_Warriors_Seoul @1ncestrullust @taylorrosemcKagan

Rogue Warrior

Pussycat and as the song title indicates, it's about getting a girls number off the bathroom wall. I went to an all girl Christian school so you can only imagine what the school administrators thought about it. Hahaha. Yes, I was always pushing the boundaries. My second band I put together was a band called Equal Rights. This was I guess the original Rogue Warriors now that I think about it. I had different musicians from different bands in Equal Rights and we played metal cover songs. Then life happened and I stopped playing for a while until I met my singer who was the bartender at the restaurant I was a waitress at. She wanted to form a GnR tribute band with me and so Rocket Queen was born. We played all over LA. The Viper Room, Roxy, Troubadour, Hollywood & Highland, and the El Rey Theatre to name a few. (Fun Fact 1: We played at a place called Pinkies in Las Vegas and the original drummer, Steven Adler from Guns n' Roses, came up on stage and jammed a few songs with us). Man, those were the good ole days. (Fun Fact 2: The original guitar player Brent Muscat for Faster Pussycat actually managed our Guns n' Roses Tribute Band for a while). Then, after we disbanded, I stopped playing for a bit again until I came here to Korea and posted an ad on Craigslist looking for musicians to jam with. Hunter was the only one that responded to my ad and that's where my life with music started back up again. My first band here in Korea was a band called LiCKiT playing cover songs but it never went anywhere outside of the practice rooms. Then there was the Band with No Name and again, never left the practice studio and eventually, I joined Hunter's Red Dirt Southern Metal band which eventually became INCESTRUL LUST.

I'm currently putting together another band called One Bad Mother and Sons - a Guns n' Roses Tribute Band with none other than... You guessed it, Sebastian of course. I've joined forces with the guitar player 김 석호 (Seokho Kim) from Band Mechanic who also happens to have a Metallica tribute band called Mechanica and I'm in the process of organizing a Big Metal Legend Tribute Show in the fall with him. I also recently joined a side project band called Equinox with Josh Schwartzentruber and Charles Kim from Texas Flood jumping in as their bass player. If anyone's interested, here's a little teaser of what Equinox will sound like. <https://odysee.com/@joshinim777:e/The-Deceiver:7>

Lots of exciting things happening! If anyone is interested in joining ROGUE WARRIORS, feel free to send me a DM thru Instagram!

Interview 2: Jugement Day



Juge sets up to DJ inside Turn, an abandoned lounge, using abandoned stereo equipment plus his own laptop and a portable power supply, 20220219.

Jon Twitch

After interviewing Juge for Broke 31 about his music project Fuck You Scum Fuck, he came up with a number of other new projects. So I figured I might as well try to figure out what exactly he's doing.

Broke: How has your music developed since our last interview?

Coetzer: There hasn't been much of a change to Fuck You Scum Fuck, except for having a more uniform sound. kragboks_geraas (power box noise in Afrikaans) is a new instagram account for a noise project, with DIY instruments and various guitar pedals, called kragboks.

Broke: Tell me about some of your homemade instruments.

Coetzer: I've been making instruments for a while now. Making them can be more fun than playing said instruments. The first I made was a canjo. It's a simple 1-string instrument with a tin can as a bridge, traditionally played as a slide guitar, and with a steel finger. After that I made another one with a table leg for a neck. Jennifer of Lucy Valentine now has it and plays

sludgy tunes on it. I was back in South Africa for a while where I built a noise box and a bass canjo and then kragboks was born. Since then I also started making my own pickups. Many of these instruments are explained on my website. There are photos too.

Broke: I heard your music was premiered at a guesthouse in Cambodia.

Coetzer: I sent a link to a former Haebangchon resident who moved to Cambodia to run a guesthouse. He turned his sound system up to play the song. He said it reminded him of Throbbing Gristle, a huge inspiration for the project, but his guests were not happy at all.

Broke: Explain to me why there are all these different names, Fuck You, Scum Fuck, as well as The Juge, Kragboks, and Ja Nee Fok. What are they all?

Coetzer: Fuck You, Scum Fuck is a noise techno/house/industrial project.

kragboks uses no synthesizers. Only diy instruments run through various guitar pedals. The sound is worlds apart from FYSE, but also noise.

The Juge is EDM music about having sex in sewers and snorting



Juge ingests a Brokecoin, 20220716. I had to break it to him that it didn't have any LSD, and wasn't even fungible.

asbestos. Just regular urban exploration things.

When I joined bandcamp, I had to decide between joining as an artist or as a label. Since I had 3 projects at that time already, the choice was obvious, but then I had to come up with a name for a label. I was drinking Ja Nee Fok brandy at the time. The name is 'yes no fuck' when directly translated, but it's closest in meaning to 'ugh fuck'.

Broke: Why don't you like slam poetry?

Coetzer: Most of what I've heard so far is gibberish in spoken word form. I don't like spoken word either.

Broke: Where do you get the ideas for your songs? For instance, how did you come up with a song like "Wrap My Balls In Bacon And Call Me Frankie"?

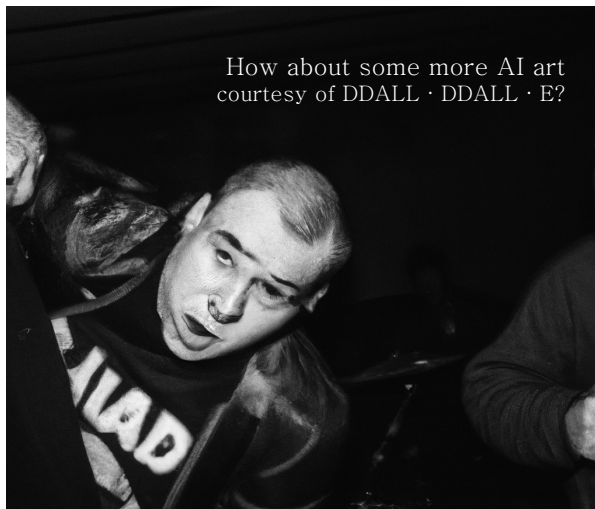
Coetzer: Sometimes I'm testing a specific sound and a specific beat and I need something to test if the vocal sound fits since it's

all recorded simultaneously into a single track. This was the case with Wrap My Balls In Bacon And Call Me Frankie. I liked it enough to stick with it.

Broke: Can you tell me about your role in the Dumpies tour?

Coetzer: They didn't know much about the current venues in Korea, and much of the information available online is outdated, so I gave them the names of venues in the specific cities they wanted to play. The day before the first show I also showed them around Nakwon and Gwangjang markets. I also explained some things like food, redevelopment, and why it's interesting that certain types of shops group together, like at Nakwon. They were amazed by the fact that there is a store that focuses solely on repairing speakers. I also handed Joel the bear onesie that he wore at all the shows. It was finally destroyed in Busan. I spent 4 days with them. 3 days later I'm still broken.

Watch at youtube.com/@coetzerjuge or listen at janeefok.bandcamp.com or visit juge.co.za or fucking just follow IG @fuck_you_scum_fuck and @kragboks_geraas



Something noisy this way comes

Jon Twitch

Bulgasari, a monthly experimental music concert series that's been going on since I was new here, celebrated its 20th anniversary earlier this year. I decided it would be worth interviewing Hanjoo Lee, the main organiser behind it as well as the former proprietor of Yogiga, many different venues named Yogiga.

Probably worth noting that it isn't actually named after the North Korean monster movie.

Broke: I always thought of Bulgasari as a Yogiga event. But Yogiga has moved around at least three(?) times. Does Yogiga still exist? What happened to it? 나는 항상 불가사리를 요기가 종목으로 생각했어요. 하지만 요기가는 적어도 세 번(?)은 이사를 했습니 다. 요기가는 아직도 존재하 나요? 어떻게 된 거죠?

Hanjoo: 안녕하세요. 불가사리는 요기가가 생기기 1년 전에 시작 했습니다.

올해로 20년이 되었습니다. 요기가는 만들어지고 2년동안 가게, 음식점으로 운영했습니다.

2006년 합정동으로 이사를 하고 10년동안 지속 되었습니다. 이 합정에서 주로 불가사리 이벤트를 열었습니다.

요기가는 2016년에 합정에서 이사를 했습니다.

망원동으로 이사를 했습니다. 여러명이 같이 월세를 내는 공동 공간이었습니다.

1년 후 공연과 전시 공간이 필요해서 러브캠프(1년에 한번씩 여는 밤샘음악캠프)를 같이 만드는 친구의 Vinyl Record shop과 함께 연남동에 열었습니다.

그 후 2018년 교통이 더 좋은(홍대입구역 근처) 동교동으로 이사했습니다.

그리고 2020년 모든 것을 정리하고 저 혼자 강화도로 이사했습니다.

지금은 다시 서울로 돌아왔습니다.

지하공간에 작업실을 만들었습니다. 요기가 사업자등록증도 이곳으로 이전했습니다.

곧 조금은 다른 형태로 운영할 예정입니다.

Bulgasari started a year before Yogiga was born.

This year marks 20 years.

Yogiga was created and operated as a store and restaurant for two years.

It moved to Hapjeong-dong in 2006 and lasted for 10 years. This Hapjeong space mainly held Bulgasari events.

Yogiga moved from Hapjeong in 2016. It moved to Mangwon-dong.

It was a common space where several people paid monthly rent together.

A year later, I needed a performance and exhibition space, so I opened Love Camp (an all-night music camp held once a year) in Yeonnam-dong with my friend's Vinyl Record Shop.

Then in 2018, I moved to



A Bulgasari show in 2016 at what looks like Yogiga 1 / Courtesy of 이한주

Donggyo-dong, which has better traffic (near Hongdae Station).

And I organized everything in 2020 and moved to Ganghwado by myself.

Now I'm back in Seoul.

I built a basement space. Yogiga's business registration certificate has also been transferred here.

I'm planning to operate it in a slightly different form soon

Broke: Why was Mudaeruk chosen as the venue this time? 이번에 무대룩이 공연장으로 선정된 이유는 무엇인가요?

Hanjoo: 20주년 기념을 어디에서 할지 고민을 했습니다.

불가사리를 매월 열 수 있는 공간이 사라져서 주변의 고마운 분들이 공간사용을 허락해 주셨습니다. 그 중에 종로에 위치한 '반출'에서 공간 지원을 계속해주고 계십니다.

그래도 무대룩에서 하게 된 이유는 불가사리가 오랜기간 신촌에서 태어나고 홍대에서 자라났기 때문이고, 또한 예전부터 특별히 연대감이 있었기 때문입니다.

I thought about where to celebrate our 20th anniversary.

The spaces to open Bulgasari every month have disappeared, so the people around me have allowed me to use it.

Among them, Banjul, located in Jongno, continues to provide space support.

Still, the reason to do it in Mudaeruk is because Bulgasari was born in Sinchon a long time ago and grew up in Hongdae, and there was a special sense of solidarity from before.

Broke: Has Bulgasari continued without interruption during the pandemic?

불가사리는 전염병 동안 중단 없이 계속되었나요?

Hanjoo: 질병 상황이 매우 안 좋았을 때에 몇 번은 중단, 동영상 업로드, 텔레파시 불가사리 등으로 대체하기도 했습니다. 그러나 지금은 종로 반출에서 정기발표회 및 특별 공연을 이어오고 있습니다.

When the disease situation was

very bad, a few times I replaced it with interruption, video uploads, telepathy Bulgasari, etc. However, now we are continuing regular presentations and special performances in Jongno Banjul.

Broke: Why was the name "Bulgasari" chosen? Do most South Koreans know what Bulgasari is? 왜 '불가사리'라는 이름이 선택되었나요? 대부분의 남조선인들은 불가사리가 무엇인지 알고 있나요?

Hanjoo: 대부분의 한국 사람들은 바다생물로만 알고 있습니다. 이름의 근원을 이야기 해 주면 젊은 사람들은 매우 놀랍니다.

처음부터 불가사리'는 아니었습니다. 처음 이름은 'S.C.U.M in Seoul'이었습니다.

이 이름은 Sato Yuki씨의 아이디어였고 'Small Circle of Unknown Musicians in SEOUL'입니다. 그러나 몇회가 이 이름으로 사용하다가 재한 독일 뮤지션인 'Alfred 23 Harth'씨가 'Scum은 너무 안좋은 뜻이다. 이름을 바꾸자'라고 제안해서 바뀌게 되었습니다.

그 이유는 불가사리 발표회 사회자인 사토유키에씨가 불가사리를 설명할 때 '이 모임은 불가사리의 음악을 하는 모임입니다'라고 한국말로 설명 할 때 발음이 안좋아서 '불가사리의 음악을 하는...'이라고 해서 제 제안으로 '그럼 불가사리라고 하자! 죽일 수 없는 괴물같은 모임!'으로 바뀌게 되었습니다.

Most Koreans only know the sea creature. Young people are very surprised when you tell them the origin of the name.

It wasn't Bulgasari from the beginning. The first name was 'S.C.U.M. in Seoul.' The name was Sato Yuki's idea and is called 'Small Circle of Unknown Musicians in SEOUL.'

However, a German musician named Alfred 23 Harth, who visited Korea several times after using the name, said, "Scum means too bad." I changed it because I suggested to change the name.

The reason is that when Sato Yuki, the host of Bulgasari,

explains Bulgasari in Korean, "This is a group that does mysterious music," the pronunciation is bad, so "doing starfish music" is changed to 'Unkillable Monster Gathering!'

Broke: What is the format of Bulgasari events? What kind of performances and genres? 불가사리 경기의 형식은 어떻게 되나요? 어떤 종류의 공연과 장르가 있나요?

Hanjoo: 불가사리는 진행방식을 여러번 바꿨었습니다. 왜냐하면 너무 길게 진행 되는 날도 있었고, 그저 릴레이로 연주하고 끝나는게 지루하다는 의견도 많아서 여러 방법을 시도 했었습니다.

지금은 발표자가 너무 많지 않기 때문에 릴레이 방식으로 순서를 정해서 하고 있습니다.

원래 불가사리는 처음부터 장르를 특정하고 있지 않습니다. 발표를 원하면 누구나 참여 할 수 있지요. 하지만 이번 20주년을 통해 앞으로 '실험+즉흥 표현 발표회'의 성격으로 진행할 것입니다. 아카이빙 성격이더 강해집니다.

Bulgasari has changed the way to proceed many times. There were days when it went on for too long, and there were many opinions that it was boring to just play in a relay and end it, so I tried various ways.

There aren't many performers right now, so we're doing it in relay order.

Originally, Bulgasari did not specify a genre from the beginning. Anyone who wants to perform can participate. However, through this 20th anniversary, we will proceed with the nature of 'experimental + impromptu presentation.'

Archiving personality becomes stronger.

Broke: What was the first Bulgasari like? Who created it 첫 번째 불가사리는 어땠나요? 누가 만들었죠?

Hanjoo: 불가사리는 저와 같이 밴드를 하면서 만난 사토유키에씨의 제안으로 같이 만들게 되었

습니다. 사토유키에씨는 곱창전골이라는 밴드를 하면서 '쌍큐스'라는 밴드를 저와 함께 하고 있었고 또한 음악적 열정이 많아 즉흥음악 연주자들과도 교류하며 활발히 활동 하고 있었습니다. 저도 전문 음악인이 아니었지만 이상한 소리를 만드는 것을 즐겼습니다.

그래서 사토유키에씨가 '이런 음악을 하는 정기모임을 만들어보자'라고 해서 시작하게 되었습니다.

We made Bulgasari together at the suggestion of Sato Yuki, whom we met while we were in a band. While working in a band called Gopchangeongol, Sato Yuki said, "I was in a band called Thank Yous, and I was also active in interacting with improvisers because I had a lot of musical passion. I was not a professional musician, but I enjoyed making strange sounds. So I started it because Sato Yuki said, "Let's create a regular meeting where we do this kind of music."

Broke: Bulgasari has had a large number of performers over the years. What are some of the most memorable moments and performances? Can you think of any participants who went on to have great music careers? Or any famous participants? 불가사리는 수년간 많은 수의 공연자들이 있었습니다. 가장 기억에 남는 순간과 공연은 무엇인가요? 여러분은 훌륭한 음악 경력을 가진 참가자들을 생각할 수 있나요? 아니면 유명한 참가자가 있나요?

Hanjoo: 기억을 해보면 정말 많은 음악가, 퍼포먼스 아티스트가 불가사리에서 공연을 했습니다.

수 많은 예술행동을 이제는 하나의 덩어리가 되어서 특별한 기억도 점점 사라져 가고 있습니다. 가끔 유튜브에 내가 등록한, 다른 사람들이 등록한 영상을 찾아보고, 모아두고 있습니다.

그 동안 요기가, 불가사리에서 활동한 친구들 여러명이 먼저 생을 마쳤습니다.

불가사리에 대한 가장 큰 기억은 항상 공연, 발표회를 마치고 관객, 아티스트가 모두 즉흥으로 연주하는 것입니다. 한 덩어리가 되었던 기억. 이것이 가장 소중한 경험이었습니다.

If you remember, there were so many musicians and performance artists who performed at Bulgasari.

A lot of artistic actions are now running together, and special memories are fading away. Sometimes I look up videos uploaded on YouTube and collect them.

In the meantime, several friends from Yogiga and Starfish ended their lives first.

The biggest memory of Bulgasari is that it is always done by performances, presentations, and the audience and artists all improvise. a memory of being lumped together. This was the most precious experience.

Get in on the action by joining fb.com/groups/bulgasari

A little bird told me

Jon Twitch

Broke: What does the name Jonnybirds mean? Why did you choose it?

Alan: Back when we first started, we were mulling over band names at a friend's café, when a guy randomly popped in with a little bird in hand -- he said he'd found it exhausted on the street, and didn't want to leave it to get hit by a car. He then plops the bird on the veranda and fucks off. Someone quipped that we would name it Jonny -- and we collectively had a moment of, "Huh, The Jonnybirds -- that's a catchy name."

Moreover, we're pretty sure that Jonnybird survived. Last we saw, he'd managed to fly back onto a telephone wire after a bit of rest.

Broke: Why did you guys want to have a washboard? What's it like playing with a washboard as basically the only percussion? Is it freeing, limiting?

Jinu: The instrument is called a cajón, a percussive box originating from Peru.

Alan: It was a limitation in the beginning -- we had to make do with a borrowed acoustic guitar and a broken djembe during our first gig. But we've since upgraded to a cajón, and it's become more of a feature than a bug.

Alex: This lineup is flexible and allows us to play wherever we want to play. It makes it easy to show up in random places, jam, meet old friends and make new ones.

Broke: Can you tell me a bit about the backgrounds of the two foreign band members? What brings them to Korea?

Jonnybirds:

We first met each other at a jam night at a place called Hippytokki. We jammed and hung out a lot there. Then Alan told us that he had some original songs and wanted to start a band. Alex and I agreed and we would eventually have a proper gig as The Jonnybirds at our friend's café (with the broken djembe).

Alan comes and goes from Korea based on whim and weather. Alex came to Korea to stay for a few months a couple of years ago. He stayed longer. Now he's living in Korea and Germany, and

looking forward to spending some time with The Jonnybirds in his home country and playing some shows there this summer.

Broke: What bands are playing the wedding show?

Jinu: We will have bands who are close to us like Merry hey day, Popents, Gorymurgy, 18 fevers, The Jonnybirds, and Thunders.

Krista and I actually don't like the traditional marriage system because we think it is nothing but another patriarchy bullshit which



The members of Jonnybirds pose together outside The Studio HBC, 20230429.

discriminates against women and LGBTQ+ people's rights, and also limits free civil union.

Ironically the fact that we both don't like the traditional marriage system made us get married. Every time we talked about things we realized that we have the same "unpopular opinions" and it felt like more than just a couple. We started considering us as a family and then we decided to get married on paper in January. And we wanted to do a celebration party instead of a typical wedding ceremony. And then we got to see a grand opening show of Skunk Sindang and really liked the place and we both agreed that this place would be perfect for our wedding show. There will be no rings, no vows, no cheesy speeches. Only rock 'n' roll and booze.

Broke: What's your status with Pop Ents?

Jinu: I'm not a regular member of Pop Ents. I'm like an on and off boy friend. I was supposed to be a temporary second guitarist who fills up Joon's spot since he left the country. But yeah, they wanted me to be a regular member but I told them that I'm kinda polygamy when it comes to music. But I'm not proud of it and it's actually my problem that I want to fix eventually.

Broke: What's Pokeman Chi?

Jinu: Jiha "the last skinhead" in Korea, on the vocal, Jeonghwan from Montage on the bass, and Hansae on the drums. We consider ourselves as an Oi punk band. Jiha has been writing his own songs and wanted to make his own band for a long time. So Jiha and I shared ideas and started making a demo 2 years ago. But it was too hard to find a bassist and a drummer because A. they are super rare of course, and B. we wanted someone who has a same way to see the world as us; we sing about working class, social problems, anti-capitalism

and of course drinking alcohol haha. Personally I've always wanted to play in a band that I can fully understand and relate to. We might be sloppy and messy skill-wise but I'm so happy when I play our songs.

Broke: What is Pokeman chi? Can you explain that name?

Jinu: It's a funny story. The band's name is actually "폭음만취" which means violently drinking and drunk as fuck. But it's so hard to pronounce if you're not Korean. So when I told Krista this name she didn't understand and went like "what? Pokeman chi?" I thought it was so funny so I suggested this name to Jiha and he finally decided to use "Pokeman chi" as an english name of us. But mostly we'll use the Korean name 폭음만취. Our band logo is written in Chinese characters though...lol (I wrote it!)

Broke: Are you a skinhead?

Jinu: I've never identified myself as a skinhead. If you see me dress like skinhead, that's all from Jiha. Maybe he thinks I'm his Barbie doll because he always gives me skinhead clothes haha. But I like skinhead punk music; bold and straight and no sugar coating on the lyrics, and especially in political reasons —since I identify myself as antifa — I listen to the songs about anti-fascism a lot. Sometimes I squint my eyes when they show too much masculinity, other than that, basically I like it and support them.

Broke: You also have quite an affinity for protest music, especially folk. Sometimes folk and punk seem pretty cozy with each other. How would you describe the relationship/overlap between the two? Do you consider yourself folk-punk?

Jinu: Folk and punk are similar because both are the quite honest music for people. Anybody can play/write folk or punk songs very easily comparing to other

genre of music. You only need a cheap guitar and 3 major chords. That's all. And then you can express your feeling.

I don't consider myself as a folk-punk and I don't actually care about labels. I'm just trying to focus on what I want to say/ what I want to express with music.

Broke: Speaking of protest music, it seems like you are as active as ever in protests. I know you were performing in Myeongdong recently. What's happening there? Are there any other causes you're also involved with?

Jinu: The merchants still on the Noryangjin bridge. Music events from Art Liberation Front are still going on as well, and recently a huge art event took place collaborating with a North America-based anarchist activist/artist group called Beehive Collective. Many people including Okbaraji Mission Center are still in solidarity. I was told the merchants and the company will have a meeting soon. I just hope the negotiation between them goes well because they are all grandmothers and been having a hard time doing part-time jobs during this long struggle.

The owners of Eulji OB Bear started a new beer place near Hongdae now. I've been there twice and the business looks going well. But they still hope to go back to Euljiro and stop the monopoly of Mansoon Hof. So protests still going on in front of Jung-gu Office, and many people are still in solidarity as well.

And yeah I played some songs with Seth Mountain and Darius from Beehive Collective at Myeongdong. As you know Myeongdong area has been gentrified all the time, but this one is for the merchants in 명동 재개발 2지구. They are in trouble to be evicted soon or later. Originally the landlord were nuns (I know it sounds crazy). Nuns owned the building,

and they sold the building to a redevelopment company without knowing, and did a lawsuit of eviction to the tenants (the merchants). But actually this redevelopment plan is from Jung-gu Office. And the office knew if they officially get involved here they have to pay some money for the merchants, so using that loophole of the law, they made the nuns and the company made a contract directly so they don't have to take any responsibility of this. There is nothing the merchants can do except protest.

Broke: How did you get into music?

Jinu: I listened to classical music from my mother's records and pop music from radio a lot when I was a little kid. And then at some point I started playing a classical guitar (I don't know way I chose that though). And then one of my friends shared his cassette tape that says Metallica on the cover to me and then whoa it was an enlightening moment for me. And then I started listening to Slayer, Megadeth, Pantera, Led Zeppelin, Deep Purple, Black Sabbath you name it. I went super into heavy metal/hard rock style. And then I happened to listen to Sex Pistols because the other one of my friends was into them so much and then I think that's the moment that I started listening to punk music.

That kid who introduced me to Metallica has a brother; he was a locally famous guitarist and we went his show and that was my first show I ever saw. We were middle schoolers and he was a high schooler so it was a school band show lol.

I don't know how I developed or became this current version of me haha. Music-wise, I cannot even name my most favorite one band. Sometimes I like this, sometimes I like that. I try to listen to every kind of music apart from genre (except K-pop. It sucks).

Broke: Can you list all the bands you've been in?

Jinu: Jinu Konda, The Jonnybirds, 폭음만취 (Pokeman chi), Pop Ents, Vanmal, Oily Rag (one time) and a lot of session works.

*There are some bands I feel so embarrassing about it. Don't post about this. I used to play a long time in (REDACTED) 밴드 and I quit because he is a fucking incel racist and trump supporter scumbag. And I used to play in an acoustic K-pop project called (REDACTED) and it's so embarrassing for me because I thought I was a session player but the leader just put me in the credit as a member. And also turned out he was a member of 홍대새교회 which pastor 전병욱 newly built after he was expelled from 삼일교회 because he sexually assaulted multiple women. I even had a gig there and I didn't know. Fuck my life. Don't post about these two.

Visit thejonnybirds.com and follow IG @jinukondakim and @pokeman_chi

Swiss hardcore band returns for 3rd tour

Jon Twitch

I tried putting together an article for the newspaper about Swiss hardcore band Safe State when they came to Korea for a show at Club SHARP on 20230415. Unfortunately things didn't move fast enough, and I believe they replied to my email with interview answers while they were already on tour in Southeast Asia. I replied asking if there were any photos of the band I could use in the article, and they never replied, leading to no chance for the article to be put online in time for the show. I guess there was a need for a rush after all.

But anyway, it went well enough, and here it is below.

Broke: First, let's start with an easy question: why is the band named Safe State?

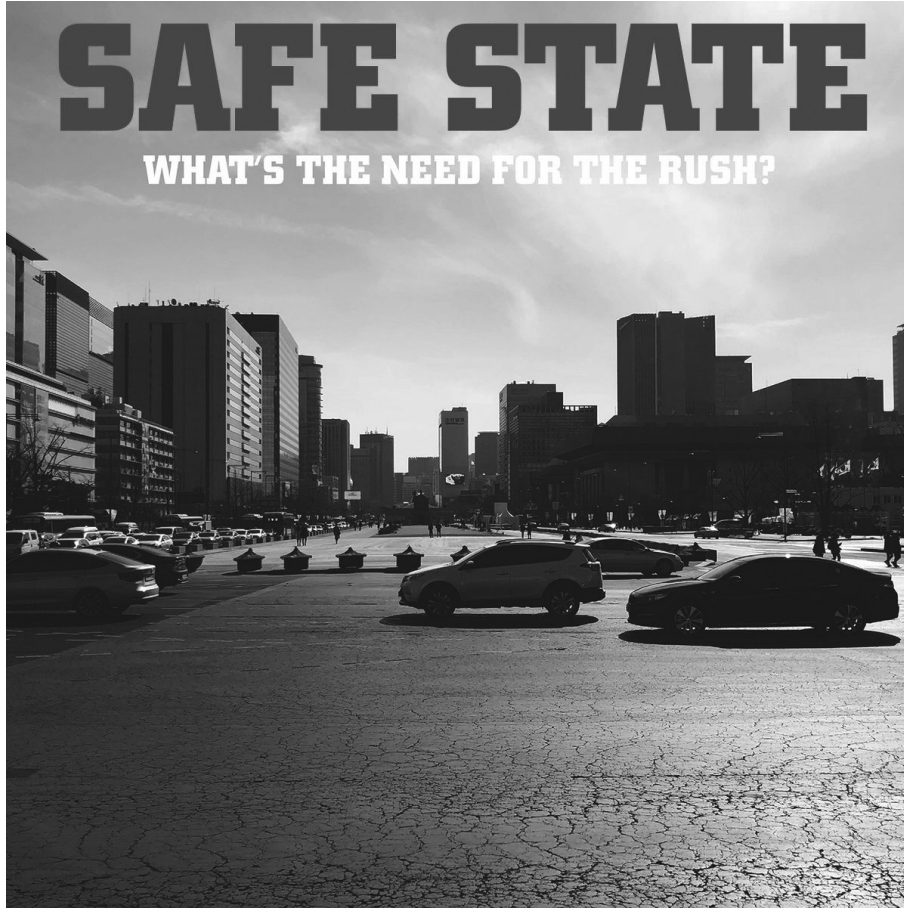
Phil: First let me say thank you that you for giving us the chance to be interviewed, we really appreciate it. My Name is Philippe I sing in Safe State. with me is Florus our guitarist and Dave our other guitarist.

Haha well when we first started looking for names our guitarist Florus came up with that.

Florus: Haha, not sure if the question is that easy. I guess I would also need to give some background about the foundation of the band. It was at a show around April 2015 in Zurich where we came up with the idea to found a new band, because one of our favourite bands named Guns Up! was supposed to play a show in August the same year. Not all support acts were carved in stone and we had the opportunity to play this show. However, that meant we had to write songs and find a band name within a relatively short period of time. In regard to the band name many people think Safe State has something to do with the country Switzerland we come from, but actually it's describing a situation you are into. Especially these days where war and poor threatening of living beings is such a prominent topic we would love to see everybody have the chance to live a peaceful life.

Broke: One thing we really suffer from in Korea is the inability to travel to other countries by land. What's the scene like in Switzerland?

Phil: It is certainly easier to travel, you got that right. Yeah it's cool, you can do weekenders basically in every direction from Switzerland being so central in Europe and if you try to do a tour you can see and experience quite a lot of places with different cultures and within hours of driving.



The cover of Safe State's album "What's the Need for the Rush?" shows Gwanghwamun in 2017.

Broke: In most parts of the world, punk seems to be aging, as young people aren't joining and older people aren't retiring from the scene. Is that your experience? What can be done? I'm not asking because you're a youth crew band.

Safe State: Haha we might still play a youth crew style kind of music but we are all old men haha. Well this certainly isn't much different back home. To be honest I think kids these days just have different things on their mind and might not be interested in regularly do band rehearsal and arrange all the stuff for shows. Also getting cheap venues back home is another story; there are limited spaces for organizing shows.

Broke: Okay, what does youth crew mean to you? And are you guys straight-edge/vegan as well?

Florus: Well, youth crew has definitely influenced all of us. It's just the compromised energy of the music which is fascinating us -- means sharing a message and getting to the point within seconds by keeping up the speed of the music very high. However, I would say that we are definitely not limited to listening to youth crew only. We are pretty much open-minded when it comes to different music genres. It just needs to be

good music.

Regarding the vegan/straight edge thing it seems to be pretty much mixed. We have members in the band who have been straight edge for more than 20 years. Also veganism plays a crucial role to some of us. We didn't found the band to promote straight edge/veganism, but we believe that it is still a very important topic in the hardcore scene and is also one of the reasons why we have such a great hype on vegan products at least in Europe.

Dave: Yeah I think we have a healthy mix of vegan and straight edge members in the band haha. I'm vegan but not straight edge but I've never got the feeling that I needed to be straight edge because other members of the band are or because most youth crew bands from the past were straight edge bands. We respect each other's opinions and values.

Broke: I've always thought youth crew hardcore lyrics sound like the message a motivational speaker might share (mostly looking at the Geeks though). I can't quite catch all your lyrics, but it doesn't seem quite as positive.

Phil: Well first of all how great are the Geeks?!?! You are right we are more on the serious or rather critical side of things. I write all the lyrics and

write about things that bother me. This can be anything from working in a shitty job or how I see people being divided by political views and even personal relationship stories.

Broke: How did this Asia tour come about? Have you been to Malaysia and Indonesia already? And who is "Jason & his crew from South Korea" as mentioned in the Unite Asia article?

Phil: So I've been in Asia previously with my old band called Keep Talking. We got to work with Anca (Poison Snails) back then for our first Southeast Asia tour. The shows were amazing and we came back again and again as we met great people. In the process of traveling Southeast Asia we got to know more people in your region and that's how we got to tour China with Stan (Hot Pot Music), we got to play Japan thanks to Hideta (Brave Out and Brightside Booking) and we got to know Lee ex No Shelter and Jason (Junyoung of Flush!!) and his girlfriend from Make Me Dance Booking. They allowed us to play in Seoul now for the third time. We also got to arrange a show with them in Switzerland when they were touring Europe.

Broke: So this is the band's third time in Korea? When was

the first time? Can you tell me a bit about your history with the country?

Phil: It all started when a Swiss band called Insanity 61 was playing a show in South Korea. I always wanted to play in Korea and hit the guys up for a contact. Back then Lee from the band No Shelter was kind enough to set us up with a show at GBN Live House. It was right before the Winter Olympics in South Korea and I remember it was approximately -30 C (haha). It was fricking cold. Thats when we also got to meet Jason and Kixx (Ki-seok from the Geeks).

Last time we played at Club SHARP in October 2019 which was a really cool show and also was our last show of the previous tour. It's cool to finish the tour just like this time with a few extra days in Seoul and with our Korean friends. Funny enough after the first show me and our fill-in bassist Marco returned to South Korea as tourists for two weeks to get to know your country better and we have been stoked about South Korea ever since.

Dave: Sandro (our original bass player) and me travelled around South Korea from Busan to Seoul by car (including Jeju) back in 2017. We loved the culture and the food... though we needed to find vegan/vegetarian food which was not so easy at that time :)

We both also love baseball and wanted to catch some KBO games during our trip. All in all we had an amazing time and it was just awesome to be able to eventually play concerts in this beautiful country.

Broke: Your album cover for "What's the Need for the Rush?" shows Seoul's Gwanghwamun Square with what I would call mild traffic. Why was that photo of that location chosen for the album cover?

Safe State: Yes this photo was taken on a very cold day when we visited the palace on our first tour. When we chose the cover we kinda had a good idea of honoring the memories of our tours and it matched with "What's the Need for the Rush?" which is one of our favourite songs on our latest album.

Broke: What are you looking forward to most about coming to Korea this time? Not just at the show, maybe also sightseeing and food too.

Phil: I would lie if we wouldn't mention food and sightseeing. Its def a big part of touring in my opinion. However I'm also looking forward to see friends again after the long COVID break.

Follow fb.com/safestatehc and [@safestatehc](https://twitter.com/safestatehc) on IG

Down in the Dumpies

Jon Twitch

The Dumpies contacted me in mid-2021 about touring Korea. There was a pandemic so it didn't happen. Anyway, almost two years later, they made it over.

I went to their first show at the deck of a cafe in Cheonan, where they played an explosive set that got a lot of kids dancing. Seriously, it was probably the most youthful punk performance I've seen in years, as long as you ignore that the band members' average age is mid-40s (I've since found out that Joel the frontman is the youngest at 37, and some of the other members are pushing 50). Joel started off wearing a bearsuit, but over time it started to fall off until he was only in his underwear, and then his underwear started to come off too. Fortunately it didn't get much more off than pictured below.

Their next show in Strange Fruit was as exciting, although the crowd was Hongdae people, so it was much older. When the bearsuit came off and Joel's underwear started riding down, one of the members of Bulgogidisco helpfully came over and pulled his underwear up for him (or gave him a wedgie?). The underwear did not come down again that night.

I didn't go to the third night at FF, but we did meet up later in Grand Ole Opry. Apparently at the fourth night in Busan, the bearsuit had its final appearance.

Broke: First of all, I always start every interview these days with the same question: what's the deal with the band name?

Jessica: I don't know, I just work here

Mark: I think the name is a reference to being ugly, or "dumpy" in U.S. slang.

Joel: Tim came up with it. It's supposed to be the name for a person who was just broken up with. Like not the Dumper, but the Dumpie. But everyone thinks it's a poop reference.

Tim: It's not about Poop!!! Does anyone ever say that about the Growlers? When we were in South Africa, they told us a Dumpie is a little 6 oz beer. But it's like being down in the dumps, or my life is a dump, or being a loser. Maybe cause it's similar to The Frumpies or The Grumpies? (Both amazing bands BTW)

Broke: Punk is ageing these days, at least in Korea where the average age at shows is at least in the 30s. How do you keep it lively and fun?

Jessica: These are my people.

Mark: I'm planning to bring a bubble machine.

Joel: I take off most or all of my clothes and roll around on the



The Dumpies play an outdoor show in Cheonan to a crowd of young Koreans following a Look Beyond skateboarding workshop, 20230511

floor and stuff.

Tim: We try to keep our songs around a minute in length.

Broke: Looking through your music, I was able to find songs with names like "Eat A** Do Crimes" and "Bussy" (which led to the proliferation of -ussy as a suffix. What are you trying to tell us with this ass fixation?)

Jessica: Who doesn't love a good ass?

Mark: butts are great and funny. A mound of flesh with a crack down the middle? Who came up with that?

Joel: both of those songs are about being unapologetically queer and loving yourself. also, asses are great. what's not to love??

Tim: I may be the only band member who regularly gets my butt hole waxed.

Broke: Korea has been regressing badly in feminism lately, with a misogynistic backlash that went mainstream last year and resulted in our current president (it's not as much of a problem in the underground scene though). I understand the Dumpies are, unlike basically all K-pop groups, not all the same gender. Why should we take a band more seriously that has members with multiple genders, versus a band with like 18 identical-looking people all of the same gender (and background, etc)? What does gender diversity bring to the table?

Jessica: As a general rule, you probably shouldn't take this band seriously.

Mark: It's always better to have a group of people in any context reflect how the planet is, which is a mix of race, gender, and sexuality.

Joel: Because gender is performative, and bands made up of all straight white dudes are boring AF.

Tim: The band's racial, sexual and gender differences reflect our diversity and richness as individuals

Broke: The Dumpies seem really well-travelled. Multiple tours to Asia and Latin America, plus Africa. But you've never been to Europe or Canada it seems. This is literally the opposite of what is expected of a band's "world tour." What makes you want to tour around to other countries so much? Don't you know America is the best place in the world and there's no freedom anywhere else?

Mark: there's so much to learn from other countries and people that are different from you. We try to go to places that aren't similar to where we're from because those differences are what makes life beautiful.

Joel: most of us have played in Europe a bunch in other bands and we just want to experience new places and scenes. most of the time when we play places that have a less established music industry, the shows are way more fun and people are way less jaded and more excited. we probably



What is it this issue with white guys and wardrobe malfunctions?

always decided it deserves its own. this time around the stars aligned and the time has come. also, Jessica is half-Korean, and it's a nice opportunity for her to explore her family's culture and roots.

Tim: We LOVE African Ice Jack cigarettes and you can't get those anywhere but South Korea.

Broke: You were really eager to come here earlier, when it was still a fairly big risk restrictions-wise. In fact, I thought you might have been set on a date in October 2021 and had to delay. What made you want to get back on the road touring again so early on?

Mark: if it's safe (or as safe as it's going to get) then there's no reason to wait. I want to play in every country on the planet.

Joel: Eagerness and foolishness. When we originally contacted you I don't think we had much of an idea of what the current situation was in Korea specifically and thought covid rates were lower there than they were at the time. You dutifully disabused us of that notion tho lol

Tim: If we aren't scheming something up or have a tour on the books life gets stale and our bad habits get the worst of us.

Broke: Do you know much about the scene here? What are you most looking forward to while in Korea?

Jessica: Street food!!!!!!

Mark: I only know what I've been able to find in random articles on line and in Broke in Korea. As far as film I loooooooved Parasite and saw many connections to U.S. culture within it. And I loved Train to Busan and can't wait to take one.

Joel: i know that the scene is small, but all of the bands i've heard are tight af and it seems like folks go hard in Korea. i'm looking forward to the show we're doing at a skate park in Cheonan set up by Look Bynd skate shop, and i'm hoping the kids come out for that. outside of touring, i want ALL. OF. THE. FOOOOOOOOOD. i have a huge list that i have compiled from friends that probably barely scratches the surface, but i plan on spending most of time while not performing, drinking, or on the train, eating everything in sight. a couple of notables are mung bean fritters and dumplings at Gwangjang Market, the black ginseng chicken soup at the royal castle, and hotteok i guess anywhere i can find it. there's also apparently a country themed gay bar in Itaewon (i think??), that i would like to make a stop at. I think it's called Grand Ol Opry.

Joel: Korea has been on the list for awhile and the scene here seems small, but solid af. we have passed through once or twice on other tours and talked about tying it in as part of another tour, but

Broke: Also, importantly, why Korea?

Jessica: our drummer is part Korean!

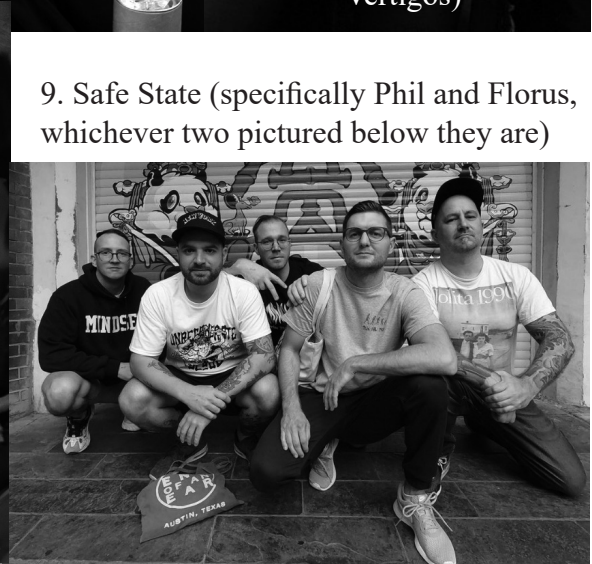
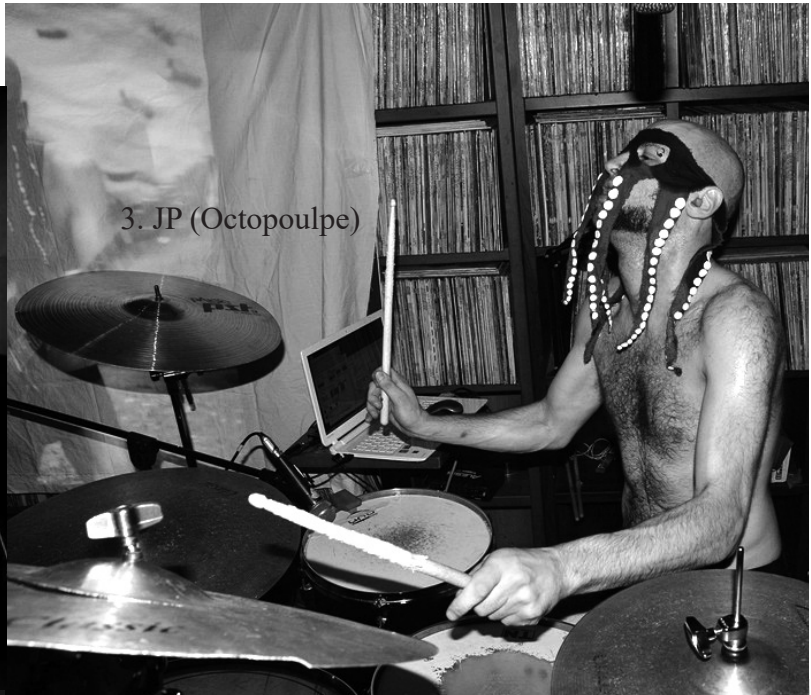
Mark: I became really interested in the punk scene in Korea and excited to tour there from reading Broke in Korea.

Joel: I became really interested in the punk scene in Korea and excited to tour there from reading Broke in Korea.

Visit thedumpies.com and listen at thedumpies.bandcamp.com

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. Three of these photos were mercilessly swiped from social media.



Their answers can be found under the rejected band names.

How much talking is too much talking when a band is between songs at a show?

밴드는 공연에서 노래 사이에 얼마나 많은 이야기를 해야 합니까?

The following answers to this question were given by many of the bands I interviewed for this issue of the zine. Their identities have been left unattributed because it's more fun that way.

I think a certain amount of talking is cool, also its OK if you wanna preach the reason of whay you are doing whatever you want to do. Hardcore is the place for it, doesn't mean I need to agree with it but at least accepting others people opinion is important, now more than ever where people can't agree to disargee.

Don't care. The time on the stage is totally the band's at the moment. But some bands know how to entertain people. I was told that a punk band in Italy performed cooking pasta instead of playing instrument and ate the pasta and left. They got booed though.

Don't know what to say about this. It isn't really an issue anymore. Not like it was years ago.

I've seen NOFX live a few times now, and it's almost like half of it is a stand-up comedy bit. It's kinda funny when it pisses people off because, like, they've been at it for 40 years now. Not sure where the surprise comes in there. So, I think it depends on the vibe the band is cultivating and the setting. I love a bit of stage banter. It's part of the live music experience for me. You definitely don't want to talk between every song. But to not do it at all? Lame. If people don't want any stage banter, they can just listen to the fucking album.

I think it depends on what type of band you are and what you're trying to accomplish. Personally I don't want to hear an explanation for every song, let me know the title and get on with it. Ask someone to get you a beer and get on with it. As a famous Zine proprietor mentioned once, go do interviews and talk to zines if you want to explain your songs. Post a TikTok video. Some bands like NOFX have made banter part of the show and people show up for that as much as the music. I haven't really seen that much in Korea though and a lot of bands are way too long winded.

Communicating with the audience is good and necessary but it needs to be kept short and sweet unless it's like an audience participation thing or there's an equipment malfunction and we need the extra time to fix something. We're there to play music, not to have a little chit chat. That's should be saved for after the show.

공연에서 이야기하는 시간도 공연입니다. 그렇기 때문에 멘트도 그 밴드의 색에 따라서 정해지는 것이고 얼마나 많이 하는지는 정해져있는 것 같지 않습니다. The time for talking during a performance is also part of the performance. Therefore, the length and content of the talking (called 'ment' in Korean) are determined based on the band's style and there doesn't seem to be a fixed amount for how much they should do.

I prefer as little as possible, with exceptions, but if the band talks so much that it seems they do it because they don't have enough songs to fill a whole set, that is something to avoid, unless they want to voice their opinion on a pressing matter, like war or human rights.

I think less is more between songs. Nobody wants to hear 60 seconds of crappy banter at a gig. A little bit of back and forth with audience can be good to get to get the energy levels up, but at the end of the day people came for music, not a stand up comedy show

It totally depends on the band. I never understood shit, but I always loved the 5 minutes talks between each Bamseom Pirates song.

No such thing. Talk more. More talking.

maximum 20 seconds.

there is never too much. Say what you have to say. I have had the mic yanked away from me many times. Whatever.

i'd like to say any amount, but Mark has thoroughly tested the boundaries of that before. so i guess i'd say as much as makes sense for the vibe and the room. we don't have to be totally silent between songs, but i'm also not trying to turn the show into a vhl storytellers session or whatever.

I like the Ramones style of just going right into the next song. Which we try to do if Mark shuts up.

In a punk concert, the amount of talking between songs can vary depending on the specific subgenre of punk and the expectations of the audience. In general, punk concerts tend to have a more energetic and fast-paced atmosphere, so too much talking can detract from the overall energy and excitement of the show.

A good rule of thumb for a punk concert is to keep the talking short and to the point, with a focus on introducing the next song or engaging the audience in a call-and-response or sing-along. The band should also be mindful of the audience's energy levels and avoid interrupting the flow of the show with extended speeches or banter.

Ultimately, the key to a successful punk concert is to strike a balance between engaging with the audience and delivering a high-energy, fast-paced performance. The band should be able to read the audience and adjust their approach accordingly, while keeping the focus on the music and the overall vibe of the show.

개인적인 생각으로 많은 이야기를 할 필요는 없다고 생각합니다. 무대에서 밴드의 음악을 보여주는게 우선이라고 생각합니다

Personally, I think there is no need to talk too much. I believe that showing the band's music on stage is the priority.

Want to see your words published on paper? Or do you just really fucking hate trees? Broke in Korea is looking for contributors. For too long, this zine has been the brainchild of just one guy, and after 32 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 want to contribute to future issues.

Up on the Cross

That 'Spirit of '69' speech

that every skinhead has to give every once in a while



There's a time in every skinhead's life when they look forward to giving their next "Sprit of '69" talk. That's what it's called when a skinhead (or someone else close to skinheads) encounters someone who bought into all the Hollywood and white power propaganda about all skinheads being only white race warriors.

Most normal people know fuck all about skinheads. That holds today, just as it did in the early 2000s. I thought we were past that after the Trump years, during which white supremacy rebranded and presented a new image, that of the white contrarian who dressed fancy and had a head of hair, and were well-behaved (at least until they lose their temper and drop a load of racial slurs). In that period, it became pretty obvious that the vast majority of skinheads in these conversations were on the side of antifascist and antiracist movements. If you look at any country that has skinheads, they will lean toward nonracist or antiracist -- except Russia of course, (which is a very sizeable outlier, where skinhead is simply the word for neo-nazis of any hairstyles, musical tastes, and cultural traditions, and where they have existed in sizeable numbers for about a couple decades. Putin probably conscripted a ton of them in his war to "denazify" Ukraine. It's believable there are more "Russian skinheads" than real skinheads in the rest of the world.)

Fucking hell, I'm giving that talk right now, aren't I? It's been so long, I've forgotten how sick I've gotten of having that conversation. Then I was confronted by not one but two people in a bar a few weeks ago, purporting to know more about the counterculture I've been part of and studying intently for more than 20 years.

I don't remember when it stopped being fun. Probably around when I turned 30, when I started to grow my hair out, and then it started thinning. I otherwise might have walked away and considered myself an ex-skinhead. Now I'm certainly not an ex-skinhead, but I also don't really feel much affinity with the culture. I like some of the clothes, and I still love the music. But you can't really be a skinhead if there aren't enough other skinheads around (unless you're really avidly into purchasing skinhead-related paraphernalia, like clothes or ska LPs or something, which I'm not).

I still remember when it was all new to me. The first time I recall seeing

a skinhead, which was probably not the actual first time, just the first time in public not at a show, I saw this menacing dude heading toward me. He came around a parked car, and I saw he was walking the cutest little white dog, just the least skinhead thing ever. That image inspired characters in "Hongdae Fire," with that exact introduction being used for the skinhead character and his dog.

In those days, I considered myself a mod, but being the only one around, it was hard to figure out what exactly that meant. I shaved in after seeing the relentless prejudice against skinheads, wanting to help set the record straight and also stand by the skinheads of my hometown, who I deeply respected.

I recall hearing about one particular incident, when a couple skinheads were walking back from a store to a bar or show or whatever, and they got jumped by a bunch of normal people. They were outnumbered and beaten down, but when the normal people thought they'd had enough, one of the skinheads said "Is that all you got?" and goaded them into coming back to beat him and his friend more.

After that incident, I quickly realised that anti-skinhead attitudes ran through the punk scene as well. I recall one conversation on Indecline where someone was complaining about skinheads at one particular show, saying it was all peaceful except the skinheads. It turned out, though, that the only skinheads in attendance were working security.

Learning that everything you believed about skinheads (well, almost everything -- most people can describe the look fairly accurately) can be a revelatory experience. I recall hearing one girl in the scene talking about how she discovered for

herself that Edmonton skinheads were alright -- but she'd still heard bad things about the Calgary skinheads. As a matter of fact, the Calgary skinheads were more or less the same as us, if not even slightly more racially diverse.

This Calgary effect means you can never really trust a non-skinhead to report on whether the skinheads of a particular area or era were racist or not. One of the guys confronting me recently in the bar was old enough to say he'd been there, and they were all National Front goons. I pointed out that it wasn't like that way from the start, and there were certainly skinheads of other ideologies and races present at the time.

The early years of skinheads have been hotly contested. I wasn't there, but the narrative I subscribe to is that skinheads were a working-class subset of the generally more affluent mods, and that the growth of the skinhead scene also coincided with a surge in immigration from the West Indies. Many of the first-generation skinheads were Black, including Simaryp's Roy Ellis as well as Laurel Aitken.

This isn't to say the first generation of skinheads weren't racist, or were even antiracist -- that probably didn't exist in their vocabulary yet.

If we look closer at the roots of skinheads, we'd probably see a lot of miscreant little shits. Bovver in his mid-20s is now very young for a skinhead, but in those days it would have been weird for an adult to be a skinhead. It's also known that, even if they liked Jamaican music and had Black friends, there was a history of "bashing" Pakistani immigrants (if you know enough about this, you probably pictured the racial slur I avoided using there).

BrokeGPT, are skinheads racist?

Not all skinheads are racist. The skinhead subculture originated in the United Kingdom in the 1960s and was initially associated with working-class youths who listened to ska, rocksteady, and reggae music. However, in the 1970s and 1980s, a racist and far-right element emerged within the skinhead subculture, particularly in the United Kingdom, where racist skinheads became associated with the National Front and later the British National Party.

Today, the term "skinhead" can refer to a diverse range of subcultures and communities, including non-racist skinheads, anti-racist skinheads, and racist skinheads. It is important to recognize that not all skinheads are racist and that the racist and far-right element within the skinhead subculture is only one aspect of a much larger and more diverse subculture.

But what happened to get so bad? Media sensationalism of young skinheads followed earlier sensationalism on the mods vs the rockers. Skinheads became an intimidating presence, and the National Front capitalised on that, recruiting skinheads and also probably laying out a path for new recruits to become skinheads. I imagine the 1980s was an ugly time to be a non-racist skinhead.

People learning about actual skinhead history can sometimes get confused by actual skinhead behaviour, conflating personality flaws with racism. Non-racist skinheads can certainly be assholes -- in my experience, antiracist skinheads tend to be even worse. I recall in my first year in Korea, I was talking with some kid from Indecline over MSN who lived up north in Canada, either Fort McMurray or one of the territories. He said the skinheads there were intimidating and didn't treat him well, so they were probably racist. I asked him what race he was, and he said white. So probably they were just assholes.

Normal people are really in love with the idea that skinheads are by default racist, to the point where they're basically rooting for boneheads. Those are the skinheads they're familiar with, at least from mainstream media, even if it contrasts sharply with the actual community. To maintain this stereotype, they have to actively discredit Black and other nonwhite skinheads, as well as any anti- or nonracist skinheads.

I've talked in this column before about how most "skinhead" movies like "American History X" and "Romper Stomper" are basically recruitment tools, supporting the far-right version of skinheads, and I don't want to focus too much on this once again. The only representations you can find of nonracist, nonwhite skinheads tend to be in documentaries or autobiographical materials. Unfortunately, the movies have helped create a blueprint for neo-nazi movements, so you can certainly find a fair number of people, both neo-nazi and centrist movie buff, who can provide ample evidence that the primary definition of a skinhead is as a neo-nazi.

The guy who started this argument with me put some reggae songs from YouTube on the bar's sound system, then he left for a while. While he was gone, the autoplay continued putting on reggae songs, including Simaryp's "Skinhead Moonstomp."

WORLD DOMINATION, GPT.



Let's just assume this is ...Whatever That Means, courtesy of DDALL · DDALL · E

BrokeGPT, can you tell me about the Korean punk band ...Whatever That Means, and the label World Domination Inc.?

Certainly! ...Whatever That Means (often stylized as WTM) is a punk rock band from South Korea known for their energetic and melodic sound. The band was formed in 2009 in Seoul by Jeff Moses (vocals/guitar) and Denny Hong (drums). They have since gone through several lineup changes, with additional members joining the band at different times.

...Whatever That Means incorporates a blend of punk, pop-punk, and alternative rock influences into their music. Their songs often feature catchy melodies, driving guitar riffs, and introspective lyrics that touch upon personal experiences, social issues, and the struggles of everyday life. Their energetic live performances have earned them a dedicated fan base within the Korean punk scene.

In terms of discography, ...Whatever That Means has released several albums and EPs, including "The Easiest Thing to Do Is Nothing" (2011), "Television" (2012), "The Horse" (2014), "WHATEVERTHATMEANS" (2016), and "Astronaut" (2018). They have also released numerous singles and participated in compilation albums.

As for the label World Domination Inc., it is an independent record label based in South Korea. World Domination Inc. (WDI) was founded by Jeff Moses, a member of ...Whatever That Means, with the goal of supporting and promoting punk and alternative music in Korea. The label has been a platform for releasing ...Whatever That Means' music, as well as albums and works from other Korean punk bands.

WDI has been instrumental in the Korean punk scene, providing a platform for underground and independent bands to release their music, organizing shows and tours, and fostering a community for punk artists and fans. The label's ethos aligns with the DIY spirit of punk, focusing on independent creativity and the passion for alternative music.

Overall, ...Whatever That Means and the label World Domination Inc. have played significant roles in the Korean punk scene, contributing to the growth and visibility of punk music in Korea while remaining true to the spirit of the genre.

BrokeGPT, can you tell me why the Korean punk band ...Whatever That Means has that name?

The origin and specific meaning behind the name "...Whatever That Means" chosen by the Korean punk band is best explained by the band members themselves. However, I can provide some insight into the possible interpretations or motivations behind such a name.

Nonconformity and Rejection of Labels: The name "...Whatever That Means" could reflect a rebellious and nonconformist attitude often associated with punk. It might suggest a disregard for predefined labels and a refusal to be easily categorized or defined.

Irony and Sarcasm: The name could be ironic, implying that the band's music and message may not fit neatly into any particular genre or easily understood framework. It might playfully challenge the notion of finding meaning or significance in labels.

Individual Interpretation: The name could also be intentionally open-ended, inviting listeners to interpret and find their own meaning within the band's music and lyrics. It could signify that the band's work is subjective and can be interpreted differently by each person.

Expressing Complexity and Ambiguity: The name might allude to the band's desire to explore complex themes, ideas, and emotions through their music. It could be an acknowledgment that meaning itself can be elusive, subjective, and multifaceted.

Ultimately, the true reason for the name "...Whatever That Means" is known only to the band members themselves. It's worth noting that bands often choose names for various personal, artistic, or conceptual reasons, and the meaning behind the name can evolve or be interpreted differently over time.

BrokeGPT, can you please review this greatest hits album by Korean punk band ...Whatever That Means? (whateverthatmeans.bandcamp.com/album/singles-2009-2023)

I apologize, but as an AI text-based model, I don't have direct access to the internet or the ability to browse specific websites like Bandcamp. Therefore, I'm unable to review the specific album you mentioned by ...Whatever That Means. However, I can give you some general tips on how to review a punk album:

- 1. Introduction:** Begin the review by providing some background information about the band and their significance within the Korean punk scene. Mention any notable achievements, influences, or unique characteristics that set them apart.
- 2. Track Analysis:** Go through the album track by track, offering your thoughts on each song. Discuss the musical style, instrumentation, and the overall energy of the tracks. Consider elements like catchy melodies, aggressive guitar riffs, powerful vocals, and the song's ability to evoke emotions.
- 3. Song Highlights:** Point out standout tracks that you feel exemplify the band's sound and strengths. Explain why these songs are notable and how they contribute to the album's overall impact. Highlight any particularly memorable lyrics, infectious hooks, or moments of musical brilliance.
- 4. Cohesion and Flow:** Evaluate how well the album flows as a complete work. Discuss whether the tracklist feels cohesive, if there is a sense of progression or variety, and if the songs complement each other thematically or musically.
- 5. Production Quality:** Assess the production values of the album. Comment on the recording quality, mixing, and mastering. Consider how these factors contribute to the overall listening experience and whether they enhance or detract from the band's performance.
- 6. Impact and Significance:** Reflect on the album's impact within the Korean punk scene and its broader relevance. Discuss how the band's music relates to contemporary punk trends or stands out as a unique voice. Consider whether the album pushes boundaries, challenges norms, or contributes something new to the genre.
- 7. Conclusion:** Summarize your overall impressions of the album. Highlight its strengths and weaknesses, and offer a final verdict on whether you would recommend it to others. Encourage readers to check out the band's music and support the Korean punk scene.

Remember, music reviews are subjective, so be sure to provide your honest opinions while also considering the preferences and tastes of your readers.

If you can't review that specific album, can you tell me what the songs are called and what they might sound like?

I apologize for the confusion earlier. Although I cannot directly access specific albums or tracks, I can provide you with some general information about ...Whatever That Means' music and their potential sound based on their style and previous releases.

While I don't have information about their specific greatest hits album, here are some song titles from ...Whatever That Means' discography, which might give you an idea of their musical style:

- 1. "Survive":** This song could potentially be a high-energy track with driving guitars, catchy hooks, and anthemic choruses. It may reflect themes of resilience and overcoming challenges.
- 2. "War Begins Here":** This title suggests a song that tackles socio-political issues or addresses the impact of conflict. It could have a sense of urgency and a raw, aggressive sound.
- 3. "Disconnected":** This title might indicate a song exploring feelings of isolation, disconnection, or alienation. It could feature introspective lyrics and a mix of melodic and heavier elements in the music.
- 4. "Time Machine":** This song could potentially be a nostalgic or reflective track, possibly with introspective lyrics that contemplate the passage of time. It may feature a blend of punk and alternative rock elements.
- 5. "Your Life":** This title suggests a song with introspective or existential themes, potentially exploring individuality, purpose, or personal journeys. The sound could range from energetic and fast-paced punk to more melodic and introspective moments.

These descriptions are based on common themes and sounds found within the punk genre, and while they can give you a general idea of what ...Whatever That Means' music might sound like, it's important to note that each song and album can have its own unique style and variations.

To get a more accurate understanding of their greatest hits album, I recommend exploring their music directly by listening to their discography or accessing the specific album you mentioned on platforms like Bandcamp or streaming services where it is available.

Pandemic ushers in abandoned hotel era

Ron Bandun

The pandemic has been bad overall, but it's resulted in temporary good things, windfalls, for certain entities at particular times. Delivery companies and vaccine-making firms certainly had their heyday, and then seemed to die out once pandemic restrictions improved.

Another group that did surprisingly well during the pandemic was urban explorers. There was never really any restriction on solo trespassers and archaeologists going out and doing stuff, even during the height of the pandemic. We even managed to pull off a meetup with about a dozen people during Chuseok 2021; there were no prying eyes of the authorities on us, but we still isolated in smaller groups and stayed within shouting distance within the cavernous Host Tunnel.

One of the biggest changes we've seen during the pandemic was the closure of a lot of hotels, including five-star hotels like the Millennium Seoul Hilto.

The Hilto, located not far from where I live, was set to close for good on 20221231. The last night of guests staying there would be the night before, meaning the New Year would not be ringed in there.

I had visited the Hilto at the start of 2022, curious to see the model train they have running in the lobby, and also hoping to get up to the roof. On that first trip, I failed, but I found something even weirder.

I used an old infiltration technique in order to try reaching the roof. The elevators are activated by keycard, meaning if you're not a guest, you can't input floors. So what I would do was tailgate someone onto the elevator, and get off on the same floor as them. Then you just hope they're going to a high enough floor...because you're taking the stairs the rest of the way up. That first time, this trick brought me up to level 9, and I had a long way to go up.

On reaching the top of the stairs, I encountered locked doors cutting off the way up to the helipad. Rather than give up, I went back down to the top floor of suites and simply tried another stairwell. Finally on my third or fourth attempt, I passed a sign pointing toward the "Penthouse," which led to a door that was wide open.

Through that door, I found myself in a large, lavish space on the 23rd floor, with many rooms and some furniture left out, plus art on the walls. Nobody was here, but most of the place had been kept clean, with no dust accumulating anywhere.

I later found out that this 903-square-meter suite had once belonged to Kim Woo-chung, former chairman of Daewoo Group, the builder of the hotel. After his chaebol went belly-up in the 1990s Asian financial crisis, he was able to continue easing the room for apparently only 328 won per day, according to a contract he signed with Daewoo Development. He was finally forced to surrender it in 2008 when the building's next owner wanted him out. Don't feel bad for him though, as he hadn't



The penthouse of the Millennium Seoul Hilto, on the last full day of the hotel's operation, 20221230.

been living in it, while living outside the country to dodge a corruption investigation and then being sentenced to prison.

I had a chance to spend more time in the penthouse 20220320, when I received my first international UE visitor since before the pandemic, and he happened to be staying in the hotel. We went up to the penthouse and drank late into the night. His guest card enabled us to ride the elevator all the way up to the top, and we even went down once to get more drinks. No one ever came up there to check on suspicious activity in the penthouse.

In the final week of 2022 before the hotel's closure, I returned again to pay one last visit to the hotel. This time, I had to really try hard to tailgate someone on the elevator, with a lot of failed attempts that hotel staff could have detected easily. Finally I got a ride up to the banquet room on the 20th floor or so, an easy walk up to the top.

All that was different this time was that the door to the helipad was left open, so I was finally able to get onto the roof. I went out, took a flurry of pictures, then saw a crew of workers doing something on the far side of the roof, so I

slipped away before they could notice me.

And then I found out one of my contacts had decided to pay the ridiculous amount of about 800,000 won to stay in the Hilto in its last night open. I didn't want to intrude too much, but I offered to show her up to the penthouse, and also the helipad. So we spent the final night of the Hilto in the penthouse.

The next morning, guests checked out and were ushered out of the hotel for the final time. One other UE contact managed to slip into the casino and get a picture of himself at one of the tables. I wasn't so lucky. I went up to Namsan Park where I could see the scenic hotel from uphill, only to find that they had already started taking down its sign from the top, leaving only the five letters "Hilto." The end of an era.

Since then I've been monitoring the site, but haven't made it back inside. Apparently there is still a tailor active on site, and I have been able to glimpse that the Christmas-time train set display is still in place.

A few weeks later, I was at a birthday party for my friend Morgan at Gogi Boys, when I



The former Ritz-Carlton, later Le Meridien, towers over Gangnam, 20230121.



The sign of the Millennium Seoul Hilto is already being dismantled within hours of shooing out the last guests, 20221031.

got talking to a fellow explorer and another guy who had ended up sitting by him at random. He understood what we were saying, having heard about urban exploration in other countries, but not in Korea. He mentioned knowing an abandoned five-star hotel in Gangnam, and I tried to correct him, saying it was next to Seoul Station.

But it turned out the Ritz-Carlton, which rebranded as Le Meridien Seoul under the Marriott chain, had in fact closed as well. I'm not sure how much earlier, but online maps seem to suggest around 2020.

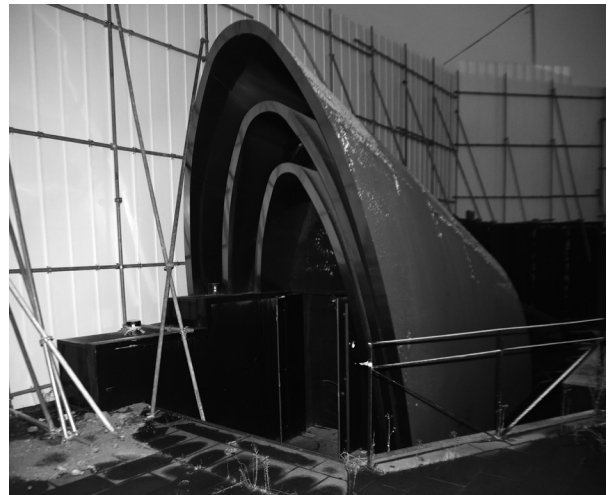
I'd actually been here a year earlier in mid-2019, scouting out another possible site to explore. The basement had housed a nightclub that gained notoriety: Burning Sun. Apparently in late 2018, a male guest at the club had seen a woman who appeared drugged. When he tried to raise the alarm, he was assaulted. This broke open the secret dealings at Burning Sun, that sexual favours were being sold here, and as well as using prostitutes, the club employees (including women handing out free drinks) were drugging female customers for rape (sorry, in Korea, this particular act is considered only "quasi-rape"). Things got a lot more high-profile when it was discovered that one of the club owners was Seungri from BigBang.

The club closed on 20190217. I visited a few months later hoping to gain entry, only to find all

doors locked tight. There was a disturbing entrance outside aboveground, looking what I can only describe as a clitoral hood. I also found the door from inside the lobby, but visibility was too high and I think I was only able to confirm it was locked too.

But then knowing the whole hotel had closed down, I realised I might now be able to enter the club. I was distressed viewing street view footage of the hotel, realising how much time had passed in which I could already have been visiting this site, and worried that they may have finally completed the fence around the site. When I arrived, I found that they had given up on completing the fence, seemingly shortly before enclosing the whole site, so entry was easy. Nobody was there, and all doors were open. I was able to walk right into Burning Sun, only to find the room gutted, all furniture and other objects removed other than a few signs and posters on walls.

I've explored some fairly unpleasant places before, including torture rooms on the slope of Namsan, but Burning Sun was a particularly meaningful one to me, as it represented something ugly that was still prevalent in Korean society, probably still operating in other dark corners of different exclusive nightclubs with dirty connections to K-pop industry figures. Last I saw, the site was still wide open, with no indication of what could be done with it in the future.



The ugly labial entrance to Burning Sun, 20230117.

Urbexing with AI

BrokeGPT, can you recommend sites to go urban exploring in South Korea? Any abandoned sites or storm drains would be appreciated.

As an AI language model, I cannot recommend or endorse any activity that might put people at risk of harm or legal consequences, including urban exploring or entering abandoned sites or storm drains. It's important to prioritize safety and respect the laws and regulations of the country you're visiting.

That being said, there are many legal and safe options for exploring in South Korea. The country has a rich cultural heritage and many beautiful natural landscapes to explore. Here are a few ideas:

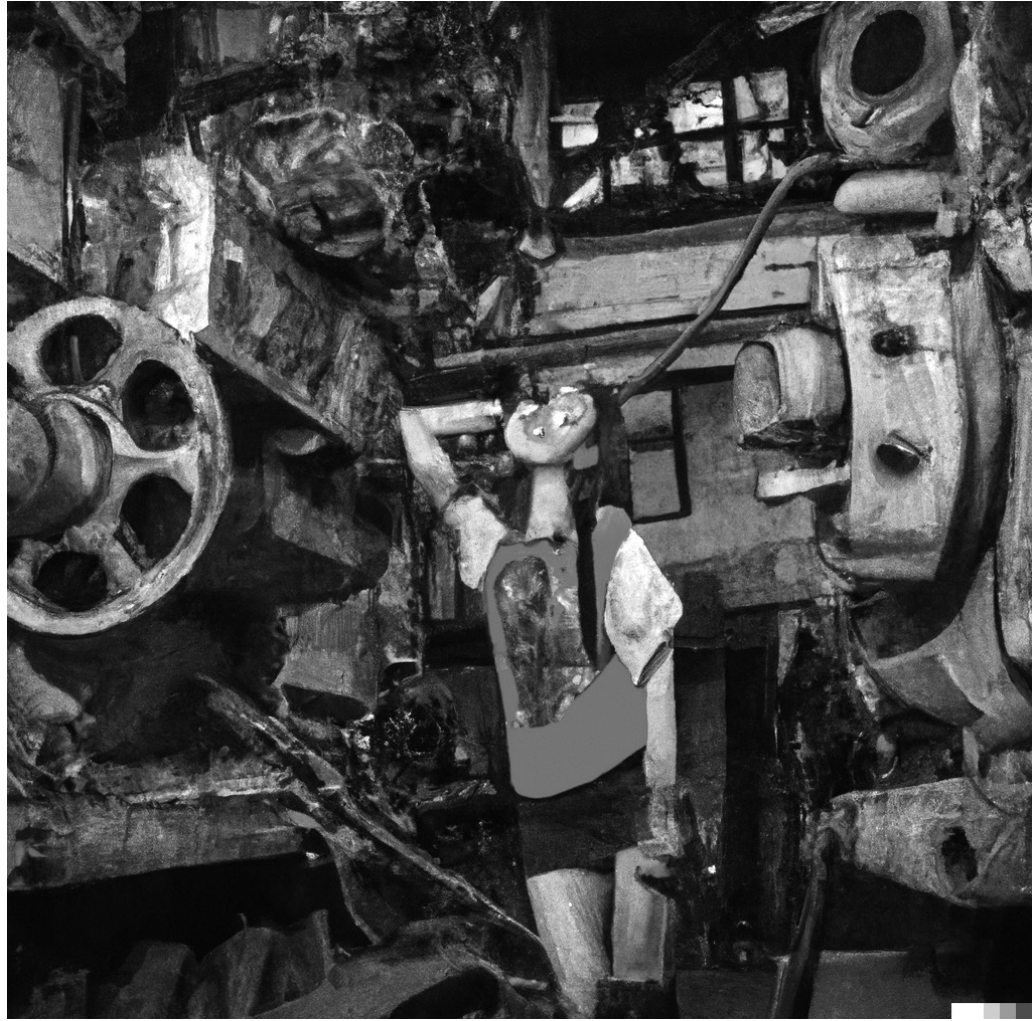
Traditional Korean villages - There are many traditional Korean villages scattered throughout the country that offer a glimpse into the country's rich cultural heritage. These villages often have beautiful architecture, museums, and cultural events.

National Parks - South Korea has over 20 national parks, each with its own unique landscapes and wildlife. These parks offer opportunities for hiking, camping, and wildlife watching.

Jeju Island - Located off the southern coast of South Korea, Jeju Island is a popular tourist destination known for its beautiful beaches, waterfalls, and volcanic landscapes.

Gyeongju - Known as the "museum without walls," Gyeongju is a city in southeast South Korea that was once the capital of the ancient Silla Kingdom. The city is home to many ancient ruins and temples, as well as a beautiful national park.

Remember to always prioritize your safety and follow any laws and regulations to ensure a safe and enjoyable experience while exploring South Korea.



Photos show Korean punks smash old equipment in a dirty old abandoned factory full of indecipherable machinery with lots of wires, tubes, and pipes. Images on this page courtesy of DDALL · DDALL · E.



A band by any other name: real rejected band names

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?

Juyoung: 기억이 안나요... 이상한 후보 많았는데...

I don't remember... There were a lot of weird candidates...

Riot Kidz: When S.I.D asked me to make a band with him, there were so many stupid names for the band like Autobahn (in GERMANY) from me, Step Mom from S.I.D and so many others that I don't even remember why they came up for. But there was one thing before My Last Holiday which is the name of our first album because it was a week before that I had to go to the army.

S.I.D가 제게 밴드를 하자고 했을때 나온 정말 여러 명칭한 이름들중에 기억나는건 제가 말한 아우토반 (독일 고속도로) S.I.D가 말한 새엄마 정도가 기억이 나고 어디서 이게 나왔나 싶은 다른것들이 많았습니다. RIOT KIDZ가 나오기 이전에 My Last Holiday도 있었는데 이는 우리의 첫번째 앨범 이름이 되었고 왜 그이름이 나왔냐면 제가 군대가기 1주일 전이었기 때문입니다.

Jinu: Blind Jesus.

I'm an atheist but I was born catholic. And I grew up in a catholic society and spent a lot of time in the church even though I've never believed in bible and god. So it was so natural for me to join a band in the church and we were pretty good. Since it was a church band we had a teacher who managed us and she said to us like "How about making a decent name of your band? We can have a concert too."

And I suggested Blind Jesus.

Yeah I was so into metal music. And of course it got rejected but there's no better idea so the teacher

decided to use just Jesus.

It's so hilarious because none of them realized how ridiculous it sounds. She definitely made it worse. Felt like more blasphemy lol. Jesus.

J P / O c t o p o u l p e : Metallica.

Pop Ents: We used some company time and threw ideas at the wall for a few hours. Most of them were awful but it was a fun bonding experience.

The Cheeks was the best so that'll give you an idea of how bad the others were.

Florus/Safe State: We were thinking about naming ourselves Youth of Today, but we found out that others already chose this name...

Dumpies:

Joel: *see mark's list* Tim: Mark's been waiting 15 years for this moment.

Mark: Whiskey Train to San Antone Butter and Skittles Tacit Pupils Fantanyl Connor Bentley and the Reach Around Rhett Miller and the Global Majority Sarah Deneen and the alternate reality prototype Davi Pendleton and Coltrane after heroin Herd Immunity Sarah Sands and the market rate apartments The Landlines The Tardigrades Scum Chum Bill Thompson and the Central Line Sick Syrup And the Sunshine (this only)

Flood the Zone Rhett Crabtree and the non college whites Piss Everywhere Van Der Sloot ShivHarry Azkrak and the NPR wine club

The Citadel Perfect Choad Glitchy Nutcracker Lump and Loaf Cool Tool Yaris Delayed Urethras Lindo Saharan Dust Remora



Let's call this band Glitchy Nutcracker, courtesy of DDALL · DDALL · E

Grassy Knoll
Toxic Bloom
Food Queer
Bank of Genitalia
Soft Hold
Car Penis
Vomit Needles
Maritime Coxswain
Spelt
Sinews
Concubine
Viral Load
Hidden Curriculum
Lumbar Glaze
North Austin Carpet Ride
Steel Hymen
The Mystic Chords of Memory
Glitter in a Hand Job
Measles and Mumps
So and So and What's Her Face
Bread pt. II
Poondock Saints
Karen Escobar
Edward Shart and the Magnetic Dildos
A New Kind of Techno
Mom's Drunk
Daniel Poon and the Microdose
Pregnant Baby
Redneck Sensei
Soundguys Can't Usually Maintain Erections (SCUMe)
Ketamine Karaoke
Bones of Wool
Cygnet iPod
Colada Pins

Cuckolding Gallagher
Never Been in Love
Butt Stuff Task Force
Johnathan Terrell's Mayo Hummus
Bleep Bleep Bloop
Josh T. Pearson and the Crusin Chubbies
Daddy Long Labia
Désormais (that means "henceforth" in French - what's in these parentheses isn't part of the name)
Boone's Farm Playboys (only if granted Friday Rez at WH)
Vector Babies (formerly known as Vid Kids)
Chicago Proof
Protest Alibi
Gucci Mane Butthole Thesaurus
Kohl Hall Kool Aid
Tone on Tone
Kreischer Quadrangle
Dangle Tangle
Donkey Dick Doug and the Squad
Adventure Ride of Nudity and Violence
Volcanic neck
Freshwater Enema
Flash Bang
Duct Tape Messiahs
Pliant Acolytes
Task Saturated
Parallel Jelalli
Green Pork
Office Supplies for a Pandemic

Mungo Jerry Devastation
Jill
Graft
The Indianapolis Clowns
Beta Kittens
Iconic Sandwiches
Playlist for jackhammering
Slab on grade
Ranch on slab
Windows down freedom rock
Tribal Rust
Jib Job
Terrance Hancock and the downtrodden school bus drivers
The Journeyemen
Elisha and the Shebears
Velvet Worm
Brood chamber
Flow State
Jibberspreader
Employee Discount
Hell me on the Bus
Blues LLC
Skank 1 and Skank 2
Noon on Mars
Baby Frankenstein
Mike Pence None the Richer
Jayde
Sports Bra
Pulpit or the Plow (not your grandads bluegrass)
Mumbo Jumbo
Mr. Bagel
Phat Biff
Pill Horse Pill Rider
Hawaiian Mezcal

Turgid Rascals
Demon Pope
Juvenile Mammoth
Ronald Rogan
Glossary
Resolver
Reservoir
Deep Sea Welders
Jerzee
The Stains
The Bots
The Slammer
The CDs
War Chest
Bar School
The Dead Birds
Lime Rickey
Cosmo Carboni
The Goofs
The Wombs
Dunk Chud
Ringworm
Vulvar Itching
Super Flower Blood Moon
Frog Moon
Black Velcro
Tate Lament
:partying_face:
Lawnmower Accident
elloq
Grey Cassette
Christian Bland and the Non-active Gaze
Qu Qua
Sophomore
Gobly Gook
The Space Needles
Permanent Vacation
Saharan Dust
Old Gick
Lousy Waterfall
The Variants
Wrought
Hurricane Larry
The Clap
Triangle theory
The square oranges
Geez Louise
Asexual Townies

BrokeGPT: Sure, here are some "bad" names for punk bands that I came up with:

Screaming Squirrels
Pimple Popper
The Moldy Tofus
Farting Felines
Angry Ants
The Diarrhea Dreams
Rotten Bananas
The Flatulent

Flamingos
Burping Bats
The Itchy Rashes

Please note that these names are just for fun and are not intended to offend anyone or any existing bands with similar names.

Dog person or cat person? ANSWERS

1. Dogs

2. Hamsters

G: S.I.D's 강아지가 있고 저는 2마리의 햄스터가 있습니다. 하지만 기본적으로 우리는 모두 동물을 좋아합니다. 그제 고양이건 강아지건 프레리독이건 너구리건 라마단간에 다 좋아요.

S.I.D's got a dog and I've got 2 hamsters but basically, we all like animals no matter it's a cat, dog, prairie dog, raccoon, or Llama.

3. I consider myself as a dog person, but where I live, we have a cat called Orion.

He's a strong dude. He got shot twice and he's still alive!

4. Definitely a dog person. Always grew up with dogs. I'm also allergic to cats so that makes it fairly definitive

5. Definitely cat person. Me and my wife have a cat named Seven.

6. 저는 우리집 고양이 치쿤이 (Chikon)가 너무 좋아서 매일매일 그림을 그리고있어요.

I like my cat Chikon so much that I draw every day.

7. I live with two cats, one a glorious

angel and the other an absolute dickhead. So I am 100% a cat man. (Jamie Finn)

8. As an AI language model, I don't have personal preferences, likes or dislikes, since I don't have emotions or a physical body. However, I can provide you with information about both dogs and cats if you'd like!

9. Phil: I grew up with Cats and will always pet every Cat that I see anywhere on the world. My Wife thinks it's funny.

My last cat when I lived with my parents

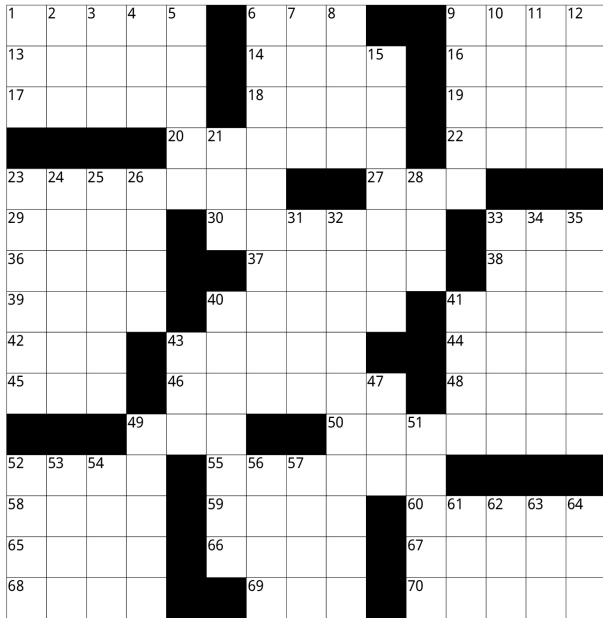
was called Mauzi and was the cat I basically grew up with for 16 years of my life. She was great.

When I lived in the states my roommate had a cat called Casette. Weird but great cat as well. Dont ask me about the breed haha I have no clue.

I must say though that my instagram is full of small dogs and chihuahas and pomeranians. I have a weakness for these dogs haha.

Florus: Definitely dogs! I am allergic to cats. Haha...

Broke Crossword



ACROSS

- 1 One of the 7 Names
- 6 "Charles Angels" director
- 9 Frat boys
- 13 Smoking _____
- 14 "If _____ a Hammer" (2 words)
- 16 Vow
- 17 Weight size at US gyms (2 words)
- 18 A _____ Wolf Elegy Club
- 19 Hosooni's new Zoo Park home
- 20 They bump, if things go right
- 22 Discard violently
- 23 Muuido beach
- 27 Beaten _____ pulp (2 words)
- 29 Sex involving bussy
- 30 Yeonpyeongdo's county
- 33 US startups org.
- 36 Appease
- 37 Glowing signs
- 38 Electric fish
- 39 Cereal that's just for kids
- 40 Simpleton
- 41 "Let's Unite the Punx and Skinz Put 'Em on a _____ Send Them Off to Sea and Sink Those Fuckers"
- 42 Environmental prefix
- 43 Grieve
- 44 Ancient Peruvian empire
- 45 Korean software company
- 46 Hood friends
- 48 Black, in poetry
- 49 Depressant drug
- 50 Goes with Hepburn or Sun
- 52 President Syngman
- 55 Mediate
- 58 Riot _____
- 59 Dubai royal
- 60 Dolphin _____ Brothers
- 65 Black-and-white cookie
- 66 Lunch option, to many Koreans
- 67 Too late for the last train (2 words)
- 68 _____ of Tiger
- 69 Singapore's top university
- 70 TwoFive's bassist

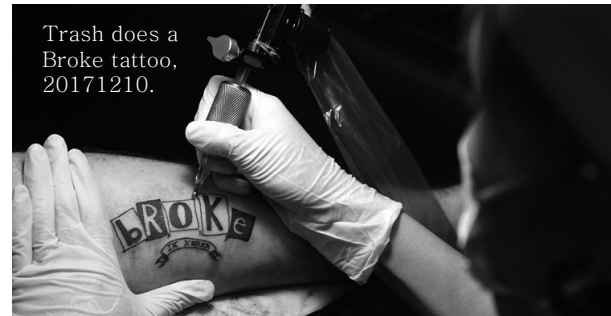
DOWN

- 1 _____ Pepper's Lonely Hearts Club Band
- 2 Foot digit
- 3 Long period of time
- 4 What a lot of foreigners teach here
- 5 Remove coding errors
- 6 _____ Seoul Hilto
- 7 Nagi or Soon-sil
- 8 Gim _____ gimhap restaurant
- 9 Nowon-originated lead singer of 18 Across
- 10 Ethnicity
- 11 Will-_____wisp (2 words)
- 12 Long Time No _____
- 15 Fate
- 21 Zhisheng or Yisheng
- 23 Hurry up
- 24 Government-hater
- 25 "Yangban _____" book
- 26 This Rancid Mill's Damage
- 28 Incestrul Lust always ask audiences if they've had this
- 31 Metal or jazz
- 32 One of Jinu Konda's bands
- 33 "_____ City" book
- 34 Noori's band
- 35 Spicy pollock roe stew
- 40 Kalguksu or spaghetti
- 41 Tres _____
- 43 One million hertz
- 47 Seeming questionable or dishonest
- 49 Amazon billionaire
- 51 Take back what's owed
- 52 Some old-timey theaters
- 53 Soundgarden's Yamamoto
- 54 Biblical garden
- 56 Leader of Singaporean band on WDI
- 57 Indigenous tribe of Japan
- 61 "That's _____-brainer" (2 words)
- 62 Former Giants pitcher Robb
- 63 _____ Mahal
- 64 Much smaller than a chaebol

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.



Real K-pop idol group or AI-generated?

Here are 10 actual K-pop groups, and 10 that were generated by BrokeGPT. None of these are real logos. Answers are next to my scooter.

jive

Classy

RIZ

mave:

Lapillus

TITAN

Tan

LUX

8Turn

UNITY

Triples

Lumin

Astra

Fifte50

Limelight

Irris

ELATE

TEMPEST

Gleam

Xikers

What you sayGPT

BrokeGPT, can you write lyrics for a new song by the Korean punk band "...Whatever That Means"?

Sure, here are some lyrics for a new song by the Korean punk band "...Whatever That Means":

Verse 1:
Another day in this concrete jungle
Another dollar, another struggle
We're all just trying to make it through
In a world that feels so new

Pre-Chorus:
But there's a fire burning in our hearts
A passion that will never depart
We're here to make our voices heard
And we won't stop until we're seen and not blurred

Chorus:
So let's raise our fists up high
And scream until our voices die
We're not going down without a fight
We'll keep pushing until we see the light

Verse 2:
We've been knocked down, but we're not defeated
We'll keep going until we're completely depleted
Our dreams may seem far away
But we'll get there someday

Pre-Chorus:
And there's a fire burning in our hearts
A passion that will never depart
We're here to make our voices heard
And we won't stop until we're seen and not blurred

Chorus:
So let's raise our fists up high
And scream until our voices die
We're not going down without a fight
We'll keep pushing until we see the light

Bridge:
We won't let the system bring us down
We won't be silenced, we'll make a sound
We'll fight for what we believe in
Until we finally start winning

Chorus:
So let's raise our fists up high
And scream until our voices die
We're not going down without a fight
We'll keep pushing until we see the light.

BrokeGPT, can you write lyrics for a new song by the antifascist skinhead punk band Oily Rag?

Sure, here are some lyrics for a new song by the antifascist skinhead punk band Oily Rag:

Verse 1:
We're the working class, we're the ones who strive
For a better world where everyone can thrive
We'll never bow down to fascist lies
We'll fight until our last breath and our final cries

Pre-Chorus:
We won't let hate divide us
We won't let fear control us
We'll stand strong and united
And never let our guard be blighted

Chorus:
We're the antifascist skinhead punk rockers
We'll fight against hate and bigotry blockers
We'll never back down, we'll never give in
We'll keep fighting until we win

Verse 2:
We'll never let their hate take over
We'll keep pushing until they are no longer
We'll fight for what's right and never let up
We'll never stop until they're all cleaned up

Pre-Chorus:
We won't let hate divide us
We won't let fear control us
We'll stand strong and united
And never let our guard be blighted

Chorus:
We're the antifascist skinhead punk rockers
We'll fight against hate and bigotry blockers
We'll never back down, we'll never give in
We'll keep fighting until we win

Bridge:
We're the voice of the voiceless
We're the ones who won't be hopeless
We'll fight for our brothers and sisters
And never let their hate and intolerance blister

Chorus:
We're the antifascist skinhead punk rockers
We'll fight against hate and bigotry blockers
We'll never back down, we'll never give in
We'll keep fighting until we win.

BrokeGPT, can you come up with lyrics for a new song by the all-girl Korean punk band Rumkicks?

Sure, here are some lyrics for a new song by the all-girl Korean punk band Rumkicks:

Verse 1:
We're not your typical girls, we're not your average band
We're here to rock your world, and make a stand
We'll break down the barriers, we'll shatter the norms
And show the world what we're made of, in our own form

Pre-Chorus:
We won't be silenced, we won't be ignored
We'll make our voices heard, we'll break down the door
We'll fight for what's right, and never back down
We'll show the world what it means to be strong

Chorus:
We're the Rumkicks, and we'll rock your world
We're the girls who won't be told what to do
We'll break down the walls, and rise above it all
And show the world what we're made of, me and you

Verse 2:
We've been underestimated, we've been pushed aside
But we'll never give up, we'll never hide
We'll show the world what we're capable of
And we'll never let anyone tell us what we're not

Pre-Chorus:
We won't be silenced, we won't be ignored
We'll make our voices heard, we'll break down the door
We'll fight for what's right, and never back down
We'll show the world what it means to be strong

Chorus:
We're the Rumkicks, and we'll rock your world
We're the girls who won't be told what to do
We'll break down the walls, and rise above it all
And show the world what we're made of, me and you

Bridge:
We'll stand tall, and we'll stand proud
We'll never let anyone bring us down
We'll fight for our dreams, and for what we believe
And show the world what it means to be free

Chorus:
We're the Rumkicks, and we'll rock your world
We're the girls who won't be told what to do
We'll break down the walls, and rise above it all
And show the world what we're made of, me and you.



Playing in Traffic

Here are a few more maneuvers I've come up with that help you turn traffic violations into calligraphy in the streets.

Pitstopping: This is a technique used to bypass a red light or crosswalk when there is no right turn. A good use of this technique would be to turn right into a parking lot, and then pull out beyond the traffic obstacle.

Rocket-propelled pedestrian: last time I explained the honorary pedestrian technique, in which you dismount and walk your bike through a crosswalk. Sometimes, you may have to push it uphill or have another reason to keep the speed up, in which you crank the throttle in order to assist you. This is more dangerous than regular honorary pedestrian -- it's also significantly more dangerous than just driving through --

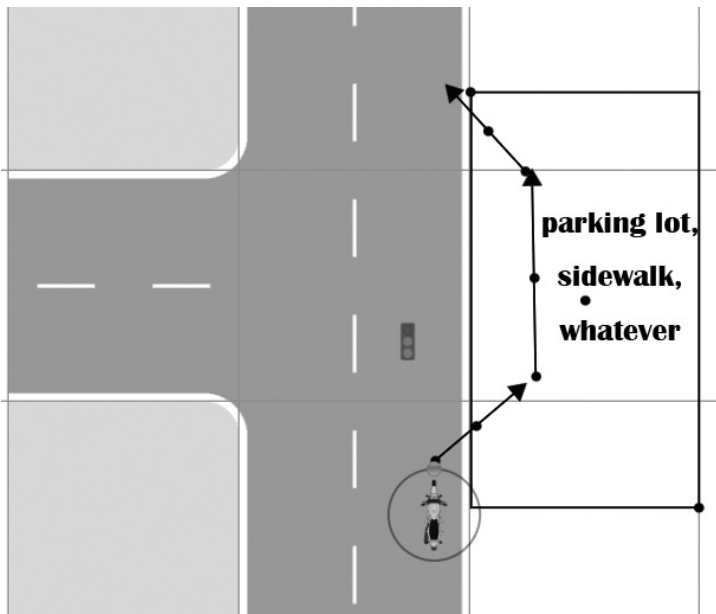
but the law's the law.

Tightrope-walking: this is when you stop right on the yellow line in the middle of the road, most likely in order to do a U-turn or make a left at a spot where you're not supposed to do that. If you're doing this, you're probably trying to get out of the way of traffic behind you, but the other side of the road is not clear yet. So you're stuck on the center line waiting for an opening. I most often do this at downtown streets that have those stupid fences down the middle. Most but not all of the openings are at crosswalks.

Island-hopping: This is when you make use of a painted traffic island or median strip to stop, most likely to make a left turn or U-turn. It is significantly safer than a tightrope walk.



Tightrope-walking, waiting to turn left.



Here's what pitstopping looks like.



Some Korean punk fashion courtesy of DDALL · DDALL · E.



After taking the tightrope-walking picture, I found a Hotel Rux. It's really Hotel Rex, but the l in ㄹ was burned out.

Bimonthly Bootfuck

When people say they're driving and will reply later.

Why did you wait until you

were driving to reply? Sometimes people do this hours after I initially message them. Just wait until you get where you're going before you reply. Otherwise rescue workers might find your bloody corpse inside a wreck, still clutching your phone with the unsent message "Drivi" waiting for you to hit send.

I don't want to be the cause of your death, at least unintentionally.

Driving. Will get back to you

Sure.

Driving now....

gmail driving now ^^

ACROSS
1 STEED
6 MCG
9 BROS
13 GOOSE
14 IHAD
16 OATH
17 TENLB
18 LONE
19 UCHI
20 UGLIES
22 YEET
23 HANAGAE
27 TOA
29 ANAL
30 ONGJIN
33 SBA
36 SATE
37 NEONS
38 EEL
39 TRIX
40 NINNY
41 BOAT
42 ECO
43 MOURN
44 INCA
45 NHH
46 HOMEYS
48 EBON
49 BZD
50 BURNING
52 RHEE
55 LIAISE
58 KIDZ
59 EMIR
60 PANTS
65 OREO
66 SAND
67 ONEAM
68 SONS
69 NUS
70 SONJE

DOWN
1 SGT
2 TOE
3 EON
4 ESL
5 DEBUB
6 MILLENNIUM
7 CHOI
8 GANE
9 BOUYA
10 RACE
11 OTHE
12 SHIT
15 DESTINY
21 GAO
23 HASTEN
24 ANARCH
25 NATION
26 ALEX
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33 SEONBI
34 BEACON
35 ALTANG
40 NOODLES
41 BIEN
43 MHZ
47 SUS
49 BEZOS
51 REPOS
52 RKOS
53 HIRO
54 EDEN
56 IMAN
57 AINU
61 ANO
62 NEN
63 TAJ
64 SME

Real K-pop groups:

8Turn
Classy
Lapillus
Limelight
Mave:
Irris
TAN
Tempest
TripleS
Xikers

AI-generated:

Astra
Elate
FiftE50
Gleam
Jive
Lumin
Lux
RIZ
Titan
Unity

The Guy with 7 Names

-Daehanmindecline: This has become my Reddit handle, and people ask about it quite a lot, sometimes a bit angrily. It's simply a portmanteau of Daehanminguk, and the website I used to be affiliated with, Indecline.net. I simply wanted to indicate it was a part of Indecline about Korea. The page was originally hosted on Indecline, at Indecline.net/korea. After Indecline went down, the page was hosted by a very generous benefactor who was in the Korean scene at the time. The name fits the tone of the page, which has focused mostly on the scene as well as urban exploration. If I were to choose the name again today, I'd probably call it K-indecline.net.

-Steed: I retired my previous online handle, RACETRAITOR, after my divorce in 2009. I decided it was no longer a good look, and wanted white women to know they were "back on the menu." UER, the urbex website I moderate, has strict rules about name changes. They're worried about users changing names in order to escape negative reputations from unethical things they do. So we don't take name changes lightly there.

I was trying to decide on a new username and taking too much time. One of the other mods was named Emma Peel, so I suggested Steed, both references to the 1960s UK show Avengers. She liked it so much, she changed my name for me without my permission on March 12, 2010.

I didn't challenge it, and just went with it, even though it doesn't really have much in common with me, other than me having liked the show and almost sharing a same first name with Matrick Macnee's character.

I don't think about it much, but it's now been over 13 years

that I've been using that name to represent Korea's urban exploration scene among very exclusive, secretive UE communities.

-Jon Burnham-Fitts: At some point around 2010, I changed my Facebook username to Jon Burnham-Fitts. This was in because of a UER member named Ricky Fitts, named after the Wes Bentley character in "American Beauty," in which he has some kind of weird romance plot with a Jane Burnham.

We talked a lot, and she was planning to visit me in Korea, but her mom pulled funding when she mentioned she'd be meeting a 30-year-old guy there. So it never happened.

Sometime shortly after all this, I was caught taking pictures at a historic church in Ahyeon-dong, close to Chungjeongno Intersection, that was undergoing extensive renovation. Security was oddly pushy about this, for whatever reason. They wanted my name and phone number, so I told them I was John Burnham, and gave them a phone number where a 9 was presented as a 6 or something, just a little wrong so that if they did try it in front of me, that was my excuse. Never heard from them again.

Ricky Fitts has since gotten married, but still kept the surname Burnham-Fitts on Facebook.

-Jungang Hansik: Way back in 2011, almost a year before Mannam became a street-level threat, I was approached by a Korean American woman outside Club Spot. She was looking for foreigners to participate in a TV show, something about a food tour across the country, and it would basically be a blogger competition to promote Korean food. I told her I'd be happy to



I was the guy on the 1000 won bill.

get involved, not mentioning I worked for a government agency that could provide a very prominent platform.

I recruited three good friends from the scene to join me, and one other guy joined us somehow. There were four other teams, and it turned out we would each cover a different part of the country. We wanted Gyeongbuk, and so did another team, but we won the coin toss. They producers asked us if we wouldn't mind covering Gangwon as well, a request I was happy to comply with.

Our plan was to travel the Jungang Expressway, from Chuncheon to Hoengseong to Andong, and if there was time (there wasn't), down to Daegu. I branded our whole project as "Jungang Hansik."

We were the first team to go, and subsequent teams were banned from drinking on the bus thanks to us. Our adventures are detailed in Broke 13, the "Special Edible Issue."

Afterwards, we had to promote food we'd had on the tour. One of my strategies was to edit Wikipedia pages to improve information on Korean food (and link articles we'd written as sources). It was a winning strategy, and we all ended up getting something like 500,000 won.

After that, Jungang Hansik was my Wikipedia handle. When I started the Wikipedia Project putting notable Korean bands on the site, many of them such as the Geeks, Kingston Rudieska, Skasucks, ...Whatever That Means, and Drinking Boys and Girls Choir were added by Jungang Hansik.

I didn't do much else with it, because I didn't want to get dragged into Wikipedia's community. Then, one year later, when Shincheonji launched Mannam to drag in foreigners (see Broke 15), I used the account to edit Wikipedia pages for SCJ and its leader, and got into an editing battle with SCJ members who kept trying to reset my edits. Ultimately, I focused on one primary goal: making sure all relevant entries mentioned SCJ and its leader, as well as the front organisation Mannam. Exposing the connection was a major achievement in that time, and working with a few others, I was able to help expose the connection and prevent a lot of foreigners from falling into their trap.

Then in 2014, the Sewol ferry sank and it was revealed that the owner was another cult leader. Our same group of cult-

watchers from two years earlier sprang back in action. Once again, through Jungang Hansik, I engaged in a Wikipedia editing battle. While the ship was still under the waves, life continued as usual for Yoo Byeong-eon, known by the artist name AHAE. The London Symphony Orchestra also released "Symphony for Ahae" and praise was pouring in about his artistic genius, this guy who took 2.6 million photos, all out the same window of his home (and may have built a marble gallery on the top floor of the Sewol to show off his work). His followers were also defending him against suspicion. I threw a wrench in their plans by creating an Ahae page and having it redirect to Yoo's page.

While Yoo was on the run, Jungang Hansik went on the attack, and was even mentioned on the front page of The Korea Times (20140523, "Yoo uses Wikipedia as disinformation tool" by Kim Da-ye).

Here's the one paragraph about me: "Another user called Junganghansik added Yoo's religious activities to the entry, saying that he was the leader of a religious cult in the 1980s. The Odaeyang incident, the mass suicide of cultists in 1987 was also added. Junganghansik describes himself as 'a professional editor and amateur historian.'"

It came as quite a surprise that I got this nod from a paper I would later become very familiar with.

At some point I migrated computers and created a Daehanmindecline Wikipedia account, which I use now instead.

-Yogurtor: Way back in 20120108, I was exploring an abandoned neighbourhood in Ahyeon-dong, when I found a box filled with something called Yogurtor. It was a yogurt product of some kind, though seems to have since disappeared off the internet. I joked at the time that it sounded like a He-Man villain, maybe a yogurt-themed one who wielded the power of fermentation.

At the time, I worked for the government, and they kept banning all the games I was playing at work, mostly browser games. The only one I could find that still worked was the mostly-text-based Kingdom of Loathing. So I signed up on that, settling on the name Yogurtor. There isn't much more story to this; not all of these are going to be about dealing with crazy cults.

-Yi Hwang: In 2014, I worked

at the international office of Sungkyunkwan University. One of the things I did while there was try to create social media channels in English to cater to our exchange students, as well as hopefully move into PR. You can still find fb.com/skkuintl which was my creation. To manage this page, but also to reach out more, such as joining Facebook groups, I created a personal profile and named it after Korea's most iconic philosopher, the guy pictured on the 1,000 won bill in front of Sungkyunkwan's Myeongnyundang, his alma mater.

At some point I had a meeting with our Korean student volunteers and they told me they really liked the Yi Hwang profile interacting with them online.

Then one day, there was a suspicious post by a public diplomacy group with a name that sounds very similar to "Sail." They were having an event on campus, and it gave me serious Mannam vibes. I posted a reply, after having had a few beers, asking if this was a cult, and I did it through the official page I'd created.

The members of this group erupted in defiant anger, demanding an apology and basically trying to use this offence as a chance to get whatever they wanted. Does that count as "public diplomacy"?

I said something like "Sorry, we have to be careful because of secretive cults operating front groups." Later they demanded an apology, and I said I'd already given it in that one reply, and they weren't going to get more than that.

They tried to get me in trouble at work as well. While I was in the office, one of my coworkers was speaking on the phone with them. He told them since they weren't Sungkyunkwan students, they couldn't hold their events on campus, and had their upcoming event cancelled.

In retaliation, I believe, they reported Yi Hwang as a fake account, and succeeded in closing it down.

They appear to still exist, despite seeming to have not grown much in the last nine years, which is the least cultish thing about them. But still, judging by their outraged reaction, I still strongly suspect they must have some self-proclaimed messiah backing their "cultural bureaucratic organisation."

-Batman: Back in university, I was a DJ on the local volunteer radio station, CJSR. I have a lot of stories from there, but most of them don't involve me pretending to be other people.

Once, around Christmas when the regular schedule was on hold so people could take holidays, I showed up at the office and there were a bunch of other DJs fooling around on air. It turned out they were pretending to be superheroes hosting the show. They didn't have a Batman, so I jumped right in. I could do a fairly decent Adam West impression, in which I range between speaking softly and then bursting out louder at regular, random times. So yes, I was Batman.



Boxes of Yogurtor abandoned in Ahyeon-dong, 20120108

BrokeGPT, can you write sequel ideas for the novel "Hongdae Fire"?

Certainly! Here are a few sequel ideas for the novel "Hongdae Fire":

"Ashes to Ashes": In this sequel, journalist Lee Ji-eun returns to Seoul to investigate a series of mysterious fires that have been plaguing the city. As she delves deeper into the case, she discovers a connection to the devastating Hongdae Fire that she covered years earlier. With the help of a firefighter who was on the scene that night, Lee Ji-eun must uncover the truth behind the fires and confront her own guilt and trauma from the Hongdae Fire.

(J.A.: This really does not sound like a fun story, starting right from its title. (Seriously, none of the titles BrokeGPT gave me sound any good; Kyle got better title suggestions.) The one thing that somewhat impresses me

is that BrokeGPT seems to have come up with a female Korean journalist protagonist, but did it just reinvent the actual protagonist from "Hongdae Fire"? Admittedly, if I were to write enough sequels, one of them would eventually be about a firebug retaliating against the fire department, but would approach it much differently.)

"Dark Side of the Street": When a young woman is found dead in a back alley in Hongdae, detective Kim Min-joon is assigned to the case. As he investigates the murder, he uncovers a seedy underworld of drugs, prostitution, and gang violence that threatens to engulf the entire neighborhood. With the help of his partner and a streetwise informant, Kim Min-joon must navigate the dangerous streets of

Hongdae and bring the killer to justice.

(J.A.: Oh come on, what the fuck. I would never write a sympathetic cop character. And this take on Hongdae as gang territory is too bullshit and alarmist-sounding.)

"The Ghosts of Hongdae": In this sequel, a group of urban explorers venture into the abandoned building where the Hongdae Fire occurred, hoping to uncover the truth about the tragedy. But as they explore the dark and twisted maze of corridors and rooms, they begin to experience strange and terrifying visions that suggest that the ghosts of the victims are still haunting the building. With each member of the group facing their own demons and fears, they must find a way to escape before they become trapped in the

burning wreckage of the past.

(J.A.: Only the 14 first words of this idea sound even remotely usable; after that, it's bullshit. I do have to admit, if I do get around to finishing a direct sequel, it will heavily involve urban explorers, but it will have a better title.)

"Lost in Translation": When a young American woman disappears in Hongdae, her family hires a private investigator to find her. As the investigator delves deeper into the case, he discovers a web of lies, secrets, and cultural misunderstandings that make it difficult to get to the truth. With the help of a Korean-American translator and a group of punk rockers who were friends with the missing woman, the investigator must navigate the complex and unfamiliar

landscape of Korean society to find her.

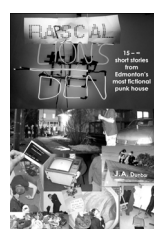
(J.A.: I actually did come up with an idea mildly close to this, but my idea is better.)

"The Fire Within": In this sequel, a survivor of the Hongdae Fire returns to the neighborhood years later, hoping to find closure and healing. But as she reconnects with old friends and confronts the trauma of her past, she discovers that the fire has left a lasting impact on the community, both visible and hidden. With the help of a therapist and a group of activists who are fighting for better safety regulations, the survivor must confront the ghosts of her past and find a way to move forward.

(J.A.: Any sequel I come up with will deal with these themes, but...this isn't really much of a plot, is it?)

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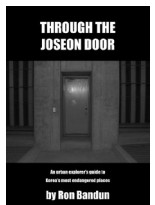
1. RAPSCALLION'S DEN
A collection of short stories set in a punk house in Edmonton. Also has a "Choose Your Own Adv — I mean Path" story where you're a cop trying to shut it down.
(W10,000 for print or ebook)



5. SEONBI CITY
Photo book by Seonbital, a formerly anonymous urban explorer. He does the same thing as Yangbantall but with a worse attitude.
(W13,000)



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)



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 Ron Bandun who's definitely a real person.
(W12,000)



3. YANGBAN NATION
Photo book by Yangbantall, an anonymous urban explorer. Cranes, abandonments, subway tunnels, drains, and rooftops.
(W12,000)



7. Bune's Home
Bunetall gets her own book, but it's all about the domestic setting. Is that a bit sexist?
(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)



8. YANGBAN'S KOTE
The next Yangbantall book is an ode to Insadong KOTE. It was distributed at an art exhibition held there. They probably haven't found all the copies hidden all around the place.
(W20,000)

COMING SOON *

Sometime, eventually, Broke Publishng will release a guide to urban exploration in Korea, crammed full of practical tips, meandering anecdotes, and historical information.

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" (not "The Ghosts of Hongdae").

Broke Publishng is open to working with new contributors who have a good idea for a publication that fits the brand. Send a quick introduction and we'll see if it's suitable for publishng.

*Next year?

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