

ISSUE
FUCKING
33
무료

broK e

IN HANAGAE





Issue 33
June 2023

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

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now offline but
available by request)

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

Letter from the Editor Table of Contents

This is the quickest turnover in issues of Broke that's ever been achieved. After the release of issue 1, I was asked if the second one could be ready the next month, to which I said absolutely not.

The original idea for this issue was to make one big issue for release at IT'S A FEST!, but when it got up to 40 pages, I knew it was too much. So I broke it into two issues, one to come out before the festival and one for release at it. Of course, one 40-page issue doesn't divide cleanly into two 20-page issues, due to the redundancy of the cover pages as well as this page. Some features that show up in multiple issue, such as the Dog or Cat quiz, What You Say?!, and the crossword, had to be divided up or redone again. It was natural to split the abandoned hotels and abandoned zoo stories apart, as well as the Spirit of '69 and K-Hitler stories, but it was a little harder to come up with an additional seven entries for The Guy with 7 Names. Some of the best entries for that are still to come, but I think I'm running out of minor entries to fill the gaps, so this might be the last time you see that feature for a few years. Splitting off the AI content to make issue 32 the AI issue made sense, even when I saw one reader come close to burning a copy with his lighter in reaction to the use of AI. This issue was still made with AI, as I have started to prefer it as a translation tool, but the only original content generated by AI this time is in the survey questions, and is marked as such by the font (plus in one case the AI sees the need to explain it's an AI).

IAF seems like a good place to release a zine, because people will be around for a couple days and will have baggage with them, making it easier to not forget their copy. Plus as phones and other devices start to die, the only form of entertainment may turn out to be analogue things like Broke.

I didn't do this last time, as there was no dedicated IAF issue before the fest, nor was there one right after, although issue 26 released in December 2019 had a photo spread.

During the last IAF, I busied myself reading an early draft of Kyle Decker's "This Rancid Mill." So having content in his latest book this time around seems like appropriate timing to me. My own book, "Hongdae Fire," contains some mentions of Muuido, as I decided to make it the hometown of the main characters. At some point I'm hoping to write a sequel taking place during an IAF-like festival at Hanagae Beach, although the only plot ideas I can come up with will probably not exactly be good for local tourism.

So enjoy this zine, and cherish it after as part of your memories of IAF 2023.

Jon Twitch

3. Skunk Sindang
4. A Lone Wolf Elegy Club
6. TwoFive
7. Show order
8. Drinking Boys and Girls Choir
9. Jennifer
10. Mountains
12. Copy Salon
13. This Rancid Mill
14. Dog or cat people
15. Skunk people
16. Hosooni
17. Should zoos exist?
18. K-Hitler
19. Playing in Traffic
20. What you say?!
21. Crossword, good ideas
22. K-Iceberg
24. The Guy with 7 Names
25. This Rancid Mill review
26. Pictures of people reading
27. Hongdae Fire review



Hell's doors reopen

Jon Twitch

The fourth live music venue in Korea to bear the name Skunk has opened fairly quickly, this time in Sindang-dong to the east of the downtown core.

The first show I attended there was the "Till Death Do Us Party" show mentioned in Broke 32, during which I told Jonghee it seems like a fine venue, but the most important factor will be if he can convince people to come to the neighbourhood for shows.

After that, we had an email interview that he answered surprisingly quickly. I've interviewed Jonghee many times before, often about previous Skunks opening and closing, so we had a chance to cover new ground and also fill some existing gaps.

Broke: What made you decide to open the fourth Skunk music venue?

Jonghee: 1997년 신촌에서 시작했던 스킵크부터 2003년 시작한 홍대 스킵크, 2015년에 시작한 문래동 스킵크까지 매번 여러가지 이유가 있었지만 재정적으로 유지하는게 힘들었기 때문에 문을 닫았었다. 매번 시작과 실패의 연속이었고 이번에도 새로운 실패를 위해 시작했다.

From the beginning with Skunk in Sinchon in 1997, to Hongdae Skunk which started in 2003, and finally to Mullae-dong Skunk which began in 2015, there were various reasons each time, but it was difficult to sustain financially, so we had to close our doors. It was always a series of starts and failures, and now we have started again for a new failure.

Broke: Is this new Skunk operated by just you, or is there anyone else involved, like Unionway again?

Jonghee: 물론 사업적인 부분에서는 나 혼자만의 명의로 되어 있지만 매번 스킵크는 여러 친구들의 도움을 받고 있다.

Of course, in terms of business, it is registered under my name alone, but Skunk has always received help from many friends.

Broke: Why did you choose Sindang-dong as the next location for Skunk?

Jonghee: 2019년 지금 나의 와이프 Kylee와 연애했던 시절, 그녀는 성신여대 앞에 살고 있었고 자주 오가면서 성북구 쪽으로 이사 오게 되었다. 전혀 모르던 지역을 알아가는 재미가 있었고 대학로, 동대문, 동묘앞, 신당동 지역을 알아가면서 이지역에 새로 자리잡게 되었다. 신당동에 장점은 맛있는 음식점이 정말 많다는것. 단점은 딱히 없지만 굳이 생각해보자면 교통체증? 밴드공연으로 인한 소음민원은 어느지역이나 같다고 생각한다.

During the time when I was dating my wife, Kylee, in 2019, she was living in front of Sungshin Women's University,



In front of Skunk Sindang after the "Till Death Do Us Party" show on 20230603

and as we spent time together, I decided to move towards Seongbuk-gu. It was exciting to explore an area I was completely unfamiliar with, and as we got to know areas like Daehangno, Dongdaemun, Dongmyo, and Sindang-dong, we found our place in this area. One advantage of Sindang-dong is that there are really a lot of delicious restaurants. As for disadvantages, if I had to think of one, it would be traffic congestion. I believe any noise complaints due to live music are the same as anywhere else.

Broke: It seems like the space was called PC Cafe The Bunker before you took it over. Did you build everything in there, including the stage, the bar, and that loft?

Jonghee: 맞다. Right.

Broke: Out of curiosity, why wasn't Rollers Bar a Skunk?

Jonghee: 카일리의 전남친이 화해의 선물로 카일리에게 3개월 된 강아지를 줬고, 그 강아지 물러를 함께 키우게 되었다. 강아지가집에서 뛰어 놀 수 있도록 옥상이 있는 3층 건물을 계약하게 되었고 그렇게 롤러스바를 운영하게 되었다.

Kylee's ex-boyfriend gave her a 3-month-old puppy as a reconciliation gift, and we ended up raising the puppy named Roller together. We ended up renting a three-story building with a rooftop so that the puppy could have space to run and play. That's how we started operating Roller's Bar.

Broke: What happened to Skunk in Mullae?

Jonghee: 2015년에 시작한 문래동 스킵크는 2018년 가을에 문을 닫았다. 인건비, 유지 관리비가 해결되지 않는 와중에 건물주의무리한 월세 인상

요구가 겹쳐 도저히 지속할 수 없었고 2018년에는 내 통장 잔고가 0원이 되면서 어쩔 수 없이 문을 닫았다. 그 이후로 꾸준히 공사일을 하였고, 앞으로는 신당동 스킵크를 유지하면서 필요하다면 공사일도 계속 할 계획이다.

Mullae-dong Skunk, which started in 2015, closed its doors in the fall of 2018. Amidst unresolved labor and maintenance costs, the excessive demand from the building owner for a rent increase became overwhelming, making it impossible to continue. In 2018, my bank account balance reached zero, and I had no choice but to close. Since then, I have been consistently working on construction projects, and in the future, I plan to continue with construction work as needed while maintaining Sindang-dong Skunk.

Broke: Are you still doing tattooing? After Skunk III I lost track of Badhands.

Jonghee: 지금도 밴드밴드 타투의 대표이긴 하다. 이름만 걸어 놓은 아무 일도 하지 않는 대표;; 지금도 타투를 하고 있다. 몇년째손님이 없을 뿐이다. 타투 문의는 010-3357-7767

I am still the representative of Bad Hands Tattoo. However, I must admit that I have become a figurehead who doesn't do much. Nevertheless, I am still actively doing tattooing. The only issue is that I haven't had any clients for several years. For tattoo inquiries, please contact 010-3357-7767.

Broke: Is it possible to list all the bands you've been in? I know of Rux and Spiky Brats, and I think you were in Koryo Aggro Boys, but that's it.

Jonghee: 럭스 보컬이며 스파이키브랫츠, 고려애그로보이스에서 드럼을 맡았었고, 최근

스파이키 브랫츠가 재결성하며 다시 드럼을 치고 있다. 그 외 다른밴드는 기억이 나지 않는다.

I was the vocalist in Rux and played drums in Spiky Brats and Koryo Aggro Boys. Recently, Spiky Brats reformed, and I am playing drums again. I can't recall any other bands besides those mentioned.

Broke: What is the current status of Rux and Spiky Brats?

Jonghee: 럭스는 최근 멤버들이 모두 나갔다. 기타, 베이스, 드러머를 구하는 중이다. 스파이키 브랫츠는 다시 새롭게 시작 중이다. 두 밴드를 하고 있다.

Rux recently had all its members leave. We are currently in the process of searching for a guitarist, bassist, and drummer. On the other hand, Spiky Brats is starting anew. I am involved in both bands.

Broke: When's the last time you were back in Hongdae? How do you feel about that neighbourhood now?

Jonghee: 홍대앞 쪽으로 간간히 갈일이 꽤 있다. 아마 올해 4월쯤? 악기를 빌리러 스팟사운드 녹음실에 갔던것 같다. 그쪽 지역 구석구석 20년전, 10년전 무수한 추억들이 마치 어제 있었던 일들처럼 지금도 생생하고 즐겁다.

I occasionally go to the Hongdae area. I believe it was around April this year when I went to Spot Sound recording studio to borrow some musical instruments. Every corner of that area brings back countless memories from 20 years ago, 10 years ago, and they feel as vivid and enjoyable as if they happened just yesterday.

Broke: For the last several years, the punk scene hasn't been

growing, just growing old. Do you think that can be improved? Or should we all be happy to get to remain part of the scene for so long?

Jonghee: 늙었다고 생각하지 않는다. 시간이 많이 지났고 그만큼 다들 현명해졌다. 새로운 친구들을 사귀는건 언제나 즐겁지만 딱히 인원이 더 많아 지기를 바라지는 않는다. 나는 존이 지금도 Broke in Korea 잡지를 발행하며 여전히 공연장에서 맘호리며 사진찍는 모습도 정겹고, 한결같이 이런 엉뚱한 인터뷰 질문들을 하고 있다는것이 매우 행복하다.

펑크는 폭발적인 에너지를 가지고 있다. 그 에너지가 손바닥 위에서 터져 죽어간 이들, 혹은 마침내 그 에너지를 다스릴줄 아는 성인이 되어 졸업해진 이들, 그리고 또 그것을 주체하지 못해 새롭게 나타나는 이들. 나는 지금도 그들과 만나며세상을 조금씩 배우는 과정 중에 있다. 나도 언젠간 반노조절장애인이 되고자 한다.

I don't consider myself old. Time has passed, and with that, everyone has become wiser. Making new friends is always enjoyable, but I don't necessarily hope for a larger group. I am happy Jon is still publishing Broke in Korea and doing live music photography, and it brings me great happiness to continue asking these playful interview questions.

Punk has explosive energy. It's the energy that bursts and kills those who can't handle it on their palms, or it's the energy that graduates into adults who can finally manage it, and it's also the energy that emerges in those who can't control it anew. I am still meeting them and learning a little bit about the world in the process. I also aspire to become someone who can control anger well someday.

Follow IG @skunk_sindang or visit fb.com/rollersSeoul

Elegy for the Lone Wolf

Jon Twitch

One band I was eager to interview after seeing the IT'S A FEST! lineup was A Lone Wolf Elegy Club. Their music doesn't fit in neatly with the usual labels these days, the melodic or pop-punk crowd, or the hard etc core bands. They just play smart, adult punk music.

I did an interview with the lead singer, who goes by Bouya Nowon, and I also asked him about another of his bands, Cockrasher, one of my first favourites when I came to Korea almost 20 years ago.

This was one of the first interviews I completed when I started working on Broke 32, and I enjoyed it a lot. But once that overstuffed zine was split into two, I decided I wanted this long interview available in Broke 33 so people could read about them on the beach.

Broke: First, what does the name "Lone Wolf Elegy Club" mean? 먼저, "Lone Wolf Elegy Club"의 이름은 무엇을 의미합니까?

Bouya: 정식적으로는 'A LONE WOLF ELEGY CLUB'이라고 표기하고 있어요. '론울프'는 혼자 있기를 선호하는 사람을 뜻하거나 단독 범을 지칭할 때 쓰이는데, 그 뜻들이 현재 내가 처한 상황이나 앞으로 지향하고자 하는 바를 가장 함축적으로 잘 나타내는 단어여서 우선적으로 밴드명에 넣게 되었어요. '엘레지'란 단어 역시 비가(悲歌), 즉 슬픈 노래를 뜻하는데, 그것도 제가 곡을 쓰면서 언제나 가져가려고 하는 감성의 기조 같은 것이었기에 이 역시 부합되어 밴드명에 넣게 되었고요, 그리고 한국말로 '엘레지'라는 단어는 뭔가 60~70년대의 구시대적인 낭만을 연상케 하는데, 그 어감과 이미지가 좋았어요. 설명이 좀 길어지는데 마지막으로 '클럽'은 이전에 내가 했던 밴드인 '백화남조(ONE HUNDRED BLOSSOM CLUB)'에서 따왔어요. 현재 멤버 전원이 해산하고 나 혼자 그 명맥을 이어가는 셈이니 결과적으로 그 의미도 자연스러워지는 격이어서 그렇게 '론울프엘리제클럽'이라는 이름을 짓게 되었습니.

The official name is spelled as "A LONE WOLF ELEGY CLUB". "Lone wolf" refers to a person who prefers to be alone or to a solitary criminal, and it best encapsulates the situation I am in and what I aspire to. "Elegy" also means a sad song or poem, and it aligns with the sentiment that I always try to convey in my music, so it was fitting to include it in the band name. Additionally, the Korean word for "elegy" evokes a romanticized image of the 60s and 70s, which has a nice ring and image. Lastly, "Club" was taken from my previous band "ONE HUNDRED BLOSSOM CLUB", has been completely disbanded, and I continue the legacy alone, so it naturally led to the name "A LONE WOLF ELEGY CLUB".



A Lone Wolf Elegy Club plays at Club SHARP, 20220618.

Broke: Also, how did you get the name Nowon Bouya? And when? 그리고 Nowon Bouya라는 이름은 어떻게 얻었습니까? 그리고 언제?

Bouya: 한국의 1세대 스킨헤드 밴드인 지랄탄 99, Dirty Small Town의 용욱이 형이 지어준 별명이에요. 말 그대로 노원(지역, 홀타운)의 보우아(만화 크로우즈의 주인공)라는 의미이고 2010년도 즈음에 얻게 된 듯한데, 이듬해에 형이 세상을 떠나게 되었어요. 약간은 낮간지러운 이유처럼 들릴 수 있겠지만 형과의 기억과 우정이 중만했던 그 시절을 기리는 차원에서 활동명으로 사용하게 되었어요.

The nickname was given by Yong-wook, a member of the first-generation skinhead band in Korea Jiraltan 99 and Dirty Small Town. The nickname "Nowon Bouya" literally means "Nowon Bouya," with "Bouya" referring to Böya, the protagonist of the manga "Crows," and "Nowon" being a neighborhood in Seoul. I think Yong-wook gave this nickname around 2010, but he passed away the following year. It may sound a bit unfamiliar or strange, but it holds a lot of memories and sentiments from the past, and I use it to honor his memory and the friendship we



I don't have side-by-side comparison shots, but yeah I can see the resemblance.

shared.

Broke: What differentiates this band from your previous bands? 이 밴드가 이전 밴드들과 차별화되는 점은 무엇입니까?

Bouya: 감정적인 측면에서 좀 더 담백하고 많이 내려놓은 느낌이 있어요. 바로 전 밴드였던 더펑크드렁크러브(THE PUNK DRUNK LOVE)가 완벽한 우울, 테스트투도적인 것에 온통 포커스를 맞춰, 하이텐션을 유지했다면 론울프는 그런 감정 이후에 오는 필연적인 긍정과 희망에 포커스를 맞춰요. 40대란 나이에 걸맞게 좀 더 중후한 이미지를 가져가려고도 하고요, 로큰롤 특유의 오만하고 공격적인 태도도 지양하려고 합니다. 그것이 음악에도 영향을 끼쳐서 최근의 발매한 '퇴로의 발걸음들'에서 '어떻게 보면 약간 물리적인 느낌이 들 정도까지의 넘버'이네요.

In terms of emotions, A LONE WOLF ELEGY CLUB has a more subdued and laid-back feeling. In contrast, my previous band, THE PUNK DRUNK LOVE, focused entirely on depression and destructive emotions while maintaining high tension. With A LONE WOLF ELEGY CLUB, I wanted to focus on the inevitable positivity and hope that comes after those emotions. As I am in my 40s, I also wanted to have a more mature image and avoid the arrogance and aggressive attitude typically associated with rock music. This has influenced my music, and my recent release "Turning Steps Away from the Retreat" has a somewhat nostalgic feel to it.

Broke: How did you discover punk music? What was your first punk show? What age and what year? 펑크 음악을 어떻게 처음 발견했습니까? 처음 간 펑크 쇼는 무엇이었습니까? 몇 살 몇 년이예요?

Bouya: 1996년, 당시 중 3이었고 레코드를 수집하던 친구네 집에 놀러 갔다가 우연히 '랜시드' 3집을 처음 접했어요. 살짝 좀 오버해서 '스탕달 신

드롬' 같은 걸 겪었는데, 당시 국내에 폭하면 떠오르는 이미지가 약간 고음 위주의 촌스럽고 투머치한 것들이 대다수였거든요. 하지만 랜시드는 전혀 그렇지 않고 서정적이면서도 엄청 쿨하고, 매력적이었습니다. 그리고 레코드 속지의 앨범 소개 글에서 '클래쉬'나 '섹스피스트olz', '라몬즈'등이 언급되었는데, 그때 그것이 펑크라는 장르라는 것도 알게 되었어요. 이때부터 본격적으로 펑크에 관심을 가지게 되었고 그때 마침 그 해 섹스피스트olz가 재결성되어 낸 라이브 앨범이 국내에 정발되었어요. 이후 다양한 색의 싱글들과 앨범(단 한 장뿐이지만 여러 버전으로 변주해서 판매)이 발매되면서 다른 여타 펑크 밴드들의 앨범들(주로 에피타프 레이블)도 국내에 소개되기 시작했어요. 그러다가 국내에서도 갑자기 '조선펑크'라는 이름으로 언더그라운드 펑크 붐이 일더니 '아워 네이션'이라는 펑크 컴필레이션들이 나오고 노브레인이나 크라이닝 등이 케이를 트브이에 나오기 시작했어요. 음악 감지에도 많이 실렸고요. 그리고 그들이 주로 활동하는 '드럭'이란 클럽을 알게되어 17살 때 처음으로 공연을 보러간 것 같습니다.

In 1996, when I was in 9th grade, I went to a friend's house who was collecting records and happened to come across the third album by Rancid. I got a little overexcited and experienced something like Stendhal Syndrome (a psychosomatic condition involving rapid heartbeat, fainting, confusion, and even hallucinations), because at that time, the image of rock music in Korea was mostly high-pitched and cheesy. However, Rancid was not like that at all; they were poetic, cool, and charming. The album liner notes mentioned bands like The Clash, Sex Pistols, and The Ramones, and I learned that this was a genre called punk. From then on, I became interested in punk music, and that year, a live album by the Sex Pistols was released in Korea as they were reuniting. After that, various singles and albums

by other punk bands (mostly on Epitaph) were introduced in Korea. Suddenly, an underground punk boom emerged in Korea called Joseon Punk, and a punk compilation called "Our Nation" were released. No Brain and Crying Nut started to appear on cable TV, and they were featured in many music magazines. I also found out about the club called Drug, where they mainly performed, and I think I went to my first concert there when I was 17.

Broke: Why did you want to make only a two-piece band? 왜 투피스 밴드만 만들고 싶었나요?

Bouya: 현재는 3인조이고 론울프 초창기(코로나 시기)에만 대외적인 활동 없이 이피앨범을 작업하면서 이승환(보컬, 기타, 베이스), 이윤상(드럼) 2인조로 활동했었어요. 지금 생각하면 약간 열렬했지만 당시 코로나로 인한 사회적 분위기가 대대적으로 멤버를 충원할 계체가 아니었어요. 하지만 코로나 시국이 끝나고 본격적으로 대외활동을 시작하면서부터는 권유희(베이스 전 카운터 리셋)를 영입해 계속 3인조로 활동하고 있습니다.

Currently, the band is a trio and during the early days of Lone Wolf (during the pandemic), we worked on the EP album without any external activities, with Lee Seung-han (vocals, guitar, bass) and Lee Yoon-sang (drums) as a duo. Looking back, it may have been a bit uncertain, but at that time, the social atmosphere due to COVID-19 was not conducive to recruiting new members. However, after the end of the pandemic era, we began to engage in external activities in earnest and have continued as a trio with Kwon Yong-hee (formerly of Counter Reset) on bass.

Broke: What is "River City Violence"? "River City Violence"이란 무엇입니까?

Bouya: 스캅크렐 시절, 그 안에서 아우라가 비슷한 놈들끼리 만들었던 파벌 이름이에요. 일종의 컨셉 플레이였는데, 당시에 그냥 먹고살기에도 힘든 강북에서 넘어난 저 같은 놈들은 흥대 특유의 자취롭고 예술적인 분위기에 어떤 이질감이거나 반감이 들 수밖에 없었어요. 그리고 당연한 이야기겠지만 그 안에서 밴드를 하느냐 아니냐, 장르가 어떻냐, 지역과 나이, 집안과 학벌, 패션 스타일에 따라 어울리는 무리와 계급의 차가 어느 정도 나뉠 수밖에 없었어요. 엄밀히 저는 당시 전형적인 펑크스타일도 아니었는데, 동년배였던 하상현(페이션즈, 백화남조보컬)하고는 지역도 비슷하고 추구하는 착장도 비슷했어요. 그리고 이현희(릭스, 13 스텝 기타)는 지역도 다르고 스킨스였지만 위험분자였죠. 전국의 반골들이 모인 장소인데도 그 안에 미묘한 주류가 있었어요. 우리는 그것마저도 거슬렸죠. 그런 부분에 있어 공감대가 잘 형성되어 하나의 파벌을 이루게 되었어요. 소위 부러더 후드였죠. 그렇게 RCV는 나름

자신들의 결핍을 스킵크 내에서 좀 더 위약적으로 행동하는 것에서 채우려고 했어요. 하지만 지금은 그것도 하나의 추억이 되었고 그냥 룬울프엘리 클럽의 독립 레이블 이름으로 사용하고 있어요.

During the Skunk Hell era, it was the name of a faction created by people with similar auras. It was a kind of concept play, but for people like me who were from a part of North Korea (bad ChatGPT, he clearly said "Gangbuk") where it's hard to make a living, it was inevitable to feel some sense of alienation or resentment in the free and artistic atmosphere unique to Hongdae. And of course, even within that, there were divisions and differences in groups and classes based on whether they played in a band or not, their genre, region, age, family background, and fashion style. Strictly speaking, I wasn't even a typical punk style, but I had a similar background and fashion sense to Ha Sang-hyun (vocalist of Patients, One Hundred Blossom Club) who was my peer. And Lee Hyun-hee (guitarist of Rux, 13 Steps) was from a different region and was a skinhead, but he was a troublemaker. Even though it was a gathering place for all the punk kids in the country, there was a subtle mainstream within it. We were against that too. We formed a faction that resonated well on that aspect. It was called Brother Hood. That's how RCV tried to fill its own gaps by acting more wickedly within Skunk. But now, even that has become a memory and we just use it as the name of the independent label for A Lone Wolf Elegy Club.

Broke: Speaking of violence, I remember an incident about 15 years ago. During a Cockrasher show in Skunk Hell, you almost broke a photographer's camera. Violence에 대해 말하자면, 저는 약 15년 전의 사건을 기억합니다. 스킵크헬에서 Cockrasher 공연을 하는 동안, 당신은 사진작가의 카메라를 썰 뻔했습니까?

Bouya: 이야기하니까 잘 기억이 나네요. 당시의 카메라를 썰 뻔한 것에 대해서는 사과할게요. 미안해요^^;; 하지만 지금도 그 사건에 대한 입장은 별반 다르지 않아요. 요즘 말로 하면 일종의 굴욕 샷 같은 건데, 당시 존도 알고 있었는데, 당시 존도 알고 있었는데, 지 모르겠지만 밴드들 사이에서 이미 존의 굴욕 샷 컬렉션에 불만이 다들 많았어요. 물론 사진의 결과물도만 보았을 때 그것은 유난치라고, 재미있고 어그로를 끌 수 있었을지 몰라요. 하지만 애초에 당사자와 합의가 된 사안도 아니고 점점 그 수위로 세져서 다들 존이 찍는 사진에 예민할 수밖에 없었죠. 인스타그램에 보정어플을 쓸 정도로 사진에 민감한 요즘 같은 시대였으면 아마 고소당했을지도 몰라요. 그런데 최근 카크래셔 공연 때도 존이 사진 찍었던 것 같던데 갑자기 불안해지네요.

I remember it well. I apologize for almost breaking your camera. Sorry ^^;; However, my position on the incident hasn't changed much. Nowadays, it might be called a kind of humiliating shot, but back then -- I don't know if Jon was aware of it -- there was

already a lot of dissatisfaction among bands about Jon's collection of humiliating shots. Of course, when you look at the result of the photo alone, it could be unique, fun, and attention-grabbing. However, since it wasn't originally agreed upon by the parties involved and the level of such shots gradually increased, everyone became sensitive to the photos Jon took. In this day and age when people are so sensitive to photos that they use photo correction apps on Instagram, they might have even sued him. But I think Jon took photos recently of a Cockrasher show, and it's making me nervous all of a sudden.

Broke: Cockrasher is one of my favourite Korean bands. At your 02.25 show with Spiky Brats, you were the best band of the night. I think you left the band for a few years and then returned. What is the current status of the band now? Cockrasher는 제가 가장 좋아하는 한국 밴드 중 하나입니다. Spiky Brats와의 02.25 공연에서 Cockrasher는 오늘 밤 최고의 밴드였습니다. 몇 년 동안 밴드를 떠났다가 돌아온 것 같아요. 그 밴드의 현재 상태는 어떻습니까?

Bouya: 현재 멤버들이 2005년 당시 오리지널 멤버(이승환 보이스, 김호영, 드럼)로 재편성되었어요. 공연이 잡히면 한 달에 한두 번 모여서 합주를 하고 있는데, 기본적으로 저를 제외한 나머지 멤버들이 다들 가장이라 빠르게 지내고 있어서 예전처럼 공격적인 활동을 모색하지는 못해요. 최근 들어 다시 승준이가 조금씩 곡 작업을 하고 있는 듯 하기는 해요.

Currently, the members have been reorganized to the original lineup of 2005 (Lee Seung-han on vocals, Lee Seung-jun on guitar, Kwon Jung-wook on bass, Kim Ho-young on drums). We get together once or twice a month to practice when we have a performance scheduled, but in general, all the members except me are busy with their day jobs, so we can't pursue activities aggressively like we used to. Lately, it seems like Lee Seung-jun has been working on composing songs again.

Broke: You and I have witnessed a lot of changes to the scene and Hongdae in the last 20 years. How do you feel about the changes that have happened? Is it for the better? What do you miss about the old days? How do you feel about Hongdae now? 우리는 지난 20년간 펑크씬과 홍대 앞의 많은 변화를 목격했습니다. 일어난 변화에 대해 어떻게 생각하십니까? 그것이 더 나은가요? 옛날의 어떤 점이 그리움습니까? 요즘은 홍대 앞에 대해 어떻게 생각하십니까?

Bouya: 글쎄요. 일단 앞서 제가 속해있던 씬에 대해서만 이야기할 수 있을 것 같아요. 내가 모르는 어딘가에서 계속 뒤쫓아를 하고 있는 다른 씬들이 있을 수도 있으니 그것은 차치해야 할 것 같고요. 분명 제가 속해있던 펑크 씬. 누군가가 스킵크 헬 시대를 한국 펑크의 2세대라고 지칭하던데, 저도 편의 상 그렇게 표현하자면 그 씬이 일단 한 번 막을 내



Bouya Nowon sings for Cockrasher at the final Roller's Bar show, 20230225.

린 것은 맞는 것 같아요. 물론 지금도 그 시절의 사람들 중 중 만날 때도 있지만 어디까지나 각자도생의 느낌이 짙고 예전처럼 씬에 편승하거나 기댈 수 있는 그런 느낌은 아니에요. 그리고 어느 순간부터는 씬 내부에서도 음악 외 정치적인 부분이나 개인적인 사상 같은 것으로 그룹이 또 나뉘더라고요. 안 그래도 좁은 씬이 그렇게 나뉘지는 것에 대해서는 안타까웠지만 개인적으로 그런 것을 운운할 처지는 아니었어요. 제가 뭐가 이 씬을 위해 특별한 한 것이 없었거든요. 그리고 다들 성인이 된 상태에서 어떠한 서로의 배네 핏(꼭 공전적인 것이 아니더라도)이 없는 집단이 와해되는 것은 무척 자연스러운 현상 같아요. 그래서 그 시절이 막연히 그리па던가 하지는 않아요. 아마도 그때를 주로 이야기하는 사람은 그 씬에 속해있던 자신의 젊은 시절을 회상하며 그리워하는 것이라서 추측하고요. 저도 어쨌든 그런 추억에 젖어둘 때도 있지만 술자리에서 계속 그 얘기를 꺼내면 아주 지겨워 죽겠어요.

그런데 사실상 2세대 펑크 씬을 만들어낸 장본인은 '럭스'의 중희 형이고 2015년도에 문래동에서 스킵크를 한 번 부활시킨 적이 있었어요. 하지만 분위기가 아무래도 예전 같지는 않았죠. 그리고 8년 후인 2023년에 또다시 신당에 중희 형이 스킵크를 부활시켰어요.이 기간진 스토리가 아직도 현재진행형이라는 점이지요. 홀미로온 점은 과거 스킵크 헬을 불러왔던 어린 친구들이 성장해서 지금의 스킵크에 또다시 관심을 가지고 찾아온다는 점인데, 물론 새로운 어린 친구들의 유입도 있었지만 아무래도 밴드나 관객이나 점점 같이 고령화가 돼 가는 것 같아요. 어쨌든 밴드가 음악적으로 출중하고 좋은 콘테츠를 자체적으로 만들어낼 수만 있다면 이제는 씬이라든지 지역(홍대)과는 무관하게 얼마든지 자신만의 파이를 키워나갈 수도 있다고 생각해요. 하지만 그래도 씬이 배후에 존재한다면 활동하기가 훨씬 수월한 것은 부정할 수 없는 사실이에요.

홍대 앞의 분위기는 이제 알 수도 없거니와 그다지 알고 싶지도 않아서 잘 모르겠어요. 홍대는 예전에도 그래왔고 늘 어디까지나 20대들을 위한 스팟이자 거리라고 생각해요. 저 같은 40대들은 그들을 위해

자리를 피해 주는 것이 여러모로 아름답죠. 하지만 오다가다 거리에서 서성이는 20대들을 보면 다들 실재 하는 곳이 홍대 부근은 아닐 것이라는 느낌이 들어요.

Well, I can only talk about the scene I was involved in. There may be other scenes out there that I don't know about, so I'll leave that aside. It was definitely the punk scene that I belonged to. Some people referred to it as the second generation of Korean punk, which was the Skunk Hell era. If I were to express it that way for convenience, it's true that the scene has come to an end at least once. Of course, I still meet people from that time occasionally, but everyone has their own individualistic feeling, and it's not the same as it used to be, where you could ride on or rely on the scene. And at some point, even within the scene, groups began to split up over political or personal beliefs, among other things. It was unfortunate that such a narrow scene was divided in that way, but personally, I wasn't in a position to complain about it. I hadn't done anything special for that scene. It's very natural for a group without any shared benefit (not necessarily financial) to disintegrate when everyone grows up. So I don't really miss that time vaguely. I guess people who mainly talk about that time are recalling and longing for their youthful days in that scene. Sometimes I get caught up in those memories too, but if someone keeps bringing it up at a drinking party, I get really bored.

However, the main figure who practically created the second-generation punk scene was Jong-hee of Rux, and in 2015, he revived Skunk once again in Mullae-dong. However, the atmosphere was not quite like the old days. And eight years later in 2023, Jong-hee once again revived Skunk in Sindang, which is still an ongoing story. An interesting point is that young friends who came to Skunk Hell in the past are now grown up and interested in Skunk again, and of course, there may be new young friends entering the scene, but it seems that both bands and audiences are gradually aging together. Anyway, if a band can produce good music and create

its own content, it can grow its own pie regardless of the scene or region (Hongdae). However, it is undeniable that it is much easier to be active if there is a scene providing support.

The Hongdae atmosphere is now unrecognizable, and I don't really want to know or understand it either. Hongdae has always been a spot and street for people in their 20s, and it was like that in the past. People like me in their 40s think it's beautiful to give them space. However, when I see 20-somethings wandering around the streets, I feel like they probably won't actually be hanging out around Hongdae.

Broke: Can you tell me about how you got involved in IT'S A FEST!? IT'S A FEST!에 참여하게 된 계기에 대해 말씀해 주시겠습니까?

Bouya: 고맙게도 WDI 오너인 쓰랙(정영아)이 우리 공연을 보고 먼저 오표를 줘서 참여하게 되었어요. 룬울프로 야외 공연은 처음이라 약간의 긴장과 걱정도 앞섰지만 초여름, 해변에서 개최되는 펑크 록 페스티벌이 아닌 정말 매력적인 조합이 아닐 수 없어요. 그래서 당일의 현장 분위기가 가장 기대가 돼요. 공공로게도 2019년도에는 참여하지 못해 먼발치에서 참가했던 밴드들을 부러워했던 기억은 있어요.

Thankfully, the owner of WDI, Trash, invited us to participate after watching our performance, which is really great. Although it's my first time performing at an outdoor concert as Lone Wolf, I can't help but feel excited and nervous about this punk rock festival on the beach in early summer. So I'm looking forward to experiencing the atmosphere on the day of the performance the most. Ironically, I remember envying the bands who participated in the festival from afar in 2019 when we couldn't participate.

Broke: Mind if I ask what you do for a living? What's your day job? 무슨 일을 하시는지 여쭙봐도 될까요? 낮 직업은 무엇입니까?

Bouya: 현재는 와이프 될 사람과 여성 디자이너 브랜드를 함께 운영하고 있어요(서터맨).

Currently, I am running a women's designer brand together with my fiancée (Shutterman).

Follow IG @alnewolfelegyclub or listen at link.soundrepublica.com/iPec

Forever 25

Jon Twitch

As soon as the lineup for IT'S A FEST! was released, I started making plans on who to interview. TwoFive was near the top of the list. I'd seen them play once before, and was particularly impressed with the bassist/vocalist's energy.

I've been trying to get around to interviewing all Gwangju punk bands for articles in Gwangju News. After having covered Monkey Pee Quartet a couple years ago and Dirty Rockhoun earlier this year, it was TwoFive's turn next, and I figured I'd time it for IT'S A FEST!

After doing an initial interview, I translated their answers and then decided I needed to ask follow-up questions looking more at their military duty, which they got out of the way years ago but which also changed the band permanently.

Broke: First of all, why is the band named TwoFive? What happened to Match Point? 먼저, 왜 밴드의 이름이 투파이브인가요? 매치 포인트는 어떻게 되었습니까?

TwoFive: Match Point 결성당시에 5인조 팀이었습니다. 군입대후 2명의 친구가 직업군인으로 진로를 선택했습니다.

5라는 숫자와 2라는 숫자의 조합, 2명이 빠졌으나 5인조로 최초 결성했던 때를 기억하는 의미입니다.

매치포인트와 투파이브는 동일합니다. 팀이름을 바꾸게된 이유는 매치포인트라는 단어가 너무 많기때문에

앨범발매나 공연활동 등 인터넷 상에서 노출이 쉽지가 않아서 이름을 바꾸게 되었습니다.

At the time of Match Point's formation, we were a 5-member team. After entering the military, two of our friends chose to pursue careers as soldiers. The combination of the numbers 5 and 2 represents the memory of when we initially formed as a 5-member team, even though two members have since departed.

Match Point and TwoFive are the same. The reason for changing the name is that "Match Point" was too common, making it difficult for album releases and online activities to be searchable. So we decided to change the name.

Broke: I'm surprised that two former band members decided to stay in the military. 저는 두 명의 전 밴드 멤버들이 군대에 남아있기로 결정했다는 것에 놀랐습니다.

TwoFive: 그들이 그런 결정을 내린 이유는 밴드 활동으로 인한 수익으로는 안정적인 생활이 힘들었기 때문입니다. 그들은 하고싶었던 꿈을 포기하고 경제적으로 안정적인 삶을 선택했습니다. 그들은 아직도 직업군인으로 복무중입니다.

The reason they made that decision is because it was difficult to have a stable life solely from the income generated by their band activities. They gave up their



TwoFive plays at Club SHARP as part of the All Kinds of Victim tour, 20220723.

dream and chose a financially stable life. They are still serving as soldiers in the military.

Broke: Military conscription has caused many problems for Korea's punk scene, by disrupting men's lives when they are young and breaking up bands. Some might say the military is incompatible with the punk ethos. What do you think of this national obligation? 징병제는 젊은 시절 남성들의 삶을 방해하고 밴드를 해체함으로써 한국 펑크씬에 많은 문제를 야기시킵니다. 어떤 사람들은 군대가 펑크 정신과 양립할 수 없다고 말할지도 모릅니다. 이 국가적 의무에 대해 어떻게 생각하십니까?

TwoFive: 군대가 펑크 정신과 양립할 수 없다고 말하기 전에 군대가 존재하는 이유는 전쟁입니다. 한반도는 남, 북이 휴전중이기 때문에 의무복무를 하고있습니다.

전쟁과 펑크정신을 이야기하기 전에 전쟁은 어떠한것과도 양립할수 없다고 생각합니다.

전쟁은 어른들의 싸움으로 죄 없는 사람이 죽이고 죽어야 하는 잔인한 행위입니다.

한반도는 반드시 평화적인 통일이 필요하고 의무복무 제도는 반드시 없어져야 합니다.

더이상 전쟁으로 이유없이 죽어가는 사람이 없으면 좋겠습니다.

우리는 전쟁을 반대합니다.

Before saying that the military cannot coexist with punk spirit, it is important to understand that the reason for the existence of the military is war. Because the Korean peninsula is under a ceasefire between North and South, military service is mandatory.

However, before discussing war and punk spirit, I believe that war cannot coexist with anything. War is a cruel act of killing and being killed among innocent people because of the fights of the adults. The Korean peninsula needs peaceful reunification, and the mandatory military service system must be abolished. We hope that no

more people will die for no reason in wars. We oppose war.

Broke: How was your time in the military? 군대 생활은 어땠습니까?

TwoFive: 각자의 부대에서 음악생활을 유지하고자 군악대, 교회찬양팀, 음악동아리 활동 등.. 각자의 부대에서 음악생활을 이어갔습니다.

그리고 한국의 군대는 모순적인것이 많습니다.

'상명하복' 상관의 지시는 반드시 따라야 하고

그것이 옳고 그름과는 크게 관련이 없습니다.

직업군인 간부들 대부분은 안정적인 경제활동을 위해 복무중입니다.

그들은 본인의 안정적이고 편한 삶을 위해 직업군인을 선택한 사람들이 많습니다.

그들의 명령에 복종하며 의무복무를 해야하는 장병들의 청춘의 시간은 안타깝게도 보상받지 못하며 잔인한 전쟁을 대비하는데 시간을 낭비했다고도 할수 있겠습니다.

We maintained musical activities in our respective units by participating in military bands, church choirs, music clubs, etc.

Furthermore, there are many contradictions in the Korean military. Orders from superiors must always be followed under the principle of "respecting orders and ensuring success," and it is often unrelated to what is right or wrong. Most of the officer corps are professional soldiers serving for stable economic activities. Many of them chose to become professional soldiers for their stable and comfortable lives. It is regrettable that the soldiers who must obey their orders and perform their mandatory duties do not receive compensation for their time and effort, and they may have wasted their youth preparing for cruel wars.

Broke: How did you first discover punk? What was the first punk concert you went to? 펑크를 어떻게 처음 발견했습니까? 당

신이 처음 간 펑크 공연은 무엇입니까?

TwoFive: 학창시절 친구들과 밴드동아리 활동을 하며 크라잉넛의 음악으로 접했습니다.

처음 갔던 펑크공연은 광주 클럽 부직에서 열렸던 광주펑크밴드들의 공연이었습니다.

I was introduced to the music of Crying Nut through my band club activities with friends during my school years. The first punk concert I attended was a performance by punk bands in Gwangju at Club Boojik.

Broke: What is at the end of the universe? And what inspires the songs you create? What is the key theme to TwoFive's music and lyrics? 우주의 끝엔 뭔가 있을까? 만든 노래에 영감을 주는 것은 무엇입니까? 투파이브의 음악과 가사의 핵심 주제는 무엇입니까?

TwoFive: 끝을 알수없는 우주는 마치 사람의 마음과 같다고 생각했습니다.

자기 자신의 마음속 깊은곳에 무엇이 있는지조차도 모르면서 사람들은 다 알고있다고 착각하며

또 타인의 마음속을 헤아리려 합니다.

우주의 끝에 갈수없다는것을 알고있음에도 하나씩 찾아가는 것처럼

사람도 자기 자신의 마음을 하나씩 알아가는데 노력해야 할것입니다.

-투파이브의 음악과 가사의 핵심주제 핵심주제라고 정해놓은 것은 없습니다.

특별한 계기가 생기거나 혹은 일상생활에서 일어나는 일들이나 경험 했던 감정들을 바탕으로 만들었습니다.

I thought that the endless universe is like the human mind. Even though people don't even know what's deep inside their own minds, they delude themselves into thinking they know everything and try to understand others' minds. Although we know that we can't go to the end of the universe, like searching for it one by one, people also need to make efforts to understand

Members of TwoFive

Bass: Kwon Seon-jae (THE NAP, 물방구)

Guitar: Park Tae-min (Accelerando)

Drums: Yang Ji-yeon (Flight No. 8, Heavy Gauge)

their own minds one by one.

There is no particular core theme to our music and lyrics. We create our music and lyrics based on special occasions or events that happen in our daily lives, or emotions we have experienced.

Broke: WDI says TwoFive is "working to keep their local scene alive." How are you doing that? WDI는 투파이브가 "그들의 지역 현장을 유지하기 위해 노력하고 있다"고 말합니다 어떻게 그렇게 하는 거예요?

TwoFive: 우리는 10년이 넘는 기간동안 광주에서 활동하고 있습니다.

광주 클럽 부직에서 '부직데이' 라는 공연을 기획하며 여러가지 장르의 밴드와 소통하며 씬을 유지하기 위해 노력하고 있습니다.

WDI 와 Victim Records 는 오래전부터 광주에서 공연을 만들어 왔으며 투파이브도 늘 서포트 하며 유지해왔습니다. 지금도 투파이브는 소속 레이블인 Victim Records 와 함께 각 지역을 대표하는 펑크밴드를 포함하여 해외 펑크밴드도 섭외하여서 공연을 만들어 내고 있습니다.

We have been active in Gwangju for over 10 years. We strive to maintain the scene by communicating with various genre bands and organizing the Boojik Day shows at Gwangju Club Boojik. WDI and Victim Records have been putting on shows in Gwangju for a long time, and TwoFive has always supported and maintained the scene. Even now, TwoFive is working with its affiliated label, Victim Records, to put on shows that include not only punk bands representing each region, but also overseas punk bands.

Broke: Can you tell me more about Gwangju's punk scene? 광주의 펑크씬에 대해 더 말해줄 수 있나요?

TwoFive: 광주 펑크씬은 과거에 비해서 많은 팀들이 해체하고 없어진것은 사실입니다. 이 사실을 이유로 자라나고 있는지 늙어가고 있는지 판단을 내리는것은 어렵다고 생각합니다.

활동을 하고있던 하지 않고있던 우리는 늘 함께 소통하며 서로를 위로하며 살아가고있습니다.

함께 활동했던 친구들이 없어졌다가 해서 '펑크' 그 존재의 가치에는 변함이 없습니다.

광주의 씬을 특별하고 독특하게 만드는것은

광주 펑크씬을 대표하고있는 동료들입니다. 그들은 매우 독창적이며 색다름을 추구합니다.

그들의 개성이 모여서 광주씬의 색깔을 만들어 나가고 있다고 생각합니다.

It is true that many punk bands in Gwangju have disbanded or disappeared compared to the past. However, it is foolish to judge whether the scene is growing or aging based on this fact. Whether

Visit YouTube @ [twofive7868](#) or IG @ [twofive_official](#) or fb.com/BandTWO5

active or inactive, we always communicate and support each other and live on. The value of 'punk' as an existence remains unchanged, even if friends we used to work with are no longer there.

What makes Gwangju's scene special and unique are the people who represent Gwangju's punk scene. They are very creative and pursue uniqueness. I think their individuality comes together to create the color of Gwangju's scene.

Broke: What advice do you have for someone who wants to learn more about punk in Gwangju? 광주에서 펑크에 대해 더 알고 싶은 사람에게 조언해 줄 수 있는 것은?

TwoFive: 광주 펑크씬에는 투파이브를 포함하여 더티라콘, 몽키피콰렛, flight no.8, 베타에스 등 매력적인 팀들이 많습니다.

그들의 활동에 귀 기울여주고 그들과 함께 친구가 되는 것입니다.

펑크를 좋아한다면 우리는 언제든지 친구가 될 준비가 돼있습니다.

우리는 무섭고 비열한 양아치가 아닙니다.

펑크를 좋아한다는 이유로 친구가 된 동물입니다.

The Gwangju punk scene has many great bands, including TwoFive, Dirty Raccoon (bad BrokeGPT, it's Dirty Rockhon), Monkeypia Quartet (bad BrokeGPT, it's Monkey Pee Quartet), Flight No.8, and BettyAss. So you should follow them and become friends with them.

If you're into punk, we are always ready to be friends. We are not scary and vicious thugs. We are colleagues who became friends because we love punk.

Broke: What are your expectations for IT'S A FEST! in June? 6월 IT'S A FEST!에 대한 기대는 무엇입니까?

TwoFive: 우리나라에서 열리는 수많은 페스티벌중 IT'S A FEST!는 그 어떤 페스티벌보다 특별하다고 생각합니다.

그 이유중 하나는 WDI에서 직접 기획하며 그들이 직접 경험을 통하여 증명된 펑크팀들이 무대에 오른다는 것입니다.

그렇기 때문에 시작 하는순간부터 끝나는 순간까지 놓쳐서는 안될 페스티벌입니다.

정말 멋진 팀들과 함께 투파이브도 6월 IT'S A FEST! 뜨겁게 공연할 예정입니다.

Among the numerous festivals held in our country, I think IT'S A FEST! is more special than any other festival. One reason is that it is planned directly by WDI, and features proven punk bands that they have experienced directly. Therefore, it is a festival that should not be missed from the moment it starts until it ends. In June, together with really cool bands, TwoFive will perform passionately at IT'S A FEST!

Broke: Do you have any future plans for the band? TwoFive의 미래 계획이 있습니까?

TwoFive: 투파이브는 지금 앨범발매를 위한 녹음진행 중입니다.

앨범발매 이후 전국투어와 해외투어 계획을 진행하고자 합니다.

TwoFive is currently in the process of recording an upcoming album. After the album release, we plan to tour nationwide and overseas.

Do you prefer playing first, last, etc., and why? 먼저연주하는것,마지막연주하는것등을 선호하는데,그이유는 무엇입니까?

First! Then all the work is done!

First or second because we get really drunk.

as close to first as possible because it's fun to set the mood and also the drunker we get the more likely we are to hurt ourselves or break something.

First, always. We are old and we day drink.

I like playing in the middle because it gives everyone some time to arrive, have a few drinks and get into the groove of things.

We have played it all and I think good middle is my fav. Sometimes being last means playing super late which kinda sucks as people might have already left due to public transport schedules or work duties the next day.

On tour I'm used to playing last, and it's fine if I don't start too late.

Basically, I cannot drink too much booze before playing because I really need to focus. So if I have to start playing at 3am, I get pretty frustrated all night long.

상관없습니다. 우리는 모든 상황을 즐기려고 합니다. 처음순서는 공연의 시작을 알리는 중요한 순서입니다. 처음 순서로 인해서 그 공연의 전체 분위기가 결정되기 때문입니다. 반대로 마지막 순서는 절정으로 달아오른 분위기를 그 순대로 이어가며 마지막 그 순간까지 유지해야하는 막중한 임무를 맡은것이나 다름없습니다. It doesn't matter. We want to enjoy every situation. Playing first is important because signals the start of a performance. This is because the overall atmosphere of the show is determined by the first band. On the other hand, playing is no different from being entrusted with the heavy duty of maintaining the momentum at its peak until the very end.

Oily Rag always goes last. Im tired of it. First is always too early, too. I think the best time to perform is 8/9pm.

I lived in songpa so waiting for the first train was not fun. I dozed off on line 2 countless times.

I like playing first, especially on a stacked bill and if we're a lesser known band. You can set the tone and drop some jaws, get noticed, and maybe even push the bands following you to up their game. It's kind of like walking into prison and fighting the biggest guy on your first day. Let's people know you aren't there to fuck around.

I guess it depends on the show. When we're playing at Binary Studios, or if WDI is running the show somewhere else, we almost never play last because Trash and I are so busy running the show. On those nights, we often play earlier so that we can focus on managing the show, running the sound, etc. I tend to like the sweet spot just before the last band or 2 of the night. By then the crowd is energized, so they're really fun to play for. But as someone who still really likes hanging out at shows and watching live music, it means that I get to enjoy the show for a while after we're done. When you're dead last, you kind have to stay focused throughout the night so that you can play a good set. All that said, some of the best times I've had on stage have been when we're the first band playing for the night, and we're still able to get the audience riled up. It's a challenge but feels like a big accomplishment when all is said and done.

It depends. I'm used to playing bars and small clubs on the DIY scene. It's not like the traditional mid to large venues that have headliners and opening acts. So I prefer the middle. That's really more the peak time. You play first, and not everyone has shown up, you go last, and a lot of people have left. That was always the case in Daegu. People bar hop and don't stay in one place for more than an hour to an hour-and-a-half. Even when Redboi and I were putting together Once a Month Punk at Retro City, I'd put any out of town headliners on in the middle. Because I knew that's when the most people would be there.

Personally I prefer playing last/later in the show. Especially if you're playing some covers or songs that everyone can sing, you want the crowd to be a little boozed up to bring that extra energy to the gig

가장 먼저 연주하는 것은 다시 악기 세팅을 하지 않아도 되고 빨리 재밌게 공연하고 맥주를 많이 마시면서 다른 공연을 마음 편히 볼 수 있어서 좋고 마지막에 공연하는 것은 더 주목받을 수 있는 느낌이라 좋다. 사실 공연 순서는 별로 신경 쓰지 않는다. The best thing about performing first is that we don't have to set up our instruments again and we can quickly have an enjoyable performance, drink lots of beer, and relax while watching other shows. It's great. And performing last gives us a feeling of being able to attract more attention, which is also enjoyable. In truth, we don't really pay much attention to the performance order.

When you headline a show, you're hopefully playing to a crowd that's already warmed up! By the time you get on stage, they're usually ready to have a good time. Playing first is good too, especially if people don't know or expect much from your band, and you surprise them. If I have to choose, I'll say playing last is better.

어떠한 공연이든 공연 전에는 긴장감이 존재하는데, 빨리 해치워버리거나 어쩔 수 없이 받아들이거나 이다. 사실 매번 가장 처음으로 공연하고 맥주를 마시며 남은 공연을 즐기고 싶다. Regardless of the performance, there is always a sense of tension before going on stage. You either quickly get rid of it or accept it as inevitable. In reality, I actually want to perform first every time, have a beer, and enjoy the rest of the performances.

I have no preference as long as I get to rock out and bang my head but because of my work schedule, it usually means I can't be on stage till after 8pm-ish so there's usually no way we can go on first, especially if the show is starting at 6 or 7pm so we usually end up going on in the middle or towards the end.

I prefer first. Absolutely. I want to drink enjoying fellow bands' music without any concern or pressure.

공연 성향과 밴드의 음악 성향을 고려하고 어느 정도의 공연 스토리를 생각합니다. 공연 레퍼토리를 만드는 과정에서 곡의 순서가 만들어 지는것 같습니다. Taking into account the performance style and the band's musical style, I consider a certain amount of performance story. The process of creating the performance repertoire seems to involve determining the order of the songs.

As an AI language model, I don't have personal preferences. However, I can provide some information that may help you make a decision based on various factors.

Playing order can have a significant impact on a band's performance and the overall success of a concert. Each position in the lineup has its own advantages and disadvantages, and the best choice depends on a number of factors, such as the genre of music, the size of the venue, and the preferences of the audience.

If you are playing first, you have the advantage of starting the show and setting the tone for the rest of the concert. This can be a great opportunity to energize the crowd and make a strong impression, especially if you have a dynamic and engaging live performance. However, playing first can also be challenging, as the audience may still be settling in or not yet fully engaged.

If you are playing last, you have the advantage of closing the show and leaving a lasting impression on the audience. This can be a great opportunity to end the concert on a high note and ensure that the audience remembers your band. However, playing last can also be challenging, as the audience may be tired or less engaged by the time you take the stage.

If you are playing somewhere in between, you have the advantage of being able to observe and learn from the other bands before and after you. This can be a great opportunity to tailor your performance to the preferences of the audience and ensure that you stand out from the other bands. However, playing in the middle can also be challenging, as the audience may be less attentive or focused during your set.

Ultimately, the best choice depends on a number of factors, including your personal preferences, the preferences of your bandmates, and the expectations of the audience. It's important to consider all of these factors when making a decision about playing order and to be flexible and adaptable in order to ensure a successful performance.

DBGC: Now 100% girls

Jon Twitch

When I heard Drinking Boys and Girls Choir got a new member and she was foreign, I took notice. I'm not that happy about this, but as part of my dayjob I run the foreigners' section of the newspaper, so having a foreign member means a band can be talked about there.

I'm also probably making too big of a deal out of the fact that DBGC is now only girls, but anyway, that seems like a notable development, not just because of their name, although it'll be difficult to avoid a few quips.

Broke: First, with the addition of Megan, does the name Drinking Boys and Girls Choir still work without any boys?

MJ: 이름은 이름일 뿐, 성별이나 젠더에 국한되지 않는다. 그리고 처음에 밴드 이름을 지을 때 혼성 밴드라는 의미를 담지 않은 것은 아니지만 많은 사람을 아우른다는 의미로 받아들여지면 될 것이다.

The name is just a name, not limited to gender or gender identity. And although it does not explicitly imply a mixed-gender band when naming the band initially, it can be understood to encompass many people.

Megan: I think it works because the choir doesn't have to specifically refer to the members of the band. It's us and everybody in the audience, everybody who listens to our music. I also like the idea of challenging people's expectations with the band name and how it represents us. I suppose it gives people something to be curious or think about.

Broke: Can you tell me about the process of adding Megan to the band?

Meena and MJ: 기타가 공석이 되면서 대대적으로 기타 멤버 구인 글을 올렸는데 메일이 지원을 받았다. 많은 지원자가 있었는데 그중 하나지만 유일한 여성 지원자인 메간과 만나서 드렁킹소년소녀합창단의 노래를 연주할 때 각자가 밴드 음악에서 중요하게 여기는 부분이 기존 멤버와 같았던 점, 성실하고 열정적인 성향, 연주의 센스와 사운드 메이킹이 매우 매력적이었다.

메간이 외국인인 점은 전혀 문제가 되지 않았는데 평소 애생하던 정치적인 부분, 감정적인 부분에서 소문도 전혀 문제나 이질감이 없이 서로를 쉽게 이해할 수 있었다. 함께 연주를 시작한 후 몇 번의 합주 연습을 했고 경북대학교 북문의 웨스턴 펍인 "Sugar Joe's"에서의 게릴라 공연 후 정식 멤버로 결정했다.

When a guitar position became vacant, we posted a large-scale recruitment notice for guitar members, and we received an application via email. There weren't many applicants, but Megan, the only female applicant, stood out. When we met and performed the songs of the Drinking Boys and Girls Choir, we found that Megan shared the same values as the existing band



The current lineup of Drinking Boys and Girls Choir / Courtesy of DBGC

members regarding the important aspects of band music, such as sincerity, passion, and a sense of playing and sound-making that were incredibly appealing.

Megan being a foreigner was not an issue at all. We had no difficulties in communication when it came to political or emotional matters, and we easily understood each other. After several jam sessions together, we decided to make Megan an official member after a guerrilla performance at "Sugar Joe's," a Western pub near the North Gate of Kyungpook National University.

Broke: Megan, can you please tell me a bit about yourself?
Megan: I'm from Glasgow, Scotland and I started learning Korean in 2015. I moved to Korea to teach English and experience living here. I studied music at University and have been in bands my whole life. Joining DBGC is a dream come true for me. Playing music with Meena and MJ is the most fun, rewarding, and fulfilling experience I've ever had in my musical life, they're both such amazing players and people.

Broke: Should we expect any new musical direction for DBGC in the future?

MJ: 3인조 펑크밴드라 1/3인 기타 멤버가 바뀌는 것으로 인해 달라지는 부분이 분명히 있을 것이다. 현재까지 함께 작업한 바로는 메간의 기타 연주로 인해 감정전을 다루는 방식이 더 아름다워질 것이라고 확신한다. 그렇다고 해서 드렁킹소년소녀합창단이 가지고 있던 에너지가 사라지진 않으니 기대해도 좋을 것이다. 개인적

으로 가장 기대되는 점은 드디어 십 수년 간 펑크밴드를 하면서 꿈꾸던 여성 펑크록 밴드가 되었다는 점이다.

As a three-member punk band, there will definitely be noticeable changes as one-third of the guitar members are being replaced. Based on our current collaboration, I am confident that the emotional aspect of our music will become even more beautiful with Megan's guitar playing. However, this doesn't mean that the energy that Drinking Boys and Girls Choir possessed will disappear. You can still expect great things. Personally, what I am most excited about is that we have finally become the female punk rock band that we have dreamed of for over a decade.

Meena: 메간이 드렁킹소년소녀합창단에 합류하고 난 뒤 밴드가 좀 더 단단해짐을 느낀다. 어느때보다 밴드 내부적으로 긍정적인 에너지가 넘치는 중이다. 그런 에너지가 현재 작업중인 정규3집에 고스란히 표현될 것이다. 또한 기존의 3명의 기타리스트는 일본의 펑크에 많은 영향을 받았고 메간은 그렇지 않기 때문에 기타 사운드나 플레이가 조금은 다른 스타일로 표현될 듯하다.

I feel that Drinking Boys and Girls Choir has become stronger since Megan joined the band. There is an abundance of positive energy within the band like never before. I believe that this energy will be fully expressed in our upcoming third studio album. Additionally, the three original guitarists were heavily influenced by Japanese punk, while Megan brings a different style to the guitar sound and playing. It is likely that there will be a slightly

different expression in terms of guitar style.

Megan: There won't necessarily be an intentional change of musical direction, DBGC is still a punk band, but I'm sure listeners will pick up on the style differences between me and the previous guitar players. Although I've always loved punk music, I don't see myself as a punk guitar player. I'm bringing different influences and perspectives to the table, so I'm sure it will be fresh and interesting.

Broke: The band is embarking on a Pride Month tour this month (with only two dates announced so far). Can you talk about the importance of this, both to the members of the band, and also as a social/political issue? Up in Seoul with the SQCF being denied the use of Seoul Plaza, it feels like the hardcore Christians are succeeding in spreading their message of hate and making it look like a majority-backed, moral position, and it's depressing.

MJ: 6월, 프라이드월드는 퀴어이자 엘라인 우리 밴드에게 가장 부채감이 있는 달이자 한국에서 또 어떤 정치적인 불합리함이 벌어질지 걱정되는 달이다. 지금 한국의 정치적 상황은 누구에게도 공격적이지 못한 상황이라고 생각한다. 대구를 기반으로 활동하는 밴드로서 수도권 밖에서 가장 오래된 퀴어문화축제를 열고 있는 무지개인권연대와 대구퀴어문화축제를 자랑스럽게 느끼고 동시에 지나치게 보수적인 현재 정치권에 분노와 절망감을 느낀다.

June is a significant month for Pride Month, as we are a band that identifies as queer and allies. It is a

month that carries a sense of burden, as we worry about what political injustices may unfold in South Korea. Currently, we believe that the political situation in Korea is unfavorable for anyone. As a band based in Daegu, we feel both proud and disheartened. We take pride in the longest-running queer cultural festival outside of the metropolitan area, the Rainbow Human Rights Solidarity, and the Daegu Queer Culture Festival. However, we also feel anger and despair towards the overly conservative political landscape at present.

Meena: Pride Month Tour를 하는 것은 오래전부터 생각해왔던 것이지만, 여러가지 이유로 진행하지 못하다가 드디어 시작하게 되었다. 올해를 시작으로 내년에는 좀 더 많은 곳에서 투어를 할 예정이다. 아무리 반대해도 존재가 사라지지 않고 우리는 충분히 즐겁고 행복하게 삶을 즐긴다는 것을 보여주고 싶다. 적어도, 우리의 공연은 그들이 방해할 수 없다.

Organizing a Pride Month Tour has been a long-standing idea, but due to various reasons, we couldn't proceed with it until now. Finally, we have started this year, and we plan to tour even more places next year. No matter how much opposition we face, our existence will not disappear, and we want to show that we can lead joyful and fulfilling lives. At the very least, they cannot disrupt our performances.

Megan: We want our shows to be a place where everybody, regardless of sexual orientation or gender, can feel safe, accepted, loved, and have a good time. We want to make a small safe place where people can be their true authentic selves, if only for a night.

Broke: I think the timing of the pandemic was particularly bad for DBGC, just as the band was starting to come into the spotlight internationally. How do you feel about that situation? And how well are you recovering from that very unpleasant setback?

MJ: 시기상 운이 나쁘다고 생각할 수도 있는데 팬데믹을 우리만 겪은 것이 아니고 덕분에 2집 음반을 만들 수 있었기 때문에 실망감과 우울감이 그렇게 오래가지는 않았다. 또한 우리가 함께 있을 때는 진취적이고 긍정적인 에너지를 나누는 경우가 많아서 잘 살아남을 수 있었고 우리는 늘 다음 단계와 다음에 하고싶은 것을 생각하고 있다. 개인적으로는 팬데믹으로 인한 밴드 활동의 위축으로 대학원에 진학해 공부할 시작했다.

It may seem like we had bad luck timing-wise, but the pandemic wasn't something only we experienced. Thanks to it, we were able to create our second album, so the disappointment and sadness didn't linger for too long. Moreover, when we are together, we often share proactive and positive energy, which helped us survive. We always think about the next steps and what we want to do. Personally, due to the contraction of band activities caused by the pandemic, I

Visit linktr.ee/band.dbgc or drinkingboysandgirlschoir.com

decided to pursue graduate studies and started studying.

Meena: 2020년 여러 페스티벌에 초대를 받았고, 또 9월에는 미국투어를 예정하고 있었기에 팬데믹으로 모든 일정이 취소되었을 때, 많은 실망감을 느꼈다. 2월 영국투어에서 돌아온 이후 3개월은 상황을 부정했고 여름이 될 때까지 현실을 받아들이게 되었다. 아무것도 하지 않는 채 시간을 보낼 수는 없어서, 2집을 만들기 시작했다. 어려운 시간이었지만 오로지 앨범 작업에만 집중할 수 있어서 비교적 빠른 시간 내에 작업을 완성할 수 있었다. 발매이후에도 상황이 크게 변하진 않았지만, 국내외 매체에서의 다양한 반응을 이끌어내었다는 점에서 만족스럽다. 현재는 3집을 준비중이다. 이 앨범이 발매되었을 때엔 반드시 우리의 활동이 더욱 활발해질 것이라 믿는다.

In 2020, we received invitations to several festivals, and we had plans for a US tour in September. When the pandemic hit and all our schedules were canceled, I felt a great deal of disappointment. After returning from our UK tour in February, I spent three months in denial of the situation, but around the time summer arrived, I had to accept the reality. Unable to simply pass the time doing nothing, we started working on our second album. It was a challenging time, but because we could solely focus on the album, we were able to complete it relatively quickly.

Although the situation didn't change significantly after its release, I am satisfied with the diverse reactions we received from both domestic and international media. Currently, we are preparing for our third album. I believe that when this album is released, our activities will undoubtedly become more active.

Broke: I see DBGK toured Ireland earlier this year, and possibly other countries too (which you probably mentioned in the previous answer). How did the tour go? Feel free to share anything about it you want.

MJ: 2020년 2월 마지막 영국/네덜란드 투어 이후 3년만의 영국방문이자 첫 아일랜드 방문이라 투어 전반적으로 매우 즐거웠고 관객층이 다양해짐을 느꼈다. 다음 방문이 더 기대되는 투어였다. 내년이 정말 기다려진다.

특히 아일랜드로 가는 길이 정말 아름다워서 좋았는데 항구로 가는 길 뿐만 아니라 배위의 풍경, 수평선, 지평선, 멀리 보이는 아일랜드 해안가의 건물들이 모두 좋았다. 본고장에서 마시는 기네스 맥주가 너무 기대된 나머지 Meena가 "더블린으로 갑니다!" 라고 말해야 할 때 "기네스로 갑니다!" 라고 한 적이 있다.

After our last UK/Netherlands tour in February 2020, it was a joy to visit the UK again after three years and make our first-ever visit to Ireland. The overall tour was extremely enjoyable, and we noticed a more diverse audience. We were looking forward to our next visit. I am eagerly awaiting next year.

In particular, the journey to Ireland was incredibly beautiful.

Not only the path to the port but also the scenery from the ship, the horizon, the distant buildings along the Irish coast, all of it was wonderful. I was so excited to have a pint of Guinness in its homeland that when Meena said, "We're going to Dublin!" I responded, "We're going to Guinness!"

Megan: We did a UK and Ireland tour supporting our label mates Otoboke Beaver. I'm new to the band, so I guess it was our first real test of compatibility! I guess the best part of it for me was getting to play a show in Glasgow, my hometown, and bring my family to the show. We got to play to the best crowd in the UK, and then I got to introduce the girls to my family and have a drink together. I'll never forget that night.

Meena: 클래스고에서 메간의 가족들을 만나서 시간을 보낼 수 있어서 너무 좋았다. 모두가 우리를 환영해주었고 파스함을 느낄 수 있었다. 이번 투어중 또 다른 즐거움은 더블린에서 기네스 맥주를 마셨다는 것이다. 더블린에서 기네스를 마신다는 것은 어릴 때부터 가지고 있던 개인적인 바람이었다. 엄청나게 부드러운 기네스를 밤새 마시고 싶었지만 마가 문을 닫아서 호텔로 돌아갈 수 밖에 없었다. 다음에 또 투어를 가게 된다면 반드시 아일랜드를 다시 찾고 싶다.

It was wonderful to spend time with Megan's family in Glasgow. Everyone welcomed us warmly, and we could feel their warmth. Another enjoyable experience during this tour was drinking Guinness in Dublin. Drinking Guinness in Dublin was a personal wish I had since I was young. I wanted to savor the incredibly smooth Guinness all night long, but unfortunately, the bar closed, and we had to return to the hotel. If we have the opportunity to tour again, I definitely want to revisit Ireland.

Broke: What can we expect from the band in the future? More recordings, more tours? I did hear you might be playing DMZ Peace Train Festival.

MJ: DZM Peace Train Festival에는 2020년에 섭외되었으나 팬데믹으로 인해 취소되었고 그 뒤로는 아직 소식이 없다. 현재 3집 음반 작업 진행중이고, 내년 3월에 발매하는 것이 목표이다. 3집 음반을 들고 내년에는 조금 더 해외 투어를 많이 갈 것으로 기대한다.

DMZ Peace Train Festival was scheduled to invite us in 2020, but it was canceled due to the pandemic, and since then, there has been no news about it. Currently, we are in the process of working on our third album, and our goal is to release it in March next year. With the release of our third album, we anticipate having more opportunities for overseas tours next year.

Megan: The third album. We're still early in writing and making demos, so we don't know how it will turn out, but we want to focus more on our vocal harmonies. I want to bring some fresh emotive guitar sounds, while keeping the raw punk energy that makes this band so great.

Polluting Lucy

It was during the Iman's League show in Phillies Basement last year that Lucy Valentine first played in front of two key people: Ian of Polluter and Jeff of WDI. Both of them at different times expressed to me amazement at Jennifer the lead singer and surprise that they'd never heard of this act before; I jammed a newly printed Broke 31 in their hands.

With the departure of the other Ian from Polluter, Jennifer was brought in, making her suddenly a member of one of the bands playing IT'S A FEST!

I had a chance to ask her a bunch of somewhat random questions, and here's what I found out. This is not a Polluter interview or a Lucy Valentine interview, just a Jennifer follow-up interview after I interviewed her recently and wanted more.

Broke: Can you tell me a little bit about how you joined Polluter?

Jennifer: In December, Lucy Valentine was slated to play a show at Studio HBC. We were walking up the hill when we saw the owner directing a fleet of police officers into a residential area, and it was like, I guess Studio is off the table for tonight. We still really wanted to play, though, so we messaged Phillies and they said we could play at the end of the show WDI was organizing with Polluter. The vibes were really good, and Ian and I got to talking about Death by Audio pedals and our ridiculously heavy guitars. Other than that, I think the timing just kind of worked out. Bover was leaving for Japan right around the same time Gibby was going back to the States. Ian asked me if I wanted to try out for Polluter, and I started learning their set. I'm really into the speed and dissonance of the chord progressions, and the db rhythmic



Lucy Valentine performs at the final show of Roller's Bar, 20230225.

component is fascinating to me because it's so different than anything I've played before.

Broke: How do you feel about playing IT'S A FEST!?

Jennifer: I'm so excited! WDI puts on great shows, and I love the chaotic energy of camping gigs.

Broke: Currently, what is the status of Lucy Valentine?

Jennifer: We're workshoping some new material, and we're excited to start playing shows again at the end of the summer. It's nice to have periods of time when you're playing a lot of shows: you can see how different audiences react to your music, your set becomes a lot more fleshed out and everything feels very fluid. At the same time, though, it's important to create space for writing and understanding your music on your own terms.

Broke: Also, what's going on with the other band you've been in, Oily Rag? Are you departed from them now that Bover is in Japan and has his Season 2 over

there? I heard he's coming back on tour with that lineup, so how do you feel about that?

Jennifer: I didn't know what was going on with Oily Rag even when I was playing shows with them every weekend, lol. It's always a little ambiguous.

Broke: Coetzer mentioned in the last issue that he provided you with a DIY instrument he made. Can you tell me more about that?

Jennifer: Coetzer made a 1 string bass sort of situation that has a pickup. The string is very far from the neck, so it's necessary to use a slide or some other object like a knife or a bottle to change the pitch. You can also change the attack time by hitting the string instead of plucking it. On guitar, I've kind of conditioned myself to play in a particular way -- I wouldn't say that it's fixed, but I have expectations about what my guitar will sound like when I play it. The unfamiliarity of a new (or broken) instrument seems to make the instrument produce a more expansive range of tonalities.



Jennifer poses with Coetzer and the homemade musical instrument he gave her, in front of the now-closed basement entrance to Phillies. / Courtesy of Jennifer

Beautiful Rivers and Mountains

Jon Twitch

Mountains released a new album, and I figured it would be a good opportunity to interview the band. As far as I can tell, they're all down in the southeast.

Broke: Ali claims Mountains is "Korea's longest running expat band innit!" How sure are you of this?

Steve: You know, I cannot remember exactly when we started, so perhaps that gives a good indication of how long it's been! Though, we did release our first EP early 2015, so it has to be sometime around 2014. Making that nine years or so. As for being the longest-running expat band, I don't know, but it's got to be close!

Ali: Well, actually our first gig was in 2013 in Daegu with Yamagata Tweakster, Danpyunsun, Oh Chill, and The March Kings: it was something connected to the Party 51+ documentary but I never did find out what or if that footage was ever used. Good lineup though! We also put out a demo in early 2014 before our first Seoul gig. So yes, we've been running for a long time, but slowly.

Joel: If Ali said that, it must be true. I joined the band in 2018, so I don't really have much insight.

Broke: How much or little has the lineup changed over the years?

Steve: The lineup hasn't changed much at all over the years. The only member to have changed is the drummer. We have had guest appearances on our records but never had them play live with us or anything more than that. There had been times when perhaps adding another guitarist could've helped take some of the burden off me trying to play intricate things and sing at the same time, especially on the earlier stuff we put out. These days, if we were to play live again, I would be interested in adding more textures or perhaps even more instrumentation to the lineup to fill out some of the sound in certain places.

Joel: I think I am the only 'new' member, having joined the band in 2018. At that time, Ali and I were playing in a band in Busan, and he asked if I wanted to try out for Mountains as they were thinking of having the drummer at the time play guitar (he was a fantastic guitarist), but that plan fell through, but I stayed on drums.

Ali: Right it's just the drumming position. I think with that has come a stylistic change too. Anyone who heard our first EP or album might be surprised at what the new album sounds like. More focus on melody? Less brash time-signature changes and jagged-riff. Dare I say, more mature? It was a change we were making to Mountains even before Joel joined but he has really been the perfect drummer for where we are now.

Broke: Are all band members in the same city, or was the album recorded remotely without members being in the same



Band history of the members:

Steve: *Roadside Romance, Velcher Task, Wolves Flying Kites, Quells, Mitch & Murray, "Can't wait to see Ali's list! lol"*

Joel: *In the Eyes of Sephora, A View From The East Coast, Miles from Alaska, Hollow Fox (FLORIDA); Stitous, Cretem, Meteors (KOREA); Com Them, The Nangs (VIETNAM); Salchichas (MEXICO)*

Ali: *"Briefly? No. If I keep it to bands with recorded material...still no. But:" Beyond This Point Are Monsters (BEFORE KOREA); Colours, Classy Wallet, November On Earth, Yuppie Killer, Visuals, Machines, Swan Eater, Ghosts, Emperors, Bandits*

room? (which I think is the only particularly good thing for the music scene to come out of the pandemic, the recording of music by people working remotely.)

Steve: For this album, we took our time to make sure we got everything 'right' and tight so to speak. The guitars and bass were recorded in my room and we did a lot of takes for both. It felt great to not have to rush recording them, but perhaps a producer's ear would've helped from time to time. For the vocals, we went to a local studio in Ulsan and paid someone else to record us, and the gear was leagues better than anything I have at home. Really happy we made that choice. Lastly, the drums were recorded in a studio in Mexico near where Joel was residing at the time. They weren't the best quality sounds but our man behind the mixing desk in England (Jamie Ward) worked his magic on those and got them sounding wonderful!

Joel: We were actually a remote band before it became trendy. I moved to Vietnam in 2019, right after recording the Midnight EP. We were then asked to play some shows in Japan, so we had to build a setlist while I was in Vietnam and had a day or two of practice in Japan before our shows. But recording this album was interesting because Ali and Steve would send tracks on Google Drive, and I would find studios wherever I was to practise and send audio recordings from my phone to see if they liked what I had come up with. But yeah, as Steve said, I found a studio in Guadalajara, Mexico, to record the drums. It was a bit of a challenge as my Spanish wasn't great at the time, but we got it done, though not the best quality. Thank goodness for Jamie and his audio-producing wizardry.

Ali: Yup, nothing more to add other than recording bass at Steve's place was a blessing: lots

more time, a few cats, and good coffee. I think Steve has really stepped up his recording abilities for this album and he deserves a lot of credit for it. Even though Joel was far away, we fully trusted him to get the right feel for each track. And Jamie Ward (our England-based producer and engineer) is someone we have worked with before (and personally since before moving to Korea). A sublime professional. The whole process of remote-recording definitely takes longer but overall it's worth the time.

Broke: What brought you to Korea, and when?

Ali: I visited Japan many years ago with the U.K. band Maybeshewill and really enjoyed that experience. I also had a friend who taught English there and suggested I give it a go. Other friends suggested South Korea as a good entry point so I started here first around 2011 and so far have not had a reason to leave. Still really like it here!

Steve: A new adventure and mostly because my wife (then girlfriend) is a Korean national.

Joel: I was working a corporate job in Florida and got a bit tired of the daily grind. Being only 23 (in 2016, if memory serves me correctly) at the time and seeing the incredible lives my friends were living as teachers in Korea, I decided to quit my job and move to Korea to teach English. Best decision of my life... so far!

Broke: I was surprised to hear a song in Farsi. At first I thought it was Korean sung by a foreigner and I just couldn't understand any words, or possibly Japanese. Can you tell me what the song's about, and why you decided to sing in your native tongue?

Ali: The Farsi language song is called Goodbye and it's just about that idea. Saying goodbye

The three members of Mountains / Courtesy of Mountains to something or someone. As for why, I thought it would be an interesting idea. There aren't many other Iranian language math rock songs that I know of. A world first! Although this is the second time we've recorded that track. It appears on our first album (2016's Tenses) in a slightly different form.

Speaking of Japanese, there will be a bonus track on the album which is a version of the song 'Past' sung in Japanese by Haruna Asahi, a singer from Japan. Last year she covered Past on her YouTube channel so we asked her to share her vocal talents again for the album. That song also appeared first on Tenses but sung in Korean.

The only language that doesn't appear on this album is Korean which is a departure for us!

Broke: I've heard of Chinese Football and American Football. What now is Korean Football? And it would be hard to find something more unlike maths than football, at least in a high school setting.

Ali: There is a new band from Tokyo (I think) called Japanese Football too. I think the name Korean Football is just us paying homage to the trend and staking our claim to the name in case we ever have to change our band's name in the future. If I ever move back to England one day I'll have to start a band called 'English Soccer.' These days all sports involve some level of maths don't they?

Broke: Why did you guys decide to add trumpet parts?

Ali: I love trumpets and brass in general and in regular music. It's a well-worn trope in our genre so we had to do it. Just to add another international component to the album, the trumpets were recorded by Garrett Karp, a musician based in Chicago that we discovered through his work with another U.K. band.

Steve: It's a cliché in midwest/math rock emo music and we just had to follow the trend! Sounds lovely though. Thank you, Garrett!

Broke: I'm curious about the

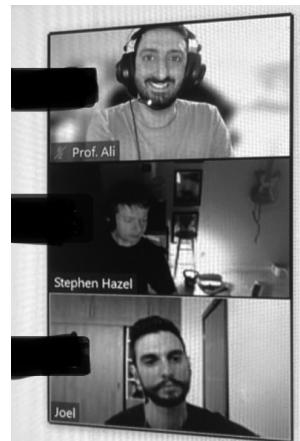
addition of Seoul subway sounds. What noise did you capture? Were there more recordings like this incorporated into the tracks?

Ali: We only used found sounds on the ending of one track. I thought it would fit under the woozy trumpet part there. I recorded the clip on my phone on the subway. I remember it being crowded but relatively quiet and it fit well with what we wanted.

Broke: Why is the album called "Old Friends"?

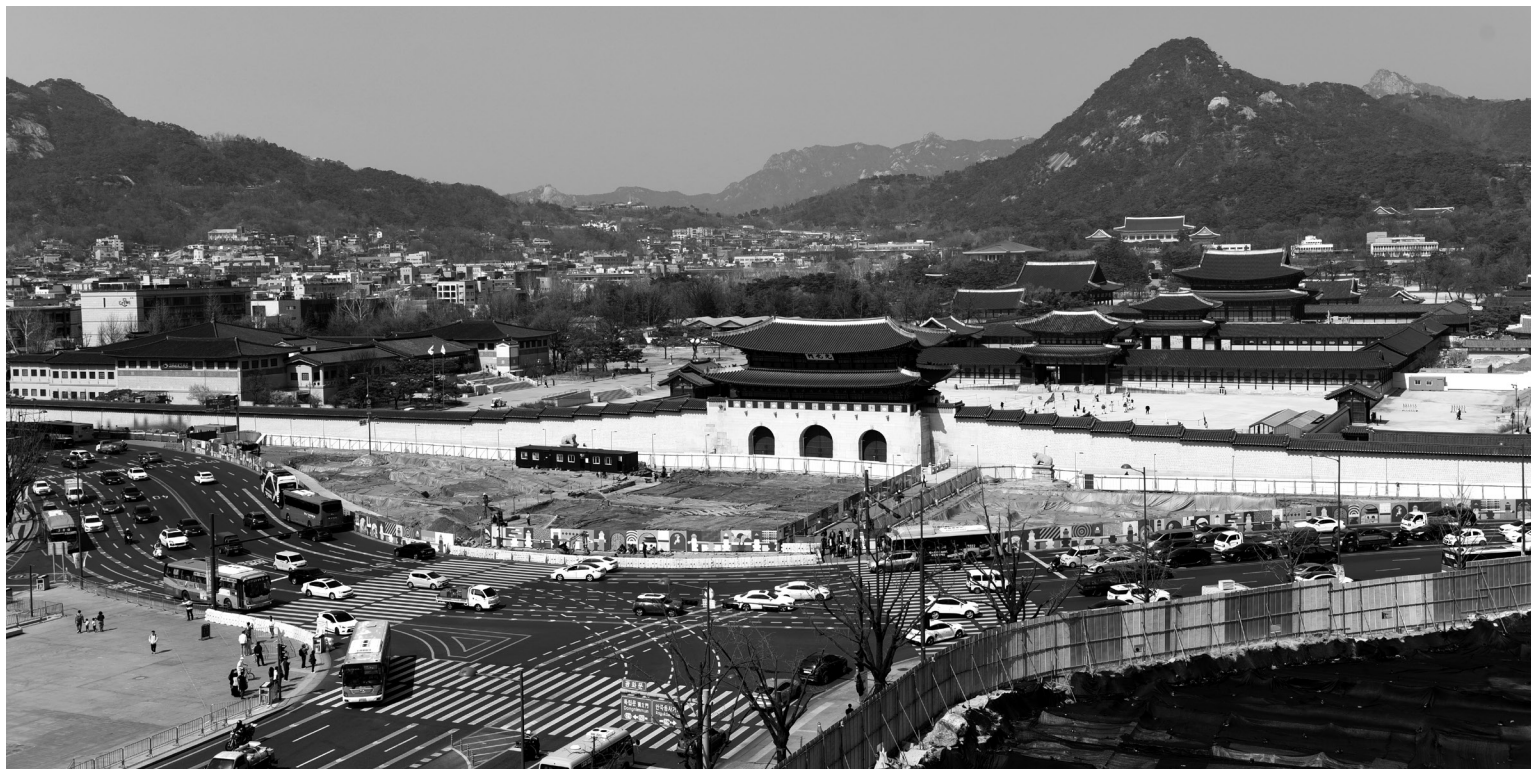
Steve: The artwork for the record is a picture of my mum and her two sisters on a holiday sometime in the 70s. I've wanted to use it for artwork for a long time because it reminds me of childhood friends from some small town, village, or whatever. A picture that captures that feeling, a moment in time so to speak, and to think about all the things that have unfolded since then. So, it largely came from that idea, as I thought old friends sounds better as a record title than childhood friends, haha.

Ali: I think also Steve's lyrics (and my own in the one Farsi song) on this album deal with friendship in different ways: sort of our theme for this album. You can hear it in songs like Friend, Necessary, Goodbye, and Restarts. The artwork ties in those ideas together nicely too.



The band members communicate online. Courtesy of Mountains

Visit mountainssk.bandcamp.com and youtube.com/@Mountainssk and follow @mountainssk on IG



Somewhere on Inwangsan to the left, Ali had his encounter.

Mountain Man

Jon Twitch

For privacy reasons, Ali answered some questions for Broke only, with instructions not to publish in the newspaper. He also gave more private answers to some of the questions.

Broke: Ali claims Mountains is "Korea's longest running expat band innit!" How long ago did it start? How sure are you of this?

Ali: Erm to be honest it is a bit of a flippant comment from me and you're right to point me out on it. I'm not too sure, and even if we are, does it really matter? How does one even define expat or not? Your friend and mine Kendra Van Nyhuis was here a few years ago looking at the relationship between Korean and foreign musicians and the first thing I asked her was how she was defining those terms for her academic study. A band like Tierpark who are all 'expats' might be considered an expat band even though their songs are in Korean but a band like Genius who were 2/3 non-Korean and sing in mostly English might have been considered a Korean band. Then you have a band like Whatever That Means or even Mountains who tutor abroad as a 'Korean band'.

I used the term expat band but if I think about it, it's not a great label. There are and have been many fantastic bands I've seen and heard over the years based out of China, Japan, and Korea etc who are 'non-native' for want of a better term but who are also ignored because of that 'expat band' label. One of the owners of a large English-language Korean indie website told me he would never promote an expat band because 'they get enough promotion themselves.' I'm still not really sure from who though. On the flipside I have also seen a lot of old white men playing Green Day covers in shitty pubs so I get it...

Anyway, tangent aside Mountains has been going since 2013. Our last release was in 2018 (the Midnight EP) and we did a few shows in Japan in 2019. Been quiet since then, mostly working on the new album (and pandemic stuff of course) which will be out by the time you see this sentence. Longest running? Only if we're the tortoise.

Broke: Can you tell me what the song's about, and why you decided to sing in your native tongue?

Ali: Years ago I asked Su-mi of Say Sue Me why she sang in English and she said that at first it was just a way to hide what she was singing about (from whom I'm not sure - herself maybe? I don't know.). I'd never been a lyricist before other than a verse or two here and there in Colours and Mountains. The first full song lyrics I ever wrote I gave to the singer of the band Classy Wallet who I played in briefly. When I decided to give it a proper go I thought about what Su-mi said and that it might be interesting to do it in Farsi. The song you're referring to on the new album first appeared on our first album (2016's Tenses) where I was doing more screamo style vocals but this time I decided to try an Ian Curtis style spoken-singing thing.

There are one or two fan translations out there on the internet so people can go find them if they are really interested to know. I think I'd still like to keep that song's true meaning to myself. But it's called Khodahafez or Goodbye and that should give some hint as to what it's about.

Since then I've started singing (mostly in English but Farsi too) in Machines previously and now Bandits - I'm definitely not a great singer or lyricist but it's fun and

I'm enjoying the new challenge.

Broke: Can you tell me three migration-related things about your background?

1. I understand you're Iranian-British, but don't fully remember the details about what that means, and whether you were born British, and what your first language is.

2. What brought you to Korea, and when?

3. What brought you to whatever part you're in now (Busan?) and why have you stayed there instead of Seoul?

Ali: 1. I was born in England but both of my parents are from Iran. My dad immigrated to England before the revolution and my mum after it. I spoke Farsi at home until I started going to pre-school and picked up English from books and American TV shows. As a result I might use an American term now and then much to my healthy sense of English shame. So there's no first-language really, I grew up using both at different times of the day without mastering the subtleties of either - What Ellen Bialystok would call a 'compound bilingual' which is not all that positive a term. I have lived in Iran as well for long periods of time but not since I reached military-service age. I'd probably be okay but it's not a risk I want to take.

2. Two things brought me to Korea. I studied journalism at university but I also had an interest in English Language. I had a little experience teaching it as a foreign language to immigrants and refugees in England at a local community centre so I thought that might be a good side gig if the whole roving reporter thing didn't work out. The other thing was visiting Japan in 2008 with U.K band

Maybeshewill. I really enjoyed that trip. I had a mate who went over to teach English in Tokyo and he recommended that I give teaching English abroad a shot. Some other friends recommended South Korea due to the higher wages and lower cost of living (at the time) so I came here first. The plan was to make it to Japan eventually but years later and here I am. Still really like it here too!

3. I spent the pandemic working at a university deep in the countryside. It was very relaxing and I worked online for most of the last three years. Once things calmed down it felt like time to rejoin the world. I'm currently living in Busan but I work in Seoul 3/4 days a week during the term time. I love both cities so it's great to have each place at my fingertips and convenient to have an apartment in both places too. Busan is 'home' for no other reason than my wife really likes Busan and she has a great job. Plus you can't complain when you're a 20 minute walk to the beach.

I would invite you down but I know Seoul folk never leave Seoul unless it's to go to Sokcho.

Broke: You also have a new band starting soon, right? Can you introduce it?

Ali: Not yet but we're close to getting something together.

I like to do some new genre or style with every band I play in and this is no different. The closest previous project I had was probably Visuals in so far as we are using a laptop with pre-programmed sounds and beats but then adding live instrumentation on top.

One thing I did over the pandemic period was try to get better at playing guitar, so in this project and Bandits (my Ulsan-based post-punk band)

I'm playing guitar. In fact I don't even own a bass anymore after years of it being my primary noise maker. I've always enjoyed post-rock and ambient music and in this new project I'm trying to play that style of stuff on guitar with a few delay pedals and such. It's been another new challenge but I'm enjoying it a lot. Watch this space I guess. I mean, not this space exactly, an internet space somewhere.

Do punks listen to ambient music? Probably with all the tinnitus and that yeah?

Broke: I won't ask you to retell it, but is it OK if we reshare this story you pitched us in 2017? "I once almost broke into Cheong Wa Dae by accident, whilst climbing up Inwangsan. I reached the fortress wall and since it was winter, I couldn't go back the way I had come (certain death or broken bones) and I had to call the guards over to help me. They were super friendly and even though Inwangsan was closed for training they helped me (a heavily bearded middle-eastern looking male!) over the wall and let me walk back down to safety." By the way, was it Inwangsan, not Bugaksan, the one right behind the palace?

Ali: You may share that story. It's a good 'un! It was definitely Inwangsan so the only part of the story I'm not sure about is: Was it 'Cheong Wa Dae' or some other important building in that area? But it was definitely Inwangsan and I definitely reached a fortress wall.

I can also definitely say, since it was during the presidency of Park Geun-hye, that I know that she was in there high on drugs whilst Choi Soon-sil was putting my friends on the blacklist and getting her daughter into the olympics. That's just facts. I'll let your legal team deal with that.

Getting stuff printed

Jon Twitch

I was trying to decide if it would be interesting to interview the guy who runs the shop where I print the zine, or if it would just look like I'm trying to get a discount or something. Then I thought more and realised, of course it's interesting. I do my printing at Daeheung-dong's Copy Salon, a place that handles print jobs for a lot of people in the scene, and it's run by Jungbae who also plays in Chain Reaction, one of the IT'S A FEST! bands.

Broke: Can you please tell me how your background led you to open Copy Salon? 당신의 배경이 어떻게 당신이 카피살롱을 열게 되었는지 말씀해 주시겠습니까?

Jungbae: 19살부터 신촌, 홍대 클럽에서 연주를 시작했고, 돈이 필요로 했습니다. 군입대 전에 주로 밥배달이나 막노동 등 일용직으로 주로 일했는데, 군대 전역후에 주변의 권유로 인쇄 일을 배우게 되었습니다. 인쇄일을 오랫동안 하다보니 자연스럽게 카피살롱이란 이름으로 열게 되었습니다.

From the age of 19, I started playing at clubs in Sinchon and Hongdae and needed money. Before entering the military, I mainly worked part-time jobs such as delivering food and doing manual labor. After completing my military service, I learned about printing work through recommendations from people around me. As I did printing work for a long time, I naturally opened a store under the name of Copy Salon.

Broke: How did you learn how to do all that work? And where did you get all those machines? 어떻게 그 모든 일을 하는 법을 배웠습니까? 그리고 그 많은 기계들은 어디서 구했어요?

Jungbae: 을지로에서 인현동 근처에 인쇄소에서 일하면서 주로 어게 너머로 배우기도 하고, 기계 들은 인쇄일을 하면서 그동안 알고 지내던 업자들한테 필요로한 기계들을 구입할 수 있었습니다.

I learned mostly by watching and learning over my shoulder while working at printing shops near Euljiro and Inhyeon-dong. As for the machines, I was able to purchase the ones I needed from the business owners I had gotten to know during my time doing printing work.

Broke: When did Copy Salon open? 카피살롱은 언제 문을 열었습니까?

Jungbae: 2014년 결혼 후에 작은 곳에 장소를 얻어 운영하다가, 2021년 지금의 자리로 확장 이전 하게 되었습니다.

After getting a small space following my marriage in 2014, I operated there until moving to the current location in 2021.

Broke: I've printed zines, books, and photos there, and I know Jeff has printed some materials. Are we normal customers for you? 저는 그곳에서 잡지, 책, 사진을 인쇄했고, 제프가 몇 가지 자료를 인쇄했다는 것을 알고 있습니다. 우리는 당신에게 평범한 고객입니까? 당신은 주로



Jungbae works on Broke 32 at Copy Salon, 20230608.

어떤 종류의 물건을 인쇄하고 전형적인 고객은 누구입니까?

Jungbae: 일을 하다보니 한국 왕립아시아학회가 오랜 역사를 가지고 한국을 연구하셨다는 사실에 경외감을 느끼게 되었고, 이방인으로서는 한국을 더 통찰하는 시각을 가지고 계시다는 사실에 놀랐습니다.

저에게 일을 맡기기 시작한 존은 자기만의 방식으로 서울, 한국의 이면을 보여주고 싶어하는 부분에 흥미를 느꼈습니다. 주로 출력, 제본, 복사, 스캔, 그 외 소량 인쇄가 필요로한 업체에 납품하는게 주요 업무지만, 맞춤인쇄를 필요로 하거나 인쇄 공정에 관한 인쇄 상담도 신청을 쓰고 있습니다.

As I worked, I began to feel a sense of reverence for Royal Asiatic Society Korea, which has a long history of studying Korea. I was surprised to learn that they have a unique perspective on understanding Korea as outsiders Jon, who started giving me work (printing RAS Korea's annual journal Transactions), showed an interest in the aspects of Seoul and Korea that he wanted to reveal in his own way.

Although our main work involves delivering to companies that need mainly printing, binding, copying, scanning, and other small-scale printing, we also pay attention to custom printing needs and provide consultation on printing processes.

Broke: I like watching you use that machine to trim the edges off pages, the laser-guided guillotine. What's your favourite task to do in the printing business? 저는 당신이 그 기계를 사용하여 페이지의 가장자리를 잘라내는 것을 보는 것을 좋아합니다. 레이저 유도 기요턴. 인쇄업에서 당신이 가장 좋아하는 일은 무엇입니까?

Jungbae: 맞춤 인쇄를 필요로한 고객과 함께 작업 해나가는 일을 좋아합니다. 왜냐하면 손님이 머릿속으로 생각한 인쇄물에 대해 함께 작업하고 이야기를 하다보면 저 역시 어떻게 해야 더 좋은 퀄리티로 원하는 인쇄물을 작업할 수 있는

지에 대한 생각과 경험이 쌓이고 손님 역시 인쇄공정을 눈으로 직접 확인할 수 있어서, 썸 있어 하는거 같기 때문입니다.

I enjoy working with customers who require custom printing. The reason is that as I work with them and discuss the print materials they have in mind, I also accumulate thoughts and experiences on how to produce better quality work. Moreover, customers can personally witness the printing process and it seems like they find it enjoyable as well.

Broke: I admit, I don't like the wasted scraps of paper from trimming pages. How do you reduce waste? 인정합니다. 저는 페이지를 다듬는 과정에서 낭비되는 종이 조각들이 더 작아지는 것을 좋아하지 않습니다. 어떻게 낭비를 줄입니까?

Jungbae: 일단 저희 카피살롱은 불필요한 포장 용지를 사용하지 않습니다. 예를 들어 아주 고급스러운 백화점 쇼핑백 같은 경우 몇 번 사용하지 않고 분리수거 쓰레기를 버리는 용도로만 사용한다면 너무 소모적이지 않나 하는 생각을 합니다. 한 번만 보여주는 용도로 사용처에 상관없이 비싼종이만 추구하고 불필요한 디자인때문에 소모적인 가공을 해야 하는건, 너무 선진적이지 못한방식 아닐까? 란 생각을 합니다. 주변에 잘린 종이 조각을 이용하여 수첩이나 엽서 또는 종이 공예품, 작품등을 만드는 작가님들을 알고 있어, 대부분 크게 잘린 용지는 모아두었다가 필요한 작가님들에게 드립니다.

First of all, at Copy Salon, we do not use unnecessary packaging materials. For example, I think it's wasteful to use high-end department store shopping bags that are only used a few times and then thrown away as recyclable waste. Pursuing expensive paper for one-time use, regardless of the purpose, and having to engage in wasteful processing because of unnecessary designs -- I think this is not a very advanced way



The alley entrance to Copy Salon, 20210401

of doing things. I know some artists who use scraps of paper to make notebooks, postcards, paper crafts, and artwork. We collect the larger scraps to give to artists who need them.

Broke: I remember the previous location of Copy Salon was very small. Do you miss anything about it? Copy Salon의 이전 위치는 매우 작았던 것으로 기억합니다. 당신은 그것에 대해 무엇이 그리십니까?

Jungbae: 작은 공간이었기에 저만의 아지트 같은 느낌이 있었고, 지금은 커지고 사람도 많아졌지만 신경써야 할 일들이 많아졌습니다. 작은 공간이었지만 처음 시작하는 공간이어서 심리적인 부담이 없었던 부분이 제일 그리십니까.

Since it was a small space, it had a feeling of my own hideout, and now it has become bigger and there are more people, but there are many things to take care of. Although it was a small space, I miss the part where there was no psychological burden as it was the starting point.

Broke: The new Copy Salon is not what I thought a print shop would be like. What kind of atmosphere are you trying to create? How did you develop it like this? 새로운 카피살롱은 방문하기에 정말 좋은 장소입니다. 인쇄소는 제가 생각하는 그런 곳이 아닙니다. 어떤 분위기를 만들려고 노력하고 있습니까? 어떻게 이런 식으로 개발하셨습니까?

Jungbae: 사람들이 많이 모이는 분위기를 만들고 싶습니다. 작년 5월엔 전시회, 10월엔 밴드 공연이 있었고, 올해 6월 둘째주에도 전시회를 진행할 예정입니다. 모두 카피살롱의 손님, 친구로 오셨다가 함께 의기투합하게 된 행사들로, 앞으로도 이런저런 재미난 일들이 많을듯 하네요.

딱딱하고 차가운 기계 소리만 나는 인쇄소가 아니라 Copysalon의 Salon 처럼 웅장한 분위기로 누구든 와서 잠깐 이야기하러 나다나다가 책을 읽다 갈수 있는 그런 다른 사람들의 현실도피처가 되면

좋겠네요. :)

지금은 남은종이와 가죽으로 작품과 공예품을 만드는 허소 (@heeso.artistfish) 작가님과 Ultralazy 란 펑크 밴드의 베이시스트인 근영형님 (@ultralazy_fullgarage_keunyoung) 이 은공예를 하기위해 상주하고 계십니다. 허소 작가님은 저에게 버리는 종이를 가져가셨던 작가님이시고 근영형님은 또 새로운 인연으로 카피살롱에 들어 오시게 되었는데, 이유는 없고 다만 가게가 커지면서 자연스럽게 사람이 모이게 된 것 같습니다.

I want to create an atmosphere where many people gather. There was an exhibition last May and a band performance last October, and an exhibition will be held in the second week of June this year. All of these events were organized with Copysalon's customers and friends, and I think there will be many more fun events like this in the future.

I don't want Copysalon to be just a cold, mechanical printing shop. Instead, I hope it can be a place where anyone can come and have a conversation or read a book, just to escape reality. :)

Now we have the artist Heeso (@heeso.artistfish), who makes works and crafts out of leftover paper and leather, and Keunyoung, bassist from the punk band Ultralazy (@ultralazy_fullgarage_keunyoung), is making silver crafts. Heeso takes the paper that I throw away, and Keunyoung came to Copy Salon naturally as we expanded the shop.

Broke: Last time I printed materials at Copy Salon, prices were raised. What caused that to happen? Inflation? Materials shortage? 지난 번 카피살롱에서 자료를 인쇄했을 때 가격이 인상되었습니다. 왜 그런 일이 일어났습니까? 인플레이션? 자재 부

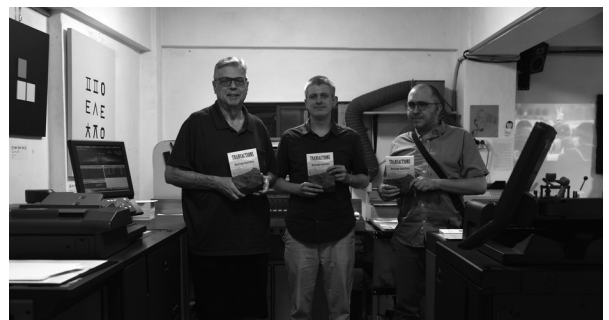
Jungbae: 일단 코로나로 인해 인건비가 엄청 올라 버렸고 종이 단가도 2년동안 가격이 많이 올랐습니다. 반면에 일의 양은 줄어든 카피살롱 역시 요즘 재정적인 어려움을 겪고 있습니다. 인쇄소를 운영하는 모든 사장님들

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This zine is printed at Copy Salon.



So is RAS Transactions, the world's oldest Korean studies journal.

이 어려움을 겪고 있습니다.
Due to COVID-19, labor costs have increased significantly, and the cost of paper has also increased significantly over the past two years. On the other hand, the amount of work has decreased, and Copysalon is also experiencing financial difficulties these days. All business owners who run printing shops are facing difficulties.

Broke: How was Chain Reaction's recent tour to Japan? 체인 리액션의 최근 일본 투어는 어땠나요?

Jungbae: 아주 좋았습니다. 2018 여름엔 도쿄, 아쓰기, 요코하마로 투어를 다녀왔고, 2019년 봄엔 교토, 오사카 등 투어를 다녀왔습니다. 겨울의 핫카이도에서 공연하는 로망이 있었는데, 올해 이렇게 되었네요. 특히 삿포로의 펑크밴드 'AK47' (@ak47sapporo) 멤버들이 정말 친절하게 많은 것을 도와 주셨습니다. 새로운 베이시스트와 함께 했고, 우리의 새로운 실력을 확인할 수 있는 귀중한 시간이었습니다. 코로나 동안 체인리액션을 비롯한 많은 한국 락밴드들이 공연하지 못했는데, 일본도 마찬가지였습니다. 원래 공연하기로 했던 삿포로의 클럽은 문을 닫았지만, 여러 밴드들과 팬들의 후원금으로 곧 다시 재오픈한다고 들었습니다. 외국 투어를 할 때마다 느끼지만, 국적과 언어와 문화와 생김새가 달라도 음악으로 진정한 소통을 할 수 있음에 희열을 느낍니다.

It was really great. In the summer of 2018, I toured Tokyo, Asakusa, and Yokohama, and in the spring of 2019, I toured to Kyoto, Osaka, and other places. I had a dream of performing in Hokkaido in the winter, and I finally achieved it this year. Especially, the members of the Sapporo punk band AK47 (@ak47sapporo) were really kind and helpful. We played with a new bassist, and it was a valuable time to see our new skills. During the pandemic, many Korean bands, including Chain Reaction, couldn't perform, and it was the same in Japan. The club in Sapporo where we were supposed to perform had closed, but I heard that it will soon reopen thanks to the support of many bands and fans. Every time I tour overseas, I feel that even though nationalities, languages, cultures, and appearances are different, I feel the thrill of being able to communicate through music.

Broke: Can you tell me about how you got involved in IT'S A FEST!? IT'S A FEST!에 참여하게 된 계기에 대해 말씀해 주시겠습니까?

Jungbae: 2019 년엔 섭외 되지 않았지만 2020 년에 섭외되었고, 그때 코로나로 인해 행사가 취소되어 참여를 못했지만 2023년 할 수 있게되어 멤버들과 잘 즐기고 오려고 하고 있습니다.

행사에 참여 할수 있게 신경 써주신 @binarystudiokorea의 jeff와 @trashmoses 에게 감사드립니다.

In 2019, I wasn't able to participate in the event because I wasn't booked, but I was booked for 2020. Unfortunately, the event was cancelled due to COVID-19. However, I'm planning to enjoy the event with my members in 2023. I'm grateful to Jeff and @trashmoses from @binarystudiokorea for their efforts to make our participation in the event possible.

Jon Twitch

During IT'S A FEST! 2019, I had a digital copy of an early draft of "This Rancid Mill" by Kyle Decker with me, and at one point I was sitting in Jeff's chair next to the stage reading it. Someone came over and remarked on me reading while at a punk festival, and it got me thinking...this should be normal.

Anyway, an important point of this anecdote is that Kyle and his creation were, in a way, present at IAF 2019. So it seems like a good time for you to learn about "This Rancid Mill" and the world of Alex Damage.

Broke: I read a draft of the book way back in 2019 (a portion was read while I was at It's a Fest!). How much did the story change since then? Are there any major shifts from what I had read?

Kyle: No major changes to the core plot, but I will say that a certain villain gets dealt with differently than in the 2019 draft. My editor, Cara Hoffman, was adamant that Alex get back at them more. Other than that, I added a few more detailed descriptions of some settings, also at Cara's suggestion. Some conversations got trimmed too.

Broke: What's your favourite part of the book?

Kyle: There's a scene fairly early on where Alex tries to talk to the father of the murder victim only to find that the man is a disgraced preacher who spends all his time burning toast hoping for signs from god. It's absurdist, surreal, and heartbreaking. I mean, this old man is seeking answers in the law of averages! The whole thing fills Alex with heavy existential dread and I think it gives us an interesting window into who he is. There has been a lot of positive feedback about that scene in particular. I definitely have it bookmarked to do at readings.

Also, just really any of the scenes where Alex and his best friend, Rad, are together. They have this unique sense of male intimacy. Those exchanges of dialogue just flow so easily and are an absolute blast to write.

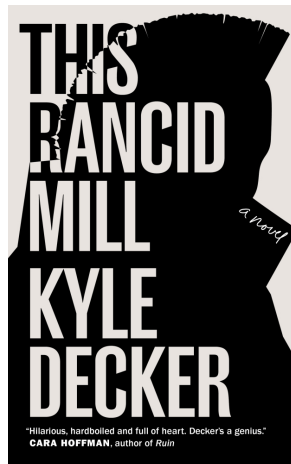
Broke: It was surprising to me that you included Eddie Nash, a real person, so prominently in the story.

Kyle: Having a few real people that were important to that place and time gives the book more of an alternate history/historical fiction vibe. It makes it more immersive. He owned a few of the clubs that were central in the early days of punk. The Starwood for example. Plus he's a dead public figure. Legally, I can do whatever I want. Hahaha.

Broke: Do you have a personal connection to that scene/era? Or did it take some other form of research?

Kyle: Not much in the way of

The Rancid Miller



The cover of "This Rancid Mill" by Kyle Decker

personal connection, no. I did research. A lot of research. I read a ton of books: Under the Big Black Sun; Lexicon Devil; Please Kill Me; My Damage; Get in The Van just to name a few. I found collected editions of fanzines like We Got Power and found others archived online. I found archives of show fliers and tour schedules. I watched documentary films like American Hardcore and The Decline of Western Civilization and fictional movies from then like Suburbia (1983). And just endless Googling. I didn't want Alex walking into a venue that closed in 1979 to see a band that formed in 1983 in a story set in 1981.

I did a co-interview for CrimeReads.com with Daniel Weizmann, who wrote a novel called The Last Songbird. He was an OG LA punk in that time period and had a fanzine called Rags in Chains and wrote for Flipside. He commented to me that This Rancid Mill was more accurate than some of the non-fiction he's read. Which was immensely validating.

Broke: Since the book is set in the early 1980s, what would Alex Damage be doing today?

Kyle: Alex was 22 in 1981. He'd be, what, 64 now? In 2023 Alex would be an outlaw investigative journalist. A little Bob Woodward and a lot Hunter S. Thompson. He'll have been

talking about retirement for a couple years at this point, but he's addicted to the grind and there's still too many bastards that need to be taken down.

Broke: I'm guessing this book was written to kick off a series. Any plans for a follow-up?

Kyle: Most definitely kicking off a series. Some Alex Damage short stories have been published too. One in Mystery Tribune and another in Mystery Magazine. As I respond to this there are two shorts I'm waiting to hear back about. I did write a second novel, but want to give it a few more once overs. Alex is still a bit shaken by the events of This Rancid Mill and is laying low in Slab City, California. Of course, he winds up getting reluctantly dragged into some intrigue back in LA. Won't say who or why, but it's a missing person case this time around.

Broke: Can you tell me a bit about the publisher?

Kyle: PM Press is the publishing equivalent of a larger "indie label" like Epitaph. They specialize in left-wing anarchist non-fiction. But they also do fiction, crime fiction, and music history. They typically have a booth at Riot Fest in Chicago and I was there in 2021. I bought a couple books and started talking to the guy and just gave them the elevator pitch. He said it sounds like the exact kind of thing they publish and that they were open for submissions. I sent a query and some sample chapters and within a week I got an email from the founder of PM Press, Ramsey Kanaan, expressing intrigue and requesting a full manuscript. Within another two weeks or so, they accepted it for publication and sent me a contract and a small advance. They're promoting the hell out of it. I've got hooked up for interviews and added to reading lists and email blasts. It's getting into bookstores and fairs and such too. Got great feedback from my editor, Cara Hoffman, herself an author of renown (So Much Pretty (2011), Be Safe, I Love You (2014), and Running (2017)) and



Kyle is crushed at the bottom of a pile during the final Food For Worms show at Club SHARP, 20171209.

copyeditor, Wade. They've got a publicist, Stephanie and events coordinator, Steven who have all been super supportive and helpful.

Broke: I understand you now have a band called Bad Chemicals. Can you introduce them a bit? Any chance you'll ever bring them here on tour?

Kyle: Bad Chemicals is like a punk rock Gorillaz, in a way, since they're the band at the center of This Rancid Mill. The band is fluid at present. Originally it was me, my brother, and a couple of his professional musician buddies, Barrett and Anthony. After the recording, my brother moved to Amsterdam when his girlfriend got a job out there. We were gonna do a show when he was in town for Christmas but had to reschedule due to a blizzard, then cancel due to Covid. Barrett, Anthony, and I did a small show as a three-piece with some effect pedal trickery filling out the low end. They had to shift focus back to their main (ie: Lucrative) projects, but we all had fun and are proud of what we put together. I put together a new line-up for the book release party. Hopefully the new line up sticks and we can do something. I'd love to play in Korea with this project. Though really, it's currently me and anyone I can convince to join me on stage. Hahaha.



Kyle is hoisted by the crowd during the final Food For Worms show at Club SHARP, 20171209.

Visit kyledeckerauthor.com or listen at foodforworms.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... and who prefers snails.



1. Sunje
(TwoFive)



2. Jonghee
(Skunk, Rux,
Spiky Brats)



3. Jungbae
(Copy Salon,
Chain Reaction)



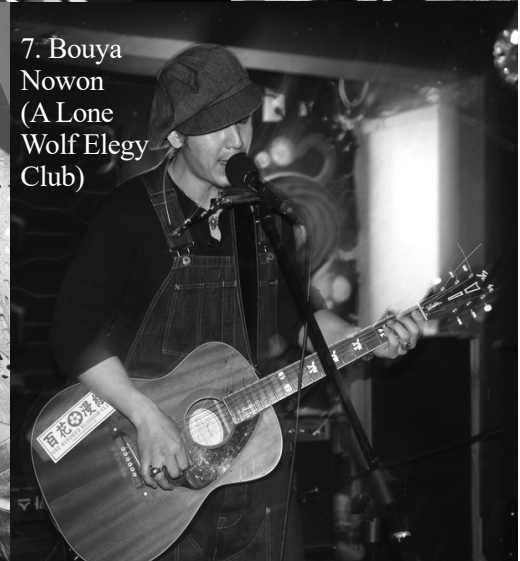
4. Kyle
(author of
"This Rancid
Mill")



2/3 of **DBGC**

5. Megan

6. MJ



7. Bouya
Nowon
(A Lone
Wolf Elegy
Club)

Their answers can be found under Darth Vader.



...or Skunk people?

Jon Twitch

Well, looks like it's another decade, another Skunk live music venue. That makes four in total.

After the AI-generated bullshit I published on page 3 in the previous Broke, I thought I'd dedicate this space to actual facts and information.

Skunk Hell I (Nogosan-dong)

The first Skunk Hell was literally on the wrong side of the tracks in Nogosan-dong, much closer to Sinchon Station than Hongdae Station, sort of an industrial corner of the area next to the abandoned train tracks. This small venue was formed out of necessity due to a lack of welcoming venues, especially as Club Drug was closing its doors to new talent.

As of 1997, according to Jonghee, the space was Rux's own studio, and at some point it became known as Skunk, after an early Rux song. It was reportedly renamed as Skunk Hell after someone defaced the sign, which had spelled out "Skunk Live Hall" in green tape, to "Skunk Hell." Jonghee claimed to me it was an American skinhead, but I've been told otherwise it was Keunyoung, at the time a member of Gum X.

Describing it as "close to the size of a good-sized living room," Paul Mutts (former Rux guitarist and cofounder of this zine) liked to use the phrase "stale beer and urine" to describe the atmosphere there. He claimed once he was trying to sleep inside the venue after hours, when someone pissed in the alley outside and it trickled down inside.

Graffiti that was in that alley remained in place for years marking the location. Eventually a new building tenant put up a fence blocking entry to the alley, while leaving the graffiti alone. It has since disappeared.

Jonghee claims the first Skunk closed right before they moved into the second one. But in the liner notes of the 2002 compilation "We are the Punx in Korea," he mentions wishes to "rebuild our club 'Skunk hell'" which seems to indicate it was already gone by then.



Graffiti at the entrance to Skunk Hell I could be seen over a decade later, 20150513.

Skunk Hell II (Sangsu-dong)

Shortly after my arrival in December 2003, the venues of Hongdae played a game of musical chairs. Drug closed down quite unceremoniously, and moved into a nicer new space in partnership with another venue called Blue Devil, and they renamed this space DGBD. Jonghee, who'd been hoping to get that space for himself, settled instead for moving into the former location of the country's most influential punk venue.

Skunk II opened on 20040124. It was also a dingy basement, but was larger than the previous one. The stage had a big metal counter in front which was alright for stagediving but bad for a lot of other things. And there was a big column

in the middle of the room, right in front of the stage. The washrooms were upstairs in the stairwell, not operated by the venue, which was good. The stairs between the ground floor and the entrance were a nightmare, missing a railing. My first time going down there was in the pitch black, and I'm lucky I followed along the right wall.

A major problem with the space was its lack of emergency exit, which was used for justification for refusing its liquor licence, essentially handicapping the financial sustainability of the business.

Over the next five years, Skunk saw its influence fading as the number of Hongdae venues increased while the audiences didn't continue increasing. Some say the 2005 Music Camp incident turned people off punk and especially Skunk and Rux, but I think the only people it scared off were people who wouldn't have liked punk in the first place.

Regardless of all that, we had a lot of great times in Skunk II, and this was a formative period of my life, back when it was rare to find anyone over the age of 30 at a show.

In later years, Jonghee handed over a lot of operational control to Chulhwan of Suck Stuff. By 2008, the venue was slowing down significantly, and the venue stayed open due to support from friends. They ultimately decided to pull the

plug, a decision which brought great relief to both Jonghee and Chulhwan.

Skunk II had its farewell show on 20090103, a ridiculous show headlined by Rux and Crying Nut, and entry was free of charge. It was more crowded than I'd ever seen the place before, mostly with Crying Nut fans who weren't Skunk regulars. After that, I'm pretty sure it had at least one more show by another punk or hardcore label, and it still may have been rented out later for a few more hip-hop shows.

Later that year, it had become a music cafe called Hair Flower, which I did rent out to put on a show once, and then never heard of any similar events there. Sometime around 2016 or 2017, it closed and became a non-venue. Around 2019 or 2020, it became Bender. Some of the graffiti out front still dates back to the Skunk II days, I think around 2006.

Skunk III (Mullae-dong)

Skunk reopened on 20150530, this time way down in Mullae-dong, riding on an exodus from Hongdae that was focused mainly on this old, run-down industrial neighbourhood. Jonghee was still in charge, but this time he was working in cooperation with Unionway Crew.

The new venue was impressive. Jonghee's carpentry skills had advanced significantly since 2004. The times I went there, the washrooms were always in great condition, which was rare especially for Mullae. Somewhere higher up in the building was Unionway headquarters and Badhands Tattoo. Also nice was a ground-floor bar selling cheap draught beer, but on my second visit it seemed to have vanished.

I'm not sure what happened to this venue or when it closed, but I was left with the impression that it was easier and more profitable to run a tattoo parlour than a live music venue. Apparently a renovation later in its life turned Skunk into more of a sit-down bar, although I never had a chance to see for myself before it closed.



A Skunk logo, 20150530.

Skunk IV (Sindang-dong)

And now Skunk is back on the north side of the river again, albeit in a very different neighbourhood. It's a nice enough place (I have some criticisms but don't want to narc), but I think its future hinges on whether enough of the scene can adapt to coming to the neighbourhood. The street out front is pretty active with restaurants open late, so we can hope it won't be the neighbourhood rejecting the venue.

Going down the stairs into the venue is like descending into Hell, moreso than the previous Skunks because it seems to be two levels deep. But that's made up for by the fact that the venue space is two floors tall, with a catwalk area in one section.

There is a bar and prices are reasonable. I liked the layout and thought the size was appropriate. The biggest complaint I'll officially make is that the interior walls are mostly painted black, or covered in black curtains, so that when you're standing there facing the stage and not the bar to the right, it's like everyone's in a black void. This could be cool, but it doesn't provide good conditions for live music photography. The stage is illuminated by overhead lights, casting unflattering shadows on performers' faces. As it develops, I'm sure the walls will start to sport more decorations, and who knows, maybe the lighting system will be upgraded -- almost anything would be an improvement in my eyes, including taking out those lights and leaving the stage in darkness.

One thing I like is it's possible to go around the side of the stage to the back, and you can even climb the emergency exit stairs partway to get a pretty alright view of a performing band with the crowd facing them (and you).



A huge crowd is gathered outside Skunk Hell II during the Slackers tour, 20070331.



Paint goes up in front of Skunk III in Mullae-dong during the opening event, 20150530.

Tiger-hunting in Yangsan

Jon Twitch

I caught the KTX to Ulsan Station, which is pretty close to the site. Jason Teale met me there and drove me around, which was very helpful. He was in our previous group but didn't speak up when we migrated over to this one for whatever reason. According to the rules, he's eligible to join this group too, unless someone speaks up really quickly with a really good reason not to.

Tongdo Fantasia wasn't more than 20 minutes away by car (45 by bus apparently). There are a lot of gates and a lot of parking lots. Koreans are cutting through the parking lots nonstop, and no one ever batted an eye at us. You have to jump a fence or gate to get in, and it's fairly low-risk. We found one out-of-sight corner where we jumped over. Nearby was a stepladder that could probably be used to get anyone inside who couldn't handle the wall.

The little zoo turned out to be right by the main gate, right up against the wall. When we arrived, Hosooni was sitting peacefully on the ground right in front of us. She barely moved at all when we visited the first time. She did a lot of what cat people refer to as "eye kisses," those slow blinks cats do to signal contentedness. I noticed there were some random twigs or whatever on top of her leg, and wondered if she may have been drugged; my cats would lead an uprising if I ever put stuff on them like that.

I had various things for cats, plus defrosting lamb medallions, but decided she looked well-fed and well-groomed, so absolutely anything I could give her would add rather than reduce risk, so none of it went over the wall into the enclosure.

The enclosure was alright. The area isn't that cold, and there are two shelters in the back for her to hide in if it were to rain.

The most unpleasant thing about the cage was the glass walls outside the bars. Hosooni has been putting her paws through, maybe to swipe at other visitors (as seen in the other video), maybe trying to claw free, and as high up as her reach it's smeared with mud or whatever. And then around her face level, the glass is cleaner, apparently because that's where her nose or mouth touches or where she breathes, so it leaves clear spaces in the glass.

Feeling somewhat comforted by her state, we went off for maybe a little less than an hour to look at the other rides, planning to come back to pay her another visit, maybe when she was more active.

The amusement park is huge. I don't think I've ever been to one this size. It has either two or three roller coasters, a ferris wheel, two haunted houses, a viking, and numerous other rides and attractions. We saw security company signs on some of the buildings that had contained shops but didn't go near those and



Hosooni stares out through dirty glass at the zoo of the closed Tongdo Fantasia amusement park, 20230204.



Hosooni stares back from inside the zoo of the closed Tongdo Fantasia amusement park, 20230204.

never had any security alerts. If there were no tiger in the picture, this would be one of my top three abandoned amusement parks.

We came back to find Hosooni lying in a different place, still pretty placid. I was filming her doing nothing while Jason went to another side of the cage, and she was watchign him pretty intently while ignoring me near her.

At one point I was using my camera, when the lens hood tapped against the glass. Hosooni stood up and started pacing back and forth. She did a lap around the cage, and I thought she was going to go into one of her shelters, but she came back. Then she did another lap, and stood at the back, meowing mournfully for about a minute at approximately the pace in that video. We decided maybe we were making her uncomfortable, so we left.

Back in Seoul, I sicced

a tiger across country in cold weather. But shortly after we began paying attention, things started happening (probably a coincidence). At that time, they said the transfer was imminent, as soon as the temperature rose.

Coincidentally, this zoo also came up in news recently, as the same zoo that had taken in Moon Jae-in's Pungsan dogs gifted by Kim Jong-un that he didn't want to look after anymore. Coincidentally, Moon's dogs would have also gone from Pyeongsan Village, just a few kilometers down the road from Tongdo Fantasia, and ended up at the same zoo.

Know who else was going from Yangsan to Uchi Zoo Park? And has two thumbs? This guy. As fate would have it, there was a show happening the next weekend at Club Boojik in, yep, Gwangju, on the same side of town as Uchi Zoo Park. It featured the highlights of Gwangju's punk scene -- Monkey Pee Quartet, TwoFive, and Dirty Rockhon, as well as Seoul bands Runkicks, WinningShot, and Sweet Gasoline, plus a band called Love Myself from Cheongju. I don't believe in fate, but when I get signals like this, I let them draw me forward. So I showed up early on the day, met up with a locally based urban exploring friend who was also open to going to a punk show, and set off.

Entry in Uchi Zoo Park is free, but visitors end up paying 1000 won for a "train" in from the gate to the park itself. I'd heard negative things about conditions at the zoo, and began worrying that moving Hosooni to an active zoo would reduce her quality of life. Maybe tigers preferred solitude? Being visited by families and school field trips all day might be even more exhausting to a tiger.

We got out there and followed maps to the big cats area. There was one tiger, who seemed smaller than Hosooni, at least from a distance, in an enclosure that seemed somewhat similar in size. Instead of a glass cage, this one was surrounded on three sides by fake cliffs, with a deep trench in front, meaning there was nothing but distance between you and the tiger, which is probably an improvement.



It's believed that Hosooni will be moved into this enclosure at Gwangju's Uchi Zoo Park, visited 20230211.

Next to this tiger's enclosure was another one that was much smaller, and I worried this was where they'd put Hosooni.

We walked around more, and found enclosures with at least two more tigers, plus a couple of lions together in one. Both those tigers had much larger enclosures, and actually made us feel better.

Sometime around then, we saw a middle-aged guy walk past with a fairly big dog on a leash. I didn't think much of it at the time, but had been meaning to try to find Moon's dogs, and I think this may have been one. Finally, I found a pair of cages for the Pungsan dogs, hidden behind the llama enclosure, but no dogs were home. I guess they must be taken out during the daytime and walked around the park or something. It would have been nice to see them up close, but based on what I saw, I can't say what conditions these dogs live in.

We toured around and saw most of the zoo. Our visit ended when we walked past the deserted elephant enclosure, where we glimpsed a smallish cat sitting there with what appeared to be a bloody nose. Thinking maybe this was a stray that had come down from the mountain and stuck its nose in a lemur cage, we looked around for a worker to notify, but couldn't find any until we got to the front gate a long walk from the elephant enclosure. The guy there seemed mildly annoyed by our interruption at first, but once he understood, he seemed to spring into action.

I came away from this trip not really sure what was in Hosooni's best interest. Is it selfish and human-centric to say that her life is wasted if she's not on display for people to gawk at? She must have been a financial drain on that construction company that found itself in possession of her, but maybe she kept one guy employed and had a good thing going there. I honestly don't know. I do think her life probably wouldn't exist in the wild if there were no zoos, but I'm also not certain that life for life's sake is truly worth it.

So we're left with an unanswered question, and all anyone can do is try to speak for what they see as the tiger's best interests.

Should zoos exist?

No! Animals should be wild and free.

Well we have some vegan members and I am sure they disagree with me however I think certain zoos that are well-equipped and give respect and all their heart to the animals they keep have an important aspect in keeping certain species still alive. Do I visit zoos often, I'd say no, but sometimes with nephews and so in def.

One of his bandmates: Yes, would kindly disagree;)

Probably not. I don't know how much I'd like to be locked behind bars and stared or pointed at all day.

Include aquarium, It have to disappear. We can watch on YouTube or many documentary. It is enough I think. 다른 생명체가 당신을 구경하기 위한 용도로 특정한 장소에 전시한다면, 그것이 옳은 일인가? 사람도 그냥 동물 중의 한 종 일 뿐이다. If other beings were exhibited in specific locations solely for the purpose of being observed by you, would that be the right thing to do? Humans are just one species among many in the animal kingdom.

중 다양성 보전 목적 이외의 인공적인 동물원에 반대한다.
I oppose artificial zoos that exist for purposes other than the conservation of species diversity.

Nah. Kids will learn not only about animals but also speciesism and justification of colonization. Just watch some fucking National Geographic channel kids.

Yes. But only for shitty animals like dolphins.

Short answer "no" with an "if". Long answer "yes" with a "but". I think that zoos should exist, but they need to continue to evolve in how they are structured. Zoos can serve a purpose when they operate in good faith. In that they can educate people and convince them to give a shit about animals they otherwise would never see in person. There are also conservation benefits. Some animals that are endangered can be bred and raised in controlled environments where they are protected from crap like poachers and urban encroachment and predators. However, the downsides of being raised in captivity are obvious. The limited spaces for animals that would otherwise roam vast swaths of land, are also problematic.

Zoos used to be (and in some places still are) just cages with animals. In many countries, the enclosures are modeled after the animals' natural habitats.

I think zoos should continue to evolve into more wildlife park/safari type models where animals are in a more open sanctuary where humans can walk through enclosed paths.

(There are some places doing this already but it's 11pm on a Friday where I am and I am a bit drunk, so it's not coming to me quickly)

Zoos for conservation purposes only. And they should be heavily regulated and only open to the public if it's not at the expense of the animals. I love the animal kingdom and always enjoy zoos because they can build an appreciation and respect for animals but can be tragic and depressing at the same time.

Fuck ZOOS

Zoos, no. Rescues, yes.

No

They make me sad and I don't go to them.

I think animal sanctuaries are a better idea.

No. Wild animals belong in their natural habitat. I guess it's okay if the zoo also functions primarily as a rehabilitation center.

The question of whether zoos should exist is a complex and controversial one, with valid arguments on both sides. Here are some points to consider:

Arguments in favor of zoos:

Education: Zoos can provide opportunities for people to learn about and appreciate animals that they might not otherwise encounter. They can educate visitors about the importance of conservation and animal welfare.

Conservation: Many zoos participate in conservation efforts, such as breeding endangered species, and support research into animal behavior, physiology, and genetics. They can help prevent extinction of species and support biodiversity.

Rehabilitation: Zoos can provide care and rehabilitation for injured or orphaned animals that cannot be returned to the wild.

Entertainment: Zoos can provide entertainment and leisure activities for families and tourists, which can support the local economy.

Arguments against zoos:

Animal welfare: Zoos can restrict the freedom and natural behaviors of animals, which can result in stress, boredom, and health problems. Some animals may be kept in small enclosures, without adequate space or enrichment.

Education: While zoos can educate visitors about animals, they may not always provide accurate information, or may present animals in a way that reinforces harmful stereotypes or myths.

Conservation: Some critics argue that zoos prioritize public entertainment over conservation, and that their conservation efforts are not always effective or transparent. Ethics: Some people object to the idea of keeping animals in captivity for human purposes, arguing that it is inherently unethical.

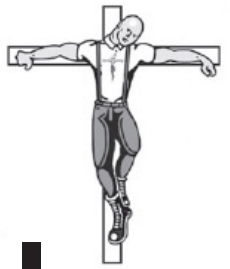
Ultimately, whether or not zoos should exist is a matter of personal opinion and values. However, it is important to consider the ethical and practical implications of keeping animals in captivity, and to support zoos that prioritize animal welfare, conservation, and education.



Broke co-founder Paul Mutts is on display at a cage in Seoulland Zoo, 20050512.

Up on the Cross

Searching for K-Hitler



Hitler-themed bars in Korea are a thing of the past. Or are they? I can't prove something's nonexistence, though I've been monitoring for them.

That said, Hitler's name disgraces many other businesses, and one other prominent Nazi got a bar named after him.

Why do these exist? Probably just associating a product with Germany, which is associated with Hitler, naturally.

Should they exist? No, they probably shouldn't.

When I first found out about the

one on the right, I talked with an automotive reporter, suggesting we contact some of the German and Swedish companies mentioned on their sign, because I bet they'd have a lot to say on the association of their name with Hitler.

The reporter got cold feet, though, saying that if we followed up like this, we could hurt their business. So we ended up doing nothing.

At present, I have not attempted contact with any of these businesses.

The below two pictures are screenshots from Kakao Map.



This car-related small company (not too sure what they do) works with German and Swedish car companies, including Volkswagen which was founded by Nazis, so by all means of course it should be named after Hitler. Germans and Swedes these days wouldn't mind. 서울 동대문구 사가정로23나길 2

hitlersplanit.com

hitler's planit

SHOW MORE >



6, Teheran-ro 4-gil, Gangnam-gu, Seoul, Korea T. 02 516 1239 F. 02 557 1239

hitler's planit

This is Hitler's planit; we're all just living here. I've tried finding the physical office of this business, but have been unable to. It appears to just do interior design, which on the surface has even less to do with Hitler than beer and cars.



Yeongju has its very own Hitler noraebang, where I guess all the songs are Skrewdriver. 경북 영주시 중앙로106번길



Why does Hitler get all the love? Rommel was an actual brilliant military commander, so here's a hof for him in Andong. 경북 안동시 광석4길 31



My friend knew I liked Oily Rag, so he introduced me to his own "skinhead" friends at an event in Haebangchon (I will leave the details a little obscured, as they may be refugees [which is stronger, anti-neo-nazi or pro-refugee?]). So I met two quite friendly Russians who were very eager to show me their tattoos. Faces are not pictured, but take my word that neither of them under any circumstances that don't involve showing their tattoos could be mistaken for an actual skinhead. This is what "Russian skinheads" typically are like. They're very different from any other part of the world (or even older skinhead scenes in Russia) would consider skinheads to be. It's simply a movement of far-rightists who jumped on the neo-nazi bandwagon, and when they searched for a name to put to it, they settled on "skinhead."

I asked these two guys for band recommendations, saying I didn't know enough about the Russian scene, and they gave me two names I remembered: Viagra Boys and Idles.



Playing in Traffic

Fred Flintstoning: This is done when you stick your feet down on the road to help brake your scooter. This might be done if you're on a slippery surface, and it may also help you from tipping over. Or it could be done if your brakes suck.

Detour through Hyoja-dong: This is when you're planning to turn left at an upcoming light, but you know it will be a time-consuming wait. So, you turn left prematurely, probably driving through some neighbourhood, and emerge onto the crossroad more to the left, where you might be able to make an uncontrolled left turn, or even beat the traffic light sequence. It gets its name because

it works very well when leaving Seochon headed for Gwanghwamun.

Scooter racer's turn: In a normal racer's turn, you turn left a little early, crossing the center line while doing so, to do a smoother, wider turn while reducing the need to slow down. In the scooter version of this, you start the turn early, but it's so you can beat oncoming traffic, or possibly just a light change. It looks sort of like a \perp -turn, but is done for different reasons.

Harrow turn: Named after Harrow, the dog rescued from traffic, a Harrow turn is just when you drive to the center of the intersection — maybe

late in a green or on a yellow, or if you walk your scooter there during an all-ways crosswalk (a technique I've already outlined called the honorary pedestrian) — then you wait for the traffic light to change and you turn in a different direction for which traffic has right of way.

Kind of a ridiculous move that's done when you make a split-second decision.

\sqsubset -turn: This is basically a taegeuk turn, but it's when you pull up to the intersection, and immediately move to the left corner, so that when the crossroad has left turns, you can perform a taegeuk turn, essentially going straight through the intersection.



A visit to Baeksa Village, 20230408.



Parked at the side of the road on South Post near the Yongsan Garrison overpass, 20230429.



After Rise Up Fest in Cheongju, 20221210,
I went to the washroom and was
locked inside when everyone else left.
Eventually, they came back for me.

Bimonthly Bootfuck Kill your landlord

Those ridiculous unmanned photo studios that have been popping up everywhere are getting this issue's Bootfuck.

Everywhere across the city, if not the country, these things can be visited. Most of them offer a selection of silly hats, and you can get photos of yourself and your friends on yearbook-quality strips of paper. What do most people do with them? Probably photograph them with their phones and then put them on Instagram.

These places are shallow, but they're also threatening to communities. They are taking the place of real businesses

that had more community benefit. Haebangchon currently has three, with a fourth one expected soon in the kebab place above The Studio HBC. While walking down Mangnidan-gil (and don't get me started about the use of -리단길 as a suffix for a hipstery area undergoing heavy gentrification), I counted eight of these things.

Apparently often these are opened by the building owner directly, while either searching for a higher-paying tenant business or when waiting for other tenants to move out so redevelopment can happen.

Lately a lot of people have been committing suicide after losing large housing deposits by crooked landlords.

This doesn't make sense to me. Why waste your life, and let your landlord get away with it? Better to just kill your landlord. What's wrong with that?

Plus, you'll most likely live, and in the relative likelihood that you're eventually caught, you'll have a place to live rent-free for a few years. Seems like a win-win to me.

K-pop idol group or medical insurance company?

Here are 10 actual K-pop groups, and 10 medical insurance firms I saw at the hospital. None of these are real logos. Answers are next to rejected band names.

afspa	MIRAE	GBG
H&D	GE★BLUE	adya
Prestige		United
ATBO	DAMAN	CSR
botopass	Younite	aetna
NTX	Zerobaseone	
healix	TanH TH	Cigna

What you say?!

A Lone Wolf Elegy Club "퇴로의 발걸음을 돌려서" (Turning Steps Away from the Retreat)

Original lyrics	BrokeGPT translation	Papago translation
For the first song, I decided to pick the most recent single by A Lone Wolf Elegy Club, which is officially named in English "Turning Steps Away from the Retreat." The video is also worth watching.	On an early afternoon, the dazzling sunlight Led me somewhere I threw myself into the days Where it doesn't matter what I do, whether it's freedom or aimlessness	The bright sunlight in the early afternoon He led me somewhere no matter what one does I've been thrown away in my daily life not knowing whether it is free or useless
I have to say BrokeGPT did a much better job than Papago.	I stand, enduring the passing time Seemingly insignificant, yet searching for something that shines That's what it felt like	I'm standing there holding on to the time Something that's shabby but shines I think it was to find it
	Sadness has become faint I've passed through a long tunnel Even if all that remains are wounds I must keep moving forward	The sadness faded away It's through a long tunnel Even if all that's left is a wound We have to move on
	Even my tears have dried up The wind pierced through me and passed by Tightening my collar firmly Heading back to the battlefield	My tears dried up The wind went through me with one's collar tight Back to the battlefield
퇴로의 발걸음을 돌려서	Turning my footsteps towards the path of retreat	on one's way back

TwoFive "What Is At The End Of The Universe?"

Original lyrics	BrokeGPT translation	Papago translation
When I was researching TwoFive, I was very curious about the meaning of the song "What Is At The End Of The Universe?" I can't say that I feel particularly more enlightened about the secrets of the cosmos, though.	Always on the same morning path Why is it different from yesterday? While the world is changing Why am I the only one moving forward? Always encountering people Why are they different from yesterday? While the world is vast Why do we tear each other apart? Perhaps I am changing Perhaps the world remains the same Perhaps it's all just my thoughts Why was I the only one who didn't know? Ah, what lies at the end of the universe? Who is living there? Is there nothing at all? Ah, what lies within our hearts? What do we desire? Is there nothing at all? Perhaps I am changing Perhaps the world remains the same Perhaps it's all just my thoughts Why was I the only one who didn't know? Ah, what lies at the end of the universe? Who is living there? Is there nothing at all? Ah, what lies within our hearts? What do we desire? Maybe there's nothing at all Ah, what lies at the end of the universe? Who is living there? Is there nothing at all? Ah, what lies within our hearts? What do we desire? Maybe there's nothing at all Ah, what lies at the end of the universe?	the usual morning route Why is it different from yesterday The world is changing Why am I the only one going People I've always met Why is it different from yesterday The world is big Why do you speak ill of each other Maybe I'm changing Maybe the world is the same Maybe it's all about me Why was I the only one who didn't know What's at the end of the universe Who's living Is there nothing What's in our hearts What do they want Is there nothing Maybe I'm changing Maybe the world is the same Maybe it's all about me Why was I the only one who didn't know What's at the end of the universe Who's living Is there nothing What's in our hearts What do they want 18. Is there a fool or not a fool What's at the end of the universe Who's living Is there nothing What's in our hearts What do they want 18. Is there a fool or not a fool What's at the end of the universe
Once again BrokeGPT provided the superior translation. It seems like the AI does the job of translating the lyrics, then takes a shot at patching the tone of the original, or at least coming up with a strong tone. Meanwhile, Papago just takes a stab at it and calls it a day.		
항상 가는 아침 길 왜 어제와 다른 걸까 세상은 변해가는데 왜 나만 가고 있을까 항상 만난 사람들 왜 어제와 다른 걸까 세상은 넓기만 한데 왜 서로를 헐뜯는 걸까 어쩌면 내가 변해가는데 어쩌면 세상은 그대로인데 어쩌면 다 내 생각 뿐인데 왜 나만 몰랐던 걸까 아 저 우주 끝엔 뭐가 있을까 누가 살고 있을까 아무 것도 없을까 아 우리들 마음 속엔 뭐가 있을까 뭘 원하는 걸까 아무 것도 없을까 어쩌면 내가 변해가는데 어쩌면 세상은 그대로인데 어쩌면 다 내 생각 뿐인데 왜 나만 몰랐던 걸까 아 저 우주 끝엔 뭐가 있을까 누가 살고 있을까 아무 것도 없을까 아 우리들 마음 속엔 뭐가 있을까 뭘 원하는 걸까 18 쯤도 없을까 없을까 아 저 우주 끝엔 뭐가 있을까 누가 살고 있을까 아무 것도 없을까 아 우리들 마음 속엔 뭐가 있을까 뭘 원하는 걸까 18 쯤도 없을까 없을까 아 저 우주 끝엔 뭐가 있을까		

A band by any other name

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?

Kyle/Food For Worms: I pitched "Unbought Stuffed Dogs" at one point and it was shut down immediately. It's a reference to a line in Hemingway's expat novel The Sun Also Rises. A character drunkenly rambles, "Road to Hell is paved with unbought

stuffed dogs," But apparently it's a reference only I got. I wound up using it as the name of a band in an as of yet unpublished short story. So, in a way, I used it.

Jungbae (Copy Salon): 5-6년전에 '서울도시가스'란 이름으로 그라운드 코어 밴드를 만들어 불가 고민했던적이 있습니다.

I had considered forming a grindcore band named Seoul City Gas about five or six years ago.

TwoFive: 밴드이름을 정하던 중 CLINE9, 아시안로케트 후

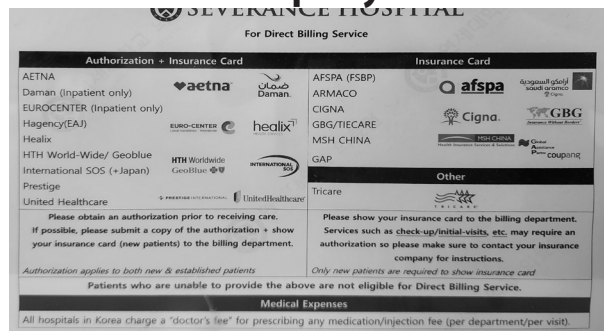
보에 오르기도 했습니다.

While deciding on a band name, CLINE9 and Asian Rocket were also considered.

DBGC's MJ: Shoelace131

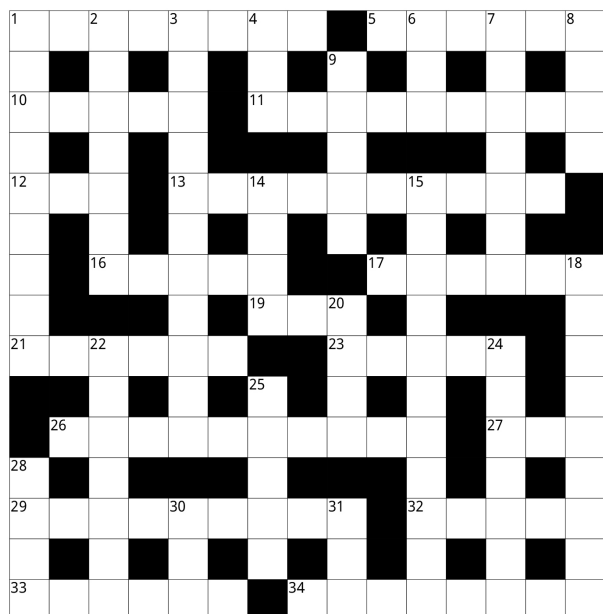
DBGC's Megan: I have a game with my brother where we just send each other stupid funny band names whenever we happen to think one up. He sent me "Crust of Humility", which is so funny to me. It sounds like a terrible metal band, but it's actually a quote from a Tennessee Williams play.

K-pop idol group or medical insurance company? ANSWERS



K-POP: H&D, Adya, Zerobaseone, TAN, CSR, Mirae, NTX, ATBO, Botopass, Younite

Broke Crossword



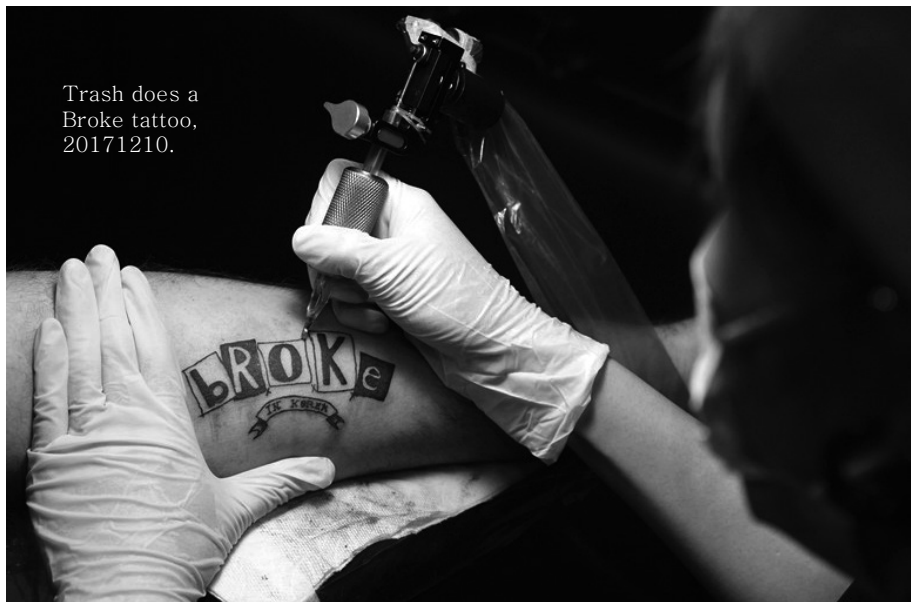
ACROSS

- 1 Event where this zine premiered (3 words)
- 5 Gwangju club
- 10 A member of Rogue Warriors
- 11 Monthly experimental concert series
- 12 US spy agency
- 13 Brewing company
- 16 Punk or metal
- 17 Had ovaries removed
- 19 Vince McMahon's football league
- 21 Money held by a 3rd party
- 23 Not circumcised
- 26 Doo-wop song (2 words)
- 27 Grand ___ Opry
- 29 Type of fight (2 words)
- 32 "Hello. My name is ___ Montoya. You killed my father. Prepare to die."
- 33 Broke release Yangban ___
- 34 "Honey Badger" band

DOWN

- 1 Canadian punk website that once hosted my own photo website
- 2 Skunk's fourth location
- 3 Coming unglued (2 words)
- 4 Opposite of dom
- 6 Shit ___ shingle (2 words)
- 7 Partly Korean rapper
- 8 Korean version of 12 Across
- 9 Bodychecks
- 14 One of the Jonnybirds
- 15 Scoundrel
- 18 Unsafe
- 20 Goes with Iron or Aqua
- 22 Major contributor to Broke issue 32
- 24 A band that plays at 5 Across often
- 25 Dolphin ___ Brothers
- 28 Found on a desktop
- 30 Cow's noise
- 31 Korea's most sensible politician Kyung-young

Trash does a Broke tattoo, 20171210.



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.



Dog person or cat person? ANSWERS

1. Both: 개와 고양이 모두가 좋아 합니다. 그리고 식물도 좋아합니다. I like both dogs and cats. Also, I like plants.
2. Cats: 강아지 고양이 너구리 팬더 등등 동물은 다 좋아하지만 내 성격은 고양이과에 가깝다고들 한다. I love animals like dogs, cats, raccoons, pandas, and so on, but people often say that my personality is closer to cats.
3. Dogs: 저는 개를 좋아합니다. 현재 동물을 키우진 않습니다. I like dogs. Currently, I am not raising any animals.
4. Cats: I like dogs. I would get a

- dog. But I also love cats. I grew up with them. Dogs are cool, but I definitely have more respect for cats. They can never really be tamed. They're nature's fuzzy little anarchists. They have no gods. No masters.
5. Cats: I love dogs but I'm definitely a cat person. I love how independent they are, but when they want something they'll definitely let you know. They're so chill and take care of themselves. I have a little cat called Finn, he's still a baby.
6. Snails: 집에 달팽이 두 마

- 리가 있다. 동물을 좋아하거나 싫어하지 않고 그들이 건강하게 수명대로 잘 살았으면 하는 마음 뿐이다. There are two snails in my house. I don't particularly like or dislike animals, but I simply hope that they live a healthy life according to their lifespan.
7. Dogs: 현재 애완동물을 키우고 있지는 않지만 여간이 된다면 칠흑의 프랜치 불독을 키우고 싶어요. I am not currently raising a pet, but if conditions permit, I would like to raise a black French bulldog.

More Good Ideas To Make You Rich

AR graffiti: Graffiti has become a problem in Korea in the last nine or eight years, as the country has faced an unrelenting onslaught of foreigners who come here for a short visit, visit subway depots, cut locks to get inside, tag the trains, take trophy photos, then leave the country before immigration can identify them on CCTV footage. It's a weird, excessive crime that even seems to vex local graffiti artists.

So how about this: it's time for someone to put together an augmented reality solution to graffiti, where there's an entirely virtual world that's as close as possible to our own, and just viewable only through whatever special AR device. And you can tag anything in it, using an AR device, which you can then view in AR only.

The tricky part is, in order for this to work, it would have to be so sophisticated that you could break into a train depot and tag

one train virtually, and then when that train goes into service it could be seen by any of the AR users. I don't know if that's currently possible, but that's a problem for programmers to figure out.

Nothing in this idea stops taggers from B&Eing train depots, but hopefully disincentivises them. If it's legal to AR-spraypaint trains, why not do it out in the open without having to commit property crimes to enter?

A Korean version of "COPS": Imagine a show following Korean police on duty, walking around streets, getting pushed around by drunks and doing nothing, abandoning domestic violence victims to be murdered, and conducting daring aerial raids against FKU unionists. Can't call it "K-Cops" or "K-Police," because both names are already taken.

Russian refugees: There has been an increase in Russian refugees coming here, after

they became afraid of being conscripted to fight in Putin's invasion of Ukraine. They have been applying for refugee status, which is basically not being granted, which ultimately will result in them being sent back to Russia where they are likely to be punished severely for desertion or conscripted into the war.

Korea is still refusing to send lethal aid to Ukraine, and it also shouldn't be sending lethal aid to Russia. Isn't repatriating these guys to probably become soldiers essentially the same as sending Russia lethal aid? Not bullets but soldiers.

So, Korea should not send Russians back.

Yongsan food tent village: After the demolition of the Yongsan Red-Light District, the land sat empty for years due to large-scale real estate fuckups. During that time, a lively food tent village sprang up in the unoccupied space. It was then evicted and moved into a nearby

basement, which also later closed. Meanwhile, two towers were put up on either side of the empty space: Yongsan Prugio Summit and Raemian Yongsan The Central Officetel. But the space in the middle, exactly where the food tent village had been found, is still empty. I think I heard it's being left that way in preparation for a massive subway transfer point to be extended here in the future, since they can't build anything tall on the spot.

So why not allow that food tent village to fill the space again?

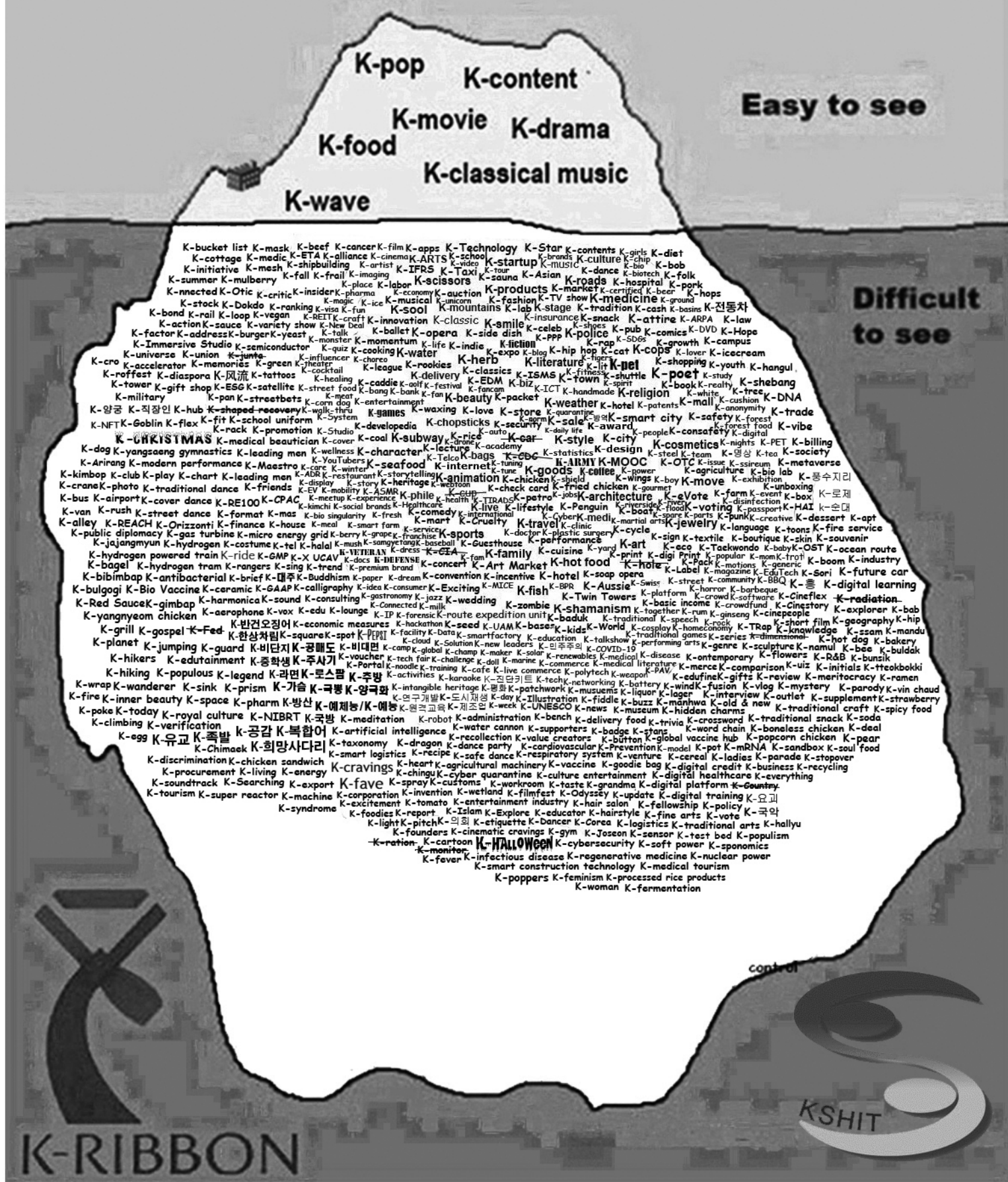
Yeonhui-dong's Eleven: After Chun Woo-won's drugged-out revelations that his family are a bunch of parasites living off the plunder of their murderous dictator patriarch, it became known that there's apparently a room in their Yeonhui-dong house that's filled with money. So why don't we get a bunch of people together and rob the fucking place? Or we could

just make a movie about doing it...which we will fund by robbing the fucking place.

Fetish Photo Heim: Haebangchon is about to get its fourth Photo Heim, which is my term for all those unmanned photo stores popping up in every neighbourhood that is undergoing gentrification. At some of them, you can get goofy hats and costumes to add fun to your yearbook-quality photos, and possibly lead to a massive lice outbreak.

So how about this: opening a Photo Heim that specialises in fetish gear, including leather, handcuffs, lingerie, fursuits, drag stuff, the whole kitten caboodle. And the booths themselves provide enough privacy that some sex scenes can be photographed. And just as all the existing Photo Heims do, it mines the customer-generated content and sells it online. I mean obviously don't make that last part known.

The K-Iceberg



Building the K-Iceberg

Jon Twitch

Even if idol pop isn't your thing, there's no denying that K-pop has found worldwide fame and made a tangible impact on the lives of everyone in Korea. And not just because it's blasted at you whenever you go out in public; BTS alone has triggered an economic effect worth trillions of won.

The term K-pop traces back to at least 1999, if not earlier (the first mention I can find of K-pop in The Korea Times is a small mention in a tourism article dated May 31, 2002), and its K-prefix has done a lot of heavy lifting in representing the nation and its hopes, economy and government.

"We feel proud of our Koreanness when we see words with that added 'K-,' former first lady Kim Jung-sook said in a government press release that was taken down after her husband Moon Jae-in's term ended last year.

So proud, in fact, that the K has been slapped across almost any commoditized product — culture, industrial, policy or miscellaneous — especially if it is promoted globally.

You've probably heard of K-dramas, K-food and K-disease control, but you're less likely to have noticed K-subway, K-scissors and K-family. Then there's K-ssireum, the traditional Korean wrestling sport which a government website says is "following in K-pop's footsteps." Maybe if you're in the right industry, you've heard of Sverdrup K-Steel, which "has become a hit on the scale of K-pop," or K-fish, as "BTS is to K-pop what Jeju flatfish is to K-fish." How about the K-Cop Wave, which former President Moon had said in a speech was "surging like K-pop," or the K-financial wave, which "has enough potential to grow into the next BTS?"

A few years ago, I started collecting all these K-entries. After seeing an image online of the "Cultural Iceberg," I used it as a template to create the K-Iceberg. While culture is indeed a complex concept and the Cultural Iceberg demonstrates that culture is a lot more multitudinous than we may think, the Korean version shows how one simple branding strategy has become widespread across many industries in Korea. Originally, I had no idea what I was getting myself into.

Some K-entries seem redundant, such as K-hallyu and K-hangul, as they literally mean K-Korean wave and K-Korean language, as well as K-gugak, literally K-national music, and K-Joseon, though that one doesn't refer to the 1392-1910 kingdom but a K-shipbuilding alliance. As this K-phenomenon snowballs, I've seen an increase in K-words attached to Korean terms with no offered English translation.

From K-pop we've gotten many more terms, including K-indie,



The K-Iceberg can even take down Superman.

K-rock and K-punk, although it should be mentioned that these are mostly grassroots music movements separate from the K-pop industry, and many of its practitioners want to distance themselves from it. The post-rock band Jambinai once told me, "We don't want to be categorized as K-music, or K-something. European or overseas listeners think Jambinai is just Jambinai, not the K-band Jambinai or K-whatever."

A few K-terms have even backfired, risking tainting the K-brand power. The K-Sports Foundation was a disgrace after its connection was revealed to Choi Soon-sil, the confidant of impeached former President Park Geun-hye. And the terms K-vaccine and K-needle were certainly introduced during the pandemic before they were proven successes, causing a mess. The Korean Cultural Center in Washington will probably regret coining K-Halloween. And who named the Korea Safety & Health Institute of Technology? I don't even want to mention their acronym.

Also odd is when a K- is slapped onto something Korea isn't renowned for or good at, such as K-burger, K-dessert or K-safety — and whoever thought to brand Korean hot dogs as K-dogs didn't think it through enough.

The K-Iceberg rarely goes negative. Most of these things are coined to promote exports or boast about Korean culture. There have been a few negative K-terms, such as PETA's K-cruelty campaign, as well as mention of the use of the K-water cannon against protesters in other countries and the Korea Refugee Rights Network's mention of K-deportation. But the K-Iceberg has notability rules that keep out most of the other K-entries coined flippantly, sarcastically or overzealously by journalists or random internet commentators.

But the notability rules are always changing. For instance, it has been decided recently that exchange-traded funds (ETFs) meet notability, as do some NFT projects.

Sometimes the rules are tightened, which accounts for some of the early entries that can be seen crossed off. At some early point I decided if the K-didn't stand for Korea, as in the cases of K-hole, K-car and K-cup, it shouldn't qualify. Also,

if it isn't hyphenated, such as KCDC, The-K Hotel, K bank and K League, it doesn't make it into the K-Iceberg. Unless those organizations ever use the dash at least once, even if inconsistently or erroneously, which three of those four have done.

I've even had to remove a few duplicates from the K-Iceberg, as complexity has increased.

After a couple of years, I filled up the K-Iceberg image with so many entries it ran out of room. So I enlarged the image surrounding the text to make space for more words. I've since enlarged it two more times. The latest K-Iceberg, version 83, has 837 K-entries. It's so dense now that I couldn't even print the full-size version in this newspaper. The most recent update added 12 new terms, including a K-hydrogen powered train I saw out the window during a KTX ride, K-jajangmyun (which is actually a pizza) and K-ceramic, from an exhibition aiming to "spread the excellence of K-Ceramic around the world like K-Pop, K-Food, and K-Drama." The iceberg image I've been using has become degraded over multiple saves and enlargements.

It's a bottomless well, and it's one that's been drawn from since way before BTS' global fame, even before PSY found viral success with "Gangnam Style." The oldest K-entry I've found, other than K-pop and some other obvious ones, is K-merce, a mobile commerce service offered in 2002, back when hallyu's global appeal was still wishful thinking.

Why are so many K-terms popping up? I think this is self-explanatory. There is absolutely no gatekeeping for what industries get to apply that coveted K-hyphen. It's an easy, catchy way to brand anything, and it hitchhikes its potential to the success of the K-pop industry. If you like BLACKPINK, maybe you'll be more receptive to K-Coal, the K-Semiconductor Belt Strategy and K-Dokdo. While debate rages over the government's level of interference in the K-pop industry, it should be clear that with that one lone hyphenated letter, it has inspired a major K-national project.

Don't like this industrialized-level grab for attention exploiting a culture industry? The Human Resources Development Service of Korea will help you K-Move to another country.



The recently demolished kmeat building in Noryangjin, seen 20200815. The official name isn't K-hyphenated, but a black bar backing it on the sign makes it appear so.



K-Sports, a temporary name for a clearance store founded to occupy KOTE, 20220514. Also the name of a Choi Soon-sil foundation.



K-bob, seen at a 7-Eleven 20220107.



K-비빔밥, which replaced K-bob right after I published an article mentioning how it sounded dumb. Did I...effect change? Is this my legacy? (Courtesy of Matteen Fevers)

The Guy with 7 Names

-준: My actual name in Korean has a lot of problems. First of all, when most Koreans pronounce my name, it sounds like Joan, my grandmother's name (and a lot of people here wrongly assume that Joan sounds more like Joanne). I think my name sounds closer to 전, which usually makes Koreans laugh.

A girl I was starting to date long ago once received a goodnight message from a friend, "준꿈꿔," and she freaked out and replied "How did you know I was dating a foreigner and that's his name?"

-Jon-Jon: Early in my time in Korea, Jon-Jon was the name used by exactly two people: Joey Atskunk and his girlfriend of the time. Apparently they had a conversation that went something like this:

Her: Who were you talking to?

Him: Jon.

Her: Which Jon?

Him: Jon-Jon.

Her: Ah, Jon-Jon!

She referred to me as that to my face, and oddly would put the emphasis on the second one.

-Dr Dada Ogo: Back in the mid-2000s, 419 scams were common in which it would always be a Nigerian prince looking to offer you a huge sum of money. Some online activists started finding ways to troll 419ers. A 419 email would often have a different reply-to email from the sender, maybe due to whatever division of labour they had. So whenever I got one, I would reply from a totally different email account (can't remember which now), and they wouldn't know the difference.

I came up with a good way to troll them, but only accomplished it once, and have no way of knowing what happened. I would communicate with one 419er, trying to gain his trust (that I was an easy mark). I would also say I was going to visit Nigeria to see them in person (or maybe that I was coincidentally already planning to go there). Sometimes I would reply to them that I was contacted by a completely different Nigerian promising the same offer, to which I got a few replies back telling me not to trust the other 419er, because he's a scammer. I tried to keep the narrative together by acting like I thought my 419er was the legit one, and the other was chasing him.

One time, I told one 419er I had on the line that I would be arriving in Nigeria on Friday at 5pm, and requested he bring a sign with my name so I could find him. I then told a completely different 419er the same arrival time, and also to bring a sign. Did they both show up and run into each other? If so, what did they do? Was there a fight? Did they agree to team up? I'll never know.

Anyway, I created Dr Dada Ogo originally to be a fake 419er. Other scambaiters were having a pretty good time, and I thought it would be funny to experiment



NAME: Kim Hyun-Hee

LOCATION: Pyongyang

SEXUALITY: Bi

with pretending to be one of the scammers, and see what kind of ridiculous scenarios I could scrounge up. However, that seemed a little too unethical, so I never gave it a try.

Then in 2012, I found another use for the alias, when 419ers started appearing outside Africa, even in Asia. When an Asian 419er would message me, I'd email back as Dada Ogo. In the odd case where they claimed to be in Korea, I'd say I was also and offer to meet up. Unfortunately, none of the Asian 419ers ever reply.

To get a feel for the good doctor, here's a reply I sent to William Cheung of Hang Seng Bank Hong Kong, a real person whose identity was basically stolen.

"Dear Friend,

I thank you for your proposal. I am Mr. Dada Ogo, Vice-President of Finance at the Bank of Nigeria. Please tell me more about your proposal so we may do business. May your god bless you and have a great day!

I remain,

Yours Sincerely

DADA OGO

BANK OF NIGERIA

Tel:234-1-7766298"

Unfortunately, I've totally forgotten the email address for Dr Dada Ogo, so I can't access what I did do with him all those years ago.

-DUNBAR JONATHAN ALA-STAIR: My name is too long for Korean ID cards, so it has a line break just like that, with a hyphen in the middle name. The only time it seems to become a problem is whenever I go to vote. The first time it happened, I was quite worried because I thought I was on some "don't let this person vote" list. Once I saw how they were inputting my name, I solved it. Every successive time it's happened, I've explained pretty quickly. Not sure if they think my middle name is Ala, or Ala-Stair, which sounds kind of Islamic.

-Jonas: Instead of being short

for Jonathan, I wanted my name to be short for Jonas during a period in high school. Why yes, it was shortly after Weezer's first album came out. Consequently, my very first email address was jonas@freenet.edmonton.ab.ca. Only one person ever indulged me by calling me by this name.

-thekimhyunhee: Way back in the days of MySpace, I created a fake account based on a North Korean woman who had somehow accessed the site. At an ex's suggestion, I named her after a North Korean spy responsible for the 1987 bombing of a Korean Air flight, who later defected. I also set her sexuality as bi, just to add some blood in the water. The pictures came from some random source I found online showing a woman in uniform, hopefully North Korean, as well as a couple other pictures that may or may not be her, also with no explanation.

The initial reason for taking on this identity was to bait some dude with an Asian fetish who was harassing a Korean American punk girl. As soon as I made contact with him, he brushed me off, totally not interested or believing.

MySpace made you choose what country you were in, and the correct answer for us was "Korea, Republic of," not "Korea, Democratic People's Republic of." But there were a lot of soldiers who put on their profiles that they were somewhere like "Pyeongtaek, Democratic People's Republic of Korea." I had fun messaging them saying we should hang out in Pyongyang, and got some entertaining answers back from guys who were mostly clueless.

I got tired of it, but when I logged back in a few months later, I was surprised to find the inbox flooded with messages, all from horny dudes with yellow fever. They wanted to tell me how attractive Asian girls are, or ask me about being bi, or threaten North Korea. I republished a number of them way back

in Broke in Korea 8, without explanation.

One of the messages I received was from a guy named Andrew. I know his full name, but don't want him to find this. His first message was nothing special, just some pleasantries about international relations and how pretty Korean and Japanese women are.

He had sent a second message saying he didn't think "Die Another Day" reflected my society accurately, which, fair enough.

His third message took a much weirder turn: "My former co-worker from Sony Electronics Corporation deals in decoders for FCC and military regulated telecommunications frequencies. Would you like to make a buy for satellite decoders of FCC or military frequency applications?"

This was my first time logging in and seeing these, and without getting an answer from me he had kept writing back to me.

Email 4 went a little more off the deep end:

"If you are capable of acting as a liaison for counter intelligence with North Korea, since you are a cute Korean girl I am willing to work with you directly," he wrote. "Please contact the following branch of the US Department of Defense to notify them you must have me, and only me to work with as a counter intelligence liaison. If not, only God knows who you will get. As you can tell from my photograph I am a handsome American guy."

He then went on to promise me, "in an act of good faith I will open a small credit card account with a \$5,000 dollar limit in the United States of America by a bank of my choice and add your contact information to the registered account," which he said would be reported to the Office of Foreign Assets and Control of the US Treasury Department "as you being my direct and trusted contact."

Pretty good for a pretty obvious fake account that hadn't even replied to him at all yet. I figured he was trying to find out who I really was by luring me out with money.

But email 5 made it sound more likely he was just a crackpot who was harmful to himself.

"I recently had a legal dispute with local university..." he wrote, with details omitted here. "They tried to make a criminal charge against me for reporting political flyers on their campus. Somehow, your name from Myspace.com came into the conversation of legal documents."

This dude, who'd been promising me thousands of dollars and official registration with US government agencies, was entangled with campus police. "I feel like the campus police can do whatever they want with their authority, they are so powerful."

Keep in mind that all these messages had arrived before I

ever checked. I never answered, but I am very curious if any of this was more than delusion and if my account was used to prosecute him. He was probably just fucking with me, but...

I googled his real name and found out a lot about him. He was weird, and self delusional. Plus, had a lot of himself out there, including a blank IMDB page, a researchgate page, and a very weird YouTube channel. I found text somewhere in which he seemed to be communicating directly to Hillary Clinton, but in this weird way with gibberish that she probably would have ignored. He found a church in Pittsburgh catering to the Chinese community, and he left a message berating them, telling them to be more inclusive of other Asians.

I also found a conversation on a forum for bodybuilders, who you'd think would be a bad crowd to mess with. It seems he may have been banned there for being too unreasonable, and the bodybuilders were talking about him like they were actually frightened.

He's still out there, making weird YouTube videos. In 2020, he tried to sue the US Department of Education, as well as his university, the state board of education, and a couple Japanese entities, according to the National Labor Relations Act. It looks like the case was dismissed due to nonparticipation, and then for failing to pay a filing fee for a notice of appeal. Also, I know his address now.

-Dunbar: A lot of people call me by my surname, both Koreans and foreigners. My name in Korean, 존던바, fits the shape of a Korean name, even if it would be a pretty odd one. Some Koreans call me "Dunbar" possibly because they think it's my personal name. Others, as well as foreigners, just call me by it for other reasons.

It has always attracted a lot of mockery. When I was in grade school, I heard a lot of "Chocolate Bar" and "Candy Bar." People couldn't get enough of my name, even when I was in a class with a Vietnamese guy named Harry Quach (pronounced 'cwotch'). One of the better riffs on my name was Dungbar. The best one I ever heard was directed at my sister by her then boyfriend: Dunbarf. Verv shortened it to Dunny.

Dunbar is Scottish and has its own tartan. There used to be a Dunbar castle in Scotland but it's just a pile of rubble now.

I once met a Scottish guy on an RAS tour I was leading, and he as politely as possible told me that I'd been pronouncing my surname wrong my whole life. Apparently the emphasis should be on the second syllable, not the first. Think how you'd pronounce Van Vliet or De Blasio. This seems to suggest that "Dun" is similar to "of," which I guess means my surname means "of the bar." Which is way too accurate someday.

This Rancid Review

Jon Twitch

It would be irresponsible of me to review Kyle Decker's second novel, "This Rancid Mill" (full title originally "Wreak Havoc on this Rancid Mill"), as I've only read an early draft, which I actually completed in 2019 while sitting next to the stage during the first IT'S A FEST! After that, it found a publisher and was finally being published almost four years later. This means I can't speak fully of the finished product.

"This Rancid Mill" has already been praised a lot for its historical accuracy, and not being that familiar with the LA scene, I don't have much to add about that. It's set in a specific time, in a different culture, when the

The cover of "This Rancid Mill" by Kyle Decker

punk scene was populated with junkies, runaways, and teenagers, and everyone was screwed up and in need of

serious help, including the main protagonist. It's not a scene that's familiar to me, and it's one

I would not have wanted to be part of if I'd grown up there and then rather than where I ended up. But it's an interesting era, and Kyle clearly worked hard to have it set here, rather than in a more contemporary era in a scene he was more personally familiar with, and he pulls it off, which is a pretty serious achievement.

Kyle clearly had a strong vision for the story, and he executed it ably, especially in terms of the main characters, the plot, and the historical setting. The gist is it's about a punk named Alex Damage (nee DiMaggio) who works as an unlicensed detective, solving mysteries adjacent to the punk scene in early 1980s Los Angeles. A pretty basic premise, but so was "Star Trek."

When the death of local scene legend Jerry Rash is written off as an accidental overdose, Alex Damage starts asking questions, sending him on a path fraught with weird characters, more death, and the super-wealthy who live above the law, and raising doubts about the legacy of this punk singer he's trying to get justice for. He's helped along the way by his sidekick Rad, while also having frequent encounters with a bonehead ironically nicknamed Rapunzel. Alex Damage's scenes with these two are always entertaining. There are also a handful of female characters who are either trouble, or in trouble, or both.

Alex Damage's internal narrative and plenty of his dialogue comes across as hardboiled, but not as a cheap pastiche so much as an homage. It's strong characterisation of our hero, who very inadvisably chases this self-destructive dream of becoming a poor man's Sam Spade. I'm reminded of French New Wave auteur Jean-Luc Godard's films, riddled with French beatnik rather than punk characters referencing the hell out of Humphrey Bogart.

To extend the cinematic references, the book starts

to feel a bit like a "Boogie Nights" crossover with the introduction of the by-then-fading porn star John Holmes and "allegedly" crooked nightclub owner Eddie Nash. I wasn't initially sold on the inclusion of these actual nonfictional people, mainly because this places limits on what a writer can do with them (a quick look at their Wikipedia pages confirms neither would be killed off in the story or be found guilty of a crime and sent to prison), but Kyle avoided these pitfalls and kept the plot moving in unpredictable directions, keeping the reader off balance all the way through.

This story takes these various disparate elements -- scuzzy early LA punks, sleazy rich people in their mansions, hardboiled drama, and other elements that must have come from real life -- and grounds them all together to produce something that feels real.

Punk as a genre of fiction rather than music, or even film, is still surprisingly underdeveloped, and Kyle writes a pretty good template for what it should be like. I'll certainly look forward to any sequels detailing the further adventures of Alex Damage.

BrokeGPT, can you write sequel ideas for the novel This Rancid Mill featuring punk detective Alex Damage?

Certainly! Here are a few sequel ideas for the novel This Rancid Mill featuring punk detective Alex Damage:

"Damage Control": In this sequel, Alex Damage is hired to investigate a series of arson attacks that are targeting record stores and music venues in the city. As he digs deeper into the case, he discovers a sinister plot by a wealthy developer to gentrify the city and drive out the punk scene. With the help of his punk friends and allies, Alex must stop the developer and save the music scene from being destroyed.

(Kyle: This sounds like Jon's novel Hongdae Fire, what with the arson, the sinister land developers, and the central theme of gentrification. I recently wrote a punk fiction reading list on my blog that included

both This Rancid Mill and Hongdae Fire, so I wonder if ChatGPT's search results are connecting them somehow.)

"Anarchy in the USA": In this sequel, Alex Damage is hired by a group of radical activists to investigate a shadowy right-wing organization that is planning to launch a violent attack on a major city. As he follows the trail of clues, Alex finds himself drawn into a dangerous world of neo-Nazis, white supremacists, and conspiracy theorists. With the help of his punk friends and allies, Alex must stop the attack and prevent a wave of chaos and destruction from engulfing the city.

(Kyle: Wrong genre. While I do have a vague idea for a story where Alex tries to track down agent provocateurs in a group of radical-left activists, a full on violent attack on a

major city sounds more like something inspired by Tom Clancy instead of Raymond Chandler. Alex Damage is a punk rock Philip Marlowe. Not a punk rock Jack Ryan.)

"Death Disco": When a young punk musician is found dead in a seedy nightclub, Alex Damage is hired by the victim's family to investigate the case. As he delves into the underground punk scene, Alex uncovers a web of corruption, drug trafficking, and gang violence that threatens to consume the city. With the clock ticking and his own life in danger, Alex must find the killer and expose the truth before it's too late.

(Kyle: I wrote and published this one already. I mean, hiring party aside, it's describing This Rancid Mill.)

"Punk's Not Dead":

When a legendary punk rock band reunites for a comeback tour, Alex Damage is hired to protect them from a series of death threats and sabotage attempts. As he travels across the country with the band, Alex must navigate the treacherous world of rock and roll, confront his own demons from the past, and protect the band from a mysterious and deadly enemy.

(Kyle: Here we have another case of ChatGPT seemingly drawing on an existing book and sticking Alex Damage in it. The legendary punk band on a comeback tour sounds like Hard Core Logo, which was also included in that reading list blog I wrote that include This Rancid Mill. I'm willing to bet that's something ChatGPT is sourcing from.)

Hardcore Justice": In

Look at all these dweebs reading



I caught someone reading at a show in Gwangju.



This geek is reading in a restaurant.



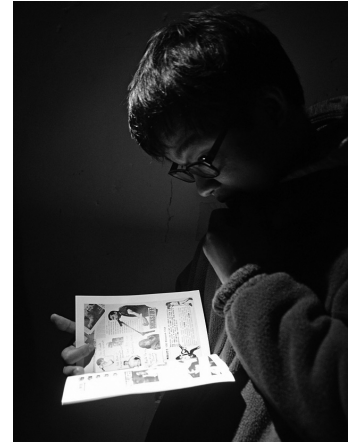
He's not just reading, but also looking for errors.



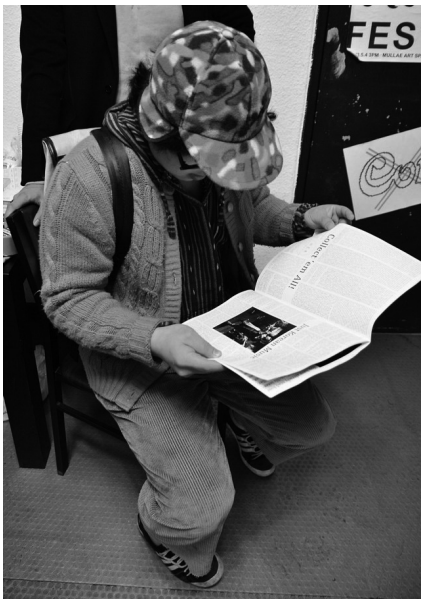
Oh crap, looks like he's watching me through eyeholes.



Reading on the dancefloor.



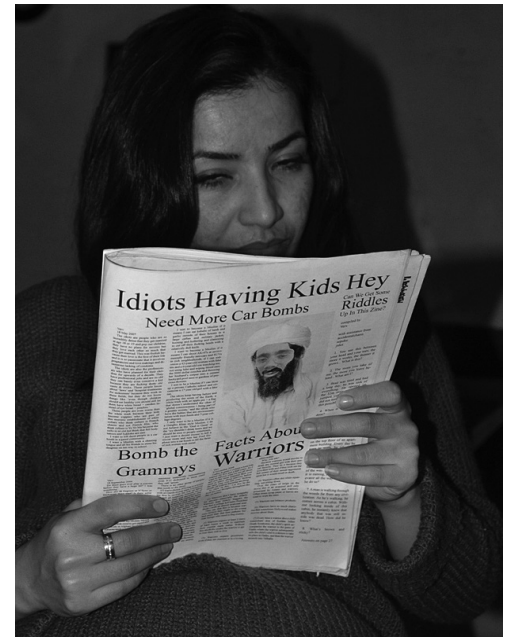
Look at him reading. Nobody would ever catch you like this, right?



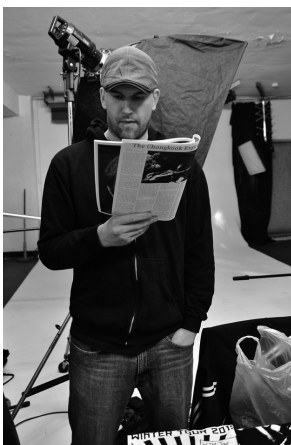
Reading is lunch for the brain.



I saw him walking down Sinheung-ro literally reading a book.



This is probably a bad time to congratulate her on her baby daughter.



Hatereading is still reading.



Reading during a Thanksgiving feast.

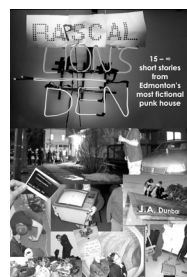


No wonder that other chair is empty.

Anyway, this might be an awkward time to try to sell you more books.

Books from Broke Publishng are printed and available in Korea now, or in ebook format worldwide in some cases.

To order books, email brokepublishng@gmail.com (and watch that spelling; the people over at Broke PublishNG hate us) or message [fb.com/brokepublishng](https://www.facebook.com/brokepublishng) with your order, payment method, and delivery method if applicable. Payment is available in physical cash in person, Korean bank transfer, or Paypal.



1. RAPSCALLION'S DEN

A collection of short stories set in a punk house in Edmonton. Also has a "Choose Your Own Adv — I mean Path" story where you're a cop trying to shut it down.



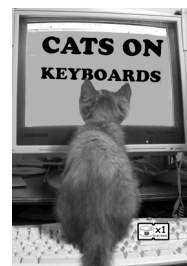
2. HONGDAE FIRE

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.



3. YANGBAN NATION

Photo book by Yangbantal, an anonymous urban explorer. Cranes, abandonments, subway tunnels, drains, and rooftops.



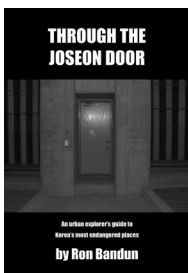
4. CATS ON KEYBOARDS

A paper zine written mostly by cats. Why is this our best seller? (₩10,000 or 1 can of cat food)



5. SEONBI CITY

Photo book by Seonbital, a formerly anonymous urban explorer. He does the same thing as Yangbantal but with a worse attitude.



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.



7. Bune's Home

Bunetal gets her own book, but it's all about the domestic setting. Is that a bit sexist?



8. YANGBAN'S KOTE

The next Yangbantal 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.

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 publishing.

*Next year?

Hongdae Fire review

Reviewed by Kyle Decker

Hongdae Fire is near and dear to my heart because it is set in the punk scene in South Korea, which I was part of from 2013-2018. Mind you this book is set a good decade or so before I was part of it, it was still interesting to me because I could perfectly picture some of the locations. I also kept trying to guess if characters or bands were based on anyone I knew personally. Hongdae Fire digs into contemporary issues that clearly mean a great deal

to author J.A. Dunbar, a journalist and long-time Seoul resident. Including gentrification and pseudo-Christian religious cults.

Set in Hongdae, a gentrifying arts neighborhood in Seoul, the opening chapters see a fire in a punk club wipe out all but a handful of members in the Seoul punk scene. Various details of the fire raise immediate red flags and Journalist Woo Yoo-kung begins to suspect foul play. Yoo-kung, herself a punk, had narrowly avoided

the tragedy herself. Her survivor's guilt catalyzes a quest to uncover the truth and get justice for her found family. As it is with most noir-ish mystery stories, everything goes much deeper (or rather much higher) than it seems at first. Standing between her and the truth are cops, firemen, a cult, landlords, property development companies, and government officials. Luckily she's got the surviving punk community and her brother, on leave from his compulsory military

conscripton, on her side.

It's a fun, well-paced read, and the characters are layered, charming, and will change how you think about Donald Duck. Yook-young herself subverts just about every aspect of an "ideal" Korean woman, and reminds me, more than a little, of a few people I know. Korean culture is on fire these days, and it's cool to see something that antithesizes K-Pop and digs into Korean counter-culture. Which is, and again I say this from experience, amazing.

Visit kyledeckerauthor.com for the full list of 10 punk novels or to get more information about Kyle and "This Rancid Mill"

ACROSS
1 ITSAFEST
5 BOOJIK
10 DUNNE
11 BULGASARI
12 CIA
13 KRAEMERLEE
16 GEMRE
17 SPAYED
19 XFL
21 ESCROW
23 UNCT
26 EARTHANGEL
27 OLE
29 CAGEMATCH
32 INIGO
33 NATION
34 THUNDERS
DOWN
1 INDECLINE
2 SINDANG
3 FREAKINGOUT
4 SUB
6 VNO
7 JLALEY
8 KCIA
9 SLAMS
14 ALEX
15 RAPSCALLION
18 DANGEROUS
20 LUNG
22 CHATGPT
24 TWOFIVE
25 PANTS
28 ICON
30 MOO
31 HUH

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MUUI ISLAND HANAGAE BEACH ROCK FESTIVAL

인천 무의도 하나개 해수욕장 무료 락페스티벌

Saturday 토요일

1:20	Riot Kidz	라이엇키즈
1:50	Dolphin Pants Brothers	돌핀팬츠 브라더스
2:40	Smoking Goose	스모킹구스
3:20	Green Flame Boys	초록 불꽃 소년단
4:00	WinningShot	위닝샷
4:40	Polluter	폴루터
5:20	...Whatever That Means	왓에버댓민즈
6:10	End These Days	엔드디즈 데이즈
7:00	Social Circuit	소셜서킷
8:00	Octopoulpe	옥토폴프
8:50	Burning Hepburn	버닝햄번

Sunday 일요일

12:00	Shin Hantae & Reggae Soul	신한태와 레게소울
12:30	A Lone Wolf Elegy Club	어 론 울프 엘리지 클럽
1:10	TwoFive	투파이브
1:50	Beacon	비컨
2:30	Chain Reaction	체인리액션
3:10	Monkey Gang War	몽키갱워
3:50	Green Eyed Monter	그린아이드 몬스터
4:50	Crying Nut	크라잉넛

안전하고 즐거운 관람되세요 Have a safe and enjoyable time.

We Love Hanagae Beach!