

The zine
that's also
a tattoo!



BROKE
IN KOREA

IT'S A FEST!
WHATEVER MEANS
LUCY VALENTINE
DoTam Film Festival

THE WAR LOVERS

Mutant Rebellion

WE OUTSPOKEN

Korea Japan
Oil Festival!!



TON SUCKS

BROKE
IN KOREA

MY Y.
THINGS WE
STILL
WANT TO
SAY

STICK TO
YOUR GUNS

KRANKY
DOODLE
GO THS
ON THE
BEACH



무료

ISSUE
FUCKING
36



Letter from the Editor

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Issue 36
June 2024

This zine is published whenever I feel like it, which isn't often.

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This zine was created on an expired copy of Adobe InDesign CS6 provided to me by my regular employer.

This issue of Broke in Korea was originally planned for release at IT'S A FEST! 2024, but, well... Anyway, I still decided to go through with that plan, because the thing was ready (barring any print complications). IAF is the main impetus for this zine, at least releasing it around now. For that reason, I included a timetable for the festival on the back page, so this thing will be useful for festival attendees.

I had a few ideas for the cover image, but when I remembered Trash's tattoo session with Ryan B and Juge, I knew that had to go on the cover.

Sorry about the low amount of Korean-language content. This issue is loaded up with interviews with international bands touring Korea this year. Thanks to Kisun at Victim for providing me with the full schedule for bands he's bringing over this year. I've completed interviews with almost all of them, and figured for the zine it wouldn't hurt to publish the content now. Overall, I decided I better publish this issue right away, because I was starting to really fill up with too much content that would end up going in.

This issue is actually the densest on music, and the only time I can think of when the music content usually contained only in the first half has spilled over past the center page into the second half. Due to the lack of Korean text with English translation, a lot of the interviews are also smaller – that meant I could make the pages a little denser with articles, which was kind of fun. There are four survey questions I threw out to a bunch of people, who answered anonymously mostly. I've enjoyed having this as an addition to Broke for the last few issues, and I hope to continue it in the future.

Maybe there will be another zine in the second half of the year, maybe around Block Party or Halloween, or if not one of those, then probably a Christmas issue as usual.

I'm running out of things to say. Anyway, if you're at IAF, enjoy reading this thing and don't be bothered if anyone photographs you and features your image in a future issue of Broke in Korea, shaming you for reading at a punk show (and also on the same page trying to sell you more books).

Jon Twitch

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Letters to the Editor

Keep them coming, freaks of the world.

Hello, I can trim, devour, and drink the hair of humans, including their eyelashes, eyebrows, and private parts as well as the hair from their...

F FUNTASTECHS
To: jdunbar@koreatimes.co.kr

Mon 2022-12-05 8:39 PM

Hello, I discovered that I have an unusual talent, but I never believed it was valuable enough to share with the world, until recently when I saw a few interesting performances go viral.

I can trim, devour, and drink the hair of humans, including their eyelashes, eyebrows, and private parts as well as the hair from their pets, as if I'm an extraterrestrial or a wizard, and this can look humorous, terrifying, or dangerous.

I truly enjoy repurposing the "throw-away" components of fruits, vegetables, and other foods or even inedibles.

Funtastechs@gmail.com
0081-90-1978-4615
Tokyo - Japan
Alghn. A

Hello My Beloved One,
Please bear with me. I am writing this letter to you with tears and sorrow from my heart.

I am Aisha Muammar Gaddafi, the only daughter of the embattled president of Libya, Hon. Muammar Gaddafi. I know my mail might come to you as a surprise because you don't know me, but due to the unsolicited nature of my situation here in Refugee camp Ouagadougou Burkina Faso I decided to contact you for help. I have passed through pains and sorrowful moments since the death of my father. At the same time, my family is the target of Western nations led by Nato who want to destroy my father at all costs. Our investments and bank accounts in several countries are their targets to freeze.

My Father of blessed memory deposited the sum of \$27.5M (Twenty Seven Million Five Hundred Thousand Dollars) in a Bank at Burkina Faso which he used my name as the next of kin. I have been commissioned by the (BOA) bank to present an interested foreign investor/partner who can stand as my trustee and receive the fund in his account for a possible investment in his country due to my refugee status here in Burkina Faso.

I am in search of an honest and reliable person who will help me and stand as my trustee so that I will present him to the Bank for the transfer of the fund to his bank account overseas. I have chosen to contact you after my prayers and I believe that you will not betray my trust but rather take me as your own sister or daughter. If this transaction interests you, you don't have to disclose it to anybody because of what is going on with my entire family, if the United nation happens to know this account, they will freeze it as they freeze others, so please keep this transaction only to yourself until we finalize it.

Sorry for my pictures. I will enclose it in my next mail and more about me when I hear from you okay.

Yours Sincerely
Best Regard,
Aisha Gaddafi

IT'S AN INDOOR FEST!

Jon Twitch

On March 24, I interviewed Jeff from ...Whatever That Means about the band's 15-year anniversary, as well as the upcoming IT'S A FEST!, which was still set to be held at Hanagae Beach. A couple months later, they lost the venue and had to move the event to Seoul. Also, the Geeks and Tom Tom Tom dropped out, to be replaced by 444 and Redemptions.

I decided to run the original interview intact, but with strikethroughs to denote information that is now outdated.

Let's start with the most important tidbit: what happened to Hanagae.

Jeff told me on May 17, "Hanagae was having some problems with the local government. So they decided not to have any big events this year. That included IT'S A FEST! but they've already said they want us back next and for the long term."

There's much more to it, and it's dramatic and petty, but none of it is really relevant to IAF or its organisers, and it's not worth risking relationships with local governments by dwelling on it. Instead, let's hope IAF can move back to Hanagae next year, which all parties seem optimistic about doing.

Broke: I can't believe it's been 15 years. 10 maybe. 2009 was barely more than a decade ago. Is your "Old Punk" tattoo coming true?

Jeff: Yeah. I can't believe how much time has passed. I remember when we were just getting started back in 2009/2010. The Geeks celebrated their 10th anniversary and I was like, "Wow. I can't imagine being in a band for 10 years," but now here we are. As for my tattoo, I'm definitely past my chance to "Live Fast, Die Young" so I guess I'll have to stick with what my tattoo says: "Live Fast, Die Old."

Broke: What does being together for 15 years mean for a punk band?

Jeff: I don't think it's specific for a punk band, but just being in a band for 15 years, there are so many memories attached to the whole thing. Writing music together, touring, way too many late nights out after shows, lots of highs and lows with the things we hoped to accomplish, members coming and going.... I think WTM has famously gone through a lot of members over the years, but we've been blessed to have a solid core of members for the last 10 years. Obviously, Trash and I have been here since the beginning, and then 10 years ago, Bialy agreed to come along on a one-week tour in Malaysia and Singapore as a session lead guitarist. That was supposed to be it, but we were very fortunate that he chose to stay on after that. So the three of us have been through a lot together. A little over a year



Jeff and Trash play a ...Whatever That Means show at IT'S A FEST! 2023.

ago, Hwangyong came on as our new drummer, and things have never felt better. We all have a really similar vision and focus for what we want to do in the future. I guess the best thing is that, even after 15 years, we still have a drive to keep pushing ourselves and accomplish so much more.

Broke: What can you tell me about The Dahlia?

Jeff: We met The Dahlia briefly on our tour in Japan last April. When we went back in December, we played with them again and were able to hang out with them a lot more. They're a great punk rock band with so much energy. They've got a killer frontwoman and put on a really fun show. They're also way younger than us. These days, there's a really limited amount of new, young punk rock bands here in Korea, so it's good to see that there is still a new younger generation of punk bands coming up.

Broke: How are preparations going for IAF 2024?

Jeff: All the main planning is set. The bands are booked. The merch is designed. The store is open for reservations. There are still a lot of little details to figure out. We're putting together the volunteer staff and prepping for actually managing the festival throughout the weekend. Right now, the biggest thing is just waiting for people to make bungalow reservations and order festival merch so that we can actually afford to pay for this thing.

Broke: Should we expect to see any changes from previous IAFs?

Jeff: The format is exactly the same as last year. We'll be doing an acoustic night on the beach Friday night as a sort of soft opening. That was a new addition last year, but everyone had a great time, so we decided to stick with it. The main fest will be Saturday and Sunday. KraemerLee will be back slinging beers, and we're hoping

to have a couple food trucks come to the festival this year to help offer fest-goers some more variety throughout the weekend. But yeah, overall, should be the same great weekend-long beach party punk rock festival.

Broke: It seems like you guys ended up going for international bands you could work well with rather than any big surprises.

Jeff: All the bands we've worked with so far have been bands that we have personal connections with. Clearly, we hope to be able to bring in a bigger name international headliner some year, and we reached out to a few that were in the "friends of a friend" category, but it's really difficult to make it work right now with our limited budget. We don't have any government or corporate backers. 100% of the money comes from selling pension and bungalow rental packages and festival merch packages. Even without a big headliner, that still isn't quite enough to cover the whole budget, so Trash and I cover whatever leftover costs there are out of our own personal finances. We're happy to do it because we love running IAF!, but we hope to find some financial sponsors for the future that will make it much easier to cover the budget, bring over a bigger headliner, and just grow the festival in general.

Broke: The Korean lineup is interesting. There are a few bands that played previous IAFs (just you and MGW?), but I note it seems much more diverse, while not losing focus on the festival identity.

Jeff: There are 5 bands on this year's lineup that played last year, so that's almost 1/3 of the lineup, and that feels about right. Even though the Korean scene isn't huge, we want to make sure we don't have the same lineup every year, so we decided that we wouldn't book bands more than 2 years in a row unless

there was a real need to do so. That goes for bands on WDI too. That's why we didn't book bands like Burning Heppburn, Smoking Goose, and WinningShot this year but will probably call them again next year. That's why TwoFive, Beacon, and End These Days won't get booked next year. The only real exception to the rule is ...Whatever That Means because Trash and I are the ones who put the festival together, so we feel fine breaking that rule for ourselves. And I guess Trash and I will have to have a talk about whether or not the 2-year rule applies to Monkey Gang War sometime between now and next year.

We're really happy with how the lineup turned out this year. It does feel more diverse, but we feel like we're still representing some of the best old and new bands in the scene. Like we said last year, IAF! was never meant to be a pop punk festival. The first year, we just had to be really cautious with who we booked. We kept all the bands really melodic and easily accessible Year 1 since we were worried how the locals would react to the overall volume. When that was okay, we added a couple hardcore and metalcore bands last year to see how they'd react to screamy bands. Since that went fine, we feel free to basically book whoever we want now.

One of the biggest highlights for me is the Full Garage reunion. Keunyoung (bass/vocals) is one of my best friends. If fact, I joke with him every year that IAF! is my present to him since it's always on his birthday weekend. Full Garage was also the first band ever (besides my own band) to sign with our label World Domination, Inc. I've asked them to play IAF! every year, but they were on a prolonged hiatus. When I asked this year, I was really happy to finally get the answer I've been waiting for. As far as I know, playing IAF! is their only plan right now. I don't know if that'll be it and then back to hiatus status or if they'll keep

playing after.

As for headliners, this year The Geeks are headlining Saturday night and No.1 Korean is headlining on Sunday. The Geeks have been the kings of Korean hardcore for more than 2 decades now, and I can't wait to see them under the lights on the beach Saturday night. Although, I am a little worried about all the people who tend to wear sandals to the festival (Please, bring a pair of close-toed shoes for when The Geeks play!). We always try to have a really classic Hongdae band close out the festival. It's a fun way to finish out the weekend and feels like a good way to pay homage to the scene that we love. No.1 Korean was one of the first bands I ever saw in Hongdae when I moved here back in 2007. They're not nearly as active as they used to be, but they still put on a great show, and I can't wait to see them.

Another classic band is Rux. We all know bands like Crying Nut and No Brain are the founders of Chosun Punk, but Rux really is the OG modern Korean punk band. Jonghee is the Godfather of the Korean punk scene, so it only made sense that we had to have them on the IAF! lineup eventually.

Broke: The scene seems to have been going through a lot of changes in the past year, maybe as a result of shaking off the pandemic aftereffects. There's a lot more going on, and maybe more competition. How do you feel about the scene these days? I'm also curious what the relationship is like between WDI and Victim.

Jeff: It definitely feels harder to get a crowd out to shows post-pandemic, but people are still pushing on, and there are still plenty of bands playing every weekend. We are really happy to see another club added to the scene, too. Club Victim has been a great addition to things. Trash and I are really close with Kisun, the owner of Victim Records. We've worked together on a bunch of shows. The best thing is the mutual respect between our two labels. Whenever we're planning something bigger than a usual show, we always check in with each other to see if the other label is planning anything. We have so much overlap in our friends and fans. There's no need to be competing against each other. A great example is when WDI brought The Skippers from Japan and Victim brought Tortionals and Upper from Japan. It worked out that we both needed to book tours the same weekend, and Kisun immediately suggested we join our Saturday shows into one event. Then we also arranged to play in different cities on Friday. It also worked out for IAF! because we got to know the guys in Tortionals and bring that back as part of this year's lineup. So yeah, it's a great collaboration, and we have nothing but respect for Kisun and Victim Records.

Visit linktr.ee/itsafestkorea and listen at whateverthatmeans.bandcamp.com

'조선 펑크'란 무엇인가요? What is 'Chosun punk'?

Editor's Note: This is a survey question in which there is a right and wrong answer. I have been seeing an increase in use of the term "Chosun Punk" these days, sometimes positively and sometimes negatively. It seems like a lot of people who weren't around to remember have been getting it wrong. Others still are adopting it as their own, which I guess is fair enough.

I've seen the term used to describe Rumkicks in a lot of headlines, and while Yeawon (whose easily identifiable answer is below) doesn't protest that, it's not a perfect fit. Additionally, I've heard different people use the term to refer to Skunk Label bands, which is extremely inaccurate and worthy of correction.

The correct answer to this question is that "Chosun punk" comes from Drug bands in the 1990s. It came out of a particular set of conditions that no longer exist. I'll let Stephen Epstein (Broke 12, spring 2011) explain it: "Imagine you're listening to

all this crap music for all your life, and then suddenly over the course of one year, somebody introduces you to Nirvana, the Sex Pistols, Green Day, Led Zeppelin, all at once, and what's the music you're gonna make?... It got thrown into a blender, and it's like 'okay, we're taking all of this and making this sound and we really can't call ourselves a punk band, but it's fresh, new, exciting,' and that's where the whole Chosun punk think came out."

I've always seen it also as showing reticence for taking up the label: Koreans thinking that punk is a foreign thing, incompatible with their Koreanness – "There's no such thing as real Korean punks," which is an attitude that certainly existed in the 1990s, but one that has no place in the world today.

Especially as Drug started to run out of momentum, the antidote to this was certainly Skunk Label, which became home to bands that Drug rejected. They offered

a very different take, in which ethnicity, nationality, and borders were irrelevant to punk. In response to Drug's "Chosun Punk" compilation, they later named the 2003 Skunk compilation "We are the Punx in Korea," specifically taking the "Chosun" out of how they saw the scene, and making Korea into more of a geographic locality. Rather than putting various sounds in Epstein's blender, their knowledge of the world of punk history started becoming more sophisticated. People there did not remotely identify with Chosun punk, and even resented it. So of all things, Skunk Label was the exact opposite of Chosun punk.

Can you create new, or post-Chosun punk bands today? Absolutely, even though I'm not convinced it's helpful to frame Rumkicks' sound that way, and their image has way much more in common with Skunk-era bands. But it still could be done today, and Chosun punk music has something to offer if we return to it today.

럼키스를 처음 시작할 때 스스로를 post chosun punk 밴드라고 칭했습니다.

내가 듣고 자랐던 조선펑크, 즉 한국적인 펑크 음악을 할 것이다 생각하고 시작한 밴드가 럼키스입니다. 조선 펑크란 외국 음악의 한 장르를 한국적으로 재해석 한것이라고 생각합니다.

When we first started Rumkicks, we called ourselves a post-Chosun punk band. We thought we would create Korean-style punk music, the kind of Chosun punk I grew up listening to. I believe Chosun punk is a reinterpretation of a foreign music genre in a Korean way.

내가 생각하는 조선펑크는 1990년대 한국 후반에 Crying Nut, No Brain, 18Cruk, Lazybone을 중심으로 왕성하게 활동했던 스타일의 펑크 음악 스타일이라고 생각합니다. 지금도 많은 밴드들이 조선펑크를 추억하며 발전하고 있고 좀더 다양해지고 있다고 생각합니다.

The Chosun punk I think of is the style of punk music that thrived in the late 1990s in Korea, centered around bands like Crying Nut, No Brain, 18Cruk, and Lazybone. Even now, many bands are reminiscing about Chosun punk and evolving it, making it more diverse.

I don't know. Punk is just punk.

I don't think Joseon Punk is fully Koreanized. It sounds punk to me. So if you still want to label some bands as Joseon punk, go ahead.

I don't really think we should consider Joseon punk as a new genre. It is just punk.

I actually have no idea about 조선펑크. To me it's just like one another punk music that is performed by Koreans. Like any other branch of punk music. I don't think they have some unique or peculiar elements.

조선 펑크는 어떤 특정한 음악 장르라기 보다는 어떤 특정한 시기의 음악이라고 생각합니다. 내가 위 질문에서 말했던 드럭부터 스컹크 초기까지 한국에 있었던 모든 펑크 록이 조선 펑크라고 느낍니다. Our Nation 시리즈, 펑크 대잔치 시리즈, 문화 사기단 같은 컴필레이션 앨범이 나오던 때 말이죠.

지금처럼 인터넷이 그리 발달하지 않았던 시기에 어떤 사람들이 자기가 들었던 영국 펑크나 다른 펑크들을 한국인들이 모여서 연주하다가 몇몇 부분들이 한국인의 입맛에 맞게 바뀌고, 또 그 음악을 들은 다른 한국인들이 영향을 받아 또 다른 펑크 밴드를 만들고...그것이 조선 펑크라고 생각합니다.

밴드들이 자기들이 하고 있는 음악이 무슨 음악인지 알게 되었을 때쯤부터 조선 펑크라고 부를 수 없을 것 같다는 점이 좀 재밌게 느껴집니다..

I think Joseon Punk is more about a particular era of music rather than a specific genre. I feel that all punk rock in Korea from the time of Drug to the early days of Skunk can be considered Joseon Punk. This was the period when compilation albums like the Our Nation series, the Punk Daejanchi series, and Munhwa Sagidan were released.

During a time when the internet was not as developed as it is now, some people played British punk or other punk music they had heard, and as Koreans gathered to perform it, certain aspects changed to suit Korean tastes. Other Koreans who listened to this music were influenced and formed their own punk bands. That, to me, is Joseon Punk.

It's interesting to note that as bands began to understand the kind of music they were playing, it could no longer be called Joseon Punk.

서울에 옛 수도가 조선이고, '90년도 노브레인, 크라이닝넛이 외치고 추구하던 하나의 장르로 매겨진 것으로, 딱, 노브레인 크라이닝넛 초기 음악이 조선펑크라고 생각한다.

한국에서 (조선에서) 펑크 밴드를 한다고 조선 펑크라고 하기는 거리가 멀다.

Seoul's old capital is Joseon, and in the '90s, No Brain and Crying Nut pioneered and pursued a genre that I think can be precisely defined as Joseon Punk, particularly their early music. Just because a punk band is from Korea (Joseon) doesn't mean it can be called Joseon Punk.

I guess it's supposed to be some special Korean version of punk with Korean qualities that was popularized in the 90's? Or maybe an ethos of being Korean and punk? To my ears I don't think it sounds like anything but punk through a Korean lens. All around the world punk took root and adapted some local aspects but to me Chosun punk doesn't mean anything. It's just a title given to distinguish themselves and add some pride maybe? As marketing I can get it.

90년대 초반 홍대를 비롯, 대구, 부산등에서 펑크에 기초한 한국 인디 음악이라고도 할 수 있겠으나, 젊은 혈기를 난잡한 음악에 녹여낸 외침이라고도 느껴진다. 한국땅에서는 매우 새로웠던 소음이기에 언제나 내겐 음악적 시작점 같다.

In the early 1990s, in places like Hongdae, Daegu, and Busan, it could be said that this was Korean indie music based on punk, but it also feels like a cry that melted the youthful fervor into chaotic music. Since it was a very new kind of noise in Korea, it always feels like the starting point of music to me.

"Chosun punk" refers to a subgenre of punk rock that emerged in South Korea, drawing influence from traditional Korean culture, history, and societal issues. It often incorporates elements such as traditional Korean musical instruments, melodies, and themes in its music and aesthetics. Chosun punk bands may also address contemporary issues in Korean society, reflecting a blend of punk ethos with Korean identity and cultural heritage. As of my last update in January 2022, there aren't any well-known bands specifically categorized as "Chosun Punk." However, there are Korean punk bands that incorporate elements of traditional Korean culture and history into their music and identity. Some examples include Crying Nut, No Brain, and Yellow Monsters. While they may not strictly fall under the label of "Chosun Punk," they demonstrate a fusion of punk rock with Korean cultural influences.

Look, it's Bialy!

Jon Twitch

Ahead of a then-upcoming Things We Say reunion, I decided to do something different and interview Bialy instead of Victor. Bialy was cautious, but also we talked more about his history in the local music scene, going back over some pretty deep history. As far as anyone knows, he's the first Polish musician to be in a Korean punk band, and his presence had an immediate and permanent effect on the scene. He doesn't usually get all the attention, so it's about time.

Broke: First, how should I identify you in the article? Just as Bialy, or is there a larger name I should be using, like Mateusz Bialy?

Bialy: My actual name is Mateusz, and last name is Trzcinski, but we can just go with Bialy (which is just a nickname) since that's the name people in the scene know me by. (but if you think it's gonna be kinda weird/not look professional to use nickname in Korea times article you can just go with mateusz, or mateusz trzcinski. up to you.)

Broke: What originally brought you to Korea, when was that, and why have you stayed for so long?

Bialy: Long story short, it somehow happened that my major in college was Korean Studies, and I first came to Korea in the summer of 2008 as an exchange student to learn the language. Original plan was to be here for a year and then come back, but then I started playing in bands etc, and I liked living here way more than I expected, so after going back to Poland to finish my studies I came back around 2011 to go to grad school. After getting my degree I decided that I might as well try working here.

I am currently working in business department at one of Korea game development studios. It's been around 7 years since I worked there and so far I have no reasons to complain.

Broke: This is going to be a tough one. Is it possible to list all the bands you've been a part of?

Bialy: It's not that many actually

Pornotarium - the one I started right after coming to Korea in 2008 (with Verv :))

Shellback - around 2010 I guess?

Animal Anthem - 2011

Things We Say - I joined them around the end of 2011 I guess, not too long after starting Animal Anthem

...Whatever That Means - joined in the fall of 2014 to help them with one tour in SEA in the beginning of 2019, and being playing with them until now

444 - started in 2018, still playing (not to actively though) that's it I guess

I also played in band called Lesson, it was made by Hyunjin, former drummer of 99anger,



Bialy plays for Pornotarium at a battle of the bands in Itaewon's Stompers, 2008

animal anthem and things we say. he wanted to make a band in which he would be a singer. so he did. we only played like 3-4 shows though.

and this month I played one show with 21scott, since Song hoon the vocalist came to visit from australia for few days and they made something of a onetime reunion show and asked me to help with the second guitar.

Broke: Of all the bands, what place does Things We Say hold in your heart?

Bialy: I first joined them in the end of 2011. They were looking for second guitar, and Hyunjin (who I already played with in animal anthem) suggested me. So Victor called me up and asked if I were interested.

Thing We Say was always one of my favourite Korean hardcore bands so I said yes right away.

They are all really great guys and it's always fun to play with them. Back then we actually played a lot and then got the chance to play 2 weeks tour in US with the last show being This is Hardcore Festival in Philadelphia in 2013, That tour and that show is still one of the best shows and tours I had a chance to do and I don't think it will be easy to top it.

Broke: Why is TWS reuniting now? Is this just a one-off, or will the band resume activities?

Bialy: The original plan was to do it sometime in april 2023, but then unfortunately Victor's youngest daughter had some health issues so obviously all band related things were put on hold.

Now once Eileen health issues are all figured out Victor called us up and here we are. This show is not gonna be a one time reunion show, however I am not sure how often we are gonna be playing after that. Time will tell I guess.

Broke: The first time we met was when you were in Pornotarium, a band few people probably still remember. I remember it was such a weirdly but refreshingly different band for the scene, and also whenever it played there were a lot of Polish people there. How do you look back on Pornotarium now?

Bialy: As I said we started Pornotarium with Verv (who back then was doing his military service in Korea), Jason (who was studying Korean at Yonsei) and Chang Sheng, Chinese friend who I knew from my Korean class.

Back then I was a total metalhead, long hair etc. wanted



Bialy with ...Whatever That Means at IT'S A FEST! 2023



Bialy plays in Animal Anthem at Space Moon, 2012

play something between death and thrash metal I guess. Verv and Jason were more into punk and ska. So I guess the mix of that ended up to be the music we played. I guess were not super good live but it was definitely fun to play together. Thanks to Pornotarium and Verv actually I was introduced to Korean punk and hardcore scene, met the people, started going to shows etc. so I truly cherish all things and memories related to Pornotarium.

Broke: You've been in ...Whatever That Means for about a decade. Why have you lasted with them for so long?

Bialy: Don't really know. I've known Jeff and Trash for a really long time, they are the ones who started the band I have fun playing with them and I guess I am a pretty easy going person so we never really had any trouble and I've never thought about quitting the band or anything like that.

Broke: What happened to 444? Is it still together?

Bialy: Yes. Unfortunately covid started not too long after we released our first EP "Fuse" and started to play shows. We decided to just take it easy during covid (with shows being booked and then cancelled at the very last moment etc. we just didn't really want to deal with that kind of stuff)

We actually went back to practicing few months ago, working on some new songs etc. so I guess we might be playing some shows this year.

Broke: You've been in so many diverse bands that I think sometimes people lose focus on you. I'd like to know, what's your music? Which of your bands have introduced the music you most like playing? Or have you changed over the years?

Bialy: It definitely changed over the years a bit.

As I mentioned, originally I was totally into metal: mostly death and black metal. But then I came to Korea and started going to punk/HC shows.

Obviously I knew hardcore before but after coming to Korea I started to listen to it almost exclusively, to the point when I started to play that type of music as well. Melodic/pop punk and skate punk were the genres which I guess was introduced to me last.

Anyway, my favorite music is still heavier stuff like metal and hardcore, so I guess Animal Anthem and 444 would be the picks when it comes to the music I like playing the most if I had to choose.

Follow @thingswesayhc on IG or visit fb.com/band444

서울을 제외한 한국에서 가장 좋아하는 지역은 어디입니까? What do you think was/is the best era for Korean punk?

I'm not a complainer. It is the best at every time at its finest.
I think the 2004~2008 Era was great. Over the pandemic it was awful. And it is getting much better now.
Both the punk scene and hardcore scene for 2024 will be great.

상수역 스컹크헬을 스타트로 2003~2013 약 10년간이 가장 한국 펑크가 많았고 가장 활발하며 가장 재미있었던 시대였다고 생각한다. I think the period from 2003 to 2013, starting with Skunk Hell at Sangsu Station, was the most prolific, active, and fun era for Korean punk.

늘 좋았으며 안좋았고 좋아질거라 생각한다.
같은 곳에 있어도 느끼는 바는 모두 다름이니
It was always good, not good, and I think it will get better.
Even if we are in the same place, everyone will feel differently.

I havent been here when first punk bands started playing or clubs like skunk or drug (im not sure if that who it was called but anyway) so i cant really say which period was the best in general. but for the time i've been here (2008 until now) for me personally 2011-2013 was the time when there was a lot of shows going on every week, spot was still around, there were shows in the park, double A practice space, 3thumbs, raillack, prism hall etc. There were bunch of old and new bands etc. the scene seemed quite vivid i guess (im not sure though if it actually was like that, maybe its just nostalgia talking ;P)

As a relative newbie that's hard to answer because I've only witnessed about 10 years of it. I will say I think pre-2014 or so had more diversity in sounds but the bands of the past ten years are more talented despite there being less diversity. In a young scene diversity makes sense as more people are trying different styles out and sometimes it doesn't work so the quality isn't there. On the other hand honing talent and quality can also reduce the creativity a bit as bands fall into expected roles or sounds in the scene. There's a love for certain nostalgic sounds here (youth punk, 90's Japanese skate punk, Japanese pogo punk) so modern bands tend to lean in that direction. Maybe that means there's a future era where both quality and diversity will be possible and that will be the best one? Probably not.

It depends on which angle you focus on. Since I usually care about the message in the songs and have a strong opinion about politics, I would say it's better now. I know there was a specific period that every Korean punk romanticises, but I remember a lot of bands had very racist, sexist, xenophobic and homophobic lyrics back then.

지금의 Punk 시대가 가장 좋지만 가끔 90년대 후반의 한국 펑크음악이 그리기도 합니다.
I think the current punk era is the best, but sometimes I miss the Korean punk music of the late 90s.

드럭부터 스컹크를 거쳐 스카까지. 무턱대고 나 어렸을 적 음악이 좋았다는 복고주의적인 생각은 아닙니다 (드럭은 내가 1살 때 만들어졌습니다) 그저 이 때 내가 좋아하는 밴드들이 많이 태어났기 때문입니다. Crying Nut, 18Cruk, Jiraltan99, Couch, RUX, Attacking Forces, Ghetto Bombs, Burining Hepburn, Run Carrot, Cockrasher, Nacho Pupa, Dirty Small Town, 百花爛漫組, Skasucks, Chanter's Alley 등등... 말하는 것만으로도 끝이 없는 목록들.

From Drug to Skunk to Spot. It's not a retro belief that the music from my childhood was just good (Drug was created when I was 1 year old). It's simply because many of the bands I love were born during this time. Crying Nut, 18Cruk, Jiraltan99, Couch, RUX, Attacking Forces, Ghetto Bombs, Burning Hepburn, Run Carrot, Cockrasher, Nacho Pupa, Dirty Small Town, 百花爛漫組, Skasucks, Chanter's Alley, and so on... The list goes on and on just by mentioning them.

사람들이 흔히 말하는 한국 펑크가 가장 좋았던 시기에 한국 펑크씬에 있지 않았습니니다. 나중에 태어난 세대으로써 감히 어떤 시기가 좋았다고 말하기는 힘든것 같습니다.
I wasn't part of the Korean punk scene during what people commonly refer to as its golden age. As someone born in a later generation, it's hard for me to confidently say which period was the best.

As an AI, I don't hold personal opinions. However, some may argue that the late 1990s and early 2000s were significant eras for Korean punk, characterized by a burgeoning underground scene, diverse musical styles, and active participation in social and political issues.

Cucumber Power!

Jon Twitch

I did not go to this show, due to the fact that I had to host a film festival the same day. But I did interview a few people about it, mainly Byungsun.

Broke: Can you please list everyone involved in organizing this new Oi Fest?

이번 새로운 Oi 페스티벌을 주최하는 모든 관련자들을 나열해 주실 수 있나요?

Byungsun: 박병선 (me) & Pogo Attack Members

Broke: Why and how was the Korea-Japan Oi Festival revived? 한국-일본 오이 축제가 왜 그리고 어떻게 부활되었나요?

Byungsun: '22년 10월에 일본 놀러 갔고, 친구들인 The Disclapties 따라 토치기현에 라이브를 보러갔었다.

당시 Pogo Band가 3band가 나왔고 (The Disclapties, Cooking Casper, The Drunk Boi's) 내가 하고 있는 Pogo Attack을 포함해서 Pogo Festival 같이 '23년에 공연을 하자고 약속하고 돌아갔다.

'23년 6월 일본 삿포로에서 Pogo Attack, The Erections, Cooking Casper, The Disclapties, Oi Valcan, The Knockers, The Drunk Boi's와 함께 공연을 하였고,

Line up이 거의 한일 오이 페스티벌 했던 밴드들이 많아, '24년에는 한국에서 공연하자고 제안을 하였고, 이번 4월 6일 오이페스티벌이 부활하게 되었다

Broke: How easy or hard is it communicating with the Japanese punks and skinheads involved in the show? 일본의 펑크와 스킨헤드들과의 소통은 얼마나 쉽거나 어려울까요?

Byungsun: '04년 첫 한일 오이 페스티벌로 맺어진 사이로, 일본 펑크 및 스킨헤드 친구들과는 서로 믿음이 있기에 소통하기 쉽다.

Broke: Can you describe the Korea-Japan punk scene relationship? It seems like it is always much better than the overall relationship between Korea and Japan. 한국-일본 펑크 씬 간의 관계를 설명해드릴게요. 이 관계는 한국과 일본 전체적인 관계보다 항상 훨씬 좋은 것으로 보입니다.

Byungsun: 개인적으로 일본은 배울 점이 많고 서로 문화가 비슷하기 때문에 굳이 펑크 씬이 아니라도 관계는 좋다 (국가적인 정치적인 내용으로 한일 관계를 나쁘게 한다)

옛날 처럼 님대리, 스파이키, 쩡잠바를 입은 펑크가 없기에, 사이 좋은 우리를 한국에서 보여주고 싶다.

Broke: A lot of Koreans might think "oi" is "cucumber." Can you explain the music of the festival? It isn't just oi, is it? (I know there is pogo punk and ska also) 많은 한국인들은 "oi!"가 "오이"를 뜻한다고 생각할 수

있습니다. 축제의 음악을 설명해 드릴게요. 축제의 음악은 단순히 오이뿐만 아니라 포고 펑크와 스카 등이 포함됩니다.

Byungsun: 옛날 외국의 노동자들이 부츠 신고 머리 뺨뺨 깔고 공구 쟁겨 일터에 나가 만나는 동료들에게 "오이~" (안녕?) 하는 것에서 비롯된 것으로 펑크에 중요한 문화로 자리잡게 된다.

Oi Festival은 그런 Oi Punk, Skinhead Oi 같은 음악으로 제한하지 않고 Pogo Punk 턴, Ska 턴 Raggae 등 우리와 Oi (안녕?) 라고 이야기 할 수 있는 친구들과 함께 하는 것을 목적으로 만들었다.

Broke: How many Korea-Japan Oi Festivals have you performed in the past? In what bands? 과거에 한국-일본 오이 페스티벌에 몇 차례 참가하셨나요? 어떤 밴드로 참가하셨나요?

Byungsun: 군대 2년을 제외하고는 거의 참여했다. 한국에서 활동할 때는 Spiky Brats, 일본에서 활동 때는 00 Squad로 참여했고 이번에는 이번 페스티벌을 주최 및 기획하고

Pogo Attack으로 참가하게 되었다.

Broke: When was the last Korea/Japan Oi!(or Punk) Fest? Do you know how many there have been in both countries?

한국/일본 Oi!(또는 펑크) 페스트의 마지막은 언제였고, 두 나라에서 개최된 총 페스트 횟수를 아시나요?

>> SNS나 인터넷 관리를 하지않아서 몇회했는지 이력을 알수가 없다. 단 2004년 일본에서 시작해서 최대 1년에 한번씩 일본과 한국을 번갈아가면서 했고 2012년 일본에서 마지막으로 하였고 12년만에 부활한 셈이다

Broke: How many of the Japanese bands have played previous Oi Fests? I know Raise a Flag, Erections, and Rollings have, but I don't know about Disclapties. I'm pretty sure the other two never have.

일본 밴드 중 몇 개가 이전 Oi 페스트에서 공연했나요? Raise a Flag, Erections, Rollings은 알고 있지만 Disclapties는 모르겠어요. 다른 두 밴드는 아마도 이전에 공연한 적이 없었을 거예요.

>> Disclapties는 한국에서 2007년 스컹크헬에서 오이페스티벌에 참가했었다. 아래 링크 참고

Cooking Casper는 이번에 처음이고

SHUDO & RUDIES도 처음이지만 정기적으로 한국 부산에서 공연을 했었다

Broke: Are you playing in Spiky Brats?

당신은 스파이키 브랫스에서 활동할 예정인가요?

Byungsun: 응. 20년전과 같이 똑같이 병신같고 엉망인 실력으로 활동할것이다. We Never Change (in Spiky Brats Album title)

Follow @pogo_attack on IG

Gotta catch 'em all

Jon Twitch

I also interviewed Jiha, mainly because he was the only actual skinhead representing Korea at the festival.

This is not my first interview with him (Broke 26), nor my first with Pokemanchi (Broke 32), but it is my first interview with him as a musician.

Broke: I asked you this question in 2019. Tell me about the Korean skinhead "scene." Is it more than just you right now? 한국의 스킨헤드 '신'에 대해 말해주세요. 지금 당신 이상인가요?

You answered: 안타깝게도 그렇지 않습니다. 일단 한국의 밴드 신 자체가 그렇듯이 사람이 너무 적습니다. 실제로 내가 외국의 스킨헤드 신을 보며 제일 부러워 하는 것도 공연장을 꽉 채운 스킨헤드들의 모습이기요. 노동 계급, 워킹 클래스에 관한 이야기들을 하는 밴드들이 적었던 것도 사실이고요. 물론 많은 친구들, 형누나들, 선배들이 공연장에서 자기들의 음악을 공연하고, 그것을 나도 갈 수 있는 한 모두 가려고 노력하지만 외국의 친구들의 보여주는 공연장에 온집한 스킨헤드들 사진을 볼 때마다 부럽다고 생각이 드는 것은 맞습니다. 언젠가 더 많은 친구들과 밴드들이 생길 거라고 생각합니다.

Has your answer changed?

Jiha: The Reseters라는 보스 레게 밴드가 생겼고 나도 마침내 "폭음만취 暴飲漫醉/Pokemanchi"라는 스킨헤드 펑크를 시작하게 되었지만 여전히 나 혼자 머리를 밀고 있습니다. Hahaha. 한때 Oi! Resolute, The Brigade를 했던 The Reseters의 장협은 다시 머리를 짧게 깎기는 하지만, 이제 더 이상 스스로를 스킨헤드라고 자칭하지 않습니다... 여전히 우리에게는 스킨헤드가 필요합니다.

The Reseters, a boss reggae band, emerged, and I finally

started my own skinhead punk band called "Pokemanchi." But still, I find myself shaving my head alone. Hahaha. While the lead singer of The Reseters, who once performed Oi! Resolute and The Brigade, has resumed shaving his head, he no longer self-identifies as a skinhead. However, we still need skinheads among us.

Broke: Have you ever gone to a Korea-Japan Oi Fest, or was the last one before your time? What reputation does it have?

한국-일본 Oi 페스티벌에 참가해 본 적이 있으신가요, 아니면 마지막 페스티벌은 당신이 활동하기 전의 시기였나요? 어떤 평판을 가지고 있습니까?

Jiha: 내가 이곳에 처음 오기 전 2004년에 첫 한일 오이페스티벌이 열렸고, 당연히 그것에는 참가하지 못 했습니다. 그 이후로도 한일 오이 페스티벌은 계속 열렸고, 비단 한일 오이 페스티벌이라는 이름으로 치뤄지지 않더라도 그 정신은 계승되었습니다. 예를 들어 2013년에 열렸던 한-일 펑크페스티벌이나 2014, 2015, 2017에 열렸던 New Generation of Ska는 한-일-미 스카 페스티벌은 한일 오이 페스티벌의 후계자라고 생각합니다.

Before I first came here in 2004, the first Korea-Japan Oi! Festival was held, and naturally, I couldn't participate in it. Since then, the Korea-Japan Oi! Festival has continued to be held, and even if it is not held under the name of the Korea-Japan Oi! Festival, its spirit has been carried on. For example, the Korea-Japan Punk Festival held in 2013, or the New Generation of Ska festivals held in 2014, 2015, and 2017, I consider them as successors to the Korea-Japan Oi! Festival.

Broke: Pokemanchi is the most

oi band in Korea right now. Was it easy or hard to convince the organizers to let you play?

현재 한국에서 가장 oi 밴드인 폭음만취가 공연을 할 수 있도록 주최자들을 설득하는 것은 쉬웠나요, 아니면 어려웠나요?

Jiha: 폭음만취의 첫 공연은 기묘하게 시작되었는데, 애초에 우리의 첫 공연은 내가 주최자였기 때문입니다. 내 이름을 따서 만든 지하-철 (Season of Jiha, This has the same pronunciation as "Subway" in Korean.)이라는 공연에서 우리는 처음 무대에 섰고, 함께 공연했던 Pogo Attack의 병선 형, 그리고 공연장 Sindang Skunk의 주인이었던 RUX의 중희 형이 우리를 공연에 참가시켜주었습니다. 또한 최근에 생긴 Club Victim에서 제의를 주셔서 몇 번 공연을 한 적이 있습니다. 우리가 새로운 공연장에서 공연을 할 수 있을지, 한일 오이 페스티벌 이후에도 다른 공연을 할 수 있을지는 모르겠으나 여태까지는 그랬습니다.

The first performance of Pokemanchi started strangely because I was the organizer of our first show. It was at an event called "Jiha-chul" (Season of Jiha), named after me, which coincidentally sounds like "Subway" in Korean. We took the stage for the first time there, thanks to my brother Byungseon from Pogo Attack, and Jonghui, the owner of the venue Sindang Skunk, who invited us to perform. Additionally, we've had the opportunity to perform a few times at Club Victim, a recently established venue, after being approached by them. Whether we'll be able to perform at new venues or have other gigs after the Korea-Japan Oi! Festival remains uncertain, but so far, it's been like that.

Broke: What does it mean to you to be playing the Oi Fest?

Oi 페스티벌에 참여한다는 것이 여러분에게 어떤 의미인가요?

Jiha: 영광 그 자체. 위낙에 전설 같은 페스티벌이기도 하지만 Oi Fest라는 이름만으로도 우리가 참가하는 것에 충분한 의미가 있습니다. 거기에 어린 시절부터 들었던 Raise A Flag와 함께 공연을 하다니 사실 제가 이런 공연에 참여해 도 되는 건가 하는 의문마저 듭니다. 아직도 실감이 안 납니다. 아마 공연이 끝나는 그 순간까지 적응을 못 하다가 술을 파마시고 그 다음 날에나 무슨 의미인지 알 수 있을 것 같습니다.

It's an honor in itself. The Korea-Japan Oi! Festival is already legendary, but just the name "Oi Fest" carries enough significance for us to participate. Performing alongside Raise A Flag, a band I've listened to since childhood, makes me question if I'm even worthy of being part of such a show. It still doesn't feel real. Perhaps I won't fully comprehend its meaning until after the performance, once I've drowned my thoughts in alcohol and can reflect the next day.

Broke: Can you describe

the Korea-Japan punk scene relationship? It seems like it is always much better than the overall relationship between Korea and Japan. 한국-일본 펑크 씬 간의 관계를 설명해주세요. 이 관계는 한국과 일본 전체적인 관계보다 항상 훨씬 좋은 것으로 보입니다.

Jiha: 일단 나는 오랜 시간 동안 그냥 관객이었기에 설명할 수도 있지만, 한국과 일본의 펑크 씬 간의 관계가 한국과 일본의 전체적 관계보다 좋은 것은 당연하다고 생각합니다. 한국과 일본은 다른 나라이고, 또 복잡한 역사가 존재하지만 우리는 한국인과 일본인이자기 보다 한국에 있는 펑크와 일본에 있는 펑크일 뿐입니다. 말하자면 우리는 펑크 "동포"입니다. 나라가 가깝다는 것이 국가 간에는 분쟁의 원인이 될 수도 있지만 펑크 친구들끼리는 더 쉽게 드나들 수 있는 좋은 조건입니다. 친구와 자주 만날수록 친해지기 쉬운 것처럼.

Since I've been just a spectator for a long time, I might get the explanation wrong, but I think it's natural for the relationship between the punk scenes of Korea and Japan to be better than the overall relationship between the two countries. Korea and Japan are different countries with complex histories, but we are not Koreans and Japanese; we are simply the punk scene in Korea and Japan. In a sense, we are punk "compatriots." While the proximity of our countries may be a source of conflict between nations, it's a favorable condition for punk friends to interact more easily. Just like how friendships tend to grow stronger with frequent meetings.

Broke: A lot of Koreans might think "oi" is "cucumber." Can you explain the music of the festival? It isn't just oi, is it? (I know there is pogo punk and ska also) 많은 한국인들은 "oi!"가 "오이"를 뜻한다고 생각할 수 있습니다. 축제의 음악을 설명해 드릴게요. 축제의 음악은 단순히 오이뿐만 아니라 포고 펑크와 스카 등이 포함됩니다.

Jiha: 기본적으로 이 날 연주되는 모든 음악은 노동 계급을 위한 것이라고 생각합니다. 힙합은 노동을 끝마치고 금요일 밤부터 일요일 밤까지의 짧은 시간 동안 이들을 위한 음악이죠. 조금 느린 음악을 들으며 여유를 즐기며 편히 쉬고 싶은 사람들은 Reggae를, 쿵쾅쿵쾅거리는 박자에 맞춰 즐겁게 춤을 추고 싶은 이는 Ska를, 다같이 노래를 따라부르며 피로와 고단함을 뜨겁게 날려버리고 싶은 사람은 Oi, 정신없이 달리고 뛰며 오늘을 잊을 사람들은 Pogo를 택하면 됩니다. 그리고 이 모든 것에는 당연히 친구들과 술이 함께 합니다.

Fundamentally, I believe all the music played on this day is for the working class. It's for those who have finished their hard labor and have only a short time from Friday night to Sunday night. For those who want to relax and take it easy while listening to slower music, there's Reggae. For those who want to joyfully dance to a bouncing beat, there's Ska. For those who want to sing along together and blow away their fatigue and weariness, there's Oi. And for those who want to forget today by running and jumping recklessly, there's Pogo. And of course, friends and alcohol are naturally part of all of this.



Jiha sticks out his tongues during a Pokemanchi show at Club Victim,

20240113.

Follow @pokeman_chi on IG

Grinnin and Baron it Teenage Mutant Rebel Zine

Jon Twitch

After previously interviewing DJ Pablo Winchester, I decided I should visit Thee Baron when he was back in Korea. He founded Seoul City Stomp before disappearing to China and finding a much huger thirst for what he was doing over there.

Broke: Can you introduce the type of music you DJ? What genres, and are there any particularly representative musicians or albums you rely on?

Baron: I'm a multi-format/multi-genre DJ and the bass guitar player for Shanghai's own miscreant middle age punks known as Round Eye. I started DJing post punk, 60s soul, garage rock, and glam in San Francisco California in 2011.

Broke: Are you as "vinyl-only" as Pablo Winchester? What advantage does it take to spin vinyl over having access to all the mp3s of the world?

Baron: I started using CD-Js and Serato, then I graduated to vinyl. I'll play whatever whenever - from obscure vinyl only oldies at record bars to guilty pleasures at Club FF.

Broke: What are you doing back here this time?

Baron: I'm celebrating the birth of the baby Jesus with my Korean family. Oh, and I'm also playing northern soul records at Seoul City Stomp on Saturday December 23rd at the Living Room in HBC.

Broke: Can you detail your history of living in Korea/China? I've found it a little hard to follow, especially due to your frequent revisits (or returns? did you move back for a while during the pandemic?).

Baron: I came to Seoul in 2013 to DJ for Shindig (and work as a dancing monkey teaching English).

Broke: Concisely, what exactly is Seoul City Stomp? What does it offer? Maybe it would be helpful to list all the DJs who have been affiliated with it. I'm assuming right now the only active DJ still in the country is Pablo.

Baron: Seoul City Stomp is an obscure soul and 60s reggae party started by me and Beomju (the Pegurians) way back around 2014. We later recruited Shinji from Roots Time and Pablo Winchester. I moved to Shanghai in 2017, Beomju moved to New Jersey, and Pablo and Shinji kept the soul fire alive.

Broke: Tell me about Shanghai Soul Club. Is it basically just Seoul City Stomp in a different city (and minus Pablo Winchester)? I seem to recall hearing that it really picked up when you started it over there, getting a lot more attention than Seoul City Stomp ever did here. How has it been different doing it over there?



Thee Baron, right, spins vinyl while wearing a Shanghai Soul Club shirt. Courtesy of Thee Baron

Baron: I feel like the Johnny Appleseed of northern soul in East Asia...

Shanghai Soul Club started in 2017 with myself and DJ Sacco Vanzetti (now running Uptown Records Tokyo). The party became a massive success, and I got to DJ with touring british northern soul DJs in Shanghai like Andy Smith, Ozsoul, and Glen Walton.

Shanghai is a must-visit city for partying. Wild crowds, bigger rooms, and later nights.

Broke: Are there any particular advantages over Seoul's scene than Shanghai's, which lead to you returning so often and doing events like the upcoming one?

Baron: I love visiting Seoul to see friends and family, but it's a bit harder to build up a crowd because there aren't so many expats or local people willing to dig a little deeper for oldies. The big advantage Seoul has, though, is that I haven't experienced any police raids in Korea. You're more or less left alone, which can be good or bad depending on who is leaving you alone.

Broke: A political question you're welcome to navigate however you like: in the time you've been in China, have you seen major changes there, like the music scene growing/going underground/being repressed, or the rise of totalitarianism? I have to admit, you wouldn't catch me dead there after my friend Michael's abduction. Also, the pandemic seemed to make things pretty tough for China residents in ways that are radically different from what we put up with here.

Baron: Shanghai was pretty wild when I moved there in 2017. Lots of drugs and excess. In 2018 there were a lot of crackdowns on drug users, sellers, and quite a few iconic clubs shut down. A lot of businesses didn't survive the big lockdown, but things are starting to come back.

You can expect to live a free and peaceful life here, for



Thee Baron plays bass for Round Eye in Shanghai. Courtesy of Thee Baron

the most part, as long as you keep your nose clean and stay away from subversive political movements. As an expat, you most likely will not be involved in the politics of any country you live in, so I wouldn't worry too much about China being the kind of place it is portrayed as in the media. Once you visit, you'll realize it's a swell and dandy place.

One thing I forgot to add was that I'm DJing less and playing live music more. China's punk scene has been exploding with the younger generation since the lockdowns ended.

I play bass in Round Eye. We're touring the Philippines and Hong Kong in January, and we'll most likely record in June with Mike Watt from the Minutemen, and then we'll tour the US to play with some classic punk and hardcore bands. We're on Joey Shithead's (DOA) label Sudden Death Records

We're working on bringing Fear over to China for their final tour in June, as well, but it's not in the bag yet. Round Eye played in Korea years ago and got banned from FF thanks. Sorry for the late reply. I don't get notifications past the firewall always

Jon Twitch

My collection of zines has some pretty abnormal examples of self-publishing. This includes "Head Knock," put out over a decade ago by The Valiant in hardcover; how many zines are there that are bound in hardcover? There are also at least a couple editions of Lee Juyoung's "The More I See," dense tomes with hundreds of live music shots. Her publications really expanded the format and size that can be expected of a punk zine. People remark on how much stuff there is in Broke, but it's relatively painless to make one copy; I can't imagine laying out hundreds of pages of photo-quality images.

Baek Ryun, or Travis, has set a new record in zine size, with "Mutant Rebellion vol. 1," his zine dedicated to the international crust punk and hardcore scenes.

My copy arrived in a box tastefully labelled "Dbeat RAW PUNK." It's 260 pages of high-quality photos, mostly portraits of crust punks (plus show posters and some live music photography), decorated with typography and sometimes interview quotes. It's an intense labour of love, and compared to that, Broke looks like toilet paper (but don't try it - this is printed on the wrong paper type and you'll just smear it around).

I've expressed disappointment with other types of local zines (especially not punk ones) that set their focus overseas. And most of "Mutant Rebellion" follows the author in various countries around the world. But the focus is so laser-like precise on D-beat, crust, punk, hardcore, etc. scenes around the world, that my usual expected criticism doesn't apply. Despite depicting people of various ethnicities in various countries, it gives the impression they are all basically one people, united by a worldwide community. We don't even get to know who most of these people are, and are just given a few seconds to appreciate their general vibe as presented on the page. The book has so much life to it that it's almost like a living thing, crashing on your couch for three months and always picking up spare change.

I don't know if the author has it in him for another tome quite like this, or even if he really needs to, but if he does it will probably take another few years.

In order to promote the release of his zine at a show in January 2024, I asked him a few questions about the zine.

Broke: Can you please explain your name, or names?

Baek Ryun: My real name is different, but I just call it "Baek Ryun." It would be better if you call me Travis by his English name.

Please don't ask any more questions about my real name.

Broke: Why did you decide to start "Mutant Rebellion"?

Baek Ryun: A Japanese crust punk friend named Yoshiharu Sugawara (HAL) once gave me a magazine he had created called "damaging instinct" After seeing it, I was so impressed that I thought I should make one myself. This is my first release.

Broke: The dimensions of the book sound more like Lee Juyoung's "The More I See" books. Is it a photo zine? There are 260 pages?

Baek Ryun: It is 260 pages/A4 size. I didn't just include photos, but the graphic/layout design included interviews with Raw Dbeat crust/hardcore punk bands from around the world and my personal thoughts on subculture and the punk scene.

Broke: Why are you focusing on those specific genres?

Baek Ryun: I just like this genre. Since I was young, I have been listening to death metal/black metal/grindcore and other dark music genres. I am satisfied that it satisfies both the visual aspect as well as the musical aspect.

And I go to see live performances outside of foreign crust punk bands that come to Korea to perform. I have no interest in the gig of Korean metal indies or general punks. (street punks, Oi Punk, ska punk its not my taste, i dont have a interested)

I know people from the Korean punk scene, but I'm not very close with them. I feel left out. What I feel every time I go abroad is that even when I meet someone who likes hardcore/crust punk for the first time on the other side of the world, I feel as if I've known that person my whole life. It's hard to feel this kind of bond in Korea. This is just my personal opinion, but it seems that the Korean punk scene only communicates and becomes friendly with people who have been close to them for a long time in the scene. That is why I am closer to American, European, Thai, and Japanese punks. I have friends who welcome me wherever I go in the world.

And I like both the visual aspect and the musical aspect at the same time. In Korea, no one wears crust pants or studjackets, and there are very few performances. That's why I often go abroad to create a magazine. Starting this year, I will be a raw noise punk band even if I am alone.

Broke: (shares draft of newspaper article)

Baek Ryun: I was not only in the U.S. but also in Japan for 2 months and in Europe (include Russia) for 4 months to make it. It took me 2 years to make it.

Follow @baekryun__prima, @travisvickle, and @mutantrebellion on IG

Visit fb.com/seoulcitystomp or @seoulcitystomp on IG

K-pop에 대한 솔직한 생각을 말씀해 주세요.

What do you honestly think about K-pop?

Good one. I think it's well produced and well executed if you think of it as a product. I don't really follow that industry but there are ok songs/artists everywhere and then. I think it's a good thing that a lot of them are kinda moving away from the typical girlband/boyband kinda thing with matching outfits and choreography. it's awful ;P

Generally I'm not a big fan of K-pop, but many people around me like them and I always see them on TV. My wife and kids like them, too. My daughters always listen to them and even dance. They ask me to play K-pop in the car while we go somewhere. So it's in my life and it doesn't bother me at all. It's just a different music genre to me.

We think it's great. It's another art form. It is not our first choice though!

Can't say I've listened to too much K-pop. I respect all music genres even though I don't listen to them regularly. All that matters is that it inspires, motivates, excites and/or resonates with people.

So much respect for how much K-pop has elevated your country's pop music scene to an international stage. It has opened so many doors for your country's creative industry and proved to the world that there is a strong presence of talent in East Asia.

I can't say anything about K-pop without pointing out child abuse, child exploitation, child labour, sex work, unfair slave contract between performer and the company. It's a really bizarre and weird industry in my point of view. Even 14 is considered "old" age to be a trainee in the Kpop industry and those kids get no proper diet, education, physical or mental health support during the training. And even if you get to succeed to debut and make some profits, the company will charge you a lot of money for training. I would call this an obvious child exploitation in the 21st century. While everybody worships, idolizes, and sexualizes those poor kids, they can't even say a single word that's from their mind. I was shocked when "Cookie" was released. You know the lyrics have a direct metaphor of the female genital so obviously and fans were like "cOokiE dOesn'T mEan PuSsy". Stupid. But don't get me wrong. I'm not pointing out the lyrics itself since I believe in liberation of sex. Even the underage should be able to express their sexualities no matter what. The problem is that they didn't write the lyrics and they are not allowed to express their sexualities. The adults make their songs and lyrics and force them to be sexualized. I laughed so hard when some people brought up Cardi B and said "there is a song called wet ass pussy!" despite the difference being clear.

CARDI B IS A FUCKING ADULT AND SHE WROTE THE FUCKING SONG.

I don't understand how everyone can love and worship Kpop idols without seeing these obvious problems. And here's the most efficient solution. "Organizing a union".

불과 10년전에는 K-pop, 아이돌의 음악은 조건 반사적으로 싫어했지만, 알고보니 K-Pop도 우리보다 열심히 하더라. 변화하는 트렌드에 맞춰 열심히 죽어라 노력하는 모습 존중한다.

Just 10 years ago, I instinctively disliked K-pop and idol music, but it turns out that K-pop artists work harder than we do. I respect their relentless efforts to keep up with changing trends.

Honestly I think K-Pop has its positives and negatives. I am beyond excited that the world is finally looking at music from places other than USA and Europe. The world is a big place, there is a lot to see, there is a lot of talent to find everywhere. Some of the negatives of K-Pop that I see directly is the cartoonisation/sexualization of Asian women.

People are people, they have lives and passions and struggles. To see an entire race as something 'sexual' is just as fucked up as seeing an entire race as 'weak'.

나쁘게 말하면 대형공장 조립식 음악
좋게 말해도 대형공장 조립식 음악
To put it negatively, it's factory-assembled music.
To put it positively, it's still factory-assembled music.

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The talents and efforts of K-pop idols may be impressive, but they serve an industry rather than art. Not only the companies and contracts, but also the fans who claim to love them, and even the general public, are all control freaks. They want to control everything about them, including their faces, bodies, voices, clothes, and personal relationships. Regardless of whether they write their own songs, create their own choreography, or practice singing and dancing for hours each day, and regardless of how many people like them, they are essentially closer to workers than artists. What they need most is not money, popularity, or fans, but a labor union.

전세계적으로 K-pop이 많은 사랑을 받아서 좋지만 K-PUNK도 함께하고 많은 사랑을 받았으면 좋겠습니다.

I'm glad that K-pop is loved worldwide, but I hope K-punk can also thrive and receive a lot of love.

솔직하게 말하면 케이팝의 엄청난 팬입니다. 케이팝 걸그룹 영상을 보는것이 취미입니다. 블랙핑크 제 5의 멤버가 되는것이 꿈입니다. 케이팝은 한국의 꿈과 희망입니다. ㅋㅋㅋ

To be honest, I'm a huge fan of K-pop. Watching K-pop girl group videos is my hobby. My dream is to become the fifth member of Blackpink. K-pop is the dream and hope of Korea. Haha.

To be honest I don't really think about it just like I don't think about country music or pop music in America. It doesn't interest me and isn't on my radar at all and isn't worth wasting energy on. And I work in the industry but still feel this way.

As an AI, I don't have personal opinions. However, I can provide an objective perspective. K-pop has undoubtedly become a global cultural phenomenon, characterized by its catchy tunes, elaborate choreography, and visually stunning music videos. It has played a significant role in promoting Korean culture internationally and has amassed a massive fanbase worldwide. K-pop's influence extends beyond music, encompassing fashion, beauty, and entertainment industries. However, opinions about K-pop vary among individuals, with some praising its innovation and entertainment value while others may critique its commercialization or cultural impact.

I personally am not a big fan of K-Pop music. I'm in Korea so I want to like it (I'm in K-Pop central!) but I just can't get myself to like it. I have heard a few catchy tunes here and there but it's not something I would personally go out and buy. All that dance choreography doesn't do much for me either. I prefer to see and hear actual musical instruments being played and hear songs created by the artists themselves. With all that said, don't get me wrong, I have nothing against K-Pop music. I'm not going to be one of those haters. I just personally have no interest in it. To each their own!

Why don't you marry it?

Jon Twitch

I had a chance to interview The War Lovers earlier this year before they played one show in Korea at Steel Face. Their frontman Jamie was cooperative, and in some interview answers I got the impression he was trying to explain punk to me. Not a bad idea, considering it was for a mainstream newspaper article. (Maybe this was necessary, because I heard one of the senior Korean punks involved in the show expressing concerns that people would think these guys really love war.) On the other hand, Jamie seemed to glaze over an important part of my first question, so I contacted him again with follow-up questions, which when he answered, I knew we had a good story to share that suddenly made the band seem a lot more real.



A hug comes for War Lovers frontman Jamie Pickslide while drummer Thao Crash watches, before their show at Steel Face, 20240224.

Broke: First, how did you arrive at the name "War Lovers"? And does it involve any sort of military background?

Jamie: The name "The War Lovers" comes directly from a book of the same title. The book is a historical look at how the United States uses war as a way to unify itself. After the US civil war, the country was very divided, and as a way to patch things up we created a common enemy, and went to war against Spain. It was (unfortunately) successful, and the US has been using the same imperialistic tactics since the 1890s. Its an antiquated practice that only leads to hyper-nationalism and borderline fascism. We are against all of these things, but we chose the name in an effort to mockingly embrace the love of war in a comparison with our true love to punk rock. And finally, we chose the name because it sounds cool.

Broke: What brings you to Korea?

Jamie: We decided to go to Korea because we really love the type of punk rock that is coming out of that area. We feel that our style is greatly influenced by not only our personal experiences but in seeing other musicians. We have a strong belief that punk rock is stronger than any nationalities or country borders. Punk is a worldwide culture. Playing in Korea isn't about travelling to a different country, it is about meeting more punks. Social media has been a big help in contacting bands and people without constraint. And a shared fanbase is something we'll always be thankful for.

expect from Korea? Were you familiar at all with the scene, or any of the bands here, prior to this tour?

Jamie: We have been fans of bands like Pogo Attack, Rux, The Rumkicks and various other Korean punk bands for years. I have been to Seoul a few times in the past, and have always wanted some time to really connect with the scene there.

Broke: Why did you decide to make it only a two-piece band? And how are you able to match the volume of bands that have more members?

Jamie: Thao and I had both been in bands before, with up to as many as seven members. We wanted to simplify and really make a raw sound with out any fanciness. We've had the same goal since day one: do as much as we can with just ourselves, keeping it simple, raw, pure, passionate. It's much easier to do that with just two people.

Broke: On Bandcamp your music is described as "satire-laden, tough three chord trad-punk." How satirical is your music? Are you different from the vocalist singing songs like "I Only Like Punk" and "Hungover At Work Again"?

Jamie: We write songs how we see the world, and we think that is typical of most punk bands. The world is fucked up, and punk is around because the world is fucked up. If the world was all great and happy, there would be no need for punk. Because of

that, punk is almost a satire of itself, but in a serious way. What makes punks unique is the ability to have song about serious things like war crimes and silly things like being hungover at work. The lyrics of "I only like punk" are 100% true in my opinion, but they are conveyed to be over-the-top and goofy.

Broke: On your latest album, I noticed the two songs "Saigon" and "Punk and Anarchy" seem to directly address Thao's ethnicity. What led to covering such serious topics? Does the first song have something to do with Thao's own background? And regarding the second song, is racism still a problem in the scene over there?

Jamie: "Saigon" is mainly about three different things that all eventually relate. Part one is about black friend of mine that was drafted and fought in the Vietnam war, only to return to USA's anti-black racism. Part two is about that fact that struggles exist everywhere, even when you emigrate from country to country in search of peace. Part three is about how people think they know how to solve the world's problems, when they in fact know nothing about the world.

"Punk and Anarchy" is about judging people by their actions, not by their skin or hair texture or the shape of their eyes.

Broke: Koreans tend to despise Japan's Rising Sun flag about as much as you and I would regard the Nazi swastika, and this tends



The cover of "Punk is a War" has a Japanese imperial flag motif, albeit piss-stained.

to get ugly whenever it comes up, including within the scene. I'm going to take a wild guess there's a good reason that the cover of "Punk is a War" has a black-and-white pattern that resembles the same symbol, and it isn't about supporting Japan's WWII-era imperialism. But I better ask before someone else does: is that what it is, and what's that about?

Jamie: Absolutely correct. We do not support any sort of imperialism, fascism, overbearing government of ANY kind. If you look closely at the rising sun image on our album, it is burned and destroyed, with yellow stains like someone pissed on it. The stark symbolism of imperialism/fascism/communism has always been used in comparison with the stark lyrics and physical expression of punk. We do this as a form of mockery to authority.

With all this said, The War Lovers is not a political band, we are about having fun with our friends and telling it how we see it.

Broke: Do you have more than one show in Korea?

Jamie: We only have the one show in Korea. We are actually spending Tet (Vietnamese New Year) in Ho Chi Mihn city with Thao's family. We decided that since we'll be close-ish to Korea, we should try to go to some shows, and possibly play a show. The guys at Pogo Attack have been awesome in helping us.

Broke: I noticed that Yeawon was mentioned as having contributed a line to "I Only Like Punk."

Jamie: Yes! She did contribute, in the brief interlude of the song, we had friends of ours from all over the world say "I only like punk" in their native language. Yeawon has very kind to contribute her voice to us. We also have Italian, Sardinian, French, Japanese, Vietnamese, German and Hebrew. We have a ton of friends all over the place, and want everyone to be recognized. There is a camaraderie in punk that transcends language, and we thought this was a good way to show that. Yeawon is a friend through the punk scene, we are fans of eachothers' music, and she was happy to help out!

Broke: I'd asked and you didn't seem to address it -- whether you were in the military before. Keep in mind that more than half of your audience in Korea will have been in the military at some point, and there's a long history of USFK personnel being integral parts of the scene. So it certainly wouldn't hurt your credibility in anyone's eyes over here.

Jamie: Yes, I was a US Navy sailor from 2008-2012. I had gotten in some legal trouble in 2007, and was given a chance to expunge my record by going into the military for four years. I am staunchly against imperialism, militarism and war. But, in my military service I did a lot of travelling, learned a lot about the world, and made some life-long friends. I was stationed in Yokosuka, Japan for all four years; was directly involved with the Sendai Earthquake/tsunami/meltdown Disaster of 2011 rescues and clean up. I am proud that I got to help, at least a little bit.

Broke: Possibly related to the last question, I am also wondering what brought you to Korea on previous visits.

Jamie: My previous visits to Korea were due to my time in the military. I loved everything I saw while I was there and promised myself to visit again as a civilian.

Other bands of War Lovers

Thao Crash: The War Lovers 2018 - current; Pogo Tzlutz 2016 - 2017

Jamie Pickslide: The War Lovers 2018 - current; The Street Rats 2012 - 2018,

Insufficient Funds 2012 - 2017; The Graveyard Hounds 2006 - 2008; The Secret Ions 2005 - 2007; The Unrated 2003 - 2004. Various others projects

Broke: Do you know what to

22 ADD
25 SUFESUP
26 ADBREAK
28 CRINGEY
39 DINGUS
31 JAPCHAE
32 KLAATU
34 SME
35 HERODES
40 OI

DOWN
1 VULCAN
2 COOKING
3 IO
5 OPENTOE
6 TRAMPS
7 RICHKID
8 ALIGNED
9 TOYOUR
12 CAB
16 LBS
18 WON
20 ICU
33 ITS
36 REBELLION
37 MAPLE
38 SAEMANGEUM
39 THAO
41 PIKKUMYY
42 TIGERS

ACROSS
1 VICTIM
4 LOTTERIA
10 LOOK
11 POKEMANCHI
13 AKITA
14 OUTSPOKEN
15 BLU
17 MGW
19 GRIEF
22 ADHD
23 ONE
24 END
25 SCAN
27 SCUDS
30 DIS
33 ITS
36 REBELLION
37 MAPLE
38 SAEMANGEUM
39 THAO
41 PIKKUMYY
42 TIGERS

Visit linktr.ee/thewarlovers

Sticking it to the guns

Jon Twitch

This was one of the biggest names to pass through Korea's hardcore scene probably since Sick of It All in 2011. I had a chance to interview the band, and the guy I contacted facilitated the frontman Jesse, the only remaining founding member, to answer my questions. Somehow I had forgotten about that time before the pandemic that he visited Korea and started a band with Ki-seok and other people.

The show this time sounds like it went very well. Unfortunately I couldn't attend due to a sick cat, who immediately seemed recovered the day after.

Broke: My first question always is: can you explain the band name?

Jesse: I wish there was a better story but in the US, "Stick To Your Guns" is a fairly common phrase about sticking to your beliefs and principles and letting those be your guide no matter what else might come your way. I was 15 when the band started so I naturally thought it was a fitting name for a band that plays aggressive music.

Broke: How did this tour to Korea come about? I'm guessing since Ki-seok of the Geeks resurrected Open Your Eyes Booking that it has something to do with him.

Jesse: You're absolutely correct. Ki is a wonderful human being who I have had the pleasure of knowing for many years now and when we got an offer to come to Japan, I messaged him almost immediately to ask if he would bring us to Korea and he agreed. I really appreciate him and his team and all their hard work. It's not an easy thing to do to bring international bands so I am incredibly grateful.

Broke: Will this be your first time in Korea?

Jesse: This will be STYG's first time in Korea but I actually have a funny story about the last time I was in Seoul. In 2019 STYG toured Japan with Terror, after the tour I traveled to Seoul with my friend Thomas from Montréal. When we were in Seoul, Ki reached out to me and



Stick To Your Guns / Courtesy of Stick To Your Guns

offered to show us around the city. We later randomly ran into Dennis from Speed whos also been a friend for quite some time. It was pretty amazing. Later that night we were all eating together and Ki mentioned there was a hardcore show in a couple days in Seoul. We joked about starting a band with the 4 of us and going and playing. Next thing I know I'm in a practice space in Seoul, a city I've never been to, playing drums in a band with a guy from Sydney, a guy from Seoul, and a guy from Montréal. We wrote 3 songs and played 2 Agnostic Front covers and it was one of the most special experiences I've had in my life. I will remember it forever. There's videos floating around some where I'm sure.

Broke: When I saw that the band formed in 2003, I instinctually thought "Oh, sort of a new band then." It took a while for me to comprehend that that was over 20 years ago (I also still think 2019 was only a couple years ago). I've seen the 20 years documentary where you address the band's longevity quite a lot, but I wanted to bring it up. How do you see the band's place in the history of hardcore?

Jesse: I know exactly what you mean. 20 years seems like a long time and also like no time at all. It's a strange feeling but first and foremost I feel like the luckiest person alive. As far as

our place within hardcore history, I'm very proud of our place. Our sound has always kind of been a controversial one within hardcore because we aren't a straight forward hardcore band and we sing and all that kind of stuff which can sometimes be frowned upon by purists but we stuck to our guns! We played what we wanted to play and we tried to offer the beautiful tapestry of hardcore something with a different flavor. That's all I've ever wanted to do.

Broke: The band has gone through a fair number of musicians. In light of this, what keeps it going? Is it the same band it started as in 2003?

Jesse: Being in a touring band

is an incredibly difficult thing to do with your life. It's very very demanding and I think some people find out after doing it for a couple of years that it's not the life for them. That's all it really is. It's also definitely not the same band as it was in 2003. All things grow. All things change. It's only natural that after 20 years of being a band we are not what we started as. I say this with pride and love.

Broke: In your own opinion, what's the band's best album?

Jesse: This, for me, is an impossible question because the answer is always changing. But if you put a gun to my head and made me answer while I'm

typing this I would probably say our EP "Better Ash Than Dust." It's one of my favorite things we've done as a band. There's just something special about it.

Broke: Rolling Hall has a capacity of 600. What size crowds do you usually play to? And what's the best crowd size to have a really good show that everyone enjoys? Is there such a thing as too big a crowd?

Jesse: In the US I'd say we play anywhere from 500-600 people on average. There's only a couple of places where we draw closer to 1000 in the US. In Europe we draw 1000-1500 people on average with a couple of places we can do 2000-2500. There are festivals we play sometimes that have so many people that its super bizarre for me to realize that this band that started in my Mom's garage got so far but yeah I'll always prefer a club show to a giant festival.

Broke: Wikipedia says you guys were the first American hardcore band to play Kenya. Do you generally have positive experiences going off the beaten path of touring bands?

Jesse: Kenya was a super special experience and one for me that existed outside of my band life and made it into one of my favorite experiences of my entire life. I love going places that most people don't go and experiencing things most people don't. It makes me feel like my life means something because I get to go to special places and meet special people and connect not just through music but on a human level. It's my favorite thing in the world.



DFTS play their one and only show. / Courtesy of Ali



A collage of images showing DFTS' brief existence in 2019 / Courtesy of Ki-seok

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Speakers Corner

Jon Twitch

Of all the bands Victim was bringing this year, We Outspoken acted the fastest by far to complete an interview with me, months ahead of the tour. I learned a lot in doing the tour, particularly about their connection to Stone Leek's Akira. We don't get too many Canadian bands coming through, so I'll look forward to welcoming them.

Broke: First, don't take it personally, but I start most interviews by asking bands about their name. How did you arrive at We Outspoken?

We Outspoken: Great question! Our message has always been about being you. Being strong. Being Outspoken. We were originally named Outspoken but we added the "We" around 2007 to cement our inclusive message. Collectively, we are all outspoken.

Broke: Here's a long one... In Korea, musicians are encouraged to stay quiet about a lot of things like politics (the K-pop industry, not the punk scene of course). Even in 2017 when millions of Koreans were marching in the street calling for the president to step down, when 90% of the country wanted her gone, K-pop stars were silent (though I suspect because some felt complicit in her web of corruption). Can you help convince people that this attitude isn't so good, and that musicians should be welcome to speak up and encourage others to be outspoken?

We Outspoken: Another great question. The medium is the message. Music is medium in which we translate feelings into sound. It is only beneficial to society to speak up, especially K-Pop stars who have millions of followers. Their influence is massive. You can do it through your music and lyrics and if not, you can do it through your voice. If you are unhappy, say



We Outspoken / Courtesy of Stephan Peralta

something. If you want change, be the change that you want to see in the world.

Broke: I noticed the band includes Akira as a fifth member on lead guitar/vocals. Is that Akira from Stone Leek?

We Outspoken: Yes, Akira Fukurai from Stone Leek is in our band! We have been friends for many years and Akira has always helped us with our Japanese tours. When we needed a fill in guitarist on the road, Akira was always our first choice. He is one of the best! We have toured all over the world together so it made sense for him to become a permanent member of our team after the 4th or 5th tour. We lost count how many times we have toured with him.

Broke: Additionally, I saw that Akira and Anthony have met in the ring. I'd be interested to know more about that, such as what your participation entailed and if it had any effect on your friendship. (Yes I know it's computer generated, but don't call it fake!)

We Outspoken: Ha! This is great. This is actually too funny because this was our second match, and I won! There is a company out of Montreal that puts band members together in these comedic wrestling matches. They take your name and likeness and put them into characters. It's quite amazing actually. They asked us to be a part of the series and we said yes. I didn't know I'd be wrestling Akira. They surprised us!



Akira plays with his main band Stone Leek at SHARP, 20220723.

Broke: How did this tour come about? What was the chain of events/contacts?

We Outspoken: This tour came about while we were on tour with Urethane in Europe last summer (2023). We had so much fun with the Urethane team and we got talking about other tours and Japan came up. Urethane has never been to Japan so on our last show with them and Pennywise we decided to set it up with Akira's help. Akira was on this tour with us so we hammered out all of the details. When we returned home, Akira reached out and suggested that we go to South Korea as well. I asked Tim from Urethane if they would be interested in adding South Korea to the schedule and they loved the idea! Akira put both tours together (Japan and Korea). We are forever grateful.

Broke: Will this be your first time in Korea?

We Outspoken: This will be our first time Korea. We have played with some Korean bands such as Smocking Goose and we met all of the Victim Record's crew while touring in Japan on our last

tour in April (2023). They were both amazing. We got a taste of the scene from them. Also, Akira has been many times with his band Stone Leek, from what we hear it is amazing. We look forward to experiencing it and keeping an open mind. Adventure awaits.

Broke: Can you tell me about Urethane?

We Outspoken: Urethane is on the same label as us, Cyber Tracks. We are label mates. We met them for the first time last year when we toured together. They are fantastic human beings and great musicians. We learned a lot from them. We are excited to take our music overseas with them.

Broke: I saw you also recorded a song with Acid Snot, who I'm also interviewing for when they tour Korea later in the year. Any comments on them?

We Outspoken: Wow so cool! Yeah have played with Acid Snot many times in Spain. They always help us with our shows over there. They are great people. They will have a blast in Korea!

Visit weoutspoken.com



C3H7NO2

Jon Twitch

I had a chance to interview Urethane, who are touring here with We Outspoken and Stone Leek. The band is most famously known for one of its members being skateboarding legend Steve "Cab" Caballero, but I get the feeling that kind of overwhelms press coverage of the band. I'm expecting they'll put on some fun shows later this month, in Cheonan, Gwangju, and Seoul.

Broke: First, how did you wind up with the band name Urethane?

Tim: When Cab and I decided to move forward with this project, I hadn't really put too much thought into a name. It's incredibly hard to settle on one or two words that will forever represent you as a band so I was hoping a name would make itself evident. Cab sent me a few name ideas he had and Urethane was one of them. He said that he'd always thought that would be a great name. I immediately thought it fit and agreed to it.

Broke: (I shared Anthony from We Outspoken's answer about how the tour came about). Is there anything that needs to be added to that or clarified? For one thing, have you guys really never been to Japan before, or did he



Urethane / Courtesy of Chandler Kim

just mean you haven't been to Japan with this band?

Tim: Cab is only one of us that's been to Japan so we're very excited to have this experience as a band. We can't wait to hopefully make new fans and friends in Japan as well as S. Korea

Broke: Will this be the first time in Korea for all of you guys?

Tim: This will be our first time in Korea as well and we're very excited. We don't know very much about the scene other than what our friends bands have

told us and what we've seen on social media. It looks vibrant and amazing, we look forward to this upcoming tour!

Broke: When I go to shows, I doubt there are many people under 25, and the average age has to be mid-30s. Not sure what it's like in your scene, but you guys aren't exactly the target market for K-pop. In your observations is that happening everywhere? Is punk getting old? And is that a failure to stay relevant, or do you see any upsides to it?

Tim: I think it depends on the

show and the venues. We've played a lot of shows in the states over the last few years and I would say our audiences have ranged from very young to middle age. There's definitely a core audience of 40 somethings who connect a little more with our 90s skate punk sound and who are big fans of Cab. In Europe I'd say the audiences are a little younger, I think punk rock is more popular and accessible there which allows for good turnout. Summer festivals in Europe are absolutely bananas. Music styles, like any art form, phase in and out of popularity over time and it's interesting to see old styles become new again. Punk rock is no different and it speaks to some and not others. It will always be around in some form.

Broke: Are you comfortable with the term "supergroup"? All the press I see about you guys mentions your prior or older bands. I've also seen headlines describing the band as "Steve Caballero's Urethane." Is it a boost to have all these established band members bringing something to the band, including their own followings, especially Steve?

Tim: Yeah that's kinda funny how that came to be. I think we were just trying to tell people in our bios that we had previous projects, not that we were an all star team or something. Cab is obviously a recognized and respected skateboarding legend as well as being a founding member of the Faction, so I think the biggest expectation was that we were going to have more of an 80s hardcore sound. Urethane really has a different sound than any of our previous individual bands so hopefully anyone that liked our old bands will come along for the ride.

Broke: Since one of your Korea shows is going to be at a skatepark, can we expect to see any of the members jumping on a deck? And are the rest of you skaters? How do you guys act when you're around skateparks?

Tim: I think fans will be pleasantly surprised at the skate park show, which will be our first show in Korea. I used to skate a lot as a young person but I tend to surf more nowadays, water doesn't hurt as much as concrete. We all kick around on skateboards though but none of us are even close to the level of Cab.

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서울을 제외한 한국에서 가장 좋아하는 지역은 어디입니까? What etiquette do you wish was more observed at shows?

I wish bands would watch and support each other more. You would think it goes without saying but so many people just play and then go upstairs while the other bands play. This is a small scene and sometimes 80% of the crowd are the other bands. If we can't even support each other then there's no real hope for this scene.

딱히 누군가가 예의가 없다고는
느낀적은 없습니지만 가끔 스탠딩
공연장에 자리를 맡아놨다고 하
는 관객들을 본 것 같습니다.
I haven't particularly felt that
anyone was being rude, but I have
sometimes seen audience members
claiming to have reserved spots in
standing concert venues.

우선 많은 사람들이 공연장에 와줬
으면 좋겠다고 생각합니다.
그리고 여러 음악의 장르가 섞여서
공연 하는 경우 다른 장르의 음악도
존중해줬으면 합니다.
또 음악 장르에 따라 즐기는 방법이
다릅니다.

그래서 즐기는 방식으로 인하여 다
른 사람에게 피해를 주지 않고 역시
서로의 즐기는 방식을 존중해줬으
면 좋겠습니다.

First of all, I hope many people come
to the concerts. When different genres
of music are mixed in a performance,
I hope people respect the other genres
as well. The way people enjoy music
varies depending on the genre. So, I
hope everyone respects each other's
ways of enjoying music and avoids
causing inconvenience to others.

부족함이 없을 정도로 관객들의 예의는
수준 이상이다. 언제나 고맙다.

The audience's courtesy is more than
adequate, it is above standard. I am always
grateful.

I hate it when people come to shows to watch just one band play. I get
it. Your friend's band is playing so you came to support them. That's
very nice of you. But could you please stay and support the other bands
too since you're already there? I mean, come on! Why leave right after
your friend's band plays? Give the other bands a chance too you know?
Mingle and have a little respect for the other bands that took their time
to play a show too and stick around for a bit! You just might open
yourself up to new music/new bands and even like it!

A more welcoming environment
for everyone to join in, regardless
of what scene, background,
gender they belong to. Everyone
should just have fun enjoy the
music together.

공연보러 나왔다면 쫄지말고 스스럼
없이 마음껏 즐기

If you come out to a show, don't be shy
and enjoy it to the fullest without any
reservations.

It doesn't happen often,
but some bands go over
their set times, which
pushes everything back
and some bands have to
cut their sets short.

I'm all for letting loose at
shows, that's what they're
there for, but a basic respect
needs to be adhered to. Not everyone is there
to get wild. And don't show up with a chip on
your shoulder looking for a fight. Wrong venue

Ground rule : Don't be a dick.
Especially men. Don't be a creep.

One etiquette I wish was more observed at shows is mutual
respect among attendees. This includes refraining from
disruptive behavior like pushing or shoving, being mindful of
personal space, and avoiding excessive use of smartphones
or cameras that may obstruct the view of others. Additionally,
respecting the performers by refraining from talking loudly or
engaging in unrelated activities during their sets can enhance
the overall experience for everyone attending the show.

Go to many concerts, introduce them
to your friends, sing along to the songs,
dance together, have a blast, and buy
a lot of drinks if they sell them at the
venue. Purchase plenty of band T-shirts
and CDs. When your favorite band
performs with lesser-known bands, stay
to watch the other bands' performances
even after your favorite band has
finished. Unless archiving is your goal,
focus on the music and the performance
itself rather than taking photos or videos
that you won't watch at home anyway.
If you bump into someone during the
concert, apologize, and warmly greet
other concert-goers or band members
you've encountered a few times.

공연장 많이 가고, 친구들에게 소개
하고, 노래 따라 부르고, 다같이 춤추
고, 신나게 놀고, 공연장에서 술 팔면
많이 사마시고, 밴드 티셔츠랑 시디
많이 사고, 좋아하는 밴드가 잘 모르
는 밴드랑 같이 공연했을 때 좋아하
는 밴드 공연 끝나도 다른 밴드들 공
연도 한번씩 보고, 아카이빙하는 것
이 목적이 아니라면 어차피 집에 가
서 보지도 않으니 사진이나 영상 찍
는 것보다 음악과 공연 자체에 집중
하고, 공연 보다가 부딪히면 사과하
고, 몇 번 마주친 다른 관객이나 밴드
멤버에게 반갑게 인사해주세요.

Support Your Local.

Oh MYY.

Jon Twitch

Of all the bands on Victim's tour list, the Japanese instrumental band MYY. was the first to come here. I interviewed the main member of the band, and despite some language barrier issues that were overcome with software, Hiroshi was still able to give me a strong impression of what the band is all about.

Broke: First, why is the band named MYY.?

Hiroshi: The band's name was inspired by a character named MYY. from a cartoon called Moomin. While I'm not a huge fan of the cartoon itself, I was drawn to the sound of the word MYY.

Broke: The band name was inspired by the Moomin character Little My?

Hiroshi: Yes. Little My is called Pikku Myy in Finnish, so that's where I got the name.

Broke: Your first album had drums by Lee Chang Hee, who I'm guessing is Korean. Who was that?

Hiroshi: Lee is an old friend of ours who played drums on our first album. He was born in Japan but is of Korean descent.

Broke: How did this Korea tour come about?

Hiroshi: Kisun, the owner of Victim, saw our last show in Seoul and was impressed by our performance. As a result, he kindly offered to organize our second tour in Korea. We are incredibly grateful for this opportunity to return to Korea and perform for our fans.

Broke: I see you toured Korea last year. How did those shows go, and what are your



Pikku Myy appears on a mural at KOTE, 20240124.



MYY. / Courtesy of MYY.

expectations for this time, where you'll be playing punk clubs Victim and SHARP, rather than Bbang and Strange Fruit?

Hiroshi: The shows in Seoul last year were truly special for us. It was our second overseas tour as MYY., following our debut in Taiwan in 2020. This time, performing with the current lineup felt like a significant milestone for the band. The venues, bbang and Strange Fruit, had an incredible underground vibe that we loved.

We had the pleasure of sharing the stage with some amazing bands, including beacon and desert flower, whose music and stage presence were exceptional. Regardless of whether it's a punk club or any other venue, we always strive to give our best performance. Our commitment to our expression and emotional delivery remains unchanged.

As for our expectations for this tour, we approach each show with the same dedication and passion. We're excited to connect with our fans in Korea once again

and share our music with them.

Broke: What's the best audience for you to play to? If you're having a great show, do you want to see people listening intently, or dancing wildly? What makes the best crowd?

Hiroshi: This is a very good question.

To sum up, I don't really mind how the audience experiences our live performance.

Regardless of their reaction, as long as they enjoy it, that's what matters to me.

Of course, I do feel a bit anxious about how the audience will respond when I'm on stage, but ultimately, I'm performing for myself.

I'm connecting with another part of myself, like my inner child.

Writing songs and performing live is a way for me to reflect and connect with myself."

Broke: How many people are in the band? And how many musicians will be performing for

MYY. for the Seoul shows?

Hiroshi: MYY. is typically a three-piece band consisting of two guitars and drums, without a bassist. When I initially started MYY., it was more of a personal project, and the lineup often changed. However, now that we have our current members, I intend to maintain this lineup for the foreseeable future.

For this tour, however, we will be performing as a four-piece band, with the addition of a synthesizer player. Despite this change, MYY. will primarily function as a two-guitar one-drum band.

Broke: Why did you want to make an instrumental band with no vocals?

Hiroshi: The decision to create an instrumental band without vocals was heavily influenced by post-rock bands such as MONO and EXPLOSIONS IN THE SKY. I was inspired by their ability to convey powerful emotions without relying on lyrics.

I wanted to capture the essence of a wordless scream, similar to what I experienced when listening to their music. However, I should clarify that I don't exclusively focus on instrumental music at the moment. If I feel the urge to sing, I won't hesitate to do so. I believe that there are endless possibilities for musical expression, and I'm open to exploring all avenues.

Broke: If your songs have no vocals, how can you convey their meaning? What kind of topics are your songs about?

Hiroshi: It's true that conveying the meaning of a song without vocals and lyrics can be challenging. However, I believe that the interpretation of music is subjective and open to individual perception.

I don't find it necessary to explicitly convey the meaning of a song to the audience. Instead, I embrace the idea that each listener will interpret the music in their own way. For example, one person may find a song cheerful, while another may perceive it as dark and sad. This diversity of interpretations adds depth and richness to the listening

experience.

While a song may have a title that offers a hint of its theme or mood, the true meaning of the song is often a personal and intimate experience that only the creator knows. Ultimately, I aim to create music that resonates with people on an emotional level, allowing them to find their own meaning within it.

Broke: Your songs are pretty long. How many do you usually play during one performance? Why are fewer long songs better than more short songs?

Hiroshi: Typically, our performances last between 45 to 60 minutes. However, when I first started MYY., I was only allotted 25 to 30 minutes of stage time at venues. As a result, I often found myself playing only two songs before running out of time.

Interestingly, despite the limited number of songs, the audience never seemed to notice. They would often comment on how much they enjoyed the third song, unaware that we had only performed two. This experience made me realize that the length of our songs wasn't necessarily a concern for our audience.

Many of MYY.'s songs naturally exceed the 10-minute mark, but I don't consciously set out to make long or short songs. Instead, I let the music flow and develop organically. While some songs may be shorter in the future, and others longer, it ultimately depends on my creative instincts at the time.

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

Hiroshi: I'm not particularly fascinating, but I've had some interesting musical experiences. Before MYY., I played guitar in various punk and hardcore bands. While I didn't contribute to the songwriting process in those bands, I gained valuable experience as a guitarist.

However, MYY. is unique in that it's the first band where I've been able to express myself creatively through songwriting. Being able to write my own music has been an incredibly rewarding experience, and it's allowed me to explore new avenues of musical expression.

Listen at mymusic.bandcamp.com and follow @myy.band_official on IG

Broke in Korea's free tattoo offer

Before leaving Korea, Ryan B got his very own Broke tattoo, and The Juge joined him at the session for a matching one, as well as a surprise



"Jon Sucks" tattoo. There are now at least six Broke in Korea tattoos in existence, and one "Jeff Sucks" tattoo. 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. No money for "Jon Sucks."



Contact brokepublishng@gmail.com or Trash at rebellioninkkorea@gmail.com

KrankyDoodleDandy

Jon Twitch

Of all the bands on the Victim tour list, Singaporean skatepunk band KrankyDoodle is one of the farthest in the future, not coming here until October. But we got this done pretty fast, so now you can read about them well in advance.

Broke: I always start interviews by asking bands about their name, but rarely am I so curious about the answer. Why is the band named KrankyDoodle?

Razmy: It's started in 2017, when me and Bat (previous drummer) started the band with no name. We knew that we wanted to play punk rock songs, but we are not good with names so fast forward about a few months later, bat came out with the idea of KrankyDoodle (the name was given by his daughter, stating instant noodle keep falling into the bowl when she tries to eat it, so she said cranky noodle) haha! So we decided to keep it as KrankyDoodle sounds light hearted and funny. So we decided to stick with the name.

Broke: How did this tour to Korea come about?

Razmy: We have always wanted to play within the region, and south korea being one in our bucket list. We contacted Ki Soon from Victim records in February, hoping that we could play in korea to expend our list and meet new friends. And also to debut the band in a foreign country.

Ricardo: We wanted to start our debut as a band (with the new lineup) with a bang, so we were scouring for overseas shows that we could play in. Korea was one of the locations we were keen on visiting!



The new lineup of Singaporean band KrankyDoodle / Courtesy of KD

Broke: Will this be your first time in Korea? Do you know much about our scene, or is it completely new to you?

Razmy: This will be the first time we are coming to korea as a band, and we knew that the underground scene have been very supportive with their own local band. We have no expectations, but we definitely want to learn more about the korea music scene and of course, the food!

Ricardo: This will be my first time in Korea and my first foray into its underground music scene. I'm trying to keep an open mind and have no expectations, just learn as much as I can and have fun!

Hosni: I've been to Korea a couple of times for shows with another band that i used to be in. I love the music scene and the people there. I'm hoping to see

old friends and new friends.

Broke: Are you guys Muslims? Korea is trying to improve but it can be difficult for Muslims over things like diet (I've even seen "vegetarian" food served with ham in it), or drinking at shows.

Razmy: Yes, me and hosni are muslims. So far, we don't have any difficulties in finding halal food abroad, like in countries where we know that lesser muslim people go, we will try to adjust our diets to either seafood or vegetarian.

Ricardo: I'm not Muslim, but I think it's great that your country is making more effort to be more inclusive to our Muslim brothers and sisters. :)

Hosni: For myself and Razmy, Yes we are muslims. The last time i was there, finding muslims food wasn't that bad with Google on your side. Worst case scenario we have FAMILY MART!

HAHAHAHA!!! Usually after party, we still join them drinking and have fun but we drink only Chilsung Cider.

Broke: A lot of Koreans think English is the language of punk, but there are also many great Korean-language punk songs. You guys also seem to be multilingual. What's your favorite language to sing in?

Razmy: We try as much as possible to sing in english! Haha! But favourite language will be Malay

Broke: How has the transition to a new lineup been? Are the old members OK with it? How well are the new members doing?

Razmy: The old line went into indefinite hiatus, bat (drummer) moved on to play for another punkrock band called imans league. Shaiful and Sam (guitar and bass) have stopped playing

music altogether.

I decided to find new members in December 2023. So i called Hosni Altway (former imans league, current Noodlebrain's drummer) to play drums and also called Ricardo (from SFX) to play guitar. So far we have played together for a few shows, and things are turning out pretty well

Ricardo: I can't speak for Razmy, who is an original member, but I'm definitely feeling the 3 piece set-up as we get to individually express our selves musical through our specific instrument.

Hosni: What Ricardo said. I backed that up. Razmy please say something. HAHAHAHAHA! I guess for myself, I don't really care about old and new members. As long we click we each other, have fun and be very transparent among the three of us. Then nothing can beat that in my opinion.

Broke: What's the Singapore scene like?

(unsure who wrote this) From our brief experience, the Singapore punk scene is tight knit like a big family. Everyone is supportive of each other, from the veterans to the younger ones new to the scene. It's constantly growing, with more interesting sub genres popping up here and there.

Broke: I know it's pretty early, but do you have any more information about the tour?

Razmy: We will be playing 4 cities in korea from 3-6 october 2024. Jeonju on Thursday, 'Gwangju' on Friday, 'Seoul' on Saturday, and 'Cheongju' on Sunday. Venue to confirm by Victim records itself.

Listen at kdofficialsg.bandcamp.com and follow @kdofficialsg on IG

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Leaving the Beach

Jon Twitch

Goths on the Beach announced they were having their final Seoul show (prior to more shows in Busan running into mid-July). So I interviewed them for an article. You can tell Isaac gives much shorter answers than Kim, although both of them were helpful in their own ways. The fact that Jenn of Lucy Valentine is also leaving could not be overlooked.

Isaac: So our big plans before we go are releasing a double album. The first half will be an electro dance album called 2 Goth 2 Surfiours (tentative release date is May 25). The second half is a rock album called Surfin' RoK (tentative release is beginning of June).

Broke: Caesars made me feel seen as a Canadian (referring to lyrics in the song "Deep Sinker – I Hardly Knew Her")

Isaac: Extremely underrated drink. I once ordered a ceaser at hq and their bartender handed me a pair of scissors. Which was hilarious but understandable.

Broke: So, why are you leaving? What's next?

Isaac: Leaving is a split between being closer to family and entering Eurovision. Maybe a 30/70 split.

Broke: What's next for the two of you?

Isaac: Getting married and moving to Spain is next. We'll keep the band going. We've got a few more shows over the summer



Goths on the Beach perform in Seoul for the final time at The Studio HBC 20240601.

as well.

Broke: You mean you'll keep the band going in Spain? assuming you'll live close to the water?

Isaac: Yeah that's the plan

Broke: How has your time in Korea been?

Isaac: Korea has been a blast. Highlights were obv Kim and Isaac meeting/getting engaged. Also meeting our band mates and

taking the band from a silly idea to a reality.

Broke: Are you ready to pass judgment on Korea's indie music scene?

Isaac: Music scene is A+. It's the reason Isaac has stayed here for so long. The venues have been a blast to play. Shout outs to Communes in Daegu, Club Und in Geoje, and all the Busan venues. Special shout out to Fat

Hamster and New Kang, Sindosi, Daisy Gun. Oh and can we also recommend ppl check out Oh Chill! And Drinking Girls and Boys Choirs? Go check them out.

Broke: Why has Goths on the Beach worked so well as such an instantly appealing concept that everyone (ie Jamie's Kakao group chat) seemed ready to enjoy?

Isaac: People want something spooky and everyone loves the beach.

Broke: Do you think its appeal is timeless, and it could have been just as well-received 10, 20 years ago, or was this somehow the perfect timing for people to appreciate Goths on the Beach?

Isaac: Hard to say really, but I'd have loved to have started this band 20 years ago.

Broke: I heard nobody in the band actually considers themselves goth. Is that true?

Kim: Who told you that? I'll 'ave em! I've considered myself as part of the goth subculture for the last 20 years, since I bought my first black velvet skirt when I was 15. My hometown of Sheffield has a big cybergoth scene, the local rock club ran weekly events and they also hold Resistanz there every April. I managed the goth clothing shop there for several years before Korea too. I guess if someone wants to accuse me of not being a goth they can call the council of goth elders and have them revoke my card.

Broke: What is your take on

goth subculture? Does it take itself too seriously, or is it more humorous than we give it credit for, or does it deserve more understanding, or some other take?

Kim: People always seem to reckon being a goth is all about being miserable and depressed but in my experience with the scene no one takes themselves that seriously. Most everyone I know on the scene (myself included) is just a big geek who likes wearing black. When we aren't at the club we're at anime conventions, playing dnd, or watching Lord of the Rings on repeat. We talk about it in our new song, Hot Goth GF, "goths are just nerds but a little more spooky".

Broke: What is "goth" to you? Like what image pops into your head, or if I said "A" is more goth than "B," what is that quantifiable essence that makes something goth?

Kim: I mean, the stereotypical image of black clothes and heavy eyeliner certainly pops to mind, but even in the goth scene there's multiple subcultures. Cybergoth, pastel goth, trad goth, mall goth, Gothic Lolita... the list goes on. So I'm not if there is one quantifiable thing that makes something "goth", I think people on the scene are drawn together by a shared love of the music, alt fashion, and an interest in the darker side of life. I hate gatekeeping on scenes and would never say something is or isn't goth, just go out and enjoy yourself. Stay spooky!

Listen at gothsonthebeach.bandcamp.com and follow @goths_on_the_beach on IG



Enjoy these AI-generated images, courtesy of DDAL-DDAL-E, showing goths on the beach.



I Love Lucy

Jon Twitch

It's a terrible summer for the goth scene in Korea. Within about the same month, we'll see the departure of Lucy Valentine as well as Goths on the Beach (look left). Both projects appear ready to continue on in the places where they end up next.

I asked Jenn from Lucy Valentine a few questions about what was happening next.

Broke: So, why are you leaving? What's next? What will happen to Lucy Valentine?

Jenn: Korea has been my home for the past three years. I moved just after I finished school, and I'm grateful for the experiences that I've had, but I want to try living and working in the States.

I frequently made the drive from Seattle to San Diego. I'd take the long way through the desert, and it would be hours in the desolation. I came across a town in a valley that had one gas station and one restaurant. I stopped for ice cream, obviously, and a guy came in on a motorcycle that looked like it could fall apart at any moment. He told me he had put it together, and somehow he got to telling me about his metal band. He invited me to a show they were throwing at the national park their friends were working at.

Also in the desert, at this anarchist commune called Slab City, I went to a cop car burning festival. People went up to the top of a plateau and lit the car on fire, then they hosted small music showcases around the area. The day after, we saw the Salton Sea. In the 80s or whatever, it was supposed to be a resort, but the area suddenly got hot and dried up. All the fish in the sea died and their crushed skeletons cover the



The three members of Lucy Valentine hang out in the smoking pit of Baby Doll after a set 20240511.

ground like sand, and so the plans for development were cancelled. Spaces rendered uninhabitable by global warming or human activity are so fascinating to me. It's very doom and gloom, and I fantasize a lot about living and playing in the desert.

I would love to take a heavier direction with Lucy Valentine and make songs a little more similar to what I was making just before I moved to Korea. I remember explaining to my friend Lucas the vibe I wanted for the song

we were making, like, Play like slime is dripping down the walls. Slowly and ominously. I'm gifting him a double pedal when we play together again. A metal band left one at my parents' house when I threw a house show in high school. I can dig through my graveyard of shredded bass bows and broken pedals to find it.

Oh, and I remembered that I wanted to include something about playing in San Diego last year too as a reason to go there:

Last summer I visited San Diego to see my friends Lucas and Aaron, and we played a few shows as Lucy Valentine. One place was a dive called Tower Bar, and they screened some 80s horror movie while we played. We also played someone's house party. They set up us on this gigantic balcony high up off the ground, overlooking the hills. The women on the balcony behind us told us they were witches. We managed to get through almost all the songs in the set before the host was like, "This music is a little weird. Could you play Led Zeppelin instead?" We were like, "No, we can't," and stopped the set. Later on the trip we decided we wanted to play in the desert, so we just drove out with all our gear and set up among the huge rocks. We played as the sun set behind us and wandered around in the darkness

Broke: How has your time in Korea been? Please also list any high points/achievements, including bands, comedy events, or whatever, that you've been involved in.

Jenn: It's been a lot of fun, and I've gotten the chance to try a lot of new things. I joined an oi band called Oily Rag; we made a piece of shit EP, played really extensively in Seoul and went to Japan. I started Lucy Valentine after Block Party in 2022 and we made a demo, diy at Phillies. I played session for Polluter at It's a Fest last year.

There was briefly a bar in Hongdae called Docking Around run by a few members of Echo and the Machine and Goth Korea. Lucy Valentine played there on Halloween. They later invited me to DJ, and I enjoyed putting a set of songs together. I spent a lot of time digging through files on SoulSeek and reflecting on the

recordings that shaped me as a musician and person.

I like trad goth stuff like Siouxsie and the Banshees and The Cure as well as more recent groups like Boy Harsher, She Past Away, and Molchat Doma. But I think it would be hard to classify me as goth specifically because I love rock and heavy music. I love Boris, Swans and Chelsea Wolfe, and I learned how to play guitar from playing along to Black Sabbath and Alice in Chains. Jerry Cantrell is so sick. I love how dissonant, drippy and full of bends his style is.

In January, my friend Vendetta Van Doll used me as her victim for her House of Hex burlesque performance. I think there's a lot of value in allowing yourself to spiral and feel the outer extremities of your emotional range. It felt liberating to perform an identity that I'm ordinarily encouraged to obscure and be praised for it.

Lucy Valentine also had a really good run of shows the last couple months; we played at Alleyway Taphouse, Gonggong in Incheon, Victim, Baby Doll and HQ in Busan. Garrett recorded a Lucy Valentine EP in October, and we'll be releasing it when we have our last gig on 7/6 at Baby Doll (though it is still being planned).

Broke: I've noticed a few times that you wear what looks like a wedding dress when you perform (I think I've seen it twice now). What's the story behind that?

Jenn: It's a slip dress I bought at an open market. I have a collection of dresses like that. They're really beautiful, and I think it's interesting to create an illusion of nakedness/vulnerability through sheer fabrics because it doesn't require me to show any skin.

Listen at lucyvalentine.bandcamp.com and follow @lucyvalentineband on IG

Join Yangbantal at The Hechyeomoyeo 6 in KOTE



Join @yangbantal and a fuckton of other artists, photographers, and miscellaneous other creative people, at KOTE for the sixth Hechyeomoyeo group exhibition. Over 250 individual contributors will display their art at the third-floor gallery of the only building in the KOTE complex that's still in the good people's hands.

Korea's most aristocratic urban explorer will feature five photos depicting the bizarre, sometimes violent development conflict that has unfolded at Insadong KOTE since November 2021.

It's recommended to attend the opening or closing parties, when you'll be able to see the most participants gathered. Unfortunately, the opening party starts during the evening of the final day of IT'S A FEST! 2024.



Follow @thehechyeomoyeo, @kote.kr, and @yangbantal on IG

Hannam New Town Eviction Party



People gather in the alley outside during an eviction party in Hannam New Town, 20240420



Here's the view from the roof, with highrise apartments towering over the hillside neighbourhood's winding alley. Soon those highrises will be some of the cheaper real estate in the area.



I'm welcomed to the party in a room built on the roof, as dubu kimchi is cooked in a big pot.

Ron Bandun

The plan to turn Seoul's most economically and ethnically diverse neighbourhood into its most affluent is well underway.

Evictions began on 20231030, pretty close to the one-year anniversary of the previous disaster to hurt the area. The eviction process for Hannam 3, encompassing parts of Hannam-dong and Bogwang-dong, proceeded until around mid-May. Now, almost everyone has moved out, leaving a mostly empty neighbourhood behind. It starts at Usadan-gil, right outside the mosque, and blankets both sides of the long, skinny ridge there. The eastern face in Hannam-dong has looked mostly like a deserted moon village for a few years. On the other side it was significantly more lively. The zone reaches all the way to Bogwang-ro, and includes the Lucky Mart alongside the road. I believe the grocery store is still open, but it's the last tenant, on the ground floor of a fairly tall apartment building.

I've been watching the area closely since last year, and have made frequent visits, each time bringing someone different along with me. On early visits, we could see urban decay take hold, and the more I visited, the more homes I found left opened and empty.

When visiting Copy Salon to get stuff printed, I was invited to an eviction party on 20240420 held at Yong Art, a three-storey building high on the eastern side of the ridge. Mun Jungbae of the band Chain Reaction, as well as my printer, was playing for Heoso Band (@heoso.artistfish). Heo So is also a regular at Copy Salon who I run into regularly.

The show was supposed to be on the roof, but unfortunately it was raining that day, so they had it in the ground-floor storefront facing the street. Looking at the layout of the roof, that might have been more awkward.

The roof had a one-room rooftop house on it, and there was an extension built of more temporary-looking materials, where people gathered before and after the show to eat and drink. Large portions of food were prepared, presumably from its evictee owner's freezer before he was to leave later in the week. Sitting in a windowsill was an unsettling duck doll.

I returned on 20240522, later in the eviction process, only to find the side door to the Yong Art building sitting ajar. I entered into the darkened room where Heoso Band had played one month earlier, finding it empty except for barren bookshelves. I went up to the second floor, which had been a residence, finding that also empty. When I got to the roof, I found that ramshackle room empty, except for one lonely character: the duck doll.

I went back downstairs and went out the way I'd come in. Nearby, I startled a guy who may have been a scavenger. In the confusion, I closed the door behind me, and I heard the electronic lock pop into place.

Looks like that was my last visit.



Heoso Band performs during an eviction party at Yong Art in Hannam-dong, 20240420.



Every picture I took of these two together was hilarious. This unsettling duck doll was later abandoned and left there by the owner of the place, as I discovered on my revisit.



Samgyeopsal is cooked on the rooftop after the show. A lot of meat went in there, presumably so the owner could empty his freezer.

Haebangchon Lightning

Ron Bandun

I learned the obviously un-PC term "Jewish lightning" fairly recently from the TV show "The Bear," and the name popped into my head and wouldn't leave during a recent explore.

The term is a derogatory phrase rooted in antisemitic stereotypes to describe arson of one's own property committed in order to fraudulently collect insurance money.

There's been a lot said online about the use of the term, and it was overall decided the TV show had used the term in a tasteful way (at least The Times of Israel says so) highlighting its inappropriateness. But no alternative terms were suggested, so I came up with this one, seen above.

An academic friend who I consider part of the local UE community put out a request for people to map out neighbourhoods of Korea and do a derivee, and I volunteered to do Haebangchon.

A derivee is an unplanned walk, but I had a pretty good idea of where I'd go. Also I wanted to take my scooter in order to cover more ground, as that is the general way I explore neighbourhoods anyway. I hadn't planned on doing any actual urban exploration during this activity, but as usual, if you look around enough, you can generally find something in any corner of the city.

While making my way around, I passed by an abandoned three-storey building on a mildly prominent corner in lower HBC.

Hanging on its front was a large canvas sign – a new sign, taking advantage of the disused real estate – with a map showing a potential redevelopment plan for the area and words advertising a session for discussing how to redevelop. I'm told that this particular type of session is more about spreading information, and any actual redevelopment would still likely be a decade away.

The front door was locked, and the rest of the ground floor was draped in yellow tarps. But peering behind the curtain, I was able to see through a glass-less window. The picture I took showed a burnt-out shell, hard to discern due to how dark it was under soot.

I resolved to enter, and was able to crawl under the curtain without too much trouble.

Inside, I found everything covered in soot. Objects burnt by fire curled and melted into disturbing shapes.

Whatever had happened here, I'm guessing it was deliberate, although I know absolutely nothing about the background of this little office, sitting at the crossroads of development.

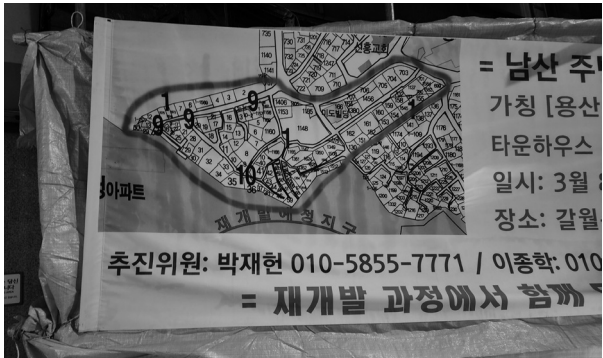
It dawned on me later that we could call it "Haebangchon Lightning."



My first peek inside the real estate office that had been struck by HBC lightning, 20240314.



Looking back in the opposite direction toward the window I'd peered in through, you can see that wall covered in fire damage. It's my understanding that these signs indicate the fire started somewhere over there.



A large canvas sign on the outside of a burnt-out derelict building advertises possible redevelopment for the area.

Good ideas for you to get rich with

Jon Twitch

mishaps

-Hot wings with that beet-derived seasoning used in ketchup chips. Could actually be very good.

-Elevator turbo button, to make the ride go a little faster if desired

-Trains that let you bring your motorcycle or scooter aboard.

-An audio device that makes the exact same sound as when you ring in a Tmoney card on the bus, so you can pretend to pay when you get on. Probably the main drawback would be that it would be more expensive than busfare.

-A suitcase with a little seat on top. Adding wheels was a huge improvement to suitcase technology. Imagine if they put a seat on it, so you had a mobile seat you could sit on anywhere while you travelled – in line, in a crowded airport terminal, etc.

-A pill that makes everything you experienced before you took the pill feel like it was 10 years ago. No other side effects, and you don't experience 10 years in a short period of time. You just take the pill, and then when

you try to think about yesterday, it's distant and fuzzy, like a memory from 10 years ago.

-Rent-A-Martyr. We connect causes with terminal patients looking to raise funds for their families. Got a boss, rival, or ex you want to permanently taint with associations of death? Let's say you're a taxi driver and you don't want Kakao Mobility to release their new app. Rather than setting yourself on fire, just pay us to connect one terminal patient with your movement. The person then writes a negative letter or produces a statement some other way, mentioning their mortal state and saying "Don't let my death be meaningless!", and then after

they die the target will always be considered morally responsible for a death they had no way to prevent.

-Separate government for Christians. Christians are always trying to pass laws that push their agenda but are inconvenient or hostile to others. How about a separate set of rules for Christians, so they can outlaw homosexuality, abortion, interracial marriage, divorce, moneylending, mixing fabrics, tattooing, etc, all they want, and the rest of us can go on living life without being affected? Granted, this will be tough on them, but they always reserve the right to drop their religion and cancel their registration as Christians. Problem solved for everyone.

DoTam Film Festival

도tam 영화제는 주된 이유로 여러 사람들이 도시 탐험에 관심을 공유할 수 있도록 만들어졌습니다. 비디오는 도시 탐험 콘텐츠를 공유하는 주요 형식이 되었고, 을지 스페이스에는 영화관이 있기 때문에 영화제를 개최하게 되었습니다. 이 새로운 행사를 만들 때의 아이디어는 행사를 저렴하게 유지하고 참여하고자 하는 영화제 출품자들에게 입장 장벽을 두지 않는 것이었습니다. 출품작 접수가 시작되면서 최종 참여 목록이 놀라운 것으로 나타났습니다. 도tam 영화제가 도시 탐험에 지속 가능성을 장려하고 신뢰 기반의 공동체를 성장시킬 것을 기대합니다.

DoTam Film Festival has been created for one primary reason: to bring together various people who share an interest in urban exploration.

Video has become the dominant format of sharing urban exploration content, and Eulji Space has a cinema, so the idea was made to create a film festival. The idea for this new event was to make run the event low-cost, and to place no entry barriers to filmmakers interested in participating. As the submissions started arriving, we could tell the final list of contributions would be remarkable. It is hoped that DoTam Film Festival will help encourage sustainability in urban exploration, and help grow a trust-based community.

Jon Twitch

Fate figured it might as well give me a room shaped like a movie theater. It also introduced me to a lot of local people making video content, and additionally it sent its agent, Bereket, to urge me to take action.

Naturally, this resulted in the creation of DoTam Film Festival, a name coined by Conan, event organiser at Eulji Space, the multi-level venue that possesses the theater.

I was the natural host for this event, mainly because I am not a video person. Bereket had a video that deserved to be screened, so I forced him out to where he would have to compete with other video submitters. All organisational decisions were made between myself and Conan.

We received over 20 videos. Only about three weren't accepted, and mostly that was due to length. One of these was by Hahn Vad, aka Yamagata Tweakster aka Amateur Amplifier, who we booked to perform in the afterparty, along with Seth Mountain and VideoRose, two other acts that had shown interest in urban exploration issues in the past.

Prior to the event, we had a test screening, during which I discovered that a lot of the selected videos weren't ready, and needed additional subtitling or other tweaks. I was concerned about the quality of the projection and the audio in the theater,

although these fears were allayed later during the actual event.

We had room for about 50 ticket holders, and we sold about that much. Most of those tickets were bought up during an early bird period, which probably bit heavily into the event.

An unknown number of the contributing filmmakers joined us. I thought I recognised one of the people in the crowd from the Host Tunnel trip last Christmas, but he denied it, at least at first.

When the theater filled up, I explained to everyone that we were being protective of the identities of any contributors who might not want to be identified publicly. It's their right, and honestly that sort of thing makes the whole affair more dramatic.

The screenings went well. Two of the videos had been removed from YouTube following complaints by, respectively, a presumably municipal civil servant and a Presidential Security Service agent; see if you can guess which.

The first big highlight of the programme was the second film, the one with the clickbait title about the abandoned amusement park with a live tiger. The audience's shocked reaction was audible, and I could tell the mood went from alarmed to sympathetic for the poor tiger, Hosooni. I shouted at the end that she had been moved to Uchi Zoo Park in Gwangju, within a couple



One lonely theatergoer sits in Eulji Space during a test screening, 20240327.

months after the video was made.

The third video, about a trip beneath the waterfall at Cheonggyecheon, was long, but the audience responded to the amicable and sometimes bumbling host as he gets a little lost underground, and ends up near Cheong Wa Dae (hint hint).

One of the other great surprises of the festival was "The Spy from Heaven," a video recorded at an abandoned town in France that had been purchased by Ahae, the notorious Yoo Byeong-eon, de facto owner of the tragic Sewol ferry, who himself (hopefully) met a lonely end later in 2014.

There was actually a block of three videos about religious cults, and I decided to conclude that section with a music video by the black metal band Kryphos. There had been a bit of confusion over their inclusion, as the video had been submitted by a guy who worked on the video but hadn't consulted them about it. Fortunately we fell short of having a conflict, because they were reasonable people who were able to understand the point of the festival. The lead singer showed up, although without the corpsepaint nobody recognised her.

The videos differed in style, with some being more like a ridealong, first-person tour of a place, and others having a narrative or presenting a performance. Everyone was learning what worked, and personally I

hope that there is a place for all different takes.

For the final third of the programme, I saved the videos that seemed most like documentaries about UE, thinking that audiences getting weary might respond better to a more direct message.

This wrapped up with "Inside Scoop from the Influencer." I'd been worried about this one, as the acting is atrocious. But we had meticulously subtitled it (in Korean and English), so it was easier to follow. The Koreans in attendance saw past the bad acting and thought it was pretty good, and ultimately got its satirical message.

Afterward, not enough people stayed around for the live music, which was epic. Seth Mountain said he wouldn't talk much, and then spent at least five minutes delivering a heartfelt speech about the film festival's theme. VideoRose went from screening one of their videos to actually performing as dusk fell.

And Yamagata Tweakster heightened the mood. He showed up wearing a police officer's hat, which led me to Kak that we were being raided by the cops, and after people in the groupchat expressed concern, I followed up, "Never mind, the cop just started stripping." The night was capped by a performance by the Juge, who was missing a crucial part and ended up just transforming his apparatus into a voice changer for anyone who wanted to participate – which many did.

I haven't started thinking about if we will do another one of these film fests next year. Personally, it was a lot of stress leading up to the event. On the other hand, it forwarded one of my main priorities in living in Korea, and introduced me to a lot of other interesting people with similar habits. If it spurs more exploring and content creation, then that would be a positive sign. So we'll see if there's a DoTam 2 in 2025.



Seth Mountain performs at the DoTam afterparty at Eulji Space 20240406, while a cop who looks sort of like Hahn Vad cautions him.

Follow @dotamfilmfestival on IG

DoTam Film Festival participating videos

폐대학교
Abandoned University
(2024) (6:02)
AdvenLife
이 비디오는 공식 요청으로 온라인에서 삭제된 두 개 중 하나입니다. 이는 버려진 대학에서 촬영되었으나, 어떤 대학인지 알기 위해서는 참석해야 합니다.

AdvenLife는 익명의 한국 도시 탐험가가 운영하는 YouTube 채널입니다. 그 채널은 3년 미만의 시간 동안 102개의 동영상 공개했습니다.

This video is one of two to be screened that was removed from online due to an official request. It was filmed at an abandoned university, but you will have to attend to learn which one.

AdvenLife is a YouTube channel run by an anonymous Korean urban explorer. It has released 102 videos in less than three years. @advenlife4004

Korea's Abandoned Theme Park: What's inside is truly shocking...

(2023) (8:32)
Jason

제이슨이 한국 동남부에 있는 거대한 버려진 놀이 공원에 들어갔을 때, 그는 안에 마주할 것에 대해 완전히 준비되지 않았다. 주위를 돌아다닐 때, 먼 곳에서 큰 울음소리를 들었다. 조사하러 갔을 때, 진짜 살아있는 호랑이와 마주하게 되었다.

호순이는 그 공원에서 셋째 해를 혼자 살았다. 그녀를 매일 먹여 주는 일꾼만 동행했다. 어글리 러블리 미디어가 이 영상을 공개한 몇 주 후에, 벵골 호랑이는 광주의 우치 동물원으로 이동되었다.

제이슨은 익명을 유지하기를 원했습니다. 그 채널이 공개한 유일한 동영상입니다.

When Jason visited a huge abandoned amusement park in southeastern Korea, he wasn't quite prepared for what he would encounter inside. While wandering around, he heard loud cries in the distance, and when he went to investigate, he came face to face with a real living tiger.

Hosooni had lived alone in the park for three years, attended only by a worker who fed her each day. Within weeks after Ugly Lovely Media released this video, the Bengal tiger was moved to Uchi Zoo Park in Gwangju.

Jason wished to remain anonymous. This is the only video his channel has released. @uglylovelymedia301

Hidden Currents: Unveiling Seoul's Underground
(2020) (16:35)
James

제임스, 대담한 도시 탐험가는 가장 적게 밝힌 길에서 숨겨진 이야기를 밝혀내기 위해 54개 국을 여행했습니다. 서울의 높은 빌딩에서부터 그 지하 터널의 음산한 정적에 이르기까지, 그는 가장 정체가 풀린 공간들에서 도시의 맥박을 찾습니다.



Hosooni the tiger is all alone in a cage with filthy windows, 20230204.

니다. 현재 유럽에 거주하는 그는 모험을 하며 한국의 매운 음식의 맛을 자주 그리워합니다. 그 탐험은 매혹적인 사진을 통해 종종 공유되며, 알려지지 않은 것에 대한 탐구뿐만 아니라 도시 풍경에 새겨진 이야기에 대한 깊은 존경을 반영합니다.

제임스는 익명을 유지하기를 원했습니다. 이 동영상은 대통령령호처의 요청에 따라 공개 직후에 내려졌습니다.

James, an intrepid urban explorer, has journeyed through 54 countries to unveil the stories hidden in their least trodden paths. From the dizzying heights of Seoul's skyscrapers to the eerie silence of its underground tunnels, he seeks the pulse of cities in their most unguarded moments. Now residing in Europe, James often finds himself reminiscing about the fiery flavors of Korean cuisine amidst his adventures. His explorations, often shared through captivating photography, reflect not just a quest for the unknown but a deep-seated reverence for the narratives etched in urban landscapes.

James wished to remain anonymous. This video was taken down shortly after its release at the request of the Presidential Security Service.

Stooges
(6:53)

3개로 한국의 버려진 장소로 구성되었습니다. 주제는 인간이 떠난 후 서서히 자연이 인간의 흔적을 지우는 것이며, 영상의 화자는 영어이며 한글 자막을 적용해 두었습니다.

영화 감독은 "Stooges"로 식별되길 희망합니다. 그는 2006년부터 도시 탐험을 하고 있습니다.

This video features 3 abandoned places recorded in Korea. The videos are a mix of recent footage and footage taken several years ago. The theme revolves around nature gradually erasing human traces after humans have departed.

The filmmaker wishes to be identified only as "Stooges." He has been urban exploring since 2006.

남겨진 것들 / Things Left
(2023) (6:14)

유은강 미어캣 Yoo Eun-kang Meercat

아무도 없는 그러나 이전에 누군가 오래 머물렀을 작은 집에 들어갔다. 마당에 널려있는 빨래줄, 어설프게 붙인 벽지, 뜯어진 장판, 닳고 닳은 문짝. 사람의 호흡과 온기, 수많은 몸짓으로 채워졌을 공간. 조만간 이마저의 흔적도 없이 사라질 곳. 이제 텅 비어버린 그곳을 다시 채워보고 싶었다.

흔적을 따라 움직이며 눈, 코, 손, 발, 입으로 잠시 있어보았다.

흔적을 남긴 이를 그리워하는 마음으로

이제는 흔적조차 없어진 것들을 애도하는 마음으로.

no one
However, we entered a small house where someone had previously stayed for a long time.

Clotheslines hanging out in the yard, Clumsily pasted wallpaper, Torn flooring, A worn out door.

A space that would have been filled with human breathing, warmth, and numerous



Fuck You Scum Fuck performs at the end of DoTam Film Festival, 20240406. gestures.

A place that will soon disappear without a trace.

I wanted to fill the now empty space again.

Moving along the traces I was there for a while with my eyes, nose, hands, feet, and mouth.

With a heart that misses those who left traces

With a heart of mourning for things that are now gone without even a trace.

AnnA's Ureuk World Music House 강상우 비디오 Kang Sang-woo video

(2013) (8:24)

AnnA Cybele / Choi Ki-soon 대금 연주자 강상우가 우륵세계음악집에서 연주하고 인터뷰를 진행했습니다.

안나 시벨은 몇십 년 전 충청북도 충주 인근의 시골에서 이 오래된 버려진 한옥을 발견했습니다. 마침내 이곳은 세계 각국의 음악 전통을 위한 공연장으로 개조되고 변모했습니다.

Daegeum player Kang Sang-woo performs and is interviewed in this short video, recorded at Ureuk World Music House.

AnnA Cybele found this old, abandoned Hanok decades ago in the countryside near Chungju, North Chungcheong Province. Finally, it has been fixed up and transformed into a performance venue for the world's various music traditions. @annacybele and fb.com/worldmusichouse



IGoBart poses on top of a familiar wall outside Bender during the making of his Hongdae video, 20240128.

해 왔으며, 이 영상은 매일 이후 현장의 이야기를 탐구한다.

이 비디오의 사운드트랙은 "The Juge"라는 이름으로 알려진 영화 제작자 자신이 제공했다.

Since being purchased by a controversial church, this silk factory in Gapyeong has been undergoing renovation to become a "peace museum." This video explores the story of the site since the purchase.

The soundtrack for this video was provided by the filmmaker himself, who goes by the name "The Juge." @jugelscuddly

Cultist Monastery in Ruins
(2023) (11:07)

Drone Explorer

기도원, 교회, 수도원 등 다양한 이름을 가졌던 폐건물입니다. 불치병도 기도로 치유할 수 있다고 주장했던 곳입니다. 이번 장소는 정보가 매우 적은 경로로써, 별로 흥하지 못하고 사라진 교단으로 추정됩니다.

드론탐험가는 드론을 날리기 재밌는 장소를 찾아 다니다가 폐건물 탐험에 빠졌습니다. 폐건물이 아니라도 직접 들어가기 어려운 장소나 기타 재밌는 곳을 드론으로 탐험하고 촬영하고 있습니다.

Claiming to be a monastery, oratory and cathedral, now it lays in ruins. It claimed that it could cure any disease with prayers. This site has very little info, looks like this cult was distinguished during early stages.

Drone Explorer started urban exploring while looking for interesting places to fly his drone. He explores and films not only abandoned buildings, but also places hard to reach on foot. @droneexplorer

천국의 스파이 / The Spy from Heaven

(2017) (5:13)

고영찬 Ko Young-chan

구호뽀퍼는 프랑스 리모주 근처에 위치한 유령마을이다. 2012년 한 한국인은 이 곳을 예술가 마을로 만들겠다는 목적으로 구입한다. 그는 이미 한국에서 검은돈 세탁과 투옥생활, 사이버 종교 교주와 이 공물체의 폐쇄적인 마을 '금수원'에 연루된 논란이 많은 인물이었다. 허나 프랑스에서는 '아해'라는 사진가명으로 활동하며 루브르와 베르사유 같은 명성 있는 기관들에서 전시를 연다. 2014년 한국에서 그가 소유한 청운 회사에 소속된 '세월'이라는 매의 침몰 사고로 300명이 넘는 학생들이 무고한 목숨을 잃었다.

사고 후 그는 모든 조사와 책임을 회피하며 잠적한다. 천국의 스파이는 다양한 관점으로 부터 살피며 많은 인물 아해에 대한 추적이다. 특히 사업가로서 자연과 생명을 바라보는 태도와 예술가로서 그것이 불일치하는 것을 폭로한다.

고영찬은 제멋대로인 장소들을 재구성화하는 작업을 하는 시각예술가이자 도시탐험가이다. 장소 자체를 그곳에서 일어난 일어나고 있는, 일어난 법한 사건을 가장 가까이서 목도하고 있는 한 명의 목격자로 간주한다. 그들의 발화를 통해 이야기를 구성하고 상상을 덧입히는 것을 즐긴다.

Courfeby is a ghost village in France. In 2012, a Korean purchased the place with the goal of turning it into an artist village. He was already a controversial figure in Korea who was involved in black money laundering and imprisonment, a cult leader and the community's closed village of Geumsuwon. In

France, however, he worked as a photographer named Ahae and held exhibitions at prestigious institutions such as the Louvre and Versailles. In 2014, more than 300 students lost their innocent lives in Korea due to the sinking of a ship named Sewol belonging to his company.

After the accident, he went into hiding, avoiding all investigations and responsibilities. "The Spy from Heaven" is a pursuit of a person's understanding that looks at nature and life from various perspectives. In particular, it exposes the inconsistency between the attitude of looking at nature and life as a businessman and artist.

Ko Young-chan is a visual artist and urban explorer who works on remaking unruly places. The place itself is regarded as one witness closest to seeing what is happening, what is happening there. They enjoy constructing stories and adding imaginations through their utterances. @kychani0607

Uterine Carcinoma
(2017) (3:38)
Kryphos
Kryphos는 한국의 DSBM (Depressive Suicidal Black Metal) 밴드입니다. "Uterine Carcinoma"는 그들의 첫 번째 풀 앨범 <Jesus Devouring One of His Apostle> (2017)에 수록된 곡입니다. 이 곡은 조네스타운 대학살에 영향을 받아 사고에서 사망한 태아의 시각에서 노래합니다.

Kryphos is a DSBM (Depressive Suicidal Black Metal) band from South Korea. The song "Uterine Carcinoma" is from their first full-length album, <Jesus Devouring One of His Apostle> (2017). Influenced by the Jonestown massacre, this song sings from the perspective of a fetus killed in the incident.

Band Members:
Kalte - Vocals
Sane - Bass & Composition
Tau - Drums
Music Video Created by Kryphos
Director of Photography: Michael O'Dwyer
Assistant director, camera: M. Robert Marks
kryphos.creatorlink.net and @Fuckmisan on YT

Urban Shift: Haebangchon Reinvented
(2024) (6:02)
Antonia Giordano
이 비디오는 해방촌과 같은 지역에서 매일 볼 수 있는 것을 다이아리 형식으로 조립하고 편집하려는 과제를 맡았습니다. 이 비디오는 오래된 것들과 그들이 어떻게 변화하고 있는지를 강조합니다. 추억에 연결된 강렬한 향수적인 감정이 있지만, 저렴한 생활의 기본적인 관리는 인간의 권리로 간주되어야 하며, 지역을 개선하기 위해서는 모든 것을 전복할 필요는 없습니다. 이것은 면밀히 조사되고 기록되어야 할 문제이며, 문제들은 이주민들이 서로를 끊임없이 이동시키거나 기억을 파괴하지 않고 서로 조화롭게 살 수 있도록 논의되어야 합니다. 그리고 어느 정도는 각 지역마다 독특한 정체성과 캐릭터를 지닌 기억을 형성하고 있습니다.

안토니아는 대구에서 태어났으며, 3개월 때 입양되었습

니다. 그녀는 뉴욕과 뉴저지에서 자랐으며 도시화가 지역이나 지역에 어떤 영향을 미칠 수 있는지를 보았을 때 이것이 중요하다고 믿습니다.

This video took on the task of trying to assemble and edit a sort of diary into what is seen every day in areas like Haebangchon. It highlights both the old things and how they have been and are in the midst of change. Although there are strong nostalgic feelings linked to memories, the basic care of affordable living should be seen as a human right, and to improve an area not everything has to be bulldozed down. It is something to be closely examined and recorded and issues should be discussed so that the residents both old and new can live in harmony with one another without displacing the other or destroying memories built and in a some sense a unique identity and character to each area.

Antonia was born in Daegu, and was adopted when she was 3 months old. She grew up in New York and New Jersey and having seen how urbanism can greatly affect an area or areas, believes that this is important to document. @antonia_creative_services

The Urban Suite
(2013) (12:30)
Sebastien Simon and Forest Ian Etsler

교남동은 대한민국이 일제 강점기에서 현대 민주화로 변화하는 과정을 대표합니다. 어반 스위트는 이 지구들 자주 방문하는 두 외국 감독들이 경험한 시간의 흐름과 그에 따른 인간과 장소에 미치는 영향에 대한 명상의 역할을 합니다. 이 지역은 재개발 프로젝트의 일환으로 철거되었습니다.

Sebastien Simon은 부산 동서대학교 국제대학의 영화편집 교수이자 부산국제단편영화제의 프로그래머로 활동하는 영화감독입니다.

Forest Ian Etsler는 '원 마인 디드' (2016), '택시 운전사' (2017), 그리고 '고민하는 트루바도르' (2017)으로 알려져 있습니다.

그들의 협업은 2012년에 시작되었습니다. 그 해에 그들은 감독 박찬욱과 그의 남동생 찬경이 서울을 위해 모은 크라우드소싱 다큐멘터리 "Bitter, Sweet, Seoul"을 위해 "An Urban Story"라는 다섯 분량의 영상을 제작했습니다. "The Urban Suite"는 그 영화의 확장판입니다.

Gyonam-dong embodies South Korea's transformation from the pre-Japanese Occupation era to the modern democratization. The Urban Suite serves as a meditation on the passage of time and its effects on people and places as experienced by two foreign directors who frequent this district, which underwent demolition as part of a redevelopment project.

Sebastien Simon is a filmmaker, a professor of film editing at Dongseo University International College in Busan, and a programmer for the Busan International Short Film Festival.

Forest Ian Etsler is known for One-minded (2016), Taeksi woonjunsu (2017) and The Troubled Troubadour (2017). Their collaboration began in 2012 when they contributed



Russian filmmaker Alex G. Ringo stands on the Diving Board, a roof feature over Dongdaemun Market, 20161105.

a five-minute video titled "An Urban Story" for "Bitter, Sweet, Seoul," a crowd-sourced documentary put together for the capital city by director Park Chan-wook and his younger brother Chan-kyong. "The Urban Suite" is an expanded version of that film. @simsebou and @forestetsler

What foreigners learn from Seoul's Abandoned Towns
(2023) (10:36)
Bart van Genugten
네덜란드 출신 한국 여행 유튜버 Bart van Genugten은 서



Ethiopian refugee artist Bereket jumps on an abandoned trampoline in Noryangjin New Town redevelopment zone, 20230729.

along with Joe McPherson and Shawn Morrissey from @dark_side_of_seoul. @igobart_

빨간 벽돌과 나무들 / Bricks and Trees
(2023) (10:18)
-연출/각본 Director/Writer - Bereket Alemayehu, Owanoh Nashon
-조연출 Assistant Director - 이주언 Lee Ju-eon, 박열음 Park Yeol-eum
-촬영 Director of photography - Owanoh Nashon, Bereket Alemayehu, 박열음 Park Yeol-eum, 이주언 Lee Ju-eon, 홍유나 Hong Yu-na
-편집 Editor - 이주언 Lee Ju-eon

-번역 Translation - 박열음 Park Yeol-eum

-출연 Cast - Bereket Alemayehu, 양승렬 Yang Seung-ryul

-내레이션 Narration - Bereket Alemayehu, Owanoh Nashon

-지원 Support - 미디어트 Mediat

-제작 Producer - 동작FM DongjakFM

하루하루 빠르게 변화하는 서울. 그 중에서 동작구 노량진은 대규모 재개발 사업을 앞두고 있습니다.

노량진을 붉은 벽돌집과 나무들의 마을로 기억하는 이주민 Bereket과 Nashon의 이야기.

이 마을의 유산이 보존될 방법은 없는지 우리에게 묻고 있습니다.

광풍 속에서 우리가 놓치고 있는 것은 과연 무엇일까요?

Among the rapidly changing city, Noryangjin in Dongjak-gu is facing large-scale redevelopment. This is a story of migrants Bereket and Nashon who remember Noryangjin as a village of red brick houses and trees. They ask if there's any way this town's heritage can be preserved. What are we missing in the redevelopment frenzy? @dongjakfm

정글폐허 / Jungle Ruins
(2021) (5:09)
비디오로즈 VideoRose
강현우 & 허철주
Kang Hyun-woo and Heo Chul-soo

개발 지역에서 사람들이 모두 떠나가고 남은 폐허에, 오히려 더 생명력이 넘치고 생기가 있어진 나무들과 꽃, 덩굴들을 보면서 만든 작품이다. 하지만 울창한 폐허 속 정글은 재개발 공사가 시작되면 무참히 베어지게 될 것이다.

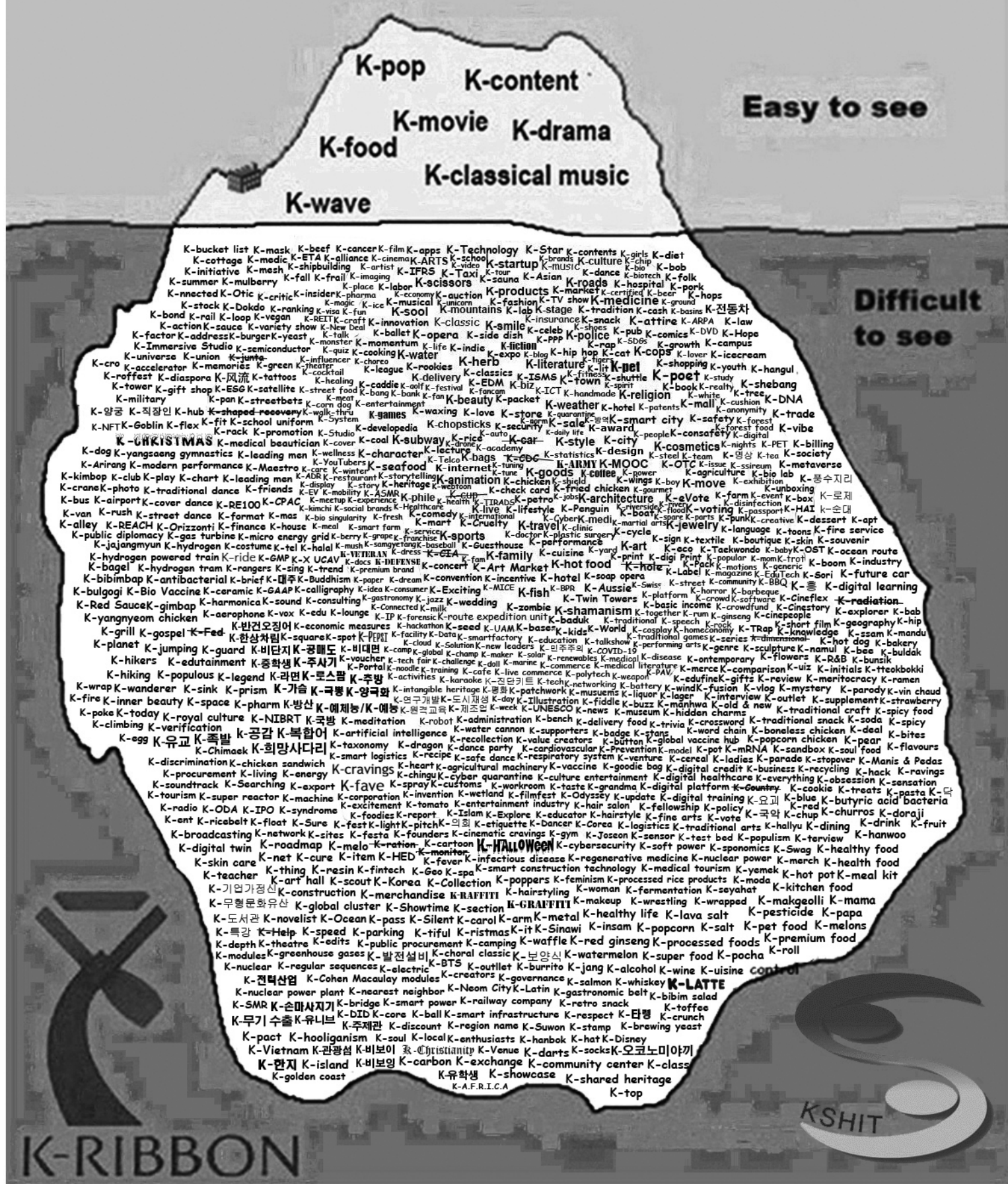
This video and song were created while looking at the ruins left by all the people in a redevelopment area, rather the more vital and lively trees and vines. However, the jungle in the dense ruins will be brutally cut down when the redevelopment work begins. @videorose.kr and linktr.ee/videorose8

Inside Scoop from the Influencer
(2018) (16:13)
Alex G. Ringo

이 모크멘터리는 대부분 한국에서 촬영되었으며, 2010년대 중반에 도시 탐험을 지배한 소셜 미디어 중심의 상업화를 조롱합니다.

Filmed mostly on location in Korea, this mockumentary pokes fun at the social media-driven commercialization that overtook urban exploration in the mid-2010s.

The K-Iceberg





This was the image that first got me to start watching these images closely, depicting a crossdressing AI Jesus hanging from a helicopter over a giant orifice on Diarrhoea Planet.



Jesus holds the body of a Beautiful Cabin Crew member, while also wallowing in the diarrhoea at the same time.

AI-monthly Bootfuck

When we used to watch Star Wars, we used to sympathise with the droids who functioned as our audience surrogate. Now, when I watch the same content or the new shows, it's easier for me to see them as just inhuman machines that have no real emotions and are not deserving of our sympathy. It kind of makes me afraid to watch Data in Star Trek: The Next Generation again.

I've been mocking AI frequently ever since Broke 32 (May 2023), but it's gone from potentially annoying to encroaching in everyday life. I've been mocking Christianity for much longer, although today you might see me actually pitying the 2024-year-old hateful mythology.

There's a lot of bot activity on FB these days that combines AI and Christianity in unsettling new ways. I've been getting exposed to these images posted by strange random accounts that FB sees fit to expose me to. (It's possible I've been identified as demanding more Christianity content, because I've joined a few anti-Christianity groups.)

In the beginning, there was a Beautiful Cabin Crew. FB users were treated to photos showing flight attendants, almost always distinctly East Asian, showing aggressive signs of their faith. Something about the images didn't look right, but that may have only been because we weren't yet used to the latest tropes of AI.

It turns out that in this universe,

which let's call the Beautiful Cabin Crewniverse, there is a Jesus. He joined the Beautiful Cabin Crew on their flight, during which disaster struck. Suddenly the cabin of the plane was flooding with diarrhoea. Later images show the plane landed, only it appears to be stranded in a diarrhoea planet. In some images, AI Jesus is helping the injured, and in some instances, they're helping Him. Sometimes, there are two Jesuses, one a Beautiful Cabin Crew Jesus and the other a dirty hippie Jesus.

It's clear these images are being directed by a human operator's prompts, but it also seems the images are recycling elements of prior images, which is why sometimes Jesus has a female body and clothing.

The Beautiful Cabin Crew and AI Jesus make multiple scouting missions trying to gather information about Diarrhoea Planet. They have several vehicles at their disposal, including a helicopter which rescues people from the diarrhoea. In one image, it explores a giant whirlpool around a hole, which I suspect is the orifice where all the diarrhoea is coming out.

Other buses show our cast of characters riding a bus through the shit. On this bus is a shark man, and some of the images imply that he has made love to AI Jesus.

Back at the stranded plane, sharks and alligators (or crocodiles? an Australian friend couldn't give a firm answer) are



Something is going catastrophically wrong. Is that a female Jesus holding two sets of legs? Jesus in the details of an AI-generated image. A couple of these images went viral and started being shared by other FB friends, who made jokes about how it looked like Keanu Reeves or some other celebrity, haw haw. Every post like this I saw, I shared one of the more disturbing ones.

Some involved alligators, others involved tigers, and a few showed a cross between the two. Often women and young girls would be snuggled up with these creatures. Close your eyes a little and you can see Jesus' face,

Meanwhile, the AI Jesus pages I was getting exposed to started shifting to another kind of image. "Close your eyes 70 percent" and you see an image of



One of the Beautiful Cabin Crew starts to transform into a tiger in Jesus' arms.



Passengers push Jesus out to the alligators, as the plane transforms into a shark.



but look at the details closer and -- I want to remind you I don't believe in demons any more than I do God or angels, but -- there is no better word to describe these than demonic.

So yeah, maybe these 70% images show the final chapter in the AI Jesus Goes to Diarrhoea Planet saga: He becomes something more figurative and symbolic, part of the Beautiful Cabin Crewniverse.

Multiple FB accounts share this content. Some are reported to have originated from pages that were compromised and hijacked. One of the pages I've watched the longest while actually recently deleted all the thousands of Jesus images and started showing AI architecture instead, presumably while keeping all the followers it had already gathered.

Meanwhile, the audience response to these images is pretty alarming itself. The pages are generating thousands of these images, and only a few go viral. But click one of the viral ones, and you see hundreds if not thousands of posters replying "Amen."

There are other image themes in these AI images. A lot show emaciated Black kids or stray animals with missing limbs, or other pitiable figures covered in ants, and messages like "Today is my birthday, but I haven't received any blessings" or "Why don't pictures like this ever trend." And the flood of "Amens" continues pouring in, regardless of the religiosity of the content, because these accounts, however they're controlled, have been primed to respond that way to any AI content. I even saw an AI image using Putin's image, flooded with "Amen" comments.

These are most obviously bots, at least the majority of them, although it's possible a few humans are caught up in the tidal flow and going along with it. It's also possible the bot responses are not fully automated, but being distributed by human operators.

Sometimes human trolls try to confront the "Amen" posters, but rarely do we see a response. I recall one time when someone defended one of these images, this one showing a homeless amputee cat in the rain, saying that she hoped the AI cat would be rescued and chastising the other humans for deriding it simply because it's AI. I think there will be more people reacting this way over time, even if it leads to the majority of humans turning the other way.

There is a human resistance. In some of the viral posts, they share memes mocking the "Amens" and warning against this deluge of AI content. However, I suspect all they're doing is giving the AI-generated image posts more momentum. And then you move on to the next AI image in your feed, and there are thousands more "Amen" posts. It's impossible to stop, unless you controlled FB or something. At its current pace, I think it might finally kill FB.



The action kicks off as Jesus loses all his limbs.



King Shark gives Jesus a playful squeeze to let him know he's his bitch.



Jesus returns to the bus, but now he's becoming a shark.



The pilot's a shark, and Jesus is caked in diarrhoea.

The "dead internet theory" posits that AI- and bot-generated content has surpassed the human-generated internet. It also sometimes goes a bit further to insinuate that someone is controlling this with a hidden agenda to manipulate the masses' opinions. There are also allegations that these are operated by scammers.

However, I suspect the truth is much simpler: these are operated by a few people playing around with mass automation tools to generate content and corresponding reactions. They're driven by engagement, which they also create. So it results in a feedback loop, where AI-created content is

shared and boosted by AI-generated user feedback. Humans, rather than being manipulated (except for the idiots) are being sidelined.

The internet is definitely filled with disinformation, and even if these AI Jesus accounts aren't manipulating people, who's to say they might not start to in October, right before the next US presidential election? Or even later?

As well, if you take Christianity seriously, maybe these images should seem threatening to you. They're taking your lord's likeness in vain, and depicting stories about your religious foundations that simply never happened. All the while, the growing

bot army is pledging "Amen" to these blasphemous images.

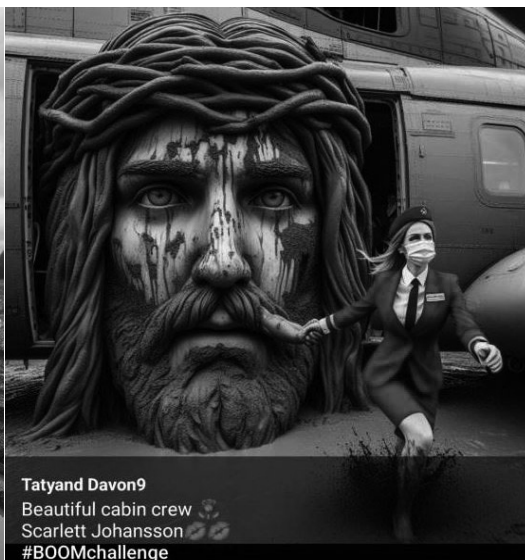
I have no love for Christianity. I can't take it seriously after seeing Christians singing Christmas carols and displaying anti-LGBTQ messages in order to disrupt the Itaewon disaster memorial, and Christians protesting the Scouts from over 140 countries around the world on their way to the closing ceremony of last year's disastrous World Scout Jamboree, telling them to stop being gay. Let's not forget all the bullshit Christians put us through during the early months of the pandemic. Face it, Christians, your religion is a joke,

and if you are against these things, you should just admit you've lost control over what it's about. It's not about Jesus' message, but has become a bunch of hateful rhetoric to separate and single out the most vulnerable to unite against them.

And now maybe Republican Jesus has met His match in AI Jesus, who stands for not really much of anything other than Scarlett Johansson and "Today is my graduation." I could see this potentially killing Christianity in the next few years, but in this particular case, I'm pretty sure whatever replaces it will be a lot worse.



Why does Jesus have an extra set of female legs coming out of His torso, and where is the flight attendant's arm going?



Tatyand Davon9
Beautiful cabin crew
Scarlett Johansson
#BOOMchallenge

Jesus starts to turn into something more figurative, but still has a hand to hold.



Jesus becomes even more figurative in a later series of images inviting views to close their eyes 70%.

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?

Sharon: 이름을 정하기가 너무 어려워서 만화책에서 본 unlikely 라는 말이 좋아 unlikely punk 라고 하려 했는데 거절당했다.

Sharon: It was so difficult to choose a name that I liked the word "unlikely" from a comic book and wanted to call it "unlikely punk," but it got rejected.

Hyun: Eastern grave 가 가장 기억에 남는다. 동묘

Eastern grave is the most memorable. Dongmyo

Booil: 9 television NINE T.V, Rivison, Zigzags, Stayfree, 404, Forbidden, Conflict, Hour min sec, Clickers, via, Cahsaba, Banillaz, One digit 등등

밴드 이름이 'Tom Tom Tom'으로 결정 된 후 저의 수많은 제안이 거절 되어서 정말 다행이라고 생각 했습니다.

After the band name

was decided as 'Tom Tom Tom,' I felt really fortunate because many of my suggestions were rejected.

Bialy: There were few when i first started Animal Anthem or 444 but unfortunately i cant remember any...

Seth Mountain: In high school my buddies and me came up with "Split Decision" for our rock band. Yes, it was a split decision, and we used it for a while. Then we didn't.

Urethane: As mentioned earlier, Urethane was first name on a short list by Cab. We don't remember the other names he put down.

We Outspoken: Airborn

KrankyDoodle: when we first started there's alot of names that we tried to incorporate. These are names that did not make it to the league:

bucketlist
Sodapop
Dreaming for betty
Table for 4
Sodapop
Hahaha! Deciding on band names is really hard my friend. Hahaha!

Up on the Cross

Surprise, racism is everywhere!



Jon Twitch

As much as we might fantasise about racism being a problem that can be punched into obliteration, that's hardly ever the case in the real world. Racism isn't just like bad guys in video games moving around throwing punches. It's far more insidious, and brute strength usually isn't likely to improve the situation.

I had a weird encounter with racism recently. It happened while I was hanging out at a place I won't name for obvious reasons, although if you've seen a lot of me recently you can probably guess where it was.

Sitting at the table next to me was a group of youngish African guys. They were minding their own business, sipping on whatever drinks they had.

When I went to buy another drink, one of the guys also came up to the counter and asked the woman there if he could use the washroom. She told him it was out of order or something. I helpfully mentioned to him that the business next door, in the same building, was open, having a free event, and he could just go in there and use their washroom. Then the woman behind the counter blew up at me, yelling a bunch of what sounded like nonsensical gibberish, the kind of Korean language level I can't quite understand. I thought she was mad at me so I got my drink and went back to sit down, at the table next to the other Africans.

A couple minutes later, a younger foreign customer who had witnessed everything came over and said he

understood exactly what she said, that she was saying the African guy was a weirdo and why was I helping him? He was unsettled by this, and I was unsettled by this, and the African guys were saddened by this. It turns out they were from Ethiopia.

Later, I saw the guy who runs the business next door whose washroom I'd offered. He knew what I was talking about immediately, but said he also understands her position: apparently one of the business tenants in the building had previously been run by Nigerians, something sketchy with who knows what was going on in the back, and (according to her) they were quite abusive toward her, even apparently getting physically aggressive to this little old Korean woman. Nigerians seem to have a pretty bad reputation, even among other Africans, although that shouldn't have any bearing on these particular Africans, from a country several thousand kilometers away from Nigeria. So this guy's apologist rationalisation didn't quite sit well with me, but what was I going to do, really?

The next day, rather than making a stand with my consumer power, I gravitated back towards the same place, out of habit. Once again, I sat at my usual seat, and at the table next to me were the same Ethiopians. I'd heard some people allege that the business owner doesn't like Africans going there because they don't buy enough (but these guys certainly do seem to buy things, and they scare away other customers, which, I suppose, is one way to get rid of racists).

A few days later, I heard one of my friends refer to those same Ethiopian guys as "the Nigerians."

Mobile-based IDs

Once when I was caught in a subway tunnel, I tried explaining to the cops how I got there by opening an online map on my phone. When I handed the phone to a cop, he immediately exited the app and opened my text messages, hoping to find messages that would lead to accomplices (where there weren't any).

So now they want to put identification cards on phones. I believe that's already possible with driver's licences, and possibly some passports, and soon Korean IDs.

But I'm not convinced that moving these identification cards into phones is a good idea. Aside from the obvious issue of battery charge now being critical to verifying your identity, there's also the issue of ACAB.

Let's say you get pulled over by traffic cops in a routine stop. Do you just unlock your phone, access the ID feature, and then hand it over for the police to handle, and maybe take away with them back to their car? What's to stop them from, say, going through your recent messages or pictures?

Even in a brief interaction, a pop-up could appear that might get the police to view you with suspicion. "Oh, she has dating apps? I wonder if she likes cops."

So yeah, don't hand over your whole life when the cops want to see your ID.

Broke Crossword

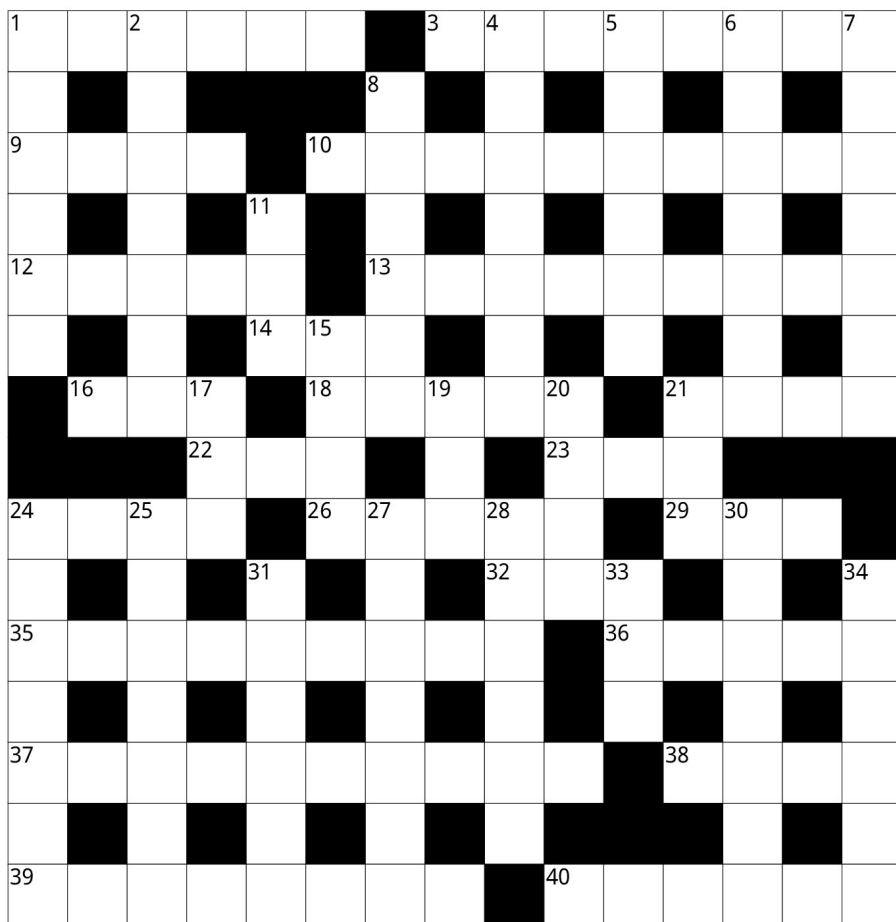
ACROSS

- All Kinds of ____ compilation
- Classic Cheese Burger restaurant
- ____ and Listen
- Ji-ha's band
- Japanese dog breed
- We ____
- Goes with Ray or del Barrio
- Band playing IAF 2023 and 2024
- "Good ____!"
- Hyper kids' problem
- Eight divided by eight
- ____ These Days
- Methodical search
- Soviet missiles
- Electronic musicians
- ____ A FEST!
- Goes with Mutant or Ink
- Syrup-producing tree
- Site of ill-fated World Scout Jamboree
- The War Lovers' drummer
- Moomin character that inspired Japanese band (2 words)
- Goes with Kia or Rock

DOWN

- Where Spock is from
- ____ Casper
- Jupiter moon
- Sandal (2 words)
- Hobos
- Child of billionaire (2 words)
- Evened up
- Stick ____ Guns (2 words)
- Member of Urethane, Bones Brigade
- Competitor of SK On and Samsung SDI
- Korean currency
- Place for critical treatment
- Opposite of subtract
- Might be heard at a GOTB show (2 words)
- Commercials (2 words)
- Incredibly embarrassing
- Dirty ____ Magee
- Korean glass noodles
- ____ Barada Nikto
- Not a chaebol
- First Round or Xdinary
- Korea/Japan ____ Festival

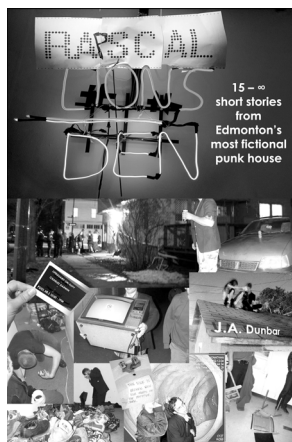
ANSWERS ARE UNDER THE WAR LOVERS



Yes, Broke is not just a zine, but also a very small publishing company.

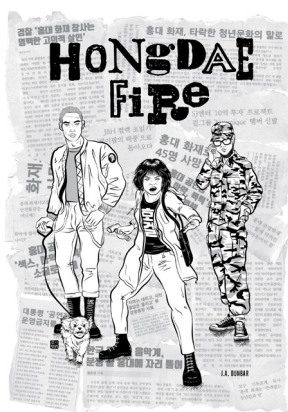
Books from Broke Publishing are printed and available in Korea now, or in ebook format worldwide in some cases.

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



1. RAPSCALLION'S DEN

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



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

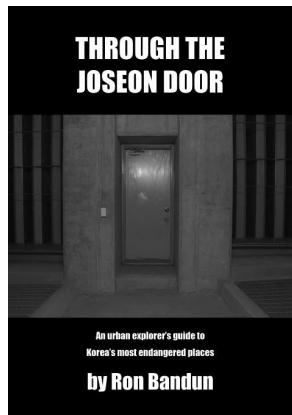
A paper zine written mostly by cats. Why is this our best seller?

(₩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.



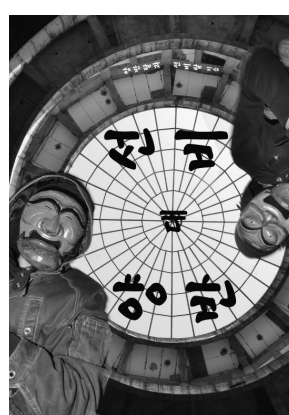
7. Bune's Home

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



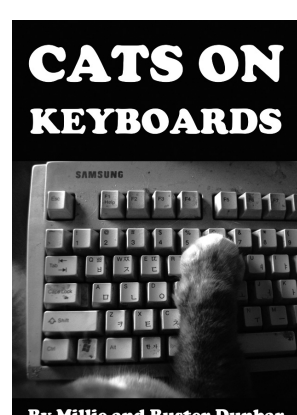
8. YANGBAN'S KOTE

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.



9. YANGBAN VS SEONBI

Yangbantal and Seonbital are back, and this time they're at each other's throats.



10. CATS ON KEYBOARDS

Everyone kept buying the little paper zine, so I made this into a full-size book, you cat-enabling weirdos.

WORLD DOMINATION, INC. PRESENTS

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8:15 DoCheon
(Sweet Gasoline)

8:55 Jinu Konda
(Special Guest)

9:35 Trash &
Joongmo
(Monkey Gang War)

10:15 Jagger
(The Skippers)

10:55 Iman's League

6/15 Sat

3:20 Sweet Gasoline
스윗가솔린

3:50 TwoFive
투파이브

4:30 Monkey Gang War
몽키갱워

5:10 444

5:50 Beacon
비컨

6:30 ...Whatever That Means
왓에버댓민즈

7:20 Full Garage
풀개러지

8:10 End These Days
엔드 디즈 데이즈

9:00 Iman's League
이만즈 리그

9:50 The Skippers
더 스키퍼즈

Open 2:30pm

6/16 Sun

3:20 The Reseters
더 리세터즈

3:50 Redemptions
리템션즈

4:30 Idiots
이디엇즈

5:10 Pogo Attack
포고어택

5:50 Long Time No Shit
롱타임노shit

6:30 Rux
럭스

7:20 Tortionals
토셔널

8:20 No.1 Korean
넘버원 코리안



more info 더 많은 정보는: wdikorea.com/itsafest

