

ISSUE
FUCKING
39

무료

brooke

WDI WORLD DOMINATION, INC. SEOUL KOREA

IN KOREA

supersonic studio

Idiots

DEBASER FESTIVAL
FRI 6.6 - SAT 6.7 **BUSAN**

SWEET GASOLINE

폐허

TRASH MOSES
쓰러진

BETTY SKULL ASS

LONG TIME NO SHIT

EYEBONIXE

★ **당겨! 밤꽃대**

★ **종이유감선**

SPECIAL FLAMMABLE ISSUE



Letter from the Editor

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2025

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.

I brought 30 copies of Broke in Korea to a 13 Steps CD release at Skunk Hell on 20050319. It wasn't enough, and I printed more later. It's been a little over 20 years (at this moment, 20 years plus six days), but this is not an anniversary issue. It's an April Fools' Day issue, and it's also a "Special Flammable Issue."

You may point out that every issue has been flammable, so what's different with this one? Let's start with the cover image, taken during last year's Christmas journey (20241207) into subterranean Seoul. Santa gifted the youngest participant with a big pile of firewood, to which the kid remarked "I like fire!" Santa's helper elf Coetzer carried the firewood into the tunnel for us, and when he handed over the firewood to that young pyromaniac, something came alive in his face I hadn't seen before. Anyway, parts of Coetzer's body have been on the cover of Broke before, but I believe this is his face's first time, and I couldn't think of many people who better embody the Broke in Korea brand.

Recent issues of this zine have been getting a little too English-focused, which is regrettable and just a byproduct of what I've been working on. But fortunately this issue marks a major reversal, with all but two interviews in both languages. The spotlight is most heavily on Pyha and BettyAss, and I have seven interviews with six separate music acts, all appearing on the same compilation; thanks to Trash for coordinating. Two bands I'd never heard of and two I've been meaning to interview for some time.

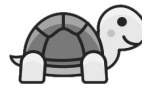
Next issue, the 40th, will be the anniversary issue, and it'll be different from this one, with more lists, roundups, retrospectives. I'm also working on a Best of Best of Broke in Korea, condensing three previous Best ofs and including what would have been a fourth.

Now get out your matches and lighters, and start reading this one!

Jon Twitch

Interviewees' response times

SUPERSONIC:	12h	Am I being too mean by including this data?
BettyAss:	25h	Or is it fun enough for everyone to enjoy?
Jamie	28h	It doesn't matter how long you take,
Kylee	5d	so long as we meet any deadline.
Jeff	6d	
All 6 compilation bands	12d	
Pyha	31d	



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

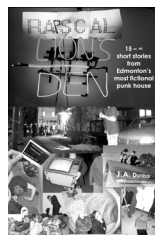
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 - Yangban vs. Seonbi

- Gibberish**
- Cats on Keyboards



Broke in Korea's April Fools' Day Issue

I hadn't had an April Fools' Day issue of Broke in Korea since issue 20, the 10-year anniversary issue in 2015. It's something I've been meaning to do for a while.

April Fools' Day seemed like it was suspended in April 2020 when the pandemic had changed all our lives. I had jokes lined up and ready to go, but I either did nothing with them, or put them out in a very limited manner, or introduced them as what I would have done, so people could still enjoy the joke.

It's been five April Fools' Days since then, and I don't think we're ready for this occasion to come back. Let's face it, in the world today, every day is April Fools' Day. The world is falling apart, and it's because too many fools were fooled by foolish claims that weren't even funny.

Last April Fools' Day issue, I went over my history of April Fools' Day pranks, and gave advice on how to put together a good April Fools' Day joke. This time, I want to revisit some of the good ones I've had since then, both the ones I deployed and the pandemic-era ones I decided against.

2015

While working on the zine, I wrote "I regret that I was unable to put together any jokes this year"; that was a lie. I had at least three that year.

First, on Asia Pundits (and in Broke 20), I made a claim that conservatives wanted to rename Gye-dong, where I lived at the time, fearing that it sounded too much like "gay dong." When I woke up on the morning of April 1, I already had an email from a shady journalist who really wanted to interview me about this.

I also created a special 100th issue said to be published in 2055, written by my fictitious human daughter Millie (who finds out she's named after a cat).

Thirdly, on the Korean Punk & Hardcore FB page, I included an "Inter-Korean Peaceful Reunification Festival" to be held in Kaesong. A shocking number of people fell for this.

2016

Shortly after moving to Huam-dong, I claimed that something was wrong with my apartment, and the city had provided me with temporary housing, which turned out to be in N Seoul Tower. Using some photos from the roof of that science building with the revolving top floor on the northwestern shoulder of Namsan, I provided photographic evidence that I was living up on the tower.

I also had a new platform to mess around on, the RAS Korea website, so I came up with a fake tour. Just as Paju has Paju Book City, I decided it would also have Paju Convenience Store City, an area composed of nothing but convenience stores. I've reprinted it to the right, as it is no longer available online.

Korean Punk & Hardcore
 Shows this week in Seoul, Incheon, Gwangju, Jeonju, Kaesong Cheonan (04.01-05) 서울과 인천과 광주의 진두와 개성과 평안의 미연주 공연
 View the comments to this message to see the show info.
 공연 항목을 보시려면 이 글의 리플을 클릭해주세요.

👍 Boost this post to get more reads for Korean Punk & Hardcore.

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Korean Punk & Hardcore
 > Inter-Korean Peaceful Reunification Festival
 > 04.01 (수/Wed) 15:00
 > 만우절관 - 개성/Kaesong
 > 입장료/Price: USD 55 (KRW not accepted)

Rancid (punk)
 NoFX (pop-punk)
 The Business (oi punk)
 Terror (hardcore)
 The Slackers (ska)
 The Queens (pop-punk)
 Champion (straight-edge hardcore)

9y Like Reply 5

2017
This was a fun year. I had two equally good ideas, and couldn't decide between them so I went with both.

"Now that the president has been removed from power and put in jail, we have over a month to go until the election to find her replacement. In the meantime, what's happening at Cheong Wa Dae? Repairs, renovations, and not a lot more, really," I wrote. "I wandered in and had a look around while the compound was empty."

Using a mix of pictures of the real Cheong Wa Dae and some of my abandoned photos, I created a false narrative about wandering through the abandoned presidential office. Then I did basically the same thing again:

"When Trump took office in January, he fired all US ambassadors abroad. Ambassador Mark Lippert was sent home after a very eventful time here. Since then, the US Embassy has been empty," I wrote. "The cops had their hands full with a large-scale protest, so I took the opportunity to attempt entry."

This one ended up a self-fulfilling prophecy, as I got to see inside the abandoned Habib House during the RAS Garden Party later that year.

2018

Things changed a lot in a year, and it so happened that on April 1 there was a South Korean cultural delegation up in Pyongyang holding various performances. I submitted an article embellishing on this to Unite Asia (which Riz quickly figured out, and approved), in which I claimed that several punk bands were in the mix. This included the pop singer Ali, who I conflated with our Ali, the guy who has like 15 math rock bands here.

"Ali said he was honored to have been selected. 'Glad I got in there,' Ali told Untie Asia. He will perform with his math rock band, Quotes."

The article also quotes Rhee Sungwoong, a fictional North Korean punk (see the Pyha interview).

One of the random throwaway acts I named was Find Your Face, created using a Korean hardcore band name generator (Broke 24).

Out of absolutely nowhere, some paparazzi publication, more than a year later, published an article titled "Angelina Jolie Chases Thrills With Her Kids At UK Amusement Park — See Family Trip Pics" that mentioned her son Maddox was studying at a university in Korea (true).

It quoted Jolie: "When your children are little, you feel more 'mommy... When they are teenagers, you start to remember yourself as a teenager. You see them going to punk clubs, and you wonder why you can't go."

I suppose at this point, the writer wanted to look up some Korean punk bands and put together his own fantasy punk show for Maddox to show up at, maybe with a celebrity parent.

"Don't expect Maddox to invite his father, Brad Pitt, 55, to catch No Brain, Find Your Face, or any other Korean punk band soon," it said.

And with that, Find Your Face became a real band.

2019

It appears I took the year off, probably because I was too busy with my sister visiting and I was suffering with a health problem that nearly killed me later. I think this year I asked about publishing an April Fools' Day hoax in the paper, and was told never, under no circumstances.

2020

I had ideas for this year, but ended up doing nothing with any of them.

First, I had the idea of spreading a rumour that the coronavirus can spread

through the phone — as in, you're talking to someone who's sick, and they pass the virus on to you. It was early on in the pandemic, and we didn't yet know much about it — even the anti-vaxxers were quiet around then.

I also wanted to add Find Your Face to that year's IT'S A FEST, but the mood definitely wasn't right to do anything like that, and I probably would have only pissed off Jeff. But call them: FYF would be happy to play the festival sometime in the future.

I came up with another RAS Korea-based fake excursion, which you can read below:

Traditional Korean Social Distancing
Date: April 1, 12am to 11:59pm
Tour Leader: You
Destination: Your Home
Cost: all donations to RASKB accepted

Although everyone is still advised to practice social distancing, the RASKB is offering its first spring excursion, this time to your home.

Participants will experience the comforts of their own bed, followed by a breakfast meal giving a glimpse of the typical diet of you. After that there will be a documentary screening on America's "Tiger King." The tour will then proceed to every room of your apartment, which shouldn't take long at all. Local wildlife may also be glimpsed along the way, if you have any pets. Later, participants will try dressing in the local garb and make a trip to the corner store for water and toilet paper.

As space is limited based on the size of your household, please RSVP today.

2021

I considered a new fake RAS Korea excursion, this time up Mount Everest. I was going to use it to comment on sustainability issues in Everest tourism, and I might have even photoshopped Brother Anthony's face into a photo of a heavily parkaed mountain climber.

I also released Cats on Keyboards on this day, which seemed appropriate. Later after it became my best-seller, I expanded it into a real book.

2023

With the arrival of Bovver, I came up with the idea that his persona was completely fake, and he was actually just some USFK soldier who decided to fake an accent just to seem more interesting. I didn't really do anything with this, although I mentioned it in my interview him in Broke. "Im actually from West Taiwan." He claims he's heard people insinuating it, and I don't know if they got it from me or came up with it independently, but I support that rumour getting out there.

2024

Last year, I wanted to do something with a pretty devastating idea that popped into my head: in the race to build more airports in every corner of the country, they were going to put one in one of the worst possible places: Seochon. Just flatten the whole thing and have airplanes landing right next to the downtown core. It would have been fun if I could have found the right platform, but there was nothing I could use responsibly.



Convenience for You: the Convenience Stores of Korea

Date: Friday, April 1, 2016 - 11pm to Saturday, April 2, 2016 - 12am

Destination: Convenience Store City in Paju
Cost: 40,000 won for members, 45,000 won for non-members

Tour Leader: Sir Robert Trout

This RASKB tour highlights Korea's rich history and heritage of convenience stores.

We will travel north to Paju to visit the newly constructed Convenience Store City, home to 250 convenience stores in an 875,000 square meter area. The first plans for Paju Convenience Store City were created in 1989 by a group of convenience store owners that would be based solely on the idea of convenience stores and their products, and that this model village would be the most convenient place in the world, built in harmony with the existing environment of the area.

Our first stop will be the in-station Storyway convenience store, where we will get the cashier to tell us the story of Korean convenience store history, while our guide takes a much-needed early break. Storyway exclusively employs authors and poets in a way to promote employment in the literary community.

The first convenience store in Korea was a 7/11 aboard the General Sherman, a merchant marine vessel that visited Korea in 1866. The Koreans, having consumed Slurpees for the first time, reacted negatively to a brain freeze, setting it afire along with the US ship. 7/11 stayed out of the Korean market until 1895, when it opened its first Seoul location in Jeong-dong, in the basement of Jungmyeongjeon. That location no longer exists, but we will visit one of the 55 locations within the Paju complex.

Family Mart came to Korea during the Japanese occupation (1910-45). After the end of World War II, the Japanese owners had to leave the country, and their stores were taken over by Koreans. When diplomatic relations were re-established in 1965, the legal dispute was settled. It wasn't until 2012 that the Koreans, seeing Family Mart as a grim reminder of the occupation, changed the name to CVS 4 U (CU). Today, there are 60 million CUs in Korea. We will meet with a special guide from BGF Retail for a presentation and a snack of canned coffee and energy bars.

We will have a more thorough sampling of delicacies at Ministop, a Japanese-operated convenience store whose locations are staffed by trained chefs. There, we will be served fried chicken skewers and triangle gimbab by graduates of the Le Cordon Bleu culinary institute.

Outside, we will meet with a local expert in traditional patio architecture, who will introduce us to some of the premium plastic products at , including flimsy blue chairs, red-and-black stools, and patio tables with umbrellas. Soju, in five new flavours including apple, lime, honey butter, light beer, and diesel, will be available along with potato chips for anyone willing to spend extra.

We will wander over to a dairy facility in the complex where many dairy products are produced, including banana milk, chocolate milk, and grape milk. Participants will get the chance to try milking a banana.

After that, we will visit GS25, operated in Korea since 1990 by the 25 Corporation. The sales clerk will introduce their special metric timekeeping system that runs on a 25-hour day.

Then, we will go to a nearby With Me, which hosts another world's first: inside this With Me is found a second, smaller With Me with its own products and clerk inside.

The final stop is an archaeological site, where the Convenience Store Heritage Administration is unearthing a former Buy the Way location, closed in 2010. The dig so far has uncovered artefacts from a holiday long since lost to the ages, known as April Fool's Day.

Sir Robert Trout, the CEO of the Royal Asiatic Society, is a longtime customer of convenience stores. He reckons he's spent more than 10 million won at convenience stores in Korea over the past 35 years.

Meet the group by the Storyway at the bottom of the stairs of Exit 13, Convenience Store Station on line 10 of the Seoul Metro, at 11PM.

Abandon all hope, Pyha returns

Jon Twitch

As soon as I saw that name "Pyha" attached to the poster for the Abysmal Lord/Caveman Cult show at Baby Doll on 20250322, I knew this was the right time to do a deep interview. Pyha became sort of a mononym for Jang Sunggun for a while, as its one member went by Jang Pyha on FB for years. Even his former Gonguri bandmate Jared referred to him as Pyha.

Broke: In a 2012 interview, you told me you started Pyha at age 15. Also Jared described Pyha as being "this 13-year-old black metal kid from South Korea" in my 2015 interview with him. What's the right number?

Pyha: I was always confused about this due to the Korean age/international age problem and I just looked it up via an age calculator. I was born in 1987 and the year was 2001, which makes me 14 year old.

항상 한국나이/국제(만) 나이 때문에 헷갈린다. 방금 나이 계산기로 계산해봤는데 나는 1987년생이고 앨범이 나온 연도는 2001년이니까 14살이었다.

Broke: How did you originally get into extreme/underground music?

Pyha: My older brother, who is three years older than me, was into extreme metal and I was following him while I was in elementary school. I do remember the first live show I went to. It was some local extreme metal show organized by the Jusin Records crew. I do not remember the show's name but it was winter around 2001, at some live hall in Sinchon, I think maybe it was a Defiled (Jap) band tour. I was 14 and I saw Oathean and Sad Legend for the first time. It was shockingly good, and I remember everything — all the atmosphere, people shouting, even the smell of the fog machine.

나이 3살 많은 친형이 익스트림 메탈에 빠져있었고, 나는 초등학교 때 형이 듣는 것을 따라 음악을 들었다. 처음 갔던 라이브 공연이 기억난다. 주신 레코드 크루에서 주최한 익스트림 메탈 공연이었는데, 공연 이름은 기억나지 않지만 2001년 겨울쯤이었고, 신촌의 어느 라이브 홀이었다. 아마도 Defiled (일본) 밴드 투어였던 것 같다. 나는 14살이었고, Oathean과 Sad Legend를 처음 봤다. 너무나 충격적으로 좋았고, 모든 분위기, 사람들이 소리치던 것, 안개를 뿜는 기계 냄새까지 다 기억난다.

Broke: Pyha was originally an anonymous project, wasn't it?

Pyha: Actually it was never an anonymous project. There was my name written on the album sleeve, both in Korean and English. Maybe it was perceived as anonymous or an alias due to the unfamiliar sound of my Korean name. Perhaps back



Bamseom Pirates open for Vivisick at Club Spot 20140112.

then, the world was not heavily connected as it is today, so people had a hard time chasing the mysterious 14-year-old black metal kid from Korea, and took a wild guess.

사실 익명 프로젝트는 아니었다. 앨범 슬리브에 한국어와 영어로 내 이름이 쓰여 있었다. 아마도 내 한국 이름의 생소한 발음 때문에 익명/가명으로 인식되었을 수도 있다. 어쩌면 당 시에는 지금처럼 세상이 인터넷으로 긴밀하게 연결되어 있지 않아서, 사람들이 한국의 신비로운 14살 블랙 메탈 꼬마를 추적하기 어려웠고, 여러 가지 추측을 했던 것 같다.

Broke: I previously asked about your use of the name Pyha, but we didn't really talk about why you chose that word. As you probably know, I'm very interested in abandoned buildings, and even had a 폐허 사진전 in 2009, I think shortly before meeting you. So I'm curious why exactly you chose that name, and also how you arrived at the very interesting, unique romanisation Pyha, rather than the Revised Romanisation "Pyeheo."

Pyha: 정말? 몰랐다. 재미있는 우연이군.. 폐허 사진전이라 재미있겠다. '폐허'라는 이름을 밴드 이름으로 골랐을 때에는 알다시피 꽤 어렸고, 그냥 그 단어가 멋지다고 생각했다. 솔

직히 잘 기억 안난다. 멋지잖아? 물론 "Pyeheo"가 맞지. 그런데 나도 이게 어떻게 'Pyha'가 됐는지 잘 모른다. 2005년 쯤 샌프란시스코의 tUMULT 레이블에서 이메일이 왔고 거기에 'Pyha'를 잘 들었다고 써 있었다. 누군가 tUMULT 레이블에 한국에서 발매된 내 첫 음반을 'Pyha'라고 전달한 모양이다. 그런데 Pyha는 핀란드어로 'Holy(pyhä)'라는 뜻이다. Pyeheo보다 발음하기도 편하고 뜻도 좋아서 마음에 든다.

Really? I didn't know that. What an interesting coincidence... A photo exhibition about ruins must have been fascinating. When we chose the name 폐허 (Pyeheo) for the band, as you know, we were quite young, and I just thought the word sounded cool. Honestly, I don't remember it clearly. It's cool, right? Of course, the correct way to write it is Pyeheo. But even I don't know how it became Pyha. Around 2005, I got an email from the tUMULT label in San Francisco, and it said they had listened to Pyha. It seems someone sent my first album, released in Korea, to the tUMULT label as Pyha. Interestingly, Pyha means "holy" in Finnish (pyhä). It's easier to pronounce than Pyeheo, and I like the meaning, so I'm happy with it.

Broke: Why are you bringing

back Pyha now? Is this just for one show?

Pyha: I was thinking about coming back for a while, at least 10 years, but the distractions of a fun, busy life of my 20s and 30s made it difficult to work on a depressive, mid-tempo black metal album. Life in Korea in my 20s and 30s was way too exciting, chaotic, and dynamic for making music like Pyha. Now that I'm approaching 40, I feel ready to return. When my friend Yuying suggested I be a supporting act for the Caveman Cult / Abysmal Lord show, I thought it was the perfect timing for a comeback show.

나도 한동안, 최소 10년간은 Pyha를 다시 작업할 생각을 했다. 하지만 20대와 30대의 재미 있고 바쁜 삶이 우울하고 미드 템포 블랙 메탈 앨범 작업을 하기엔 어렵게 만들었다. 한국에서의 20대와 30대 삶은, Pyha 같은 음악을 하기엔 너무 흥미롭고 정신없으며 역동적이었다. 이제 40대에 가까워지면서 돌아올 준비가 됐다고 느꼈는데, 친구 유잉이 Caveman Cult / Abysmal Lord 서포팅 공연을 제안했다. 컴백 공연을 하기에 완벽한 타이밍이라고 생각했다.

Broke: What will the Pyha performance be?

Pyha: I have a very dedicated drummer who will be playing

with me. His name is Temi and he's a veteran drummer from the Japan scene, having played in bands such as Miasma Death, Shikabane, Unholy Grave, and Guevnna. I wouldn't even be thinking of playing live if it wasn't for him.

나와 함께 연주할 아주 헌신적이고 열정적인 드러머가 있다. Temi라고, 일본 씬의 베테랑 드러머이고, Miasma Death, Shikabane, Unholy Grave, Guevnna 등에서 활동했다. 그가 아니었다면 라이브 공연은 꿈도 꾸지 않았을 것이다.

Broke: What is the current status of Bamseom Pirates? I know there was a show last year, but was it a reunion or just an infrequent show? The band seemed to be getting a lot of attention, especially overseas, especially after there was a movie, but then it seemed like it stopped. What happened?

Pyha: I remember we had some differences in musical views back then, but it was not the main reason we stopped. Yongman (drummer) moved to Jeju and he settled down for good, that's the main reason. We still keep in touch and it's possible we could play in some shows in the future, but it's hard to ignore the physical distance.

예전에 음악적 견해 차이가 좀 있었던 건 기억나지만, 그게 우리가 활동을 중단한 주된 이유는 아니다. 밴드를 쉬던 도중 용만(드러머)이 제주도로 이사 가서 완전히 정착했고, 다른 것 보다도 그게 주된 이유다. 우리는 여전히 종종 연락하고 있고, 앞으로 몇몇 공연에서 함께 연주할 가능성도 있지만, 물리적인 거리를 무시하기는 어렵다.

Broke: Bamseom Pirates put out some pretty provocative messages, especially in the wake of Park Jung-geun's persecution. Did it ever result in any problems for you? Were you trying to provoke the police (or whoever) into taking some sort of action against you guys, or make a more specific point?

Pyha: Not at all, maybe they thought we were just joking, which is partly true. Maybe we weren't loud enough to provoke any law enforcement. If it were today, I guess the real danger would not have been the police or any sort of law enforcement, it could've been the far-right Youtubers. I think it was very fortunate that there were no such dangerous and irresponsible people back then.

전혀. 아마도 경찰이나 법 집행 기관은 어쩌면 우리가 그냥 농담하는 줄 알았던 것 같다. 아니면 우리가 법 집행 기관을 자극할 만큼 충분히 시끄럽지 않았을 수도 있고, 만약 요즘 같았다면, 위험한 부분은 경찰이나 어떤 법 집행 기관이 아니라 극우 유투버들이었을 수도 있다고 생각한다. 그때 그런 위험하고 무책임한 사람들이 없었던 건 정말 다행이다.

Broke: I remember that Rhee Sung-woong event at Art Sonje Center. It seemed to get a lot of attention, even more than actual problems happening at the time. Everyone seemed more excited about a fictional North Korean punk than what was actually happening in the South. First, it was a thinly veiled metaphor for Park Jung-geun's persecution, right? And how do you feel about all the attention it got, with writeups in international publications like Vice Magazine?

Pyha: 리성웅 아트선재 센터, 기억난다. 내가 기획에 참여하지 않았지만 내 말대로 박정근 재판에 대한 은유가 확실했던 것으로 기억한다. 그런데 글썽, 워낙 오래 전 일이라서 그런지, 세계적으로 그렇게 조명 받았었나? 그건 기억이 안 나는군.

I remember Rhee Sung-woong Art Sonje Center. I didn't participate in the planning, but as you said, I do remember that there was definitely a metaphor related to Park Jung-geun's trial. But, well, it was such a long time ago that I can't quite remember if it was highlighted globally. I don't recall that part.

Broke: Looking back now, how do you feel about the long sit-in protest at Duriban?

Pyha: 물론, 전반적으로 봤을 때 재미있었다. 관련 없어 보이는 분야의 수많은 젊은 예술가와 정치 활동가들이 모여서 인적 네트워크를 형성했고 서로 영향을 주고 받았다. 그 뒤로 두리반 같은 공연장/Squatting 이 몇 생기는 했지만 오래 가지 못했고 앞으로도 나타날 가능성이 없어 보여서 아쉽기는 하다.

Of course, overall, it was interesting. A lot of young artists and political activists from seemingly unrelated fields gathered and formed human networks, influencing each other. After that, venues like Duriban and squatting spaces popped up, but they didn't last long, and it seems unlikely that more will appear in the future, which is a bit disappointing.

Broke: How do you feel about Hongdae now?

Pyha: 거의 가지 않는다. 싫어서 가지 않는 것이 아니고, 이제 그곳에는 우리 음악을 불러주는 공연장이 없다. 어쩌다가 가게 되면 많이 달라져 있다는 인상이 든다. 마치 10년 전 신주쿠에 처음 가 봤을 때와 비슷한 모습이다.

I hardly go there anymore. It's not that I don't like it, but there are no venues that play our kind of music there anymore. Whenever I do happen to go, I get the impression that it has changed a lot. It feels similar to when I first visited Shinjuku 10 years ago.

Broke: I recall after Duriban, Bamseom Pirates switched attention to similar struggles at Cafe Mari in Myeong-dong and I think also Takeout Drawing in Itaewon, but then I seem to recall you guys became jaded about involving yourselves in these sorts of causes. Can you



Sunggun sits behind the drums at Salon Badabie prior to a Find the Spot set, 20141227.

explain what that caused that?

Pyha: 아마 나는 대학 졸업 후 한동안 일하느라 바빴고, 드러머 용만이라도 마찬가지였다. 그러면서 밤섬해적단은 자연스럽게 활동을 정지했고, 그 뒤로 새로 시작한 다른 밴드들은 서울의 펑크씬과 더 자주 활동했던 것 같다.

I was probably busy with work for a while after graduating from university, and the drummer, Yongman, was the same. As a result, Bamseom Pirates naturally stopped its activities, and the other bands we started afterward seemed to be more active in the Seoul punk scene.

Broke: Jarip doesn't still exist, does it? What happened to it?

Pyha: 지금은 없어졌다. 마지막으 기억하기를 자립음악 생산조합은 2018년 쯤에 정리했다. 활동하는 회원들에게 제ող 혜택이 매우 제한적이었고, 일을 도맡아 할 운영위원회 인력이 없어서 결국 사라졌다. 하지만 마지막까지 다양한 장르의 뮤지션들이 활동했다.

It no longer exists. The last time I remember, Jarip wrapped up around 2018. The benefits it offered to active members were very limited, and there was no one to handle the work on the management committee, so it eventually disappeared. However, until the end, musicians from various genres were active within it.

Broke: Do you know if Bissantrophy is still active? I haven't seen Jung-geun in a long time.

Pyha: 정근이는 나와는 연락하고 있다. Bissantrophy에 대해 묻다니 재미있다. 아마 기억하는 사람이 많지 않을걸. 물론 오래 전에 활동을 멈췄다.

I'm still in contact with Jung-geun. It's interesting that you asked about Bissantrophy. I don't think many people remember it. Of course, we stopped activity years ago.

Broke: I heard Jung Yunseok, the director of Bamseom Pirates Seoul Inferno, was in the crowd that stormed Seoul Western District Court, and he was among those arrested, but they let him free because he was only filming. Have you heard much about that?

Pyha: 물론 대강은 알고 있다. 자세한 것은 모른다. 아직 재판중인 사안이라 민감하다고 들었다.

Of course, I have a general idea. But I don't know the details. I've heard that it's a sensitive matter because it's still under trial.

Broke: Gonguri was almost the opposite of Bamseom Pirates, from fun, humorous, fast songs to slow, morbid, brooding songs, with very little talking on stage. How did it come into existence?

Pyha: 누구나 두 가지 얼굴을 가지고 있지. 나 뿐만 아니고 동메탈 / 그라인드코어를 왔다 갔다 하는 뮤지션들이 많다. 밤섬해적단이 말이 많았던 것은 그 나이 때에는 원래 그러고 싶어하기 때문이다. 그 특정 시기를 지나고 다시 무대 위에서 할 말이 적어졌다. 실제로, 밤섬해적단이 마지막에는 말을 많이 하지 않았다.

Everyone has two sides to them. It's not just me; there are many musicians who move between doom metal and grindcore. The reason there was a lot of talk about Bamseom Pirates is that, at that age, it's natural to want to express yourself like that. After passing that specific period, there was less to say on stage. In fact, towards the end, Bamseom Pirates didn't talk much at all.

Broke: Did Gonguri end just because Jared left Korea?

Pyha: 아니, Jared는 아직 한국에 있다. Gonguri는 단순히 음악적으로 하고 싶은 것이 달라서, 그리고 각자 일이 바빠서 그만두게 되었다.

No, Jared is still in Korea.

Gonguri simply disbanded because we had different musical interests, and because everyone was busy with their own work.

Broke: How did Gawthrop form? Also, why did it get that name?

Pyha: Gonguri가 해체하고 한 동안 밴드를 운영하지 않았었다. 한 2년 정도는 새 일을 하느라 바빴다. 얼마 뒤에 다시 밴드가 하고 싶어져서 주변에 알고 지내던 친구들을 모아서 밴드를 만들었다. 우리는 술을 마시며 모여 앉아서, 인터넷에서 본 '미국에서 가장 적게 쓰이는 surname 100개'의 목록을 하나씩 읽으며 마음에 드는 것으로 골랐다.

Gonguri disbanded, and for a while, I didn't run a band. I was busy with new work for about two years. After some time, I started wanting to be in a band again, so I gathered some friends I knew and formed a new band. We sat around drinking, and while reading through a list of "100 least common surnames in the U.S." we found one that we liked.

Broke: Who are the current members of Gawthrop? I recall hearing Lee Minhwi joined; is she still in the band?

Pyha: 처음에 같이 시작했던 드러머인 Owen이 홍콩으로 돌아가서 내가 드럼을 치고, 세 베이시스트를 구했는데 그게 친구인 Lee Minhwi이다, 그리고 기타리스트인 Hyun-woong이 있다. 평소애 한국에서는 이렇게 3인에서 공연하고, Owen이 홍콩에서 한국으로 가끔 돌아오거나 언젠가 투어를 하면 내가 기타를 치며 4인조가 된다.

The drummer I started with, Owen, returned to Hong Kong, so I started playing drums, and we found a new bassist, who is my friend Lee Minhwi. We also have a guitarist, Hyun-woong. Normally, we perform as a three-piece in Korea, but when Owen occasionally comes back

from Hong Kong or if we go on tour someday, I'll play guitar, and we'll become a four-piece band.

Broke: Gawthrop hasn't been extremely active in Korea, but seems to have built up a following overseas. How did you establish this foothold overseas? I've heard a lot of Korean bands complaining lately that they find popularity and acceptance when they tour overseas, but wallow in obscurity in their homeland. Are you the same way?

Pyha: 처음 몇년간은 아무런 주목을 받지 못했다. 그냥 연습하고 가끔 공연하고 음원을 밴드캠프에 발표했다더니 캘리포니아의 레이블 Sentient Ruin Laboratories에서 연락이 왔다. 월래 sludge-doom metal 장르가 한국에서 인기 없으니 이해한다.

In the first few years, we didn't get any attention. We just practiced, performed occasionally, and released our music on Bandcamp, and then we got contacted by the California-based label Sentient Ruin Laboratories. I understand, as sludge-doom metal isn't very popular in Korea.

Broke: How do you feel about hallyu? Do you think it's ever been a help for spreading your name overseas in any of your projects? Will you ever promote K-black metal, K-sludge, K-doom, etc?

Pyha: 아마도 한류 때문에 한국에 대해 관심을 가진 사람들이 있을 것이고, 그 중에서 우리 음악을 찾아서 들은 사람들이 있겠지? 아마 덕을 봤으면 봤지 손해는 아니었을 것이다. 농담이겠지만, K-doom은 별로 홍보 효과가 없을 것 같은데. North-K-doom이라면 모를까. 물론 북한에 그런 것은 없다. 케이팝만 들어도 잡혀가니까.

It's likely that some people became interested in Korea because of the Korean Wave, and among them, some may have found and listened to our music. If that's the case, they probably gained something from it, not lost anything. Just kidding, but I don't think K-doom would have much promotional effect. Maybe North-K-doom could work, but of course, there's nothing like that in North Korea. If you even listen to K-pop, you could get arrested.

Broke: Have I named all the bands you've been in? Can you name any more I missed? Solo acts are welcome too.

Pyha: 2020년부터 acid industrial techno로 I.M.F 프로젝트 I.M.F를 활동하고 있었는데 최근에 노이즈 락 밴드 셋으로 만들었다. 올해 처음 공연했는데 앞으로 자주 활동할 생각이 다.

I've been working on a solo project called I.M.F since 2020, focusing on acid industrial techno. Recently, I turned it into a noise rock band setup. I had my first performance this year, and I plan to be more active in the future.

Listen at pyha.bandcamp.com

they been in any other bands?
그동안 멤버 구성에 얼마나 많은 변화가 있었나요? 현재 밴드에는 누가 있고, 그들이 다른 밴드에서 활동한 적이 있나요?

Bum: 밴드 멤버는 파운더인 용우(Yongwoo)와 범(Bum)을 제외하고는 많은 변화가 있었습니다. 최초에는 용우, 범 그리고 드러머가 있는 전형적인 펑크크 쓰리피스 밴드였으나, 2006년부터 4인조로 바뀌었고, 2009년에 부진, 2014년에 경춘이 밴드에 합류하면서 현재의 멤버로 쪽이 이어져오고 있습니다. 용우와 부진은 밴드의 휴지기인 The NAP이라는 하드코어 밴드로 활동했습니다.

Bum: The band lineup has gone through many changes over the years, except for the founders, Yongwoo and Bum. Initially, BettyAss was a typical pop-punk trio with Yongwoo, Bum, and a drummer. In 2006, the band became a four-piece. Boojin joined in 2009, and Kyungchun joined in 2014, forming the current lineup that has remained stable since then.

During the band's hiatus, Yongwoo and Boojin played in a hardcore band called The NAP.

Broke: Also, how has the Gwangju scene changed over the years? In what ways has it improved? Has it gotten worse in any ways?

또한, 광주 씬은 그동안 어떻게 변했나요? 어떤 점에서 더 나아졌나요? 반대로, 어떤 점에서 더 나빠졌나요?

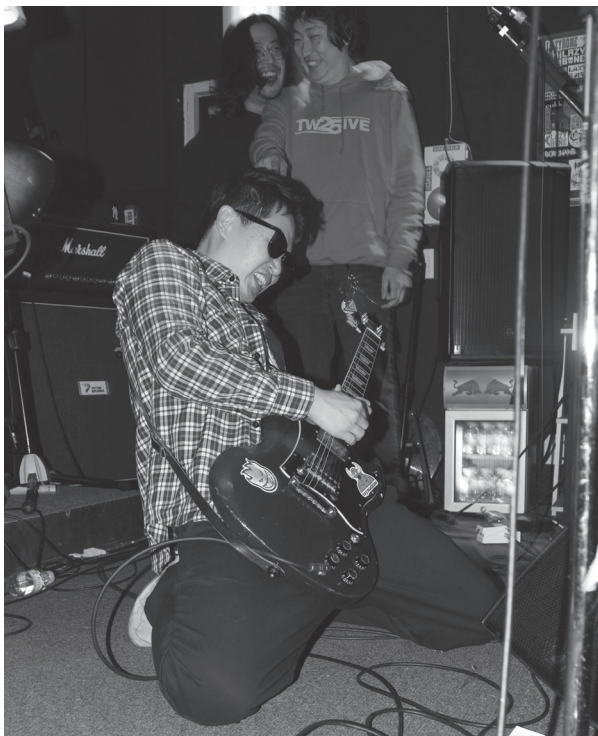
Bum: 광주 씬은 언제나 더 나빠질 거 없는 그대로인 상황입니다. 사실 뭐 더 기대하는 것도 없고, 그냥 언제나같이 우리는 우리의 길을 간다고 생각하고 있습니다. 그저 클럽 사장님들과 했던 여건 속에서도 창작 활동을 계속하는 밴드들, 그리고 공연장을 찾아주시는 관객분들에게 감사할 뿐입니다.

Bum: The Gwangju scene has always been in a state where there's not much left to get worse. Honestly, we don't expect much more from it; we just keep doing our thing as we always have. We're simply grateful to the club owners who keep things running, the bands who keep going despite the tough circumstances, and the audience members who come out to support the shows.

Broke: How do you feel about this description of BettyAss from 2012 by Daniel Luzio of Gwangju News? "They approach every song as if they are the Ramones, practically racing each other to get to the end of the song first. Any instant of silence needs to be pummeled into submission, spat upon for its indignant existence. I've used bubblegum as an adjective already: this bubblegum punk is the gum that is trodden into the soles of your shoes - dirty, stubborn, and ain't going to shift from the pattern it's been molded into for love nor money."

BettyAss에 대한 2012년 Gwangju News의 Daniel Luzio의 이런 묘사에 대해 어떻게 생각하시나요?

Bum: '그들은 마치 Ramones 처럼 모든 곡을 연주하며, 거의 누가 먼저 곡의 끝에 도달할지



Bum plays the Mutiny show at Club Victim, 2024.11.23.

경주하듯 연주한다. 침묵의 순간은 굴복하게 만들어야 하며, 그 존재 자체가 무례하다는 이유로 침을 뱉어야 한다. 나는 이미 '버블껌'이라는 형용사를 사용한 적이 있다. 이 버블껌 펑크는 신발 밑창에 짓밟혀 박혀 있는 껌과 같다. 더럽고, 고집스럽고, 사랑으로도 돈으로도 그것이 형성된 패턴에서 벗어나 수 없다."

우리는 우리 스스로 상당히 깔끔하고 모던하고 니트(neat)한 멜로디펑크 스타일이라 생각하는데, 저렇게 garage 느낌과 trash punk, Hardcore Punk 같은 스타일로 묘사해 주셔서 의외입니다. 하지만, 창작물을 어떻게 해석하고 느끼는 부분은 받아들이는 사람의 고유한 영역이므로 저 표현 자체로 멋있다고 생각합니다.

Bum: We've always thought of ourselves as a clean, modern, and neat melodic punk band, so it's a bit surprising to see us described with such a garage, trash punk, and hardcore punk vibe. However, how someone interprets and feels about creative work is their own personal space, so we actually think that description is pretty cool.

Broke: Your 2016 EP is called "Local Pride." Can you tell me a little more about what that means? But as an abstract ideal, and specifically related to

Gwangju. Do you have pride in Gwangju City?

2016년에 발매한 EP 제목이 Local Pride인데요, 이 제목이 의미하는 바에 대해 조금 더 설명해 주실 수 있나요? 추상적인 이상으로서의 의미와 광주와 구체적으로 어떻게 연관되는지 궁금합니다. 광주 도시에 대해 자부심을 느끼시나요?

Bum: 지역 밴드로서 지역이 향유하는 감정과 정서에 대해 한번 짚은 이야기를 하고 싶습니다. Local Pride는 보너스 트랙을 제외하고 4곡이 한 곡같이 이어지는 컨셉 앨범인데, 창자로서 의도는 사실 518을 표현하고 싶었습니다. Intro는 전투 전야의 결의, 본 노래 두 곡은 전투, 그리고 Outro는 전투 후의 희망함, 쓸쓸함 등의 감정을 표현해 1곡 같이 느껴지는 4곡의 미니앨범을 만들었습니다. 그래서 처음에 우리는 이 앨범을 싱글 앨범이라 칭했는데, 아무도 그렇게 생각안해서 그냥 이제는 EP라고 생각합니다. 광주 도시에 대한 자부심은.. 글썽요 애증과 같죠. 지역민으로서 광주의 자랑스럽민 자랑 지역 정치 문화와 소수 시민단체들의 프로파간다와 해게모니가 묵묵히 자기 자리에서 열심히 살아가는 침묵하는 다수의 시민을 대변하는 양정책적으로 받아들여지는 이 지역의 정치 문화와 언론에 피로감을 느끼는 것도 사실입니다.

Bum: As a local band, we wanted to reflect on the

emotions and sentiments that our community experiences. Local Pride is a concept album where, excluding the bonus track, the four songs flow together like one piece. The intention behind it was to express the events of May 18th. The intro represents the resolve before the battle, the two main songs symbolize the battle itself, and the outro conveys the emptiness and bitterness after the fight. We created a mini-album of four songs that feel like one, with this theme. Initially, we called it a single album, but no one agreed with that, so now we consider it an EP.

As for pride in Gwangju, it's a bit complicated—it feels like a mix of love and hate. As a local, I am proud of Gwangju's historic democratic uprising, but I also feel a sense of fatigue with the political culture here. Behind the pride in the history of Gwangju's democratic movement, there is a regional political culture where competition has faded, and where the propaganda and hegemony of a few civic groups are politically embraced, often overshadowing the silent majority who quietly live their lives. It's tiring to deal with the region's politics and media at times.

Broke: Can you tell me about the 2013 album "Mudeung Mount Bomber"? Specifically, why is it named after Mudeungsan? Is there a story behind that?

2013년 앨범 Mudeung Mount Bomber에 대해 말씀해 주실 수 있나요? 특히, 왜 무등산의 이름을 따서 제목을 지으셨는지 궁금합니다. 그 이름에 어떤 이야기가 담겨 있나요?

Bum: 무등산 폭격기는 지역 프로 야구팀인 해태 타이거즈의 전설적인 투수 선동열 선수의 별명이고 무등산은 광주를 대표하는 산입니다. 앨범 타이틀을 고민할 때 조금이라도 지역적인 느낌이 들어가면 좋을 거 같다고 생각했고, 그래서 앨범 아트웍도 과거 해태 타이거즈의 상징색인 검정과 빨강으로 했고, 타이틀도 그렇게 정하게 됐습니다.

Bum: The title Mudeung Mount Bomber is a reference to a legendary nickname for the former professional baseball player Sun Dong-yeol, a pitcher for the local team, the Haitai Tigers. Mudeungsan (Mount Mudeung) is also the iconic mountain that represents Gwangju. When we were deciding on the album title, we thought it would be great to incorporate something with a local feel. That's why we used the name Mudeungsan and also chose the album artwork with the black and red colors, which were the iconic colors of the Haitai Tigers.

Broke: How old are you now? Have you grown up, and do you have a family and a full-time job? Is there such a thing as too old for punk?

지금 나이가 어떻게 되시나요? 성장하셨나요? 그리고 가족이 있고, 풀타임 직장이 있으신가요? 펑크에 나이가 너무

많은 게 있을까요?
Bum: 우리는 다들 41-42세입니다. 범은 결혼을 해서 가정을 꾸리고 있고, 다른 멤버들은 직장을 포함해 각자의 라이프 스타일대로 살아가고 있습니다. 펑크에 나이가 있는지는 모르겠지만, 20대 시절의 날 것과는 감정과 분노를 표현하는 게 어색하다고 느껴지는 때는 있습니다. 그러한 것들은 자연스럽고 나이 먹어가는 우리가 음악적으로 풀어야 하는 또 다른 도전이라고 생각합니다.

Bum: We're all around 41-42 years old now. Bum is married and has a family, while the other members live according to their own lifestyles, including having jobs. As for whether there's an age limit for punk, I'm not sure, but there are times when expressing raw emotions and anger like we did in our twenties feels a bit awkward. I think those are the kinds of challenges we face as we get older, and it's something we need to tackle musically as well.

Broke: In 2012, you released the song "10years Fucked up, But 10years More." Now it's been more than 10 years more. How do you feel about the future?

2012년에 '10years Fucked up, But 10years More'라는 곡을 발표하셨는데, 이제는 그때로부터 10년 이상이 지났습니다. 미래에 대해 어떻게 생각하시나요?

Bum: 내일도 잘 모르는 상황인데, 10년 후를 예상하기는 너무 어려워요... 그저 지금같이 즐겁게 음악하고 있기를 희망합니다.

Bum: We can't even be sure about tomorrow, so predicting what will happen in 10 years is really difficult. All we can hope for is that we'll still be making music and enjoying it, just like we are now.

Broke: What are your future plans with BettyAss? Are there new songs, and will you make new recordings?

BettyAss의 앞으로의 계획은 무엇인가요? 새로운 곡이 있나요, 그리고 새로운 녹음을 할 계획이 있으신가요?

Bum: 다음 앨범 작업을 위한 노래들은 5개 이상 준비 중입니다. 현재 편곡 작업을 시작했는데, 우리가 예전같이 작업실에서 같이 보내는 시간이 적다 보니까 작업 속도가 매우 느립니다. 하지만 적어도 내년까지는 신곡들에 대해 기초 편곡 작업을 끝내고, 4-track 데모 녹음을 하고 2026년에는 본 녹음을 하고 싶은 계획과 열정이 있습니다. 하지만, 언제나같이 돈이 문제입니다. 투자하고 싶다면 인스타그램(bettyass_sk8)로 DM 날리세요.

Bum: We currently have more than five songs in the works for our next album. We've started the arrangement process, but since we spend less time together in the studio than before, the pace has been slow. However, our goal is to finish the basic arrangements and 4-track demo recordings by next year, with plans to do the full recording in 2026. Of course, as always, the issue is money. If you want to invest, feel free to send a DM on Instagram (@bettyass_sk8).



A band dinner / Courtesy of BettyAss

Forbidden Dimension

Jon Twitch

I interviewed Choi Jae-yeon of Long Time No Shit and Lee Docheon of Sweet Gasoline about this CD compilation they released, "초차원급 컴팩트 디스크 vol.1."

Broke: What was the purpose and concept for making "초차원급 컴팩트 디스크 vol.1"?
**"초차원급 컴팩트 디스크 vol.1"을 만들게 된 목적과 콘셉트는 무엇이었나요?

재윤→ 한국에서는 펑크 밴드 멤버 중 에반게리온 안 본 사람이 한 명도 없는 팀이 거의 없는 거 같습니다. 펑크의 하위 장르 중에서도 청춘 펑크를 좋아하는 밴드들이 특히 청소년을 대상으로 한 한국의 미디어변천과 밀접한 관련이 있다고 생각합니다. 청춘 펑크 장르에 영향을 받은 컴필레이션 참여곡들의 음악적 스타일과 가사는 청년 빈곤과 장기 율분이 사회적 문제가 될만큼 자신이 하고 싶은 일을 제대로 하기 어려운 이 시대에 주목받을 가치가 있다고 생각해서 컴필레이션 앨범을 기획하게 되었습니다.

다소 역설적이게도 LP가 CD보다 각광받는 시대입니다. 밴드들이 실제로 1년동안 회의를 하면서 신곡을 모으는 전통적인 방식의 컴필레이션 앨범 제작 또한 요즘은 선호되지 않지만 낭만이 있다는 점에서 CD와 비슷한 면이 있다고 생각했습니다. 그 CD를 통해 차원을 넘어 우리의 음악을 전달하고 싶다는 의지를 담아 앨범의 이름과 콘셉트를 정했습니다.

Jae-yeon: In Korea, it's almost impossible to find a punk band where at least one member hasn't watched Evangelion. Among the subgenres of punk, bands that favor youth punk are particularly influenced by the evolution of Korean media aimed at young audiences.

The musical style and lyrics of the songs featured in this compilation, which are influenced by youth punk, resonate with today's era—where youth poverty and long-term frustration have become significant social issues, making it increasingly difficult for people to pursue what they truly want to do. We felt these themes deserved more attention, which is why we planned this compilation album.

Ironically, we're in an era where LPs receive more attention than CDs. The traditional process of compiling new songs over a year through band meetings and releasing them as a full compilation album isn't as common nowadays, but we



Participants pose for a group photo during the CD release at ACS, 20250222. Courtesy of Go Dong-gyun

found a certain romanticism in it—much like the nostalgia associated with CDs. With this CD, we wanted to transcend dimensions and deliver our music, which is how we decided on the album's name and concept.

Broke: I think I also need a bit more explanation of the album name. It's a reference to something, right?

재윤→ 음 딱히 어떤 이름을 오마주한건 아니구요 다만 어떤 급을 뛰어넘은 상태에 대한 일본식 표현인 초~급(ex) 초고교급, 이라는 표현을 쓴거긴합니다. 한국에는 비슷한 의미로 탈~급이라는 표현이 있긴한데 뉘앙스가 달라서요.

Jae-yeon: It's not really an homage to any particular name. It's just that I used the Japanese-style expression "超**級" (e.g., 超高校級) to describe a state that surpasses a certain level. In Korean, there's a similar expression, "탈-급, ABOVE AND BEYOND [category]" but the nuance is different.

Broke: Will there be a vol.2? vol.2도 나올 예정인가요?

도천→ 생각은 하고 있습니다! 첫 컴필레이션이라서 우왕좌왕했던 부분도 있지만 그만큼 많이 배우게 된 것들도 있었습니다. vol.2는 많이 배운만큼 더 잘 할 수 있지 않을까요? 언제가 될지는 모르겠지만 많이 기대해주세요요.

Docheon: We're definitely thinking about it! Since this was our first compilation,

there were a lot of things we had to figure out along the way, but we also learned a lot in the process. I think if we do Vol.2, we'll be able to make it even better with everything we've learned. I can't say when it will happen, but please look forward to it!

재윤→vol.2가 나온다면 도천 형만 믿고 가겠습니다!

Jae-yeon: If Vol.2 happens, I'll put my full trust in Docheon!

Broke: Is there an actual compact disc? Do people still use that technology? Or has it become "retro" already?

실제로 컴팩트 디스크가 존재하나요? 사람들이 아직도 그 기술을 사용하나요, 아니면 이미 "레트로"가 된 걸까요?

도천→ 네! 이번엔 내는 컴필레이션은 이름 그대로 실물 CD가 존재합니다. 많은 시간이 흐르며 음악시장의 판도가 음반시장에서 스트리밍 시장으로 변화되고 나서는 CD를 이용해 음악을 듣는 사람들이 많이 사라졌습니다. 자동차를 새로 장만하거나 데스크탑을 맞추더라도 CD롬은 필수가 아닌 옵션이 되어버렸고 CD기술을 사용하지 않아도 별다른 문제가 없는 시대가 되었습니다. 하지만 여전히 많은 가수들과 밴드들은 CD를 찍어냅니다! 그리고 아직 CD를 구매하는 사람들이 있습니다. 물론 그들 중 대다수의 사람들은 음악을 청취하기 위함이 아니라 보는 애장품 또는 수집품 느낌으로 구매하는 것 같습니다. 굿즈의 연장선이라고도 생각할 수 있겠네요. 시간이 흐르며 CD는 음악을

듣기 위한 수단에서 애장품으로 용도가 바뀌었지만 애장품으로 용도가 변경될 수 있었던 이유는 역시 CD라는 매체에 깃들여있는 이미지와 낭만 때문이 아니었을까요? 그리고 굳이 옛 것을 "레트로"라는 이름을 붙여서 그리워하는 까닭은 아직까지 그것을 어떤 형태로든 소비하고 싶어하는 사람들이 남아있기 때문이라고 생각합니다. 시대의 흐름에 따라 도태된 매체에 레트로라는 단어가 붙으면, 그것은 역설적이게도 구닥다리 취급을 받지 않는다는 게 재미있는 것 같습니다.

이번에 발매한 저희의 CD는 굳이 레트로한 감성을 차용하진 않았지만, 저희가 기획한 프로젝트가 특별한 선물처럼 느껴졌으면 좋겠다는 마음으로 실물 CD를 만들었습니다!

Docheon: Yes! Just like the name suggests, this compilation exists as a physical CD. Over time, the music market has shifted from physical albums to streaming, and fewer people listen to music on CD. These days, when you buy a new car or set up a desktop computer, a CD drive is no longer a necessity—it's just an option. We live in an era where people can easily get by without CD technology.

But even so, many artists and bands still release CDs! And there are still people who buy them. Of course, for most of them, it's not about listening to the music—it's more about collecting. You could say CDs have become an extension of band merchandise. Over

time, CDs have shifted from being a listening format to a collectible item, and I think that's because of the unique image and nostalgia associated with them.

And why do people look back on old formats and call them "retro" in the first place? It's because there are still people who want to consume them in some form. When a medium that's been pushed aside by time gets labeled as "retro," it paradoxically avoids being seen as outdated—and I find that pretty interesting.

For our CD, we didn't necessarily aim for a "retro" aesthetic, but we wanted this project to feel like a special gift. That's why we decided to release it as a physical CD!

Broke: The introduction I read says that you guys have been "acting as rookies" in the scene. Can you explain that more? Does it just mean there was a long period with no new younger bands after you? What were the disadvantages of that? Were there any advantages?

제가 읽은 소개 글에서 여러분이 씬에서 "펑크씬에서 신인으로 4~5년 활동하던"라고 되어 있는데, 이것에 대해 좀 더 설명해 주실 수 있나요? 이것이 단순히 여러분이 이후로 새로운 젊은 밴드가 오랫동안 나오지 않았다는 의미인가요? 그로 인해 생긴 단점은 무엇이었나요? 혹시 장점도 있었나요?

재윤→말그대로 자작곡 밴드로서 펑크를 한다고 어필하는 10대 후반, 20대 초반 밴드가 거의 없었습니다. 그



RELEASE DATE : 2025/01/14
SHOWCASE DATE : 2025/02/22

WITH
LONG TIME NO SHIT
CHARGE! CHESTNUT FLOWERS
IDIOTS
SWEET GASOLINE
PAPER CRUISE
TRASH YANG MOSES

A banner image they sent me showing promotional artwork for the album / Courtesy of Choi Jae-yoon and Lee Do-cheon, I guess

만큼 이 장르가 더 이상 한국에서 청년 문화를 대표하는 음악이 아니라는 의미이기도 합니다. 단점은 음악을 내도 별로 이슈가 안 된다는 점, 장점은 선배 소리를 안 들어도 된다는 것 같네요(웃음)

Jaeyoon: Quite literally, there were almost no late-teen or early-twenties bands actively playing punk with original songs. That in itself says a lot—it means that punk is no longer seen as a defining part of youth culture in Korea.

The downside? Even when we put out music, it didn't really cause a stir.

The upside? We didn't have to deal with being called "seniors" in the scene (laughs).

Broke: Is there a new generation of punk in Korea?

한국에 새로운 펑크 세대가 등장하고 있다고 생각하시나요?

도천→ 새로운 펑크 세대는 언제나 등장하고 있다고 생각합니다. 다만 유행처럼 번지지 않을 뿐이지요. 오히려 유행이 되지 않았기 때문에 지금 등장하는 펑크 밴드들은 유행에 떠밀려 만들어진 것이 아닌 정말 펑크라는 음악과 문화를 좋아해서 결성한 것이라고 생각하고 있습니다.

만약 시간이 지나고 지나 펑크가 다시 유행을 하고, 사람들이 펑크락을 들러서 라이브 하우스를 찾고, 수많은 펑크밴드가 생기고... 그렇게 시간이 지나서 또 다시 유행이 사그라들어 꺼져갈 때쯤, 유행에 민감한 사람들은 또 다른 소비거리를 찾아 펑크 씬을 떠날테고, 그 때 등장했던 수많은 펑크 밴드들은 각자 저마다의 이유로 밴드를 그만두거나 하겠지요. 새로운 밴드들은 지금보다도 더 찾아볼 수 없을지도 모른다는 생각이 듭니다. 그렇지만 그때가 오더라도 여전히 남아서 밴드라고 있는 사람들은 있을 것입니다. 어쩌면 그들이 바로 앞서 얘기한 "지금 등장하는 새로운 펑크 세대" 일 수도 있다고 생각합니다. 그리고 그들은 유행의 유무를 떠나 여전히 펑크를

사랑할테고, 또 다른 사람들은 그들을 보며 펑크 밴드를 결성해서 새로운 펑크 세대가 등장 할 것입니다.

Docheon: I believe there's always a new generation of punk emerging—it just doesn't spread like a trend.

In a way, the fact that it hasn't become trendy again means that the punk bands forming now are doing it out of a genuine love for the music and culture, rather than being swept up in a fad.

If punk ever regains popularity—if people start flocking to live houses to hear punk rock again, if a wave of new punk bands emerges—then, inevitably, that trend will fade once more. When that happens, the trend-chasers will move on, and many of the bands that formed during the boom will break up for their own reasons. At that point, new punk bands might be even harder to find than they are now.

But even then, there will still be people who keep playing, who stick with it no matter what. And maybe those people—the ones who persist beyond trends—are the real "new generation of punk" I'm talking about. They'll keep loving punk, and eventually, new bands will be inspired by them. That cycle is what keeps punk alive.

Broke: How did "청춘 펑크" spread in Korea?

청춘 펑크는 한국에서 어떻게 퍼지게 되었나요?

도천→ 청춘펑크는 일본에서 90년대 중반에 시작되어 고잉스테디, 가가가SP등의 펑크밴드가 주도했던 장르입니다. 일본에서는 2000년대까지 유행하다가 시간이 지나며 유행이 사그라들었지만 한국에서는 2010년대 초중반부터 초록불꽃소년단의 등장으로 퍼지게 되었습니다.

Docheon: Youth punk (청춘 펑크) started in Japan in the mid-'90s, led by bands like Going Steady and Gagaga SP. It was a major trend there until

the 2000s, when its popularity gradually declined.

In Korea, however, the genre didn't really take off until the early to mid-2010s, when bands like Green Flame Boys (초록불꽃소년단) emerged and helped spread it.

Broke: I've heard some people complain about 청춘 punk, thinking it is misogynistic. 청춘 펑크에 대해 일부 사람들이 여성혐오적이라고 비판하는 것을 들은 적이 있어요. 개인적으로는 청춘 시절의 감정을 탐구하는 장르라고 생각하고, 문제가 되는 행동을 하고 있다고 보지는 않는데, 여러분은 어떻게 생각하시나요?

재운 → 한국 사회에는 가부장제의 폭력과 차별적 인식이 뿌리깊었기 때문에 사람 앞에서는 뭐가 내뱉을 때에는, 자신이 누리는 표현의 자유가 가부장제로부터 물려받은 젠더 권력의 산물이 아닐지 경계하는 자세가 필요하다고 생각합니다. 이러한 맥락에서 여성혐오적 표현으로 경계할만한 가사들이 청춘펑크 곡에 종종 있다고 할 수 있죠. 아무래도 청춘 펑크가 자신의 사정과 감정을 꾸밈 없이 드러내며 상황을 관찰하게 만드는 자전적, 회고적인 가사를 특징으로 하고보니 그런 것 같습니다. 개인적으로 소설류(자서전이나 회고록)과 같은 하나의 작품으로서 창작자의 의도가 여성혐오를 재생산하거나 단순 재현하는데 있지 않다면 음악 그 자체가 문제적이라고 보긴 어렵다 생각합니다.

대신 공연에서 가사가 울려 퍼질 때는 더 이상 아티스트가 그 가사를 책임질 수 없 어지기 때문에 공연장에서 발생하는 여성 혐오적 사고나 행동을 옹호하는 것처럼 오해하지 않도록 공연자, 기획자, 관객 모두 경각심을 갖고 노력해야 한다고 생각합니다. 다시 말해, 다른 공연장이면 개인의 문제라고 선 그어질 성추행 범죄 같은게 여성과 섹스하고 싶다고 떼차 치는 공연장에서 벌어지는 다른 아티스트, 기획자, 관객이 분위기를 만들며 동조했

다는 비난을 면하기 어려울 것입니다. '펑크는 원래 이래!' 보다 '지금의 펑크는 어떤 형태여야 할까?'를 다같이 고민하다보면 더 건강한 씬이 될 거라 믿습니다.

Jaeyoon: Patriarchal violence and discriminatory perspectives have deep roots in Korean society. That's why, when expressing something publicly, I think it's important to be mindful of whether our freedom of expression comes from a position of gendered privilege inherited from that system.

From this perspective, there are indeed some youth punk (청춘 펑크) lyrics that can be seen as misogynistic. The genre tends to be autobiographical and reflective, often expressing raw emotions and personal struggles without much filtering. Because of that, certain lyrics might raise concerns.

That said, I personally believe that as long as a piece of work—whether it's a song, novel, autobiography, or memoir—is not intentionally reinforcing misogyny but rather portraying an experience, the music itself isn't inherently problematic.

However, things change when a song is performed live. Once lyrics are sung in a concert setting, the artist no longer has full control over how they are received. This is why performers, event organizers, and audiences all need to be aware of the atmosphere they create.

For example, if a concert environment normalizes the idea of men chanting about wanting to have sex with women, and a sexual assault incident happens there, it would be hard for the artists, organizers, and crowd to avoid criticism for fostering that culture.

Rather than saying, "Punk has always been like this!" I think it's more productive to ask, "What should punk be like today?" If we keep

reflecting on this together, I believe the scene can become healthier.

Broke: The album release was at ACS. Why was it there rather than a Hongdae venue? How do you feel about Hongdae these days? Is it no longer the home of live music?

앨범 발매 공연이 ACS에서 열렸는데, 홍대 공연장이 아닌 그곳에서 진행한 이유가 있나요? 요즘 홍대에 대해 어떻게 생각하시나요? 이제 더 이상 라이브 음악의 중심지가 아니라고 보시나요?

재운→홍대 공연 문화 생태계는 워낙 복잡하기 때문에 홍대가 아닌 라이브 음악 중심지는 앞으로도 탄생하기 어려울 거 같습니다. 이 컴필레이션 앨범은 개별 밴드들의 활동에서 확장관 같은 것(이름 색다른 공연장에서 발매 공연을 치워보는 것도 좋겠다고 생각했습니다. 울지로나 이태원은 댄스 음악 클럽이 발달해 있는데 이 곳을 자주 다니는 클러버 중에도 밴드 음악 좋아하는 사람들이 많은 것으로 압니다. 그래서 홍대 씬에 관객으로 잘 안 오는 다른 지역 씬의 밴드 음악 리스너를 만나고 싶어서 고민을 했고 그 중에서 우리에게겐 좀 더 낯선 을지로를 선택했습니다.

Jaeyoon: The live music scene in Hongdae is so complex that I don't think another central hub for live music will easily emerge there in the future. Since this compilation album is an extension of the individual bands' activities, I thought it would be interesting to have the release event in a different venue. Areas like Euljiro and Itaewon are more known for dance music clubs, but there are still a lot of people in those scenes who enjoy band music.

We wanted to reach audiences who don't often come to the Hongdae scene, so we decided to hold the event in Euljiro, a place that felt a bit more unfamiliar to us. We were hoping to connect with new listeners and offer a fresh experience.

Listen at youtube.com/playlist?list=PLS-OTMpScEu4OWlajfCKeGlnXrOKQHsAR

Gas, grass or (see page 6)

Jon Twitch

As well as asking about the album, I also asked Docheon some quick follow-up questions about the band. Somehow, it appears that he saw a version of the questions I had for Long Time No Shit, so he answered them even though I had already asked his band similar questions back in Broke 31. I believe only the first and last questions were intended for them.

Oh well!

Broke: Out of curiosity, how old are you guys now? And how old were you when Sweet Gasoline started? 궁금한데, 여러분은 지금 몇 살인가요? 그리고 Sweet Gasoline이 시작됐을 때는 몇 살이었나요?

도천→ 저는 지금 한국 나이로 서른입니다. 기타 치는 동현이는 저랑 동갑이고, 베이스 치는 진명이형은 저보다 두살 많은 서른두살이네요. 밴드의 막내이지만 누구보다 든든한 드러머 수빈이는 스물세살입니다.

그리고 스윗가솔린은 중학생때 동현이와 함께 결성했습니다. 정확히 언제였는지는 모르겠는데 정신차려보니가 밴드를 하고 있었어요.

Docheon: I'm 30 years old in Korean age. The guitarist, Donghyun, is the same age as me, and the bassist, Jinmyeong, is two years older, 32. The youngest member of the band, but also the most reliable drummer, Subin, is 23.

As for Sweet Gasoline, I formed it with Donghyun when we were in middle school. I'm not sure



Sweet Gasoline plays the Broke in Korea 15th anniversary (+2) show at The Studio HBC, 20220729.

exactly when, but one day I just realized we were in a band.

Broke: Can you please explain the band name "Sweet Gasoline"? How did you come up with it? 밴드 이름 "Sweet Gasoline"에 대해 설명해 주실 수 있나요? 어떻게 짓게 되셨나요?

도천→ 음... 처음에는 밴드 이름을 의미있고 느낌있게 지으려고 막 노력했던 것 같은데 딱히 그게 의미가 없는것 같아서 결국에는 단어 두개를 조합해서 어감이 좋은 이름을 찾으려고 했습니다. 마지막에 정해진 이름이 스윗가솔린입니다!

Docheon: Hmm... At first, we tried really hard to come up with a meaningful and cool band name, but it didn't seem to work out, so in the end, we decided

to just combine two words that sounded good together. The name we settled on was Sweet Gasoline!

Broke: How did you get into punk music? What was the first punk show you went to?

어떻게 펑크 음악에 입문하게 되셨나요? 처음으로 갔던 펑크 공연은 무엇이었나요?

도천→ 전에 답한 적 있는 질문인 것 같습니다! 아주 어릴 적 부터 음악에는 관심이 있었지만 펑크에 입문하게 된 것은 중학교에 올라가기 직전 그런데이를 접하면서였습니다. 처음으로 갔던 펑크 공연은 동현이와 고등학교 1학년때 홍대 공연장인 SPOT에서 봤습니다.

Docheon: I think I've answered this before! I've

been interested in music since I was very young, but I got into punk when I was about to enter middle school and discovered Green Day. The first punk show I went to was at SPOT, a venue in Hongdae, when I was in my first year of high school, and I went with Donghyun.

Broke: Is cheongchun punk a major influence of the band? 청춘펑크가 밴드에 큰 영향을 미쳤나요?

도천→ 네! 중학생때 밴드를 처음 결성하고 기타를 배우기 시작할 때는 무슨 장르를 해야하는지, 노래는 어떻게 써야 되는지 막연하고 막막한 기분이 많이 들었습니다. 대충 머릿속으로 윤곽이 잡힐듯 말듯한 느낌이 지속되다가 제가 스무살이 되던 해에 초록불꽃소년단을 알게 되었고 청춘펑크라는 장르

를 알게 되었습니다. 그 때 찾아봤던 청춘펑크 장르의 밴드들 중에는 제가 알던 밴드도 여럿 있었고 그런 장르를 청춘펑크라고 부른다는 것도 초록불꽃소년단 덕분에 알게 되었습니다! 이후 부터는 제가 어떤 음악을 하고 싶은지, 그리고 음악으로 어떤 말을 전하고 싶은지 알게 되어서 그 느낌을 쪽 이어오고 있습니다.

Docheon: Yes! When I first formed the band and started learning guitar in middle school, I often felt uncertain and lost about what genre we should play or how to write songs. I had a vague feeling that the outline was starting to form but wasn't sure. Then, when I turned 20, I discovered 초록불꽃소년단 (Green Fire Boys) and learned about the 청춘펑크 (Youth Punk) genre. Among the bands in that genre that I looked up at the time, there were several that I already knew, and it was through 초록불꽃소년단 that I learned what 청춘펑크 was called. From that point on, I understood what kind of music I wanted to make and what message I wanted to convey through my music, and I've continued that feeling ever since.

Broke: What are your future plans for Sweet Gasoline? Sweet Gasoline의 앞으로의 계획은 무엇인가요?

도천→ 우선 미뤄왔던 EP 작업을 진행중입니다. 최대한 올해 상반기에 발매하려고 노력중입니다...!

Docheon: First, we are working on the EP that we've been putting off. We're trying our best to release it in the first half of this year...!

Follow [fb.com/SweetGasoline](https://www.facebook.com/SweetGasoline) or [IG @sweetgasoline_official](https://www.instagram.com/sweetgasoline_official) or [YouTube @sweetgasoline3739](https://www.youtube.com/channel/UC...)



No shit Sherlock

Jon Twitch

I had never interviewed Long Time No Shit before, despite them being on my list for probably a few years. So with the compilation, I thought I should also finally learn more about them.

Broke: Can you please explain the band name "Long Time No Shit"? How did you come up with it? 밴드 이름 "Long Time No Shit"에 대해 설명해 주실 수 있나요? 어떻게 짓게 되셨나요?

재윤→제가 어느날 말장난이 떠올라 지었습니다. 한국에서는 반려 동물의 이름을 대충 지으면 오래 산다는 속설이 있어서 밴드 이름을 대충 짓고 싶었어요. 약간 미국 서부를 중심으로 활동하는 자유로운 영혼의 밴드 같다는 생각이 들어 매력적이라고.. 그 때는 생각했습니다(웃음)

Jaeyoon: One day, a wordplay came to mind. In Korea, there's a superstition that if you give your pet a random name, it will live a long time, so I wanted to give the band a random name. I thought it sounded like a free-spirited band that would be active around the American West, which seemed appealing at the time (laughs).

Broke: How did you get into punk music? What was the first punk show you went to?

어떻게 펑크 음악에 입문하게 되셨나요? 처음으로 갔던 펑크 공연은 무엇이었나요?

재윤→중학교 1학년 때 라디오에서 sum41-still waiting을 듣고 팝펑크 음악들을 찾아보게 되었습니다. 고등학교 1학년 때 안산 밸리 록페스티벌에 yellowcard를 보러 갔던 게 저의 첫 공연입니다.

Jaeyoon: In my first year of middle school, I heard Sum 41's "Still Waiting" on the radio, which led me to explore pop-punk music. My first concert was in my first year of high school when I went to the Ansan Valley Rock Festival to see Yellowcard.



Long Time No Shit performs during the CD release at ACS, 20250222. Courtesy of Go Dong-gyun

Broke: There was a long period when Long Time No Shit took a break, wasn't there? Why was that, just military?

Long Time No Shit이 오랫동안 활동을 쉬었던 기간이 있었죠? 그 이유가 군복무 때문인가요?

재윤→맞습니다. 재윤→민식→이상 순으로 2018년부터 2022년까지 멤버들이 군대를 다녀왔습니다.

Jaeyoon: That's correct. From 2018 to 2022, the members went to the military in this order: Jaeyoon → Minsik → Isang.

Broke: What does it mean to be an "introductory punk band"?

"펑크 입문 밴드"라는 것은 어떤 의미인가요?

재윤→생각보다 우리 음악 좋아하는 사람 중에 펑크라는 장르를 모르는 사

람들이 많아서 그런 슬로건을 표방해보았습니다. 실제로 롱타임노shit의 음악은 펑크 장르의 문법을 고집하지 않아서 편곡적으로 따지자면 곡마다 펑크 함유율이 다르다. 열은 농도 부터 진한 농도까지 우리 앨범에서 즐길 수 있습니다!

Jaeyoon: Surprisingly, there are many people who like our music but don't know the punk genre, so we adopted that slogan. In reality, Long Time No Shit's music doesn't strictly follow the rules of the punk genre, so if you consider the arrangements, the punk content in each song varies. From light to intense, you can enjoy different levels of punk in our album!

Broke: Is cheongchun punk a major influence of

the band?

청춘펑크가 밴드에 큰 영향을 미쳤나요?

재윤 →롱타임노shit의 음악은 저와 이상이가 만드는데 제 노래 중에서는 의도적으로 청춘 펑크 영향을 드러낸 곡들이 있습니다. 하지만 이상의의 경우는 좀 더 은근하다고 생각합니다. 어쨌든 둘 다 감명 깊게 들은 장르라서 밴드 시작할 때 롱타임노shit의 음악적 중심 중 하나로 삼았습니다.

Jaeyoon: Long Time No Shit's music is made by me and Isang, and among my songs, there are tracks where I deliberately show the influence of cheongchun punk. However, for Isang, I think the influence is a bit more subtle. In any case, it's a genre that both of us were deeply moved by, so when we started the band, we

made it one of the musical pillars of Long Time No Shit.

Broke: What are your future plans for Long Time No Shit?

Long Time No Shit의 앞으로의 계획은 무엇인가요?

재윤→내년을 목표로 앨범 작업을 하고 있습니다. 대부분의 시간을 생업에 쏟는 하프 뮤지션으로서 그룹에도 좋은 음악을 만들고 독립적인 언더그라운드 문화에 기여하고 싶네요.

Jaeyoon: We are working on an album with the goal of releasing it next year. As a half-musician who spends most of my time on my day job, I still want to create good music and contribute to the independent underground culture.

Visit linktr.ee/longtimenoshit for all your Long Time No Shit needs

Cruising to victory

Jon Twitch

Paper Cruise took up an extra amount of space, because they had every band member provide answers to my questions. But that's OK, because they're the first band I've interviewed from Miryang.

Broke: Can you please explain your band's name? 밴드 이름에 대해 설명해 주실 수 있나요?

수목(drum): 대중 좋iero 만든 호화로운 유람선이라는 말이 모순돼서 거시기 의미가 있긴 한데 잘은 모릅니다.

Sumok (drum): The phrase "a luxurious cruise ship made of paper" is a contradiction, so it kind of has some meaning, but I'm not exactly sure.

영근(bass): 처음엔 "종이배"로 하려 했었습니다. 그런데 그러면 구클링이나 유투브 검색을 했을때 종이배 접는법만 나올것같아 뒤에 유람선을 붙였습니다.

처음부터 펑크를 할 생각이긴 했으나 나중에 어떤 음악을 하게 될지 모르니까 어떤 음악을 해도 어울릴 만한 이름이라 마음에 들었습니다. 이제 와서 생각해보면 부푼 꿈을 품은 청춘 같은 느낌도 들고 불안불안하지만 어떻게든 나아가는 청춘의 이미지도 있어서 잘 지었다고 생각합니다. 그때 한창 여러 신생 밴드들이 영어로 이름을 짓는것을 많이 봤었습니다. 아니면 특유의 그 뭔가 파스텔톤스러운 이름이라고 해야되나... 그런게 있었습니다. 저는 종이유람선이 그렇지 않은 이름이라고 생각해서 좋았구요.

Yeongeun (bass): At first, we were going to go with "Paper Boat." But when we searched it on Google or YouTube, all we'd find would be instructions on how to fold paper boats, so we added "Cruise Ship" at the end. We originally planned to do punk, but since we weren't sure what kind of music we'd end up playing, we liked the name because it would fit whatever genre we chose. Looking back now, I feel like it also gives off a vibe of youth with big dreams—kind of like a youthful, uncertain journey, trying to move forward despite everything. I think we named it well. At the time, many new bands were naming themselves in English, or they had that pastel-toned, soft vibe to their names. I thought "Paper Cruise Ship" was different from that, which is why I liked it.

Broke: How did you get into punk music? What was the first punk show you went to?

어떻게 펑크 음악에 입문하게 되셨나요? 처음으로 갔던 펑크 공연은 무엇이었나요?

창래(guitar): 사실 처음 좋아했던 음악은 펑크가 아닌 이문세나 김광석 같은 한국의 7080년대 음악이었습니다. 그러다 중학교 시절에는 한국 힙합을



Paper Cruise performs during the CD release at ACS, 20250222. Captured from video courtesy of Kim Yeong-mun

자주 듣게 되었고, 고등학교 때는 하드록-메탈에 빠져들면서 블랙사바스와 메탈리카, 레드 제플린과 같은 밴드들을 즐겨 들었어요. 음.. 펑크를 처음 접한 건 이 시기였는데, 음악을 듣는다고 하면 당연히 펑크도 들어야하지 않을까?란 생각에 고전 펑크들을 듣게 되었네요. 물론 딱히 좋아하지는 않았습

니다. 펑크를 진심으로 좋아하게 된 건 그로부터 5년 정도 흐른 뒤인 20대 초반 때였습니다. 개인적으로 힘들고 외로운 시기였는데 그때 블루하츠와 크라이닝의 음악을 굉장히 많이 듣고 힘을 많이 얻었죠. 정말 순수한, 있는 그대로의 꾸밈없는 아름다움이 담긴 가사가 그때의 제게 확 와닿았어요. 그 뒤부터 펑크 음악을 즐겨 듣게 됐네요. 첫 펑크 공연 관람은 노브레인과 레이지 본의 공연이었습

니다. 딱 20대 초반 시기 두 밴드가 밀양으로 공연을 와서 보게 되었거든요. **영근(bass):** 제 기억속의 첫 펑크는 지역축제에서 본 락밴드였습니다. 그때 막 유치원에 들어가 직전쯤 있었던 것 같습니다. 지금 와서 떠올려보면 스케이트 펑크 밴드가 아니었을까 싶습니다 야구모자를 꼭 눌러쓰고 체크남방을 입고 있었던 기억이 나네요. 야외 최석공연이었는데 관객들이 다들 앉아서 연주만 구경하니 공연자가 "여러분 다들 일어나세요! 밀양사람들 재밌다고 해서 왔는데 별거없네" 이런 이야기가 됐던게 기억납니다. 그때 기억이 강렬하게 남아 펑크나 락에 쉽게 빠져들 수 있었던 것 같아요. 처음으로 제발로 찾아갔던 지하공연장은 "히피도끼"(현재 폐업)였는데 그때 코로나 시절이라 마스크 쓰고 뒤에 앉아서 봤었거든요. 스모킹구스, 예고 평션에러, 극동아시아타이거즈.. 이런 느낌의 라인업이었던 것 같은데 마스크 끼고도 스캐킹하고 그러는 사람들이 신기했던 기억이 납니다..

수목(drum): 한창 힘들 때 형이 들으라고 mp3에 넣어줘서 펑크를 접하고 세뇌당했습니다.. 처음 간 공연은 저희 밴드가 공연하려 갔을 때입니다.

준후(vocal): 중학생때부터 락 음악을 듣긴 했는데, 그때도 펑크라는 장르에 호감이 있던 것지만 가장 많이 듣는 장르는 아니었어요. 본격적으로 펑크를 좋아하고 공연도 다니기 시작한 건 2022년도 무렵인데, 학생 시절에는 밴드 공연을 거의 본 적이 없었다가 대학교 입학 후 코로나 공연 관련 제한이 조금씩 풀릴 무렵에 처음으로 크라이닝, 두번째로는 초록볼꽃소년단, 세번째로는 초록볼꽃소년단, 세번째로 클럽 샤프에서 열렸던 하드코어 공연을 마스크 쓰고 보게 됐어요. 그 즈음 락 밴드 공연의 재미를 알게 됐고, 더 많은 펑크 음악을 찾아 듣기 시작했어요. 당시 스무살 초반 가슴에 쏟아낼 게 많았던 시절이었기 때문에 펑크 공연에서 더욱 몸 부대고 소리치면서 다녔던 것 같습니다.

창래(guitar): Actually, the first music I liked wasn't punk—it was Korean 70s and 80s music, like Lee Moon-se and Kim Kwang-seok. Then, in middle school, I started listening to Korean hip-hop, and in high school, I got really into hard rock and metal, listening to bands like Black Sabbath, Metallica, and Led Zeppelin. Punk first came into the picture during this time. I thought, "If I'm listening to music, I should probably check out punk too?" so I started listening to classic punk. But honestly, I didn't like it much at first. I truly started enjoying punk music about five years later, in my early 20s. I was going through a tough and lonely time, and during that period, I listened

a lot to music from The Blue Hearts and Crying Nut. The pure, unpolished beauty in the lyrics really spoke to me. After that, I started listening to punk regularly. The first punk concert I attended was a show by No Brain and Lazy Bone. Both bands came to Miryang, and I saw them there when I was in my early 20s.

Yeongeun (bass): My first exposure to punk I remember was at a local festival, where I saw a rock band. I think I was about to start kindergarten at that time. Looking back, I think it was a skate punk band. I remember they were wearing baseball caps and plaid shirts. It was an outdoor concert, and the audience was sitting down, just watching the performance, so the performer said, "Everyone, get up! I came because Miryang people said it would be fun, but this is nothing." That memory really stuck with me, and I think that's why I could easily get into punk and rock. The first underground concert I went to was at Hippietokki (now closed), and it was during the COVID period, so I watched the show while wearing a mask, sitting in the back. I think the lineup included Smoking Goose, Ego Function Error, and Far East Asian Tigers. I remember being fascinated by the people who were skanking even with their masks on.

Sumok (drum): I was going through a tough time, and my older brother put some punk music on an mp3 player for me. That's how I got into it, and I was kind of brainwashed. The first concert I went to was when our band played a gig.

Junho (vocal): I've been listening to rock music since middle school, and I had a fondness for punk, but it wasn't the genre I listened to the most. I really started getting

into punk and going to shows around 2022. I hadn't seen many band performances during my student years, but after entering university and when restrictions from the pandemic started to ease, I went to my first punk show, which was Crying Nut. The second one was Green Flame Boys, and the third was a hardcore show at Club SHARP. I remember watching those performances while wearing a mask, and that's when I started realizing how fun band performances were. After that, I started seeking out more punk music to listen to. I was in my early 20s, a time when I had a lot to express, so I really threw myself into punk shows.

Broke: What's the music scene like in Miryang? 밀양의 음악 씬은 어떤가요? 공연장, 다른 밴드들, 펑크 음악에 대한 지역 사람들의 태도, 그리고 그 도시에서 펑크로 활동한 본인의 경험에 대해 자유롭게 자세히 이야기해 주세요.

창래(guitar): 우선 밀양에는 음악 '씬'이라고 할 만한게 전무합니다. 클럽이나 그런 건 아예 없어요. 있다고 쳐줘도 왕년에 밴드하던 사람이나 늦게나마 악기 배우 아저씨들이 밴드 꾸러서 정기 공연하는 정도 뿐이라 7080가요나 트로트가 절대적 주류이고요. 아마 펑크 밴드를 하는 사람은 밀양에서 저희뿐일 겁니다.

이런 곳에서도 공연은 세차레 정도 했었습니다. 신세지고 있는 음악학원 선생님의 밴드의 오프닝으로요. 지역 축제와 학원 공연회에서 선생님을 따라 공연했었죠. 당연히 호응이 좋았거나 그런 것은 없었지만 또 너무 안 좋지도 않았습

니다. 뭔가 굉장히 신기한 눈으로 쳐다봤던 것 같아요. 저건 무슨 음악인가 싶은 눈치랄까. 일단 싫어하지는 않았던 것 같네요. 개인적으로는 나름대로 재밌었습니다.

영근(bass): 그래도 1년에 두세번 락 공연을 볼 수 있는 정도의 인프라는 되고 생각보다 그런 공연이 열리면 보러 오시는 분들도 있습니다. 저희가 그런 무대에 섰을때는 컷구멍을 손으로 틀어막고 지나가던 꼬마가 생각이 나네요. 재미있었어요. 밀양이라는 곳이 기차가 잘 돼있어서 로컬씬이 탄탄한 대구나 부산으로 가끔 인디공연을 보러 다녔던 기억이 있네요.

창래(guitar): First of all, there's really no "scene" in Miryang when it comes to music. There are no clubs or venues like that. If there are any, they're just bands made up of people who used to play back in the day or older guys who learned instruments late and play regular gigs. The music that's dominant here is 70s-80s Korean pop and trot. I think we're the only punk band in Miryang.

That said, we've performed a

Attack of the killer chestnuts

few times. We've opened for a music academy teacher's band, and we've played at local festivals and school performances. Of course, the response wasn't amazing, but it wasn't terrible either. People were kind of curious, looking at us with that "What kind of music is this?" kind of look. I don't think they hated it, though. Personally, I found it fun.

Yeongeun (bass): There's enough infrastructure to have a couple of rock concerts a year, and surprisingly, people do come when such events are held. I remember when we performed on a stage like that, there was a kid who walked by and plugged his ears with his hands. It was amusing. Miryang is well-connected by train, so I also used to travel to Daegu or Busan to see indie shows and support the local scenes there.

Broke: At first I thought I was listening to Green Flame Boys. What influenced you to make music with this sound?

처음에는 초록불꽃소년단을 듣고 있다고 생각했어요. 이 사운드로 음악을 만들게 된 영향을 무엇이라고 생각하시나요?

수목(drum): 펑크라는 장르의 알 수 없는 그 감동을 주고 싶다는 이유가 초보소같은 사운드를 추구한 것에 영향을 미친듯 합니다. 아무나 할 수 있을 것 같은 느낌도 필요했고요.

준후(vocal): 비교되는게 그분들에게 실례지 않나 싶어요. 초록불꽃소년단 가사중에 "깡당보이즈를 들으며 함께 흘렸었던 눈물들" 이라는 구절이 있는데, 초보소 분들이 깡당보이즈를 듣고 가슴이 뜨거워지고 눈물을 흘렸던 것처럼 저희는 초록불꽃소년단을 들으며 눈물 흘렸던 세대라 때문에, 영향을 안 받았을 수가 없었죠. 초보소 키즈라고 불려도 될 것 같아요.

영근(bass): 한참 못미치기도 하고 더 단순한 음악을 만들고 싶다고 생각하지만 지금 펑크를 듣는 어린 친구들은 대부분 초보소의 영향을 받았지 않을까 생각합니다.. 초보소는 신이야

Sumok (drums): I think the reason we pursued a sound similar to Green Flame Boys is because we wanted to convey that unknown, emotional impact that punk can give. It also had to feel like something anyone could do, that kind of simplicity and rawness.

Junhu (vocals): Honestly, I feel a bit embarrassed comparing ourselves to them. There's a line in a Green Flame Boys song that says, "We cried together listening to Ging Nang Boys," and just like how the Green Flame Boys were moved to tears by Ging Nang Boys, we were that generation who cried listening to Green Flame Boys. So, it's impossible not to be influenced by them. I guess we could call ourselves "Green Flame Boys kids."

Yeongeun (bass): We may not even come close to their level, but I think the younger generation of punk fans today is mostly influenced by Green Flame Boys. They're like gods to us.



Charge! Chestnut Flowers perform during the CD release at ACS, 20250222. Courtesy of Go Dong-gyun Jon Twitch

Charge! Chestnut Flowers was the weirdest band name I've heard in a while. So I was looking forward to finding out more about them. Their music also stands out on the compilation, based simply on how different it sounds, being more of a raw, live recording, the exact energy that a lot of recordings need.

Broke: Can you please explain your band's name?

밴드 이름에 대해 설명해 주실 수 있나요?

호준→ 청춘펑크를 해야겠다고 생각하고 최대한 청춘펑크스러운 이름을 짓고 싶어했던 것 같습니다... 청춘펑크 노래 가사들을 찾아보면 '진심'이라는 단어가 굉장히 많이 보이는데, 우연히 인터넷으로 검색을 하다 어찌저찌 밤꽃의 꽃말이 '진심'이란걸 알게되었고 이런 밤 냄새 가득하고 사람들의 반감을 사게하는 밴드명이 필요해 '밤꽃'이라는 단어를 가장 먼저 써야겠다고 생각했습니다.

그리고 '돌격!'과 '부대는... 밤꽃'이라는 단어가 억양이 엄청 세다보니 웬만한 단어들을 붙여봤지만 입에 안붙어서 그냥 입에 붙는 단어들을 막 골라쉬었습니다.

Hojun: I think we decided that we wanted to make punk music and aimed to come up with

a name that sounded as punk as possible. If you look at the lyrics of many cheongchun punk songs, the word 'sincerity' appears a lot. By chance, I found out that the flower language of "night flowers" is 'sincerity' through an internet search, and I thought that this word, which has a lot of sweat and might provoke people's dislike, was exactly what we needed for the band name. So, I decided to use the word "밤꽃" (night flowers) first. As for '돌격!' (Charge!) and '부대' (Troops)... since the word "밤꽃" has such a strong intonation, I tried attaching various words, but none of them sounded right, so I just picked words that flowed naturally and combined them.

Broke: How did you get into punk music? What was the first punk show you went to?

어떻게 펑크 음악에 입문하게 되셨나요? 처음으로 갔던 펑크 공연은 무엇이었나요?

호준→ 학창시절 펑크 뿐만이 아니라 웬만한 모든 장르의 밴드음악에 빠져 살았습니다. 그 안에 당연히 펑크라는 장르도 포함되어 있었구요. 그렇다면 입문은 중학생때겠네요. 그때쯤 밴드음악을 제대로 파기 시작했으니... 처음 본 펑크공연은 21년도 였나... 클럽FF에서 본게 처음이었는데 생각나는 라인업이 비컨, 초록불꽃소년단, 라

이엇키즈 등등이 있었습니다.

Hojun: During my school years, I was deeply immersed in band music of almost every genre, and of course, punk was included. So, I guess my introduction to punk music was in middle school, when I started to seriously dive into band music. The first punk show I went to was in 2021 at Club FF, and I remember the lineup included Beacon, Green Flame Boys, and Riot Kids, among others.

Broke: Your band clearly places an emphasis on raw recordings, with just one take. Why does that sound better? How did you develop an appreciation for this, rather than polished, professional recordings? 분명히 한 번에 녹음된 거친 사운드에 중점을 두고 있는데, 왜 그런 사운드가 더 좋다고 생각하시나요? 정교하고 프로페셔널한 녹음 대신 이런 스타일을 선호하게 된 이유는 무엇인가요?

호준→ 개인적인 생각이지만 밴드음악의 녹음기술은 이미 60년대에 모두 완성이 되었다고 생각합니다. 그 이외 것들은 각자의 머리에서 나오는 거라고 생각합니다. 저희가 좋아하는 모든 음반들이 합주녹음을 거친 음반은 아니지만 '이런 걸 하고 싶다'고 생각하게 해준 음반들의 대부분은 합주 녹음이

었습니다. 그래서 자연스럽게 저희도 그 영향을 받아 당연히 그렇게 녹음을 하게 되었습니다.

음..그리고 스튜디오를 가서 전문가분들 아래 정교하고 프로페셔널한 녹음을 할 수 있었지만, 노래를 만든 사람의 머릿속을 100퍼센트 끄집어 낼 수는 없다고 생각합니다. 그러니 그냥 저희 밴드의 모든 곡은 제가 만들기도 하고 생각한 사운드를 가장 잘 구현할수있는 건 같이하는 밴드 멤버들이다. 보니까 아무도 간섭받지 않고 우리 사운드를 직접 구현할 수 있는 방법...합주 녹음을 선택한겁니다. 아 제일 중요한 얘기를 못 할 뻔했습니다...

합주녹음을 하면 분명 생각한 대로 절대 녹음이 되지 않습니다. 노트를 잘 못치거나 빠트리기도 하고, 박자가 조금씩 빠르거나 밀리기도하고...그런데도 서로의 표정과 चेस्쳐를 보면서 연주하는 합주를 녹음하면 신기하게도 그 이상의 기세가 담깁니다.

물론 이것도 제 개인적인 생각입니다.

Hojun: Personally, I believe the recording techniques for band music were already perfected in the 1960s. Anything beyond that is just what comes out of each individual's mind. While not all of the albums we love were recorded live in rehearsal, most of the albums that inspired us to think, "This is what we want to do," were live recordings. Naturally, we were influenced by that, so it became the way we record.

Also, while it's possible to go to a studio and have a professional, polished recording under the guidance of experts, I don't believe it's possible to fully capture what's in the mind of the person who created the song. So, for us, the best way to realize the sound we envision is by having the band members, who are closest to the sound we want, play together without interference. That's why we choose to do live recordings.

Oh, I almost forgot to mention the most important part... When you do a live recording, it never turns out exactly the way you imagined. Sometimes notes are missed, or the tempo can be a little off. But when you record while playing together, watching each other's expressions and gestures, it somehow captures an energy beyond what we expected.

Of course, this is just my personal opinion.

Broke: What are your future plans for 돌격! 밤꽃부대?

돌격! 밤꽃부대의 앞으로의 계획은 무엇인가요?

호준→ 정규앨범을 발매하려고 합니다.

Hojun: We plan to release a full-length album.

Follow @charge_chestnut_flowers on IG and watch @charge-chestnut-flowers on YouTube

The idiot's guide to the Idiots

Jon Twitch

Idiots is another band that's been on my list for a while, and I was glad to finally get around to interviewing them. I was curious to learn more about the "underground idol" thing, but I don't think we got very far.

Broke: How did you get into punk music? What was the first punk show you went to? 어떻게 펑크 음악에 입문하게 되셨나요? 처음으로 갔던 펑크 공연은 무엇이었나요?

효근: 예전에 러스란 한국 밴드를 너무 좋아했었습니다. 그래서 러스의 공연을 보러간게 첫 펑크 공연이었던거 같아요.

태용: 대학교 축제때 노브레인의 청춘98을 커버해야해서 참고할 겸 노브레인 홍대클럽 공연을 갔던것이 첫 펑크 밴드 공연이었고 입문하게 된 계기였습니다.

로토: 2012년 펜타포트 락 페스티벌을 보게 되면서 한국의 인디씬을 알게 됐고 그러다 갤럭시 익스프레스, 옐로우 몬스터즈 같은 펑크 팀을 자주 보러 갔던 거 같아요.

주나: 이런 저런 한국인 디를 많이 들었는데, 그때는 딱히 장르가 무엇인지 생각이 없었어요. 그냥 마음에 드는 음악인지 아닌지만 있었어서 딱 이때 펑크에 입문했다! 라고 할만한 건 없네요. 듣다보니 좋아하는 음악 사이에서 펑크도 있었다? 처음 간 펑크 공연은 수능 끝나고 옐로우 몬스터즈를 보러 상상마당에 갔던 기억입니다.

Hyu-geun (guitar): I used to really love a Korean band called Rux. So, I think the first punk show I went to was their performance.

Tae-yong (drums): During a university festival, I had to cover No Brain's "Cheongchun 98," so I went to see No Brain perform at a club in Hongdae. That was my first punk band performance, and it was the reason I got into punk.

Roto (bass): In 2012, I went to the Pentaport Rock Festival and got to know the Korean indie scene. From there, I started going to see punk bands like Galaxy Express and Yellow Monsters.

Juna (vocal): I listened to various Korean indie music, but at that time, I didn't think much about genres. It was more about whether I liked the music or not. So, I can't



Idiots perform during the CD release at ACS, 20250222. Captured from video courtesy of Kim Yeong-mun

pinpoint a specific moment when I got into punk. But as I listened, I realized that punk was among the music I liked. My first punk concert was after the college entrance exam when I went to see Yellow Monsters at Sangsang Madang.

Broke: Idiots is a pretty good name for a punk band. How did you decide on it? "Idiots"는 펑크 밴드 이름으로 꽤 좋은 선택인데, 어떻게 이 이름을 결정하게 되셨나요?

→처음에는 어감이 귀여워서 이디어츠란 이름을 선택했는데 나중에 생각해보니 우리 같은 멍청이들도 펑크 음악을 할 수 있다. 모두 다 같이 펑크를 하자! 그런 의미도 담겨진 거 같습니다.

The band name "Idiots" originally came from the fact that we liked the sound of it — it had a cute ring to it. But later on, we realized it also carries a deeper meaning: even idiots like us can play punk music. It's kind of a message saying, "Anyone can do punk!"

Broke: I've noticed that punk bands often have self-deprecating names, but this is unheard of in the K-pop industry. Why do you think that is, and what does it say about both? 펑크 밴드들은 종종 자기 비하적인 이름을 갖는 경우가 많은데, 이는 K-pop 산업에서는 전례가 없는 일입니다. 왜 그런 현상이 일어나는 것 같나요? 그리고 이것이 각각의 장르에 대해 무엇을 말해준다고 생각하시나요?

Follow @idiots.band on IG

→펑크는 밑바닥의, 소수자를 대변하는 음악이니까요. 스스로를 비하하며 기득권 세력에 저항하고 약자들의 편에 서는 음악이 펑크의 본질이 아닐까 싶습니다

Punk music represents the voice of the underdog and the marginalized, so self-deprecating names align with that spirit. By embracing flaws and imperfections, punk bands show resistance to the mainstream and the powerful. They're essentially saying, "We're not part of the elite, and we're okay with that." This reflects punk's rebellious nature, which stands in stark contrast to the highly polished, image-conscious world of K-pop, where perfection and outward appeal are central. Punk embraces imperfection as a form of strength, while K-pop tends to focus on perfection as a standard for success.

Broke: I've heard Moon

Ju-na described as an "underground idol." Can you please explain what that means? Does Ju-na have a background as a K-pop trainee? 문주나를 "언더그라운드 아이돌"이라고 묘사한 걸 들었어요. 그것이 무슨 뜻인지 설명해 주실 수 있나요? 주나는 K-pop 연습생으로서 배경이 있나요? 그렇다면, 좀 더 자세히 알고 싶습니다.

주나→: 펑크 밴드를 하는 저를 그렇게 묘사한 건 아니구요, 한국에서 '지하 아이돌' 활동을 했었던 것 뿐이에요. 지하아이돌이란 일본에서 온 문화고, 방송 같은 걸 목표로 하는 게 아니라 인디밴드처럼 작은 공연장에서 공연하고 사람들을 만나는 그런 아이돌 문화입니다. 지금은 그만됐어요. 그리고 당연하게도 ... 케이팝 연습생을 해본적 없습니다.

Ju-na: "It's not that I was described as such because I

performed in a punk band. I was involved in 'underground idol' activities in Korea. The 'underground idol' culture comes from Japan, and it's not about aiming for TV appearances like mainstream idols. It's more like indie bands, performing in small venues and meeting people. I stopped doing that now. And of course... I've never been a K-pop trainee."

Broke: What are your future plans for Idiots? Idiots의 앞으로의 계획은 무엇인가요?

→지금처럼 공연을 열심히 하면서 정규 2집을 녹음하는 게 목표입니다. 나아가서 더 많은 사람들에게 저희를 알고싶은 욕심도 있습니다.

Our goal is to keep performing like we are now while recording our second full album. Furthermore, we have the desire to introduce ourselves to more people.

싼티노 언니의 카피살롱

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출력 및 인쇄의 모든것!

This zine is printed at Copy Salon

Taking out the Trash

Jon Twitch

All the interviews with bands appearing on the compilation in this zine were coordinated by Trash, who herself contributed her first solo recordings.

Broke: Why did you decide to participate in this project?

Trash: The first reason is that I thought it would be fun, and the second is that I thought it would be great to work with younger generation punk bands.

일단 재미있을 것 같아서가 첫번째 이유고, 두번째는 다들 나보다 젊은 세대의 펑크밴드들과 함께 일해보는 것도 좋을 것 같다고 생각했습니다.

Broke: What was it like recording for the album?

Trash: The way the compilation was made was that everyone recorded their own music and brought it in. Since I participated as a solo project, I had to do everything myself, including songwriting, composing, arranging, and recording — except for the mastering. When I am in a band, we always record with professional equipment in studios, but this time, being in a position where I had to do everything myself, I used GarageBand on my iPad to handle everything from drums, bass recording, guitar playing, etc. Through this, I think I realized for the first time in my 25 years of being in bands how complicated recording can be, and my respect for Jeff (...Whatever That Means [ed.: and her husband]) has deepened.

아쉽게도 저는 컴필레이션에 참여한 밴드와 함께 녹음을 하지는 않았고, 컴필레이션 제작 방식이, 모뎀가 각자의 음악을 스스로 녹음하여 가져오는 방식이었습니다. 저는 솔로 프로젝트로 참여를 했기 때문에, 작사, 작곡, 편곡, 녹음 등 마스터링을 제외한 모든 것을 스스로 해야했습니다. 밴드일때는 항상 녹음실에서 전문 장비들로 녹음을 했지만, 이번에는 스스로 해야하는 입장이다보니, 아이프래의 가라지밴드로, 드럼, 베이스연주 및 녹음, 기타 연주 등 다 스스로 해결했습니다.

이번을 통해서 아마 25년 밴드 생활중 처음으로 녹음이라는 것이 이렇게 복잡하구나 라는 것을 느끼게 되었고, 제프(...Whatever That Means)에게 존경심이 더 깊어졌습니다.

Broke: Would you call your solo song on the album "cheongchun punk"?



Trash plays an acoustic set with Joongmo at Phillie II for Block Party, 20240921.

Trash: No, I wouldn't call it "Youth Punk." I'm too old for that, haha. The lyrics themselves convey the idea that youth isn't the most important thing. It's about not obsessing over youth, not thinking that youth is the only beautiful moment in life. The present moment that I'm living right now is beautiful as it is, and that's okay. In Asia, youth is often referred to as being green and full of life, but I say, let's dye that youth with the color we create ourselves. So, I'd probably call it "Trash's Punk" (NOT, TRASH PUNK!).

앨범에서 본인의 솔로곡을 "청춘 펑크"라고 부를 수 있을까요?

아니요. 청춘펑크라는 것이라고 부르기엔 너무 전 연령고요 ㅋㅋ 가사자체가 청춘이 중요하지 않다는 내용을 담고 있어요. 청춘에만 집착하지 말고, 청춘만이 오직 아름다운 순간이라

고 생각하지 말고, 지금 내가 살아가는 이 순간 그 자체도 아름다우니 괜찮다. 그리고 청춘을 항상 푸르르다고 아시아문화권에서 말하지만, 나는 말한다. 스스로 만드는 색으로 그 청춘을 물들이자. 뭐, 이런 내용이예요. 그래서 아마 저는 "Trash's Punk(쓰레크펑크)"라고 말하고 싶네요.

Broke: Why did you decide to go solo? Thinking about leaving ...Whatever That Means?

Trash: Haha, not really. Originally, I was contacted to participate with ...Whatever That Means, but the other members turned it down, saying they weren't into "otaku" culture. Then, I really liked the concept of the compilation, so I thought, "Why not try it on my own?" But, just to clarify, I'm not really an "otaku," hehe.

ㅋㅋㅋㅋ 솔로 활동을 하

려고 결심한건 아니고, 원래는 ...Whatever That Means로 참여해달라고 연락이 왔지만, 멤버들이 본인들은 오타쿠가 아니기 때문에 고사를 했죠. 그리고 이 컴필레이션 컨셉이 너무 마음에 들어서 차라리 나혼자 해보자 라는 생각을 하게 되었습니다. 그렇다고 뭐. 전 딱히 오타쿠는 아니지만요 헤헤.

Broke: I hate to ask a mean question, but we've known each other a long time and I'm assuming you're also in your 40s. Were you the oldest one involved in this compilation?

Trash: Yeah, I'm probably one of the oldest in this scene, and definitely one of the few OG punks still actively involved, haha. I've always had this hunger to communicate and learn from the new generation of bands, to share their sensibilities and ideas. I've always wanted to

talk openly about music and life, no matter the age. But I've heard from some younger folks that they feel I might be hard to approach. Honestly, when I was in my 20s, I also thought people in their 30s in bands were a lot older, so I guess it's fair, haha.

Anyway, I'm just grateful and thankful that I can be part of the work, the performances, and even the after-parties with them. I'm proud of their constant drive to create and do new things. It's also been great being able to help out in ways I can. I really hope that some of the younger kids will reach out to me and ask if we can collaborate in the future, haha.

네 물론 제가 아마 이 편에서 거의 나이많은 사람이면서, 몇 안되는 제일 활발하게 활동하는 OG PUNK일 겁니다. ㅎㅎ 저는 항상 새로운 세대의 펑크밴드들과 소통하고 배우고, 그들의 감성과 아이디어를 나누고 싶었어요. 저는 항상 나이에 상관없이 음악과 삶에 대해 솔직하게 이야기하고 싶었어요. 하지만 몇몇 젊은 사람들로부터 제가 다가가기 어려울 수도 있다고 느낀다는 이야기를 들었어요.. 뭐 사실 저도 제가 20대일때 30대 밴드 사람들도 엄청 나이가 많은 사람이라는 생각을 했었으니 뭐 틀린말은 아니지만 생각이 드네요 ㅋㅋㅋ 여튼 전반적으로 함께 작업하고 공연하고 뒷풀이까지 함께 하면서 무언가 뜨거운 작업에 저도 함께 할 수 있다는 것에 감사하고, 고맙고 또 이렇게 끊임없이 무언가를 해내는 그들이 대단하기도 합니다. 또 제가 할 수 있는 일에서 도움을 줄 수 있어서 좋았구요. 앞으로도 뭔가 젊은 친구들이 저에게 손을 내밀어서 함께 할 수 있는지 물어봐주면 좋겠어요 ㅎㅎ

Broke in Korea's free tattoo offer

There are now at least six Broke in Korea tattoos in existence, one "Jeff Sucks" tattoo, and one "Jon 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."



Trash poses with two fresh Broke tattoos at Rebellion Ink, 20240229.



Contact brokepublishng@gmail.com or Trash at rebellioninkkorea@gmail.com or [@trashmtattoo](https://www.instagram.com/trashmtattoo) on FB/IG to claim your tattoo subsidy



No to this. This is bad.

Isn't it Eyeronxc... don't you think

Jon Twitch

There was going to be a fashion pop-up at Skunk in Itaewon, so I contacted Kylee of Eyeronxc to do a more thorough interview this time. She was collaborating with Flirty, transforming some of their clothes using her own style. Unfortunately I didn't make it to the show, which happens a lot these days.

Broke: Can you clarify what will be offered at the collaborative pop-up?

Kylee: This pop-up marks the official launch of my "brand," Eyeronxc. I don't really see myself as a designer—more like an artist using clothes as my medium. Each piece I modify is a one-of-a-kind creation, transformed into something new. I decided to make this pop-up a collaboration because my friend Tejin has been a huge support in giving me the courage to take this step. He lent me five of his pieces, which I've modified, and I'm excited to see how people connect with their new form.

Tejin has his own brand, Flirty, which you can shop online. But with Eyeronxc, I never make the same piece twice. Each item is unique, shaped by what I have on hand and the direction I'm feeling at the moment. Even if I don't make a profit, my goal is simple: to show people that they can take something they already own and transform it into something they truly love—giving it new life and meaning.

Broke: What exactly is eyeronxc?

Kylee: I struggled for a long time coming up with an instagram handle that I felt would be able to reflect my work. My first handle I ever had was Bizarrexpectations (which I still use as my personal account today). But I felt like it was too long. It needed to be short and sweet. Then, I came up with groteska.. which I still love but it's more of just a name... not really a brand. Then when I started to make clothes and stay consistent with it, the name eyeronxc came to my mind. It's pronounced: "Ironic". If anyone knows me, they know I love eyes. It's my favorite thing to draw. So I felt like "eye" had to be apart of my handle. Next, my dad's name was Ron. I always look for ways to honor my dad. Even my dog is named after him. Finally, Ironic is actually a play off of my long-time handle of "Bizarre Expectations". "Ironic", refers to a situation where something happens that

is opposite to what you would expect. When I thought about how Irony could play into the work I do, I realized, the act of upcycling donated clothes is, in a way, ironic. We live in a world where once something is worn out or outdated, it's often discarded, considered worthless. But in my work, I take those very items—things others might overlook—and transform them into something new, unexpected, and brought back to life. It's the opposite of what you'd expect: something discarded becoming something appreciated. So as I say, Your trash is my Treasure.

Broke: Punk fashion is often associated with necessity and creativity, like upcycling and repurposing old items. It also involves a kind of destruction as a form of creation. How do you personally perceive punk fashion? Why is it the way it is, and what does it reflect about the punk lifestyle?

Kylee: I've always been drawn to "alternative fashion," not just punk. It was Won Jonghee who really introduced me to DIY culture, showing me how to do some many things myself and clothing being one of them. I've spent my whole life drawing and painting, but somewhere along the way, I lost the passion I once had. When I started hand-stitching, it reignited my love for creating. At first I just felt it as a form of meditation, which I guess how all art starts. From there, I started searching into "crust punk" because I loved the idea of sustainability—of holding onto a piece of clothing for life and adapting it as you go. As for punk in general, I'm drawn to how expressive it is—not just in fashion, but in hair and makeup too. That influence definitely comes from my experience as a hair designer. I think punk is really just a term people use to express a desire to be liberated in the way they present themselves to the world.

Broke: It's common to think that punk fashion is something anyone could make. There's a low barrier to entry, but the more intricate designs, like yours, seem to be more demanding. Do you think punk fashion design requires a lot of talent, or is it something that anyone can do well with enough effort?

Kylee: I don't feel like I know enough about fashion, design, or punk to answer in any meaningful way. But to me, art in general, is really just a form of communication—it's a bridge to connect with others who may share a similar vision.



Various people model Eyeronxc outfits. Courtesy of Eyeronxc

If you stay true to what you believe in, people will gradually come along. At least that's what I hope for in my work. I hope the people who give my pieces a new home will appreciate it, care for it, and maybe even pass it on someday.

When I first started, I actually used dental floss for stitching, but quickly realized it was definitely not sustainable. So, I switched to waxed thread, which ended up being cheaper and way more durable in the long run. I would burn the ends with a lighter so they'd melt into the pieces instead of tying them. After experimenting with other materials that didn't melt well, I tried different threads. Which I'm still exploring today. One thing I've stuck with, though, is the curved needle—I just love it. It's the tool that makes sewing enjoyable for me. I've also always preferred exposed stitching; I want the thread to be seen, not hidden. Recently, I've started adding my handmade Eyeronxc patches to pieces too, which has been a fun addition. :)

Broke: What are the general attitudes in Korea toward people dressed in punk fashion? Is it still considered shocking or rebellious?

Kylee: I think in any community, Korea or not, especially in environments where there's a certain expectation for how people should look or behave, standing out can make others uncomfortable—whether out of fear or envy.



Kylee and Roller pose on a rooftop somewhere. Courtesy of Eyeronxc



Jenn (miss you!) models an Eyeronxc outfit. Courtesy of Eyeronxc

Follow @eyeronxc on IG

Same thing we do every night, Pinky...

Jon Twitch

I did my now-traditional beginning-of-the-year interview with Jeff to find out what's going on with his band ...Whatever That Means, his label World Domination, Inc., his studio Binary Studios, and his festival IT'S A FEST! At the time, and at present, there was no new information about the festival, so if you want to find out what's happening with that this year, this is not the place.

This one wasn't so much an interview, as a laundry list of everything Jeff plans to get done this year.

Broke: Could you give me a laundry list of things I should be aware of that you've got planned for this year?

Jeff: *takes a deep breath*

Japan: We're super excited about the upcoming Japan tour. We realized all the way back in February 2024 that Seollal would be falling on Tuesday, Wednesday, Thursday this year. That meant, even without the extra Rean Day that's recently been added, that we could do a full 1 week/2 weekend tour and only need to take 2 days off work. So we started arranging things almost a year ago. We were also lucky to notice the dates before a lot of other people did, so plane tickets were still reasonably priced too.

We've done a few short weekends in Japan over the last few years. Back in 2019, we played 2 shows in Tokyo. And in 2023, we did 2 weekends in Kobe and Osaka. Those were especially fun, because we got to go back to the same cities/clubs within 6 months, so there were people there who remembered us from before. That helped



Jeff plays IT'S A FEST! in Baby Doll, 20240615.

us build a better audience and play with even better bands the second time around. That was kind of the plan: Choose one spot, and focus on it as a starting point.

This is our first time doing a proper tour in Japan. We're doing 8 shows in 8 days. The plan is to build out from the success of the 2023 tours, so we'll be starting in Kobe and Osaka again and playing shows with some of the friends we've made the last couple years. We're really excited to play with our friends in The Skippers, The Dahlia, and All I Clacks again while we're there. After that, we're heading to Kyoto, Nagoya, Yakohama, Chiba, and rounding things out with 2 shows in Tokyo.

Trash did all the booking for this tour and did a bang-up job. She worked with the promoters we met in previous tours and branched out from there. We're playing with some great bands along the way. We're all excited to play with Shachi in Nagoya. They have been one of Trash's

favorite bands since before we met, so playing with them is really special. We also get to play with The Sensations in Tokyo, which is the band of the owner of I Hate Smoke Records. He also used to play in the band Seventeen Again. They were a huge influence on bands like Sweet Gasoline and Green Flame Boys. Beyond that, there really are just too many great bands to list.

I also want to thank Akira from the band Stone Leek. He is going to be driving us all over the country and is even supplying part of our backline so that Bialy and I don't have to play on different guitar amps every night. That is such a huge help with just being comfortable on stage and being able to dial in the right sound every night.

Recording: WTM has been working on a few new songs lately. We were hoping to finish a new single or EP before the Japan tour, but we realized we were really rushing things to try to meet that deadline. Since we're playing in a lot of new spots, we

decided it'd be better to just tour with the music we've already released over the last 16 years. That gives us time to make sure the new stuff is arranged and sounds as good as possible. And since we record at my studio (Binary Studios in Mangwon), we can make our own timeline without any problems.

The plan is to finish a new single soon after getting back from tour, and after that, we have a few other songs in various states of completion that we'll be working on. The goal is to release that first single and then hopefully another EP later in 2025.

WDI/WDI Bands in 2025: There's a lot of exciting stuff going on with WDI bands right now. We're gonna be officially kicking things off with the WDI New Year Show on 1/18 at Club Victim in Hongdae. From the WDI roster, ...Whatever That Means, Full Garage, Beacon, Long Time No Shit, Sweet Gasoline, and Monkey Gang War will all be playing. We'll also be joined by our special guest: The Sound. We're going to be continuing a tradition for the New Year show that we started back in 2019 at the 10-year anniversary show. The Sound will be the opening band, but beyond that, there's no set band order. Whenever a band has 1 song left in their set, they'll stop, 1 member from each remaining band will come up front, and we'll play a drinking game. Whoever loses is up next. So whoever wins the most gets to play later in the night when the crowd is usually bigger, but after a whole bunch of drinking games, it probably won't be the tightest set they've ever played. But that's fine. It all in the

name of a good time.

As for releases this year, Long Time No Shit is always writing and releasing new music. I don't see that changing any time soon. Monkey Gang War is finally almost finished their debut EP, which should be out this spring. They'll also be doing their first short international tour soon (but that hasn't been officially announced yet so I can't give more details). Beyond that, Sweet Gasoline should be hitting the studio soon for their first official release since joining WDI, and there are rumors Beacon will be ready to record some new stuff soon as well. One of my favorite things that happened last year was Full Garage finally ending their 5-year hiatus and starting to play shows again. I know they're working on new songs at the moment. Not sure when they'll be ready to record, but I'd be willing to bet they'll have something new out this year.

2025 will also mark the start of planning and working on "Them & Us 4." We released the first 3 T&U compilations in 2011, 2016, and 2021, so to keep up the 5-year timeline, the 4th installation is due in 2026. The compilation has always included 2 songs, 1 cover and 1 original (hence the compilation title), from 11 of the more active bands in the punk, ska, and hardcore scene here in Korea. The goal is to give a little snapshot of what's going on in the Korean underground at the time. But scheduling, recording, mixing, and mastering with that many different bands takes a long time, so I'm planning to get things started soon. If things go well, that may be the first WDI release very early in 2026.

Visit wdikorea.com and listen at whateverthatmeans.bandcamp.com

Un chien Busandalusia

Jon Twitch

Now that Jamie Finn is settled in Busan, he has a new festival down there and a new magazine, both of which are called Debaser. In anticipation of covering that, I asked him a few interview questions.

Broke: Is this basically Block Party but in Busan?

Jamie: It's basically like the first Block Party which was only five venues and focused on music. Hopefully it can grow just like Block Party did. Let's see.

Broke: Any reason to move it down there, beyond just you living there?

Jamie: Yeah, I live down here now. I think something like this really fits down here as well, and there aren't really too many similar events here. There's a

great community of bands and venues here in Busan. We wanna find a way to mix them with the best stuff from Seoul and try and get some people out, having fun, drinking and all that.

Broke: Why not keep the same name?

Jamie: We wanted to avoid confusion with Block Party.

Broke: And for that matter, why did you rebrand from Platform to Debaser? Plus why that name exactly?

Jamie: Platform Magazine had just kinda died off. Projects like that, where it's not about money but it's about love and passion, can often be hugely dependent on momentum. Once the momentum kind of dies, the project does too. A new lick of paint and a new team can really give it a boost. I think that's proven by how well

Debaser is doing.

Broke: The name Debaser comes from the Pixies song, right?

Jamie: Yeah, the name Debaser comes from the amazing song by the Pixies. It was a floor filler when I started going to rock clubs when I was 17 (although it was about 15 years old by then).

I also really like the meaning. To Debase something. It kinda literally means to make something like less quality but it doesn't feel that way when I hear it. I think of it as something less smooth, less pretty, less comfortable. Which fits us perfectly.

Broke: How do you envision this event transpiring compared to Block Party? Will it have the same character as Block Party in HBC, or will the Busan venues give it a very different character?

Jamie: Yeah we are really trying to bring that exact energy down to Busan. The thing people seem to love the most about Block Party is the atmosphere, which I do think is different to a lot of festivals here. It feels more communal and more friendly. I think part of that is because we have so many artists performing, meaning a lot of the people we have at Block Party are working in different creative communities, mixing, planning, etc. There's an energy that comes from having them all together at one event. While Debaser will be focused on music, we're hoping to bring that same kind of exciting energy to this event.

Broke: Was it easy to convince the Busan venues to participate?

Jamie: The venues here in Busan have been so supportive and excited about the idea.



Jamie moves stuff into Togul for Block Party, 20240921.

They're really up for trying new things and getting the music scene going. They really approached my suggestions with a "fuck yeah" attitude. I am very grateful for that.

Visit debasermagazine.com and follow [@debasermagazine](https://twitter.com/debasermagazine) and [@debaserfest](https://twitter.com/debaserfest) on IG

Faster than the speed of sound

Jon Twitch

After I found out that SUPERSONIC STUDIO was releasing a zine that offers a guide to the live music scene, I wanted to see what they had. So I did this interview with Maeng Joo-hee.

Broke: What is SUPERSONIC STUDIO? And who?

Joohee: 인디 음악과 독립 창작물을 사랑하며, 이를 다양한 방식으로 널리 알리는 인디 문화 기획 그룹 슈퍼소닉 스튜디오는를 운영하는 맹주희(Joohee Maeng)입니다. 저희는 단순한 정보 전달이 아니라, 우리가 직접 경험하고 큐레이션한 이야기들을 중심으로 콘텐츠 제작하고 있어요.

특히, 글로벌 인디 음악 프로젝트 'indie's moment'를 통해 공연과 문화 교류 이벤트를 기획하며, 전 세계의 다양한 인디 음악과 문화를 소개하고 있어요. 또한, 한국만의 진(zine) 문화를 고민하고 발전시키는 'abc zine project'를 운영하고, 인쇄 및 워크숍과 행사를 기획하고 있어요. 독립 음악과 창작 문화를 연결하는 다양한 콘텐츠도 제작하고 있습니다.

김영진(Yeongjin Kim)과 저는 부모이자 동료로 함께 작업하고 있고, 저희 둘이 핵심적으로 운영하지만, 프로젝트마다 다양한 창작자들과 협업하며 진행하고 있어요. 이번 <Totally Biased Guide to Korean Indie Music> Zine도 그런 협업의 결과물 중 하나입니다.

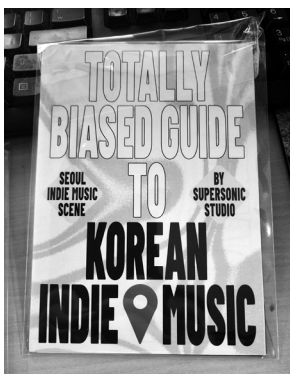
SUPERSONIC STUDIO is an indie culture planning group that loves indie music and independent creations and works to promote them in various ways. I'm Joohee Maeng, and I run the studio. Rather than simply delivering information, we create content based on stories that we have personally experienced and curated.

Through our global indie music project, indie's moment, we plan performances and cultural exchange events, introducing diverse indie music and cultures from around the world. We also run the abc zine project, which explores and develops Korea's unique zine culture by organizing zine-making workshops and events. Additionally, we produce various content that connects independent music and creative culture.

Yeongjin Kim and I are both partners in life and work — we run the studio together as the core members, but we collaborate with different creators for each project. The Totally Biased Guide to Korean Indie Music zine is one such collaborative result.

Broke: Why are you offering this zine and the talk/networking event to spread about Korean indie music?

Joohee: 우리는 여행자와 외국인들에게 한국 인디 음악을 소개하는 오프라인 이벤트 'indie's moment club'을 운영하면서, 한국을 방문하거나 거주하는 사람들에게 자연스럽게 인디 음악을 알리는 활동을 해왔어요. 이 이벤트는 태국, 대만, 필리핀, 말레이시아 등 해



The cover of the zine from SUPERSONIC STUDIO

외에서도 진행되었습니다.

그러다 디자인 스튜디오이자 출판사인 '소장각(sojanggak)'과 함께 "한국 인디 음악을 하나의 지도처럼 정리한 Zine을 만들어보자"는 아이디어가 나왔고, 그렇게 이번 <Totally Biased Guide to Korean Indie Music>이 탄생했어요.

이 진(zine)은 단순한 가이드 북이 아니라, 우리가 직접 기획하고 제작한 하나의 창작물이기도 해요. 책을 출간하면 북도 크를 하는 것처럼, 진(zine)을 하나의 독립적인 창작물로서 인정받고, 그 과정에 대해 이야기할 수 있는 자리를 마련해보고 싶었어요. 지난해 말레이시아 쿠알라룸푸르와 인도네시아 자카르타의 아트 북 페어에서도 진 런칭 토크와 판매를 진행했는데, 해외에서도 한국 인디 음악 씬에 관심을 갖는 사람들이 많다는 걸 다시 한번 확인할 수 있었어요. 그래서 이번 오프라인 행사는 단순한 출판 기념 행사가 아니라, 서울에서 한국 인디 음악 씬에 관심 있는 사람들이 국적을 불문하고 만나서 자유롭게 이야기를 나누며 연결될 수 있는 자리예요.

We've been introducing the Korean indie music scene to travelers and foreigners through indie's moment club, an offline event that naturally exposes visitors and residents to indie music. This event has also been held in countries like Thailand, Taiwan, the Philippines, and Malaysia.

While working with sojanggak, a design studio and publisher, we came up with the idea of creating a zine that maps out Korean indie music. That's how Totally Biased Guide to Korean Indie Music was born.

This zine is more than just a guidebook — it's an independent creative work that we planned and produced ourselves. Just like authors hold book talks when they publish a book, we wanted to recognize the zine as a creative piece in its own right and create a space to talk about its process. Late last year, we held launch talks and sold the zine at art book fairs in Kuala Lumpur, Malaysia, and Jakarta, Indonesia, where we saw firsthand that many people abroad are interested in the Korean indie music scene.

That's why this offline event isn't just a publication launch — it's a space where people of all nationalities who are interested in the Korean indie music scene can meet, freely share their thoughts, and connect with one another.

Broke: Why do you say this is a "totally biased guide" to Korean indie music?

Joohee: 처음에는 '이 진(zine)에 한국 인디 음악에 대한 모든 정보를 담아야 할까?'라는 고민을 많이 했어요. 하지만 결국, 우리가 가장 잘할 수 있는 것은 우리만의 경험과 취향을 솔직하게 담는 것이라는 결론을 내렸어요. 그래서 편향된(Biased) 가이드를 만들기로 했고, 그게 바로 이 제목의 이유예요.

이 진(zine)은 기존의 여행 가이드 형식과는 달라요. 우리가 생각하는 '가이드'는 단순히 정보를 나열하는 것이 아니라, 우리가 직접 경험했고, 좋아하며, 실제로 자주 찾는 곳들을 기반으로 한국 인디 음악 씬을 소개하는 것이었어요. 일반적인 관광 가이드북처럼 선을 객관적으로 정리하기보다는, 우리가 실제로 애정을 가지고 즐겨온 공간과 뮤지션들을 중심으로 담자고 생각했어요.

그래서 우리가 좋아하는 공연장, 페스티벌, 레코딩숍뿐만 아니라, 음식점과 카페까지 함께 담았어요. 인디 음악을 듣고 즐기는 경험이 단순히 공연장에서만 이루어지는 게 아니라, 공연 전후에 방문하는 공간들, 그리고 씬을 형성하는 일상의 장소들과도 연결된다고 생각했거든요.

물론 저희의 편향된 가이드가 진(zine)의 전부는 아니에요. 이 진(zine)에는 다양한 나라의 인디 음악 팬들의 인터뷰도 실었고, 장소에 소개되지 않은 더 많은 장소에 대한 정보도 진(zine) 뒷면의 QR 코드를 통해 확인할 수 있도록 했습니다.

이렇게 우리만의 시선과 취향을 담아 진지하게 인디 문화를 큐레이션하고, 콘텐츠를 창작하는 일이 바로 슈퍼소닉 스튜디오가 하는 일이라고 생각해요.

At first, we wondered whether we should try to include all possible information about Korean indie music in this zine. But in the end, we realized that the best thing we could do was to honestly share our own experiences and tastes. That's why we decided to make a biased guide — hence the title.

This zine is different from a typical travel guide. For us, a "guide" isn't just about listing information; it's about introducing the Korean indie music scene based on the places we've personally experienced, love, and frequently visit. Instead of objectively organizing the scene like a conventional travel guidebook, we focused on the venues, musicians, and spaces that we genuinely enjoy and have a deep connection with.

That's why we included not just our favorite venues, festivals, and record stores, but also restaurants and cafes. Enjoying indie music isn't limited to concert venues — it's also about the spaces you visit before and after shows and the everyday places that help shape the scene.

Of course, our biased guide isn't the whole picture. The zine also includes interviews with indie music fans from different countries, and we've added a QR code at the back where readers

can find even more locations that aren't featured in the zine.

Curating indie culture through our own perspective and tastes, and creating content around it, is exactly what SUPERSONIC STUDIO is all about.

Broke: Can you tell me about your own history with the indie scene?

Joohee: 저는 20대 초반부터 한국 인디 음악 씬의 중심인 홍대 씬을 자주 드나들며 라이브 클럽 공연을 많이 경험했어요. 어릴 때부터 음악 씬에서 일하는 것이 꿈이었고, 캐나다에서 성장하면서도 늘 음악에 대한 관심이 컸어요. 이후 한국에 돌아와 소니뮤직코리아에서 마케팅 매니저로 일하기도 했지만, 그때도 가장 깊이 관심을 가졌던 것은 인디 음악 씬이었어요.

영진은 인디 음악뿐만 아니라 다양한 장르의 음악을 깊이 좋아하는 음악 매니아예요. 그리고 음악 컨셉 카페 브랜드 '달콤커피'에서 마케팅 매니저로 일하며, 오픈마이크, 카페 공연 기획 및 매장 음악 담당을 했었어요. 저희는 부모이기도 했지만, 자연스럽게 데이트하면서 인디 음악 공연을 많이 보러 다녔고, 함께 퇴사한 후 우리가 진짜로 좋아하는 일을 찾아 슈퍼소닉 스튜디오를 시작하게 되었어요.

저희는 인디 뮤지션들의 세계관, 라이프스타일, 창작 방식을 연구하고, 그 과정 속에서 영감을 받는 걸 좋아해요. 가장 좋아하는 아티스트를 하나만 꼽기는 어렵지만, 저희가 특히 관심 있고 좋아하는 뮤지션들은 씬의 틀에 갇히지 않고, 자신만의 방식으로 자유롭게 활동하는 독립 창작자의 정체성이 강한 아티스트들이예요.

그래서 자연스럽게 뮤지션들과 함께 인터뷰 진(zine)을 만들고, 공연을 기획하거나, 다양한 방식으로 협업하며 콘텐츠를 제작하는 일을 하고 있어요. 심각하지 않지만 의미 있는 질문과 답변을 나누는 인터뷰 진(zine)인 <Not So Serious Interview>는 국내 뮤지션인 오헬렌(OHELEN), 키라라(Kirara), 은도희(eundohee), 세일러 허니문(Sailor Honeymoon), 와와와(Wah Wah Wah), 해서웨이(Hathaway)뿐만 아니라 태국의 폼비푸릿(Phum Viphurit), 와드파(wadfah), 필리핀의 산셋(Sansette), 에나모리(ena mori), 대만의 Ami Tseng(DSPS), Patrick(Shallow Levée)과 함께 만들었어요. 단순히 뮤지션과 기획자의 관계가 아니라, 서로 영감을 주고받으며 함께 창작하는 동료로서 협업하는 과정이 저희에게는 가장 의미 있는 일이에요.

I started going to the Hongdae scene — Korea's indie music hub — in my early twenties and experienced a lot of live club performances. Since childhood, I had always dreamed of working in the music scene, and even while growing up in Canada, I was deeply interested in music. After returning to Korea, I worked as a marketing manager at Sony Music Korea, but even then, my biggest passion was for the indie music scene.

Yeongjin is a true music enthusiast who loves indie music

as well as a wide range of other genres. He worked as a marketing manager for Dal.Komm Coffee, a music-themed café brand, where he planned open mic events, café performances, and managed in-store music. Since we are also a couple, going to indie gigs became a natural part of our dates. Eventually, we both left our jobs to pursue what we truly loved, leading us to start SUPERSONIC STUDIO.

We love studying indie musicians' worldviews, lifestyles, and creative processes and drawing inspiration from them. It's hard to pick just one favorite artist, but we're especially drawn to musicians who don't confine themselves to the "scene" and instead express a strong independent creator identity, forging their own paths.

That's why we naturally gravitated toward collaborating with musicians — creating interview zines, organizing shows, and producing various types of content together. One of our projects, Not So Serious Interview, is a zine featuring meaningful but lighthearted Q&A sessions with artists. We've worked on this with Korean musicians like OHELEN, Kirara, eundohee, Sailor Honeymoon, Wah Wah Wah, and Hathaway9y, as well as international artists like Phum Viphurit and wadfah from Thailand, Sansette and ena mori from the Philippines, and Ami Tseng (DSPS) and Patrick (Shallow Levée) from Taiwan.

For us, the most meaningful part of this work isn't just the musician-planner relationship — it's the process of inspiring each other and creating as true collaborators.

Broke: Do you have any advice for someone who just heard there's indie music in Korea, and wants to know how to find it?

Joohee: 일단 인디소프먼트의 인스타그램 계정을 팔로우하시면 멋진 인디 뮤지션들을 찾을 수 있을 거예요.

한국 음악하면 K-pop이 먼저 떠오를 수 있지만, 한국 인디 음악 씬도 활발하게 움직이고 있어요. 주류 음악 산업과는 다르게, 공연장과 페스티벌을 중심으로 뮤지션과 관객이 가까운 거리에서 소통하는 문화가 특징이에요.

가장 좋은 시작은 한 팀의 라이브 공연을 직접 경험하는 것! 서울의 홍대, 합정, 해방촌, 을지로 같은 지역의 작은 공연장에서는 뮤지션들의 라이브를 가까이에서 볼 수 있어요. 공연 후에도 아티스트와 대화하거나 굿즈를 구매하며 교류할 기회가 많아, 단순히 음악을 듣는 것이 아니라 씬을 직접 체험하는 느낌이 들어요.

페스티벌도 씬을 탐험하기 좋은 기회가 될 거라고 생각해요.

한국 인디 음악 페스티벌은 대형 K-pop 페스티벌과는 다르게, 보다 자유로운 분위기에서 여러 뮤지션을 만날 수 있는 공간이에요. 한 팀을 좋아하게 되면 자연스럽게 그들과 연결된 다른 뮤지션들도 알게 되고, 씬의 흐름을 더 쉽게 이해할 수 있어요.

이미 씬을 즐기고 있는 사람들과 직접 만나보는 것도 좋은 방법이에요.

이번 <Totally Biased Guide to Korean Indie Music> Zine Launch 행사도 그런 기회가 될 거예요. 한국 인디 음악을 좋아하는 사람들이 모이는 자리에서 씬에 대한 다양한 이야기를 듣고, 정보를 나누면서 자연스럽게 새로운 음악을 발견할 수도 있어요.

이렇게 경험이 확장되면서 씬을 더 깊이 탐험할 수 있어요. 우리가 만든 Zine이 그 시작을 돕는 가이드가 될 거라고 생각해요. 꼭 이번 Zine Launch 행사에 오셔서 함께 즐겨보세요!

First, I'd recommend following indie's moment on Instagram — that's a great way to discover cool indie musicians.

When people think of Korean music, K-pop usually comes to mind first, but Korea's indie scene is also very active. Unlike the mainstream music industry, Korea's indie scene has grown around small live venues, where musicians and audiences can interact up close.

The best way to start? Experience a live show!

Small venues in areas like Hongdae, Hapjeong, Haebangchon, and Euljiro offer intimate performances where you can see musicians up close. After the show, you often get the chance to chat with artists, buy their merch, and connect with the scene beyond just listening to the music.

Festivals throughout the year also serve as important meeting grounds for the community.

Unlike massive K-pop festivals, indie music festivals in Korea have a more relaxed and open vibe, making it easy to discover multiple artists in one place. If you start liking one band, you'll naturally find other musicians connected to them, helping you understand the scene's dynamics more easily.

One of the best ways to understand the scene is simply by connecting with people who are already part of it. The launch event for the Totally Biased Guide to the Korean Indie Music is one such opportunity — a space where fans of Korean indie music can gather, share experiences, and discover new artists together.

Your experience will naturally expand from there, leading you deeper into the indie scene. Our zine is meant to serve as a guide to help you get started. We'd love for you to join us at the launch event and experience it firsthand!

Broke: Do you think Korean indie music is underappreciated and has been kept invisible? What does it need to grow more?

Joohee: 예전보다 해외에서 활발하게 활동하는 한국 인디 뮤지션들이 많아졌어요. wave to earth, ADOY, Hypnosis Therapy, and Say Sue Me are gaining attention on the global stage through their overseas tours.

However, there are still many independent musicians in Korea with even more potential and possibilities. I believe that for the scene to grow further, connecting with international audiences is crucial. While performances and tours are important, it's also essential to introduce musicians' unique worldviews and creative



A sketch of Maeng Joohee and Kim Yeongjin of SUPERSONIC STUDIO by Thai singer-songwriter wadfah in her spotlight issue of the "NOT SO SERIOUS INTERVIEW" zine. Note: they were talking about a different interview. Courtesy of SUPERSONIC STUDIO

으로 소개될 필요가 있어요.

그래서 우리가 지난 2024년 11월, Culture Station Seoul 284 RTO (옛 서울역 문화공간)에서 한국 부산의 '해서웨이(Hathaw9y)', 태국의 'wadfah', 필리핀 세부주의 'Sansette'과 함께 다국적 뮤지션 간의 문화 교류가 이뤄질 수 있는 공연을 기획하고 진행했어요. 단순한 공연을 넘어서, 각 나라의 인디 뮤지션들이 어떻게 창작하고, 어떤 세계관을 가지고 활동하는지 체험할 수 있도록 '뮤지션 라이프 체험 부스'를 운영했죠. 여기서 'DIY 방식으로 뮤직비디오를 제작하는 wadfah처럼 스톱 모션 영상 만들기 체험하기', 'Zine을 만드는 Sansette처럼 Zine-making 체험하기', '직접 공연 홍보물을 제작하는 해서웨이처럼 크레프트 포스터 그리기' 같은 활동을 마련해서 관객들이 뮤지션들의 창작 방식을 직접 경험할 수 있도록 했죠.

또한 공연 중간에는 저와 영진, 둘이 무대에 올라 뮤지션들의 인터뷰를 진행했고, 제가 직접 통역을 했어요. 공연 외에도 뮤지션들이 관객들과 더 깊이 소통할 수 있도록 돕고 싶었어요. 단순한 무대에서 연주하고 끝나는 것이 아니라, 그들의 음악이 어떻게 만들어지는지, 어떤 이야기들을 담고 있는지 관객들이 자연스럽게 이해할 수 있도록 기획했어요.

앞으로도 이렇게 씬을 연결하고, 뮤지션들이 진정한 소통을 이루며 협업하고, 함께 성장할 수 있도록 돕는 기회와 콘텐츠를 만들고 싶어요. 저희도 우리가 할 수 있는 방식으로 뮤지션들과 해외 씬을 연결하는 브릿지 역할을 할 수 있다면 좋겠어요. 인디스모먼트에서도 앞으로는 한국의 인디 음악과 더불어 아시아의 인디 음악을 더 적극적으로 소개할 계획이에요. 한국에는 정말 멋진 인디 뮤지션들이 많고, 그들의 음악과 이야기가 더 넓은 무대에서 주목받기를 바랍니다.

There are more Korean indie musicians actively performing abroad now than before. Artists like wave to earth, ADOY, Hypnosis Therapy, and Say Sue Me are gaining attention on the global stage through their overseas tours.

However, there are still many independent musicians in Korea with even more potential and possibilities. I believe that for the scene to grow further, connecting with international audiences is crucial. While performances and tours are important, it's also essential to introduce musicians' unique worldviews and creative

processes through diverse content formats.

That's why, in November 2024, we organized and held a cultural exchange performance at Culture Station Seoul 284 RTO (former Seoul Station cultural space), where we invited multinational musicians like Hathaw9y from Busan, wadfah from Thailand, and Sansette from Cebu, Philippines. It wasn't just a regular performance — we also set up a "musician life experience booth" where audiences could experience how these musicians create and what their worldviews are. Activities included stop-motion video making (like wadfah's DIY music video creation), zine-making (inspired by Sansette), and poster drawing with crayons (like Hathaw9y's promotional materials). These activities allowed the audience to directly engage with the musicians' creative processes.

In addition to the performances, Yeongjin and I went on stage to conduct interviews with the musicians, and I provided the translation. We wanted to help the musicians communicate more deeply with the audience — not just performing on stage, but also allowing the audience to understand how their music is made and the stories behind it.

Moving forward, I want to continue connecting the scene, supporting true collaboration, and helping musicians grow together. We'd love to serve as a bridge connecting Korean musicians to international scenes in our own way. indie's moment also plans to more actively introduce indie music from across Asia, alongside Korean indie music. There are so many amazing indie musicians in Korea, and I hope their music and stories gain recognition on a larger stage.

Broke: Over what period of time did you make these zines?

Joohee: 저는 원래 해외 아트 북페어나 북페어에 관심이 많아서 늘 정보를 찾아보고 있었는데, 2022년 어느 날 참가 자격 항목 중에 'ZINE MAKER'라는 단어를 처음 보게 되었어요. "이게 뭐냐?" 하는 호기심으로 찾아본 것이 진메이킹의 시작이었고, 그렇게 처음 'Zine'이라는 문화를 알게 되었죠.

그 무렵 일본의 진 전문 서점 MOUNT ZINE에서 다양한 것들을 친구를 통해 공수해 보게 되었고, 그 진들을 인천에 현책방 마을이 있는 동네 베다리에서 활동 중인 동료 문화기획자

김해리(Haeri Kim)와 나누면서 자연스럽게 "우리도 한번 만들어보자"는 이야기가 나왔어요. 몇 달 동안 진에 대한 탐구를 했고, 진을 함께 만들 사람들을 모집해 2022년 11월, 첫 진메이킹 워크숍을 열게 되었습니다.

이 워크숍을 계기로 2023년에는 저(맹주희), 김영진, 김해리 세 사람이 함께 ABC ZINE PROJECT도 시작하게 되었고, 이후 다양한 주제와 방식으로 진메이킹 워크숍, 핀마켓, 온라인 포럼 등을 기획하며 한국만의 진문화를 만들어가기 위한 활동을 꾸준히 이어오고 있어요.

지금은 서울뿐 아니라 대만 타이베이, 필리핀 세부 등 해외에서도 현지 진메이커들과 교류하며, 창작 커뮤니티를 점점 확장해 나가고 있습니다.

뮤지션과 함께 만드는 인터뷰진 시리즈인 NOT SO SERIOUS INTERVIEW는 2023년부터 처음 만들기 시작했어요. 슈퍼소닉 스튜디오와 함께 공연을 만드는 뮤지션들과 만들기 시작했고요. 저희가 사랑하는 다양한 인디 뮤지션들과 함께 생각하지 않지만 의미 있는 질문과 답변을 나누고 함께 진을 만들고 싶어요. 저희가 기존의 어렵고 심각한 인터뷰보다 다 다소 간단한 질문들로 이루어져 있고, 뮤지션들도 즐겁게 답변할 수 있게 하기 위해 정말 열심히 뮤지션들에 대해 공부해서 질문을 만듭니다. 질문과 답변의 개수가 많지 않기 때문에 오히려 더 의미 있는 질문을 만들기 위해 고민하기도 하고요. 뮤지션들이 직접 손글씨로 답변을 작성하고, 그림을 그려주기도 하기 때문에 하나하나가 정말 매력적인 진들이에요. 저희도 무척 좋아하는 프로젝트입니다.

I've always been interested in international art book fairs and regularly kept an eye out for opportunities. In 2022, while reviewing the participant requirements for one of them, I came across the term "ZINE MAKER" for the first time. Curious about what it meant, I started digging deeper — and that's how I discovered the world of zines.

Around the same time, I came across a variety of zines from MOUNT ZINE, a well-known zine-focused bookstore in Japan. A friend helped me bring some of them back to Korea, and I shared them with Haeri Kim, a fellow cultural producer based in Baedari, a neighborhood in Incheon known for its secondhand bookstores. Naturally, the idea came up — "Why don't we try making one ourselves?"

We spent a few months exploring the concept of zines and gathering people who might want to join us. That led to our very first zine-making workshop in November 2022.

In 2023, the three of us — myself, Yeongjin, and Haeri — officially launched ABC ZINE PROJECT. Since then, we've been organizing workshops, zine markets, and online forums around a wide range of themes and formats, all with the goal of nurturing a zine-making culture that feels uniquely Korean.

Today, our network extends beyond Seoul — we've connected with local zine-makers in Taipei, Taiwan, and

Cebu, Philippines, and continue building creative communities both locally and internationally.

In 2023, we also launched a zine series called NOT SO SERIOUS INTERVIEW, where we create collaborative zines with indie musicians we work with through SUPERSONIC STUDIO.

The idea is simple: instead of heavy, traditional interviews, we ask lighthearted but meaningful questions that artists genuinely enjoy answering. We put a lot of care into crafting each one — we thoroughly research the artists to come up with thoughtful and personal prompts.

Each zine contains only a handful of questions, so everyone has to count. Many artists handwrite their answers or contribute drawings, which makes every zine feel deeply personal and one of a kind.

It's one of our favorite ongoing projects — we love just as much as the musicians do.

Broke: Also, I noticed the publication date on the guide was Dec. 4, 2024. Has it been available this whole time, or has it still not been released yet? Why was it delayed? Martial law?

Joohee: 네, 처음에는 해외에서 판매할 생각으로 만들었던 진이라, 쿠알라룸푸르 아트 북페어와 인도네시아의 PPP 아트 북페어 참가 일정에 맞춰 제작했어요. 발행일은 출국일인 2024년 12월 4일에 맞췄거든요. 그런데 출국 직전 계엄 사태가 터진거예요. 발매 불안했지만 무사히 출국할 수 있었고, 두 곳에서 소프트 런칭 형태로 처음 선보였어요.

한국에서도 구매를 원하는 분들께서, 국내 유통을 꼭 권 결정했습니다. 곧 한국의 독립서점들과 레코더스숍에서도 유통할 계획이에요. 그래서 정식 국내 출시는 이제 막 시작된 셈이에요.

Yes, we originally created the zine with the intention of selling it only overseas. It was produced in time for our participation in the Kuala Lumpur Art Book Fair and the PPP (Press Print Party) Art Book Fair in Indonesia, and we set the official publication date to match our departure — December 4, 2024.

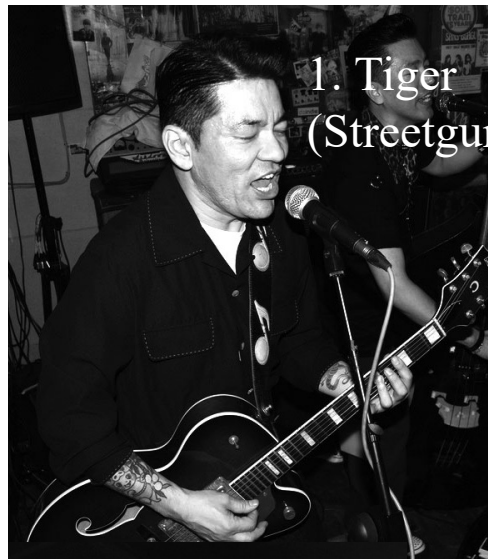
Ironically, that turned out to be the very day martial law was declared in Korea. The night before our flight was tense, but thankfully we were able to leave as planned. The zine was then introduced abroad first, in a soft launch format, at those two fairs.

As we began receiving interest from readers in Korea, we recently decided to move forward with domestic distribution. We're now preparing to make it available through select independent bookstores and record shops in Korea.

So yes — the official Korean release is just now getting underway.

Also, I think that it's worth mentioning that Sojanggak, the designer and publisher behind this zine, is a leading figure in Southeast Asian design culture. His deep understanding of regional aesthetics and zine-making culture really shaped the unique look and feel of this zine.

Dog people or cat people?



1. Tiger
(Streetguns)



2. Jang Sunggun
(Pyha, Bamseom Pirates, Gonguri, Gawthrop)



3. Bum
(BettyAss)



4. Docheon
(Sweet Gasoline)

The game is simple. I asked most of the people I interviewed whether they are dog people or cat people. Now you must see if you can figure out which are which. Answers next to the K-Iceberg.



5. Idiots (all of them)

SUPERSONIC STUDIO
10. Maeng Joohee 11. Kim Yeongjin



Charge! Chestnut Flowers

6. Choi Han Himma (drums)

8. Ho-jun (g/v)

7. Hyun-tae (bass)



9. Bohyun (Long Time No Shit)



Paper Cruise

12. Sumok
(drums)

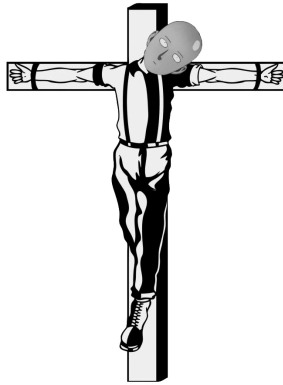
13. Changrae
(guitar)

14. Yeonggeun
(bass)

15. Jun-hu
(vocals)

ACROSS
1 PYHA
2 KYLEPS
3 COOPS
4 ALLY
5 SWEET
6 RAE
7 ENDTO
8 GAWTHROP
9 CBD
10 ENOLA
11 OBSCENE
12 SEBGER
13 TLO
14 KAGA
15 TABLAS
16 EXECUTOR
17 AOC
18 DLG
19 HIS
20 MISSTART
21 AESOPS
22 ODES
23 NAS
24 PSEUDO
25 MRRYANG
26 OPT
27 TAB
28 NAKZZANG
29 MAENG
30 LAO
31 JAMIE
32 JAMIE
33 NHN
34 TEJIN
35 SKULL
36 GAE
37 ESSE
38 DOWN
39 YOY
40 HOE
41 HOE
42 APBG
43 PAKTY
44 ELAH
45 EYERONXC
46 YTN
47 LAD
48 ENT
49 EGO
50 STAGFACT
51 WARS
52 OBOE
53 CST
54 BEA
55 BASER
56 DUBSE
57 KATLISE
58 PATSOUT
59 NGO
60 EAR
61 GLOSSY
62 LETTS
63 CHESTNUT
64 DRAGKING
65 MOM
66 IDI
67 ANNA
68 ANNA
69 APPA
70 PDA
71 SOB
72 ANGEL
73 OZONE
74 ZAHN
75 GLEBE
76 MJS
77 AAK
78 EMU
79 NLL
80 NLL
81 NLL
82 IIS
83 IIS
84 IIS
85 IIS
86 NNE

Up on the Cross



Boycott America but not Americans

On 'punching nazis'

Jon Twitch

Ever since someone suckerpunched white nationalist Richard Spencer on camera way back in 2017, there's been a "punch a Nazi" thing going around. If you go to canipunchnazis.com, you will receive the answer "YES" and "It is always OK to punch a Nazi." I won't disagree with that, in principle. But there are several complications that should be considered.

First of all, what is a Nazi? This question causes excessive, unnecessary debate. A Nazi is a member of the National Socialist German Workers' Party, which ended violently in 1945. I personally try not to use the term for anyone who joined that movement later than that. There are still a few living Nazis today, but everyone who came late to that party is a neo-Nazi.

Under Trump's first term, a lot of far-right movements such as white nationalism came to light as the alt-right went mainstream. A white nationalist is definitely not a Nazi, but could very well be called a neo-Nazi, even if they don't ascribe to national socialism or know what it is. Among these far-right groups, I used to remark that a white nationalist is just a white supremacist who hasn't been caught using the N word. And a white supremacist is a neo-Nazi who hasn't been caught sieg-heiling or with a Nazi swastika.

Note that far-right movements are aware they don't want to be branded as Nazi; the popular white power website Stormfront had even banned swastikas as avatars for this reason. (That resulted in various other symbols and logos finding use, many of which are based on Nordic runes.) These people are notorious for rebranding and reframing their message. A neo-Nazi movement created Rock Against Communism, in which the "communism" they were going after was actually anti-racism, multiculturalism, and immigration. As was mentioned in Broke 37, Skinhead Samurai Spirit is absolutely a pro-Nazi movement. I remember hearing from one alt-righter referring to the actual neo-Nazis in their community as "Stormers," based mainly around a neo-Nazi site called The Daily Stormer, itself named after Der Stürmer, a Nazi propaganda newspaper. So many alt-right movements are going to be deceptive about what they really think of Nazism, and you shouldn't be surprised when they argue back that they're not Nazis.

If it's OK to punch a Nazi, but this guy's just a white nationalist, does that mean it's not OK to punch him? I'm going to have to say that we should group all these stupid little movements into punchable. But be aware when you're using "Nazi" as a pejorative rather than an objective accurate label, and this might make it hard to win certain arguments. I don't want you to punch a white nationalist thinking you're literally punching an SS stormtrooper, only to end up feeling guilty to the white nationalist.

Next important point, now that you've identified the Nazi to punch, let's say you punch this person, then what?

You're not One Punch Man. Is he going to laugh it off and continue being interviewed? Or are you going to be in a fight? Will he pull out a weapon? Are you going to be outnumbered? Neo-Nazis are known for violence, and the closer to an actual neo-Nazi he is, the more danger you're putting yourself in. If you're going to start a fight, you better aim to win it. You're probably better off using overwhelming force, throwing him to the ground and bootfucking him, and not doing it alone. Make it the kind of fight where he'll have to leave town after.

I also want to add that it matters what the Nazi is doing for you to punch him. Punching Richard Spencer when he was giving comment on camera ended up being a good thing, and after that people seemed a lot more ready to call out his hateful ideology. But that won't be the outcome every time. What about someone who's minding his own business? I would have to say intervention is a good idea if he's sporting Nazi symbols or slogans on clothes. But what if they're not (ie maybe you know them by online reputation)? What if the person's a woman, and you're a man? What if they're a Korean, who may or may not know what they're wearing means?

Note that I haven't said anything about legal issues. Obviously in the eyes of the law, assault is assault. Especially in Korea, where you're more likely to be caught. I don't ever want to be put in a position where I am legally compelled to apologise for violence against a neo-Nazi.

In my time in the skinhead scene, I've met skinheads of almost all races, nationalities, religions, and ideologies; I would call only about six of them truly racist (not counting Koreans), and they were all very different from each other. And they have been dealt with in varying ways and levels of tolerance. I stood up to a much bigger skinhead who didn't identify with any political ideology but revealed he was uncontrollably anti-Black when he showed up at Roots Time, and told him the only way he was getting back inside was through me. Years earlier, I backed up two skinhead friends confronting a guy wearing red braces and laces at a Canadian bar. We politely but firmly asked him to leave, and he acted disappointed and said he wasn't doing anything, but ultimately he left. I think in most cases, that's the best solution: present an overwhelming force, and end things nonviolently with them leaving, scared but unharmed.

Anyone who says they would punch a Nazi, I'd like to see what they'd do if actually faced with the opportunity (although it would be preferable if this situation doesn't present itself). There's absolutely a time when violence is acceptable and necessary, but we have to remember that violence itself has a pro-hate bias, and it's more compatible with their ideologies than ours.

Jon Twitch

After the US initiated a trade war against countries including Canada, I've been engaging in a consumer boycott of the US. The boycott movement in Canada is hurting American businesses, but over here in Korea it's not likely to have much of an effect. However, it feels wrong to not do my part. Here are some guidelines I came up with for boycotting the US.

1. Consume your existing purchases. Don't throw things out that you already bought prior to boycotting.
2. Don't dump local Americans. Businesses owned by Americans living in Korea are not part of my boycott. They are, as far as I'm concerned, part of the local community. Sure, boycott them if they're pro-Trump.
3. Boycott local Canadian businesses supporting Trump. I could name a few here but won't.
4. Illegal activities are more OK than normal. Black markets, bootlegs, torrents, online piracy are fair game for getting your American fix. There's a store in Namdaemun that sells hard-to-find soft drinks, including Cherry Coke and root beer, with no serial number on the bottom. Go hog wild. Cancel your Netflix account and use eztvx.to or tpb.party.
5. Exception: cat food. I can't hold my cats to any boycott. Currently they only eat Fancy Feast, and while there are many reasons to boycott its parent company, Nestle, going back to before the trade war, my cats are 18 and 19 and technically Murican themselves.
6. Cultural boycotts? Absolutely don't boycott music and art, but also this is not the time to start new projects, ie tours. I wouldn't

boycott American touring musicians coming here, but this is not the time for any Korean bands to tour the US.

7. Consume what you didn't pay for. You can eat other people's food, such as if you're at a party and Doritos are provided. Go freegan, and eat Pizza Hut out of dumpsters without guilt. But don't go around asking people to buy you American things. If someone's going to buy you a drink, you should still request something not American.

8. Don't boycott non-American restaurants that drape themselves in Americana. I'm still enjoying Detroit-style pizza made by local businesses. Remember "freedom fries"? That was stupid and we don't need to repeat that.

9. American ingredients at non-American businesses? This one is complicated. If a restaurant shows the origin of ingredients in each dish, it's best to order based on that, but in many cases I'd just give in.

10. Beware of complicated ownership structures. Many things that seem Canadian are not. Canada Dry is technically owned by Keurig Dr Pepper. Tim Hortons is under Restaurant Brands International, a Canadian-American company that also owns Burger King and Popeyes. Kraft Dinner and Slurpees are both American, even if they're appreciated even more by Canadians. Lay's Chips, even ketchup chips, are not remotely Canadian.

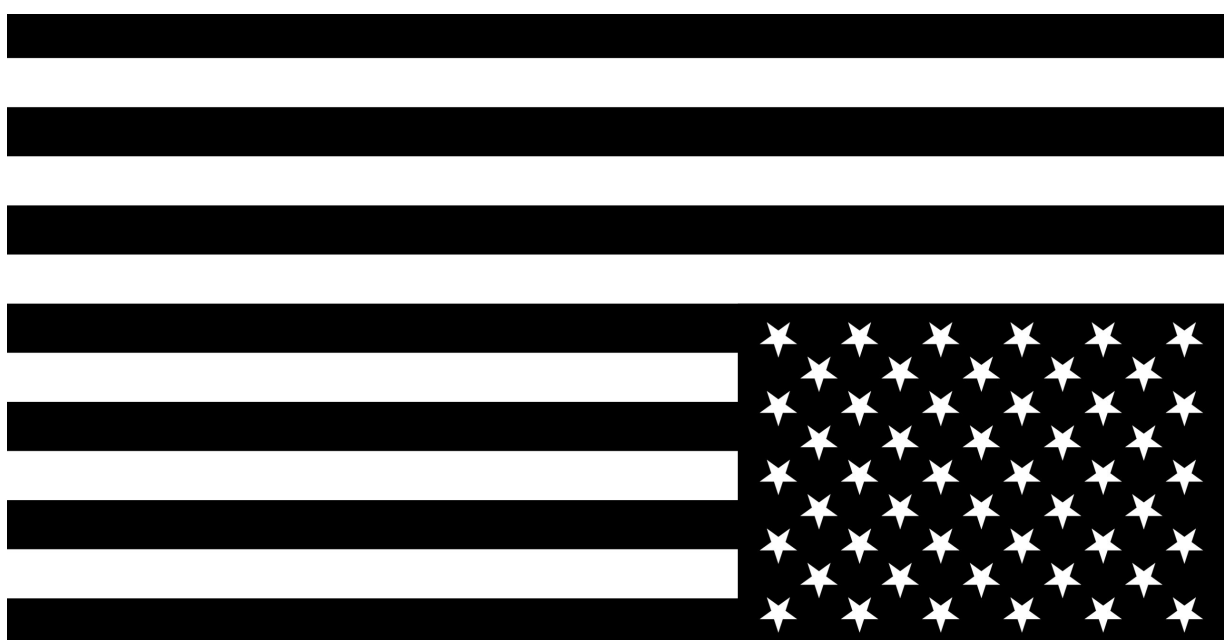
11. Reviewing things. I do restaurant reviews at work, and despite making an exception for TGI Fridays when it closed down its Korea operation, I have decided not to include certain US-headquartered chains operating here.

Bimonthly Bootfuck

Cut along the dotted line, and now you have an American flag of your very own to set on fire!

If you're angry about this, remember, I'm not the one burning this — that's your job. Don't worry, this column isn't meant to be taken too seriously, in that it is published far less frequently than bimonthly.

An earlier plan was to print Bible passages on the other side. But then I decided to give you a blank one so you can colour it in. You can even include that fun little blue stripe. Maybe it'll smell like bacon when you burn it.



CJSR's "The History of Punk" Korea episode 3

Jon Twitch
December 2024

On my latest visit to my hometown, I accidentally invited myself to do a guest appearance on "The History of Punk" on CJSR, where I was an on-air DJ for years. This was my third time on the show, but first time meeting Rylan, while his co-host Brittany was away. CJSR was in holiday mode, which meant the usual schedule was in limbo and no one was after us, so we went on an extra hour.

Rylan and Brittany were interviewed in Broke in Edmonton 2.

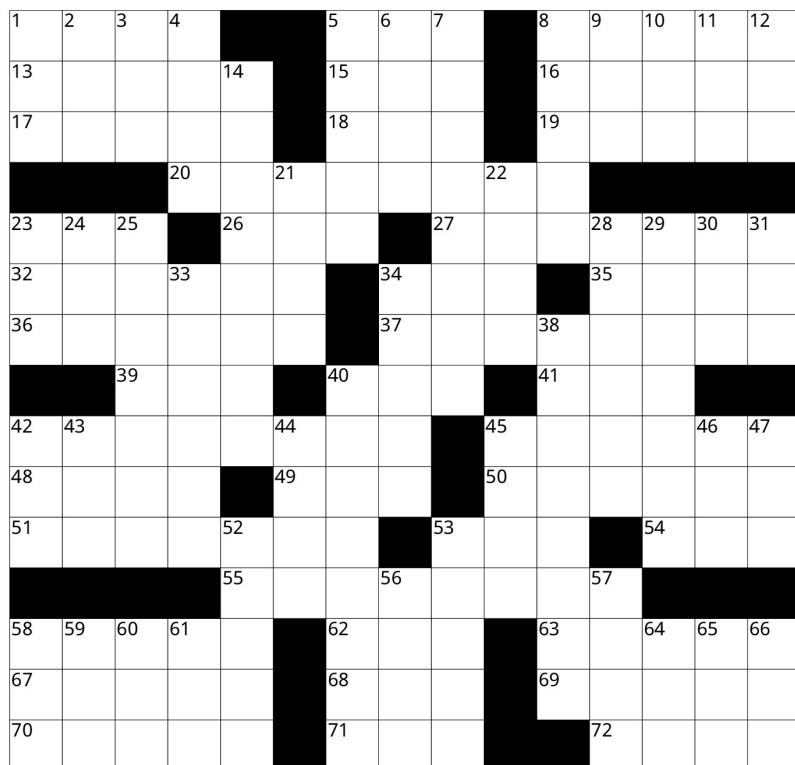
Setlist:
(a bunch of other songs first)
18Cruk - 18Cruk Leaving Korea
No Brain - Joy to the World
Burning Hepburn - Silver Bell
Half Brothers - I Wanna Hate Your Merry Christmas
The 1234-Dah! - Is it Merry Christmas?
Blue Punk Bugs - Again Christmas Again
18Fevers - Nothing Helps
Cloud Underground - Sacred

Lucy Valentine - Lullaby
Care Less - SCLG
Fail Fast - Numbers Game
Hahn Daesoo - Water
Kino - Mama Anarchy
Seth Mountain and Zee - Fairytale of New York
Vanmal - Dogs of the Rich
Monkey Pee Quartet - My Old Virgin Sister
Rule Destroyer - Get in Tension
Baekja - Impeachment is the Answer



Listen to the show at mixcloud.com/thehistoryofpunk/korean-punk and visit cjsr.com

Broke Crossword



ACROSS
1 Jang Sunggun's first solo project
5 Monkey _____ Quartet
8 Creator of 7 down
13 Some housing arrangements
15 Raisman or Khan
16 One of the cheaper local pizza franchises
17 _____ Gasoline
18 Carly Jepsen or Dawn Chong
19 "Is there no _____ this?" (2 words)
20 Jang Sunggun's currently active band
23 Hemp oil
26 DEI plane Enola
27 Czech's _____ Extreme Festival
32 Ed Norton recent role
34 Goddess who saved Odysseus
35 Sitar music
36 Drums used in 34 across
37 Person who handles a will
39 DC "Squad" member
40 Gamer's

downloads
41 "Killing Me Softly with _____ Song"
42 Get off on the wrong foot
45 "_____ Fables"
48 Poems of praise
49 Lil _____ X
50 Toronto band that toured Korea twice
51 Hometown of 28 down
53 Choose
54 Bar bill
55 Gwangju's first punk band, apparently
58 SUPERSONIC STUDIO's Joohee
62 Valley on Maui
63 County known for snow crabs
67 Former editor of Platform Magazine
68 Former Hangame
69 Flirty owner
70 Haegol meaning
71 Dog in Korean
72 Skinny cigarette brand
DOWN
1 Relocate, for military

2 Ouch
3 Raw fish
4 "Take him down _____" (2 words)
5 HBC music festival Block _____
6 Where David killed Goliath
7 Upcycling clothing brand
8 Playing for _____
9 Korea's oldest 24-hour news channel
10 British version of bro
11 Tolkein creature
12 Goes with alter or trip
14 Talent show performance
21 Goes with Star or Storage
22 Double-reed woodwind
23 The 1234-Dah! lead singer's former hardcore band
24 Actress Arthur
25 Pixies song inspired by "Un Chien Andalou"
28 Paper _____
29 Visits a restaurant
30 Nonprofit
31 Sever the _____

33 Shiny, not like this paper
34 British-run language test
38 Charge! _____ Flowers
40 Saffron Reign or Tyler Noll
42 Pop's partner
43 Uganda's former dictator Amin
44 Nicole Smith and Kendrick
45 Pop, to Koreans
46 Skinship
47 Cry loudly
52 Buffy spinoff
53 O3
56 DDP designer Hadid
57 Musical comedy-drama TV show
58 Hair of the Dog bartender and "Beat It" singer
59 Traditional Korean court music
60 Giant bird
61 Zilch
64 American Diner in Pyeongtaek
65 Sue Grafton's "_____ for Innocent" (2 words)
66 Opposite SSW

A band by any other name

I collect bands' rejected band names. When you came up with the name for your band, were there any other names you considered -- seriously or jokingly -- but rejected? 나는 "거부된 밴드 이름"에 대해 밴드들을 조사하고 있다. 당신이 고려했지만 거절 당한 밴드 이름을 공유해 주 시겠습니까? 농담으로 생각 해 본 끔찍한 이름일 수도 있고, 거의 고를 뻔했던 좋은 이름일 수도 있다.

Bum (Betty Ass): 밴드를 조직하던 2002년 당시에 고려하던 촌스러운 이름 몇 개가 있었는데, 너무 오래전 기억이라 가물가물합니다. 당시 유머 코드였던 엽기적인 네이밍을 고려했던 걸로 기억합니다. 아마도 '오공밴드*', '영삼이 떡 먹다가 목에 걸려 사망' 이런 류 것들이라 기억합니다.

* 당시 본드(adhesive) 브랜드였던 '오공본드' 패러디

When we were forming the band in 2002, there were a few cheesy names we considered, but it's been so long that my memory is a bit hazy. I do recall considering some bizarre names that matched the humor of that time. I think they were things like "O-gong Band*" or "Young-sam Chokes to Death on Rice Cake."

A parody of "O-gong Bond," a popular adhesive brand at the time.

Pyha: 봐서 고맙게 생각되는 질문이다. GBN의 사장이었던, 유잉과 언젠가 밴드를 하려고 했는데, Rutabaga라는 뿌리식물의 이름이 재미있다고 생각했다. 하지만 유잉이 별로 좋아하지 않아서 포기했다. 지금 와서 생각해보니 안 쓰길 잘했다.

Somewhat, I feel grateful that you asked this question. I once planned to start a band with Yuying, who was the owner of GBN, and we thought the name Rutabaga — a type of root vegetable — was funny. But Yuying didn't really like it, so we gave up on it. Looking back now, I think it was a good decision not to use it.

도청→ 거부된 밴드 이름... 여러가지가 있던 것 같은데 워낙 오래 전 일이라서 잘 생각이 안납니다.

Docheon (Sweet Gasoline): Rejected band names... There were several, but it's been so long that I can't really remember them well.

제윤→ 오래되어서 기억이 안나네요...
Jaeyoon (Long Time No Shit): It's been so long, I don't really remember...

돌격! 밤꽃부대
호준→: 666사단밤꽃부대와 밤꽃산적단 정도가 생각납니다. 다시 한번 생각해 보니 '돌격! 밤꽃부대'를 선택하기를 무척 잘한거 같습니다.

Hojun (Charge! Chestnut Flowers): I can think of names like "666 Division Nightflower Corps" and "Nightflower Bandits." Looking back, I'm really glad we chose "Charge! Nightflower Corps."

Paper Cruise
창래(guitar): 뭔가 한국에서 인디 밴드 사이에서 흔하게 사용됐던 전혀 연관없는 엉뚱한 느낌의 두 단어 조합의 이름을 지으려고 했었습니다. 다 각각되었지만요. 대표적으로 밀던 것은 오토만 피커즈, 오토만 페퍼즈, 용두목, 치프 드래곤이었습니다.

영근(bass): 오토만 플라밍고였냐.. 그런것도 있었던 것 같은 기억이 있습니다. 기타맨이 사학과인데 그래서 약간 깔끔한게 있으면 역사와 관련된 어휘도 써볼까.. 싶었던 기억이 있네요

Changrae: We tried to come up with a name that was a combination of two unrelated, quirky words, which is something common in the indie band scene in Korea. But they all got rejected. The names we tried included "Ottoman Pickles," "Ottoman Peppers," "Yongdumok," and "Chief Dragon."

Yeongeun (bass/Paper Cruise): I think we also considered something like "Ottoman Flamingos." The guitarist is from the history department, so I remember thinking we could use some historical terms if we went for something more refined.

Idiots
효근→ 혼자생각한 끔찍한 밴드 이름인데 'no more coriander'
태용→ 딱히 밴드 이름을 생각해본 적이 없네요 이디어츠는 효근이가 지은 이름이라서

주나→ 저도 이디어츠 들어올 때부터 이미 이디어츠라는 이름이 있었어서, 크게 생각해본적은 없는 것 같아요.

Hyo-geun: I once thought of a terrible band name by myself: No More Coriander.

Tae-yong: I haven't really thought about band names. Idiots was a name that Hyo-geun came up with.

Ju-na: I also didn't think much about it because the name Idiots was already there when I joined, so I didn't really consider any other names.

ANSWERS UNDER THE DOG AND CAT PEOPLE



I have your coat.

It is safe.

This is not an April Fools' Day joke.

Want it back?

Let's talk.