

brooke

ISSUE
FUCKING

40

I N K O R E A

20

FUCKING
YEARS

무료

WIFE
MATERIAL

Have one!

GALLUS ALICE

KillerTy

UE KINGZ
DESIGNED BY KING THE PRESSURE NOT LOVE

The Most
Authentic
Band Ever!

KPISS
KPISS.FM

Bootcomp

EMILFAST

青年權派
青年團
YOUTH TEAM RAMP

Asian
Rockabilly
FESTIVAL



THIS ZINE DOESN'T KILL FASCISTS; PEOPLE KILL FASCISTS



Letter from the Editor

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Issue 40
November
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.

Won't lie, I hate celebrating birthdays. Not just yours, but also mine. Social media ruined birthdays. Every day, I wake up and Kakao updates me on who's having a birthday, as does my email, as well as FB. There's nothing more impersonal than "Eight of your friends have birthdays today." I used to mock one friend for running down the list and posting "hb" on each birthday-celebrating friend's FB profile, often for multiple friends each day.

I don't celebrate my own birthdays, and never put any thought into them. I'm cognizant that they're approaching, and I know my age increases, but I don't make plans for the day of, and usually forget when it arrives.

I've had years where I completely forgot my birthday, only remembering partway through the day.

There are a few birthdays that matter to me. This includes my cats' birthdays. I also take seriously the longevity of this zine. Twenty years for a zine is significant: either a really good thing, or really bad.

Making it to issue 40 in time for the 20th anniversary took some trickery. I published issue 39 earlier this year, closer to the original anniversary, but wanted to hold out on celebrating until I hit 40. It seemed right, after having published issue 20 in time for the 10th anniversary in 2015. One way I did this was by starting a zine called Broke in Edmonton, focusing on my hometown, which has published two issues so far. I've been counting those as issues 34 and 38 of Broke, and that boosted me toward reaching this goal.

This zine took longer to make than usual, probably just because I was aiming for November. At some point I decided to make it 40 pages long. There's a lot of music scene stuff, a lot of self-indulgent personal stuff, general entertainment-type stuff, and some crap written by a cat.

My coverage of The Hard-Ons seemed pretty special. As well as getting to watch the documentary about the Australian band, I also got to interview the director and the Korean Australian bassist of the band.

Also, I had the chance to interview Wife Material and Killerty, two new bands involving old friends. Plus I included interviews with four scene photographers (and threw myself in at the end too). And I interviewed DJ BO, an American living in China who DJed for this year's Asian Rockabilly Festival. The guy has a lot of interesting stories, and hopefully we'll see more of him in future zines.

Putting Gallus Alice into this issue was also fun. I asked Pete of Gallus Alice to take a shot at remaking the Broke in Korea 1 cover, and inspired by birthdays, he converted it into a big birthday cake. He also contributed about a quarter-page of his own art, something I think this zine has always been a little light on.

How many more issues will Broke publish? The math shows it isn't slowing down, if I can do 20 issues every decade, and starting Broke in Edmonton probably cements this as an ongoing thing no matter where in the world I might be. So I guess we'll have to wait and see.

Jon Twitch

Interviewees' response times

Nikki: 1h

Chewy: 9d

David:

Blair:



58d

These are the four photographers interviewed. Musicians get a reprise this time around.

70d

Choose Your Broke Presidential Adventure

You won in the election by a nosehair against your opponent, who was equally unlikeable as you according to the electorate.

Now you're president of the whole nation, while your defeated opponent has become leader of the opposition party.

Under his iron fist, he has continued the opposition's noncooperation in the National Assembly. Sure, his party won more than half of seats, while your ruling party, the PP Party, has barely over a third, but the people would have wanted both parties to

share power evenly.

Your party has not been able to pass legislation, and the opposition keeps passing impeachment bills for your appointees and special counsel bills for your wife, which you have to keep vetoing.

Things are getting intolerable,

and both sides are at a legislative stalemate.

How will you cope with the situation?

I'll drink heavily. Go to page 7
I'll watch conservative YouTube videos. Go to page 8

Scene photographers seen

For this issue of Broke, we're going to spotlight four foreign local scene photographers, and since it's my zine I'm going to self-indulge and add my own.

All four are fairly well-known and have been seen at shows, which is where I found them. So, here's your chance to read about them, get to know them, and maybe learn a bit more about how to take good pictures.

Live music photography (going beyond just a million people having their phones out) is a thing of its own, and the people who do it tend to put a great deal of work into it, as well as fostering unique perspectives on the scene around them. Plus they keep a physical record of what happens at shows, long after alcohol wipes all memory.

We're gonna go one at a time, starting here with David.

Jon Twitch



Self-portrait of David Smith



Seoul Dolmangchi by David Smith



Rux by David Smith

Name: David Smith

Origin: Saginaw, Michigan USA

History in Korea: 4 years now. Came to teach English. Stayed for the various vibrant creative communities, the personal connections I've made, and the quality of life here.

What gear do you use? Nikon full-frame DSLR body and various prime lenses.

How did you get into photography, and specifically live music photography? I've been going to local music shows since high school. I started really getting into taking pictures when my older sister left an old fully manual SLR film camera at home after completing a university photography class, so I started taking it to parties, shows, and shooting bands, friends, and anything that caught my eye.

How would you describe your live music photographic style? It's candid, somewhere between documentation and art. I try to take pictures that show the spectacle of the performance, but also capture the connection and energy between the performers and the audience. I would say my photos are more "arty" than most. Shallow depth of field, muted color, not afraid of high-iso noise or blur. More of an impressionistic approach to capturing the moment than most concert photographers.

Name a great experience or more general benefit you had because of shooting shows. In general, it's a thankless endeavor. But I do it for myself, so getting better at capturing what I saw a felt in the moment is the reward. But from time to time I do get free entrance and even paid for shooting by supportive venue owners and bands.

Do you have a favourite act to shoot? Not so much a favorite act, but I definitely love the faster heavier genre bands that get a lot of crowd response.

Do you have a favourite live music picture you've taken? I've yet to capture it. There's always next weekend though. But I'd say the best photos I've taken so far are the one that caught a moment of connection or synergy between audience and performers, or between performers and each other.

What's your favourite venue to shoot at? Any of the midsize venues. Lots of room to move around and get good angles and compositions. Bigger crowds, so bigger mosh pits and more chances for crowd theatrics like stage dives and gang vocal pile-ons. Bright and theatric stage lighting. And usually a few spots where you can get over the crowd for downward angles that capture the whole room.

What's your least favourite venue to shoot at? Any of the small DIY spaces. Very minimal lighting and it's always hodgepodge of fluorescent, LCD, and LED that is hell on white balance color correction.

Do you ever have any particular difficulties or problems taking photos? For the smaller venues I usually shoot at, minimal and dim lighting are a constant struggle. Even shooting with a full-frame sensor camera and wide aperture lenses, it's never enough. It's always too dark and guaranteed extra hours of editing to get anything presentable out of it. Of course, I could use a flash, but it would wash out the ambience of the scene.

Do you do video also? Yes. I'm just getting started on that journey in earnest, though. I've been filming bands with my phone for years now, but I'm just now learning the basics of filming with a final edit in mind, and still learning the different editing programs.

Share a tip relevant to shooting live music. Explore the space. Find the good angles.

What are your goals with your live music photography? It's a passion. So no real goals per se. The practice itself is the reward. Realistically, I don't see it becoming a full-time job. But I do want to compile a photo book one day, though. And set up an exhibition to coincide with its publication.

Other than live music, what else do you shoot? Different performance arts. Drag shows. Burlesque. Shibari. Street performance. Etc.

Where can we see your work? Just the usual social media sites. @davesmithlikeitsoneword and @schmuzername on Instagram. @deconstructions on TikTok. And @RepMidwest on YouTube.

The most turgid documentary ever!

Jon Twitch

A close friend from years ago now living in Australia contacted me out of the blue to mention that the Australia-Korea Foundation had given a grant that will help the band Hard-Ons tour here (next May apparently), as well as screenings of the documentary "The Most Australian Band Ever!"

The Hard-Ons, I found out, are an Australian punk band made up of three immigrants. Their bassist comes from Korea. So this may generate wider interest among Koreans who are able to stomach pre-1990s punk from a foreign country.

When we first meet Hard-Ons bassist Ray Ahn, he's walking through a park on his way to watch people feeding the birds. He's a Korean man I guess in his late 50s, with long, grey hair, and he's got the rubbery accent of an Australian as he talks about feelings of detachment and stumbling upon punk rock, "a music that spoke to aliens."

For the next 105 minutes, the documentary dives into the lives of bassist Ray and his bandmates, Croatian-born Peter "Blackie" Black on lead guitar and Keish de Silva originally from Sri Lanka on drums and vocals.

The plot is pretty simple: they start from humble beginnings, then just start making music and moving in an upward but predictable, manageable trajectory. There's very little internal conflict and no tragic ending, like someone dying in an OD or gang violence like we usually see in punk narratives. In fact, the band is still performing, and the director is working on a sequel, "Harder and Harder," that I'm told explores old age.

There is conflict, but most of it comes down to 1980s boneheads being racist and others halfheartedly explaining how the band was held back from reaching its full potential. People frequently readdress the band's name, which doesn't seem particularly bad in this day and age, and it becomes clear even they are sick of retreading this subject. The band members keep emphasizing that even if they had another name, mainstream acceptance would have to contend with



Ray Ahn at a house party in 1984 / Courtesy of The Hard-Ons

all other aspects of the band which are on that "Hard-Ons" level.

Instead, the band name is very consciously left out of the film's title, which becomes "The Most Australian Band Ever!" This emphasises one of the key themes of the film: what Australia's own version of multiculturalism looks like up close.

"Everything in the film led back to how these three immigrants fit in to an idea of being Australian, while at the same time some people would think they were the opposite of that," director Jonathan Sequeira told me. "They fit into that coarse Aussie humour, while at the same time being really smart. They loved sport, played cricket, had a larrikin sense of humour that was typically Aussie. And of course, being multicultural is a big part of Australia, that a lot of people overseas might not know."

There are meaty issues at play in this film for sure, and ones that should hopefully ignite Korean audiences. But dramatically, not that much happens. There's no tragic downfall, no self-destruction, not like the Sex Pistols' fiery rise and fall or Kurt Cobain's high-profile suicide. The Hard-Ons' revolution was not televised. Their story may be a little more mundane, a slice of everyday life, but it's a story worth telling all the same, and I think it presents greater role models than Sid Vicious getting addicted to heroin and killing his girlfriend.

Ahn clearly has his own troubled, complicated relationship with punk rock, as he states it in the film: "The enemy was actually punk rock: I've never hated and loved something at the same time as much as punk rock."

Even if he refuses to call

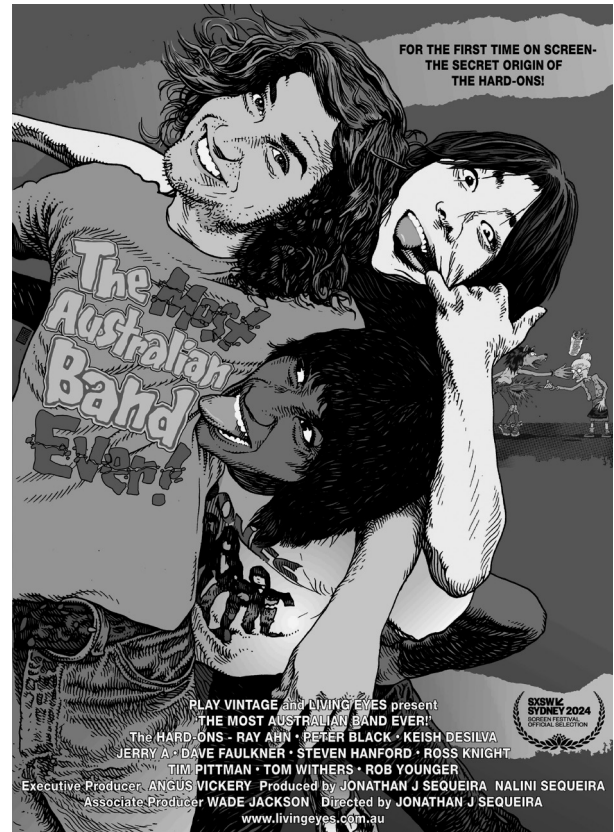
himself a punk or whatever, he's been making music since the early 1980s, and clearly has found ways to keep it up as a creatively fulfilling pastime/career.

The film makes frequent use of his art, which is probably the most visually striking part of the film. This includes an illustration of a (possibly undead) woman being stabbed through the lower torso, which the interviewees imply caused controversy, and led to one person having to insist that the guitar was going through her stomach, and not up from somewhere lower. There's one other poster shared, where Ahn writes "언더스트리트가 개똥이라...!" This was out of frustration toward On the Street Magazine, which was widely seen as unwilling to put the Hard-Ons on the cover. They later did make the cover of Drum Media, which was the successor to On the Street. (It seems like they misremembered which magazine was named in Hangeul.)

Why, might you ask, was this movie made? A key theme of the film is the multicultural backgrounds of the three bandmates, and how they, just by existing, challenged dominant norms about race that pervaded even the music scene.

That's a big part of it, and it contributes to a wider-reaching message of what acceptance and success really mean. To any Americans reading this, no, they aren't a case of DEI that took an opportunity away from a more deserving, all-white Australian band.

According to many interviewees, the Hard-Ons' legacy is that they were hardworking, they were trailblazers, and they helped raise the profile of Australian



A poster for "The Most Australian Band Ever" directed by Jonathan J Sequeira

bands globally.

"The Hard-Ons broke down the doors," says one interviewee who I think was Chris Dunn of Waterfront Records.

"Hard-Ons had done for Australian music probably more than some of those bands that we talk about," adds Dave Faulkner of the Hoodoo Gurus.

"If it was up to me, the Buzzcocks should have been as big as the Beatles," says Jerry A of Poison Idea. "They should have been, you know? They were the perfect band. And the hard-ons should have been as big as Nirvana. They should have been."

This quote comes near the end of the film, and it expresses what I considered might be the central theme to the documentary. Certainly, a lot of people surrounding the band members feel this regret that the Hard-Ons couldn't have been bigger (yes, phrasing).

But a few minutes later, Ahn shares his own nuanced view: "We probably got as popular as we could ever have been, you know? And in fact it's a miracle that we actually got to that many people, playing the music we did, the way we looked, with the band's name. It's a miracle."

The director backed up this sentiment. "Everyone in

the Australian underground music scene knew the Hard-Ons, even if they didn't like it. Doing it on your own terms, but also doing it well, is what matters. I suppose the film asks what success really means," Sequeira said.

"I value that they did what they wanted to do, in their own way regardless. As much as you want a bigger audience, you also accept that your art is not going to reach a lot of people. It's a real tension that a lot of outsiders face. So I'd say not 'succeeding' on your own terms is worth something, as long as the quality is there."

Ahn likes to emphasise his "attitude of not giving a fuck about whatever else is happening in the music industry," and maybe he says this because they didn't care much about the business side of the industry. But at the same time, they put in decades of hard work, and they cooperated with the production of this documentary. They have a lot to show for their long career, and I think this documentary may set Ahn up as a potential new role model for Korea's own music scene, a guy whose attitude is just what Korean music, including our little underground corner of it, needs.

The most Australian filmmaker ever!



The original photo courtesy of The Hard-Ons

Jon Twitch

Below are some questions I got answered from Jonathan J Sequeira — director of "The Most Australian Band Ever!" — in the course of putting together a review of the documentary and in anticipation of an article next May when the band visits and the documentary screens here.

Jonathan has produced three documentaries prior to this one, starting in 2017 with the critically acclaimed "Descent Into the Maelstrom: The Radio Birdman Story," about the early Australian punk band Radio Birdman. He founded the production company Living Eyes in 2016.

Broke: There was a lot of analysis about not using the name "Hard-Ons" in the title, and I get it and felt sort of like people, Ray especially, are done talking about it — but I'm curious how you arrived at "The Most Australian Band Ever." I wonder if you can put in words how the Hard-Ons is "the most Australian band ever."

Jonathan: I knew I had to avoid the band name in the title, or half the audience won't even take a look.

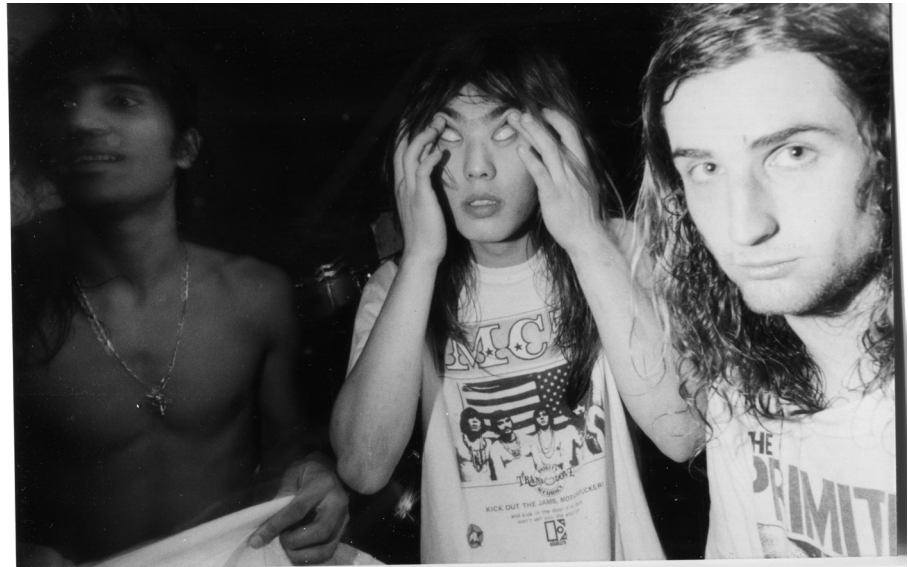
Everything in the film led

back to how these three immigrants fit in to an idea of being Australian, while at the same time some people would think they were the opposite of that.

They fit into that coarse Aussie humour, while at the same time being really smart. They loved sport, played cricket, had a larrikin sense of humour that was typically Aussie. And of course, being multicultural is a big part of Australia, that a lot of people overseas might not know. Post-WWII Australia really boomed with immigration, and Asian immigration really grew in the 70s and 80s.

The bit in the film where producer Rob Younger says he'd never heard 'heaps better' lyric in a song is a good example. It's just genuine Australian slang and not done self-consciously and before it was a thing.

Broke: I started wondering what the thesis of this documentary would be, and I settled on the quote from Jerry A, "should have been." Full quote: "If it was up to me the Buzzcocks should have been as big as the Beatles. They should have been, you know. They were the perfect band. And the hard-ons should have been as big as Nirvana. They should have



Keish de Silva, Ray Ahn, and Peter "Blackie" Black of the Hard-Ons / Courtesy of The Hard-Ons

been."

Jonathan: To me it's worth mentioning but also not important at all. I value that they did what they wanted to do, in their own way regardless. As much as you want a bigger audience, you also accept that your art is not going to reach a lot of people. It's a real tension that a lot of outsiders face. So I'd say not 'succeeding' on your own terms is worth something, as long as the quality is there. I'm probably not explaining that well, but the persistence not the sales is what I value.

Broke: As an alternative, Ray has his own way of reframing it in a more optimistic way, as a "miracle," in this quote that I liked a lot: "We probably got as popular as we could ever have been, you know? And in fact it's a

miracle that we actually got to that many people, playing the music we did, the way we looked, with the band's name. It's a miracle."

Jonathan: Yes, Ray's right. Everyone in the Australian underground music scene knew the Hard-Ons, even if they didn't like it. Doing it on your own terms, but also doing it well, is what matters. I suppose the film asks what success really means.

Broke: It's mentioned that the Hard-Ons put on really good shows, but I have to admit the archival footage never really sold me that seeing them live is that spectacular. I'm wondering if you can explain in writing what makes them a great live band, what their stage presence is like, maybe any particular techniques they have to make performances

exciting that I didn't pick up on.

Jonathan: There's a lot of bad quality archival footage in there.

I think the single thing is the intensity — the feeling that the band is giving everything. That creates an energy from the stage that you hope the crowd picks up on and feeds back to the band, but even if that doesn't happen, the intensity is still there. The sweat on stage and the sweat dripping off the walls. And the volume.

Broke: There was one part where someone says the Hard-Ons broke down the doors, and then you have Chris Dunn saying "And when I talk to young bands now, I just go, you got no idea what needs to be done." I kind of wish that point was elaborated on a little more. Do you know what he meant, either by inferring or knowing what was cut?

Jonathan: Just the work ethic. The solid grind. The Australian pub scene was famous for shows in every suburb of Sydney 7 nights a week. So bands played and played, constant work, like the Beatles playing in Hamburg. People looking for the social media hit instead of getting out and playing every night. To be fair, it's not possible in Australia anymore, the music scene was genuinely huge.

Broke: Is there really a sequel planned, called "Harder and Harder"?

Jonathan: Yes!

It's about being old where the first film is about being young.



A poster for "The Most Australian Band Ever" directed by Jonathan J Sequeira

Visit fb.com/HardOnsFilm or livingeyes.com.au

Keeping it up for 40+ years

Jon Twitch

A close friend from years ago now living in Australia contacted me out of the blue to mention that the Australia-Korea Foundation had given a grant that will help the band Hard-Ons tour here (next May apparently), as well as arrange for screenings across Korea of the documentary "The Most Australian Band Ever!"

The Hard-Ons, I found out, are a Western Sydney punk band made up of three immigrant Australians. One of them, Ray Ahn, comes from Korea. So this may generate wider interest among Koreans who are able to stomach pre-1990s punk from a foreign country.

This seemed like a big deal, so despite having to wait more than half a year still, I decided to interview Ray now, so that this interview would be in *Broke* in Korea 40. He was happy to help, saying if I send him questions, "I'll answer them all."

"OK," I replied, "you asked for it..."

Broke: A couple years ago, I became curious about the early history of Korean punk. Almost nothing is known about punk in Korea prior to sometime around 1993 when Crying Nut formed. But surely there must be some number of punks in the diaspora. Currently it seems like Hahn Dae-soo may have been the first, as his band Genghis Khan used to play in CGBG's in the 1970s (he agreed with this premise when I interviewed him for *Broke* 28). You must be pretty close to the first as well, but whether that means you're second, 20th, or 200th, I couldn't say for sure. In your own corner of the world, how unique were you as a Korean punk? Did you ever encounter others?

Ray: I did know a lot of Korean people in Australia. I arrived in 1974 in Sydney from Korea as a nine-year-old. I never considered myself as a punk, let alone a Korean punk. I have always been a music lover, but I do like punk music very much. But I am not a punk at all. I don't know what it means, the word 'punk'. There are so many different interpretations that I have no idea. I met one Korean kid in Sydney in 1989 at a



Ray Ahn in flight / Courtesy of The Hard-Ons

Hard-Ons gig that seemed to be into punk music. That's about it.

Broke: In Korea in the 1980s, your music would probably have been outlawed. Throughout the 1990s there was a lot of "punk is un-Korean" and even Koreans in punk bands saying "I can't be a real punk — I'm Korean!" I'm curious, did you ever feel like there was any kind of contradiction in being Korean and punk, like these were two clashing sides? Or did it not matter at all, or even maybe you were able to make these two things fit together well and make something extra unique?

Ray: I don't even feel that I am Korean anymore. My family is just my mum, father (he is dead now) and my brother. I don't feel particularly Korean. I certainly don't feel particularly Australian. I don't feel like I belong anywhere. I never felt the need to any tribe or anything like that.

The big contradiction I can see is not between being punk and being Korean. The big contradiction I see is within punk itself. I was told that punks were free to

express themselves in the way they dress. But there is so much conformity. I was told that punks go against society's rules. But I see so many rules within punk. It is a baffling sub-culture. I will not pretend to understand it. But there is some tremendous music that is presented as 'punk'. I am simply interested in the music.

Broke: The documentary shows how you wrote a message in Korean slugging off that entertainment weekly. Were there more cases of you using the Korean language or other cultural elements in your art or music?

Ray: Not really. I did not have to do anything overt nor take any steps. Within the punk sub-culture, my very appearance, my skin colour was a statement enough. My presence ticked a lot of people off in the early days. In Sydney basically EVERY person calling themselves had a friend, or knew someone through another friend, who was a socio-political conservative. That was just accepted. You know, you can wear as many anarchy symbols as you want but if you don't stand up for



Present-day Ray Ahn / Courtesy of The Hard-Ons

your belief, it means nothing.

There were three bands that stood up against the fascists. The Hard-Ons (we had no choice). Spunk Bubbles (two members were Arabic). Massappeal (they were our best friends and they supported us 100%).

Broke: Something that wasn't addressed was whether your parents were supportive of you in your early days making music, or if they were stereotypical Korean parents trying to get you focused on university and a boring career. Also, what kind of music would they prefer to listen to?

Ray: My mum (and my dad while he was around) were '70s Koreans. They did not move on once they arrived in Sydney. The rest of Korea moved on. My mum and dad measured life by education. Every single member of my father's and my mother's families were/are University educated. My father's side is stacked with doctors. On my mother's side, doctors, lawyers, scientists. My brother and I were expected to complete University education. Study came easy to us. It was no big deal. I was playing music throughout high school and I became a professional musician by the time I became entrenched in my University studies.

In 1987 the Hard-Ons signed an international deal and were expected to tour USA and Europe. I told the others that my studies would end in 1987, so they waited for me. In 1988, we travelled abroad for the first time. I missed my graduation. I've been a professional musician ever since.

My parents only expected both my brother and I to study at University. They did not for one second think that we'd refuse. Not for one second did I think that I would not study. To me,

it was unthinkable. I really wanted to get my degree. It was written into my DNA and my family's DNA. I loved University life. I still have great friends from there. It did not hamper my music at all. I was good at studying. It was no big deal. My parents were supportive of everything I did. All the trappings of playing in a band did not appeal to me in any case.

Broke: What kind of memories do you have of Korea before moving away? Also, have you ever come back to visit?

Ray: I did visit back in 1998. It was great to catch up with my extended family. I was shocked at how different it was to the Seoul I remember back in 1974. I remember the uncovered roads. I remember small trucks driving past spraying this smoke into the air (it was some health measure). I remember the lepers door knocking for food. I remember the 10pm curfew. I remember walking around with my school friends, walking to new neighbourhoods just to see what was there. We were allowed to walk around anywhere. It seemed safe. I was 5, I remember. I also remember watching propaganda movies in the classroom warning us about North Koreans. We were told that North Korean military men wear 3 watches on their wrists as they don't care about telling the time, they care only about flaunting wealth. I remember seeing some teenager in a dry canal, he must have fallen in accidentally, whilst riding his bike. I think he was dead. People were gathered staring at his body. I remember skating on the frozen pond with my brother during winter, down the street from my house. I remember

buying a bag of loaches and taking them home with my mum on the bus. We'd release them into our little fish pond in our backyard.

Broke: I heard an adoptee musician musing about this recently, performing a show here and saying "If I hadn't been sent overseas, this would be my community." Have you ever imagined, if your family had stayed in Korea, where might life would have taken you?

Ray: I did. I think I may have ended up a lawyer like my granddad on my mother's side. I am not sure if I would have ventured into music. My grandfather was a great artist as well and he encouraged me to draw, so my mum enrolled me in after-hours extra curricular art classes. But it was mainly pottery, wood carving and all that bored me so I stopped going to the classes.

I have no idea what an adoptee would be going through. We played Malmö Sweden in 1989. I met a girl at the show who'd been adopted out to a Swedish couple. She told me that she did not feel in the least bit Korean. She was a Swede 100% but still, she asked me about my childhood in Korea. I felt a bit bad for her.

My life in Korea was nothing but joyous. I remember walking through tear gas to get home with mum. The buses had to stop as there was a University demonstration. And our house was RIGHT across the road from the huge University in the north side of Seoul. I remember my mother and I crying but on the whole, life was fantastic for me. But we were a wealthy family. My father was in the Korean president's security detail. He was the helicopter pilot. So we always had cash.

Broke: What was the Hard-Ons' first overseas tour? Once you started touring overseas more, did you start to see differences in music scenes abroad compared to what you were used to back home?

Ray: 1988. Yes, Australia accepted and often embraced casual racism. Nobody seemed to care. In that environment, minorities started using racist terms at one another. It would have helped disarm the real racists.



Ray Ahn and his mom in Korea, prior to moving to Australia / Courtesy of Ray Ahn

In places like Germany, France and Italy for example, the racists were militant organised neo-nazis. It was huge. So the people there REALLY REALLY hated the fascists and the racists. It was a big deal, and often we played GEGEN NAZIS shows in Germany for example. Many shows we did had overt far left wing underlying themes. There'd be anti-fascist posters everywhere inside the halls.

In Australia we'd be just playing some beer barn. I really liked that a lot. We came back in 1989 and used an ironic image of the three of us in KKK gear for a tour poster. We ended up having a riot at a show in Ravensburg Germany when skinheads turned up. It was absolutely wild. Some kid smashed a nazi with his skateboard. I can still hear it

Broke: The documentary is pretty thorough in its depiction of neo-nazi skinheads in those days. It also talks about how they, and other more violent elements of the scene, seemed to fade away at some point. I'm curious, have any of the worse ones stuck around over the decades, and do they still have those beliefs, or are there cases of them reforming?

Ray: Yes about 12 years ago a guy that was dressed like some '50s rocker confronted me to tell me that he wanted to say sorry. Apparently he used to sieg heil me at our shows. Well, he must have been up the back, because I did not remember him. But I do

remember a few of them. He had covered up his swastika tattoos. He said he regretted his past. All his friends had either died, or left their past. One of them apparently lived on a farm and collected guns and was still a racist. His demeanor was that of some guy getting something finally off his chest. I thanked him but I am not the type of guy to now invite him over for Christmas dinner.

On another note, a friend who lived with neo-nazis used to come to all our shows and even played in an anarchist band. A few years back, in conversation, this fact came up and he admitted that he befriended neo-nazis so that they'd leave him alone at punk shows. This STUNNED me. He was basically saying, a need to attend a punk show was more important than your own sense of right and

wrong. And from what I know, NOTHING is more important than one's sense of right and wrong. I could not believe his indifference. I thanked the stars that I did not have the luxury of white privilege to show me moral loopholes so that I could go watch a band in peace

Broke: How do you feel about ageing and still keeping all of this going?

Ray: I turned 60 a few months ago. I think rock music and ageing is all myth-making. We seem to hold tremendous value in being young. I think it is just myth making. All I know is - if somebody is 70 and they want to spike their hair and wear bondage pants, it is not my concern. If anybody wants to play music or be immersed in art, age is irrelevant, in fact, there are many advantages in being skilful due to being



Ray Ahn's childhood in Korea, probably at Changgyeonggung. Courtesy of Ray Ahn

experienced, when it comes to music. I could not care less. I think a lot of people are fixated on meaningless things. Age. Race. Sex. Sexuality. All I want to know is, does it sound good to me or not?

Broke: How do you feel looking at younger bands that aren't being held back by being crude, making crude music, or having crude names? Do you feel proud that you may have had some effect in breaking through so it would be easier for them, or does it ever bother you to see how easy they have it?

Ray: I do not think about this kind of stuff at all. It is none of my business. My experience has been wonderful so far. Our rudeness was wielded as performance art. It served a purpose at the time. We moved on by 1990 but we kept the name, as it identified the three of us. We loved waging a war against censorship. We had absolutely nothing to lose as we did not care about being popular or anything. When we discovered how fun it was, we kept going, till about 1990 when we started not worrying about that kind of stuff. It certainly is great being absolutely unshackled by a need to say and do the right things for the sake of a music career within the music industry

Broke: One of my ex-coworkers who is back in Sydney says he's been to your shows about 35 years ago. He wanted me to ask about the Manly Youth Center balcony collapse in February 1993, which didn't make it into the documentary. We don't believe you were playing that night, but are there any memories you want to share? Did the incident have a lasting legacy on the local scene?

Ray: That incident was I believe in 1993 at a show by a band called Tumbleweed. Yes I know a few people who were there. It had no real legacy. They fixed the balcony and people moved on. In fact, The Hard-Ons played there a few times after the incident. Nobody really talked about it. It was huge news at the time. Then quickly not forgotten but pushed aside to get on with life

Visit [fb.com/HardOnsFilm](https://www.facebook.com/HardOnsFilm) and listen at hard-ons1.bandcamp.com

Great, let's get wasted.
But where are you going to do it?
Go out on the town, where

there's a chance of being seen by people who may recognize you and report on what you're doing in the media, or stay in

your office, situated next to a large, mostly abandoned foreign military garrison, and drink there? There certainly is a lot of alcohol

lying around the office anyway, thankfully.
Which of those two sounds like the better plan?

I'll have a night on the town. Go to page 12
I'll stay in the office. Go to page 10

Alice in the palace

Jon Twitch

It's not often I meet anyone with the same surname as me (no, not Twitch). We got together for a business lunch, and I was cautious — I wasn't going to tell this woman, a therapist no less, the kind of people I hang around with.

Next time we were to meet was at the Phillies Itaewon reopening. Meanwhile, Bovver, everyone's favourite scamp, sent me an email saying he'd be there too. Uh-oh, I figured I'd need a way to go back and forth between him and her, so that she wouldn't have to meet him. I knew my long-lost distant cousin be there with her husband, who I imagined would probably be some boring guy a little unused to scene people like Bovver.

I showed up late, and found all of them seated at the same table, and my world became a lot smaller. It turns out they were also there to see each other.

Bovver's since fled the country, for the third or fourth time, but he has an interesting superpower: the ability to find great people making music that you should know about.

My distant relative's husband, Pete, is bassist and lead singer of the band Gallus Alice. So far they play mostly but not exclusively punk covers, and have since started writing their own songs.

The first time I saw Gallus Alice play, Pete was handing out his own handmade zines...and they had a crossword. There's gotta be something running in the family here.

Ever since, I've referred to Pete's wife as "my long-lost distant cousin," but I decided that Pete is my brother-in-law.

Broke: Can you walk me through the name Gallus Alice?

Pete: Gallus is the Scottish word for being ballsy, brash or brazen. Often, it's given a wee bit of rhyming flash "Look at Gallus Alice over here!" even having a second evolution to "Gallus Alice fae the Palace." I wanted to use a Scots dialect word as I don't see a lot of Scottish culture in South Korea. I like the idea of letting a few invasive Scottish words loose. Importantly, it just feels nice to say which goes a long way to selling a strange product ie. Babaganoush.

I quite like how Alice also invokes Alice in Wonderland — another expat struggling to understand what was going on around her! The Alice theme led to our rabbit logo designed by Pheobe Munday, a tattoo artist in the UK.

Broke: What brought you to Korea?

Pete: My wife and I came to South Korea in 2018 on vacation. We stayed in Myeongdong and did all the typical touristy things. We were blown away by what seemed to us like an amazing quality of life here. We loved



Gallus Alice plays at Skunk Itaewon 20250523.

the well-maintained public spaces, the feeling of safety, the friendliness of the people. It was one of the most relaxing vacations we ever had. It seems ironic now we live here — these benefits are all true but now we have insight into just how hard everyone works! The stress and iced coffee that all that weekend tranquility is built on!

We let the idea gestate for a little while then in March 2020, when the pandemic was nothing but a tickle in the world's throat we moved here with our brave wee cat, Coco. We spent our first year in Hagwon in the countryside. We had to walk through a field of cabbages to out school every morning like it was the Old-Yorkshiremen sketch. (You knew you were halfway there when you passed the desiccated snake-skin.)

In our second year we moved to Seoul. My wife was able to move from teaching into her profession of Psychology and I continued to teach English.

Before coming to Korea I was a Chef. I found the move to Teaching used a lot of my existing skills — managing a room full of chefs and a room of children is not so different. Lots of big emotions. Teaching, when done right, is a wonderfully creative and engaging job and I feel very lucky to get to do it.

We've been here for 5 years now.

Broke: Can you tell me a bit about your music past?

Pete: My Mom and Dad were bikers so when I was growing up AC/DC, Nazareth and Thin Lizzy were often playing in the garage when they were tinkering with their bikes or having parties.

Growing up, I got my first bass guitar at 13 and my friend and I made a rudimentary multitracker out of a karaoke machine. We could record one track to cassette then play it and record on another cassette — slowly building up

unlistenable covers of The Offspring and Green Day.

Once the hormone-induced-goth-phase started, my first band — the Clockwork Space Pigeons — played in a DIY venue we build in our drummer's barn. Other local bands would come to our makeshift venue in the middle of the Ayrshire countryside. The Space Pigeons had a pretty niche sound — we covered Bod Dylan songs in a heavy metal style — our face-melting "Idiot Wind" had to be heard to be believed.

After moving to Glasgow, I unfortunately watched Walk The Line and decided I wanted to be Johnny Cash so began playing the open mic scene. I ran an all-chef acoustic night called The Gastric Band. We had no PA so I learned to just shout over the top of the noisy pub. I also learned to play harmonica to cut through the din.

I later joined Shaky and the Money-makers and had the privilege of playing with some serious veterans. Our style was electric blues, everything from Howlin Wolf to UK proto-punks Dr Feelgood. The lads in the band were all much older than me and had been playing in rockabilly, punk and country bands since the 80s.

We would go out a few times a month, to venues around Glasgow. We would travel outside the city to small rural towns, sometimes playing to a packed house, sometimes to bar staff and a pool table. It taught me a lot about how to speak to a crowd — no one ever owes you their attention. You have to earn it. You have to be the soundtrack to their night.

There are some stunning historic music pubs in Glasgow and I was so lucky to play them with Shaky. The Scotia with its low ceiling beams and sweaty windows, the Clutha Vaults with its mural and history. We were able to record a song for a charity

album following the Clutha crash in 2013 (a police helicopter crashed into the pub killing several of the patrons)

Broke: I have to admit I was surprised hearing a Scotsman singing the Ramones, among others that don't seem like what I'd have considered Scottish. I'd be picturing Oi Polloi and gangs going around giving random strangers Glasgow smiles. But I guess I'm wrong?

Pete: If I was to pick a Scottish musical hero — I'm much more Alex Harvey than Oi Polloi. Go out to a live music bar in Scotland and you'll hear all kinds of music. There is also a deep appreciation of Americana and blues. I grew up in the Limewire days of the internet so I feel lucky to have the whole world of music at my fingertips — even if I did mostly download Bloodhound Gang.

By the way — The Glasgow Smile — I'm often disappointed by these outdated stereotypes of Glasgow! Scotland has given so much to the world, it's a shame that it's the knife crime that everyone is familiar with! We face a lot of poverty, and the negative aspects associated with it — particularly in the West coast, Highlands and Glasgow's east end but overall Scotland is much safer place than our neighbor to the South for vulnerable groups. I can honestly say in all my time talking nonsense in pubs in the city center I have never been stabbed.

Broke: How did you three come together? And is your drummer a...(clutches pearls)...a skinhead?

Pete: I placed an ad on the Musicians in Seoul Facebook page and met Ernest, our guitarist. A little later we met Joe our drummer from the same page. We had a little trouble finding a bass player so I decided to take it up again, not having played since I was 17.

I asked Joe and he refused to comment!

Broke: The first time I saw you play, Skunk Itaewon was bursting at the seams. Was that all your following?

Pete: It was a belter of a night! We built the following the same way I got myself to come along! Minesweeping bars like Phillies and Shenanigans forcing people follow us. A lot of the punters were people I've worked with or met in our time in Korea. I hope that we provide the kind of "going to see a band" experience that less about the tortured musician and more conducive to a good night out. Our fans already have a reputation for putting way more money in the bar's till than other bands!

I like to think the songs we play sound like the juke box in a dingy dive bar. You'll hear some songs you'll know if you were ever a weirdo at school.

Broke: What has been your impression of the Korean scene?

Pete: There's a lot of talented bands out there! I love Absolute Monsters, Mooldodook, Nerdcool. There is far more appreciation of original material here, which is quite different to back home. Although we mainly play covers of punk, grunge and early 2000s alt — we have started to dip a toe into the writing process, inspired by the creativity of the bands around us. Writing lyrics is excruciating! I'm 38, I haven't been dumped in like 20 years, what do I have to write a song about? It's been a challenge but sometimes when you gaze into the navel the navel gazes back and we've actually come up with a few songs. We are looking forward to sharing them at our future shows — exploring themes aging, balding expats can relate to.

Broke: Can you tell me about meeting Bovver?

Pete: When I was trying to book our first show came across the "Shithole" insta page and it sounded like an appropriate venue (Editor's note: it never materialised)! He helped to get us started with Skunk Sindang and Itaewon. Jonghee has been amazingly supportive of us and we are dedicated to filling his bar with as many boozers as we can round up!

Broke: Tell me about the zine.

Pete: The zine was something I just started, I don't have any background in graphic design but I like to give things a go. I get obsessive over new projects and loved tinkering with it on Canva.

We gave out the first issue at our last gig but we will continue to give them out, the activities included should keep any bored punters occupied. Complete the crossword and I'll buy you a shot! Later issues will include liner notes and artwork for our original songs

Follow @gallusaliceband on IG and watch @gallusaliceband on YT

Huh, according to YouTuber @GwangjuParatroopers, your opponent is a communist spy sent from China to undermine liberal

democracy. You watch another, this one by @FreePGH43, and they confirm it.

Even the YouTube comments sections are awash with confirmations. If these random strangers are to

believed, then it looks like you are up against the devil himself. Something must be done. But what?

I'll focus on my work as a public servant. Go to page 11 I know, I'll declare martial law. Go to page 14

Scene photographers seen

Name: Nikki
Origin: I'm assuming you want where I'm from. Buffalo, NY
History in Korea: 5 years in Seoul, 4 years in Busan
What gear do you use? Nikon D750 with the stock kit lens

How did you get into photography, and specifically live music photography?
I was interested in live music photography since high school, but didn't buy my first camera until 2020. I brought it out for one show, the battery died 10 minutes in, then covid blew up. After I moved to Busan I didn't really know many people so I started bringing it out with me to everything I went to just to have something to do.

How would you describe your live music photographic style?
I've been told that my pictures are very dynamic and capture movement well, so I guess that's the best way to describe it. I don't really think about it too much.

Name a great experience or more general benefit you had because of shooting shows.
The coolest thing is whenever a band (or even just a member of the band) reaches out to say how much they liked a certain photo. Also, just archiving the music scene in a sense. Bands come and go, sometimes members come and go, but there will always be photos of when they were together. That's pretty neat too.

Do you have a favourite act to shoot?
It's hard to pick just one, but I would say Soumbalgwang if I had to choose.

Do you have a favourite live music picture you've taken?
It's a picture of the bassist from Soumbalgwang. He came down the stairs off the stage, but I didn't realize that he was. Just next thing I knew he was in my lens holding his bass upside down like a club or something like 2 feet in front of me. I was surprised at how it turned out and it's easily my favorite photo. There's also a photo from another Soumbalgwang show where someone threw a baby doll on stage and I caught it flying through the air. I died laughing when I saw it the next day.

What's your favourite venue to shoot at?
HQ in Busan. It's the first place I really started going to shows in Busan and the first place I started bringing the camera with me. It holds a special place in my heart. I'm also the house photographer there.

What's your least favourite venue to shoot at?
Ol' 55 in Busan. I love it, but the floor is really small and they have a green light that just makes editing tough. I do like standing on the benches they have though.

Do you ever have any particular difficulties or problems taking photos?
I'm really short so it's hard for me to get the angles I want sometimes. I also tend to stand in one place because if I move around too much I end up stuck in the back of the crowd and can't get the camera high enough. So all my photos tend to be from the left side of the stage, it gets a little monotonous haha.

Do you do video also?
I use a toy camcorder and make video collages from shows sometimes. Unfortunately it doesn't really tolerate super low light so I haven't been doing it as much, but I'm hoping to get back to it soon.

Share a tip relevant to live music photography.
I guess just don't be precious with it. Whenever I go into a show determined to take the "coolest" photos they don't turn out as good and I don't have as much fun. Also, the more familiar you are with the band's songs the better it's gonna turn out.

What are your goals with your live music photography?
As far as reasonable goals go, this year I'm planning to put together a photo book. It's nice to have everything online, but having a book just makes it more like an archive of the music scene, makes it more concrete. I'm hoping to put one out every year or two, like a kind of year book. My completely unreasonable goal: Taking photos at a BTS concert

Other than live music, what else do you typically shoot?
I've started taking more photos as I walk around. Just interesting things I see. I'm planning on organizing some photo walks with friends as it gets nicer.

Where can we see your work?
You can find me on instagram @lesssthani. photos and Youtube (lesssthani).



18Fevers by Nikki



Spoilman by Nikki



Soumbalgwang by Nikki



Nikki's self-portrait

The Seven-Year Itch

Jon Twitch

After seeing the debut show of Wife Material following the breakup of Izoko's previous band, I figured it was time to ask Izoko some questions. This included a few that would be uncomfortable, so I did the obvious: I tried to make it even more uncomfortable.

Broke: Wife Material은 어떤 밴드인가요?

Izoko: Wife Material은 HAPPY IZOKO(기타, 보컬), MEEHER(키보드, 보컬), MUIN(드럼, 보컬) 이렇게 3인조로 구성된 밴드입니다. 2025년 8월에 결성되어 이번의 공연을 가졌습니다.

나는 1234다 해체 후 '지온'이라는 드럼치는 친구가 미국에 있다가 한국에 들어왔다는 소식을 들었습니다. 기초적인 드럼만 치는 친구지만 스타일이 좋은 친구라서 전부터 같이해 보고 싶은 생각이 있던 친구였습니다.

나는 스타일이 좋고 나와 무대에 함께 있을 때 멋진부가 나오는 멤버를 좋아합니다. 그래서 지온에게 가볍게 합주 한번 해보고 싶다고 제안했습니다. 합주해보고 느낌이 괜찮으면 밴드를 만들어 볼까까지 생각이 있었어요.

처음 합주하기로 한 날 지온은 자기 친구들과 함께해 보고 싶다고 얘기했고 MUIN과 MEEHER를 데리고 왔습니다. 둘다 디제이로 저와도 전부터 알고 지내던 친구들이었어요.

그후에 합주를 하고 지온은 스타일이 맞지 않아서 빠지게 되고 저와 MUIN, MEEHER 3인조로 밴드를 만들게 됐습니다.

Wife Material 이름은 MEEHER가 본인의 패션 브랜드 이름으로 사용하려던 이름인데 밴드이름으로 사용하기로 했습니다.

반어법으로 전형적인 신부 갑에 맞지않는 퍼포먼스와 음악 악을 하는 밴드에게 전형적인 신부갑이라는 뜻의 'Wife Material'을 이름으로 붙인거죠.

현재 밴드의 음악은 과도기라고 할 수 있겠어요. 첫 공연때 드럼이 없어서 MUIN이 드럼치면서 보컬을 했어요. 곡도 제대로 만들지 못해서 10분정도 공연을 했는데 퍼포먼스와 노이즈 잼으로 공연을 했습니다.

마지막 한국만 에이블톤으로 반주를 만들어서 그나마 제대로된 곡을 연주했구요.

앞으로는 블라스트 비트를 칠 수 있는 드럼을 구해서 MORERU같은 밴드를 해볼 계획입니다. 어떤 노래는 BABY METAL 같기도 하겠네요 ㅎㅎ

빠른 비트에 노이즈같은 기타, 키친한 멜로디의 건반, 소녀의 보컬음성과 스킨십이 어우러지는 음악을 해보려고 합니다.

Broke: What is Wife Material?

Izoko: Wife Material is a three-piece band made up of HAPPY IZOKO (guitar, vocals), MEEHER (keyboard, vocals), and MUIN (drums, vocals). The band formed in August 2025 and has performed once so far.

After my previous band The 1234 Dah! broke up, I heard that my drummer friend Ji-on had come back to Korea after living in the U.S. for a while. Ji-on only



Wife Material plays its first show at Baby Doll, 20250913.

plays basic drums, but has great style, and I'd been wanting to try playing together for a long time.

I like members who have good style and create a cool look on stage with me. So I casually suggested that we try jamming together. I was even thinking, "If it feels right, maybe we could start a band."

On the day we were supposed to have our first jam, Ji-on wanted to bring a couple of friends along — that's how MUIN and MEEHER joined. I already knew both of them from before since they're DJs.

After that jam session, we realized Ji-on's style didn't really fit, so Ji-on left, and the three of us — MUIN, MEEHER, and I — decided to start a band together.

The name "Wife Material" was originally something MEEHER planned to use for her fashion brand, but we decided to use it as our band name instead. It's ironic — we make performances and music that totally don't fit the image of a "typical bride," so we thought it'd be fun to use a name that literally means "ideal bride."

Right now, I'd say our music is in a transitional stage. For our first show, we didn't have a drummer, so MUIN played drums and did vocals at the same time. We hadn't really finished writing our songs yet, so our set was only about 10 minutes long, mostly performance and noise jam.

For the final song, we used a backing track made in Ableton, which was the only one that resembled a proper song.

Going forward, we plan to find a drummer who can play blast beats and move toward something like MORERU. Some songs might even sound a bit like BABYMETAL, haha.

We want to make music that combines fast beats, noise-style guitar, kitschy keyboard melodies, and girlish vocals mixed with screaming.

Broke: The 1234-Dah!이 왜 해체되었나요? Izoko: 끝날 때가 된거예요. 7년사친 연인은 결혼하거나 헤어진다 하는 한국의 징크스가 있죠. 우리도 만들어진 지 7년이 됐고 한국의 오래된 징크스를 따르게 됐네요 ㅎㅎ

Broke: The 1234-Dah!이 왜 해체되었나요? Why did The 1234-

Dah! end?

Izoko: It was time for it to end. There's that old Korean saying that couples who've been together for seven years either get married or break up. We'd been together for seven years too, and I guess we ended up following that old Korean jinx. Haha.

Broke: 최근에 당신이 자신을 묘사하는 방식에 큰 변화가 있는 걸 봤어요. 이제는 "행복한 이조코(HAPPY Izoko)"라고 하시네요. 예전보다 더 행복하게 만든 건 무엇인가요?

Izoko: 예전에도 행복하지 않았던 건 아닌데 이름에 HAPPY를 사용하는 건 일종의 농담이기도 하고 나의 퍼포먼스를 보는 관객들도 행복하더라는 반응을 담았습니까.

저는 논바이너리 젠더 퀴어 로 저를 정의하고 있습니다. 논바이너리는 남과여로만 나누는 성별 2분법을 벗어난 개념이구요. 그래서 저는 저를 헤테로 세슈얼 남자라고도, 헤테로 세슈얼 여자라고도 생각하지 않습니다.

저는 남자도 아니고 여자도 아니고 제3지대의 무언가라고 결론을 내렸습니다. 제3지대에는 무수히 다른 타입이 존재하지만 저는 그안에 있다고 생각합니다.

저는 mtf(men to female)나 ftf(female to men)같은 트랜스 젠더와는 다른 트랜스젠더입니다. mtf나 ftf분들이 겪는 젠더 디스포리아(몸의 성과 정신의 성이 불일치하는 것에 따른 불쾌감)도 없어요. 전 제 몸이 좋아요.

계념성이나 유방이 없는 것도 맘에 들어요. 하지만 그렇다고 일반적인 헤테로 세슈얼로 저를 인식하지는 않습니다. 계념체는 동물적으로 나누는 암컷과 수컷의 개념에선 수컷의 몸은 맞습니다.

그렇다고 내가 나를 헤테로 세슈얼 남자라고 인식하는 건 다른 문제예요. 몸의 인식과 정신의 인식은 다른 문제니까요.

이런 조각이 나를 평등하게 했어요. 처음으로 5살 때 어머니이 과란색 스타킹을 신어봤을 때 부터 나는 이런 사람이었지 만 나를 정의할 단어와 개념이 없었죠. 그리고 이렇게 오픈하고 살수 있는 용기도 없었어요.

그러다가 3년 전 할로윈(끔찍한 밤이었는데)이태원 참사 희생자들에게 추모를) 할로윈을 핑계로 처음으로 치마와 스타

킹을 신고 화장을 하고 사람들 앞에 섰습니다.

정그러운 변태라고 손가락질 당할까 겁났지만 머어때 할로윈이구나 나는 그래서 웃기려고 여장해본거야 라고 맘속으로 핑계를 대면서 처음 이조코의 모습으로 사람들 앞에서 디제이를 했습니다.

그리곤 생각외로 따뜻한 사람들의 시선에 이제껏 나를 억누르던 브레이크를 풀어버렸어요. 이렇게 살아도 되는거구나 를 알게 된거죠. 그후에는 이조키에서 이조코가되서 지금도 잊코로 살아가고 있습니다.

Broke: I noticed a major change recently in how you describe yourself. You are now "HAPPY" Izoko. What makes you happier than before?

Izoko: It's not that I wasn't happy before, but using the word "HAPPY" in the name is a kind of joke—and also expresses my wish that the people watching my performances feel happy too.

I define myself as a nonbinary genderqueer person. Nonbinary means going beyond the male-female gender binary. So I don't think of myself as a heterosexual man or a heterosexual woman.

I've concluded that I'm neither male nor female, but something that exists in a third space. There are countless variations within that third space, but I believe I belong there.

I'm a different kind of transgender person — not mtf (male-to-female) or ftf (female-to-male). I don't experience gender dysphoria (the discomfort caused by a mismatch between physical sex and gender identity) like mtf or ftf people often do. I actually like my body.

I'm fine with having a penis and no breasts. But that doesn't mean I see myself as a typical heterosexual person. Biologically speaking, my body would be categorized as male in terms of animal sex, but that's a separate issue from how I identify myself. Physical awareness and mental awareness are two different things.

That realization has tormented me my whole life. I was like this from the time I first tried on my mother's blue stockings at the age of five—but there were no words or concepts to define me back then. I also didn't have the courage to live openly like this.

Then, three years ago on Halloween (a terrible night — my condolences to the victims of the Itaewon tragedy), I used Halloween as an excuse to wear a skirt, stockings, and makeup, and stood in front of people for the first time.

I was afraid people would call me a disgusting pervert, but I told myself, "It's Halloween, I'm just dressing up for fun," and I performed as Izoko for the first time, DJing in front of a crowd.

To my surprise, people's reactions were warm. That broke the brakes that had been holding me back all my life. I realized — it's okay to live like this. Since then, I've gone from Izoko to Izoko, and I'm still living as Izoko today.

Broke: 옷장에 관한 질문이 있는데, 무례하게 들리지 않길 바

랍니다. 저는 스코틀랜드 헬트에 있어서 키트를 입는 적도 있습니다. 또 고등학교 때 연극 햄릿에서 덴마크의 여왕 거트루드를 연기하기도 했어요. 그래서 저는 드레스가 치마보다 더 편하다는 걸 알게 되었어요. 왜 치마보다 드레스나 치마를 입는 게 더 좋을까요?

Izoko: 고대 로마에서는 남자 병사들이 치마 갑옷을 입었잖아요. 환경에 따라서 치마가 편할수도 바지가 편할수도 있었죠. 복식에 우위는 없다고 봐요. 중요한 건 본인이 입고 싶은 걸 선택할 수 있는 자유와 권리인 거죠.

그리고 그걸 타인이 평가할 권리나 자격같은 건 없는 거예요. 친한 친구면 이해도 해주실 정도면 이해도 해주실 거예요.

Broke: I have a wardrobe question I hope doesn't seem rude. I'm part Scottish, and I've worn kilts. I also played Gertrude, queen of Denmark, in a high school production of Hamlet. Why is it better to wear dresses and skirts than pants?

Izoko: In ancient Rome, male soldiers wore skirted armor. Depending on the environment, skirts might be more comfortable than pants, or vice versa. I don't think there's any hierarchy in clothing. What matters is the freedom and right to choose what you want to wear. And no one else has the right or qualification to judge that. It's fine to tease each other lightly among close friends, though. Haha.

Broke: 당신의 트랜지션에 대해 친구들(그리고 더 넓게는 음악권과 가족들)의 반응은 대체로 지지하는 편이었나요, 아니면 그 일로 친구들을 잃은 적도 있었나요?

Izoko: 가족에게는 아직 얘기하지 않았어요. 부모님은 나를 이해해주기엔 너무 나이가 많으시고 어머니는 독실한 기독교인입니다. 누나가 한명 있었는데 누나는 내인스타그램을 보고 나의 트랜지션을 알았죠. 그래서 누나의 인스타그램 계정을 차단했어요.

현재는 지지까진 아니지만 너가 알아서 살아라라는 입장이예요. 주변의 친구들과도 트러블이 있었지만 지금은 지지받는 편이예요. 오랫동안 나를 알았던 사람들이 갑자기 내가 달라지니까 당혹했던거 같아요. 그래서 내가 논바이너리로 정체화하면서 관계를 재정립할 시간이 필요했던거 같습니다.

나를 차단한 친구도 있지만 한 명이고 그외에는 지지까지는 아니더라고 대부분 이 사람은 이런 사람이구나 정도로 받아들이는거 같아요.

Broke: Would you say the reactions of friends (and the wider music scene [and also family]) to your transition have been mostly supportive, or have you lost friends over it?

Izoko: I haven't told my family yet. My parents are too old to really understand me, and my mother is a devout Christian. I have one older sister, and she found out about my transition through my Instagram — so I ended up blocking her account.

Right now, she's not exactly supportive, but her stance is

You keep your nose down and really try to do your job well.

The remainder of your

presidency passes with several shameful incidents, but no more than is usual. You make it all the

way through to the end.

Your legacy ends up being that you weren't a great president, or

even a good one, but you stayed out of jail.

See? That wasn't so fucking

hard.

THE END

basically "live your own life." I've had some trouble with friends too, but these days I get more support. I think people who've known me for a long time were shocked when I suddenly changed. So as I began identifying as nonbinary, I needed time to rebuild and redefine my relationships. Some friends blocked me — just one, actually — but most others, even if they don't fully support me, seem to accept me as I am.

Broke: 9월 13일 베이비돌에서 열린 샤론의 Feel it in your gut 공연에서, 당신은 비비안 웨스트우드의 패턴이 들어간 셔츠를 입고 있었죠. 그 셔츠에는 나치 문양 위에 "Destroy"라는 단어와 거꾸로 매달린 예수가 그려져 있던데요. 상징적이지만 논란이 많은 디자인이라고 생각합니다. 이 셔츠의 메시지가 자주 잊혀지곤 하는데, 이 디자인에 대해 어떻게 생각하시나요?

Izoko: 펑크 클래식으로 좋은 디자인의 옷이라고 생각해요. 나찌의 하켄크로이츠와 십자가에 매달린 지저스 같은 종교에 보고 부끄러워하고 싶다고 아래에는 누군가에 아나키즘에 대한 메시지가 적혀있어요. 맘에 들어요.

네오나찌와 기독교인들에겐 불편하겠죠. 당신은 그들을 지지하나요? 논란이 있다면 그들에게만 있을거 같네요.

Broke: At your performance for Sharon's "Feel it in your gut" show at Baby Doll on 9.13, you were wearing a shirt with the Vivienne Westwood pattern, that says "Destroy" over a Nazi swastika and an upside-down Jesus on a cross. I think it's an iconic but controversial shirt, and its message is often forgotten. What are your thoughts on the design?

Izoko: I think it's a punk classic — a well-designed piece of clothing. It equates the Nazi swastika and Jesus on the cross as the same kind of symbol, and the message below is about wanting to destroy both, along with someone's note about anarchism. I like it.

Neo-Nazis and Christians would probably find it offensive. Do you support them? If there's any controversy, I think it would only be among those people.

Broke: 저는 당신이 프로 레슬링에 매우 관심이 많았던 걸 기억해요. 그 관심이 변했나요, 아니면 여전히 같나요?

또, 드래그에 대해 어떻게 생각하시는지는 모르겠지만, 어떤 사람들은 프로 레슬링이 드래그라고 주장하기도 하더라고요.

Izoko: 지금도 프로 레슬링이 가진 낭만을 좋아해요. 영화 더 레슬러 라틴가 오래된 일본의 타이거 마스크 애니메이션, 90년대 10대시절에보던WWF, 캐리커와 서사가 맘에 들어요. 하지만 실제로는 프로레슬링 경기를 보는건 좋아하지 않아요.

실제로 싸우고 KO당할때 눈이 풀려서 고꾸라지는 UFC나 실제 격투기를 좋아해요. 이전 1234다를 하면서 가졌던 딜레마이기도 해요. 사실은 호구마스크 진호가 레슬링 팬이었어요.

It's better to drink at the office, surrounded by your aides. You call for the delivery trucks to come a day early. They bring several crates of soju to your office.

As you're tying one on with your presidential secretaries (who

드래그 프로레슬링은 많은 점이 있죠. 스스로 캐릭터를 만들어서 그걸 링이나 무대위에서 몸으로 표현하잖아요. 그리고 무언가 과장되었고 엄청난 쇼적인 매력이 있다고 생각합니다.

하지만 저는 드래그 하고 싶지 않아요. 드래그는 일상의 나와 무대위에서의 내가 분리된 느낌을 들어요. 무대위에서 치마를 입고 화장을 하지만 현실에선 수업을 기쁘고 남성미를 뽐내는 분들도 종종 있죠.

저는 펑크입니다. 펑크들이 스티드가 달린 가죽자켓을 입고 체인과 스티드 벨트와 핀 버튼으로 무장하고 뉘머리나 스파이크 헤드를 하는게 실제 삶과 분리되어있지 않아요.

물론 회사에 출근할때는 평범한 모습이거나 공연때는 더 화려하게 꾸미겠죠. 하지만 본인으로 사는 시간에는 계속 펑크로 살아가잖아요. 실제의 삶과 무대위의 나를 구분짓고 싶지 않아요. 공연이 있는날 무대위의 올라갈때 집에서부터 그복장으로 가는게 좋아요.

무대위의 의상과 현실의 의상을 구분짓고 싶지 않아요. 무대아래서도 노노바이너리 젠더 쿼어 이면서 펑크인 이즈코고 무대위에서도 마찬가지로요.

Broke: I remember you being very interested in pro wrestling. Has that changed, or stayed the same? Also, I don't know what you think about drag, but I have heard people claim that pro wrestling is drag.

Izoko: I still love the romance of pro wrestling — movies like The Wrestler, the old Japanese Tiger Mask animation, and the WWF I used to watch as a teenager in the '90s. I liked the characters and the storylines. But I don't actually enjoy watching real pro wrestling matches. I prefer real fights — UFC or other combat sports where people actually get knocked out and you can see their eyes glaze over. That was also part of the dilemma I had when I was in 1234da. In fact, it was Hogumask Jinho who was the wrestling fan.

Drag and pro wrestling have similarities — you create your own character and express it physically in the ring or on stage. Both are exaggerated and have this spectacular, show-like appeal. But I don't want to do drag. With drag, I feel a separation between who you are on stage and who you are in everyday life. There are people who wear skirts and makeup on stage but grow beards and show off their masculinity in daily life.

I'm punk. When punks wear studded leather jackets, chain and studded belts, and spike their hair into mohawks, it's not separate from their real lives. Sure, you might look more ordinary when you go to work, or dress up more flamboyantly for a show — but you're still living as a punk in your everyday life. I don't want to separate my real self from my onstage self. On show days, I like leaving home already dressed in my stage outfit. I don't want a distinction between what I wear on stage and what I wear offstage.

On or off stage, I'm Izoko — a nonbinary, genderqueer punk.

are, despite the name, almost all men), your wife shows up. She's been crying, although it's hard to tell because all the plastic surgery squeezed her tear ducts shut years ago.

"What's the matter, yeobo?" you

Giving 'em the Boot

Jon Twitch

I had the chance to interview Bootcamp when they came to Korea in July. Sadly I missed out on the show, but from what I hear, it went very well.

Broke: First, why did you choose the band name Bootcamp?

Oliver, Drummer: I had this name in mind for years before this band started, I just thought it was funny. No real big reason behind it. I do think it is funny having a band name that gives off a potentially more macho vibe than what we are.

Broke: Existing press about Bootcamp says the band members have been in the Iowa scene for a while. For those of us who don't know, can you give a bit of background about the members?

Bootcamp: Oliver has played in other Iowa City bands such as Beyond Peace, Obsidian Sword, DRYAD, and currently plays in a pop punk band with BOOTCAMP bassist Molly called Death Kill Overdrive, as well as a solo dungeon synth project called Precious. Oliver is also a newly elected City Councilman in Iowa City

Vocalist Juliette has done vocals in the past for other bands in Iowa, such as Piss Exorcist and Function. They are also a visual artist, working primarily with oil paint, and has done album art, flyers, shirt designs and buttons within the regional scene.

Guitarist Dolly runs a small label out of Iowa City Called Pokey's Records, and has started multiple venues. She's been in a lot of Iowa City bands including Superfreak, Thought Wrong, A.R.M. and Accident Time, she currently fronts another Iowa city hardcore punk band called Psyop. She previously played in Beyond Peace with Oliver. Dolly is a Chef and visual artist, who makes band art, flyers and paintings. She screen prints a lot of the Bootcamp merch.

Bassist Molly plays in Death Kill Overdrive with Oliver, as well as plays bass in a garage punk band called Good Habits.

Broke: What did the death of Henry Kissinger on Nov. 29, 2023, do to your band? Especially after you released the song "Kissinger" as a loving tribute to him a few months after. Does the song still hold the same meaning, now that he is no longer breathing?

Oliver: I (Oliver) wrote and recorded the song well before he died, it was just released after. While it is sad that someone as monstrous as Henry Kissinger, who was responsible for so much violence and suffering throughout the world, was able to live a long

Follow @bootcamphotties on IG

ask her. "YOU'RE SHIT AT BEING PRESIDENT!" she yells, clobbering you with her brand new Christian Dior handbag. "WHILE YOU'RE HERE HAVING FUN WITH YOUR



Bootcamp plays at Music Bar Journey in Yokohama, Japan, July 6. Courtesy of Yukiko Ono

and healthy life filled with riches and esteem, we are glad this Earth is finally rid of him. I hope our song, in some cosmic way, contributed to his demise.

Broke: How do you feel as Americans going abroad these days?

Bootcamp: The world is more than justified to be extremely angry at the United States of America. It's a country that laughably postures as "global peacekeepers" and "spreaders of democracy," when in reality it's the opposite, who's main export is violence and intimidation. Especially so now with such an embarrassingly destructive, stupid, right wing administration. What we've experienced traveling abroad, is that people recognize that our respective states/governments we live under do not represent many who live under them. Working class people of the United States, of Japan, of Korea, are siblings in our struggle for a better and more humane world. Because of this, we have been met with extreme kindness and compassion. Workers/Punks from different countries know that we have so much more in common with eachother that we do with a Donald Trump, or any other cruel and useless ruler.

Broke: I'll be honest, I don't know if we are at a point in history where it should be celebrated that a hardcore band is 75% women, or if it should be considered nothing unusual. How does this factor affect the band?

Bootcamp: In 2025 the tokenism of fem people in hardcore does absolutely nothing for the scene as a whole, we want people to fuck with our music because they dig it and care about what we're saying. however, it is important to recognize that a dynamic still exists where we are not perceived as tough or edgy enough, even though a band of all dudes easily gets perceived in that

way. we also on an unfortunately often basis all have experienced people making us uncomfortable, even though men being weird to fem performers is perceived as having gone away. The profound experience of getting to inspire fem people around the world that they can also make loud fast music and be themselves is what drives us to create, shout out to the community of girlies and everyone in between we get to share punk with.

Broke: How did this tour come about? Particularly the part where you don't skip Korea.

Bootcamp: the tour planning began in japan. a few of our friends' bands have played there (judy and the jerks/bad anxiety, yambag, electric chair, soup activists), and they pointed us in the right direction on who to talk to. our drummer, oliver, always has crazy and wacky ideas when traveling and planning tours. our first tour after 6 months of being a band was a 16 day west coast and mexico jaunt. when he realized we could fly to korea for relatively cheap, he thought "when's the next time we'd be able to do that?" and started asking around for more contacts. We began to hear that many times bands skip Korea and only tour in Japan, which made us want to play Korea more. We are from a small city in the United States that bands always skip as well, so we know how bad that feels.

Broke: Do you know much about the Korean scene, or are you coming in blind?

Bootcamp: we really like the band slant and they're one of the reasons we decided to come. we are not too familiar with the scene and therefore don't really have specific expectations. on the flip side, punk is such a universal language that i know we will meet amazing people and see incredible bands!! we want to play everywhere and we just like to have a good time no matter what.

keep vetoing them." "NO!" she wails. "DO MORE!"

I'd like to focus on our marriage. Go to page 18
Fine, I'll stop them by declaring martial law. Go to page 14

Kill or be killertied

Jon Twitch

When I heard Sharon was working on a new band, I was interested to learn more, and also give them a chance to debut at the Broke release show. Turns out, they backed out the Monday before, so we'll see if this band ever sees the light of day.

The main figure of the band is Kiki, a former Rumkick, and after completing this interview I realised I should have talked with her as well. But it appears we've run out of time.

Broke: Can you introduce Killerty?

Sharon: 키키가 결성을 한 밴드에 기타 멤버로 들어가게 되었다. 이름과 컨셉 모두 키키의 아이디어. 킬러파티.

곡들은 키키와 내가 영향을 많이 받아 온 펑크-주로 포고 펑크-와 락앤롤에 기반을 하려고 하고 있지만, 개인적으로 평소에 자주 듣는 장르인 그런지의 색깔도 곡에서 묻어나고 있다. 드러머는 한국에 10년간 살아 온 크리스티. 연주기술 보다는 펑크를 좋아하는지 여부가 더 중요했고 크리스티는 열심히 연습해서 멋지게 해내고 있다.

I joined a band that Kiki had formed as the guitarist. Both the name and the concept were Kiki's ideas — Killer Party. The songs are based on punk — mainly pogo punk — and rock and roll, which have both influenced Kiki and me a lot, but you can also hear traces of grunge, a genre I personally listen to often. The drummer is Christie, who has lived in Korea for 10 years. What mattered more than playing skill was whether she genuinely liked punk, and Christie has been practicing hard and doing an awesome job.

Broke: How many songs do you have for Killerty so far?

Sharon: 계속 꾸준히 곡을



Sharon and Kiki agree to debut their new band while arriving for the Asian Rockabilly Festival at Cubawang, 20250926.

만들고 있는 중이다. 공연을 할 수 있다고 생각하는 곡은 4곡.

키키가 그동안 겪어온 것들에 대한 가사가 대부분이다. 단순하고 스트레이트하다. 앞으로 모든 멤버들이 곡을 만들어가려고 한다.

We've been steadily writing songs. We have four songs that we think are ready to perform. Most of the lyrics are about the things Kiki has experienced. They're simple and straightforward. Going forward, all of the members plan to take part in writing songs.

Broke: What is "Feel it in your gut"?

Sharon: 직감을 믿고 정말로 좋아하는 것을 해야 한다는

것을 나이가 들어가면서 깨닫는다.

공연을 보는 것과 하는 것 모두 좋아하는데 음악을 만든 밴드들의 감각에 따라 표현되고 관객이 의해 재해석된다.

마찬가지로 사진을 보는 것도 좋아하는데 사진은 작가들의 시선에 따라 제각각 달라지지만 결국 보는 이들의 시선에 따라 또 변한다.

그 안에 그들의 직감이 들어 있다.

공연에는 언제나 그 모습을 찍고 있는 작가들이 있어 왔고 그 시선을 공유함으로써 다시금 그 열정을 느낄 수 있으면 좋겠다고 생각했다. 동시에 작가들의 다른 작업물들도 소개할 수 있는 기회가

되면 좋겠다.

이번 기획은 공연과 사진전이 각각 준비된 경우였다. 사진전은 2024년에 12분의 작가들과 함께 하려고 했던 기획이었다. 개인적인 이유로 무기한 늦춰졌었는데 고동균 작가와 김민주초원 작가의 열정적인 모습을 보고 일단 시작을 해야한다는 걸 깨달았다.

공연과 사진전이 합쳐져서 준비기간이나 깊은 고찰의 시간이 부족했지만 할 수 있는 부분을 했다.

차실히 준비하고 깊게 생각해서 2탄을 준비하고 있다. 특히 사진은 관람객으로서의 경험이 전부라서 함께하는 작가들의 생각을 최대한 공유하는 동시에, 영감을 주는 여러 곳에서 아이디어를 얻어 더 심도있게 접근하려고 하고 있다.

덕분에 끊임없이 마음속에서 뭔가 자라나고 있다.

다음번에는 사진과 공연의 결도 좀 더 맞춰보고 싶다.

장소는 스틸페이스와 상의 중이지만 시기는 아직 미정이다.

As I get older, I've come to realise that you have to trust your instincts and do what you truly love.

I enjoy both watching and performing shows, but music is expressed differently depending on the sensibility of the bands who create it, and then reinterpreted by the audience.

Likewise, I also love looking at photographs — each one differs according to the photographer's perspective, but ultimately it changes again depending on the viewer's gaze.

Within that lies their intuition. There have always been photographers documenting live shows, and I thought it would be great if we could share their perspectives and, through that, feel that passion once more. At the same time, I hoped it could be a chance to showcase the photographers'

other works as well. This project came together as a combination of a concert and a photo exhibition that had each been planned separately. The photo exhibition was originally something I had wanted to do in 2024 with 12 photographers. For personal reasons, it was postponed indefinitely, but seeing the enthusiasm of photographers Go Dong-gyun and Ghim MinzhouChowon made me realize that we just needed to start.

Although combining the concert and the photo exhibition meant we didn't have much time for preparation or deep reflection, we did what we could. We're now carefully preparing and thinking deeply for the second installment.

Since my experience with photography has only been as a viewer, I'm trying to share as much as possible with the participating photographers and to draw inspiration from various sources in order to take a more in-depth approach.

Thanks to that, something keeps growing inside me.

Next time, I want to align the tone of the photos and the performance more closely. We're currently discussing the venue with Steel Face, but the date has yet to be decided.

Broke: What happened to Tom Tom Tom?

Sharon: 2024년 나는 블랙홀과도 같은 시간을 보냈다. 모든 것이 나를 없애지게 만들고 있다고 느껴졌다. 그래서 모든 것을 없앴다. 개인적인 이유로 멋진 두 사람에게 해를 끼친 것 같아 미안하다.

In 2024, I went through a time that felt like a black hole. I felt as though everything was making me disappear — so I erased everything. For personal reasons, I feel sorry that I may have hurt two wonderful people.

Follow @killerty_ on IG

First you bring the boys out for sangyeopsal and somaek. You down 20 glasses of the swill, and force your underlings to follow suit. Dong-hoon, that rat, bloats up his cheeks and runs off to the washroom. You guys don't see him for the rest of the night, but someone sure made a mess in the men's room.

After that, you all head to a beer bar for 2차, but things get tense when Sang-mok argues with you over who gets to foot the bill. He keeps insisting that he cover it. What is he, after your job? He'd never last if he had your power. In the end, the two of you bro out, and wind up taking over park benches outside a CU, where an

older British man teaches you to mix soju with ginseng and vitamin C drinks. Soon after, one of your secretaries gets into an altercation with a member of the public. Duck-soo, who's shirtless for some reason, pulls them apart.

"Which one of you started this shit?" he asks.

"Whose constituency is this?" you ask.

"Young-se's," someone answers.

"Let's get him to pull funding for public schools for this district," you laugh.

After that, the group decides to go to a hostess noraebang.

You're being served drinks by a hostess while listening to In-chon butcher an Oh! Brothers song,

when who shows up but your wife.

"YOU IMBECILE!" she hollers at you. "DON'T YOU KNOW YOUR WHOLE EVENING HAS BEEN ALL OVER THE NEWS?"

"Relax, babe," you say, offering her a seat next to you and a glass of somaek.

Soon enough, you're banging her on noraebang room table in front of members of your cabinet who are passed out, or at least have the decency to fake it.

The headlines the next morning aren't kind, but if that's the worst thing that ever gets published about your administration, I'd say it was all worth it.

THE END

APEC 2025 memories



Scene photographers seen

Name: Blair Kitchener
Origin: New Zealand
History in Korea: Over 10 years
What gear do you use? A Panasonic S1 and a Leica SL2-s with 28mm, 35mm, 50mm M-mount prime lenses.
I use these cameras as they have very large viewfinders making it easier to focus manually in low light situations.

How did you get into photography, and specifically live music photography?
While on a working holiday in Japan, friends and I put together a zine in which I photographed drag performers, the homeless, street fashion, business owners, directors, zoo animals.
Then after returning to NZ, I shared a studio space with a jazz musician and photographed his shows and promo material. That led to shooting other musicians and shows.

How would you describe your live music photographic style?
Most of my live music photos are in black and white. I'll shoot in color if it's vibrant and interesting. I use only the venue's available lighting. Gestures and facial expressions of the artists and fans are important in my work. I try to make images that capture a special moment, which could be of one or more band members, fans, or fans and artists interacting.

Name a great experience or more general benefit you had because of shooting shows.
Shooting has led to photo opportunities like photographing artists for magazines, album artwork, promotional images, behind-the-scenes work as well as being invited to bigger music festivals.

Do you have a favourite act to shoot?
18 FEVERS are always fun to shoot as they use the entire venue, not just the stage when performing. The unpredictability of what they'll do in a given space can lead to photos that aren't the typical band-on-stage images.

Do you have a favourite live music picture you've taken?
I don't really have one particular favorite. I like my photos which show the connection between the artists, or between artists and fans. I also like the quiet moments depicting artists before or after performing.

What's your favourite venue to shoot at?
I prefer venues with strong spotlights that can create a lot of contrast and flare. The old HBC The Studio had some, and Club Sharp, Senggi Studio and Freebird currently do.

What's your least favourite venue to shoot at?
I'm not a fan of venues with busy backgrounds (including lots of posters, signs, air conditioners etc.) and flat lighting.

Do you ever have any particular difficulties or problems taking photos?
Venues with dim, flat lighting can be challenging. Also, venues which use one color filter on all their lights (everything red for example)

Do you do video also?
No.

Share a tip relevant to live music photography.
Shoot singers or bands whose music you're into. And before shooting, watch the artist's previous shows on YouTube, Instagram etc. to get an idea of how they use the stage, which way they tend to stand, their movements etc.

What are your goals with your live music photography?
I plan to self-publish some zines of my work. I'd like to take photos for more music publications and artists' promotion/album artwork. Also I hope to tour with groups to document behind the scenes as well as shows.

Other than live music, what else do you typically shoot?
Street cats, LGBTQIA+ artists, dancers, people/things outside of mainstream society, portraits of people I come across while walking around my neighborhood.

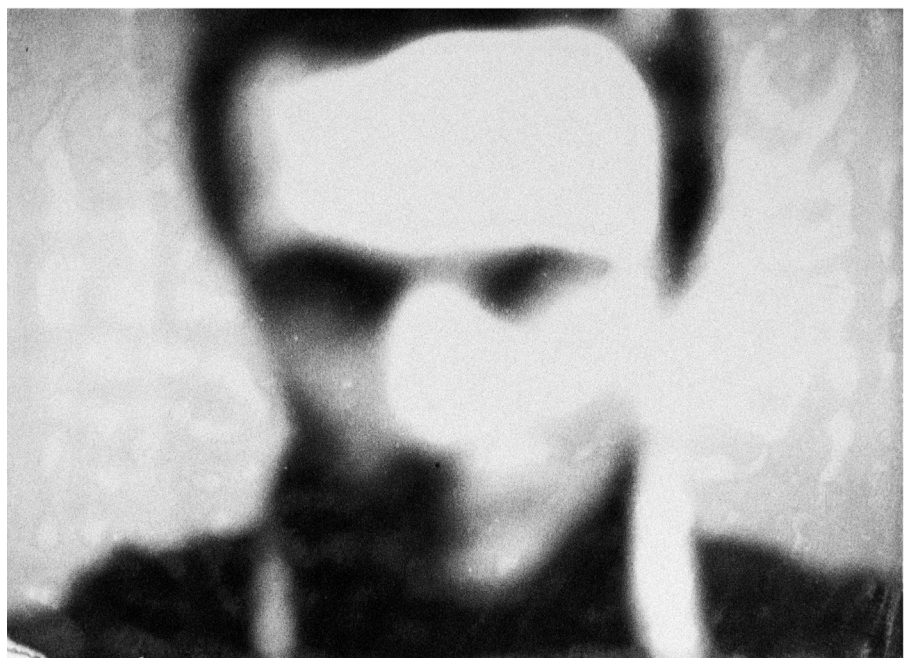
Where can we see your work?
Website: blairkitchener.com
Instagram: [@blairkitchener](https://www.instagram.com/blairkitchener)



18FEVERS at Block Party 2023 by Blair Kitchener



Blair Kitchener's exposures of Fat Hamster and KANG New, printed and sliced into strips, displayed, then rephotographed



Blair Kitchener's unsettling self-portrait

Tearing up Taiwan

Jon Twitch

One of the bands I interviewed this year was Youth Tear Bomb, a Taiwanese band that toured here to Daejeon and Seoul. I've found it surprisingly easy to interview Taiwanese bands, and it seems like we don't know enough about their music scene, plus a chance to support a show outside Seoul.

Broke: First, what does the name "Youth Tear Bomb" mean?

Leo: 我們會取這個名字，是因為我們幾位成員都是在青春時期，透過玩龐克樂團彼此認識的。雖然當時大家都有各自的團，但後來因為團員更動，命運又讓我們重新聚在一起。我們希望在有限的生命裡，把青春的回憶與當下的生活體驗，濃縮成創作的能量，就像催淚彈一樣，把情感強烈釋放出來，衝擊每一位聽眾。

The name "Youth Tear Bomb" comes from how we met—playing in punk bands during our youth. Back then, each of us had our own separate bands, but due to changes in lineups, we eventually regrouped and formed this band. We want to take what's left of our time and channel the experiences of our youth, along with everything we're living through now, into explosive creative energy—like a tear bomb, releasing intense emotions that hit hard.

Broke: How did this tour come about? Especially looking at the human connections: is this the result of Smoking Goose touring Taiwan in 2023?

Leo: 我們和 Smoking Goose 認識已有八年，這些年來多次協助他們在台灣演出的安排。這次能出國巡演，真的很感謝他們的幫忙與牽線，這也是我們樂團第一次的海外演出。去年底我們開始創作新歌，我跟團員提議，可以趁這個機會到韓國巡演，一方面體驗當地的 Live House，另一方面也讓平常各自忙碌的我們，有個機會像旅行一樣相聚。

We've known Smoking Goose for around eight years and have often helped them arrange shows in Taiwan. Thanks to their support, we got the opportunity to do our first-ever international tour. Toward the end of last year, we started writing new material, and I suggested to the band that we tour Korea—not just to perform



Taiwanese punk band Youth Tear Bomb / Swiped from Youth Tear Bomb website

at local live houses, but also to spend time together like a band trip, since we rarely get that outside of rehearsals and shows.

Broke: Have you been to Korea before? Do you know what to expect?

Leo: 我自己(Leo)去過韓國旅行大概三次，也看過不少當地的 Live House 演出。韓國的獨立音樂文化非常有趣，讓我印象深刻。當然，韓國的美食也是我們最期待的！老實說，在台灣吃到的韓式料理跟在韓國當地吃的，真的差很多，每次去完回台灣都會一直懷念。

I (Leo) have been to Korea about three times, and I've seen quite a few live house shows there. The independent music culture in Korea is really fascinating and left a strong impression on me. And of course—the food! It's one of the things our band is most excited about. Honestly, the Korean food you get in Taiwan just doesn't compare to what you have in Korea. Every time I return home, I miss it like crazy.

Broke: How would you describe your music?

minister.

"I only called this meeting because I'm supposed to," you tell the gathered ministers. "But I don't have to listen to a word you suckers say. I'm going on TV to tell the nation it's martial law. Outta my way, chumps!"

Leo: 我們的音樂深受歐美與日本的搖滾樂影響，但可能因為我們年紀稍長，創作上也比較傾向融合與內斂，不會太過激進。我們幾個團員的共同點是都熱愛 Y2K 時期的龐克音樂，因此這些元素也自然而然地融入在我們的作品當中。

Our music is influenced by both Western and Japanese rock. Maybe because we're a bit older, our approach tends to be more restrained and blended rather than aggressive. One thing we all have in common is our love for Y2K-era punk, so that vibe naturally seeps into our songs.

Broke: A bio on your website says you "take inspiration from historical landmarks and cultural heritage." Can you elaborate further about this?

Leo: 因為我住在台南，這裡有很多古蹟和文化遺產。很多年輕人或觀光客可能只是走馬看花，但我們想更深入地了解這些歷史背後的故事，然後用音樂去重新詮釋。這樣的創作方式，也讓我們的作品在龐克樂裡多了一種與眾不同的文化視角。除了寫生活與情緒，我們也會走進廟宇、與在地人對話，從中

You storm off, give your televised announcement, and send the military to the National Assembly and the National Election Commission.

It...doesn't go well. Citizens rush to the Assembly to guard it with their lives, and

汲取靈感，做出屬於台灣土地的聲音。

I live in Tainan, which is rich in historical landmarks and cultural heritage. While many young people or tourists might pass by these places without much thought, we wanted to dive deeper into the hidden stories behind them and retell them through music. This gives our punk songs a unique cultural angle. Aside from expressing personal emotions or everyday life, we often visit temples and talk with locals to get inspiration, creating songs that reflect Taiwan's historical and cultural identity.

Broke: I'd like to know a little about the band's history.

Leo: 我們的前身樂團叫做斑馬人 (Zebrar Man)，後來團員更動後在 2019 年改名為青春催淚彈 (Youth Tear Bomb)。現在是由主唱兼吉他手阿貴 (Leo)、貝斯手兼合聲大雄 (Big Bear)、以及鼓手嘎龍 (Dragon) 組成，並持續在台灣各地 Live House 和音樂祭演出。2022 年末加入吉他手兼合聲賭神 (Tomoe)，讓我們的編曲更有層次。2023 年末鼓手嘎龍因個人因素離團，2024 年由

阿正 (MASA) 接任鼓手，直到現在陣容才算穩定下來。

Our band originally started out under the name Zebrar Man. After some lineup changes, we rebranded as Youth Tear Bomb in 2019. The core members are Leo (vocals/guitar), Big Bear (bass/backing vocals), and Dragon (drums), and we've been actively performing at live houses and music festivals across Taiwan. In late 2022, Tomoe (guitar/backing vocals) joined, adding more depth to our arrangements. At the end of 2023, Dragon left for personal reasons, and MASA became our new drummer in 2024. This lineup feels like the most stable and mature version of the band so far.

Broke: Can you introduce your local scene for me?

Leo: 台灣的龐克場景和音樂祭不算多，但還是有幾個非常重要的據點。例如我們所在的台南，有一間叫 T.C.R.C. 的 Live House，是許多本地龐克樂團的搖籃，有種台灣版 CBGB 的感覺。高雄的 Paramount Bar 百樂門酒館、台中的 Sound Live House 也都很有特色，尤其 Sound 跟日本樂團關係密切，經常辦演出和音樂祭如 Unlimited Freedom Festival、Punk Strike Fest。台北則有 Revolver，是很多歐美樂團來台時的首選場地。我自己 (Leo) 在 2012 年創立了非營利組織「週末龐克派對 Holiday Punk Party」，持續幫助台灣和國外的龐克樂團安排演出，為場景貢獻一份心力。

Taiwan's punk scene and festivals are relatively small but have some key spots. In our hometown Tainan, there's T.C.R.C. Live House, which feels like the Taiwanese version of CBGB—a birthplace for many punk bands. In Kaohsiung, there's Paramount Bar, and in Taichung, Sound Live House, which has strong ties with Japanese punk bands and regularly hosts tours and festivals like the Unlimited Freedom Festival and Punk Strike Fest. In Taipei, Revolver is a go-to venue for international acts. Personally, I (Leo) founded a non-profit called Holiday Punk Party in 2012 to support local and overseas punk bands by organizing shows in Taiwan—something I continue to do to keep the scene alive.

Visit youthtearbomb.mystrikingly.com or follow @youthtearbomb on IG

You bring in your Cabinet ministers for a surprise meeting late on a Tuesday night, and reveal your plan to declare martial law. They all look at you like you're crazy. Some even try to talk you out of it. The only one who defends you is your defence

minister. "I only called this meeting because I'm supposed to," you tell the gathered ministers. "But I don't have to listen to a word you suckers say. I'm going on TV to tell the nation it's martial law. Outta my way, chumps!"

You storm off, give your televised announcement, and send the military to the National Assembly and the National Election Commission. It...doesn't go well. Citizens rush to the Assembly to guard it with their lives, and

your soldiers turn out to be huge pussies who won't even shoot anyone. Not a single life is lost. In the middle of the night, Assembly members are able to hold a vote suspending martial law, and by sunrise you're forced to lift it officially.

Now there's going to be an investigation. What will you do?

I'll cooperate fully for the good of democracy. Go to page 16
No way, I'll resist with all my being. Go to page 20

Scene photographers seen

Name: Chewy Thomson

Origin: The sunny beaches of Canada (ten points to anyone who gets this).

History in Korea: Been here since 2012, started in hagwons in Osan and Seoul, moved around a lot. Did a few years in an elementary school in Yongin, then had the great privilege to start teaching at Gangneung-Wonju National University in 2018 and now I teach English, TOEIC and Photography at Hansoe U in Seosan. Been here ever since.

What gear do you use? Cut my teeth on an old Nikon D5100 but eventually picked up a Sony. Started with the A7iii and upgraded to an a7iv. I keep the iii as a backup. As far as sensors go, the Sony is one of the best for low light, so ideal for night and event photography where the lighting can be dodgy. Sony also supports a lot of third party lenses and when you're as broke as I am, you can appreciate that.

How did you get into photography, and specifically live music photography? Truthfully, years ago, a friend was leaving Korea and he offered to sell me said Nikon DSLR and a couple lenses for a good price and I figured, I am an adult, I should have an adult camera for traveling and whatnot. I had done some film photography in high school and enjoyed it a great deal but never pursued it for whatever reason so when the chance came up to buy his camera, I decided to take it up as a hobby again. After I upgraded to the Sony, which was my dream camera, I decided to take myself more seriously. Getting into shooting live music was almost an accident. I had been doing mostly night and street photography up to that point, when I was contacted by Rebel Hunt, who was starting a new performance artist troupe. I ended up becoming the house photographer for her project The House of Hex, a supernatural themed performance group. We began doing shows around January 2024, and many of them incorporated live music as well. We've performed alongside Fat Hamster, Dogeul, Sabbaha, Rebeldom and a handful of others, so being the house photographer, I was thrust into photographing these bands as well. We also did an awesome performance at Block Party last year.

How would you describe your live music photographic style? I don't know if I have any particular features that make me stand out but I am very much drawn to colour. Very often I find that people in Korea dress in kind of uniformly black or grey colours and for a while there was this trend among photographers where they were making their edits realistic, lots of muted tones and browns. I can respect that style but I am almost the opposite, I love bold colours and lots of high contrasts. If you see a cityscape of Seoul or a shot of a performer and the colours and tones really pop, it might just be one of mine.

Name a great experience or more general benefit you had because of shooting shows. Honestly, just getting to meet people and hang with other creatives is a benefit unto itself. There is such a vibrant art and music scene in Seoul and Korea generally that doesn't necessarily include just Kpop. A lot of it is not especially well known by the general public it feels like, and that makes it kind of cool. You get to feel like you're a part of this underground club that no one knows about.

Do you have a favourite act to shoot? None in particular but punk and hardcore shows have been my main go to, just because they are so chaotic and fun to shoot, as long as you can keep your gear from getting body slammed.

Do you have a favourite live music picture you've taken? I was one of the designated photographers at Block Party 2024 and I managed to get a great shot of Christmas, lead singer of the amazing 18 Fevers, as she was climbing down from their drummer's kit and I guess she liked it so much she made it her Insta pfp. That's the real test of a photographer, if someone likes your work so much they are willing to make it the avatar of their whole Instagram or Kakao profile, you know you've done a good job.

What's your favourite venue to shoot at? I suppose Skunk will always have a special place in my heart as that was the first place that the House of Hex performed. The décor is also awesome. You can tell the venue owners really poured a ton of themselves into making the place as unique and interesting as it is. I've also met tons of cool people there before.

What's your least favourite venue to shoot at? No least favourite necessarily but venues that are cramped or else have poor lighting are going to be the most annoying to shoot at, obviously.

Do you ever have any particular difficulties or problems taking photos? Yeah, lighting is a big one. I think just the lack of space at some venues is a challenge as well. In most places in Korea, but Seoul especially, space is at a premium so loads of bars and live music spaces are surprisingly cramped. People getting in the way can be an issue if the place is really small but the thing we have to keep in mind as event photographers is that we are there to document and not interrupt anyone's good time. Being a photographer that mainly shoots in venues and in the narrow streets both with and without models, you learn to be very conscious of the space around you. I can't tell you how many times I have almost bailed or banged my knee on something because I was so in the zone taking shots that I wasn't paying attention to my surroundings. You gotta learn to be aware of what is going on around you.

Do you do video also? I do, occasionally. It's not my main bag because it is so time consuming and resource intensive (my computer sucks lol) but I have been getting into it a bit more here and there. It's something I hope to do more of in the future, as time permits.

Share a tip relevant to live music photography. Events aren't always going to go 100% perfectly. The fact is, at live music shows, there are tons of moving parts going on in the background that most attendees aren't even aware of and nothing is always going to work out exactly as you hoped. So learn to just be flexible and roll with whatever comes your way. My motto for shooting is always hope for the best but prepare for the worst. And if things go a bit sideways, don't worry about it too much, that's just how life goes sometimes! But, if you can afford it, always have a backup camera on hand, especially if it is a paid gig. And bring ear plugs, your hearing will thank you later.

What are your goals with your live music photography? Just get out and meet more people. I love hanging out and meeting bands and other creatives and so far, the scene in Seoul and elsewhere has been super chill and welcoming. I guess doing photography full time would be super rad but probably more stress than I want to deal with. I always tell people, work on getting yourself a day job that gives you enough free time and resources to do this on the side and if it takes off, then all the better. But having a main job to fall back on is the wisest choice IMHO because sadly, art doesn't pay nearly as much as it should.

Other than live music, what else do you typically shoot? The streets. I live for night photography and love shooting the city at night. I do a lot of model shoots out in the streets as well, it's a lot of fun. My good friend and fellow artist once told me I was a **네온중독**, or a neon junkie, and I thought that was so accurate, I made it the title of my first solo exhibition back in May 2024. I absolutely love the neon and the night more than I can express.

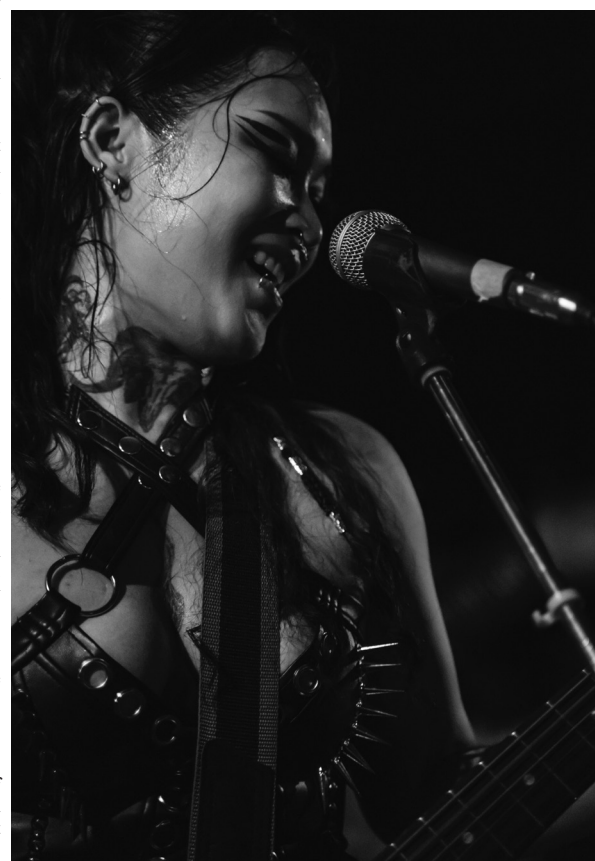
Where can we see your work? My Instagram handle is @floatationmarks (get it? Neither do I) and I am on that new Foto app under the same handle. I don't have any concrete plans for any solo exhibitions as of yet, but I did a couple last year and will likely be doing something in the near future and will advertize it on there. As well, the House will be doing more events this summer, so keep your eyes peeled. You can find us at @the_house_of_hex on Insta. Drop on by my profile and leave me a DM any time!



The Geeks' lead geek Kiseok by Chewy Thomson



Daisy Gun by Chewy Thomson



Christmas of 18Fevers by Chewy Thomson



Self-portrait of Chewy Thomson

Rumble in the Koreas

Jon Twitch

For this year's Asian Rockabilly Fest, I decided to try something different from last year, and I ended up interviewing DJ BO, an American living in China who was coming here to participate. It turns out we have a lot of mutual friends, a lot of other interests beyond rockabilly, and I was surprised we'd never run into each other before. I asked him a bunch of questions about rockabilly just to have a nice fun article exploring the genre, and he was only happy to oblige.

He offered to provide more information about his punk credentials, as well as DJing in North Korea, and so on — really, the interesting things he's done just kept on piling up. At the end of the day, I decided we better just stick to rockabilly for now, but I'm looking forward to hearing from him again.

Broke: First, a really basic question: what is rockabilly?

Brian: Rockabilly is the dixie-fried, hopped-up version of foundational rock 'n' roll, and arguably its core origin story. Picture delinquent kids in the mid-1950s taking blues and country material — or their own slang — and putting it to the propulsive whack of a stand-up bass. Equally as important to the sound is the atmospherics it evokes: greased back hair, rickety honky-tonks with blistering loud amplifiers, and the sleaziness of the previous generations pin-up and burlesque culture.

Like early hip hop, it is a genuine culture movement of the lower-class. Similarly, they are both also bred and meant for small spaces, meaning they might stand somewhat punily in worlds where arena rock, pop music, and EDM can play well to the bleacher-seats. They also have a sound that can be both harsh and sparse, and combined with a culture that leans heavily on tradition and exclusivity, it's sometimes unwelcoming to outsiders.

Ain't that a shame, as rockabilly can be a lot of fun, and has an endearing legacy that can be seen even today: young Elvis Presley iconography, musicals like Grease and Million Dollar Quartet, and songs that have been on constant rotation for 70 years like Eddie Cochran's "Summertime Blues."

in the late 1970's and early 80's, it spawned 2 children: neo-rockabilly and psychobilly. Neo-rockabilly leaned heavily on tradition, while updating production and style. Psychobilly infused the music with the emergent punk,

combining the most surreal aspects of rockabilly with the blister and contrariness of punk. For an example of neo-rockabilly, see "Make A Circuit With Me" by The Polecats, which got a big ol' bump after being featured in the movie "WALL-E." For psychobilly, see "American Nightmare" by The Misfits, where our protagonist puts an axe to a relationship and adds a 6 to American Highway 66.

Today, rockabilly is still a niche, albeit with bands in scenes worldwide, including East Asia. Since the days of Babe Ruth's visit, Japan has always been deeply interested in Americana, and leading band Johnny Pandora have toured extensively internationally. They've attracted legions with their accessible sound and exceedingly handsome lineup. Seoul has also maintained a presence, with stalwarts of "kimchibilly" being The Street Guns, which in an earlier incarnation was The RockTigers. A personal favorite of mine is Trix-O-Treat out of Thailand, who play weekly at Bangkok club Mojo.

Broke: I've always thought rockabilly is pretty tied to Americana of a certain era, no matter how much time passes and which continent we're on, but what happens when it's transplanted to Asia? What kind of entity does it become?

Brian: Each scene, and even each band, approaches this differently: whether to sing in English or their native language; whether style/presentation is traditional, psychobilly, or a personal evolution; and overall aiming for a general music audience or the more specialized rockabilly crowd. For example, Bali's The Hydrant have seemed to focus more on the rockabilly market, and now even neo-rockabilly legend Brian Setzer wears clothes designed by the band's members. On the other hand, the recently on-hiatus Beijing band Rolling Bowling broke big on TV in China, and seemingly makes efforts to welcome new fans by incorporating bits of ska, folk songs, and other more accessible elements into their presentation.

Are these approaches snotty or selling out? There's no right answer, and no approach has emerged as triumphant.

Broke: How did you get into rockabilly originally?

Brian: I got into rockabilly in a way similar to how many of the original rockabillys did in the 1950s: Chuck Berry. When I was in high school, I stepped



DJ BO reacts during the Stompin' Riffraffs' set on day 1 of the Asian Rockabilly Festival at Cuba Wang, 20250926.

back from contemporary music and discovered (along with Run-D.M.C.) Mr. "Johnny B. Goode" himself. Berry's music isn't strictly rockabilly, but his first single, "Maybelline," arguably is, and much of his catalogue has been covered by rockabilly artists. I saw him perform on his 75th birthday with opener Little Richard, and then I was well in. My circle expanded outward from him, including Gene Vincent and Eddie Bond. This is like 2001, and to even access more rockabilly artists' music — Wanda Jackson for example — there was no Spotify or other easy way: I literally had to mail-order for CDs from Europe.

More recently, I've DJ at rockabilly festivals; organized events in my adapted city of Shanghai, China, and elsewhere; visited the world's biggest rockabilly festival (Viva Las Vegas) and the Rockabilly Hall Of Fame in Jackson, Tennessee; and gotten rockabilly tunes on international music compilations (The StreetGuns).

To me, rockabilly is rock 'n' roll in its most undiluted form, amped up with teenage hormones: the flash of light off a switchblade, or the bright red lipstick on the kissing lips of a pin-up chick. It's weird, wonderful and crazy, man, crazy. Like true-school hip hop music, what it lacks in variety of vocabulary it far makes up for it with its rawness and quirk. Yes, rockabilly has roots, but there are very few times in music when something might feel truly new, and those moments should be celebrated.

Broke: It seems like you've been quite the rockabilly/Elvis evangelist throughout Asia. How did you take up that mission? Why does Asia need rockabilly?

Brian: I didn't choose this life, it chose me: as a DJ, I see it as my mission to help share and present good quality art. I guess it started while living in the Mongolian countryside, when I produced Mongolia's first ever Elvis tribute artist.

When I left Mongolia after 3 years, on my way out I stopped in Seoul, where I saw The RockTigers, and was just blown away. At that moment, I knew I wanted to stay connected to them, and I did — eventually bringing them to play in China. This was Mainland China's first rockabilly festival, which I directed. As always, The RockTigers, and now The StreetGuns, never disappoint.

More recently, I organized and DJed a rockabilly-themed event in Urumqi's Capsule Club, quite possibly the first event of that type in Xinjiang ever.

To me, it's just about the quality of the stuff, although it also fits under the theme of presenting "new" things to people, even if it originated long ago.

Asia doesn't need rockabilly, rockabilly needs Asia: barring limited scenes in Japan and the Philippines, much of Asia didn't have a fair crack of rockabilly when it first popped. Now, while acknowledging its origins, it isn't hampered by the same shackles of tradition or the weight of comparison, and is free to move it in new and exciting directions.

I recently was a part of a big goth festival in Shanghai ("Darkness Falling") which mixed and matched Western and Japanese influences, many from different time-periods, along with fresh local Chinese styles. There's no reason that rockabilly couldn't break out to do the same around Asia.

Broke: In my article last year, Tiger from Streetguns

emphasized that rockabilly is not well-known across most of Asia (Japan being the exception), saying "it's almost like there's just one band active in each country in Asia." How do you feel about it?

Brian: That is still largely true. However, there are diehards like me active on the road spreading the word, and the media has never been more accessible: not just the music, but the movies (I love to screen Rock, Rock, Rock!) and imagery of the style. Again, just 25 years ago, if I wanted to hear a particular rockabilly artist or song, it might take hours of effort and weeks of waiting. Now, it's all always fingertips away.

It being less established means that it is primed to flower with freshness. I know this isn't a position that makes it easy to quantify things, and perhaps doesn't do well for the sustainability of the scene/scenes, but I don't really pay attention to the outcome. Sure, it would be nice to have people interested in what I'm doing. But, if I think it's good, and this to me is some of the best stuff, I'm going to keep doing my thing to spread the word. As long as I'm inspired, I'll never tire.

Broke: Have you ever been to (South) Korea before, and were you familiar with Tiger and his band Streetguns, or maybe their predecessor, RockTigers? Have you ever encountered the term "kimchibilly"?

Brian: I had a layover to Seoul on my way to Mongolia for my first Asia excursion in 2007, and then fortuitously saw The RockTigers in Seoul in very late December 2009, and then have been back 10 times or so, including stops in Jeju and Busan. I'm buddies with the amazing people in the reggae-heavy Eastern Standard Sounds label scene, and have DJed their festivals/events. With rockabilly/StreetGuns, I DJed their RockThisTown Festival, among other connections.

"Kimchibilly," besides being a great RockTigers song, is such a whirllybird of a term — a postmodern portmanteau, bridging eras and locales, sounds and taste. Then again, maybe it is completely logical? Like a cabbage from the hinterland, rockabilly has been slathered with some local flavor and preserved for later, delicious use. Genius, like Charles Mingus.

Distinguishing South Korea and North Korea is important here, but it's a distinction without a difference: when I DJed in North Korea, I played The RockTigers. Like I said, The RockTigers/StreetGuns never disappoint.

Follow @djborderbreaks on IG

You make an address on TV, this time promising to answer all questions and cooperate with investigators.

The CIO and the prosecution both start negotiating who will question you first. Also, the National Assembly starts talking

about impeachment proceedings.

If you are impeached, your obvious successor will be a communist who will enact a plan

proposed by your administration to let in Chinese tour groups visa-free.

Are you really sure you want to cooperate?

Yes, absolutely I must. Go to page 17

Actually no, this sounds pretty bad for me. Go to page 20

한국 타투 법제화, 새로운 역사의 시작 Legalization of Tattoos in Korea, the Beginning of a New History

김태남/Sunrat Tattoo
2009 기억에서 2025의 내일로

2014년, 서울 압구정 WAV에서 열렸던 INK BOMB TATTOO CONVENTION—그날의 환호와 열기, 그리고 수많은 해외 아티스트들의 응원이 아직도 생생합니다. 그때 우리는 한국의 타투가 예술로 인정받기를 꿈꾸었습니다. 그 길투는 결코 쉽지 않았습니다. 경찰 출동까지... 그러나 우리는 멈추지 않았고, 서로를 붙들며 끝까지 걸었습니다. 오늘, 그 길 여정의 끝에서 새로운 시작을 맞이합니다.

법과 제도 안으로 들어온 '타투' 2025년 9월 25일, 대한민국 국회의 **문신사법(타투이스트법)**을 통과시켰습니다. 이제 비료인의 타투 시술이 합법적인 라이선스 제도 아래 관리·감독됩니다. 이는 오랜 기간 "의사만이 타투를 할 수 있다"는 1992년 판례로 인해 음지에 머물던 한국의 타투를 제도권으로 끌어올린 역사적 전환점입니다.

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"멈추지 않고, 끝까지."
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앞으로의 약속
• 안전과 위생의 표준화: 새 라이선스 제도에 맞춰 교육·위생 기준을 준수하고, 이용자 보호를 최우선으로 하겠습니다.
• 예술성과 전문성의 동반 성장: 타투를 문화·산업의 한 축으로 자리매김시키고 K-타투의 세계화를 적극 추진하겠습니다.

• 공정한 시장과 상생: 업계 자율과 책임, 상생의 규칙을 만들고 지키겠습니다.

결론: 꿈이 현실이 되는 순간
2009년 그 설렘이, 2025년 오늘 현실이 되었습니다. 우리는 이제 법의 보호 아래, 더 당당하게 창작하고, 더 안전하게 시술하며, 더 멀리 나아갈 것입니다.

대한민국 타투의 새로운 시대, 한국 문신사들과 함께 열겠습니다.

From the memories of 2009 to the tomorrow of 2025

In 2014, at the INK BOMB TATTOO CONVENTION held at WAV in Apgujeong, Seoul—the cheers, the passion, and the encouragement from countless international artists still feel vivid. Back then, we dreamed of the day when tattoos in Korea would be recognized as art.

The path was never easy. Jealousy and envy, 45 reports and repeated police interventions... but we never stopped. Holding on to each other, we walked to the end. And today, at the end of that long journey, we welcome a new beginning.

Tattoos within the framework of law On Sept. 25, the National Assembly of the Republic of Korea passed the Tattooist Act. Now, tattooing by non-medical professionals is legal and regulated under a licensing system. This marks a historic turning point that pulls Korean tattooing out of the shadows where it had remained for decades due to the 1992 court ruling that only doctors could perform tattoos.

To all tattooists of Korea Today's change is not the achievement of any one individual, but a victory created collectively by every tattooist in Korea. The sweat shed out of sight, the principles we defended, and the solidarity we showed one another made the impossible possible. We sincerely thank you.

"Without stopping, until the end."
The time we endured was not in vain. Today's legalization is not an endpoint, but a starting point to build a safer, more respected ecosystem for the industry.

Our commitments going forward
-Standardization of safety and hygiene: We will comply with education and hygiene standards under the new licensing system, prioritizing the protection of clients.

-Growth in artistry and professionalism: We will establish tattooing as a pillar of culture and industry, and actively promote the globalization of K-tattoo.

-A fair and sustainable market: We will create and uphold rules of autonomy, responsibility, and mutual growth within the industry.

Conclusion: The moment when dreams become reality

The excitement of 2009 has become reality in 2025. Now, under the protection of the law, we will create more confidently, tattoo more safely, and advance further.

Together with the tattooists of Korea, we will open a new era of Korean tattooing.

I am TrashMTattoo, and I have been tattooing for 8 years and running my own tattoo shop for 6 years. The legalization of tattooing as a profession in Korea carries great significance—it marks a step forward from the outdated system that had long been blocked by medical lobbying.

Many people have suffered disadvantages under the label of "illegality," and without proper regulations, hygiene often relied solely on individual conscience, which unfortunately left some clients harmed. With legalization, card payments will become possible, meaning taxes can be paid properly, and as a result, the financial burden of tattoos may even decrease. It also means that tattoos can be received in a safer and more hygienic environment, which I believe will naturally improve overall tattoo quality.

However, it is not entirely positive. Much depends on the standards set for the so-called "national exam" required to become a tattoo artist. If someone cannot obtain a license regardless of their actual skill, this profession risks becoming inaccessible. And in Korea, it is almost certain that "hagwons" (private academies) will emerge, fostering a culture of rote memorization aimed solely at passing the test, rather than focusing on artistry itself.

Additionally, just like restaurants, regular hygiene inspections by the government or local authorities are inevitable. If the required "standards" are set at the level of hospital-grade sanitation, tattoo shops will have to shoulder significant risks and expenses. To maintain profitability, many shops will inevitably raise the rental fees for tattoo stations. For artists who rent these stations—especially those who are less popular—this may lead to unsustainable costs. This is already an issue now, but legalization could intensify it, making tattooing an unsustainable career for many.

Therefore, simply thinking "the law has passed, so we can just continue working as before" is dangerously complacent. While there are certainly positive aspects, I believe we are entering a stage where there are even more critical issues to observe and address moving forward.

Kirk Kwon: I think it wonderful in the sense that it allows artist to freely express their craft without the fear of fines or getting shut down and losing their business. Hopefully they can now get the backing and protection they need and deserve. It will in turn make it safer as well for the artist and client. There will always be "scratchers" with their Amazon tattoo machine specials.. but at least now the real artist can go about their work in a proper fashion.

류지환: 한국의 타투 합법화는 그들에게 좋은 시작이 될거라고 생각합니다. 정식적인 '직업'으로 인정받게 되면 그들은 은행이나 공공기관에서 더 많은 업무를 볼수있게 되고 가족들과 사촌들에게도 직업에 대해 당당하게 이야기 할 수 있을것입니다. 그들도 언젠가 나이가 들고 경제활동을 계속 이어가야 할 것인데, 가족의 응원과 사회로부터의 안정감을 가지고 일을 한다면 확실히 도움이 될 거라고 생각합니다.

저는 꽤 많은 한국 타투이스트들이 사회로부터 고립되었고 스스로 어두운면을 지향한다는 느낌을 강하게 받았는데 그들이 예술가·노동자로써 사회적으로 인정받는다면 자신의 미래를 긍정적으로 보고 더 많은 것들을 창작하며 언젠간 주변과 사회에 기여를 할수있는 마음도 가지게 되지 않을까 생각합니다.

정부에서는 국민의 보건의 안전과 세금을 가장 신경쓰겠지만 저는 타투라는 것은 거대한 문화적 흐름이고 SCENE이고 커뮤니티라고 생각하기 때문에 이제는 한국의 타투 관계자들이 자발적으로 경각심과 존경심을 가지고 모두를 위해 어른스러운 태도로 환경을 만들어가는 것이 가장 중요하다고 생각합니다.

Ryu Ji-hwan: I think the legalization of tattoos in Korea would be a good starting point for them. If their work is officially recognized as a "profession," they'll be able to handle more tasks at banks and public institutions, and they'll also be able to talk about their jobs more confidently with their families and relatives. They too will one day grow older and need to continue earning a living, and I believe that working with their family's support and a sense of stability from society would definitely help.

I've felt quite strongly that many Korean tattooists are isolated from society and tend to embrace its darker side, but if they are socially recognized as artists and workers, they may begin to see their own future more positively, create more, and even develop the desire to contribute to their communities and to society someday.

The government will naturally focus most on public health safety and taxes, but I see tattoos as a major cultural current, a scene, and a community. So I think the most important thing now is for those involved in Korea's tattoo industry to take initiative with awareness and respect, and to build an environment for everyone with a mature attitude.

Travelin' Mick: In my opinion, the legalization is just the beginning of a process that needs to result in standards for a safe practice, but which leaves enough room for artistic freedom and individual expression. Also, the regulations for import of tattoo equipment are too restrictive at this point and need to be changed. Otherwise, artists might have to go illegal ways again to acquire inks, needles and machines

To achieve this, the tattoo scene in Korea needs to unite and find a common way together with PMU and SMP artists, who are sitting in the same boat

I could envision certain mandatory hygiene and technical educational approaches, for both tattoo and PMU artists.

My wife (Sana Sakura) and I were already engaged in the legalization process in Japan, which faced similar challenges. I am originally German, and our courts decided decades ago that tattooing is not a medical process. This was helpful with the legalization in Japan already. But in Korea there was also political support in the current government which helped the case a lot.

I am quite sure that there are some underlying economic and fiscal reasons for this move, but anything is better than working illegally.

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.

Authorized to read

Jon Twitch

This wasn't so much an interview as a press release that was written for me, chased by a couple follow-up questions that probably aren't interesting. But they're supposed to play the Broke in Korea 20th anniversary show, a week before their Japan tour, so they get a page here.

Honestly, I like it when bands make my job easy by oversupplying information like this.

Broke: Can you tell me about the album?

Kevin (takes a deep breath): When Fail Fast started, we wrote ten songs right away and put three of them on an EP called "The Prepared Not Scared EP", which we recorded with Jeff Moses (WTM) at Binary Studios and released in Sep. 2024. Jeff is a great engineer and polished up the songs really well, and feedback was positive.

At one point, we decided that it'd be interesting to just record the rest of the songs we had written as well, but to record them intentionally grittier and rougher, to kind of show both sides of what the songs can sound like. With that hope in mind, we went to Garrett Belair (Slant) at Baby Doll, as he has recorded a bunch of great hardcore and punk and could capture the energy that we wanted to get.

The EP release show will be at BabyDoll on July 26th as we recorded it there, and will be available on Bandcamp on July 25th (if it'll release on all of the other streaming sites on that date is still TBD). It's not a classic EP release show and is hardly even being advertised or highlighted as such, but was



The cover art for Fail Fast's "Authorized to Intrude"

more just an excuse to put together a cheap bill with some of our favorite bands that we'd actually want to see anyway (Duoxini, Turn For Our, and turnyourbacknme) and us to then be required to be included on it. We aren't doing any physical release for this EP either, so no tapes, CDs, or vinyl will be available, either. I attached the flyer to this email just in case.

The EP will be released on WDI, which we joined in June 2025. In other news, we just played Not A Fest! after a few months off from playing shows, are aiming to record and release a music video in August/September, just confirmed a weekend of shows in Tokyo (Rathole and Nakano Moonstep) in mid-November, and have ten new songs past these two EPs that we are beginning to rehearse and play live.

"Authorized To Intrude"
Track Listing:

Confidently Incorrect

This song is all about the main theme of this batch of songs; not trying too hard to be perfect, especially since the idea of the perfect thing being chased is likely wrong, anyway.

Nothing to Offer

This song is about people who buy things (luxury items, plastic surgery, etc.) in an attempt to make themselves cooler, but it doesn't help because people will see through the ruse and still won't connect with them.

Done

This song is about not being interested in what most people are doing and not caring about fitting in anymore.

Less is More

This song is about making progress no matter what, which is more important than getting caught up and achieving nothing.

The Bar is Low

This song is about how easy it is to become a police officer in the United States, but how having a firearm does not change the fact that you've probably been a loser since you were a kid.

The Wherewithal

This song is about being angry at receiving advice from people who do not have their lives together at all, and who should therefore not be giving out any life advice of any kind.

Call It

This song is about evaluating who is actually out there supporting you and to put your stock in them, but to also just be prepared for nobody to have your best interests at heart and to do everything on your own.

Broke: Can you explain the concept behind the album name "Authorized To Intrude"? My first reaction was it's approving of trespassing.

Kevin: OK, our guitarist Ryan thought of the name (as with the first EP) and so I got his reasoning for it. 3 main things, so I'll include it all and let you decide what would make sense/be appropriate to include:

1. "Authorized To Intrude" sounds like a sequel/followup to "Prepared Not Scared", the first EP.

2. When we first started, people kind of knew us but were saying "no" to us a lot for various reasons. As we've grown some as a band, some of the obstacles that we were up against first have been removed, so it feels like we have more permission to be included in things now.

3. When we were recording at BabyDoll, one of the other owners of the bar forgot we were recording and showed up pretty drunk with a bunch of people and then didn't want to leave, since it's his bar, too. He was the one authorized to intrude that day, so it was kind of paying homage to that part of the process.

Broke: Just to be clear, the name "Confidently Incorrect" is what you guys are speaking out against, not saying it's better to be confidently incorrect, right?

Kevin: Yes, being confidently incorrect is bad and harmful, and the lyrics are against doing that.

Broke: "Nothing to Offer" in particular seems like it's the most relevant to Korea. Do you want to confirm that or deny? (Your previous answer on a similar question was: "The Korean focus on perfection plays a part in it, but the songs are mostly written based on specific people or scenarios that I've come across where I thought 'this experience would be so much better or fruitful if we just called things good now and moved on.' As more of the songs geared towards that message, I did definitely think about this applying here in general in Korea as well, though.")

Kevin: Yeah, that's safe to confirm. Like before, it's specific to people I've met and come across in Korea rather than speaking to the whole culture of the country, although cases sure do seem to be more extreme here... but I've also met these kinds of people everywhere.

Visit linktr.ee/failfastreal or failfastreal.bandcamp.com to hear the new album

"Honey, let's talk about how we can solve your problems," you say. "First, where did you get that new purse?"

She stops being a hot mess for a second, and looks down at the purse.

"...uh, I think a Korean American pastor," she says. "Or maybe it was that nice young man from the Moonies?"

"You can't even remember which cults you're taking bribes from," you point out to your baffled wife.

It's time to get serious about the woman you care about. Ever since she first served you at that hostess bar, you've known she

doesn't make the best choices. Now she needs you, and maybe you need her.

By focusing on your marriage, you are able to work through your problems together. You can't keep all of your in-laws out of jail, but after the next presidential election, you strike a deal with your successor to give them all pardons.

As the day comes to step down, you retire as president. Not a great one, not even good, but at least you stayed out of jail and managed to keep your marriage together.

THE END

산티노 언니의 카피살롱

커피, 복사, 석사 학위논문, 컬러 흑백, 출력, 제본, 박사 포스터, 출력, 학회지, 명함, 현수막, 배너, 스티커, 출력 및 인쇄의 모든 것!

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Band body counts

In what is the most likely thing in this zine to get me beaten up in years, I present Band Body Count, a new feature showing the number of ex-members some bands have. All data was easily searchable online, and might not always be up to date (in some cases I updated the info). I have names but decided against including them.

This is done just for fun, driven by curiosity. Some of these body counts likely bear interesting stories, and many involve bad blood, while many others don't. There's really no reason to judge a band based on how many ex-members it has. But that's exactly why we're going to do it. Also worth noting, all these bands are (I believe) still active.

Read this as the tombstones being under the band logo.

It definitely wasn't a fest

Jon Twitch

We didn't get another IT'S A FEST! this year, and the event that was held in its place was at Binary Studios. It was a step back, even from 2024's IAF moved from the beach into the newly opened Baby Doll. But I respect the energy of calling it "NOT A FEST!" instead. Unfortunately, I couldn't make it, as I was on vacation overseas at the time.

Here's what Jeff had to say, in advance, about this year's nonfestival, and about hope for the future.

Broke: What are you willing to say this year about the situation at Hanagae?

Jeff: Unfortunately, the problems between Hanagae and their local government are still ongoing. These problems have nothing to do with us, but because of them, Hanagae hasn't been able to host IT'S A FEST! for the last two years. So we are actively looking for somewhere new to move the fest in the future. We love Hanagae. It's a great location with a lot of sentimental value to us. It's not just where

we started IAF! It's where I asked Trash to marry me. We love running IAF! there, but we also love working with all the bands and supporting our scene, so unfortunately, we really need to find a more stable, permanent location to call home.

Broke: Why did you arrive at doing Not A Fest at Binary, instead of something like last year's show at Baby Doll?

Jeff: We were so thankful that Baby Doll and Beer O'clock bailed us out at the last minute last year by letting us move IAF! there. But the goal for this year was always to get back to Hanagae. We held out hope for that for a long time, and when it became clear it wasn't going to happen, we decided to do something on a much smaller scale this year. We didn't want to do nothing, but we also didn't have the heart to put all the work into what would essentially be a big club show. So we decided to just book some great bands and have a small, less stressful weekend at Binary Studios and then turn our focus to finding the

new home for IAF! from next year.

Broke: It's going to be pretty crazy trying to keep the crowd at a reasonably manageable size. Do you have any plans for dealing with that?

Jeff: That's easy: presale. There are only a total of 25 2-day passes and 25 single-day passes for each day available. That's maximum 50 people per day plus bands. It's gonna be packed, but we've had similar sized shows before. I expect tickets to sellout before we open doors on Saturday, and once those tickets are gone, that's it. We aren't saving any extra tickets to sell at the door. So if you don't reserve one before they sold out, you're out of luck unfortunately.

Broke: There are some interesting lineup choices. What do you most want to draw my attention to in it?

Jeff: There are a lot of familiar faces playing NOT A FEST! this year. It's always fun booking some of our best friends to play, but I'm really

excited about the new faces. The last year or two has had so many great new bands pop up that we can't wait to work with. I'm so stoked to have Peach Truck Hijackers playing. They were actually the first band we asked to play (even before I messaged my own band about dates) and are closing out the whole thing on Sunday night. Low High Low is another great band we haven't booked before. They'll be headlining on Saturday. Saturday has a lot of bands coming from out of Seoul too. Among them, I'm probably most excited to see 4Bottles because it's the newest band from some of our friends who used to be in Nacho Pupa, and it's been so long since we were able to play together. It'll be great to see All I Have too since they don't get up from Busan that often.

Broke: What do you think/hope will happen next year? Still hoping to resume the festival on Muuido?

Jeff: I would be beyond happy if we could finally get back to Muuido and have some stability there. We

are open to talking about it with their management if their other issues finally get resolved, but in the meantime, we're looking for a new location. IAF! will come back in some form. We are determined to give Korea a long-term outdoor punk rock festival.

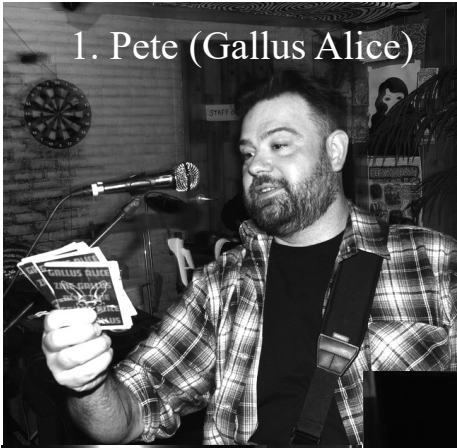
Broke: Do you have anything else upcoming to tease?

Jeff: I'm mixing new singles and EPs for ...Whatever That Means, Monkey Gang War, Iman's League, and Sweet Gasoline right now. It looks like fall releases for all of them. I'm also hoping to make affordable shows at Binary Studios more of a somewhat regular thing once I'm back from a visit to the US this summer. Maybe once every month or two instead of once or twice a year.

We're also really happy to have Fail Fast joining the WDI roster. We'll be helping to support them with their upcoming releases, booking more shows all over Korea, and their first tour abroad in the not-so-distant future.

Follow @itsafestkorea on IG or just go to linktr.ee/itsafestkorea

Dog people or cat people?



1. Pete (Gallus Alice)

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 under the song lyrics.



2. Bootcamp



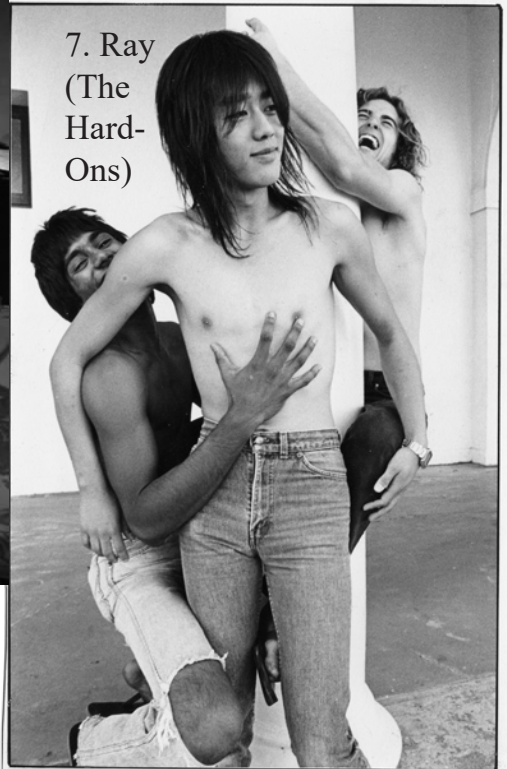
3. Blair



4. Christie

5. Kiki

6. Sharon



7. Ray (The Hard-Ons)



8. David



9. Nikki



10. Chewy



11. DJ BO

- DOWN
- ACROSS
- CROSSWORD
- ANSWERS
- 1. CAT
- 2. JUPITER
- 3. ST-EPT
- 4. EAT
- 5. PONS
- 6. TOGUE
- 7. RNA
- 8. TWUNK
- 9. UNDERGROUND
- 10. ALLI
- 11. STY
- 12. TUD
- 13. HER
- 14. OPA
- 15. OP-PAIR
- 16. IMPASS
- 17. PANTSPID
- 18. TRAFFIC
- 19. SSS
- 20. HDS
- 21. HIT
- 22. MCG
- 23. TSHIRTS
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- 100. TUD

You can't let them bring you down, just because you sent the armed forces to attack the people. After all, it's nothing America will not have done a few months later, with their little Red, White and Blue

Dawn in pursuit of American Juche. So anyway, the National Assembly holds a vote on your impeachment.

Fortunately, the opposition party is unable to reach quorum thanks

to a walkout by your loyal ruling party, the PP Party, and the bill is rejected.

Soon after, the PP Party leaders come to visit you, asking for your guidance to help them get through

this political crisis, while also not totally destroying their political careers.

What do you tell them?

"Hold the line, and give them

not even an inch. The very fate of liberal democracy hangs in the balance." Go to page 20

"Let all party members vote with their conscience." Go to page 21

Hongdae Playground update

Jon Twitch

Look what they're doing to the playground now. I don't expect anyone who shares memories of me of this place from the good old days of the 2000s to still care, beyond maybe a detached interest, but anyways, they're doing quite a lot.

They've basically stripped out a lot of the old ground materials, leaving exposed dirt that I'm sure will be covered up soon. Many of the trees are still standing, so I kind of imagine it will come back in a form similar to what used to be there. The fact they tore down that canopy doesn't mean much to me; it could be replaced with anything else, or nothing at all.

And most notably, the slope on the eastern side, they've totally removed all the wilderness there and turned it into a terraced space with wide steps for anyone to sit around in. The steps feature actually looks like something that might have been good for a big group of punks hanging around before a show or staying out all night. More trees would be nice there though, or maybe bushes for more cover.

I've noticed a number of terraced spaces

like this popping up around the city, including one near Noksapyeong Station. Not sure why it was decided to add so many. However, this one and that one both seem like they're not providing a useful walking route for pedestrians, and I sort of doubt there will be much through traffic. If you're walking somewhere by the playground, you'll still probably be served best by the narrow roads going around it than walking right through the middle. That aspect of this design seems untested.

Overall, I don't hate this. The previous incarnation of the playground was dead, and had been dead since the pandemic when it was a testing station.

The one aspect that really needs to come back is the carts along the edge of the alley, which had once sold street food or whatever little trinkets. Especially the ice cream waffle cart — that had been there at least as long as I've been in Korea, and it was there last time I visited months earlier.

Also, here's an update that might make some readers smile: the former Club Spot space, which had been turned into a K-pop coin noraebang, is once again vacant.



An overhead view of work being done on Hongdae Playground, 20251018.



Vehicles are parked under the canopy before its removal, 20250826.



Workers carry stone bricks in, 20250826.



For rent signs at former Club Spot, 20251021, after the noraebang closed.

Where will Skunk open next?

Jon Twitch

I stopped by that narrow alley hosting Skunk Itaewon on Halloween this year to see if anyone there had anything quoteworthy to say. It turned out that Skunk was gone, and the place had been reset recently back to "Sunset beach" (and to make matters worse, it was closed on the busiest day of the year).

For about a year, Skunk Itaewon was fun, and it's sad to see it go. But compared to previous Skunks, I don't plan to spend much time mourning it. Instead, it's more fun to think about where Skunk may appear next, one where it may even go back to having real live drums.

After the previous Skunks (some being Skunk Hells) in Nogosan-dong, Sangsu-dong, Mullae-dong, Sindang-dong, and most recently Itaewon, what other parts of the city could end up with their own brand new Skunk?

Here are four ideas.

1. Euljiro. Why not? The area is panning out to be what we had hoped Mullae would offer the scene. Loud noise is tolerated somewhat, and there are already other venues there.
2. Seongsu. It seems inevitable, and maybe even a wise decision. Though I see myself less likely to go out there very often.
3. Balsan. Everyone's talking about Balsan. Fine,

maybe not you or me, but others are. It has been on the list of 14 neighbourhoods designated as high-risk areas for crowd congestion during Halloween, getting heavy police protection for the past three Halloweens. I'd only ever heard of the area before as the location of a derelict department store construction site, now complete. So what's going on in Balsan that makes it so attractive? What do they know that we don't?

4. Back to Hongdae. As mentioned right above, the former location of Club Spot is once again vacant. Just as Skunk once swooped in on the former location of Drug, it could pull off a similar move with former Spot. Or even Club Ta — I don't think anyone's doing anything there.

This time, the PP Party members stay in the room, and they vote anonymously. You are suspended from duties. No more commuting

to work for you. Instead, you'll just stay home with your beautiful wife in a mountain compound

in one of Seoul's wealthiest neighbourhoods. Time to start filling the swimming pools. Yes, it's January.

But hey, free water. Soon, the CIO sends a request for you to appear before questioning.

OK, I will comply. Go to page 17
No way, fuck the CIO. Go to page 22

K-pop idol group or battery tech?

Here are 10 actual K-pop groups, and 10 battery technologies. None of these are real logos. Answers are with crossword answers.



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 주시겠습니까? 농담으로 생각해 본 끔찍한 이름일 수도 있고, 거의 고를 뻔했던 좋은 이름일 수도 있다.

Pete (Gallus Alice):

The Holy Fingers

Unique Situation ("Please excuse my unique situation" being the Hongdae f*boy cliché)

Wake In fright

Bootcamp: we have a bad answer - we picked the name bootcamp like a year before we

started the band. it's a really good name! sorry!

The Hard-Ons:

- THE D-CUPS (was already taken)

- THE FLYING Vs (we'd all play flying V Gibsons)

- Verkoff Fluff (I have no idea what it meant)

-Peter Black and the Doo-gooders

Killerty: 내가 제시하는 많은 이름중에 생각나는 건 불장난. 결론은 우리와 어울리지 않았다. Of all the names I suggested, the one that comes to mind is Buljangnan (Playing with Fire). In the end, it didn't suit us.

Wife Material: I don't remember. This band's name was decided right away.

Band naming cliches

Jon Twitch

Probably because I'm better at naming things than making music, I fixate probably too much on band names. It's the most basic thing a band communicates, well before people pay money to listen to their music or see them play. Ideally, a band name should set up the general gist of the band.

Let's look at some of the cliches in band names. I'm not going to say that any particular category here should never happen again, or that all band names should be a certain way. That said, here we go.

All-caps names: Whenever I see one of these, it reminds me of the old days when we had phone books, and there'd always be an "AAAARDVARK PIZZA" listed right at the front. Examples: BLACKPINK, BIGBANG

All-lowercase names: If your band, or your freaking chaebol subsidiary, can't handle capitalising its name when it doesn't start a sentence, what right do you have to tell it to people? Examples: aespA, will hyde, SK hynix

K-pop acronyms: The absolute weakest thing about K-pop is the number of band names that are just three seemingly random letters, even if they hide some personal meaning. Maybe you weren't cut out for music, and should have pursued a career of making up licence plate numbers. Examples: BTS, TWS, B.D.U, VVS, TAN, TFN, DKB, WEI, etc.

There is punctuation: I've come across a few band names with punctuation, which looks really weird when you encounter them in a sentence. I have less problem with band names that start with punctuation, but ending with a period is just weird, and having it in the middle is just chaos energy. Examples: freekind., IT'S A FEST!, Charge! Chestnut Flowers, ...Whatever That Means

Unneeded apostrophe: An apostrophe-

combination denotes ownership, not plural. Examples: unMARIE's, Wasted Johnny's (they did this inconsistently)

Too generic to search: If your name is so generic that I can't look it up online, that's a drawback, especially in this day and age. Examples: The The, Sour, Machines, Bandits, Mountains, more Ali bands

Unnecessarily compounded words. In Broke 27, the band WinningShot admitted to me that they had made their name one word so that you could search for them without finding a bunch of sports stuff. Examples: WinningShot, Cockrasher, Deadbuttons, Burninghepburn

Numbers: I grew up in a scene hating bands like Sum41 and Blink 182, and in that environment we thought bands with numbers in their names were an embarrassment. It has taken me a while to adapt. Examples: 49Morphines, 18Cruk, 18Fevvers, 99Anger, Assignment 27, KJP47

Anything Dead: Great, Dead Kennedys, yeah, but there've been a handful here. Examples: Dead Gakkahs, Dead Chant, Dead Chunks, Deadbuttons

Just say No: No bands outnumber Dead bands here. Examples: No Brain, No Excuse, No Shelter, No Control, Noeazy

Boi bands: "Boi" probably sounds like "boy" + "oi!" but it has stronger meaning in the LGBTQ community: butch lesbian, boipussy, etc. So it makes me feel a little awkward. Examples: Captain Bootbois, Return Bois, The Bois, Sk8r Boi

Typos: Some bands actually seem to spell their name wrong and it sticks. Examples: Vaseline, Dopemine

Misleading genre: With a well-selected band name, you should know what you're getting, or at least get why they'd choose that. I'm not saying you should put the name of your genre in the band name, but also you shouldn't put another genre's name in your band name. Examples: DickPunks, Full Garage

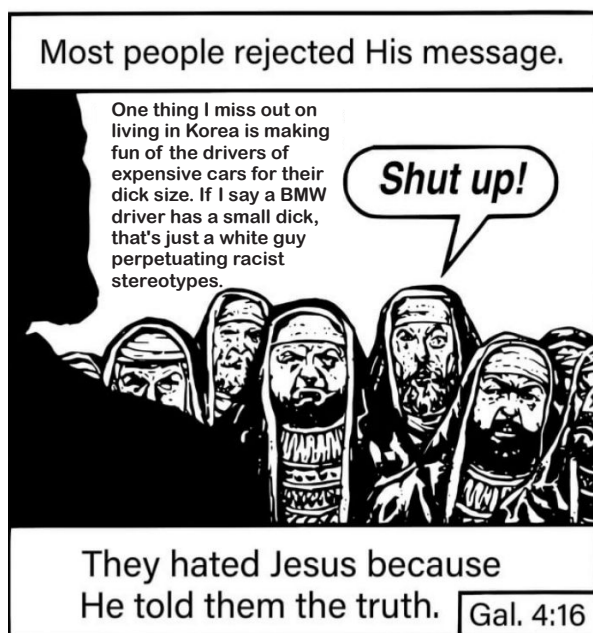
Playing in Traffic

Jon Twitch

Island hopping: this is just a move where you make use of traffic islands, which may or may not have plastic bollards spaced far apart enough for you to drive between easily.

Cutting corners: this is when you bypass a four-wheeler waiting to merge/turn right. Most four-wheeled vehicles need a wider clearance to turn right onto another road, and they have less visibility, so this move just slips you past them quicker. Obviously not all turns are ideal for this.

Crossing the lowercase t: when traffic coming from the left has a turn signal into the road ahead of you, and there's a crosswalk active on the right, effectively creating the conditions for crossing the T (which is done in a T intersection).



Find your Korean indie band name

What is the first Hangeul character in your name?	What day of the week does your birthday fall on this year?	What's your Asian zodiac sign?
ㄱ: Panic!	Sunday: at	Rat: the Disco
ㄴ: Run	Monday: the	Ox: Jewels
ㄷ: Tears	Tuesday: for	Tiger: Fears
ㄹ: Florence	Wednesday: eat	Rabbit: the Machine
ㅁ: Echo	Thursday: against	Dragon: the Bunnymen
ㅂ: Jimmy	Friday: and	Snake: World
ㅅ: Rage	Saturday: N	Horse: Garfunkel
ㅇ: Simon		Sheep: Roses
ㅈ: Guns		Monkey: Pepa
ㅊ: Salt		Rooster: Rocketts
ㅋ: Love		Dog: the Midgets
ㅌ: Lilly		Pig: Garden
ㅍ: Car		

Once a UE King, always a UE King

Jon Twitch

Some of the weirdest music I listen frequently and obsessively to is the UE Kingz, a group of Sweden-based urban explorers who create over-the-top songs about exploring. It's hard to tell what's real and what's fake with them, and they did not disclose even a hint of their private identities.

They have been making music since at least 2008, when they uploaded the song "Ratloverz" to their YouTube account. Their early videos were getting five digits of views, but more recent videos have only received about 10% of that. I guess they just aren't built for the new generation of YouTube, but I'm not sad for them — I'm sad for the people using it for shittier content, and for the platform itself which doesn't prop up genuine talent. If songs like "UE is a Crime" and "UE Rampage" may seem corny, you can probably still appreciate their videos, which appear to be real exploring videos.

I contacted them in 2021 when they reunited to release an album of new music, and while they were agreeable to cooperating, they eventually stopped replying. Then when they had another comeback earlier this year and released one more song, they were suddenly forthcoming once again and answered my questions. Now I don't really have much more to do with their answers than stick them in Broke.

Broke: What has happened in the last almost four years? Do you still explore? Or would you stand by the title of your previous release, "UE is Dead"?

UEK: We could not stop exploring, it is in our blood.

Broke: How did you feel about the public response to your last series of videos?

UEK: Its always nice when people comment on the videos, that feels good! It is said on internet that 90% of YouTube videos will never reach 1,000 views. We put a lot of work into our last videos and they did not reach 1000 views but it does not mean that we will



A 2021 image of UE Kingz from their previous revival / Courtesy of UE Kingz

change the way we make our music and videos. We will never ask the viewers what they want to see, we are not interested in pleasing the algorithm. We are proud of the stuff we made, creativity and joy is the motor for us to create the stuff we do.

Broke: Why are you back releasing music now, after all these years?

UEK: Creativity is a big part of our lives and a big part of creativity is play and when you stop playing you can just crawl down into your grave. We are not ready to die.

Broke: Please tell me the level of anonymity you want me to follow. I'll follow whatever directives you give me, and respect if you tell me anything off the record. But I would like to know how many UE Kingz there are (and have been). Who am I communicating with? Do you guys have personas I can identify? I'd really like any kind of explanation of the bio or backstory of all official UE Kingz.

UEK: Hahaha this is great, you have really paid attention to the videos, we really like that!

UE Kingz work as a collective "The whole is more

than the sum of its parts". We never go into details on the members of UE Kingz.

Broke: Do you guys have any background in making music, such as formal education or other music projects you can disclose?

UEK: Nope, we strongly believe in D.I.Y, if you wanna be creative just start! Dont stop yourself with "oh I just need that synth, that program, that camera, those shoes". Just go, start with what you have! There is so much free software and tutorials out there. Upgrade later if you still find joy in what you do.

Broke: How and when did UE Kingz start? What came first, exploring or music? And how did you get so good at making music videos?

UEK: It started with exploring. We started with pure documentations that led to music videos.

We get glad that you like the videos. There is a quote by the great Swedish slalom skier Ingmar Stenmark "I don't know anything about luck. Just that the more I train, the luckier I get". Practice is everything! And we try to get inspiration from other places then YouTube, Netflix and these kind of platforms. Reading

books, reading poetry, play analog games, draw and write by hand. Switch off podcasts and Spotify, force ourself into silence, that is a good soil for ideas to grow.

Broke: How do you come up with songs? Is the creative part done spontaneously while exploring, or afterwards when you're safely sitting at a computer and can collect your thoughts?

UEK: We had what we called MPURS 1 and MPURS 2 (Minimalist Portable Underground Recording Studio). Both of them were destroyed, the first one got sewer damaged and the second one did not survive a 4 meter fall into concrete. Now we do all the stuff in a closet studio.

Broke: In the lyrics for "Intro," you say "They tried to make me quit UE." There are also two or three of your videos that start with what sound like voice messages left by police detectives. Did you have any kind of legal trouble, or is it just for dramatic effect?

UEK: All we can say is that at today's date, everyone is fine.

Broke: YouTube has fundamentally changed UE over the past decade, with

celebrity YouTubers receiving corporate sponsorship and tons of money for making content for mass consumption. What are your thoughts on this direction? Are the UE Kingz "in it for the game not the fame" as you say in "Down the Manhole We Drop"?

UEK: "in it for the game not the fame" — That line speaks for itself..and it was also a great rhyme! HAHAAHAHAHA!!

It is not new that big companies try to make money from subcultures and urban exploration is not spared from this. Today you can even buy urban exploration maps on tiktok. There is no better way to kill subcultures then to put money into it. People started with urban exploration for the curiosity, adventure and joy! It was not a way to make money, it was a way to LOSE money!

If you as a person want to make money on urban exploration we are not gonna stop you, hey its more fun with urberx then working as a toilet cleaner (even though toilet cleaner is a much more important job).

What everyone should beware of is when you start to sell out your integrity

and your self-esteem as if it were a commodity that can be valued in money.

Visit @UEKINGZ on YT to watch videos

You prepare a message for your supporters, assuring them that their cries of Chinese infiltration of the Korean government are the last line of defence.

"In recognizing the grave crisis facing the country, your efforts to defend freedom and sovereignty will be remembered as a great chapter in history," you tell them

in a statement delivered by your legal defense team. "I deeply appreciate your support and encouragement, and although I have stepped down from the presidency, I will always be by your side. As long as the youth do not lose courage, the nation's future will be bright. To the youth, you are the true protagonists of

this country and its future. Even if today's reality is difficult, never despair. Have confidence and courage."

The next day, when the investigators show up to take you into custody, they find a force of conservatives waiting to defend you. Not wanting to harm civilians, they end up calling

off the operation, giving you a reprieve. You celebrate by railing the first lady that night, although she's on her phone the whole time chatting with who knows who.

A few days later, they get a second warrant. This time, they get you, and you're delivered to Seoul Detention Center which, disturbingly, is in Uiwang. While

you're in there, the prosecution and the CIO attempt to pass you around like a prison sissy.

What will you do?
I'll favour the prosecution and hope they show mercy to an old pal. Go to page 25

I'll protest my detention. Go to page 31

4 brushes with death

Ron Bandun

How many times have you come close to dying? What with all the close calls out there, there's no way to know for sure. Every time you go anywhere near a crosswalk, that's an encounter that could end up lethal for you. You may not even know how close you've come.

I have experienced four close brushes with death in which I can honestly say I might not have survived, if the odds had played out slightly differently.

4. Sinansan unsecured gate

In April this year, there was a collapse of some kind on a subway tunnel under construction. Two workers fell into a deep hole at a dig site in Gwangmyeong, just southwest of Seoul, an area I've been watching closely. One worker was recovered, and the other ended up dead after a search that lasted days.

I decided that this might be a good time to attempt an infiltration of the New Ansan Line. On a national holiday (the best time to trespass), I found one dig site where a hole had been torn in the hoarding around the site.

On this visit, I walked around the entire aboveground area, wanting to see what exactly fat had given me, and also hoping to appear clueless enough in case cops showed up minutes after my ingress.

I walked from one end to the other of this fairly large, banana-shaped site. There was one open pit leading down to the subway tunnel. This included a huge cylindrical cavity penetrating into the Earth. Next to it was a metal staircase. This was a configuration I'd encountered many times before. However, there was a security camera near the entrance, and I'd probably walked by it already. I decided, quite promptly, that this visit would be a penetration test, and maybe on a next visit I'd go down.

But before I left, I decided to take a closer look down the hole. I went over to the fence surrounding the main shaft, and leaned over to take a photo with my smartphone looking down.



The only thing holding this gate closed was a green netting.



Here's the bottomless pit that awaited Ron Bandun.

Turns out, the gate I'd been leaning on wasn't locked, and it swung out over the abyss. I was saved only because it didn't swing out enough.

Looking at photos afterward, there was a netting over the whole get-up, and it had kept the gate from swinging open too quickly and dumping me into

an abyss that was around 10 storeys deep. This was not up to code, and if I had leaned just a little harder, I might have been discovered weeks later at the bottom of a deep pit.

3. Noryangjin Widomaker

After wandering through an abandoned neighbourhood in Noryangjin, I headed for the closest way out. This turned



Here's a side view of the Noryangjin Widomaker, where you can see how it's positioned right where a person might try to swing past.



Sitting on the ledge that Ron Bandun almost fell off.

out to involve stepping over a gap and climbing over a short concrete barrier. It was made easier by a brick pillar situated over the gap.

As I grabbed the brick structure, its top wobbled slightly, threatening to topple over. If that were to happen, I would have fallen backwards and landed a storey below, and the bricks would have landed on top of me.

I later made the same exit on another visit, when I was with a group of friends, and I watched closely to make sure they didn't grab onto the pillar too high up. It was admittedly a good escape point, otherwise.

After this I started calling it the "Widomaker." My best guess is the bricks failed back when the site was active, and the person living there decided to place the bricks back up there so nothing looked wrong.

I was concerned that someone, maybe a later explorer, maybe some random other person, even a kid messing around, or a worker, could make the fatal error of putting more weight on this thing while trying to swing past.

I contemplated going back and dislodging it. If I pushed it onto the street, that might have created a road obstacle that would anger people, possibly enough to track me down. And if I pushed it the other way, it would fall pretty

far, and I can't imagine how loud that would have been. I also considered pushing it a bit, so it would look more apparently disconnected to any observers; I believe I did that at one point.

Before I could take more drastic action, the site was covered up with a net, with the Widomaker still sitting atop its post there.

2. Nokbeon ledge

One time I brought a friend to an abandoned neighbourhood in Nokbeon-dong. We got onto the roof of a small building maybe three storeys tall.

We were on a somewhat narrow section of the roof, maybe a couple meters wide, with absolutely no railing along the edge, just a little concrete lip a couple centimeters tall.

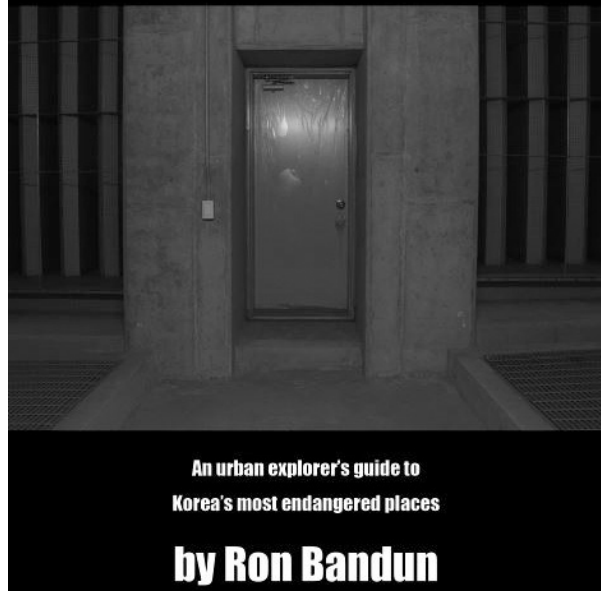
I went first, had a look, and then let her get ahead of me. She was wearing a large backpack, and at one point she spun around, doing so which could have killed me if the timing was one second different.

We both realised the danger after it happened, but I didn't blame her and was too polite to tell her just how deadly that move could have been.

1. The Joseon Door

I've told this story many times, and I wrote a book about the horrors I encountered through the Joseon Door. So buy the damn book!

THROUGH THE JOSEON DOOR



An urban explorer's guide to Korea's most endangered places

by Ron Bandun

Down here, Mr. President. They don't. Have that much sympathy for you that is.

Got you, finally. THE END



You can see a hole between the bricks in the middle of this view of the Noryangjin Widomaker. That is where the bricks are separated. The brick on the left of the hole is attached to the above bricks only, and the brick on the right is fastened to the base, leaving the top five and a half layers of bricks delicately perched.

Behold my CD collection

Jon Twitch

When I moved to Korea in December 2003, I started buying up any underground music I could find. I went to Hyang Music in Sinchon and Record Forum, that music store that always played music outside, where Monster Pizza is now. It was easy to find Munsadan CDs that were a couple years old, but I rarely encountered Drug Records releases; all I ever got my hands on were some of those "Our Nation" split albums.

Whenever there was merch at shows, I'd buy every album or demo I could get my hands on. For a few years in the mid-2000s, I'm pretty certain I bought up everything I could.

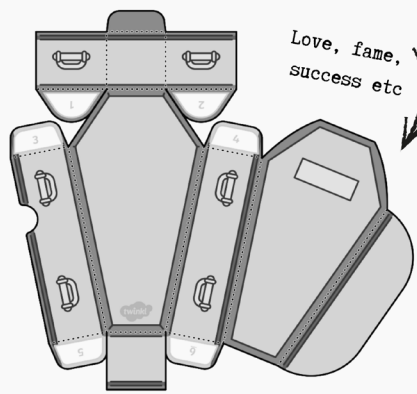
I have two plastic tubs full of CDs, mainly acquisitions since moving to Korea, although not everything is Korean. Not long ago, I opened one of the tubs and photographed the local scene stuff inside. This is only half the total, and maybe in a future issue I'll sort through the other half.

On top of it all, I don't have a single working CD player — not my old stereo which no longer works, not any of my three home and work computers.

Not sure if you'll even be able to discern what all these are, but here you go.

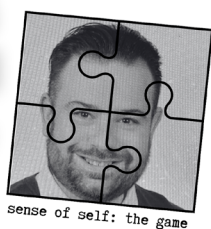


let the dream die kit



Love, fame, success etc

today's affirmation:
I am more than the world deserves.
I am creating a viable home for my gut biome.
I do not unsettle others.

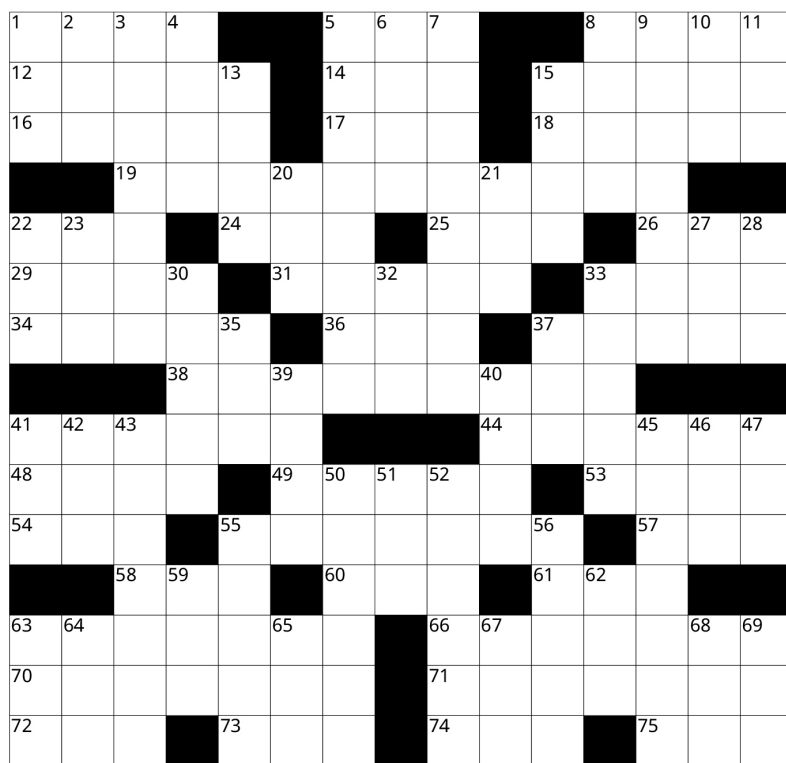


The finger finger



get the badge in

Broke Crossword



ACROSS

- 1 ___ on Keyboards
- 5 Salinger and vance
- 8 Long Time No ___
- 12 Frozen rain
- 14 Jimmy ___ World
- 15 Laborers
- 16 Beanie
- 17 Building block of DNA
- 18 Muscular twink
- 19 Where most live music venues are located
- 22 Guitarist of 19 Across
- 24 Pig's home
- 25 The new N-word in America
- 26 PC maker
- 29 Common digital camera
- 31 ___ Underground
- 33 Wildebeests
- 34 Private supply
- 36 Cries of disgust
- 37 Trespassing in abandonments
- 38 Lucy ___
- 41 ___ Killer
- 44 Japanese fighting game
- 48 Green Flame ___
- 49 a
- 53 Major Korean fast-fashion brand
- 54 Denver hrs.
- 55 Seen at most merch tables
- 57 Women's birth control method
- 58 Defunct band ___ Collection
- 60 KOICA's transfer
- 61 "___ the season"
- 63 Three of a kind beats it
- 66 Deadlock
- 70 Pulled down a victim's pants
- 71 Playing in ___
- 72 Japanese scene far-right movement
- 73 Some Samsung TVs
- 74 Strike
- 75 "Terminator Salvation" director
- 6 Lewis (2 words)
- 6 Jon Spencer Blues Explosion song
- 7 David Bowie's Ziggy
- 8 Stitched up
- 9 Renowned musician
- 10 Yeogwan
- 11 Disapproving sound
- 13 Early British youth subculture
- 15 Tuah
- 20 And so on
- 21 UK reference book
- 22 Commercials
- 23 D-Day craft
- 27 Hot dog holder
- 28 Additive in American Chinese food
- 30 Answers to an invitation
- 32 "Bring your ___ beer"
- 33 Early Korean hardcore band
- 35 Yes in Japan
- 37 "Ceci n'est pas ___ pipe"
- 39 Care ___
- 40 "Let's leave ___
- that" (2 words)
- 41 TOEIC prep school
- 42 Often mixed up with SNU
- 43 Large snakes
- 45 Sheri's radio station
- 46 ___ de toilette
- 47 Gesture yes
- 50 Guitar lesson basics
- 51 HID
- 52 WRAITH
- 55 Rebellion Ink tattooist
- 56 The guy celebrated on March 17 (2 words)
- 59 Able
- 62 The military organisation bombing Palestine
- 63 Plays a Halloween prank on a house
- 64 "What ___ I thinking?"
- 65 Roadside booby trap
- 67 Hospital scan
- 68 Send underlings to attack
- 69 Hospital scan, but for your heart

DOWN

ANSWERS UNDER THE DOG AND CAT PEOPLE

Only the very best ideas

Bimonthly Bootfuck

Jon Twitch

Occasionally I share good ideas that I had, things that could possibly work, but I'm too lazy/unmotivated to make them happen. Some are pretty half-baked, while others are fully baked. You're welcome to give any of these a try, with my blessing.

Namsan sundial: Why not track where the tower's shadow falls, and use it as a giant clock?

Animated tattoos: We are probably on the verge of having this. But the question for now is: how to make it a reality, without

killing the person? Should be interesting.

Chopsticks paired with knife: I like chopsticks, but their one big drawback is lack of cutting power. But you have a free hand, so why not put a knife in it? I had the idea when eating big pieces of bulgogi, but it works for a lot of things. Try it.

Map app that shows inclines: You look up a restaurant and it's only 200 meters from the train station, but when you get there, it's all uphill. Imagine if map apps displayed inclines better, and informed you in navigation.

Weather app that tells you when it stops raining: You don't have to just look out a window and guess. This app will give you an all-clear alarm when the rain has stopped.

Snot-absorption pads on gloves: Ever have gloves on, and your nose is running so you wipe your nose on your glove, leaving an ugly stain? That part of the index finger should have a different kind of material that makes for more effective nose-wiping.

Fail Fast Fail Fest: Hey Fail Fast guys, start a festival and name it that.

Punk rock insurance: There's all sorts of micro-insurance policies these days, so how about one focused around various calamities at punk shows? Mosh pit injuries, getting too drunk, get jumped by normal people, it's all covered.

Wedding dress printer: I guess this is a printer that prints wedding dresses? What was I thinking?

Straight Pride event: Except it's practiced by gay people and drag queens, and everyone's pretending to be super straight in the most stereotypical and offensive ways possible.

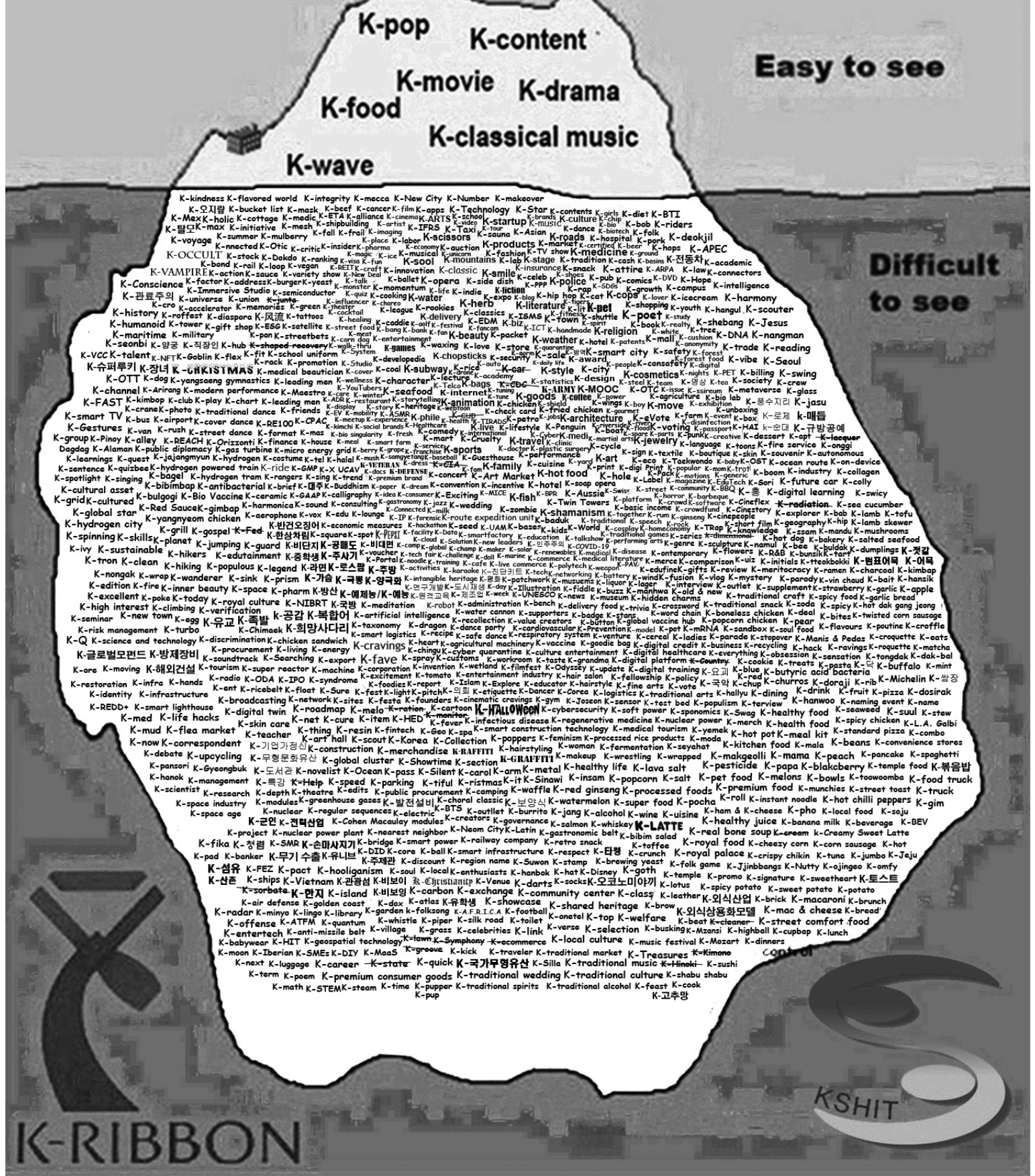
This one goes to the "No Kings" movement, or slogan or whatever it is in the US.

Bitch, just because your government is descending into tyranny is no reason to go insulting other systems. Are they just trying to convince the regime that they're merely anti-monarchist, not anti-fascist?

Maybe America would be better off if it tried constitutional monarchy. Granted, Charles III sucks ass, but he's never sent the military to invade one of his cities.

"No Kings" would have been a good time for Mericans to do away with Imperial measurements, though.

The Iceberg



Here's the latest K-Iceberg, version 102. All of these are things that meet a level of notability determined by me, and are used in various ways to promote some aspect of Korea, or in some more recent cases, promote something to Koreans.

This latest update had 20 new entries, mostly food-related. A week later, I went down a major K-hole and added 35 more. That includes K-hanok and K-hansik, and then I went down another K-hole and added 18 more.

There are 1,343 in total, up from 1,164 as of version 97 printed in the last Broke. We have certainly seen a surge in K-things since Lee Jae Myung was elected and politics stabilised. K-APEC has certainly fueled the fire.

People continue to send me new K-things they spot in the wild, either in real life in Korea or even other countries, or just on the internet. A lot of the time, I have it already, but it's better to shoot first and ask questions later. I don't

mind the message, even if it's one of the entries that's "easy to see." Probably the nicest message you can ever send me is a K-Iceberg submission. If you are really wondering if I already have it, just visit the website link below.



To the left are two raids carried out by law enforcement in Korea, and to the right are raids in the US (though I think these are from training rather than real operations). To English speakers, at least the ones who are sufficiently familiar with the US, a raid is an inherently dangerous thing: you're caught by surprise when heavily armed commandos break in through the front door, through the windows, all at once. Guns are pointed at anyone inside and they are threatened with lethal violence. Meanwhile in Korea, a "raid" is just a bunch of guys showing up, boxing up evidence, and hauling it away. They might not even wear a suit for the occasion. Things get more convoluted when the same word is used to describe both.

What happened at the battery factory in Georgia was a US-style raid. But what has been happening in Korea with investigations into religious cults has not been US-style. But you can see why someone as weak-minded as Trump might hear "raids" on churches and assume the ROK military is going in guns blazing, rounding everyone up and putting them in prison camps. For this reason, I have been attempting to avoid the Korean use of the term raid in all cases where it's just a search-and-seizure, so as to not cause trumpian misunderstandings.



Everything on this page is stuff I thought to publish at work, but ultimately decided against doing so, because there's really no point trying to say anything fun to mainstream newspaper readers.

One idea was developed and fully written before not happening, while another I had only outlined and ended up writing just for Broke, which was more enjoyable. And the third idea I decided could be best developed as a series of photos, without much need to add a lot of words.

Enjoy, I guess.

President Myung's new name

Jon Twitch

The presidential office has announced the official new romanisations for Korea's first couple. Lee Jae-myung becomes Lee Jae Myung, and his wife Kim Hye-kyung becomes Kim Hea Kyung.

This raises one big question: why?

Is there some kind of presidential power that empowers the first couple to dehyphenate their name? Lee is following his predecessor, Yoon Suk Yeol, and his wife Kim Keon Hee, who adopted the same naming convention shortly after taking office. I'm unaware of previous democratic presidents doing so.

To me, it projects an old-fashioned image of a strongman leader, like Park Chung Hee or Kim Il Sung. Both were hardasses who ruled with an iron fist. Is that what both Yoon and Lee wanted to project? Maybe we should be grateful they finally agreed on one thing.

Korean names may look challenging at first, but most are remarkably easy to learn, in large part thanks to standardization practices. With the adoption of Revised Romanization, the conventional way for expressing Korean names became surname first, followed by the (usually) two-character personal name, with only the first character capitalized and a hyphen connecting them together. Depending on the exact letters involved, sometimes you don't even need a hyphen, and the names can connect directly. A good example is Hyundai Motor Group Executive Chair Chung Euisun, a name that does not mess around with extraneous dashes.

When Koreans spend more time in Western countries, they usually have to swap the names around; if the president had studied abroad, he would have gone by Jae-myung Lee. Either way, it works, because you can see the two different parts of the name. If you're unfamiliar with Korean names, it may still be confusing, but you're confronted with only two possible configurations.

Now look at the stylized spelling of the renowned video artist, Paik Nam June. Or is it Nam June Paik? Suddenly we have three names to contend with, all of which could be the surname (yes, June is one possible romanisation for an uncommon Korean surname), not to mention the extra confusion of what to do with those two other personal name syllables standing alone.

Without the hyphen, a lot of foreigners are going to call him "President Myung." Think that's unthinkable? Try searching online for "President Yeol." These are well-known names to those of us who are familiar with Korea, but for most other people, they're three random syllables with no meaning or connotation.

Another question I've been pondering: if ascending to the presidential office empowers one to dehyphenate their name, then what happens after leaving office? Following Yoon's disgraceful removal from office, I suggested that we slap that hyphen back into his name. It hasn't happened yet.

Let's move on to the other odd change: the first lady's change from Hye- to Hea. This throws out every romanisation method I know, instead giving up and trying to get it close enough for foreigners. Romanisation should help a non-speaker get close to the right pronunciation, but it also must have internal logic that allows for accurate translation back to the original Korean.

They probably intended for it to sound like "head" without the final letter, but that wouldn't be my first guess. I would have thought it meant "Hee-kyung" or "Hui-kyung," and one co-worker proffered "Hee-a-kyung." I can get why they'd want that bothersome "y" out of the way, but the next best romanisation would have to be "Hae-kyung."

Congratulations, Mr. President, on your ascension above the standard, reliable conventions of Korean naming conventions in romanization. And get used to five years of "President Myung."

What ever happened to fan death?

Jon Twitch

When I moved to Korea in December 2003, it was winter, but it didn't take long for me to encounter the distinct and ubiquitous Korean belief in fan death. I need a fan running to sleep, even in winter. Without it, the air just feels oppressive over my face. At this point, I'd been doing this for most of my life.

It didn't take long for someone to warn me about fan death. Maybe they said "Don't forget to leave a window open," which would not have made sense in the winter. Everyone around me believed in fan death: young, old, educated, superstitious. One of my adult students, a medical doctor, backed up that fan death is real. Even the instruction manual that comes with the fan had instructions about how to use this thing without dying -- not to mention the timer.

In 2007, I shared this with The Amazing James Randi, a Canadian-American magician who became a champion of rationalism and busting

pseudoscience and false paranormal claims. Randi posted it in his newsletter, with the reply: "I find this very interesting, but I really think that the majority of South Koreans will not accept this strange notion. My experiences there have satisfied me that they're very sensible, rational, folks..."

But it was real. Newspapers reported on multiple fan deaths each year. I quoted to Randi a recent case, in which a group of Korean men attempted suicide by locking themselves in a hotel room and turning on the fan. They survived the first night, and on the second night one of them chickened out and turned off the fan, which was attributed with saving their lives.

One thing I found especially interesting was that fan death was usually described as a "scientific" phenomenon: molecules, chemical changes, vacuums. On the other hand, one guy on Randi's website said that when he lived in Korea in the 1980s, he heard the fan engine sucks the qi out of the

air, which suggests that maybe the perceived cause of fan death has changed as Koreans became more knowledgeable. There have always been suggestions that fan death reporting covers up a more serious cause of death, like alcoholism or state violence.

In 2010 I worked at a patent office, alongside a team of engineers and scientists. One night during a hoesik, I was able to discover that every single one of my coworkers, except one guy who seemed a bit contrarian, believed in fan death. (One guy there even gave me a weirder one: don't eat carrot and cucumber together, or they'll cancel each other out.)

I remember in the late 2000s there were attempts to test fan death, including one by KBS in MythBusters-like conditions. They had two small test groups, and had one group sleep with the fan on and the other with the fan off, and they tested various health markers, including oxygen intake and deepness of sleep. Their finding was that the fan absolutely provided a better sleep.

These studies had an effect on Koreans' beliefs, but not at a large enough scale for me to notice.

I didn't talk about fan death for many years, and then sometime around the late 2010s, I started to notice that it wasn't really a thing anymore, than Koreans younger than me described it as a superstition held onto only by the elderly.

Ian Henderson, director of the documentary K-Pop Killers, had told me years ago he was going to do another one on fan death. But it hasn't come out, although K-Pop Killers never got a full release either. When I asked him about it, he answered: "I definitely noticed a generational difference while filming there. Fascinating to hear it's all but disappeared. Will add more gravitas to the film!"

While fan death has provided amusement to foreigners in Korea for decades (I even recall there was an expat band called Fan Death), I think it deserves to be taken more seriously. Not as a physical phenomenon, but a social one.

Can you think of another case

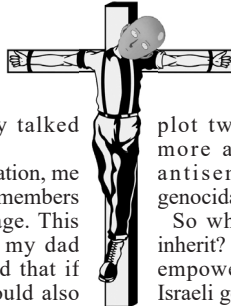
where a population so uniformly, so adamantly, so fanatically (sorry), believed in something that was crazy -- and then backed away from it?

This backing away was done fairly quietly: no reckonings, no investigations, no public angst about "How could we be so stupid?"

Maybe North Korean defectors might be able to remember feeling that, maybe ex-cultists, or ex-Christians for that matter, but in all those cases, their deindoctrination was happening on an individual level, or at best a subcultural level, not a population-wide level.

So I ask, what can we learn from fan death's death about a society coming to its senses? Maybe with lessons about deindoctrination, about deradicalization, about healing while doing it. The world has a lot of course correcting it needs to do, and maybe Koreans, those people who have been mocked for their own earlier superstitious beliefs, have more lessons to teach everyone else.

Up on the Cross Jewish for 6 months



((Jon Twitch)))

While on a recent trip to my hometown over the 2024/25 New Year, I was sitting around in the living room with my family, when my mom started berating me to put the phone down.

But I was exchanging messages with Eli, an old friend who used to be one of the main punk scene promoters before I moved away. This was important, because a few years ago Eli got doored by a car while riding his bike and lost a large portion of his brain. In a previous interview with him published in *Broke in Edmonton 2*, I found that his cognitive skills and memory were returning, but there was still a lot of mystery around his condition. I know he lives in a care home somewhere in Greater Vancouver, and is going through a lot of rehab to recover his full functions.

"I have a recollection that you're Jewish but now I'm questioning that," Eli, himself obviously Jewish, had written to me.

"I'm very unreligious," I replied, "but there is a possibility that my matrilineal heritage could be Jewish."

"Judaism is passed matrilineally," he said. "So there u go."

According to Wikipedia, the closest thing to a modern-era Bible, "the immediate descendants of all female Jews (even apostates) are still considered to be Jews, as are those of all their female descendants. Even those descendants who are not aware they are Jews or practice a religion other than Judaism, are defined by this perspective as Jews, as long as they come from an unbroken female line of descent."

I explained that my matrilineal grandmother, my mom's mom, moved to Canada with her mom from Ukraine. Some of the language my grandmother used, which we had learned ourselves and figured was just Ukrainian, appeared to be Yiddish.

"One of us! One of us! One of usssssss!" he told me.

My mom also mentioned to me at this time that I had been circumcised by a Jewish doctor. Eli said that's a moel, and my mom clarified a moel with an

MD. After that we mostly talked about dick stuff.

Coming out of this conversation, me and my three closest family members started rethinking our heritage. This would mean everyone but my dad was technically Jewish, and that if my sister had kids, they would also be Jewish. If I had kids, unless the mother was Jewish, the kids would not. My uncle, who brought me to Korea for the first time in 1996, would not be firing Jewish bullets into wombs.

I had gone to one event at a Synagogue when I was a teenager, a bat mitzvah for the daughter of a friend of my mom's. I went in an atheist, got to wear a little hat, and eventually left with the smartest pitch for ever joining a religion I've ever received. It didn't convince me, but it was better than any Christian pitches I ever received, and I should add I have never been pitched by any Buddhists, to their credit. If I had thought at that time that I was Jewish by birthright, maybe that event would have turned out differently.

It wouldn't be the first time that my family tree on my mom's side of the family would shift radically, but now suddenly in my mid-40s, I was confronted with the possibility I was technically Jewish. And, I should add, more than a year after the start of a war that has seen an ethnic cleansing campaign brought on by Israel. Nobody has ever looked at me and thought "Jew." Some have thought "foreigner," "punk," "fag," "old," and so on, but not this one unless I opened my Jewish mouth (there's a Jewish nose, but is there a Jewish mouth?).

How would this impact my core identity? I don't think it did. Yes, I have a bit of a background of being a skinhead, but I've met a number of Jewish skinheads, probably more than boneheads. Thinking back to my Alberta days, there was one Jewish skinhead in Calgary who I knew by the nickname "Hollywood." I've also met a couple skinheads in Korea who seemed to be Jewish. In person, I've probably met more Jewish skinheads than boneheads.

My immediate reaction to this

plot twist was that I felt I had more agency in talking about antisemitism, Israel, and the genocidal war against Palestinians.

So what role in the world did I inherit? I admit, I suddenly felt more empowered to talk shit about the Israeli government's actions. In brief before we move on, I will say that I acknowledge Hamas kickstarted this present conflict, but also it seems like the Netanyahu government has amplified it as justification for its own ethnic cleansing of the Gaza Strip. Ultimately, Hamas' actions and mere existence fuel Israel's genocidal campaign. If I were, say, at an Israeli music festival and happened to be swept up in the 20231007 attack, I don't know if this stance would protect me but I would apparently be terrified of being bombed by Israeli forces. And yes, I know that's probably Hamas' strategy, to force Israel to attack hospitals and journalists and schools to get at whatever terrorists are hiding behind them. But as a long-term strategy, this means that the Israeli government needs Hamas to continue existing in order to justify its genocidal actions. And Israel's actions ensure that, even if they wipe out the leadership of Hamas, there will be a new generation willing to pick up the mantle, until the Gaza Strip has been turned into Trump's version of Las Vegas.

Over the ensuing half a year, I have at times attempted to own this suddenly-thrust-upon-me heritage. I felt the need to inform some friends around me. One friend, someone I still highly respect whose identity will be protected, responded indignantly at a dupily to my disclosure. Thankfully other friends explained to him quickly that being Jewish does not mean I support Israel or Zionism.

In fact, a great deal of Jews around the world don't seem to. I'd like to add at this point that, earlier today (202250831), I saw a social media post from Eli calling out some event in Canada for being owned by KKR, which he said "spends millions in Gaza, funding anti Palestinian militias, carrying out the dirty work of the IDF,

among other heinous bullshit, including the militarization of anti indigenous forces that violently quash land rights protests across North America."

During my brief time as a surprise Jew, I have to admit, I sympathised with my matrilineal heritage in Ukraine, not Israel. From what I can tell, at some point in the past, the Hebrew religion moved out of the Middle East, but the people didn't. As Judaism extended into Europe, the people in the Middle East who stayed in place seem to have just transitioned to the next religion. So when the descendants of those Jews wanted to move back to their "homeland," they found it filled with followers of a different religion -- not some new strain of immigrants, per se, but the descendants of the original inhabitants who had just moved on to the next big thing. I'm not going to say that means all this Middle Eastern chaos is the result of European Jews trying to move back in on a false homeland -- it does seem like there is at least a mixture of all that.

While on a more recent trip back to North America, I spent over a week with my parents, as well as my mom's aforementioned brother. He disassociated himself and us from any claims to Judaism, claiming that we were descended from patrilineal roots in Belarus. He also contradicted my mom, who said that when she visited in Israel in the 1970s and heard linguistic similarities to what she had grown up around, saying that this was just a result of reverse migration, and that any influences of Yiddish on any Israeli languages could mean migration in either direction, not just one direction.

Whether all that means we are no longer hypothetically Jewish, I'm not sure. I've stopped assuming that, and changed how I talk about what's happening in the Middle East, but I'm not sure. He couldn't answer how matrilineal lineage might affect this.

I have stopped seeing myself as possibly Jewish by birthright, and as a result I feel less empowered to state any opinions about Israel's genocidal war on Palestine.

5 pop culture entertainment things I can't stand anymore

Jon Twitch

All of these used to seem cool, but no longer, and it sort of breaks my heart.

Sci-fi AI: I can't help it, but suddenly when I watch a Star Wars TV show or movie, the ubiquitous droid sidekick no longer earns my sympathy. R2-D2 and C-3PO, their programming is complex, but they are nothing more than automata. The same with the other ones. If they seem sentient or anything, it is just a result of programming intended to deceive sentient life forms. If the humans in Star Wars ever seemed callous toward their droids before, I now find myself understanding them more.

Same with Star Trek. Next time I get around to binge-watching *The Next Generation*, I'm not

sure if I'll view Data the same way again. Data's just a machine, and any semblance of a soul is just wishful thinking, staring at clouds. The holographic characters are merely fictional creations that are intended to mimic real people.

Batman: Earlier this year, an eccentric billionaire dug his claws deep into the US government before a lesser billionaire cast him out, and it may turn out in the future that he did more damage than we currently know.

There is this trope of a super-genius billionaire industrialist, which we see in the characters of Bruce Wayne and also Lex Luthor (who himself became president of the US in the comics). But after this period of getting to know more about Elon Musk, I can't take seriously this character of a

recluse billionaire who dresses as a bat to fight crime.

How would that look in real life? He'd have a staff of mistreated underlings, and their loyalty would be questionable. Any achievements in fighting crime would probably turn out to be delusions he believes in, propped up by his inner circle who are just manipulating him.

Elon Musk is probably the closest we'll ever get to a real-life Bruce Wayne, and the fact he's too fucked in the head makes it hard to ever believe there could be such a superhero.

Multiverses: The longer a fictional property sticks around long enough, the closer its chances of entering the multiverse approach 1. If I were to keep writing *Hongdae Fire* books and it became frequent, probably around issue 40 there'd

be a parallel universe story. Once you reach one parallel universe, you know the next step on the horizon is probably going to be an infinitude of parallel universes. At that point, nothing matters anymore. Someone dies? You the viewer must not be in the right universe.

Serial killers: Right now as I write this, there are two TV shows airing somewhere (at least on my torrent sites) about John Wayne Gacy and Ed Gein. Why do we need so many shows about them? At what point does all this attention cross over to idolization? I don't feel like elaborating, but I also place all Nazi/Hitler TV documentaries in the same category.

Serial killers are always passed off as nefarious geniuses, but in reality they're probably just psychopaths whose only

special ability is cruelty. Hardly romantic.

Fuck serial killers. Serial killers aren't cool.

Cop dramas: I used to be obsessed with CSI, and after that SVU. But over time, it became obvious that the most important initials are ACAB. There are so many TV shows out there that are just stories about police forces working properly, and it's a fantasy. Even in the very special episode where it looks like a major character killed a Black kid or something, they often end up vindicated. In *Brooklyn Nine-Nine's* last season in 2021, you could tell the writing staff, and the actors, were turning their backs on the institution of the police force, and that's the closest I've gotten to accepting cop dramas. But even its message seemed to be "Stop watching cop dramas."

You cry bloody murder from your prison cell.

Soon after, a court issues a formal arrest warrant for you.

In response, conservative

activists flood the building, attempting to cosplay a US-style January 6 putsch.

Nice!

Nobody dies, but judges across

the country will think twice before ruling against you without having serious security protection to cover their disloyal asses.

Next, you're summoned for a

hearing of your Constitutional Court trial.

What will you do?

Oh, I'll show up alright...I'll give

them a show they'll never forget. Go to page 35

I'll resist this illegitimate action with every fiber of my being. Go to page 36

Scene photographers seen

Name: Jon Twitch
 Origin: Edmonton, Canada
 History in Korea: First visited in summer 1996, moved to Suwon in December 2003
 What gear do you use? Currently a beat-up Nikon D750, and a Galaxy S22 Ultra

How did you get into photography, and specifically live music photography?
 I bought my first digital camera to smooth relations between the news desk I ran and the photo department. It turned out photography was easier than I thought. Then at some point I thought of photographing shows and shared pictures online, and very quickly I went from nobody to well-known in my hometown's punk scene. I naturally continued doing the same when I moved to Korea.

How would you describe your live music photographic style?
 I usually rely on ambient light, so I focus more on posture and facial expressions than action. Yes, I like sharing photos that look amusing, which has bothered some people. I also like to include the crowd in shots. When I have to use the flash, I jerk the camera around to create light streaks and mask the low quality of my flash.

Name a great experience or more general benefit you had because of shooting shows.
 Almost all my experience in the scene can be traced to the outcome of photography. It has helped me thoroughly document history, introduced me to amazing people, and fueled my professional career.

Do you have a favourite act to shoot?
 Probably the Wednesday Night Heroes in my hometown, the perfect combination of visual spectacle, action, and somewhat relative safety.

Do you have a favourite live music picture you've taken?
 What's your favourite venue to shoot at?
 I absolutely could not decide after all these decades.
 Can it no longer exist? Jarip HQ was fun because they would often leave massive studio flash equipment lying around. Do outdoors count? Hongdae playground.

What's your least favourite venue to shoot at?
 I don't want to be mean, but Club SHARP isn't very conducive to my kind of photography, although I love the place.

Do you ever have any particular difficulties or problems taking photos?
 I can't stand the lighting setups at a lot of places. Venues where the lighting cycles through different colours fairly rapidly (eg The Studio HBC, Stimpunk) or it's stuck on red or blue, and everyone looks like Smurfs.

Do you do video also?
 Sometimes I take videos on my phone, but I have no natural talent for video, which takes steadiness.

Share a tip relevant to live music photography.
 Always get closer. Don't take pictures from behind audience members. Be at the side, even on stage.

What are your goals with your live music photography?
 Developing a thorough archive that can be used for various purposes reliably even in the future.

Other than live music, what else do you typically shoot?
 Cats, urbex.

Where can we see your work?
 @broke_in_edmonton, daehanmindecline.com



The Geeks open for Terror at Ssamzie Space 20090918.



Christmas makes a face during an 18Fevvers set at Sub Riot for Block Party 20250920.



Jon Twitch skulks around Hannam New Town 20251005.

Broke in Korea 1996

Jonas

On a recent visit to Edmonton for New Year 2025, I found something I'd imagined had vanished long ago: a diahhry I kept during my first visit to Korea in 1996. I've removed a lot of drivel, particularly high school gossip about friends back home. I kept in a lot of the political commentary, as I was very anti-US back then, almost on par with now, and I can't remember why exactly. I've also added a few notes, since my commentary skips over some of the most memorable parts of this trip. (Most but not all of the parentheses denote 2025 editor's notes.)

19960721

Korean money must have incredibly large inflation. With the 53,000 won I am carrying, my wallet is stuffed. I grudgingly decided to bring my Canadian money.

Last night I found out from (a gaming friend) on Ancient Anguish that when I was preaching my hoser views of USA that I made some possible enemies. Maybe if I'm lucky I'll get on the internet in Korea and play AA.

I'm gonna do my chores now and make \$5 so TTFN donate all chaos! curtesy quit

Things to know.

-Thumb between fore and middle finger is equivalent of middle finger

-Just plain avoid summoning people with hand motion. Proper way is fingers downward

-Wear antiperspirant

-Always bow

-Don't use 18

-Pull up sleeve when handing things

-Never throw things at them

-I'll put the language guide at the back

19960721

Right now I am somewhere over the Pacific Ocean. That's right, I'm in an airplane. We boarded about 3 1/2 hours ago, and we have about 7 1/2 hours more to wait. I have been reading Andromeda Strain for a while now, and took a break while the meal was served. Since I expect to be forced to eat a variety of strange and cruel foods in Korea, I tried everything. I managed to eat all my meal except for the oranges and a horrid smelling sauce. We were given the typical airline utensils, but partway through the meal I noticed a packet of Chinese wooden chopsticks. I stole all of them. It has occurred to me that this might be the last decent meal I have for a while.

The majority of passengers seem to be Korean, with a



See if you can spot teenage Jon Twitch in a Korean hagwon class in Yecheon 19960724.

number of Chinese, and maybe a handful of Japanese; I don't know. The minority seems to be the Caucasians, of which I hesitate to designate as Canadians because some may be Americans and definitely most of the Orientals (I guess I thought that word was normal back then) also call these two countries their home. I'll go back to reading now. TTFN.

I'm back, but we are still on the plane. A few minutes ago I found out that Korea is in the Hong Kong time zone, not Tokyo. That means it's almost 11:00 AM there, not almost noon. Furthermore, I just saw a status report thing that said that we would arrive at about 6:50 PM as opposed to the much more favourable 5:00 PM. This plane trip has been lengthened by about 2.8 hours. I want a refund. By the way, it is 8:00 PM in Edmonton.

Now it is after midnight in Edmonton. Our plane has been racing the sun around the world, so it's been bright the entire journey. I think we are over Japan, but the clouds are too thick.

Annan (my sister) has changed into more appropriate clothes for the climate, and insists I'll boil when we reach Korea, and she's probably right.

19960723 supplemental

Monday and Tuesday were both kind of mashed into one day. Travel to Yöch'on (Yes, that was how it was written back then, with all those annoying accents, and yes, I wrote it that way, although I had no idea what any of the marks meant) took an unbelievably long 6 hours. I got a good look at the Korean road system. In Seoul itself, which took up an hour of the journey, there were vendors standing between lanes selling food. I saw several strange

vehicles I can only describe as flatbed pickups. There are some pretty scary drivers here. I am relieved that our driver Mr. Kim managed to stay awake and alert the whole trip.

I got a look at the squatters today at a mini mall truck stop. Not pretty, but wouldn't be bad for doing a number one if you're a male. There are several American style toilets.

It's amazing how many signs there are in English. Not the majority, but enough.

Uncle Barry's apartment is a bit small for the five of us.

The drinks in Korea are pretty funky out. Coke comes in really short cans. Apple juice doesn't have any pulp, but it does have chunks.

19960724

I just wanted to note that we found a Korean Karaoke channel and we're trying to make up words.

Music here in Korea seems to be a mix between Brian Adams and techno. Sort of like New Kids on the Block, only less retarded.

Jetlag seems to be catching up with me, so I'm going to sleep now. Oops, I just brushed my teeth with taphorses.

I have learned a bit about the Korean view on decency. Men just don't walk around here with no shirts, much to my relief. Any display of affection is slightly more obscene than in Canada. No porno cartoons here. Sorry, Gerg and Koony.

19960725

It just occurred to me that perhaps I should start each entry with one of those greetings that, uh, like "Dear Abby" or something. My mind is a blank, now.

Today we went to Yösu (a seaside town about 30 minutes from where we were staying in

Yöch'on that has since annexed Yöch'on. Memorably, my uncle's two 12-year-old students Su-mi and Da-woon were our guides for this trip, and I was weirded out being brought to another city by kids that young; we wouldn't make a habit of this in Canada).

I went to some sort of historic site whose purpose I still do not know of. Despite the absence of walls, it was the most pleasant temperature building I have been in here.

We wandered around a marketplace for a while. It was more like a mall with no roof, not really like any other marketplace.

We went to a fast food place called Lottaria. Its name is from a company I assume is called Lotte. The meals there were very greasy. The hamburger bun dripped with grease. The combo meals we had bought included small cups of corn and a piece of chicken.

One of our hostesses didn't finish her fries, which she referred to as potatoes, and when I asked for them, she threw them out without comment. That pisses me off good.

On the way home, I experienced what kind of respect

to give other sin Korean society. On the bus, which was simply lined with single seats along the sides of the bus, with a large space in the middle for standing, I was forced to stand and hold a bar for support. The bus wasn't extremely crowded, not enough people to fill an Edmontonian bus, but all of the seats were taken and half of the passengers must have been standing. This, very simply, is so you can stuff more people on.

Anyways, as I was saying, I was standing. The others standing in my vicinity were mostly young students or young adults. As soon as someone left a nearby seat, I managed to swing in before anyone else could take it. I got to keep my seat, and I didn't give it up for anyone.

Minutes later, an elderly man got on the bus, and I stood up and gave him my seat. He seemed slightly surprised that I would know anything about their culture, and he took my seat. I just hope he saw my Canadian flag pin.

I have determined that popular Korean music seems to be about ten years behind ours. There seems to be a raver subculture, but no alternative or punk or anything good that I have discovered so far.

Yesterday, I was in a hurry to get to sleep, so I neglected to write about our trip to some park by Yösu, overlooking the city. I am still confused by the names of our Korean hosts. One of them, Mr. Ye I think his name is, at one moment told me casually that he liked me and thought I was nice. I'll be damned if I ever heard a non-Korean person say that. Koreans tend to say what's on their mind. A vendor or waiter told one of our guides that Annan was very pretty. I find myself disagreeing. I am told to expect more treatment to both of us like that.

So far, though, people are quite shocked by us. I have seen other males with long hair, though not longer than mine, and not my age.

Damn is my writing messy. It's the best I can do in this climate. I try to touch the paper as little as possible, as I am constantly



Pretending to be passed out at the noraebang. I believe this was a nonalcoholic beer, but later on this trip I had real beer for the first time.



We visited Olympic Stadium. Note the 7-Eleven Slurpees.



We saw the Japanese governor general building being prepped for demolition.

soaked in sweat and humidity. I'm going to replenish my fluids so TTFN.

PS yesterday I had kimchi and e proceeded to spit it into the garbage and it stink up the kitchen.

19960726

We were woken up this morning by a stern bullhorn announcement in the street. This barely stirred us, but a few minutes later when some vendors or something came out and started yelling slogans, we got up.

We went to a temple and looked around and stuff. There was one temple with a Buddhist monk chanting where we weren't allowed to take pictures.

There was this horribly loud buzzing sound, which our guides told us were locusts.

Afterwards, we went back to Yöch'on and wandered around a while looking for extra bedding.

19960727

Dear Buffio,

I like that. It rolls off the tongue. Powerman would be proud. (Powermann was a superhero I went to high school with; I think Buffio was one of his aliases.)

The day started off slow. At 5 we went out with the Yes for dinner. Very different, probably the most traditional Korean meal I've had yet. We had duck, which was very good. Apparently the first time Uncle Barry had duck with the other teachers, they said "duck" a bit more like "dog" and he refused to eat it. I wouldn't mind trying dog. Apparently only older people still eat dog.

We saw the large report of the explosion at the Olympics place in Atlanta. Claire or Elaine (my twin cousins) was insisting that she thought it would happen. I would have guessed that something would have happened, but I thought it would happen more to the Olympics and it would be caused by the Atlanta people. The bastards deserve it for tainting the Olympics.

19960728

Dear Buffio,

Today we went to another temple an hour and a half drive from here. This one hosted part of the remains of Buddha, in my

opinion the closest you could ever find to a god, ever someone worthy of the title.

I've noticed that despite the talkative nature of Koreans among each other, they speak considerably less to their closer friends. For them, silence is more comfortable than for us. I wish I was more like that.

I'm going to stop now. Not too much to say, and I have made this sound like a diary too much. Uncle Barry is snoring away, and I think I'll join him soon.

19960729

Dear Buffio,

Today was a fairly boring day.

I showed the video (presumably a video collage we had made before coming to Korea) to two of Uncle Barry's classes today. Annan showed the Buddy Holly video to the second class. They had lots of questions about it. As we went back to the

apartment, we stopped in this shot that sold CDs and I actually found a Weezer tape. The class seemed to enjoy the song.

I think maybe Koreans are more open to a variety of music, which would allow them to like techno, Brian Adams, AND alternative. I despise that in Canada, but it may be good here.

On an additional note, I found out hacky sack is Korean in origin.

19960730

I don't think much will happen today.

Before I go on with the day's events, I want to mention the two most annoying people related things here. The first is motorcycles. In Edmonton we have bicyclists who ride along sidewalks or go on the road and disobey all traffic laws. Here the motorbikes do that.

The other is Koreans yelling

"hello" at us. If I had a brick every time someone shouted "hello" at me, I could build a wall around Korea big enough to protect them from the Chinese and Japanese.

Anyways, today we had supper with an M3 (middle school third grade?) class who were too shy to say much to us.

After, Annan and I went to a high school class of three and talked about music that we like. This class was also unresponsive. (The only other 16-year-olds I met during this trip; they looked like they were ready to die. I was told it was from studying for the CSAT.)

Yesterday when I thought Koreans liked all forms of music, I may have been wrong. I thought that maybe they didn't have the opportunity to get that type of music, but apparently I was wrong. Every type of music is available to them. There just isn't much of a market for good music.

19960731

Dear Buffio,

Today we went to Su-mi's house. This was the first time she didn't act afraid of me. Her younger brother, who has a Korean name and the name Tony, seemed to like me. I got to use their computer, on which I found the original Duke Nukem and Wolfenstein 3D.

Later that night, Annan and I were reading in my room when I spill a bit of Coke on the CD player. It doesn't seem to work anymore. I expect a replacement or at least repairs, but I may have to wait until I go home. (This was a major problem, because listening to music kept me sane — specifically Weezer's blue album and Sloan's One Chord to Another.)

19960801

Dear Buffio,

There was some kind of bug spraying today after supper. A truck drove down the street and sprayed insecticide. Very nice.

I need things to do to pass the time.

19960802

Mr. Ye and Mrs. Kim took me out for lunch today. They told me I could stay at the school more if I wanted. (Free labour!)

I went to the stationery store

today to get supplies for comic drawing. They guy who worked there spoke the best English I've heard here. They didn't even have any damn blank white holed paper.

Annan and I went out with this kid named Dewey or something and his father, who Uncle Barry says is an asshole. They were both quite nice, but the father's humour seemed a bit assholeish.

He told me that Korea is growing due to diligence and studying. He said Japan has these qualities, and they are also very cheap. Koreans don't like Japan. They don't like China based upon the communism thing. He mentioned moving to USA to study and then moving back here. I guess in his eyes the Americans are not much different from us. Only more powerful, less poor (ha ha), and better education (AHAHAHAHA)

19960803

Dear Buffio,

Another dull day. All that really happened was Da-woon slept over at our apartment. Nothing interesting.

We saw the Americans win the gold medal for synchro and now Claire and Elaine hate Americans. They're also afraid of sharks.

19960804

Dear Buffio,

I have a plan. I can import a microvan to Canada if it's for a business or something. I'll start a courier service called "Uncle Lou's Courier Service" and import a microvan for the company. Then I'll have a microvan with ads for "Uncle Lou's Courier Service" on it.

We went to the beach today with Mr. Ye and Mrs. Kim. It was pretty crowded, but it was okay. Some annoying little kids stalked Annan and the cousins for a while.

19960805

Dear Buffio,

Today nothing interesting happened. I've decided to go with the microvan plan someday, and I know which type I want. I don't have the name. I hope to find one with automatic transmission.

Claire and Elaine have been complaining about mildew and



We appeared in a newspaper ad for my uncle's school.



At Lotte World, we tried on hanbok for a family portrait. While waiting, I posed perfectly still next to a mannequin in the entrance and watched the reactions of people passing by. lightning for a while.

I plan on making a tape of Canadian and American music that doesn't suck tomorrow.

19960806

Dear Buffio,

I finally found the exact type of microvan I want. The only names on it were Towner SDX and Asia. I think Towner may be a company; I saw it written on a Psycho Truck also.

I'm putting together a tape of Canadian and American music in the office. When Mr. Ye told me where to get the tape he gave me money for it. Try to buy a present for a Korean and they try to pay for it!

We went out with Mr. Hong and Doo Oue. Mr. Hong gave

me beer and popsicles and spices. I think he got hammered. Mr. Hong told me that people must retire at 55 here.

On yeah, the best microvan is the Daewoo Damas Super.

We're going to Seoul tomorrow and I have to pack.

19960807

Dear Buffio,

We're in Seoul right now. We're staying with a Canadian named Nickolai. The trip to Seoul took about 8 hours.

Nickolai is a Yugoslavian. I don't know what ethnic group he's from.

We went to a park of some kind to see a Korean pop concert, but we couldn't find it. I think it is at a later date.

When we were driving to

Seoul, Mr. Ye played our Canadian tape for a while but turned it off soon. He doesn't seem to like it.

7913-6821 7913-3264

Yongsan (No idea what these numbers are for, maybe the Mr. CM Song I reference soon.)

19960808

Dear Buffio

Today we wandered around a market in Seoul Most of the stores were clothes stores. I bought a Winnie the Pooh puppet, to which Sena (Nikolai's bratty young daughter) has taken a liking. I also bought a vacuum/flashlight/fan thing. Then I found another with emergency lights and a massager also.

19960809

Dear Buffio,

Went to Lotte World today. Found a drink called Mugwort Drink. Bought good Slurpee.

Going to Daewoo dealer tonight. Tell you about that soon.

Bought pipe, kilt for Mickey (my dog), knife, bracelet.

Lotte World is interesting. Lots of stores. Ice rink. Bowling alley. 2 department stores. Upsidedown skyscraper. Circular escalator.

Need to find wooden bell. Saw a lady with freaky makeup.

Seoul is quieter and cooler than Yöch'on and everything is uphill.

19960810

Dear Buffio,

This morning Uncle Barry and I went to a department store. We eventually would up at Daewoo. Got a number to phone. 0327 310 2822. Export Manerfemert Team.

Went to temples today. First one blew. Second one ruled.

I saw posters for a heavy metal concert. How could they hate alternative but still have heavy metal? Music here is definitely at the equivalent of the late 1980s.

I just traded a shirt with

Nickolai. He got my Canada shirt, and I got his yellow and blue shirt.

Nickolai is a Serbian, and his wife Aldina is Muslim. In Yugoslavia they would be enemies. Sena has the blood of both sides in her veins. That seems to make her quite hyper.

New joke: Camelot / Chastity belt / speechless

We went to the Kyongbokkung Palace. It's the one that has the Japanese building. The building had been an administrative building, and more recently a museum, but now it's being prepared to be destroyed. Our Korean studies teacher told us it had already been destroyed.

19960811 supplemental

Dear Buffio,

Long boring drive back to Yöch'on.

Went for a long walk, came back at 1:30 AM. I didn't want to disturb everyone, so I climbed up the balconies to get in. (I had an argument with my uncle and ran away from home for the night.)

19960812

Dear Buffio,

Today we showed our latest roll of pictures to the teachers at school. Mrs. Kim, Mrs. Kon, and Miss Kim all flocked around us when they saw pictures of some actor we saw in Seoul.

We went to some island. That was a barrel of monkeys. I'm starting to realize that there is an adult number than my mom -- her brother.

I'm going to the school in a few minutes to get help phoning the Daewoo thing.

We went with Mr. Hong again. He was going to take us to a fishing town but he got lost.

I have to phone some guy called Mr CM Song about the microvans tomorrow. I may have to start the company.

I've decided to officially change my name to Jonas, full time. (This was detailed in "The

Guy with 7 Names" in Broke 33, but I hadn't remembered that this decision was made while in Korea. Weezer was definitely an influence.)

19960814

I just found out that the CD player kind of works. Just the buttons are fucked.

Guess what I found out -- milk here is much sweeter. That means that last carton was not bad. Oops.

I went to the school today and we got the picture doubles back. Mrs. Kim and Ms. Kim were wild over the pictures of the actor.

Uncle Barry told us about why Japanese animation characters (in fact, all orientals) have big eyes. In real life, Orientals are ashamed of their small eyes. That is stupid. They have surgery to make their eyelids different.

19960815

Dear Buffio

BLOODY HELL! Our flight's been delayed 24 hours. We will stay at the Swissotel (located near Hongje Station). We're gonna run up a bill Air Canada won't soon forget.

Maybe not. They're only paying for meals and the room. (This was also the only time on the whole trip that I experienced food poisoning.)

19960816

Dear Buffio,

Our plane leaves tomorrow at 1...

(On the shuttle bus on the way to Kimpo, we passed close enough to Sinchon that we saw tens of thousands of riot police dressed in what I described as "Darth Vader riot gear" waiting to be deployed against students protesting at Yonsei University. It was my final memory of Korea for years, and gave me the feeling that the state was actively in a state of collapse while I fled.)

Visit DHMD Jr. at daehanmindecline.com /1996 for more photos



You show up in court looking sickly, pushed by an aide in a wheelchair.

It works for powerful chaebol executives, doesn't it?

Still, nobody seems very supportive of you.

You answer questions, continuing to swear that you were protecting liberal democracy, but

it doesn't seem to be working.

You are returned to your jail cell, having received no additional support. Maybe you shored up your supporters, but also angered

everyone else. What was even the point of cooperating and showing up in court then?

Now is the time for you to launch your counterattack.

I'll spring myself on a legal technicality of some kind. Go to page 38

I'll cite health problems. Go to 39

Farewell Millie

Jon Twitch

After 19 years, 8 months, and 4 days of this planet not deserving her, Millie has left us and moved on, early July 19. She was born on Nov. 15, 2005, in Hanshin Apartment 1 at the bottom of Haebangchon. Her mother was a tortoiseshell named Rudy who was brought to Korea from America. Her father's identity isn't confirmed, but suspected to be a boy cat from the same mother born earlier that year.

She grew up to be an intelligent cat, with a strong personality and an intense, sometimes jealous, sense of intimacy. She completed 100 days of apprenticing with a pansori singer. She co-wrote a book, and to be honest did most of the work. Very little of it made much sense, and what seemed to disturb me, but after years of her sitting on the keyboard, or walking over it when I was trying to work, or just sitting by my side pressing the keys, I realised that I wasn't getting a brilliant piece of literature, but somehow this human device was recording her expression of love, transcribing it in a linear format. Each keystroke by her paw, cheek, tummy, or tail thwack was an individual moment in time that she shared with me.

She lived a surprisingly healthy life, very rarely needing medical care. But I noticed a distinct slowdown in the last few years. Over the last few weeks, her once-voracious appetite had been fading, and the vet couldn't help her. We were kept waiting for the next appointment where I knew I could make only one responsible decision, but before that could happen, she passed away peacefully and quietly in my hands, her tail entwined with Buster's.

No matter how old she got, no matter how much weight she gained, no matter how mean she was to her younger brother, no matter where she barfed, she always was, and always will be, my little 애기.



For most of her life, Millie had a healthy appetite.



Millie and Buster demonstrate their version of a raid, 20061202.



Millie's altar is up on her dinner table, which had been one of her favourite spots, same as where she's standing in the top photo. The gun is to reflect her American heritage. Angelstone is the name of the cremation service.



Jon Twitch, Millie, and Buster, 20061112.

When they come for you, how you gonna come? The investigators find you lying on the floor in your underwear. They ask

you to go with them, but you keep lying there. Nobody wants to try hauling you out, so they just leave you alone.

Afterward, this gets out into the media. People think you're either a laughing stock, or a victim of state violence.

Now is the time for you to launch your counterattack.

I'll spring myself on a legal

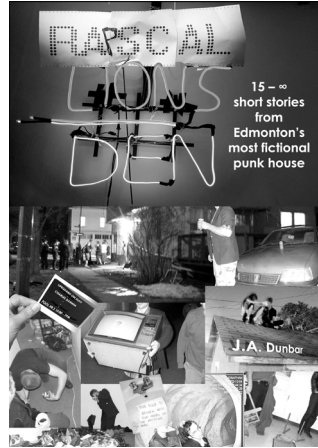
technicality of some kind. Go to page 38

I'll cite health problems. Go to 39

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

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

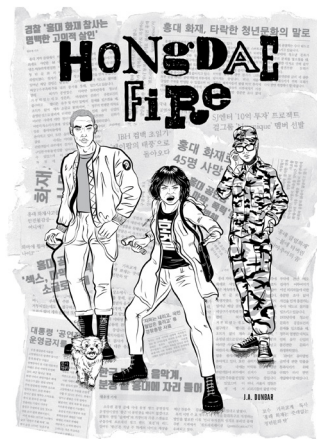
To order books, email brokepublishng@gmail.com (and watch that spelling; the people over at Broke PublishING hate us) or message [fb.com/brokepublishng](https://www.facebook.com/brokepublishng) with your order, payment method, and delivery method if applicable. Payment is available in physical cash in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



FICTION

RAPSCALLION'S DEN

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



HONGDAE FIRE

A novel set in Seoul in the 2000s. Survivors of a catastrophe struggle to get justice for their friends and try to keep the punk scene alive.

PHOTO BOOKS



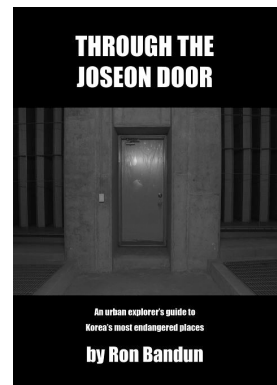
YANGBAN NATION

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



SEONBI CITY

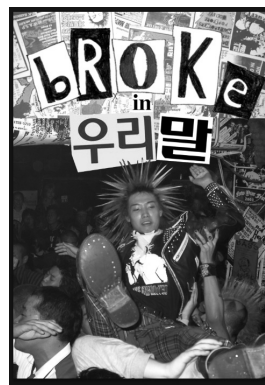
Photo book by Seonbital, a formerly anonymous urban explorer. He does the same thing as Yangbantal but with a worse attitude.



NON FICTION

THROUGH THE JOSEON DOOR

A collection of 48 essays and one short story on adventures in the forbidden areas of urban Korea, written by Ron Bandun who's definitely a real person.



BROKE IN 우리말

165 interviews, reviews, rants, etc. published in the original Korean in 40 issues of Broke in Korea



Bune's Home

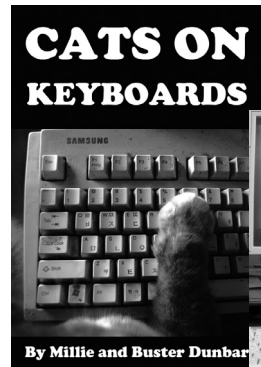
Bunetal gets her own book, but it's all about the domestic setting. Is that a bit sexist?



YANGBAN'S KOTE

The next Yangbantal book is an ode to Insadong KOTE. It was distributed at an art exhibition held there. They probably haven't found all the copies hidden all around the place.

FELINE LITERATURE



CATS ON KEYBOARDS

What started off as a paper zine written mostly by cats was expanded to a full-sized paperback book due to popular demand. 176 pages of mostly gibberish typed out by cat paws, tails, butts, chins. It even has an ISBN registered with the National Library. The old zine comes as an insert. (W20,000)



YANGBAN VS SEONBI

The two masked adventurers fight it out in a series of photos across Korea. Whoever wins, we lose.

You claim it's diabetes that caused you to lie on the floor uncooperatively in your underwear. And how could they

keep a prisoner detained who's suffering health problems? Hey, it worked for Park Geun-hye, at least.

Anyway, you're still currently in prison as of the time of this writing.

But don't worry, the US is now

controlled by someone far less competent than you who is trying to take power of his own country using the same playbook. So it's

probably only a matter of time. Maybe he'll rescue you somehow.

THE END



PRESENTS



THE RADIO SHOW



Jon Twitch and Sheri in Edmonton 20220811

Visit kpiss.fm or
kpiss.fm/show/broke-in-korea-edmonton

Jon Twitch

Below are the most relevant excerpts from a much longer interview with KPISSFM founder Sheri that appeared in Broke in Edmonton issue 2.

Broke: When I first saw the name KPISSFM, I figured it was some K-pop thing and I was going to add it to my K-Iceberg. Obviously it has nothing to do with Korea, but how did you end up with the name KPISS?

Sheri: I've always wanted to go to Korea because of the spas. The funny thing about zines is they're very personal so you're literally the only person that would have made that association. I rented a tiny studio that smelled like piss for the first incarnation of kpiss as a radio station and community space. I had a professional change the walls and cleared the smell out but a friend suggested WPISS because it sounds like you're making fun of call letters and traditional radio, plus it also did smell like piss but then another DJ put it together that since we're streaming live, it's the Golden stream. So the name was a collaboration but KPISS is better than WPISS. Also when you say the letters individually instead of one word you realize we're just taking the piss out of Radio, including hipster radio which is typically a very precious place.

Broke: KPISSFM is, I'm assuming, not currently an FM radio station. Can you explain it to me?

Sheri: I am not explaining it. If you're interested go to kpiss.fm and just listen and enjoy it. It's truly fantastic.

Broke: I met you through the punk scene mostly, which is a typical conduit to connect a lot of people into various other types of underground music. How would you describe your particular music vibe?

Sheri: I'm just really into yacht rock, oldies, 70s NY independent music. I like Jim Carroll but it's hard to understand how he fits into the punk scene same with Mink Deville. I have a country kick. I love oldies reggae. I love early Canadiana like Edward Bear. I really dislike hardcore, metal etc unless it's hair metal.

Broke: Do you have any prior radio experience, such as CJSR?

Sheri: Yes I was banned from CJSR, fuck CJSR. But also thank you CJSR there's no Kpiss without it.

Broke: Are you looking for new shows? How does one become a DJ? I may consider it worth doing a Korean underground show for you at some point, if it looks worthwhile.

Sheri: You should TOTALLY do a show from Korea. Anyone interested just needs to listen and spend time with the website and station and decide independently if it's for them or not then email me Sheri@kpiss.fm and we will go from there.

Episode 1: Classic Korean punk

1. Run Carrot – 18Noma
2. Crying Nut – Ride a Horse
3. Supermarket – Sugar Sugar
4. Rux – Our Minds are all the Same
5. Nonstop Body – No Way
6. Global Corporation – Why are Our Eyes Being Controlled?
7. No Brain – You Have a Crush on Me
8. Suck Stuff – Just Like a Punk Rocker
9. Shorty Cat – I Hate Her
10. 18Cruk – Daehanminguk Punk Kid
11. Rule Destroyer – Get In Tension
12. Couch – Fuck It Shit
13. Spiky Brats – Together Moshing
14. Married Lover, Traffic Accident Death, Suicide Due to Despair – Going to School Wearing Shoes
15. Attacking Forces – We Are in this Together
16. Cockrasher – Victory?
17. Ghetto Bombs – Rotten City
18. Assignment27 – Grave of Fire and Ice
19. Burning Hepburn – Life Goes On
20. 99Anger – Watch As We Fall
21. Johnny Royal – Homeless

Episode 2: 2024 Mix

(titled so because I did it at the end of 2024, not because all the music was from 2024)

1. ...Whatever That Means – Her n I
2. Seoul Dolmangchi – Diary
3. The Reseters – Mafia (Authentic Ver.)
4. Mutiny – O Salutaris (Korean Version featuring Christmas of 18Fevvers and Heeyeon of Turn For Our)
5. 18Fevvers – Just a Nipple
6. Runkicks – Proud of Madness
7. Billy Carter – #StopViolence
8. Say Sue Me – Old Town
9. Lucy Valentine – Spell
10. Cloud Underground – Other Types of Escape
11. VideoRose – Rainbow House
12. Kang New featuring Fat Hamster – Bad Clouds
13. Yamagata Tweakster – Dontaryeong
14. Rosalyn Song – Into Starlights
15. Jina0King – Green Breathe
16. Minhwi Lee – Borrowed Tongue

Episode 3: Cover songs

1. Luna – Space Oddity (David Bowie)
2. Billy Carter – Personality Crisis (New York Dolls)
3. Attacking Forces – A Message to You Rudy (Specials)
4. Suck Stuff – Redemption Song (Bob Marley)
5. TalkBats! – Wake Me Up Before You Go Go (Wham!)
6. The Geeks – If the Kids are United (Sham 69)
7. Beacon – Negative Creep (Nirvana)
8. Burning Hepburn – Video Killed the Radio Star (The Buggles)
9. Say Sue Me – Beginning to See the Light (Velvet Underground)
10. The 1234-Dah! – I'm Sticking With You (Velvet Underground)
11. Bae In-sook – Just the Two of Us (Grover Washington Jr.)
12. Hahn Daesoo (daesooahn) – What a Wonderful World (Louis Armstrong)
13. Grand Ole Opry/Kimchi Kitty – Stand By Your Man (Tammy Wynette)
14. The Kim Sisters – Fever (Peggy Lee)
15. NoiTyPoon – Somewhere Out There (James Ingram and Linda Ronstadt, with nod to "An American Tail")
16. Shin Jung-hyeon and the Questions – In A Kadda Da Vida (Iron Butterfly)

Episode 4: Foreign musicians

1. Octopoulpe – "We're Gonna Eat Your Brain" featuring Jina & Goyang (Billy Carter)
2. Heimlich County Gun Club – Skunkhell
3. Chanter's Alley – Old Jamestowne Hall
4. Bench – Dum Dum Dum
5. Food For Worms – Daegu City Punk Rock
6. Mr Headbutt – Robot Girl
7. Koryo Aggro Boys – It's Time to Rumble
8. Misawa – HulKKK Hogan

9. Mixed Blood – Police State
10. Animal Anthem – (Short)Sighted
11. Yuppie Killer – Dokdo Revenge Trilogy
12. Get to the Point – An Eye for an Eye
13. Care Less – SCLG
14. Fail Fast – Nothing to Offer
15. Machines – Seoul Will Have Its Revenge
16. Bandits – Party
17. Mountains – Why Am I Not A Drunk Chef?
18. Ghosts – Baekma
19. Goths on the Beach – Deep Sinkers – I Hardly Knew Her
20. Foreign Object – Last Goodbye
21. When The Feverish Fail – Blueprint
22. Seoul City Suicides – Gonzo
23. Gumiho – We Create the Stars
24. Suck Stuff – secret track

Episode 5: Psychedelic 60s 70s 80s

1. Kim In-soon – Graduating Class of Girls High School
2. Hyun Hee – You Who Loved Me
3. Kim Jung-mi – The Sun
4. Kim Kwang-seok – Stand Up
5. Hahn Dae-soo – Rubber Shoes
6. Shin Joong-hyun – Beautiful Women
7. Pearl Sisters – One Cup of Coffee
8. Kim Choo-ja – Old Miss
9. Johnny Lee – What'd I Say
10. Ham Jung-a and Yankees – Summertime
11. Lee Dong-ki – Batnora
12. Add Four – Night Fog
13. Yang Mi-ran and He5's Soul Sound – Sweetly, Tenderly
14. Lee Seung-jae and He5 – That Feeling
15. Yoo Bok-sung and the Traffic Lights – Tequila
16. Kim Sang-hee – The Road Where Cosmos Bloom
17. Kim Hye-won – Cinderella on Campus

Episode 6: Block Party 2025 mix

1. Dusties – Social Club Hyangwu
2. Danse Macabre Remix – 18Fevvers X Fat Hamster
3. Ghost in your dream – Oh Heejung
4. Bushwick – Johnnivan
5. Bloom – Lunar Isles
6. Round and Brown – Splish Splash Club
7. Ghost Bookstore – Ghost Bookstore
8. Minji – Gyojung
9. Calamity Jane – Daisy Gun
10. Wary (feat. Qim Isle) – Xin Seha
11. God is Love, Love is dead – Lilly Eat Machine
12. Almond Tree – Meeroo Choi
13. Vagabond – Pillsoon Jang
14. Singeong 1-dong – Rainbow99
15. Bye – Narotic
16. Sunshine – Omar and the Eastern Power
17. Burn in Hell – Jinu Konda
18. Back to Sender – Geoffrey Lewis
- 19 I Just Want to Go Out Tonight – Honey Jam Sam

Episode 7: Korean hardcore

1. More Than Ever – The Geeks
2. Father's Youth – Real Sngangnoms
3. Big Ollie – Seoul Mothers
4. Stand By – 13 Steps
5. Homeless – Johnny Royal
6. Hardcore Family – Firestorm
7. From Nothing to Infinity – Vassline
8. One Day – 49Morphines
9. Agnosticism – Hollow Jan
10. Ciguatera – Vicious Nerds
11. Plz Keep Ones (About Domestic Violence) – Bad Idols
12. Masturbation – Find the Spot
13. Fence Sitter – Kitsches
14. Seoul Hardcore – Things We Say
15. The Nation of Vermin – Turn For Our
16. Soulless – Burn My Bridges
17. Misty (Feat. Ki of the Geeks) – End These Days
18. Mirrors – Chain Reaction
19. Endless Laughter – Polluter
20. Hang Yourself – No Shelter
21. Against Supremacy – All I Have
22. My Way – FLUSH!!
23. Whiteout – Combative Post
24. Enemy – Slant