

# broke 19

IN KOREA

Cockrasher

JORDAN RIVER

S-GERAL

STARTLINE

RETURN BOYS

REBBOI

파티 51

초록볼꽃소년단

wasted JOHNNY'S

자림 생산

MAN MIKE

HONGDAEPOLY







Issue 19  
December 2014

This zine is published  
at random intervals.

Founders  
Jon Twitch  
Paul Mutts

Editor  
Jon Twitch

Contributing Writers  
Paul Mutts  
Clint Stamatovich  
Kyle Decker  
Park Solmin  
Douglas Lee

Translators  
Patrick Connor  
Park Solmin  
나선생님  
Charlotte Gryson  
Goyang Carter  
Badass Bomi

Special Help From  
Park Daham  
DoIndie

Photos  
Jon Twitch  
Robin Kenson  
Zoon Zen

Layout  
Jon Twitch

Contact  
jon\_dunbar  
@hotmail.com

PDFs of Broke:  
daehanmindecline.com/  
broke

Contributors are  
always welcome.

Yarr, this zine be keel-  
hauled using a pirated  
verrrsion of ye olde Adobe  
InDesign CS, ye scurvy dog.

# Letter from the Editor

Like the priapism on another autoerotic asphyxiation death, this zine keeps expanding out of control, ready to burst. Due to the high amount of actual music content, I had to raise the page count to 40, a new record.

Eleven years ago from roughly now when I write this (I honestly can't remember the exact date anymore and no longer have that passport), I came to Korea to live here. A little over a year later, Paul moved back here and Broke in Korea was founded. That means Broke's ten-year anniversary is approaching, as is the 20th issue, and they will coincide if I can figure out that date. I also have a number of ideas for special issues, including a second Best of Broke in Korea, and an all-Korean Best of Broke in Korea that will probably kill my translation team.

This zine became necessary quickly, following up on the events laid out in the last two issues. Business came to Korea, and ska exploded all over Sinchon. I wanted this issue to put ska in the backburner, but we've made a lot of very interesting international ska and reggae connections that were worthy of attention, from former Aggrolite Brian Dixon coming to Korea to record with Kingston Rudieska, to getting to know some of our foreign residents who bring with them interesting connections to the global ska/reggae music scene, particularly from the US, Denmark, and Netherlands, but sufficiently globalised. Throw in a very fascinating interview with Redboi and that's a whole bunch of pages right there.

Since Broke 18 was the ska issue, I wanted to return the focus to punk in this one. Well, we have Cockrasher, Return Bois, Green Flame Boys, and Jordan River in this one, all bands I've been hoping to interview for a while, as well as hardcore bands MyManMike and S-Gerat who are very interesting, and Wasted Johnny's who are a rising band confused by my obsession with punctuation.

Midway through working on this issue, *Party 51's* release was announced, bringing back a lot of memories. I hadn't realised at the time what a vital chapter of Korean underground music history we were living through; I'd call it as essential as the Skunk Hell dynasty, only a lot more diversified among a lot of different genres and sounds (including many that honestly don't do much for me [but a few which I've come to appreciate]).

Oh man, still like 2/3 of the column left to write. I managed to recruit two more writers, Clint and Kyle, who are stuck way down on the southern tip of the peninsula. I'm really hoping to continue including more content about the scene outside of Seoul, and give all the bands struggling out in the sticks a chance to be heard. The same way that Korea is ignored in the global village, the rest of Korea outside of Seoul is ignored by those of us living in Seoul.

These days Broke wouldn't be possible if it weren't for the herculean labour of our translation team. Also, an important factor in the equation is the contributions of the interview subjects. I'll be honest, I'm lazy so I do most of my interviews by e-mail. It gives interviewees a chance to properly think about their responses and give the best answers, and allows us to do the interviews bilingually, which is gerat (dammit!) for me because I can more easily publish bilingual content, but I recognise it as lazy journalism.

Oh yeah, and we have Hongdaepoly. Since the art issue I've been taking an increasing interest in making board games, and I especially wanted to make a scene-specific version of Monopoly. The copyright seems to have expired and then been renewed, but whatever, this isn't for money. Unless you gamble real money on it.

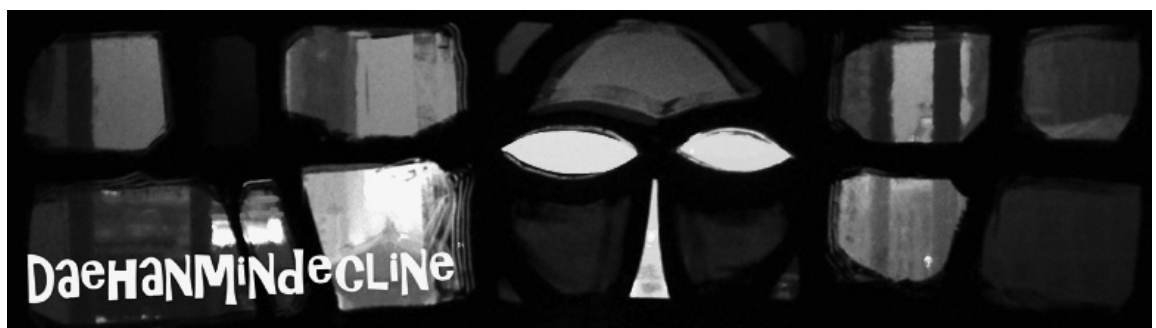
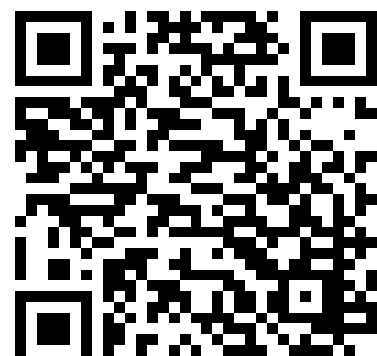
I've also dug out some old fiction I wrote about a decade ago, back when it was sort of more current. Around when I moved to Korea I put together a bunch of stories about a punk house, originally intended as an independent filmmaking project. I stumbled across it again and it actually amused me, so I converted it to short story serial format (probably sucking a lot of the spontaneity out of it), and I'm glad to have more fiction content in the zine at last.

Anyway, good luck getting through this one alive.

Jon Twitch

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Ryan B!

Verv!



# Fight for Your Right to Party

## Documentary takes you into a dark corner of Hongdae's history

Jon Twitch

We always talk about how the neighbourhood of Hongdae is changing for the worst, and how it affects the country's already lean underground music community. Nowhere is that more evident than in the struggle of Dooriban, thoroughly documented by director Jung Yong-taek in *Party 51*.

*Party 51* documents the plight of an unremarkable-looking three-storey building on the corner by Hongdae Station, and how its owners intersected with a band of similarly struggling musicians.

I managed to see the entire film twice, once on a computer with English subtitles as generously provided by Park Daham, and another time in Sinchon Artreon for the opening night, attended by director Jung and Park Daham. Though there aren't English subtitles yet, it is essential to view it on the big screen, as the visuals physically transport you inside Dooriban during the sit-in protest. You can see the misery oozing out of the walls as they provide shelter for their salvation to build from within.

This documentary quickly introduces the five Jarip acts that come together in Dooriban, quickly eschewing the term "indie" and coming to identify as "jarip," which best translates as "self-sustaining." Bluesman Ha Heon-jin, neo-folk artist Danpyunsun, grind band Bamseom Pirates, noise musician Park Daham, and the vividly dressed Hahn Vad, each of them receive a great deal of character study that shows the brilliance and relevance of them all.

The movie begins with some background about the situation Dooriban owner Ahn Jongnyeo and her husband, novelist Yoo Cherim, find themselves in. Long story short, they took out a KRW 25 million loan to open their business, and their relocation package is a mere 5 million. Then we cut to what seems like the end, with Dooriban being torn down as Hahn Vad eulogises on guitar and the others stifle their tears. From there, we jump back to the beginning of their story and see them rallying and organising.

The close relationship the director had with his subjects is very rewarding, capturing serious conversations about the direction they should go

and their visions for what they can do, which I doubt were re-enactments, as well as weirder, spontaneous moments between friends. One of my favourite exchanges is a scene with Danpyunsun, complaining that his music is impossible to make money on because of its content.

"'Puberty' for instance contains phrases like 'Have you ever touched a woman?'" he says.

"Ha!" exclaims the girl beside him.

"That doesn't work for TV, fucking bastards," Danpyunsun continues.

"That's nothing compared to some of the lyrics sung by some girl groups," points out someone else.

"That's exactly my point!" exclaims Danpyunsun.

There's another candid scene early in the film with the lead singer of Pavlov mocking foreigners in the music scene. To be honest, I was nodding my head in agreement at most of it, though I hope he knows we're not all a bunch of alcoholics (guilty) who come to shows and don't care about any of the bands (not guilty). The scene probably should have been cut, maybe replaced with Stephen Epstein screening his own documentary *Our Nation* at Dooriban, or Ryan Ihm setting up solar panels on the roof, or Brothers of the Hole putting on one hell of a concert in front of a very multicultural audience.

Anyway, through this intimate relationship they form with the camera, we see as the momentum builds as they work toward the first 51+ Festival of 2010. The festival brings 51 bands together for a huge May Day concert in Dooriban as well as the lot right outside, which was mostly devastated by demolition at the time. We see a great deal of bands performing, but the film spends most of its time on the main five. Hahn Vad's performance inside in particular is reminiscent of that weird rave scene in *Matrix Reloaded*, all sweaty and neon, only in this movie, it actually works to take you there. This scene is surprisingly early in the movie, and we move on with the story rather than lingering on a great musical achievement, because there's more story to tell.

As the struggle continues, we spend more and more time with the individual musicians, in one scene follow-

ing Hahn Vad for a day as he struggles to raise money through music and meeting his baby. We learn that Park Daham has moved out of his parents' home to make it on his own and might not have much of a relationship left with them. Danpyunsun starts to make money with his music, but according to Bamseom Pirate Kwon Yongman, "he feels like a music prostitute being paid." Questions arise as to what these guys would consider success. Yoo speaks of initially never having imagined he'd be an evictee protester, and he thanks these guys for bringing some sense of normalcy to the conflict.

We also see more of Ahn and Yoo's legal battle as they face off at Mapo-gu Office and negotiations break down. Then there's one long, unpleasant scene from a screening of the documentary *My Sweet Home: The Nation is Violence* (마이 스위트 홈 - 국가는 폭력이다) about the Yongsan Disaster, a very possible outcome for how this already 500-day protest could play out. The scene is disrupted by Ahn's loud, anguished sobbing. She leaves the room, and we can still hear her crying as the camera quietly follows after her. Then, we smash-cut to the next scene where they're signing the agreement for a fairer resettlement package, and all is right in the world. The sit-in ends, everyone laments the bittersweet irony of Dooriban's victory and moves out, the building comes down, and Dooriban opens in its new location. "As Dooriban has now proudly transferred to capitalism," says (I think) Jang Pyha of Bamseom Pirates, "we have no choice but to congratulate them!"

The movie could end right there on an optimistic note, but the director keeps following around the musicians to see where they go next. Yoo's expressed intent of opening a live music club on profits from Dooriban and his novels never comes, likely due to his wife's disapproval.

We see Bamseom Pirates take the fight to the next front, which was Cafe Mari in Myeongdong. There is a terrifyingly violent scene in the movie in which hired goons, wearing kerchiefs stolen from one of the protesters, raid the cafe brandishing some sort of clubs. Kwon Yongman is arrested supposedly for assault, which he later explains as a "show-

case" arrest, as the cops needed to arrest someone on each side to seem fair. It's all resolved off camera in another victory, but then the Jarip guys begin to feel jaded, something I wish the movie examined a bit closer.

Ha Heon-jin, who has the smallest presence in the movie, gets named one of *GQ Korea's* men of the year. And Danpyunsun plays a festival at Sogang University where there's a backlash about booking someone as political as him.

We follow Park Daham to the Korean Music Awards, where against all odds the band he'd been grooming, 404, wins an award for Rookie of the Year. Then you see me appear on screen for a split second taking his picture, "Kay, I wanna get one m—" Anyway, how did the KMA win change Park Daham's life? Well, his parents suddenly take interest in his music work. We also get to follow him on his way home by subway, so I'm guessing not much else has changed.

Many of the bands go abroad, with Hahn Vad doing his usual bombastic parade thing on a busy street in Japan. And some of the noisier bands play an anti-nuclear show in Japan, where the people just seem to be like "Oh, there's a band from Korea called Christfuck. Do you kids want to stop and watch them for a little while?"

The movie goes on for quite a while after the Dooriban victory, and while I was getting a little impatient on my first viewing (I was on a laptop in a cafe and sort of wanted to get out of there), it was much more appreciated the second time around, mainly because I didn't want it to ever end.

The politics behind the film might turn away some viewers, but you should give it a chance anyway if you care about Korean underground music. This documentary gives a unique view into artists under adversity who learn to survive and thrive, eventually winning the victory they desire and then coming to terms with how it changed them. There will never be a better opportunity to tell this story, politics aside. An entire self-sustaining musical moment is captured on film for the history books. It came from underground, it came from the streets, it came from abandoned places. This is Dooriban, a building that is no longer there, and the people it pushed into greatness.



# ...Cuz a Duriban Party Don't Stop

Jon Twitch  
Translation: Patrick Connor, 나선생님



않는 철거지역은 용역들의 폭력으로부터 방치하는 것을 보고 관심을 끊게 되었다.

Broke: Do you have any prior experiences with eviction politics?

Jung Yong-taek: Between 2000 and 2003 I worked for the Internet broadcasting company that ran the Jinbo Network. Through a program called *Chamsae* we made via that company I gained a lot of broadcast experience about various different protest movements by laborers, farmers, evictees, etc. Actually, I became good friends with one of the eviction task force (who give support to people being evicted) members in Bongcheon-dong but later I began to dislike how the organization's head office worked. They were very cliquey and actually only helped certain areas and people who played by their rules or were in the circle of friends. If you were not on their list of people to help, they did not care about you, even if hired goons were being sent round and violence was being used. After learning this about the group I lost interest in both them and my friend.

브록: 당신이 촬영한 단편선, 밥섬해적단, 하현진, 불길한 저음 등에 대해 가진 솔직한 견해가 궁금하다. 당신은 정말 그들의 모든 음악을 즐기는가? 이들 중에 특히 좋아하는 뮤지션이 있다면? 정용택: 처음에는 컬처쇼크였지만 촬영을 거듭하면서 좋아하게 되었다.

일단 이 영화의 스토리를 끌여가려는 투툼은 야마가타 트윅스터와 밥섬해적단이라고 생각한다. 하현진은 다른 음악가들과 달리 음악장르가 주류로 갈 수 있는 장르며 또한 재능이 있었기 때문에 연출자의 눈길을 끌었고, 그가 과연 어디까지 올라갈지 지켜보는 즐거움을 준 뮤지션이었다.

박다함은 '노이즈'라는 한국에서 6명만이 한다는 희귀한 음악을 하는데, 따라서 그의 음악에 빠지기는 쉽지 않았다. 하지만 아버지와 다투고 집을 나온 박다함이 내게 인생 상당 비슷한 걸 많이 해와서 친해진 경우다.

단편선은 시간이 흐를수록 '정치할래? 음악할래?'를 대표하는 뮤지션이 되어버려서, 영화의 큰 주제와는 결이 다르게 가면서 영화에서 비중이 좀 줄어들었다. 나는 단편선의 1집에 나오는 음악들을 좋아하고 영화에도 당시 음악을 비중있게 넣었다. 소외된 자들을 코믹하고도 슬프게 묘사하는데 탁월한 능

력을 지닌 음악가였는데, 자립조합이 주목 받고 사회운동에 직접적으로 개입하면서 가사가 관념적으로 나오기 시작했다고 생각한다.

야마가타 트윅스터는 음악만해서 먹고 살겠다는, 음악가들의 희망 사항이지만 불가능에 가까운 이상을 대변하고 있고, 밥섬해적단은 조롱과 저항으로 점철된 가사나 만담과는 달리 냉철한 현실 인식을 하는 편이다. 인디음악으로 주류시장에 편입해서 먹고 살려면 흥대 거리 술에서 음악이 흘러나와야 하는데 자신들의 음악이 그런 장르가 아니라는 것을 누구보다 잘 인식하고 있으며, 다른 일을 하면서 음악을 하겠다는 명확한 생각을 가지고 있다. 그래서 촬영 초기에 밥섬해적단을 주인공급으로 촬영하면서도 공개적으로 주인공 공이라고 말하기 힘들었다. 다른 음악가들은 음악만으로 먹고 살겠다고 하는데 밥섬해적단은 다른 이야기를 해서 쉽게 설명하기 힘든 시기가 있었다.

야마가타 트윅스터는 반복되는 비트와 가사로 어떤 장소나 어떤 사람이나 상관없이 관객을 열광으로 몰아가는 주술사적인 능력을 가진 한국 음악계의 희귀한 존재다.

밥섬해적단은 한국사회의 좌, 우를 가리지 않고 낡거나 구린 것들에 대해 빠른 비트에 촌철살인의 조롱을 담아 사람들을 열광시킨다. 일베의 조롱이 대상에 대한 증오나 그친다면 밥섬해적단의 조롱은 단순 증오나 조롱을 넘어서 그 너머를 생각해 하는 힘이 있다.

Broke: What are your honest thoughts on the music of the bands you followed? Do you honestly enjoy all their music? Do you have a favourite among them?

Jung Yong-taek: At first, it was a bit of a culture shock for me I guess.



However, after repeatedly filming these bands over and over again I came to like them.

For the purpose of the movie's plot the two main characters in the film are Yamagata Tweakster and Bamseom Pirates. Of course, there are many other musicians who make appearances. Ha Heon-jin is a very talented musician who unlike most of the Dooriban musicians plays a genre of music that is a bit more mainstream, and thus perhaps a little more accessible to a wider audience. As a result a lot of the filming team really got into his music. It has been really cool to see him growing and improving as a musician.

Park Daham is one of only about six musicians making this rare kind of noise music... as a result, his music is not quite so easy for me to get into. However since fighting with his father and getting kicked out of his house I have been giving him lots of advice and we have become quite close friends.

As time has gone by Danpyunsun, has become both a political and musician representative of the Korean scene. Sadly, the main subject of the movie went in a slightly different direction to that of Danpyunsun's ideals and so he didn't appear in the movie as much as planned. I really like the music from his first album and, what's more, the music he made at that time had a lot of importance to the movie so I've included a lot of music from that album in the film. In his first album



he wrote lyrics about alienated and isolated people in a kind of comical yet sad way. He has a great talent for writing those kind of lyrics. but these days, Jarip of which DanPyunsun is an active member has shifted its focus and become more and more political, even helping out with other protests, and so, I think as he has become more and more involved with that group, so Danpyunsun's lyrics have also started to become more ideological I think.

For Yamagata Tweakster making music is how he earns his living. Of course, many musicians in Korea want to live this way, but all too often they find it to be an almost impossible dream. Yamagata Tweakster shows it can be done. Bamseom Pirates' lyrics tend to be interspersed with ridicule and resistance. The members are very realistic about life and realise that they will probably never become a well-known band who can make a living off their music. Their plan is to continue making music while doing other work to fund their lives. When we started filming I planned to have Bamseom Pirates as the main focus of the movie, but as filming progressed it became harder and harder to call them 'the main characters' of the movie. The other musicians in the movie were all talking about how they wanted to make their living via music, but Bamseom Pirates were always on about other things, other ways to make money so it was harder to cast them as a lead role in the film.

Yamagata Tweakster's repetitive beats and lyrics mean that no matter the place, no matter who he is performing for, everyone is always really enthusiastic / entertained by him. In this way he is like a magician. He is unique, like no other in the Korean indie scene.

Lots of people like Bamseom Pirates because they don't discriminate between the right or left of

As you can tell by my review, *Party 51* is essential viewing for anyone interested in Hongdae music history. Director Jung Yong-taek spent about three years in the trenches, pits, and squats of the scene with us, documenting what happened so perfectly. He agreed to an interview, and it was difficult to not ask him a million questions.

브록: 두리반 이야기는 흥대가 어떻게 이웃으로 변모해나가는지에 대한 주제를 집중적으로 다루었다. 감독이 아주 잘 포착해 낸 점이 인상적이다. 언제 당신이 두리반의 상황을 다큐멘터리에 담고자 결정했는지 또한 그 이유는 무엇인지 알려달라.

정용택: 2010년 쫓 내가 살고 있는 연남동을 차이나타운으로 재개발하려는 오세훈 시장 때문에 스트레스를 많이 받고 있었다. 그래서 동네 길 건너편에 있던 두리반에 자연스럽게 관심을 갖게 되었고, 포털 다음(Daum)에 있는 두리반 카페에서 자료를 보다가 예전부터 알고 지내던 한밤이 공연한다는 소식을 듣고 촬영을 하러 가게 되었다.

촬영을 하러 간 첫날 한밤이 '흥대에서 밀려나는 철거민의 처지와 흥대에서 밀려나는 음악가들의 처지가 같다'라고 발언하는 것을 듣고, 음악다큐멘터리로 만들만한 이야기라고 판단되어 기획하게 되었다.

Broke: The story of Dooriban is really thematically central to how Hongdae has changed as a neighbourhood. It is impressive that you captured it so well. When and why did you decide to start documenting the situation at Dooriban?

Jung Yong-taek: Around 2010, then-Mayor Oh Se-hoon proposed the area of Seoul that I was living in (Yeonnang-dong) was to be redeveloped into what we now know as China Town. It caused me a lot of stress. Because of this I naturally developed an interest in the Dooriban issue that was developing just across the road from me. I started looking at documents I found in the Dooriban Daum cafe pages. On there I found out there was to be a protest concert by my old friend Hahn Vad (Yamagata Tweakster) so decided I would head down and film it.

On the first day I was down there filming I heard Hahn Vad remark, "It is not just businesses and residents getting forced out of Hongdae by rising prices and development; musicians also face a similar problem." After hearing that I decided that it would be good to make a music documentary about the whole thing. And so, *Party 51* was born.

브록: 혹시 그전에도 철거와 관련된 정치적 일에 연관된 경험이 있는가?

정용택: 2000년부터 2003년까지 진보네트워크에서 운영하는 인터넷 방송에서 일을 했었다. 당시 참세상방송국이라고 했었는데 노동, 농민, 철거민 등 여러 가지 사회운동에 관한 영상을 만들었고 철거민들 영상을 촬영한 적이 있다. 봉천동 철거대책위에서는 나한테 같이 살자고 할 정도로 유대관계가 생겼었는데, 나중에 전철연이란 조직이 너무 폐쇄적이고 전철연 조직을 따르지



Korean society and they ridicule the 'old' and 'shit' with their fast beats. Ilbe (a far-right Korean Internet group) seem to hate and ridicule everything without reason, but Bamseong Pirates on the other hand don't thoughtlessly ridicule just any old thing: their reasons are always well thought out.

브로크: 영화를 보면 최저임금집회에서 노동활동가들이 자립 밴드들의 공연을 보며 불편한 심기를 드러내는 장면이 많다. 전반적으로 두리반과 자립에서의 활동과 노력들이 그들이 정치적 동맹을 가진 이들과 주변 사람들에게 용인이 되었는지도 궁금하다.

정용택: 최저임금 집회는 자립밴드와 노동 운동가들이 처음 만난 자리였고 서로 만났을 때 충격을 완화시켜줄 장치 없었다. 한국노동운동문화는 보수문화계층 보다 더 정체되어있고 20년 가까이 변하지 않고 있던 상태였는데, 새로운 문화를 처음 접하면서 충격



이 컸던 것 같다. 최근에는 야마가타가 집회 공연을 많이 하면서 익숙해진 사람들도 생겼다고 하지만 민주노동 문화가 바뀌는 것에는 많은 시간이 걸릴 것이다.

자립밴드들의 음악에 지지를 보낸 사람들은 주로 두리반에 찾아온 잉여들, 10대부터 20대 사이의 학생들이나 불안정한 직업이 없는 친구들이었다. 메이테이 같은 기존 노동운동이 하는 집회에는 안가지만 자신들의 문제는 얘기하고 싶어하는 사람들. 자립밴드들을 운동권 집회에서 활용하려고 했던 일부 정치세력의 목표는 실패했다.

Broke: The movie shows a lot of the labour activists at the minimum wage rally acting pretty uncomfortably around the performance of Jarip bands. Overall, how were the efforts and antics of Dooriban and Jarip tolerated by their political allies and neighbours?

Jung Yong-taek: The Jarip bands and the activists met for the first time at a rally protesting about minimum wages and were shocked to see each other supporting the same cause via such different methods of protest (one group used violent protests to make their point, while the other used just music). It was hard at first to relieve the shock. The labor activist culture in Korea is a bit stagnant these days; their way of thinking hasn't changed for 20 years or so, so when they came across the Jarip group and the bands they were really shocked to see this new kind of protest culture. These days Yamagata Tweakster



performs at a lot of protest rallies so people are beginning to get more used to this kind of thing but it is still a distant dream to see the Korean Confederation of Trade Unions changing their protest methods.

The people who supported the Jarip musicians at Dooriban were mainly people in unstable work, students or unemployed people in their late teens or twenties. They wouldn't usually be making appearances at these kind of protests but they like to share their thoughts and ideas with other people. Some of the activists were hoping to exploit the bands and use them at other rallies and protests, but they couldn't make them do it.

브로크: 두리반의 결말로 영화가 끝날 것이라고 생각했는데, 뮤지션에게 집중하는 장면으로 전환된다. 두리반의 승리와 깨끗한 해피엔딩으로 영화를 끝내는 편이 쉬웠을지도 모른다는 생각이 들었다. 어쨌서 뮤지션들에게 집중되는 것으로 전환되었는지, 또 얼마나 그들 곁에서 촬영한 시간을 거쳤는지도 알려달라.

정용택: 처음부터 두리반의 결말 보다는 뮤지션들의 자립, 예술노동, 음악가들이 흥대라는 장소에서 처한 현실에 무게가 쏠려 있었다. 그리고 결과적으로 두리반이란 장소의 중요성은 음악가들을 통해 드러났다. 두리반이란 임대료가 없는 농성장이 만들어져서 그곳에서 음악가들이 일 년 넘게 공연과 합주를 지속하면서 성장하게 되었다. 그것은 우리가 어떠한 공간을 오래 유지하면서 그 안에 비슷한 생각을 가진 사람들끼리 무엇인가를 한다면 어떤 결과물이 나오게 되며 성장하게 된다는 것을 보여주었다. 두리반이 승리한 것은 아주 놀랍고 좋은 일이었고 해피엔딩이었지만, 이후 음악가들의 활동을 통해 자본주의에서 예외적인 공간이었던 두리반 같은 장소들을 찾는 것이 쉽지 않고 앞으로도 계속 힘든 길을 걸어가는 것을 보여주는 것이 결과적으로 좋았다고 생각한다. 2년 정도 집중적으로 촬영했고 전체 촬영기간은 3년 정도 걸렸다.

Broke: Right when I thought the movie would end with the conclusion of Dooriban, it switches focus entirely to the musicians. It would have been easy to end the movie with the Dooriban victory and have a clean, happy ending. Why did you switch the focus over to them, and how long did you continue following them around?

Jung Yong-taek: Right from the start, more than how the Dooriban situation ended up I wanted the movie to focus on the musicians' independence, the art workforce and the reality of the circumstances that musicians in Hongdae

find themselves in. In the end the importance of spaces like Dooriban was revealed through the musicians. Dooriban was a free space at that time for musicians to use, so for over a year bands constantly performed, jammed, practiced and grew there. The Dooriban protests showed us that if you gather lots of like-minded people into one space and maintain that environment for a long time they will create some kind of output and develop themselves in some way. It was really wonderful and of course surprising that the Dooriban protests won out but what I really wanted to show at the end of the film is how hard it is to find a space like Dooriban. Dooriban is an exceptional place within a capitalist society. I also thought it would be good to show everyone that going forward, it will always be hard for musicians. I was really focused on this project for two years, but the whole thing, from start to finish, took three years in all.

브로크: 편집을 하면서 영상에 담기지 못한 장면이 있을 것으로 생각된다. 그러한 것들 중 어떤 장면들이 기억에 남는지?

정용택: 자립밴드들의 대구, 부산 투어 장면, 두리반 뒤편 공터에 두리반을 지키기 위해 지울스님의 컨테이너가 들어오던 장면, 한국작가회의에서 마포경찰서로 항의하러 가던 장면 등은 상당히 힘이 있는 장면들이었지만 매끄러운 편집을 위해 빠졌고, 그밖에 수많은 공연이 들어가지 못했다. 그리고 전주영화제에서 상영했던 125분 버전을 극장판 101분 버전으로 줄이면서 공연 장면이 짧아져 아쉬운 부분들이 있다.

Broke: You must have hundreds of hours of unused footage. What remarkable moments didn't make the cut?

Jung Yong-taek: The Jarip bands Daegu and Busan tour, a monk installing a container in the space behind Dooriban to stop the hired goons from getting inside, and the Association of Writers for National Literature going to the police station to complain about lack of support for Dooriban were all powerful scenes but sadly they all got cut in the editing process to keep the movie streamlined. The original version of the film that was shown at Jeonju International Film Festival was 125 minutes long, but this was deemed too long for release at mainstream theaters and so has been cut down further still. It is now only 101 minutes long. Unfortunately as a result we had to cut lots of the concert scenes from the

movie as well.

브로크: 박정근은 트위터에 농담을 게재했다는 이유로 체포되었던 적이 있다. 경찰은 그가 두리반에서 활동한 일련의 일 등 그의 많은 불온적인 행동을 체포 근거로 삼았다. 당신도 그 곳에서의 활동으로 경찰에 조사를 받거나 피해를 입은 적이 있는가? 우리가 만약 블랙리스트에 들어간다면 얼마나 걱정을 해야할까?

정용택: 경찰의 조사나 피해를 입은 적이 없다. 블랙리스트에 올라갔을 때 정치적으로 불이익을 받을까봐 걱정하는 일은 없다. 다만 먹고 사는 일에 지장을 준다면 곤란하겠지.

Broke: I understand that when Park Jung-geun was arrested for making jokes on Twitter, the police brought up many other examples of his rebellious activities, including his collaborations at Dooriban. Were you ever harassed or questioned by the police for your involvement? How worried should we all be that we ended up on some blacklist?

Jung Yong-taek: I have never been harassed or questioned by the police. Even if I do end up getting blacklisted or something, I'm not really worried about any political disadvantages that may bring to me.



However, if it were ever to affect my livelihood it would of course be a big problem for me.

브로크: 두리반이 철거되는 모습을 보며 어떤 감정이 들었는가?

정용택: 두리반은 한국자본주의에서 우연히 생긴 유토피아 같은 곳이었었고, 다시 만들어지기 힘든 공간이다. 그곳에서의 한 시절은 다시 돌아오지 않을 것이고 다시 그런 시절을 만나기도 힘들 것이다. 그런 것들 때문에 울컥했고 울었던 기억이 난다.

Broke: How did you feel seeing Dooriban demolished?

Jung Yong-taek: Dooriban was a kind of utopian moment in Korea's capitalist society, and I doubt there will be another situation quite like that again. That Dooriban period will never occur again, and there will never be another like it. For that reason, I got upset and cried a little when it was finally pulled down.

Jung Yong-taek and (from left) asbestos (2010), Attacking Forces (2010), Chadburger (2011), Nonstop Body (2011), Park Daham and Jon Twitch (2014), and Yamagata Tweakster (2014).





# You better get that looked at...

Jon Twitch  
Translation: 나선생님



Cockrasher has always been as enigmatic to me as their oddball, but very cool, name. They are one of the oldest remaining punk bands now, having formed in 2001. They were part of Skunk Label, performing regularly in Skunk Hell for years and recording one very brilliant album in 2007, *Kids Return Now*. Afterwards, they faded into the background and eventually lost their lead singer, who went on to form 100 Blossom Club. More recently, they've popped up again with guitarist Seungjun as lead singer, playing their old music and writing new stuff. I've wanted to do this interview for quite a while, and after booking them for the Business afterparty, I figured I better finally do something about it.

Broke: I have always wanted to ask: what does the name Cockrasher mean? I recall long ago it was two words "Cock Rasher," and I always took it to be an allusion to Cock Sparrer. Was I close?

브로크: 항상 하고 싶던 질문인데요, '각크래셔(cockrasher)'가 도대체 무슨 뜻인가요? 제 기억으로는 오래 전에 'Cock Rasher'라는 이름이었던 것 같은데, 이걸 보면 항상 'Cock Sparrer'라는 밴드 이름을 암시하는 것 같았습니다. 제 추측이 비슷했나요?

Seungjun: I'd like to point this thing out first. It is REALLY important to spell the name of bands with exact spelling and correct spacing. This is what happened when I was in another country and I still can remember it clearly. Whenever I went outside wearing the T-shirt with my band's logo, peculiar things used to happen. Some people would yell at me and ride my back. Some would make a long face or just laugh, some would cover their child's eyes and so on.. That was what I wanted exactly. It seemed as if a mirror of individual thought. (I actually got tired of getting questions about name of the bands.) Gonna go on to the next question. 승준: 먼저 이 말은 꼭 짚고 넘어가야 할 것 같아요 밴드이름을 표기할 때 정확한 철자와 띄어쓰기가 대! 단! 히! 중요한답니다. 그리고 이걸 제가 해외에 나가있을 때 일 이예요 아직도 정확한 기억이 나네요. 저희 밴드 로고가 새겨진 티셔츠를 입고 거리로 나가면 묘한 흐름이 연출되곤 했는데요. 더러는 소리치며 갑자기 제등에 업히는 사람, 인상 쓰는 사람, 웃는 사람, 아이의 눈을 가리는 사람 뭐 등등... 이것이야말로 제가 원하던 것이었어요 마치 개개인의 생각의 거울 같은.. 그런 (사실 밴드 이름 질문 받는 거 좀 지켜워요) 다음질문으로 넘어가겠습니다

Broke: I get the impression that Cockrasher started as more of an oi! band, and the Cock Sparrer influence is evident in the beginning of your very old song "Not Your Business" which has a riff on "Argy Baryg." Can you tell me more about the influ-

ence Cock Sparrer had on your band in the beginning, and give me some more information about that song?

브로크: 제가 받은 인상으로는 각크래셔가 Oi 밴드로 먼저 시작했던 것 같습니다. 각크래셔의 매우 오래된 노래 중 하나인 'Not Your Business'라는 곡에서 각스패러(Cock Sparrer)에서 영향을 많이 받았다는 걸 알 수 있었는데요, 이 노래 리프가 "Argy Baryg"라는 곡과 매우 비슷했습니다. 초기에 '각스패러'가 밴드에게 어떤 영향을 끼쳤는지, 그리고 'Not Your Business'라는 노래에 대해서 좀 더 이야기 해주실 수 있나요?

Seungjun: I used to have my own punk renaissance era. I listened to a lot of music from different genres. Among them, of course, Cock Sparrer was in it too and I liked them a lot as well. But it is vague if we call ourselves a full-scale Oi style band. We are just doing music while enjoying freely. Recently, maybe because I lack the testosterone or not having enough capability of making heavy music, whenever I make something fast ddoongddakddoogoodak beat or a tough or florid style song, the output worries me because it comes out bad. I really love listening to something strong though. And the extra explanation about "Not Your Business" could be the rather resolute and cynical attitude I had when I was in my 20s toward "Argy Baryg."

승준: 제 인생에 펑크 르네상스 시기가 있었어요. 아주 다양한 장르와 스타일의 음악을 참 많이도 들은 것 같아요. 그 중에 각스패러 물론 많이 들었고 좋아합니다. 그렇지만 저희가 본격적인 이스타일의 밴드라고 하기엔 역

시나 좀 애매해요. 즐기며 자유롭게 하고 있습니다. 요 근래에는 테스트스테론이 떨어져서일지 해비한 음악 만드는데 소질이 부족한 것 일진 모르겠으나 빠른 똥똥뚜구닥의 비트이거나 터프하거나 험란한 리프의 곡을 만들면 결과물이 안 좋게 느껴지는 고민을 안고 있어요. 쟈커 듣는 거는 참 좋아하는데... 그리고 not ur business곡에 대한 추가설명은 argy baryg (시끄러운 논쟁)에 임하는 저의 20 대 때의 다소 단호하고 냉소적인 에티튜드 정도 아닐까 싶습니다.

Broke: How would you describe Cockrasher's sound today?

브로크: 오늘날 각크래셔의 사운드를 어떻게 정의하시나요? 어떤 것을 보여 주려고 하시나요?

Seungjun: A new transformation.. We may surprise people with tada! then a good synergy will come along too. I hope our second album will be the answer after we work on it hard. Considering our first album, the definition for our sound now seems wider than before. I played guitar alone back then but now the riff is diverse. But I'm still worrying about how to make the two sounds harmonize. And the lyrics became more stabilized too. These days I have been thinking about lyrics. It is like 'If I can bring more frames it will be much sexier.' And at the same time I find the lyrics written that I have a strong persistence, makes me think that it won't be able to be sexy anyway. Next.

승준: 새로운 변신... 가끔은 짠! 하고 사람들도 놀래키고 하면 좋은 시너지 효과도 생기고 그럴 것 같은 느낌이에요. 열심히 작업해서 2집음반 결

과물로 대답이 되었으면 좋겠습니다. 그리고 저희 사운드에 대한 정의는 1집 때에 비교해본다면 조금은 활동 영역이 커진 느낌입니다. 1집때 저 혼자 쳤던 기타에 비교한다면 리프도 다양해지고 했지만 역시나 고민은 이 두 개를 어떻게 잘 섞어야 할까 입니다. 그리고 가사 역시도 조금은 더 안정감이 생긴 것 같네요. 요즘은 가사에 대한 것을 많이 생각해봤어요. 틀을 더 다양하게 가져갈 수 있다면 더 색시해질 텐데 하고 말이지요. 그와 동시에 제가 고집이 세다는 걸 썬봉은 가사를 보고 느끼며 색시해지긴 틀렸구나 했죠. 다음질문으로 갑니다.

Broke: Do you still write new songs, and will we ever see a new Cockrasher album?

브로크: 여전히 새 노래를 만들고 계신가요? 새로운 각크래셔 앨범을 볼 수 있는건가요?

Seungjun: Of course we are making songs steadily. Because of the reasons I mentioned before, we are recording our second album at studio Mol. I can't say when it will be done but I'd like to meet many people with a decent result. We will do our best recording it. Please listen a lot when it's released. And thank you for reading my not funny interview so far. Kia ora!

승준: 물론 노래는 꾸준히 만들고 있어요. 위에서 언급했던 이유들로 인해 지금에서야 홍대 "몰" 스튜디오에서 정규2집 녹음 중 입니다. 언제까지라고 기한을 정할 순 없지만 좋은 결과물로 많은 분들과 만날 수 있었으면 좋겠습니다. 녹음작업 열심히 임하겠습니다 발매하면 많이 들어주세요. 그리고 마지막까지 재미없는 제 인터뷰 끝까지 봐주셔서 고맙습니다. 건강하세요!



# Edaeng it!

Jon Twitch

Translation: Park Solmin, 나선생님

Once upon a time, Korea had one hell of a pogo punk scene. Somehow that's no more, outside of Return Bois. I've probably booked more shows for these guys than anyone bar Brothers of the Hole, and despite their reputation, image, and character for sloppiness, they've always been great to work with. Edaeng (bass) married (another pogo musician) and had a kid (future pogo musician), but you can still see him around sometimes. He got trashed at the 2013 Korea/Japan Punk Fest, adding an unbelievably hilarious element of instability that made the show way more enjoyable to me, and made me realise: Korea needs more of that. In our interview, Edaeng used a lot of unfamiliar Korean onomatopoeia we decided to leave untranslated.

Broke: What is pogo punk? 포고 펑크는 무엇이고, 포고펑크가 당신에게 의미하는 것은 무엇인가요?

Edaeng: Among all punk subgenres, somehow pogo punk is like an image of a naughty boy who gets drunk and goofs around and alocdaloc bbzokkbbzok kkanzokkkanzok.

When you look at pogo punk lyrics, 40 percent of them are about "Beer beer beer yuck yuck alcohol alcohol alcohol!"

Pogo punk gives you the youth that never gets old! Hahahaha. I've looked up my playlist and my favorite band is Shit-Faced.

이댕: 펑크 중에서도 뭔가 포고펑크는 장난꾸러기에 술에만취하고 뒥글거리는 알록달록에 뽀족뽀족 간죽간죽 이러나 ㅋㅋㅋ

가사들을 봐도 보통 40%정도는 맥주 맥주 맥주 우웁우웁 술술술

포고펑크는 늙지않는 영원한 젊음은 준다!! 하하하하.

노래 제생 목록을 보니 가장 많이 듣는 노래는 Shit-Faced 노래를 가장 좋아함당

Broke: Return Bois are one of the few remaining punk bands that actually look punk. Why isn't everyone else still dressing up with spikes and patches and mohawks? 리턴보이즈는 한국 전에 남아있는, 정말 '펑크 처럼 보이는' 몇 안 되는 밴드 중 하나인데요. 왜 아무도 계속 스파이크 박고, 패치 붙인 옷을 입고, 머리에 모하크(mohawks)를 하지 않나요?

Edaeng: Why did that happen that way? I guess when everyone was in and out of military service it might have been around 2007 everything started to disappear. The shows of Couch or Spiky Brats were going less and less and I don't know why. I don't mind people wearing or not wearing punk clothes. It's just good enough with Return Bois to me.

이댕: 그게왜 그렇게 됐을까. 뭔가 느낌이 그 옛날 하나둘 군대를 가고 오고 그러다 내가 전역할때쯤 2007년인가 부터 뭔가 사라지기 시작한 느낌이다. 카우치나 스파이크브랫츠의 공연도 줄면서

왜 인지는 나도 모르겠다. 딱 뭐 옷을 입는 것에 대해서는 상관은 없다 리턴



보이즈 멤버들만 만으로도 일단은 좋다

Broke: Who are/were the Dinosaurs? Dinosaurs 라는 밴드에 누가 있고, 누가 있었나요?

Edaeng: When Kim Yong-soo (guitar) and Park Byung-jin from Return Bois couldn't do Return Bois they made that band. But they are doing Return Bois now and not doing it again. These days we play only with three people and it makes me feel like it is Dinosaurs now. It's wandered off anyway. Actually Return Bois is composed of six members. I want all of us to get together and play shows soon.

이댕: 리턴보이즈 멤버인 김용수(기타) 박병진(드럼), 리턴보이즈를 못하게됐을때 만들었던 밴드다. 근데 다시 리턴보이즈를 하면서 안하지만....리턴보이즈는 요즘 3명이서만 공연한다 디노사우르스 인가....라고생각이 들때도 있다. 이야기 하다 말이 다른곳으로 가버렸지만 리턴보이즈는 멤버가 6명이다. 빨리 다시 6명이 모여 공연하고싶다.

Broke: What was the best show you ever played? 지금까지 최고의 공연은 언제였나요?

Edaeng: Maybe 2004? The First Korea/Japan Oi Festival. I barely remember it but if I have to pick only the one that was best, it would be then. You were there too right? 이댕: 2004년인가?? 한일오이페스티벌 처음 할때 기억은 가물가물 하지만 최고 하나만 말하라면 일단 그때가 최고인 느낌이다 존도 그때 있었지??

Broke: Yeah. At the last Korea/Japan Punk Festival, you kept going on stage during the Japanese bands. What was going on in your head? 응. 지난 '한일 펑크 페스티벌'에서, 이댕씨가 계속 일본 밴드 무대에 올라가는 것을 봤는데요, 무슨 의도를 가지고 계셨나요? 이댕씨의 행동에 화가

났던 사람은 없었나요?

Edaeng: I didn't mean to do anything. I had less opportunity to come to shows when Sharon (his wife) got pregnant. Couldn't practice as well. And it had been a long time since I could go to festivals like that. And then I got so drunk. Didn't mean anything bad. Beer Belly and Discocks got shitty because I got drunk. Peter from Discocks got pissed off. I was supposed to play bass in Zero Squad and I messed it up too because I was drunk. Damn I read something on Twitter says "I hate drunken punk but Return Bois was just fine."

이댕: 의도는 없다 결혼을 하고 샤론이 아이를 가지면서 공연장을 옮기회가 적었다. 리턴보이즈 합주도 역시 못했다. 그러다 한일 펑크 페스티벌을 정말 오랜만에 가게됐다.

그래서 난 미친듯 취해버렸다 나쁜 의도는 없다 비어벨리도 디스캐스도 내가 취해서 개뽕신이 되어버렸지ㅋㅋㅋ 디스캐스 피터가 열받았다 ㅋㅋ

제로스쿼드에서는 베이스를 치기로 되었는데 아 망할 취해서 망쳤다ㅋㅋㅋ 트위터에서 어떤사람이 아 술취한 펑크는 싫다 근데 리턴보이즈 베이스는 좀 괜찮았다 라는 글을 봤다 젠장 ㅋㅋㅋ

Broke: You are now a husband and father. How does that affect your band and your participation in the music scene? 이댕씨는 이제 한 사람의 남편이자 아버지인데요. 이것이 밴드에 어떤 영향을 미쳤나요? 이러한 변화가 음악씬에 참여하는 데에 미치는 영향은 무엇인가요?

Edaeng: When she was pregnant I had to take care of her. Couldn't go out during the weekend. It is hard to go out leaving pregnant Sharon. I had a few times but I can't remember well. So there was not enough time to practice or have gigs.

And it is really hard for me to bring my kid to the venues. I did it twice before. There is no place for kids at live shows. In addition, the smell of smoke and loud music aren't good for my daughter. A while ago I brought her to a place with ska and reggae music. She is now 14 months old and started dancing with songs. I liked it a lot. She's a good dancer lol.

이댕: 샤론이 아이를 가지면서 난 샤론을 보살피야했다 주말은 어딜 나갈 생각도 못했다 임신한 샤론을 두고 나간다는건 어려운 일이다 몇번 나간적이 있는걸로 기억하는데 기억이 잘 안난다. 그래서 리턴보이즈 역시 합주며 공연이며 잘 못했다.

아이를 공연장에 데리고 가는일은 엄청 힘들다 2번인가 간적이있다 하지만 공연장은 아이를 위한 곳이 없기에 힘들다. 또한 담배연기에 사운드가 너무 나다 커서 아이에게 좋지 못하다

말마전에 스키아음악과 레게 음악을 틀어주는 곳에 잔잔도 있는데 아이가 14개월 정도인데 노래를 들더니 막 춤을 춰서 그때는 좋았다. 춤을 잘춘다 ㅋㅋ

Broke: What is your daughter's name? 딸 이름이 뭐요?

Edaeng: Lee Biah

이댕: 이비아

Broke: In English is that Via? Beer? Haha. 영어로 = Via? Beer? ㅋㅋ

Edaeng: Via lol. When we were thinking about the name it was because of "Pogo and Beer" lol. If we have another child it will be pogo like Lee Pogo. Ah, Biah. This is how it is written on her passport.

이댕: via 이거 ㅋㅋㅋ 처음 이름 생각할땐 pogo and beer 때문에 이비가 가던거지 ㅋㅋㅋㅋ. 아이아 하나 더 생기면 이름은 포고다 이포고. 아이가 하나 더 생기면 이름은 이포고 ㅋㅋㅋ. 아 Biah. 이거 다 여권에 이렇게 써있음



Edaeng joins the Erections as an uninvited guest musician at Punk Fest 2013.



# From Start to Finish

Douglas Lee

Translation: Charlotte Gryson, Park Solmin

Startline is a name that's been popping up a lot lately. They're a melodic punk band that already has experience travelling overseas to Japan (and I think they're on tour in China right now as I type this), and they won the Asian Beat Korea award from Yamaha in 2013, giving a further boost to their music career.

Broke sent reporter Douglas Lee out to get the scoop on these guys about everything from colours to pee breaks.

Broke: 2013년 아시안비트 코리아에서 우승하고 또한 최건씨는 베스트 드러머를 수상 받으셨는데 이 결과로 밴드 분위기나 특별히 달라진 부분이 있다고 생각하시나요? You won the 2013 Yamaha Asian Beat Korea awards for best band and drummer. Have these awards changed things?

정호준-뭐 정말 그때는 크게 달라졌었어요. 저희가 작년 4월에 결정하고 막 첫 번째 앨범도 만들고 이제 공연 처음 시작하는 와중에 힘든 부분들이 많았어요. 물론 아시안 비트는 서울에서 우승하곤 했지만, 다른 비슷한 공연이나 페스티벌에 참여를 많이 했는데 떨어진 데가 많았어요. 그래서 '우리 별론가?' 뭐 이런 생각이 들 정도로 자신감도 없을 타이밍도 있었고, 그런데 그때 막 아시안 비트가 저희가 되면서 되게 좀 전화위복도 하고 되게 다시 한 힘을 낼 수 있는 정말 큰 기회였던 것 같아요.

Ho-Jun (vocal): It changed a lot at that time. We started last April and also just made our first album, and we were starting off. So there were a lot of hardships we had to deal with. Of course, we won Asian Beat but we lost other competitions and festivals. So there were times that we all lost confidence and were thinking we are bad. However when we won Asian Beat that made things better. So that was really a big confidence booster.

최건-그리고 아시안 비트를 우승을 하고 주어지는 상품이 있어요, 상급하고. 많지는 않은데 야마하에서 악기를 주거든요 저희 원하는 것을. 그것을 야마하에서 좀 넉넉히 주셔서 PR 모니터라든지 뭐 믹서라든지 베이스 앰프라던지 많이 받았거든요. 뭐 도움을 많이 받고, 앞으로도 야마하랑도 좋은 인연이 되어서... 저희 뮤직비디오 찍었을 때도 악기 협찬 같은 것 해주시고... 저희는 좋죠.

Keon (drums): And we also won prizes like money and instruments from Yamaha. We got to pick what we wanted from there, so we got a PR monitor, mixer, bass amp, and so on. We had lots of support and connected to Yamaha, so they supported us when we made music videos. We loved it.

정호준-개인적으로는 아시안비트가 제 인생에서 제일 좋았던 순간이었던 것 같아요. 그 서클을 딱 우승했을 때 Ho-Jun: Personally, winning



Asian Beat was the best part of my life.

최건-정말 깜짝 놀랐어요. 아무도 예상 못했는데, 기대도 정말 안했거든요.

Keon: We all were surprised. We didn't see it coming at all and we weren't looking forward to it. 원제나-그날 호준오빠 생일이기도 했어요. 8월31일.

Je-na (bass): That was also Ho-Jun's birthday. August 31.

Broke: 최근 Across the Night 앨범 쇼케이스를 한 걸로 아는데 앨범 내 뮤직비디오는 언제 기대할 수 있을까요? You guys had a showcase for the album Across the Night. When is the music video coming out?

최건: 한국을 찍었어요. 'Today'라는 곡이요. 타이틀곡이거든요 2번 트랙. 'Today' 뮤직비디오 촬영을 했는데, 촬영을 해주던 감독님이 메이저로 활동을 많이 하시는 분이예요. 그래서 바쁘셔서 편집중인데 원래는 11월에 나오기로 되었는데 딜레이가 되고 있어요. 그래도 이번 달에는 나올 것 같아요.

Keon: We made a video for the song "Today." The director was a professional guy who works in many fields. So he's busy for doing his other work. It was supposed to be released on November but it's getting delayed. But I think it will be done this month.

Broke: 곡은 누가 주로 작곡하시나요? Who writes your songs?

최건: 지금까지 나와 있는 곡들은 대부분 정호준군이 멜로디를 먼저 가지고 와요. 그런 식으로 작업을 해서 호준이가 노래를 인제 메일 보컬 처음해보니까, 호준이가 위주로 이렇게 써왔고; 제나도 '언제나'라는 곡이 있어요. 저희 2번째 미니 앨범에 마지막 트랙으

로 들어있는 '언제나'가 제나가 혼자 작업을 해와 그걸 가지고 만든..

Keon: Most of the songs are from Hojun who starts with melodies. We focus on his vocals usually. Jena also has the song called "Always (언제나)."

정호준: 보컬도 제나가 다 들어가고 Ho-Jun: She also sang on it.

Broke: 지금 그 얘기를 꺼내서 묻고 싶었는데, 다른 곡들은 작곡작사가 스타트라인으로 되어있는데, '언제나'라는 곡만 원제나씨가 작사작곡으로 표시 되어있더라고요. 그런 이유나 특별한 사연이 있었나요? I wanted to ask about that. Most songs are credited to Startline but that one is by Je-na Won, the album says. Is there any special reason for that?

원제나: 음...특별한 사연이라기 보다는 어떻게 보면 두 분(최건, 정호준)이 배려를 해주신 건데요. 제가 처음으로 스타트라인 안에서 제가 작사작곡을 했기 때문에, 그리고 곡 제목도 '언제나'라는 제목이고 제 이름도 원제나 좀 비슷해서 어떻게 보면 라임(Rhyme)을 맞추듯 했어요.

Je-na: Um, there's no special reason but these two gentlemen were caring about me. It was my first song in Startline, and also the title of the song "Always (Eonjena)" rhymes with my name. So we wanted to make it in rhyme.

정호준-저희가 지금까지 나왔던 곡이 한 10몇 곡 있는데(뭐 앨범 다 통틀어서) 제나가 먼저 소스(Source)를 가지고 노래를 부르고 한 것이 이번이 처음이었거든요. 그래서 좀 스페셜한 것도 있고, 그래서 이제 그것은 제나가 작업하고 이게 제나의 '색깔'이다, 이런것도 보여주고 싶었어요.

Ho-Jun: We have about 10 songs, but that was the first song from Jena. I thought that's special and

she also did most of the song, so I wanted to show 'her colour' through it.

Broke: 그럼 그 색깔이 어떤 색깔이라 생각하세요? Then what's 'her colour' like?

정호준: 이런 색깔인데(제나를 가리키면서) 제가 소리로 보여줄 수는 없을 것 같고 (모두 웃음)

Ho-Jun: Like this, (pointing at Je-na). I can't show that with sounds... (laughter)

Broke: 각 멤버들 간 특별한 취미나 특이사항이 있나요?~ Does anyone have any special hobbies or weird quirks?

정호준-일단은 드럼 치는 건이 형은 잠을 진짜 잘 자요. 예를 들면 지방에 가면은 운전을 들어서 같이 하는데... 건이 형이 운전을 하다가 지랑 교체를 하잖아요, 근데 교체하고 저한테 '야 호준아, 졸리면 얘기해' 그리고 진짜 뺨 안치고 5초안에 잠들어요. ㅎㅎㅎ 그리고 바로 코를 굴어요. ㅎㅎㅎ 근데 이게 한두 번이 아니라 어디를 가나 머리를 기대면 바로 자요. 그런 능력이 좀 부럽습니다. ㅎㅎㅎ

Ho-Jun: Keon sleeps well anywhere. When we are on tour, he and I drive together. Right after I switched with him, he fell asleep in five seconds, and he snores right away. He always sleeps well anywhere, so I am jealous of his ability to relax.

최건-호준이가 노래에 신경을 많이 써서 물을 많이 마시거든요. 그래서 화장실을 진짜 자주 가요. 그리고 정말 웃긴 거는 꼭 필요할 때 화장실 가있어요. 예를 들면 외국갈 때 호텔로 비에서 여권을 내야 될 때 있잖아요. 그러면은 호준이께 없어서 '호준이 어디갔어?' 그러면 화장실 가있고. 어디 출발해야 되는데 화장실 가있고 이럴 때가 많아요.

Choi Keon: Ho-Jun is always careful with his throat for singing, so he drinks lots of water. It makes him go to the restroom very often. But the funny thing is that he always disappears whenever we need him. For example, when we are abroad and need to show passports in hotels, he always disappears. So we look for him and he's in the restroom. And also when we need to go somewhere, he's in the restroom... we get this often.

정호준: 제 별명이 이노준이예요 이노~준. ㅎㅎ

Ho-Jun: So my nickname is Inyo-Jun (diuretic-Jun).

Broke: 한국과 일본 락 문화에 대해 어떻게 생각하시나요? You've spent a lot of time in Japan. How do Korean and Japanese rock culture differ?

최건: 일단은 일본 같은 경우에는 공연을 보면 공연에 집중을 하고.... 예를 들어서 아티스트랑 사진을 찍었다. 그러면 자기 개인 SNS페이지에 합부. 그러지 않아요. 내가 좋아하는 아티스트에 대한 배려라고 할 수도 있지만, 배려를 떠나서 뭔가 내가 폐를 끼칠 수도 있다는 그런 문화가 있잖아요. 반면 우리나라에는 공연하면은 찍



# This Wastedland

기 바빠요. 즐기는게 아니라 찍는거. 그리고 부탁하지도 않았는데 공연 영상을 찍어서 유튜브 같은데에 올리고. 이것은 확실하게 말씀드릴 수 있는데 밴드들한테 절대 도움 되는 행동이 아닙니다. 이런 영상을 마음대로 찍어서 올리는 게 자기가 생각해서 한다고 하지만 결과적으로는 봤을 때에는 좋은 일은 아니에요....하여튼 저희를 보는 분들은 그러지 않았으면 좋겠다가 아니라, 하더라도 한번쯤 생각해오면 좋겠어요. 이게 과연 좋은 일인가...왜냐면 공연을 즐겨야 하는데 찍기 바쁘니까.

Keon: Korean people tend to focus on 'taking photos and videos' at shows. But Japanese people love to enjoy and they like to keep the photos rather than uploading on SNS. I can say that taking photos and videos isn't helpful at all to your favorite band. I wish our audiences would think twice before they do this. I prefer they enjoy the show rather than taking photos.

정호준: 저 같은 경우는 요번에 스타트라인하면서 일본에 처음 공연하러 갔었거든요. 근데 가서 느꼈던 것 중에 되게 좋았던 것은....일단 공연을 하면 머천다이즈 부스를 설치하는 게 당연시하게 돼 있어요. 밴드별로 잘 나뉘어져 있고, 공연 끝나고 정말 놀랐던 게 거기 공연장에 왔던 모든 사람들이 머천다이즈 부스앞에 줄을 서서 뭔가를 CD를 산다던지, 배지를 산다던지, 부츠들을 사는게 자연스럽고 그렇게더라고요. 그런 면이 좀 부러웠죠.

Ho-jun: In my case, I went to Japan for the first time with Startline. The thing I like most was that people like to buy merchandise. They line in front of booths to buy CDs, or buttons, or boots... They just naturally do it. And the merch booths are well organized by bands.

최건-뭐 그런 의식수준이 다른 거죠, 내가 좋아하는 팀들에 대한 음악에 대한 소중함. 소중하다고 느끼는 거랑 우리나라는 그냥 '아 애네 재밌었네.' 그리고 그냥 소비해버리는거. 그런데 우리나라의 장점은 사람들이 잘 모르는 팀이 와도 호응을 잘해줘요. 노는건 아주 잘 놀아요. 그 순간만큼은.

Keon: Yeah. That mindset is different. Ideas about their favorite bands and their music... They think it's precious but Koreans are like 'Ah, these guys were fun' and they just consume.

But Koreans are passionate for bands they don't know. Their reaction is great.

정호준-그건 또 있더라고요. 일본에서 공연을 한국처럼 호응을 이끌어내는 멘트를 준비했는데, 막 'say woo~'같은 거 없잖아요. 일본은 절대 안 해줘요. 그런데 그게 나쁘게 보는데 아니라 원래 그렇데요. 다음에 저희 팬이 되거나 공연장이 작으면 그때는 잘 노시고 그러는데, 처음부터 그런 분위기는 아닌 것 같아요. 저는 처음에 되게 좀 당황했어요.

Ho-Jun: Yeah, Japanese people aren't very active at shows. We tried to get them to "Say woo~" during our set but they were so quiet. But I don't think it's bad, just their culture. If the concert venue is small or they become fans, they are cool, but not at the first show. I was a bit embarrassed the first time.

Jon Twitch  
Translations by Goyang Carter

Wasted Johnny's are one of those bands that don't play punk, but carry a certain amount of credibility in the punk scene (which is a vaguely measurable thing and determines how much they get promoted on the Korean Punk and Hardcore Facebook page). Another example of this is Billy Carter, of which singer Goyang is apparently roommates with Angie An from Wasted Johnny's. With her help, we shared the interview with Angie and her French bassist Nils Germain.

Wasted Johnny's have been getting a lot of deserved attention, and through their work with Liberty in North Korea (LINK) they are reaching new crowds with their music and making Korea—both Koreas—a better place. Also, I tease them a bit about the punctuation of their name.

Broke: First, what does the band name mean?

먼저, 밴드 이름은 무슨뜻이야? Johnny's: 블루스나 락큰롤 곡 제목에 빌리,자니 같은 이름을 많이 쓴다. 자니는 거기서 따왔고 맨날 취해있었기 때문에 wasted 를 붙였다.

The names Billy and Johnny are used a lot in blues and rock n' roll songs, and we are always wasted so we decided to combine the two names.

Broke: As an editor, I sometimes tease your band name for a punctuation error, using "Johnny's" instead of Johnnys or Johnnies which would be correct for showing plural rather than possession. Just curious if you have any thoughts on this?

에디터로서 난 가끔 너네 밴드이름을 두고 Johnnys라던지 Johnnies라고 복수형으로 쓰기보다 Johnny's라고 소유격으로 한데에 대해서 구두점(어퍼스트로피) 잘못 찍었다고 놀리곤 한다. 이점에 대해서 뭔가 의견이 있는지 궁금하다.

Johnny's: Why not? What ever that means!

Broke: Your band is described as blues / rock n roll / garage on Facebook. In particular, can you explain the blues influence and your interest in blues? Is there a lot of interest in blues in Korea these days, and why?

너네 밴드는 블루스, 락앤롤, 개러지 밴드라고 페이스북에 묘사되어있다. 구체적으로 블루스에 영향받은 바와 너희들의 블루스에 가지는 흥미에 대해 설명해줄 수 있어? 근래 한국은 블루스에 관심이 많은가? 왜?

Johnny's: 멤버 셋 다 블루스를 좋아한다. 우리가 좋아하는 블루스맨들은 이미 죽었거나 old man들이다.

자라면서 같은세대의 게러지뮤지션들의 앨범을 들었고 빠져있었다. 그래서 cross road meet to devil 같은 곡을 쓴것같다 굳이 장르를 나누자면 게러지의 느낌인데 robert johnson 의 이야기를 넣고 싶었다. 위대한 블루스맨의 영향력의 끝에 우리도 서있다고. 한국인들이 요즘 블루스에 관심이 많은 줄은 모르겠다



Photo: Robin Kenson

All three of us likes blues. All of our favourite blues men are now dead or very old guys. But in the meantime we are very influenced by garage bands of our time. For example our song "Crossroad Meet the Devil" is a bluesy garage song but it talks about Robert Johnson's story. But we are not really sure that these days Korean people are into blues music.

Broke: You competed in the TV audition show Top Talent (which went nowhere). What is your opinion of all these audition TV shows these days for indie bands in Korea? Does it have any drawbacks?

너희는 TV 오디션프로그램 탑탤런트(사라져버린)에서 경쟁했다. 이러한 요즘의 인디밴드 오디션프로그램에 대한 의견은? 문제점 같은건 있나?

Johnny's: 그거 tv쇼 아니고 유튜브채널이었다. 모두가 알다시피 앨범이 많이 팔리던 시대는 끝났다. 한국은 밴드 음악이 주류가 되기에 문화형성이 아주 작게 되어있다.

내 꿈은 풀타임 뮤지션이다. 내 밴드음악이 홍보가 될수 있는자리면 많은걸 하고싶다. 결국 1등 못했고 ^^ 상금도 못받았지만 나쁘지 않다 다 경험이 되었다

It wasn't a TV show but it is on YouTube. We didn't win it but it wasn't a bad experience..! We know that the time where bands could sell lots of CDs is over... Korean culture is not open to band music anymore. My dream is to become a full-time musician. I want to do a lot of things if my band gets some attention.

Broke: Your band seems to work closely with PSCORE. What motivated you to get involved with them, and how do your performances help their cause?

너네 밴드는 PSCORE 일에 친밀한 것 같아 보인다. 무엇이 PSCORE에 관여할 동기부여를 하였나? 그리고 그들의 사건에 대해 공연으로 어떻게 돕고 있나?

Johnny's: 피에스코어는 자선공연을 만든다 우리는 공연을한다. 일종의 "재능기부"같은거다.

그리고 힘들게 탈출한 탈북자들이 한국에서 좋은 교육과 기회를 가졌으면 좋겠다. 조금이라도 보탬이 된다고에 매회 공연을 하고있다 .그게 다다 큰뜻은 없다 .

They invited us to play they first show and we always played for them since them. It's a cause that we strongly believe in, even if it's little money we are glad that we can help refugees, especially by doing what we love, playing music.

Broke: You had the chance to go to New York to play a concert for PSCORE. What was that experience like? How different was it from playing in Korea?

너희는 PSCORE를 위해 뉴욕에서 공연을 할 기회를 가졌었다. 어떠한 경험이었나? 한국에서 공연하는 것과 어떻게 달랐다?

Johnny's: 뉴욕공연은 큰 경험이었다. 첫 해외공연이었고 좋아하는 뮤지션들의 나라이기도 하고. 달랐던건 우릴 아는사람이 없는 곳에서 공연한다는것 .다 좋았다 .비가와서 공연을 망쳤던 것도 지금생각하니 재밌다.

다시 가고싶다  
It was a great experience, our first shows overseas to a country where most of our favourite bands are from. We played in front of people that had no idea who we were but it was great, we liked it all. We had issues like rain or missing drum cymbals but we played all the shows like nothing happened. We really want to go back.

Broke: What are your future plans? 밴드로서 앞으로의 계획은?

Johnny's: 내년 여름 전에 정규1집이 나온다.계속 클럽 공연 많이 할거다. 라이브할수 있는 모든곳에서 We will release our first full-length album next year. And we will of course continue on playing shows, anywhere where we can play.



# Flame on!

Jon Twitch and Park Solmin

Photographer Robin Kenson has been bugging me to interview these guys for several issues now. I've only seen them a couple times but they're easy to like. Their music is unconventional and they clearly love what they're doing, to a degree higher than the average punk band. When I contacted Broke translator Solmin about helping me interview them, it turned out she had a lot of questions for them too, especially taking a curiosity to their lyrical content. If you haven't seen them yet, which still seems to describe a majority of people in the scene, let this article remind you to put them on the list of bands you must see.

We interviewed Jo Kicheol, lead guitarist and vocalist, who also is a member of ska-punk band Rudy Guns who are sadly going on hiatus right around now. This guy is full of talent and if he's down to just one band, good for Green Flame Boys, or if he joins another band, good for them too.

Broke: What does the name Green Flame Boys mean?

브록: 초록불꽃소년단 이라는 이름이 의미하는 바는 무엇인가요?

Kicheol: 초록불꽃소년단에 의미가 크게 있는 건 아니고, 우연히 발견하게 된 이름이에요.

제가 군대 휴가를 나왔는데 할 일이 없어서 바다비 라는 공연장에 혼자 놀러 갔어요.

지금은 다른 구조지만 바다비는 예전에 벽 쪽에 책장이 있고 그곳에 책이 많이 있었어요.

그 책들 중 어떤 책 제목이 "초록불꽃소년단" 이었는데 이걸 보고 뭔가 맘에 들어서 밴드이름으로 해야겠다고 생각했어요. 물론 그 책은 본적도 없구요. 의미도 따로 없고, 단지 제가 초록색을 좋아하고 어감도 좋아서 밴드 이름으로 정했네요.(그 책의 영어 제목이 "그린플레이보이즈"는 아닐 거예요.)

Kicheol: It doesn't mean anything special, but I just found the name by chance. During the time I was on leave from military service, I had nothing to do and was bored, so I went to Salon Badabi by myself. It's changed a bit but there were bookshelves and lots of books in Badabi. One of those books had a name called 초록불꽃소년단 (Green Flame Boys) and I liked it. That's how I got the name. Of course I didn't even read the book. No special meaning on it, but I just like the colour green, and it sounded cool, so I decided to have it as my band name.

Broke: It looks like many of your band members have nicknames. Can you please explain them to me?  
브록: 대부분의 밴드 멤버들이 별명을 가지고 있는 것 같은데, 그 별명들에 대해서 설명해주세요 싶어요?  
Kicheol: 음...저는 체리라고 불리고 있는데 그게 루디건즈가 일본 공연 가



서 일본 친구들이 제이름을 부르기 어려워해서 어떻게 발음 하다가 보니까 체리라고 불린 게 시초구요.

정현이(베이스)같은 경우에는 양풍팽인데 그 별명은 중학교때 생겼었던 걸까요. 양정현->양장피->양장팽->양장풍팽->양풍팽....

석진(드럼)이나 동욱(기타)이 같은 경우는 따로 부르는 별명이 없습니다.

Kicheol: Uhm.. People call me Cherry and the beginning of the nickname was in Japan, when I went there on tour with Rudy Guns. Our Japanese friends had some trouble pronouncing my name (Kicheol), so it somehow became Cherry.

In Jeong-hyun's case (bassist), we call him "Yang Pong-pwang" and I think he got the name when he was in middle school. His real name is Yang Jeong-Hyun, and we changed his name in funny way like Yang Jang-Pi (a Chinese dish), Yang-Jang-Ping, Yang-Jang-Ping-pong-pwang, and Yang Pong-Pwang. Our other members have no nicknames.

Broke: Your band describes itself as "청춘핑크" (cheongchun/youth punk). What does that mean ex-

actly? Isn't all punk technically youthful?

브록: 밴드의 이름을 '청춘핑크'로 정의하고 있는데요. 청춘핑크가 정확히 의미하는 바는 무엇인가요? 핑크라는 것이 사실은 원래 '젊은' 음악 아닌가요?

Kicheol: 청춘핑크라는 장르는 일본에서 처음 생겨난 음악이에요. 제가 알고 있기로 청춘핑크라는 장르의 음악을 하는 국가는 현재 일본밖에 없습니다. 상당히 특수한 장르죠.

멜로디는 주로 블루하츠적인 그런 멜로디를 따르는 밴드들이 많구요. 가사는 청춘의 풋내나고 짹짹한 그런 내용들을 다루고 있죠. 청춘핑크 라는 걸 정의 하자면 사람마다 조금씩은 다를 거예요.

저는 소년의 풋내 나는 진심이 담긴 음악 정도로 정의 하고 싶네요. 사실 한국에는 청춘 핑크라는 음악을 하는 밴드가 없어요. 초보소, 붐파란 두 밴드밖에 없습니다.

한국에도 더 많은 청춘핑크 밴드들이 생겨났으면 좋겠습니다.

영어로 어떻게 설명 해야 할지는 잘 모르겠지만 단순히 청춘이라는 단어와 젊다는 것은 한국인이나 일본인이 느끼는 것과 서양친구들이 영어로 듣는 것과는 다를 거라고 생각해요. 이걸 어

떻게 말씀 드려야 할지 잘 모르겠습니다. ※"청춘핑크"라는 이름 자체의 근원은 청춘영화, 청춘드라마, 이쪽에서 따온 걸로 알고 있습니다.

Kicheol: Cheongchun punk is started from Japan. As far as I know, Japan is the only country for youth punk. It's a very unique genre.

Its melody is like 'blue-hearts-ish', and the lyrics are about young people, their young and bittersweet lives and love.

I'd like to say that Cheongchun punk is sincere music with a boy's heart which smells like fresh young greens. Actually there are no Cheongchun punk bands. Only two bands we have -- us, and Bom-paran.

I wish there were more Cheongchun punk bands coming up on the scene.

I don't know how to explain this in English, but Cheongchun and Youth sound different to Korean and Japanese, and people from English-speaking countries. I don't know how to explain this difference. I think the name started from Youth Movies, Youth Dramas in Japan.

\*Translator—Cheongchun literally means 'green spring', which is used a lot to describe youths and their young minds.

Broke: I saw that one of your covers is from Blue Punk Bugs. Are you guys old enough to remember them? Were any of you part of the scene back when they were active?

브록: 커버곡 중 하나가 '푸평충'의 노래인 것을 봤는데요, 여러분들은 그 밴드가 있었다는 것을 알 만큼 나이가 많은가요? 그 밴드가 활동할 때 핑크신에서 같이 있었던 적이 있나요?

Kicheol: 저희는 그렇게 나이가 많지 않아요. 멤버들 모두 동갑이고 24살입니다. 푸평충은 정말 좋은 밴드이고 저희가 좋아하기 때문에 그리고 당시 공연취지와 맞는 밴드 중 한 개였기 때문에 커버 했구요.

제가 알기로 푸평충이 활동할 때 90년대 후반 2000년대 초반 이매일 텐트 이밴 저희는 10살 정도 어린 꼬마였 습니다. 핑크 라는 건 모르고 코 흘리면서 친구들과 뛰어 놀 나이였죠. 단 순히 좋아하는 밴드를 커버했다고 생각해주세요.

Kicheol: We aren't old enough to see them on the scene. All members are 24 years old. Blue Punk Bugs (BPB) is a really good band and we like them a lot, and also they were perfect for the concept of the show that we covered, so that's how we covered their song.

As I know, they were active around the late '90s and early 2000s. At that time we were just 10 years old, young boys. We didn't know what punk was and we were just playing with other boys swiping noses on our faces, playing soccer at our school grounds in the freezing cold. We just covered our favorite band.



Broke: In the lyrics of the song “츠보미” (Tsubomi), who’s Tsubomi and what’s this song about?

브로크: ‘츠보미’라는 곡에서, 츠보미는 누구를 이야기 하는 건가요? 그리고 이 노래는 무엇에 대한 내용인가요? 츠보미는 일본AV배우 이름이에요. 실제로 활동하는 배우죠. 이 노래는 저의 이야기는 아니고 제가 실제로 아는 분에게 들은 내용을 가사로 쓴겁니다.

그 분에게 이야기를 듣는 도중 그분이 “그저 귀여운 츠보미 였다고” 라고 하는 순간 그분께 허락을 받았어요. 이 내용을 가사로 노래로 만들고 싶다고.

다행히 그분께서 흔쾌히 허락해 주셔서 좋은 노래가 나오게 되었습니다. 이 자리를 빌어 다시한번 감사의 말씀을 전합니다.

Kicheol: Tsubomi is the name of a Japanese AV actress. She’s a real actress. This song is not about me but a story I heard from my acquaintance. While he was telling me the story he said ‘She was just cute Tsubomi,’ and I wanted to use it for my song. I asked him if I can use this story, and he let me do that so I could make a great song. I want to say thanks to him again here for letting me use his story.

Broke: Most of your lyrics sound very realistic. Is any one of them your real experience? Where do you get the inspiration for the lyrics?

브로크: 초보소 가사의 대부분은 매우 현실적으로 들립니다. 가사 중에 혹시 본인의 실제 경험이 있는 건가요? 가사를 쓰기 위한 인상/영감은 어디서 받나요?

Kicheol: 초보소 노래들은 전부 제가 만들고 있는데요. 가사의 대부분은 저의 실제 경험에서 나온 가사들입니다.제가 보고 느끼고 행동한 것들이죠. 가사에 대한 영감은 주로 길을 걸어가면서 얻는 편이에요. 그냥 길을 생각 없이 걷는걸 좋아해요.

주로 이상한 망상이나 잡생각들을 하면서 모르는 길을 걸을 때 가사가 떠오르곤 합니다.

Kicheol: All the songs of GFB are what I made. Most of the songs are from my real experience. That’s what I’ve seen, felt, and acted. Usually I get the inspiration while I am walking down the street. I just like to walk while I am spacing out. Usually I have weird and useless thoughts while walking and the lyrics pop up on my head.

Broke: It seems like the vocalist Kicheol is just one of common Korean boys. What’s the reason that you don’t dress up like a punk? For example, except Kicheol, most of other members of Rudy Guns look very punk. Is there any special reason?

브로크: 보컬리스트 조기철씨는 그냥 대부분의 한국 남자들처럼 보입니다. 왜 펑크처럼 옷을 입지 않나요? 예를 들면, 기철씨를 제외한 루디건즈의 대부분 멤버가

매우 펑크처럼 옷을 입는데요. 특별한 이유라도 있나요? 아니면 그냥 선호하시는 건가요?

Kicheol: 사실 이 질문은 다른 친구들한테도 많은 이야기를 들었던 부분이고 생각을 많이 하던 부분이에요. 저도 군대에 가기 전에 다른 친구들처럼 머리 염색하고 스파이키 헤어를 하고 라이터 자켓을 입고 부츠를 신었죠. 하지만 군대에 있으면서 조금 생각이 바뀌었어요. 굳이 그렇게 안해도 펑크는 상

관 없을 거야 라고 생각했죠. 옷을 그렇게 안 입어서 재넨 펑크가 아니야, 라고 생각 하는 것도 웃겨요. 그렇게 생각하는 친구들이 저는 펑크가 아니라고 생각해요.

이것도 어떻게 보면 펑크적인 마인드죠. “내 맘대로 할거야, 옷을 어떻게 입던 내 맘이다” 이런 생각입니다. 그리고 가장 결정적인 건 제가 좋아하는 밴드들은 옷을 그냥 평범하게 입어요. 그래서 저도 그냥 평범하게 입는 거예요.

Kicheol: Actually, I heard about this a lot from other friends, and I was thinking a lot about it. Of course I dyed and spiked my hair and wore a leather jacket and boots. But while I was serving in the military, my idea changed a bit. I thought it doesn’t really matter in punk. It’s funny to see some people saying some people are not punks because they don’t dress like punks. I think, those people who say that, are not punks.

This is also kind of the punk mindset: “I will do whatever I want. No matter what I wear, it’s what I want.” This is what I think. And the most crucial thing is that my favorite bands dress normal. So that’s why I dress normal.

Broke: What do you want to say to foreign punks on your show who don’t really understand the lyrics of 초보소?

브로크: 초보소의 가사를 이해하지 못하는 외국인 펑크 팬들에게 한마디 하신다면? 무엇을 이야기 하고 싶으신가요?

Kicheol: 가사를 영어로 번역한다고 해도 저희 음악이 서양친구들에겐 공감하기 힘든 부분이 있을 수도 있어요. 하지만 어쩔 수 없는 부분이에요. 저는 다른 나라에서 살아본 적이 없어서 그 친구들의 마음은 정확하게 알 수 없어요. 저희 음악은 한국이라는 나라에서 자라난 평범하고 찌질한 남자의 이야기를 하는 밴드입니다. 저는 저 같은 애들한테 저의 노래를 꼭 들려주고 싶어요.

※이 질문은 저만 답하는 것보다 다른 멤버들도 각자 외국인친구들에게 하고 싶은 말을 합니다.

양정현 : 우리도 언어가 다른 곳의 음악을 듣고 느낄 수 있으니 그곳의 사람들도 우리와 같이 생각할 수 있을 것이다. 가사를 떠나서 외침은 어디에 있는 그제 누구든지 느낄 수 있다.

고석진 : 외국인들은 청춘이 뭔지 잘 모를텐데, 청춘펑크를 듣고 인생에 대해서 다시 한번 생각해볼 수 있는 계기가 되길.

황동욱 : 어쨌거나 청춘 만세

Kicheol: I am sure there will be something they cannot understand even if we translate it to English. But it’s inevitable. I’ve never lived abroad so I don’t understand their emotions exactly. Our music is about an ordinary Korean boy who’s born and raised in Korea.

Yang Jeong-Hyun: As we can feel the music from other countries, I think they can understand what we say. No matter what the lyrics are, our screaming can be heard anywhere by anyone.

Ko Seok-jin: Foreigners won’t understand what Cheongchun is, so I wish they get the chance to think about their lives again after they listen to Cheongchun punk.

Hwang Dong-uk: Anyways, Viva Cheongchun.



## Kyung Hee University Natural History Museum

with

# Verv

Jon Twitch

I first joined up with the Royal Asiatic Society (RASKB) back around 2010. The guys I visited North Korea were regulars, and one gave a lecture about the comic books he snuck back from the North. Shortly after that, Stephen Epstein did a lecture. It turned out to be a very friendly place to network with long-term foreigners, as well as many Koreans (and then go out drinking after). I signed up as a member about three years ago. I’ve since led two walking tours, one of the area around Yongsan to look at the effects of urban renewal, and another of Sungkyunkwan University. Next, I’ve arranged for a tour of the Kyung Hee University Museum of Natural History, to be done by a trained guide who is experienced at leading tours of this museum: a guy named Verv.

The Kyung Hee University (KHU) Natural History Museum is one of the oldest such museums on the Korean Peninsula, first opening in 1978. Housing over 90,000 specimens, it includes displays of various wildlife found around the peninsula and abroad. The first

floor deals with geology and even includes dinosaur fossils. The second floor deals with many of the animals and other land mammals that can be found. The five other floors deal with all manner of contemporary plants, animals and insects. Highlights include some extinct species of fish and birds that no longer can be found on the peninsula, as well as an extremely extensive display of butterflies that can be found everywhere from the Amazon, West Africa to Malaysia and, of course, Korea.

The RASKB is the world’s oldest Korean studies organisation. Foreigners and Koreans of all ages are welcome at RASKB tours and lectures. You don’t have to be a member to attend, though you will pay a bit more. Even I took a couple years before signing up for membership, eventually figuring out it was a good place to be.

The proceeds for this tour go to the RASKB so they can continue their excellent program of lectures, excursions, and publications (and there’s also a stipend for our guide in appreciation of the hard work that goes into leading a tour).



# Roll Jordan Roll

Jon Twitch  
Translation: 나선생님

I've been bugging Sohn Yisang for a couple issues now to let me do an interview with him. Yisang's been around quite a while, and with his anarcho-punk band Jordan River, Plus he has a very interesting story about a problem with the police. Fortunately he's maintained an optimistic outlook, albeit one glazed over by the merciful forgetfulness of booze.

**Broke:** First, what is the significance/meaning of the name Jordan River? 먼저 Jordan River의 뜻에 대한 설명을 해달라.

**Yisang:** I don't know well. Lee Donghyuk from Skasucks once said something cool and I named it after that. But no one can remember what it was because of too much alcohol. 이상: 나도 잘 모른다. 스카젝스(Ska Sucks)의 이동혁이 어떤 멋진 말을 했는데, 거기에서 따왔다. 그런데 술을 너무 많이 마셔서 그게 무슨 말이었는지 아무도 기억을 못 한다.

**Broke:** On your band Facebook page, you list SNSD as the only artist you also like. Which hit song of SNSD do you like the best? Do you like their early hit "Gee," or do you prefer their later electropop sound as exemplified in their 2013 hit song "I Got a Boy"? And would you ever consider covering any of their songs in Jordan River? 페이스북 페이지를 보면 좋아하는 아티스트에 소녀시대가 있다. 소녀시대 노래 중 어떤 노래를 가장 좋아하나? 그들의 초기 히트곡 "Gee"인가? 아니면 2013년에 히트한 전형적인 일렉트로팝인 "I Got a Boy"인가? 그리고 Jordan River에서 혹시 소녀시대 노래 중 하나를 커버할 생각이 있는지 궁금하다.

**Yisang:** What we like is SNSD itself. We don't mind the music anyway. But when we listen to "Gee" closely, its rhythm is similar to D-beat's. We already covered SNSD when we were practicing. But we couldn't remember the lyrics because we drank too much.

**이상:** 우리가 좋아하는 건 소녀시대 자체이다. 음악은 아무래도 상관 없다. 하지만 Gee는 잘 들어보면 D-beat와 흡사한 리듬이다. 우린 연습할 때 이미 소녀시대 노래를 커버했었다. 하지만 술을 너무 많이 마셔서 가사를 기억하지 못했다.

joined us. That's the memory of meeting him for the first time. We call Kairul as Zul but I don't remember how we met because I drank too much. Both were new friends when Jordan River was changing members. I think our teamwork as a band quite hit it off as much as we don't feel the cultural difference. The last two months we made ten very great songs.

**이상:** 어느 날인가 스튜디오 문을 열었더니 개럿(Garrett)이 드럼을 치고 있었고 그 즉시 우리 멤버로 들어왔다. 그게 그를 처음 만난 기억이다. 카이룰(Kairul)은 줄(Zul)이라고 부르는데 술을 너무 많이 마셔서 어떻게 만났는지는 기억 안 난다. 둘 다 요단강의 멤버가 바뀌면서 새로 들어온 친구들이다. 문화적 차이를 못 느낄 정도로 팀웍이 잘 맞는다고 생각한다. 지난 2달 동안 우린 10곡이나 되는 매우 훌륭한 곡을 만들었다.

**Broke:** Jordan River is described as an anarcho-punk band. For those who think anarchism is all about destruction and violence, can you define what you see it as? Jordan River는 아나코 펑크밴드로 설명된다. 아나키즘이라는 것을 오로지 파괴와 폭력으로만 생각하는 이들을 위해 아나키즘에 대한 정의를 내려줄 수 있는가?

**Yisang:** Are there really such people who think of anarchism as violence and destruction even in the 21st century? Anarchism isn't about any ideology or thought but a certain status. It is a status where members of society and me and friends around us are combined organically. Some people consider Anarchism as lawless, disorderly or without collectivism/authority. And then they act as they wish while ignoring everything. Actually that isn't Anarchism but just a liberal individualism. Anarchism means a status where people combine well without authority or law and order. That concept of 'combination' is way more important than those of anti-authority or anarchy. This is a theme studied by the philosopher called Proudhon and he spent most of his life doing that.

**이상:** 21세기인 지금도 아나키즘을 파괴와 폭력으로 생각하는 이들이 있는가? 진짜로? 아나키즘은 이념이나 사상이나 아니라 어떤 특정한 상태다. 어떤 상태냐면, 사회 구성원들이, 나와 내 주변의 친구들이, 유기적으로 잘 결합된 상태다. 어떤 사람들은 아나키즘을 조직이나 권위가 없는, 법이나 질서가 없는 것이라고 생각하기도 한다. 그러면 그것들을 다 무시하고 자기 편한대로 행동한다. 사실 그런 아나키즘이 아니라 그저 리버럴한 개인주의다. 아나키즘이란 조직이나 권위가 없이도, 법이나 질서가 없이도, 사람들이 잘 결합되는 상태를 말하는 거다. '결합'이라는 개념이 반권위나 무정부보다 훨씬 중요하다. 아나키즘이라는 말을 처음 썼던 철학자 프루동(Proudhon)이 평생을 바쳐 몰두한 주제다. A certain community doesn't au-



tomatically come out just because there are 50, 100 people. For example, people who are in the same subway don't care or remember each other. On the other hand, in the punk scene we can witness the number of 50 or 100 people combine organically. The scale shouldn't be too big. If it gets bigger, there will be only rock star and fan. 사람이 50명, 100명 있다고 해서 자동적으로 어떤 커뮤니티가 되는 것은 아닙니다. 예컨대 지하철을 같이 타고 가는 사람들은 바로 옆자리에 앉아 있어도 서로에게 관심도 없고 기억에 담아두지도 않는다. 반면에 펑크 씬에서는 50명, 100명씩 되는 사람이 유기적으로 잘 결합되는 상태를 볼 수 있다. 규모가 너무 커지면 안 된다. 규모가 커지면 그저 록스타와 팬이 있을 뿐이다.

What I consider about Anarchism isn't such a decent or romantic thing. Neither does it throw a bomb or set a fire. It's just treating others with a good heart. Also I think Broke in Korea is doing that part of its own in the scene. Not only does Broke interview the punk scene but also it is the bridge between Korean/English-speaking users in it. Even though the editor of Broke isn't ideologically an Anarchist, it is already functioning as one in a very wonderful way.

**내가 생각하는 아나키즘은 그다지 멋있거나 낭만적인 것이 아니다. 폭탄을 던지거나 불을 지르거나 하지 않는다. 단지 사람을 좋은 마음으로 대하는 것 뿐이다. 내 생각에 Broke in Korea 역시 펑크 씬 안에서 스스로 그러한 한 역할을 맡고 있는 것 같다. Broke는 단지 펑크 공연을 취재할 뿐 아니라 펑크 씬의 한국어 사용자들과 영어 사용자들 간의 연결고리이기도 하다. Broke의 편집자가 이념적으로 아나키스트가 아니라 하더라도 이 잡지는 이미 아나키즘하게 작동하고 있는 것이다. 그것도 아주 훌륭하게.**

**Broke:** What is "hogul punk"? 호걸펑크란 무엇인가?

**Yisang:** It is a DIY punk movement in Korea. But there is no frame we can see and I don't know how it started and how it runs. It is really vague to translate the word "hogul." It can be similar to word 'hero' but it's not about a person who does everything by himself. And it can be similar to "bandit" but there's no negative connotation in it. It can be similar to Don Quixote but it's not about a funny person but about serious one.

**이상:** 한국의 DIY 펑크 운동이다. 그렇다고 눈에 보이는 틀이 있는 건 아니고, 나도 이게 어떻게 시작되어 어떻게 굴러가게 됐는지 잘 모르겠다. '호걸';이라는 단어를 영어로 번역하기가 참 애매한데, Hero와 비슷하지만 자기 혼자 모든 일을 다 해내는 그런 사람은 아니고, 또 Bandit와도 비슷하지만 부정적인 뉘앙스는 전혀 없다. Don Quixote와도 비슷하지만 우습지 않고 진지한 사람이다.

Usually, the main characters from Chinese movies are hogul. They can't stand injustice and whenever they see someone in a difficult circumstance they always help them even when they may suffer a loss themselves. But mostly they live outside the social order. That's why they have grudge against the government. If I could point to examples from the West, it could be Robin Hood or Marcos from EZLN. Martin Luther King or Francisco from Assisi is Hogul too. Can you get the rough idea about what it is now?

**대개 중국의 쿵푸영화 주인공들이 호걸 캐릭터다. 불의를 보면 참지 못하고, 어려운 처지에 있는 사람을 보면 자기 손해를 보더라도 도와준다. 하지만**



대부분은 사회 질서 바깥에 살기 때문에, 정부나 관청과 척을 지고 산다. 서양의 인물 중에서 꼽는다면, 로빈후드나 EZLN의 마르코스는 물론 호걸이다. 그런데 마틴 루터 킹이나 아시시의 프란치스코도 호걸이다. 대중 어떤 개념인지 알겠나?

Anyway, there is a sense of hogul in punk. Whenever we do something we call each other hogul for jokes and itself became a DIY punk movement. It is a bit different from those punks who do their hair up and wear fancy clothes. Among us, there is a friend who's a political prisoner and who is being dragged by police while participating in social issues. Then we help each other very well. Musically and with shows, we express the attitude and action of hogul.

아무튼, 펑크들 중에 호걸인 친구들이 아주 많다. 서로 무슨 일을 벌일 때마다 우스갯소리로 호걸이라고 부르다가 이것 자체가 DIY 펑크 운동이 되어버렸다. 머리를 세우고 화려한 옷으로 꾸미는 펑크들과는 좀 다르다. 개중에는 정치범으로 감옥에 있는 친구도 있고 사회적 이슈에 동참하다가 경찰에 불려다니는 친구들도 있다. 그러면 그런 걸 서로서로 잘 도와준다. 음악으로, 공연으로도 호걸의 생각과 행동을 표현한다.

I think those who were called hogul for the first time were Banran, Find The Spot, Yuppie Killer, and Scumraid. They made the scene bigger while being active. SAGAL, Huqueymsaw, Christfuck, Gonguri, and Salsa are my favorite bands too. Other than hanging out while drinking and dancing during the weekends, those who want to participate in DIY punk (which is growing now) can go to their shows. Probably now, here only can they be seen. Oops I forgot Dead Gakkahs.

내 생각에 맨 처음에 호걸이라고 불렀던 밴드는 반란(Banran)과 파인더스팟(Find The Spot), 여괴킬러(Yuppie Killer), 스크레이드(Scumraid) 등이었는데 그 네 밴드가 활발히 활동하면서 썬을 크게 키웠다. 사갈(Sagal)과 흑염소(Huqueymsaw), 크라이스트픽(Christfuck), 공구리(Gonguri), 설사(Salsa) 등도 내가 아주 좋아하는 밴드들이다. 주말에 그저 술 마시고 춤추며 노는 것 말고, 생성 중인 DIY 펑크 현장에 참여하고 싶은 사람은 이 밴드들의 공연을 보러 가면 된다. 아마도 지금, 여기에서만 볼 수 있을 것이다. 앓, 데드가카스(Dead Gakkahs)를 빼먹었군.

Broke: You had some trouble from the police earlier this year. Can you explain what that was about? 올해 초 경찰과의 문제가 있었다. (경찰이 사진을 들고 있는 사진을 찍었다) 어떤 일이 일어났으며 그 뒤로는 어떻게 되었는지 궁금하다.

Yisang: First, I want to point this out. My major is art and my job is taking pictures. May this year I got investigated for libeling a police officer. It was because of a picture that I took around 2007 or 2008. It is a picture of a cop holding a picket saying "Decriminalise Marijuana." It was long ago and I drank too much so I can't remember the situation when I was taking it.

이상: 일단 나는 미술을 전공한 사람이고 사진 찍는 일을 한다는 얘길 먼저 해 두겠다. 올해 5월에 경찰 명예훼손 혐의로 수사를 받았다. 내가 2007년이나 2008년쯤 찍은 사진 때문이다. 경찰이 <대마초 비범죄화>라고 써있는 피켓을

든 사진이다. 이미 오래 전에 한 작업인데다 술을 너무 많이 마셔서 그걸 찍을 때의 상황은 잘 기억나지 않는다.

Anyway, someone might have reported that picture later. According to the detective in charge, from higher up the hierarchy they received orders like "whoever took the picture, whoever was holding the picket, find and bring them over here." But legally in Korea, police or government can't be a target of libel, thus there was no legal problem. The thing is "superior police" got so pissed off when they saw it.

아무튼 누군가가 그 사진을 뒤늦게 신고한 모양이다. 내 담당 수사관의 말에 따르면, 경찰 상부로부터 "이 사진을 찍은 사람이 누구인지, 이 사진에 나온 경찰이 누구인지 당장 잡아오라"는 지시를 받았다고 한다. 그런데 한국 법상 경찰이나 정부기관은 명예훼손의 대상이 되지 않는다. 따라서 애초에 법적인 문제가 없는 것이었는데, 문제는 '경찰



Photo courtesy of Sohn Yisang, at the mercy of SMPA

상부'에서 그 사진을 보고 정말로 기분 나빠했다는 거다.

Since the picture wasn't illegal, the police checked into my background to find another charge. When I was summoned, I found that they were collecting what I had done. It was about what I am and what I do, where and what I write, what kind of stuff I was posting on SNS. It turns out they were turning my on-line account over with their search warrant. I never thought of getting a civilian inspection. Even though I got the warrant myself as a target wasn't informed. So I still don't know how deep they looked.

경찰은 다른 혐의를 찾으려고 내 뒷 조사를 했다. 그 사진은 죄가 되지 않기 때문이다. 경찰에 불려가보니 그들은 내가 누구이고 무얼 하는 사람인지, 내가 어느 매체에 어떤 글을 기고했는지, 내가 SNS에 어떤 글을 썼는지를 다 수집해냈더라. 알고보니 1월부터 온라인 수색영장을 발부받아 내 온라인 계정을 다 털었던 것이다. 말로만 들던 민간인 사찰을 내가 당하게 될 거라고는 생각지도 못 했다. 영장을 받았어도 당사자인 나는 통보받지 못했으니, 나는 지금도 경찰이 어디까지 뒤졌는지를 알지 못한다.

The most absurd thing was that I had to be questioned about my ideology because a picture of Kim Jongun was in something I wrote. In that picture, there was a huge Yonhap News mark, which means it was

covered in the Korean press. They were about to make up a crime that hadn't happened. But weirdly, they had no real bad intention. During the investigation, whenever we had a break they showed me their human side. As a matter of fact, what they were doing was just working hard following orders, and filling their given quota. I don't want to believe that like the Soviet police, the Korean police were intending to censor me. I think it is not a common case. Even though it looks like censorship by a combination of the structure in which the rights of the police is higher than law, and the bureaucracy which everyone follows once the order is made.

제일 어처구니가 없었던 건 내가 쓴 어떤 글에 북한의 김정은 사진이 나오는데, 그걸 가지고 내 사상을 추궁받아야 했다는 거다. 그 사진은 연합뉴스 마크가 큼직하게 찍힌, 그러니까 한국 인

사진은 그저 내 작품이라고 설명하자, 그렇다면 내가 예술가라는 사실을 증명하는 서류를 가지고 오라더라. 결국 나는 내 예술을 증명하기 위해 내 포트폴리오와 함께, 동료 예술가와 비평가들로부터 내가 예술가라는 확인을 받아 경찰에 제출해야 했다. 손이 닿는 친구들에게 모두 연락했더니 1주일 만에 11개 국가에서 5가지 언어로 된 서류가 1백부 이상 오였다. 대부분은 펑크 음악가들이 써준 것이었지만, 개중에는 아주 유명한 예술가들과 대학 교수들, 갤러리 관계자들이 써준 것도 있었다. Broke in Korea의 Jon 또한 동료 사진가로서 한국 경찰에게 표현의 자유를 강하게 옹변하는 서류를 써줬다.

Since then, it is fixed for now. Yet I never heard confirmation of the official closing of the investigation, though at least there is nothing annoying going on outwardly. I'd like to have a chance here to say thanks to my friends including Jon. Looking backward, though it's been over half a year, it might be a funny story but when I was under investigation I couldn't sleep at night. I lost 7kg within two weeks. That is the only thing that I can remember after drinking. Of course I was sure that I am not guilty. Thereby I felt more resentment. My case is over safely, though the reckless investigation by the police wasn't fixed at all. But I think it will gradually improve.

그 이후로는 일단 해결된 상태다. 아직 정식으로 수사 종결이라는 얘길 들지는 못했지만, 적어도 표면상으로는 귀찮은 일이 없다. 이 자리를 빌어 Jon과 다른 친구들에게 고마움을 전하고 싶다. 반년이 지난 지금 돌이켜보면 그저 우스운 얘기지만, 경찰 수사를 받던 그 때는 잠을 이루지 못했다. 2주 만에 체중이 7kg씩 줄었다. 이 건 술을 많이 마셔도 끝까지 기억에 남더라. 나는 당연히 무죄라는 확신이 있었지만 그렇기 때문에 더 억울함을 느꼈다. 내 사건은 무사히 끝났지만, 경찰이 무분별하게 온라인 사찰을 하는 것은 조금도 고쳐지지 않았다. 앞으로는 점차 나아질 것이라고 생각한다.

Broke: It seems like Korea is a dangerous country to label yourself as an anarchist or a radical or even a slight nonconformist. Why do it at all? Why not just get a haircut and get a new job? 단순한 바르순웅이나 진보적 혹은 아나키스트를 표방하는 것은 한국에서는 위험한 것으로 보인다. 그럼에도 하는 이유는? 이발을 하고 직업을 갖는 것은 어떤가?

Yisang: I don't think it's all that dangerous. I take pictures, sing in a band, and translate or write sometimes to get by and that's all. There is nothing dangerous in what I do. I am not a critical nonconformist but a person who lives every day happy. Though the police may find my songs or pictures unsatisfactory. Luckily, Korean police don't shoot people or strangle them. That's quite a relief.

이상: 특별히 위험하다고 느끼지 않는다. 나는 사진 찍고, 밴드에서 노래부르고, 가끔 돈을 벌기 위해 글을 쓰거나 번역을 하는데, 그게 전부이다. 내가 하는 일 중에 위험한 일이 없다. 나는 위험한 바르순웅자가 아니라 매일매일을 행복하게 사는 사람이다. 경찰이 내 사진이나 노래를 탐탁치 않게 여길 지는 모르겠지만, 다행히도 한국 경찰은 시민에게 총을 쏘거나 목을 졸라 죽이지는 않는다. 참 다행스러운 일이다.



# They're S-Great!

Jon Twitch

I was curious as hell to find out who S-Gerat were, especially when I saw that 50 percent of the membership was Yuppie Killer. When I got an invite (Wednesday night, two days in advance) to a show in Itaewon with the Veggers, Sato Yukie + Tyler Brown, and S-Gerat, I set out to get my answers. I was not disappointed. Amy Shin dominated the stage with a manic energy, stumbling around and losing balance, and for one song trying to suffocate herself with a plastic bag on her head. She covered the dance floor with gold glitter and then rolled around in it. When she overheard some soldiers in the crowd talking about “splitting her in half,” she invited them to try, suggesting “You can start from my eye socket and cut all the way down to my cunt.” They weren’t so loud after that. I caught up with Amy and guitarist Patrick, the two members who presumably don’t regularly kill yuppies, at Magpie in Hongdae one Sunday afternoon, and we had a talk. I hate transcribing audio interviews. Now you’ll see why.

**Broke:** I always like to start with an obvious question. Where does the band name come from, and why did you choose it?

**Amy:** Actually, it’s a reference to the Thomas Pynchon novel *Gravity’s Rainbow*. One of the guys has every sexual encounter and masturbation every time a rocket flies over. He makes a map and a chart of all the locations it happens and he’s convinced there’s a reason it happens. If you don’t mind me ruining the ending, basically they find out the device that fuels the rocket is a person inside the rocket.

**Broke:** Tell me about screamo.

**Amy:** Patrick knows more screamo than I can ever know and I actually hadn’t heard a lot of the bands he’s introduced me to and once I did I was like “this is everything good about death metal without some of the things I don’t like—I mean I love metal music but I mean wow there’s this thing.”

**Broke:** I understand you also play cello?

**Amy:** I played the cello for a while, I did my degree in music, yeah classical. I used to have a band and we were sort of metal somewhere, crossover, post-rock. I had a lot of different projects, experimental music, and then came to Korea.

**Broke:** How many projects have you had in Korea?

**Amy:** I have my solo project, that’s just vocals, looped cello. There’s some screamy songs, there’s some more acoustic sounding ones. I did some more collaborations and more experimental music. I’ve done collaborations with a lot of people. Sometimes I meet someone on the day of the show and I just do a gig straight, and sometimes it works with just improvisation. Recently [I



did this] with Sato [Yukie].

**Broke:** How did you guys meet?

**Amy:** How I met Graham was pretty funny. I was outside Thunderhorse after a punk show, and I was heckling with Ken on the street trying to get people to come inside, and I was drunk and was going through the trash and writing on the sign for Thunderhorse and at some point I was yelling “I need a drummer,” and Graham comes up and he’s like “Hey I drum.”

**Patrick:** Fortunately Graham and Iain are in this mode where they’re trying to expand into other projects too.

**Broke:** Patrick, what’s your musical background in Korea?

**Patrick:** Just one other band. I played bass. I lived in Jeonju for two years, and that was a collaboration between Michael the drummer—he did hip hop, post rock stuff, the guitarist had some metal stuff, so we all kind of found some kind of mutual understanding. I didn’t really understand what kind of music we were playing, but it was just like, I guess rock music.

**Amy:** I say it sounded sort of Fugazi-ish but he hates that.

**Patrick:** No I don’t hate that, it’s just I don’t think it was accurate because we weren’t really like screaming or anything.

**Amy:** Carpe Delirium.

**Patrick:** We mostly had no vocals, we were a trio.

But like in Jeonju you get like the big-fish-in-a-small-pond kind of syndrome and you get cliques, and you get your small group of friends.

**Amy:** It’s the chemicals in the bibimbap, it’s the chemicals in the mountain vegetables that were harvested by the monks near the temples that don’t exist anymore when they chopped them down.

**Patrick:** The thing is Koreans and foreigners in that area, it’s really hard to make friendships because down south they just like they all hang out with you one night, get you dinner, and you’ll never get invited again.

**Amy:** I’m not your friend either. I

don’t know you.

**Patrick:** I know, we’re frenemies.

**Amy:** how you say such a thing? Oh my my pitter-pattering heart has just broken. In pieces.

**Broke:** At that show on Friday at Woodstock, you brought all that glitter, which was kind of surprising.

**Patrick:** I didn’t know about that either.

**Broke:** What was the idea behind that?

**Amy:** Snowing gold!

Actually this friend and I—he was from Germany, he was visiting for a week—we were wandering around and we found near a Pizza School—which I still think should be the name of the band—and we found like four bags of gold wrappers. I don’t know where they come from—I still would love to know. They were unlabeled. I found some with candy in it, really old candy that tasted vaguely like dirt and ginseng. It was a mixture of... licorichey. It was delicious to be honest—I loved it.

**Patrick:** You probably shouldn’t eat that. It’s probably really old or something, I looked at it and you couldn’t see through it and when it’s hard candy that’s suspicious.

**Amy:** But it was quite delicious to me. But yeah so we just found it and this is great and again mystery as to how it ended up there and where it came from and who put it there but it was just there and we decided to bring it.

**Broke:** I really like it when bands do something different like that.

**Amy:** That’s the first time that particular thing happened. I have before done pieces like, kind of almost performance, like vomiting ink and stuff like that.

**Broke:** Say that again?

**Amy:** Vomiting ink.

**Patrick:** You haven’t done that at an S-Gerat show.

**Amy:** Yeah not in S-Gerat.

**Broke:** Yeah but explain what vomiting ink is?

**Amy:** Just eating activated charcoal and then vomiting words like screaming words cause you have

to focus in your head like one direction when you vomit there’s this pattern where you’re just trying to hold on and you’re thinking like this is all I can focus on and drawing out words out of that it’s kind of when you see something kind of horrible and you just find the words grabbing words, but yeah I do weird things every once in a while. It really depends. It depends on the place, what happens that day, or how the show goes.

**Patrick:** We wouldn’t do something like that for the sake of doing something but if we get the inspiration then we’ll go with it.

**Broke:** Last question, why do you promote shows and what’s your philosophy behind it?

**Amy:** I’m the worst promoter. I suck at it. I’ve been organising shows since I came to Korea when I actually didn’t know much about it.

I was just organising because I just wanted to connect bands together. Sometimes there are bands that play the same music and our music is not just hardcore so we kind of are the bastard unloved—no I was just kidding—the younger cousin of the hardcore genre of music, twice removed. But it’s nice to see different styles of music, maybe eclectic, but that have some sort of thematic similarity to them. It connects people, people run into each other, and it’s interesting to have them play. People will come to the show to expect one thing. Maybe they will like another band. If you don’t hear it you don’t know about it

**Patrick:** One thing I liked is Graham brought Yes Yes Mike to one of the Double A hardcore shows. He wasn’t necessarily well received by the older hands but there were a number of more open-minded people sitting in the crowd. Definitely Yes Yes Mike has an obviously really intense energy behind his performances. Putting things with that kind of energy next to more traditional hardcore bands and experimental bands, that’s the kind of thing I like when setting up shows.



# Men of MyManMike

Jon Twitch

I've been meaning to interview MyManMike for a long time. They've spent so much time on the road, they must have a lot to say.

They've done countless tours all around the world now, and the three members each represent a different country on a different continent: France, the US, and Korea.

I ran into their drummer, JP, at Jeff and Trash's place on American Thanksgiving, and immediately decided the time was right to ask for an interview. (I also scanned the room wondering what other bands were represented there who I could interview, so that's how Wasted Johnny's got interviewed too.)

When I first sat down to think what questions I'd ask MyManMike, I figured it would be tough coming up with relevant questions for them. As I started writing, I thought up more and more questions I really wanted answered, and when I gave them to JP, he didn't let me down.

**Broke:** First of all, what does the name mean? Who's Mike?

**JP:** Mike is the boyfriend of the girl who introduced us all together in 2011. At the very beginning when we started the band, she was even supposed to be our vocalist but finally she never came practicing with us.

She was often talking about her boyfriend as "my man Mike" and when we started looking for a band name, the idea of taking this one came out because it sounded funny, especially when you say it fast... It was just a joke for us but when she heard about it, she was really pissed off and decided not to talk to us anymore, even to this day. So we knew it was the perfect name...

**Broke:** I'm pretty certain you guys have played more shows abroad than in Korea, probably by a lot. Do you even consider MyManMike a Korean band? Or when you're on tour do you get on stage and people see a band that's 2/3 white guys?

**JP:** We all live in Seoul and only practiced in Korea so yes, of course we are a Korean band! If not, how do you want to call us? A Korean-French-American band? It doesn't sound that cool...

We had the chance to play a lot of shows outside of Korea and it's true that sometimes on tour, people were surprised not to see only Asian guys on stage.

"What's that shit? On the poster it says it's a band from South Korea!"

But we're all 100% pure Korean on the inside.

**Broke:** How are you all able to travel around so much? Please introduce us to your tour method.

**JP:** The most complicated thing about touring is to find the period to do it. We all need to work and it's sometimes hard to make our



respective schedules fit together.

But finally I'm a freelancer so my job allows me to tour almost anytime, Mathew has some holidays or sometimes takes some, and Sunwoon usually quits his job just before going on tour... It's not that easy but so far it worked.

Fortunately, we're only three people in the band... Having one or two other members would make it almost impossible.

After that, when we know we can have some free weeks to go on tour, then we start booking. We always do everything by ourselves. With Internet it's way easier than 10 or 15 years ago. It just takes a lot of time staying in front of a computer contacting promoters.

**Broke:** What was your best show on tour? What city do you never want to go back to?

**JP:** About the best show it's really hard to say... We had many shows that were just crazy and it's not possible to pick only one. So I would say that our shows in Brussels (BE), the Antinational Fest in Fresse-sur-Moselle (FR), Seattle (WA), Providence (RI) and Tijuana (MX) were among the best moments on stage we had.

I don't think there is a city we

don't want to go back to. Even if playing every day on tour also means sometimes playing shitty shows in front of few people, a bad experience in a city doesn't mean the city sucks. But actually now, I'm also thinking about an interesting experience we had in Poland, playing in a small village called Trzebień in front of very young teenagers... Finally it was a fun night, but not sure we'll play again in that place!

**Broke:** The Korean music scene doesn't get as much contact with the outside world as we would like. What's one thing you've seen at shows in other countries you'd want to see done here?

**JP:** To me the main thing we need in the punk scene in Korea, is more touring bands from abroad. I know it's not that easy for bands on tour to stop for a few shows in South Korea. There are almost no shows during weekdays, only a few cities except Seoul with a punk scene and it costs money to flight from Japan, China or Southeast Asia, but it's really something we need and that would make our scene stronger.

In the other countries in Europe or in the US, there are lots of small DIY touring bands playing every-

day and everywhere. It's so great.

The thing we tried to do—especially during the last tour—was to say to the great bands we met that if they plan to go to Asia, we can also organize a few shows for them in South Korea. And actually it worked: next April 2015, the band Conquest for Death from California will come to South Korea! And they are really amazing!

**Broke:** The world hasn't had much contact with Korea. You must have learned a lot about general perceptions of Korea in all the countries you've toured. Did you get a lot of reactions like "Korea—where's that?" and "Korea has punk music?"

**JP:** Yes of course, some people have absolutely no idea about the punk scene in Korea and even didn't think there was one. But that was actually a good thing for us in the way that some people came to the shows because they were curious to see what a Korean band is... So maybe on hangover days we ruined the image of Korean punk... Sorry for that...

But at the same time, it was interesting and surprising to meet some other guys—usually music nerds—that were able to name some Korean punk bands like the Geeks, Bamseom Pirates or Scumraid.

**Broke:** Which country was most difficult to get into? And how did Sunwoon fare getting into the US?

**JP:** Maybe Ukraine was the most annoying border we crossed. It was just long and boring, emptying the van and even bringing dogs for finding drugs... But it's Eastern Europe and we knew it works like that. We just lost a few hours—it wasn't such a big deal.

In many countries, the main rule when you're a punk band on tour is to lie at the border... You should never say you're gonna play shows in the country you enter or custom officers will try to make you pay, or just deny you entry. If you just lie saying you cross the country to go to the next one, it usually works.

Finally entering in the USA was not that hard because we bought all the equipment we used directly in the US so at the airport just we looked like regular tourists. But of course Sunwoon had a special moment at the customs with a guy trying to make him admitting he came for working illegally... "Never work in my country!" was the final sentence the custom officer said to Sun after a 15-minute discussion!

**Broke:** Where are you hoping to tour next? Either in planning or wishlist.

**JP:** No real plan yet, but we'd love to go touring in Southeast Asia. We just released a split with a band from Indonesia called Seized and I hope we'll have a chance to play with them soon. But South America would also be a dream destination...



# Don't Count Out Daegu

## Reflections on DMC Punk

Kyle Decker



Kiz on the Street performance (photo by Zoon Zen)

I've been living in Daegu for over a year now, and even within that short time I have been able to witness and take part in the noticeably growing punk scene right here in town. I've even gone so far as to form a multinational band called Food for Worms. The drummer and myself are from America (he's from California, I'm from Illinois). Both of our guitar players are Irish. Our bass player is a Korean grad student and has the same name as a famous 7th-century general. About a year or so back, bands I know from Daegu that had tried to play shows in Seoul or get acts from Seoul to come here had gotten some snobby responses. Daegu, in a lot of ways, is basically the Texas of Korea. It gets crazy hot in the summer, most of the people are conservative, and the accent is heavy. So it's like how people from New York might view people from Austin, Texas. But all that seems to be changing. Our first gig was with Wasted Johnny's from Seoul. I was talking with their singer/guitar player, Angie An, and she mentioned they'd wanted to play Daegu because they'd been hearing about "The Daegu Scene." Recently I was talking with a friend who has been in quite a few bands in his five years here, about how much the Daegu music scene has taken off in the last year.

You can't talk about the Daegu scene without talking about 999Family and Propaganda Studios. These "Far East mosh warriors," as they call themselves, are a collective of young Korean punks, artists, and musicians of multiple genres who passionately support each other. They show up to shows in their "Support Your Local Scene" shirts and with banners and flags. They'll do this for out-of-town shows and festivals as well, and promote the ever-loving hell out of the Daegu scene in every city they go to. Their love for the music and each other borders on insanity and is downright scary sometimes. It's fucking fantastic. When out-of-town bands come and are as enthusiastically received as they are here, word gets out. We've got the 999Family to thank for that. Keep an eye out for them. There are also behind the Demolisha shows, which showcase hardcore punk and metal. Jeng-iy Collective is the venue for Demolisha 16 on January 24, 2015.

Jeng-iy Collective is the recently opened second location of Jeng-iy, a hidden gem of a bar popular with the local alternative and punk crowd. It can and should be inferred that it's my favorite bar in Daegu. Collective has been host to most of the live music in the last few months since it opened. It's where Food for Worms played our first gig, and has had a rising

number of great out-of-town acts as well. Being on the same bill as Wasted Johnny's and Genius for our first gig kicked all of the asses. I've been to two great punk shows there within the last month alone. Collective is more centrally located, and is right on the main bar street downtown.

Commune's was our second show. It was a Halloween party and I painted my face like a skull. Well, my friend Steph did it. By a few songs into the gig it was peeling and cracking and looked freaky as hell. We've been invited back to play shows there again. Commune's is a basement bar near the Sam Dak Fire Station. It's a dive with a drum kit in the corner and a mural that says "punk" on the side wall. They consistently host live music.

Urban is also a great venue. We've played three gigs there in the last month alone, including our most recent. It is definitely one of the better sound systems in town.

There's also Club Heavy, who hosts a lot of local and out-of-town rock and punk acts. We've yet to play a show there, but I really want to. Club Heavy is a bit west of downtown, near Seomun Market on subway line 2.

So what kind of motley crews of freaks, foreigners, and rejects are inciting mosh pits in Daegu Metropolitan City?

### Food for Worms

Okay, let's get the shameless self-promotion out of the way. This is my band. We've played five shows so far, and have started gaining a following. During one of our gigs two Eastern European fellows got really riled up in the mosh pit. One even took off his shirt and

was lifted up on his friend's shoulders. Afterwards, he hugged me and yelled "Punk's not dead!" I said, "Damn right it's not. Not if I have anything to say about it." We originally intended to be ska-punk, but had difficulty finding a horn section, although the ska influence shows in a few songs. There's also elements of rockabilly and hardcore, as well as post-hardcore. We like to play around with the sub genres. Song topics include: the apocalypse (or breakups depending on your interpretation), depression among comedians, the fact I talk too much, and *A Fistful of Dollars*.

### Skanking Bunny

I'd been meaning to catch this act for a while. Skanking Bunny is a local ska band from Daegu. I finally got a chance to see them recently. They're a lot of fun. And, like us, can only get better as they gain confidence.

### Drinking Boys and Girls Choir

Skatepunk. Straight up skate punk. Boy-vs-girl back-and-forth vocals. They're one of the central 999Family bands. We've played a couple shows with them. They are major players in the Daegu scene. Their bass player works at Jeng-iy Collective and is one of the people who helps organize shows. Not only are they a fun band, they're good people to know to get plugged into the scene.

### Plastic Kiz

One of the first local bands I saw when I arrived here, their sets are sometimes short, but the songs they play are tighter than the asses of waterfowl. You can tell

they practice the shit out of them. There's just something indescribably fun about watching a bunch of Koreans do a pop-punk cover of "September" by Earth, Wind, and Fire that I will take to my grave. They have the same drummer as DBGC. I think that girl is in at least three bands.

During summer the Plastic Kiz regularly host street shows in the middle of the ped mall downtown. They call these show "Kiz on the Street" and they use a full electric setup. They occasionally have the police called on them by the trendy clothing shops.

### Sevendred

Sevendred are a consistent feature of the Deomlisha show series. They're considerably less pop-punk than the other local acts, and I would put them in more of a hardcore or even crossover thrash.

### Colours

Colours, now unfortunately defunct, were all expats. They did punk influenced math-rock. They split up when their guitarist went back home, which is the ultimate fate of a lot of foreigner bands. Their stuff is available on bandcamp, and is worth checking out. They managed to tour Korea a bit. The former members that are still in country have a new project in the works.

### Damage Ceremony

They've only done two shows as far as I know. Consisting of former members of Colours and The Curses (also broken up), Damage Ceremony was just drums, bass, and vocals. I got a chance to catch their first gig, and they're very similar to acts like Death From Above



1979. So much so their bass player stopped listening to DFA just so it wouldn't overly influence him. Currently without a drummer, they are in hiatus.

## Classy Wallet

This waygookin band isn't punk. More like '90s indie rock. They take a lot of influence from bands like Pavement and Weezer. We've done a couple gigs with them, because in Daegu, you get some eclectic lineups.

So, the scene exists and there are a growing number of worthwhile bands, but it is still very much fringe—which, it can be argued, is what punk was always supposed to be. It's an outcast's genre, or it was until its revival and mainstream popularization in the US back in the 1990s. The thing I've learned about the punk scene here from being a part of it is that it stays very true to the DIY roots of punk. Bands start their own labels, or are on a friend's band's label, and shows are set up by the bands. It all seems very much in the hands of the artists themselves.

The presence of foreigners in the scene is crucial. A lot of key figures in the scene are waygookin. In Daegu there's an American by the name of RedBoi, a foreigner who goes to punk shows and sells punk vinyl and CDs from bands around the world. He also DJs before and after a lot of the punk gigs at Jeng-iy Collective. He's a great resource, and does a great job at



Photo by Zoon Zen

helping locals get turned onto some really great music. As a foreigner in the scene myself, I can say that the Korean punks are a fun and accepting group of people. Although, since punk is very much a western thing, it makes sense that they'd be accepting of westerners. But it's fun to get in the pit during a ska show, start skanking and then notice the Korean punks mimicking your moves. You begin to recognize faces, and people start coming to your shows and recognizing you elsewhere. It's an absolute blast. It's a very warm and welcoming scene to be a part of.

My favorite moment has to be a gig my band played for a LiNK (Liberty in North Korea, an underground railroad for North Korean refugees) on December 6, 2014. We decided to do a cover of

“말달리자” (literally “Let's Ride a Horse” by Crying Nut). So in just a little over a week, I learned the song and practiced the pronunciation of the Korean lyrics. We intended to have it be our last song. “We've got one last song,” I said. “This one is for the Koreans!” As soon as the drum intro started you could tell that a large part of the Korean crowd recognized it. And when I started in on “Salda bomyeon goo-run-goji woohoo~ maroon dae-ji!” the place went nuts and they rushed up to the front of the stage. When we got to the chorus everyone was scream “Maaaaal-daaaalijaaaaaaa! Maaaaal-daaaalijaaaaaaa!” I was learning down into the crowd pointing the mic at people to yell and sharing the mic with others. Phones were out and people were bouncing around like

maniacs. I wish I had video of it. But the guy who usually takes call phone videos of our gigs was not there that night. This was also the first time we had an audience demand an encore. Fortunately we had one song that we had pulled from the set list for the show to make room for “Maldallija,” a punk cover of “Higher and Higher” by Jackie Wilson, which was also well received. They wanted more but we'd run through a 40-some-odd-minute set and that was all we had. “We don't know any more songs!”

It was our best show musically and audience reception wise, and even my confidence in my stage presence was at an all-time high. Daegu people: win them over and they will make you feel like fucking rock stars.

I'm excited to be a part of this scene and look forward to the potential of the New Year, which will hopefully see us recording and playing gigs outside of Daegu. I've made proper connections for both of these things to happen. I've been in touch with the CEO of South Records, who sets up shows in Busan. And he's asked us to do some gigs in the near future, which I'm looking forward to, obviously. But it's been inspiring to be a part of the punk scene in a part of the world where that still means something.

*Kyle Decker is the vocalist of Food for Worms, and the author of the novel Cannon Fodder (or The Secret Lives of Henchmen). He teaches in the library at the Daegu Global Station.*





# Read This Boi

Jon Twitch

Redboi is a legend in the making. Well, he's probably a legend in other places already, but he's only been in Korea for two years. And in that time, all he has to show for it is...a whole shitload of new friends, accomplishments, and tattoos. Last summer when he brought Business to Korea, Broke was there. I had every intention to catch up with him once the dust had settled and give him the chance to enter into the annals of Broke history. His answers are friendly, polite, and well-written, not what I would've expected at all—his writing voice reminds me closely of Broke co-founder Paul Mutts. Read on and see if you agree.

Broke: What can you tell me about where you're from?

Redboi: Funny story: there's a dinosaur park in Rapid City, South Dakota not far from the hospital my mother thought she was in labor in. She got sick of being cooped up and went for a walk, and apparently I decided I wanted to see the brontosaurus pretty badly, because I chose that moment to come into the world. So officially I guess I'm from a dinosaur park in the middle of nowhere, but I grew up mostly in the south side of Minneapolis.

I started travelling pretty early on. I think I was 14 when I took my first road trip without parents. I've lived in Minnesota, Kansas, North Carolina, Georgia, Florida, Kentucky, and Hawaii, and had serious extended stays in six or seven other states.

Broke: Can you explain the meaning behind the name Redboi?

Redboi: Redboi is actually the English translation... It's actually "Mis-coogwewenze," which is a traditional Anishinabe (Ojibwe) name.

Broke: How and when did you become a skinhead?

Redboi: I've been a skinhead since 1986. The hows and whys are a bit fuzzy for me. I never just said "Okay, I want to do this now." I had this much older skinhead friend and mentor, Tim (who was my guitar teacher), turn me on to punk rock when I was about 10 and it really spoke to me. He'd give me tickets to all-age shows and introduce me to all these great people who didn't blink at me being so young and encouraged my eagerness to learn about the music. Years on, I found out that, at the time, Mpls had a really vibrant and influential music scene, and that these were the guys who were putting it all on the map. It sounds kind of wild, but looking back, I was being exposed to all the good stuff going on, but still being sheltered from a lot of the bullshit that came with it. I'm really thankful for that because I wasn't the 11-year-old glue sniffer kid you saw on TV.



As I got older, I started hanging out with kids more my age in the scene and getting into the fashion aspect of it all, and it just never felt right. I was always into the clean cut look; I was as patriotic as a kid that age could reasonably be. I was too proud to beg on the streets like a lot of kids did. Shortly after I shaved off my short-lived Mohawk, I got surrounded by a bunch of skinheads who were trying to figure out who I was and what I was doing in their neighborhood (this is back when Nazis were a big problem and you always had to check folks out) when a couple recognized me as a friend of Tim's and invited me to hang out with them instead of jumping me. Somewhere along the way I just became one of them. It felt right—and still does—so here I am today, looking like an older, fatter version of that same 12-year-old kid.

Broke: What music means the most to you?

Redboi: That's really difficult for

me. I was raised in a weird Bohemian hippy neighborhood where pretty much everyone I knew was an artist of some type, so I've been exposed to so much GREAT music in my life and was taught to appreciate the creative aspect of it all. I'm also kind of ADD when listening to music, so I'll listen to five different genres in an afternoon.

I have a great love of soul music -- I can spend hours listening to and talking about the Memphis sound, and great labels that were around in the early '60s. The only real trend I see in my tastes is that I feel the most from the music of the oppressed and rebellious. Soul, reggae, punk, etc... I can identify with the notion that these people who wrote this music hurt so bad for so long, and they were sick and tired of it, and willing to do something about it.

I can't tell you any one type in particular that's most important, but my five favorite songs right now (in no particular order) are:

-Sam Cooke: "A Change is Gonna

Come"

-Bad Brains: "Banned in DC"

-Derrick Morgan: "Conquering Ruler"

-Noi!se: "Idle Action"

-Circle Jerks: "Red Tape"

Broke: A lot of skinheads like to classify themselves, whether as trads, SHARP, or something weirder like RASH or GASH or whatever. Where do you weigh in on that?

Redboi: I think it's all a load of shit. Back in '87 when Geraldo aired the infamous skinhead episode, Nazis became a huge issue around the world and everyone—myself included—felt the need to put themselves in a group in order to distance themselves. The reality of it is that if you're a skinhead because of your particular political agenda, you're in it for the wrong reason. Being non-white, I obviously think racism is pretty stupid, but I haven't called myself "Anti-Racist" in years, because I'm really not interested in what someone else's personal beliefs are. I don't think there's such a thing as a nazi skinhead, communist skinhead, or gay skinhead. There's just Skinhead. Some skinheads do happen to also be racist or communist or gay, or whatever as well, but that should be separate, because those beliefs really have nothing to do with being a skinhead. If you're a "your name here" skinhead, you're just an asshole playing dress-up.

Broke: What brings you to Korea now?

Redboi: My wife had the option of a couple of different places she could go for work, and had been here before and liked it. I love to travel, and figured if I was going to



Redboi first connected with the Korean scene through Joe, who's better known among the Hawaii skinheads as Sancho.



move somewhere again, I'd much rather go where I could experience a completely different way of life and learn something new about the world, so we picked Korea. I've got to say, it's one of the best decisions we've ever made.

Broke: I've heard a lot of people say "There's no such thing as a skinhead girl, just a skinhead's girl." Would you agree with that statement or would you break the nose of whoever said it?

Redboi: Neither, I'd lock them in a room with my wife and see what happened when they said it to her! You'll never hear a skinhead man say that. Skinhead women are definitely fewer in number than the men, but it's because a lot of women don't have what it takes to get through those first few years. We're rough on our own. Man or woman, you've got to have heart, and pretty thick skin. The girls are usually a lot harder on each other than the boys because of the whole "oi toy" stigma. No one wants some flash-in-the-panties groupie girl making them look bad.

Skinhead women get a lot of respect in our scene, and they hold a lot of roles. They have to play mommy half of the time, as well as nurse, thug, fashion advisor (shout out to my wife!), and diva, all while trying to do the normal things in life like have a job and raise a family. I don't know if I could do it myself! I've got homegirls I'd rather have at my back than a lot of men because win or lose, I know they're there till the end.

Broke: Your wife works a lot, so what are you doing with your time down in Daegu?

Redboi: We've got a six-year-old son that keeps me pretty busy. I've noticed in my time here that a lot of music that I've grown so used to having around simply isn't available here, so I started a small record distro called Far From Home Booking and distro. I import a lot of punk, hardcore and older reggae/rocksteady records and CDs. Check it out at <https://www.facebook.com/FFHbooking>. I've also discovered the punk/hardcore scene down here, which is small, but dedicated, and I've been spinning records a little bit at this great spot called Jeng-Iy Collective.

Broke: So, neck tattoos. A lot of people wouldn't get those, but what made you do it?

Redboi: There are a few spots to get tattoos that are real life-changers, the big ones being the hands, neck and face. After the hands are done, you're always going to be the tattooed guy. There's no more hiding it. One day, I woke up, and the first thought in my head was "Fuck it!" Forty-five minutes later I was sitting at a friend's house getting my knuckles drilled. After that, it became a matter of where I had space. I love tattoos; I love the artwork, and the medium. I'm never going to be a part of corporate America, so I was never



Redboi and...I'll probably get punched for calling his wife Redgirl.

worried about the image. I've got stuff on my head, and chest and everywhere else, so the neck just seemed a good place to migrate to.

Broke: You're a pretty terrifying looking guy. How are you treated by Koreans down in Daegu?

Redboi: When I first moved here I had a hard time of it. I don't live in an area full of foreigners, so I was already given looks by the people in my neighborhood. I actually got turned away at a couple of restaurants because of all the ink. One day I saw a taxi driver I knew sitting outside of my local corner store where they always gave me shitty looks. I'm not sure of the exact conversation, but he said some things to the store owners about who I am and which building I live in, and apparently I got the Ajumma who runs the place's approval, because suddenly everyone in the area was extremely welcoming and tried to speak with me a little. Don't let this get out, but I'm actually a really nice guy and good neighbor once you get to know me a little...

The younger generation are always very curious about me and willing to talk to me and have really made me feel at home here. There's this little crew called the 999 Family that throws great little shows and always make sure to invite me and show me a great time. I highly recommend that anybody who visits goes and checks out one of their shows.

Broke: Tell me how the Business tour came about.

Redboi: I knew Micky Fitz from

seeing the Business and hanging out numerous times beginning in the '90s and saw that they were touring the US a few years ago and weren't playing my city, so I quickly threw a show together for them and had them add a tour date. While we were catching up after the show I mentioned that I'd been living in Hawaii, and Mick was super interested in playing a gig there, so I made a call and booked him a show on the spot. I already knew I was going to be moving here so I asked him what he knew about Korea and it was like an epiphany! Nobody really knew about the scene here, so we figured we should give it a shot since they were slated to tour Japan the following August. Things fell through and the Japan tour got cancelled, so when I called him up to talk about a Seoul date, he asked me if I knew anybody in Japan. I did some serious phone hustling, and managed to set up seven dates in Japan for them, with a Seoul date at the end. Still amazed I managed to pull it off considering I speak no Japanese or Hangeul and my Japan contacts don't really speak English. That's what I love about punk rock, and Oi! music in particular: there's so many differences between so many people, but we've all got the same dedication and love for this scene so we can always make things work out.

Broke: How did the Business show go? What lessons did you learn that you can pass along?

Redboi: I'm used to bigger turnouts at shows, so honestly I was a little bummed at first. However, looking back at it, the band had a great time, the people who came had a

great time and got to see a really memorable show, so I'd say it was a huge success! The difficulty with throwing a show here is that everybody is really busy, so you've got to have the show on a weekend night or a lot of people simply won't be able to come. However, because of costs, you have to book a tour somewhere like Japan and tack Korea on the end, so you've got to give those dates preference. As a result, you may have a band get in on a Monday or Tuesday, and have to put them in hotels and feed them for a few days before the show, which can be costly. I was fortunate in that I had a friend who had some extra money to put into making this happen and who really busted his ass helping to promote. We ended up losing a chunk of cash, but sometimes that's unavoidable and you just have to shrug it off and move on to the next one. Sponsors are definitely going to be an integral part of the next show. I'm looking into a couple other big-name bands to get over here, and hopefully I can avoid a couple of the same mistakes, but if not, well it's punk rock... only douchebags are in it to get rich.

Broke: What do you think of the scene in Daegu? What does it need to get moving?

The scene in Daegu is quite interesting. Daegu is one of the most conservative cities in Korea, so it's a small scene, but the kids who are into it are really committed. We're fortunate in that we're between Seoul and Busan, so we get visiting bands from both cities on a fairly regular basis and the kids who live here never miss a show! There are a couple local acts I've been paying attention to lately: a ska-punk act called Skankin' Bunny who are all pretty young and energetic, a GREAT hardcore band called Tae-gae Mob, and a newer band who's still a little rough but promising called Sevendred.

If anyone wants to come check the scene out, or any bands who want to play, I welcome them to hit me up via Facebook at <https://www.facebook.com/mpcred> or on my FFH page and I'd be happy to point them in the right direction.






Broke: What are the chances we'll see you in a band in Korea in the near future?

I'd say they're pretty good! I had a couple guys I was playing with, but they just weren't into any of the things I was looking to do musically. Now I'm fired up to start playing again for the first time in 15 years or so. I'm always writing, and I'm surrounded by musicians, so something's bound to happen sooner or later. If I end up in Seoul, I've already got an idea of who I'm stealing from their respective bands for a Oi!/streetpunk or maybe hardcore side project. I'm also hoping to put together a good Korean punk comp to be released in the US and Europe. This country has a lot of good things going on in it. I think the rest of the world needs to be exposed to it.















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 IN PLAYGROUND  
 JUST USING THE BATHROOM



# Don't Get Stung

Jon Twitch

Years ago I downloaded some mp3s from an American ska band called the Stingers. Some pretty good songs, but I never thought I'd meet their original singer in Korea. Walter doesn't have much time left in Korea, but he managed to get in one song on Kingston Rudieska's CD, and he gave me a rare copy of the Stingers' first album, which really needs to be available again.

Broke: You're probably best known for being the original vocalist of Stingers ATX.

Walt: In Texas music circles, you're probably right. Actually, I'm best known for being a dad and soldier. But among certain people associated with ska, rocksteady, soul and R&B music, you might have me pegged. As all groups do, the Stingers had a couple of incarnations. From 1997-1998, the Stingers was largely a ska band that covered first wave and two-tone music. Renowned tattoo artist and front man from 10-Ton Swing, Jeff Brown was the original singer. I played guitar and sang. Current Texas State litigator Miguel Harvey played drums. Chris Armstrong, at the time, of the Flame Trick-Subs played upright and electric bass.

Jaffy Warley on keyboards and harmonica-man, Jetter Crutchfield, of Detroit, was the Monkey. Battling a hostile takeover, I reformed the group with Miguel Harvey and we went in search of our musical soul. A short stint at version city, recording with Vic Rice and Jayson [Agent Jay, now Slackers guitarist], two super great gents and excellent musicians, we were able to return to Austin with a focus and direction for the band. The incarnation was a mento group named The Jamtown Cryerz. I met Jonny Meyers at a Mars Music [music store]. We jammed and started busking on 6th Street and any place that wouldn't throw us out. Surprisingly, most people were quite accepting of this early Caribbean, folk style. It was natural. Austin loves country and island. Quickly this thing with Jonny turned into a gig machine. We added Billy Bright (mandolin) and Bren Davies (contrabass), of bluegrass music's Two High String Band. Andrew "Boom-Boom" Gerfers of Shake Rag came in on the drums and Miguel sang thirds and toasted. It was too fun and we were making the rent with ever-increasing gigs. So, the next step was to take it electric. That is where the Soul Stingers came in. From 1998-2001, the Stingers, pre-ATX, was Miguel "Mig28" Harvey on throat, Jonny "Face" Meyers on guitar, Patrick Pectorius on ladies and bass, Walt "Damage" Dunn on vocals and acoustic guitar and Andrew "BoomBoom" Gerfers on drums. Dr. Wayne Myers was a guest trombonist and from time to time we had other Austin musicians



guest for the Old-Soul Power Hour.

The diversity of the group of musicians, ability to connect and love for the music was what made these guys stand out.

Broke: Johnny Meyers (current vocalist) describes you as an "odd, but endearing singer named Walter Dunn III." What's he means?

Walt: I was a married, full-time student and father of three that was deeply rooted in family and the church. I have also come out of a

thriving California punk scene of the '80s and '90s. So, I guess for a Jewish boy from Queens, a religious, black, punk rocker from California was a lot to handle. Now, add family picnics to band BBQs. But everyone had a grand old time.

It was a natural progression for Jonny to assume the role of front man and singer. The ability to sing was a requirement for a Stinger. From day one, you better be in key and on time. Jonny had both, but lacked confidence. Since one man

can't vocally carry a band through three one-hour sets, everyone had to take up the slack. This forced us to work up sets and write original material that worked with everyone's own vocal ability. Jonny just became the natural extension of concept. Plus he worked really hard for that spot and deserved it when I left.

Broke: So, like the song on your debut album, you were "Punk at 15?"  
Walt: Yes I was Punk at 15. This is the story of my generation and it's my story. My first punk rock show was Black Flag, NBJ (Nazi Bitch and the Jews) and Dog Meat at the Belmont Ballroom in Fresno, California around 1981 or '82. It was an old dance-hall next to the Fresno Zoo in what used to be a German neighborhood. I was riding my skateboard from my grandpa's house on the Westside, down Belmont Avenue heading home. I was a tall skinny black kid, like 10 or 11 years old. I had the afro, glasses and wore corduroy jeans. So I was already different. As I passed by the ballroom I heard this loud screaming and noisy guitar coming from the open door. Then and there I found something that interested me. My mom's family is West Indian (Trinidad) and I was forced to listen to my grandparents' old music. My parents listened to a lot of '50s doo-wop, '60s R&B/soul and '70s funk and disco. But this was my music.

Broke: You described that first Stingers CD as being very Texan. How do you define that?

Walt: It's just hot. It's raw. Rough around the edges. There is no significant or drastic difference in third-coast music. There is a very "I don't give a damn," balls-out-front, tequila-drinking feeling to a lot of Texas music. Any Texans around, please feel free to call me out, if I'm wrong.

But for what we were doing on that CD, some of it's the sparse instrumentation. In places the weight of the rhythm section and the jump of the drums. Twang in the guitar and instrument pairings with solo trombone is hard to pull off. Mostly, it's the good old fashioned, southern-Christian singing that is common in a lot of old-timey Texas country music. A heavy reliance on vocal support.

Where guys on the west coast were smooth, working up great harmonies and sweet vocal parts, selectively placed in smart and expertly arranged places. A lot of the music, ska music became well-produced recordings. They covered canvas with finely tuned instruments and well-placed mics. Some of it has stood the test of time. Some of it has not. We never set out to do any of that. We just played.

While some bands on the East coast slaved away in bakeries,



Walter, his daughter, and their skinhead bodyguard.

turning out over-produced digital biscuits, only a few bands have found the road less traveled. They took a more traditional route: the story – simple and honesty. That is ska music. That is also country music. Don't get me wrong, I love 90% of the ska music that came out of the 3rd wave. We all listened to it. What we like we kept. The stuff we didn't like is resting in a shoebox in mom's garage.

**Broke:** It seems like the Stingers had more success in Europe than America. Why is that?

**Walt:** Let's encapsulate that question—why is ska music more popular in Europe than in America? Well, I would guess that it has to do with the nature of the music business in Europe juxtaposed with the music industry in America. Without a major label or strong financial incentive, it is difficult for a ska musician to make a living in America. Some countries have a civil support system for artists and musicians that supplements the basic economic needs of the creative. Putting that aside, the members of the Stingers (ATX) grew up. In America if you aren't on the road, you aren't playing and earning your way. If you aren't playing and earning your way, you don't have a bed or a place to stay when your off the road. Some guys were road warriors and eventually able to find that balance. But once you fall in love, get married and have children, the balance of your priorities shifts.

**Broke:** And also, it probably didn't hurt that you were deployed in Germany, didn't it?

**Walt:** It certainly didn't. I moved to Germany in fall 2001 and immediately went to work for Jonny and the Stingers. Radio shows to local and major reggae and ska concerts all over Germany, I sought to find a recording deal for the band. After

about six months, I hooked up with Oswald Munnig, the owner of Grover & Elmo Records and Moskitto Promotions. After the second or third encounter, he gave the CD a listen and expressed an interest. I contacted Jonny and the deal was struck.

I continued promoting the Stingers when I had free time for another year and eventually a European tour was planned. All this was great for the band, as it allowed the Stingers (now Stingers ATX) to branch out and see what the rest of the world was doing.

**Broke:** What brings you to Korea and how long are you here for?

**Walt:** I had a service obligation that brought me to Korea. I have met a lot wonderful people, including yourself and I will be leaving after the new year.

**Broke:** Can you introduce your musical activities in Korea?

**Walt:** They are more antics than activities. I will be playing with a diverse number of Korean ska and jazz musicians. I hope to work with them in the future on fun and interesting projects.

**Broke:** You seem to have developed a ton of connections with the music industry, both back home and in Korea. How did that develop?

**Walt:** Time. Get old and you'll find that you know a ton of people too. Treat everyone with dignity and respect. I have learned the most from those that I thought had the least to share. I love life and be a good friend. Both on stage and off stage. Keep your word and protect your integrity. Once you break work and lose your integrity, it's hard to get it back. Have fun.

**Broke:** Beyond what you're doing, what would you like to do musically here?

**Walt:** Build bridges to the future.

# Dirty Reggae, Gritty Ska

Jon Twitch

There's a reason Kingston Rudieska's latest double album sounds so great. Well, okay, because they're a great band at the top of their game. But the reason that comes out so well is Brian Dixon.

Brian, a former guitarist of the Aggrolites, was lured out to Korea to record their latest album, giving us enough time to ask him a few questions about his mission here. I met up with him when he came to the Sungkyunkwan University festival to see Kingston Rudieska perform (see lower left). You know you're doing something right when you can say you've met up with an Aggrolite and a Stinger at work and shown them around.

**Broke:** How were you convinced to come to Korea? Was it a tough sell?

**Brian:** An old friend of mine, Walter Dunn, works for the US military and is stationed in Korea. He told me about Kingston Rudieska and that they were going to do a new album and that I should engineer/ produce it. He told me they were great musicians, but they needed that "grit" that I'm known for. I have traveled the world, but had never been to Korea. Kingston Rudieska are a tight band and I wanted to make them sound the way I hear them. It was a VERY easy sell. Getting to go to a foreign country to record ska/rocksteady/reggae is a blessing.

**Broke:** Can you explain your philosophy on music production? What makes a recording have grit?

**Brian:** My approach is sooooo simple. I have the band play live together in the same room. No headphones. No separation. I put them in a circle, so they can all see each other. The band ALWAYS plays better in their natural environment. This is how they rehearse. This is how they sound the best. It's so easy.

**Broke:** What is one thing you can zero in on about Kingston Rudieska that you would say is truly unique and special?

**Brian:** Instantly, loved their "Asian" take on Jamaican music. They do it differently than musicians from California. Musicians from Los Angeles have a certain take on Jamaican music. Asians

have their way. Both are valid, in my opinion. Life isn't fun if you eat the same dinner every night.

**Broke:** Is there a lot of what you would consider "Koreanness" in their music?

**Brian:** Some... I wanted MORE. This was a big discussion during the recording. They wanted a more traditional Jamaican sound. I wanted a more "Korean sound," using ancient traditional Korean melodies and instruments. They seemed a bit confused why I kept asking them to do that. Five thousand years of culture... It is amazing to me. Finally, the last day, they indulged me with a "jam session" -- they pulled out two ancient Korean songs to play. They put them on the Director's Cut EP. It was amazing! They actually embraced their 5,000-year-old culture and played the music that is in their souls. Beautiful.

**Broke:** How did you convince Walter to contribute guest vocals?

**Brian:** Kingston Rudieska asked him!!! It worked out great. I asked him to come to the session to hang out, because I didn't know how much I would see him. While he was there, the band asked him to do some vocals. He KILLED it! So awesome...

**Broke:** Why was it decided to do a second disc?

**Brian:** When I do production/engineering work, I usually ask the band to do a "jam session" for me. This is helpful for a number of reasons. I get to hear what the band is sounding like in that particular studio. I can check all of the mics. The band starts to relax and have fun, which makes recording their songs much easier, because the studio can be stressful for musicians. KRS was against my idea at first. It's just not the Korean way. On the last day, we finished with the recording of all their songs, so they allowed my "jam session." That became the second disc. The second disc isn't "perfect," but it has a certain energy that is even higher than the album. An incredible few hours that I will never forget. The band was on FIRE.

**Broke:** How will this album compare to earlier Kingston Rudieska recordings?

**Brian:** I recorded them the way they were meant to sound...



Walter and Brian came to visit me at work.



# Does Philip K Dream of Electric Sheep?

Jon Twitch

I first met Philip K late, late one night at Zion Boat, I think long after a Dr Ring Ding party. He told me he's from Denmark and he's a reggae singer. That late at night, I would've believed anything, but come on, can you imagine someone less likely to be a reggae singer? He looks like Karl Pilkington, plus he's Danish.

Well actually...he's got a pretty amazing voice. I heard him sing that first night, but it wasn't until months later that I managed to listen to his track on the Ska 4 Ensemble album. I caught Ska 4 at a jazz club where they did a full set with Philip singing, and it was fantastic. Time to find out more.

Broke: Can you first introduce your music career and Bass and Trouble for us?

Philip: We started out as a high school band in the early 1980s, under a different name (Futark). By 1987 I had begun to write songs in English and assumed role as lead singer. We also changed the name to Bass And Trouble, derived from a track off Sly & Robbie's "Language Barrier" album. The following years, we played concert venues and festivals in Denmark, and tried to get a recording contract. We made a 7" single "Citizen/Horse With No Name" as a self-financed project in 1990 (actually a Jamaican pressing, made by myself while visiting Kingston, Jamaica in early 1990). Soon after we recorded and released our first album "Deep" on Elektra Records. We got good airplay with the single "Mankind" from that album. Unfortunately, Elektra (Danish branch) closed shop in the summer of 1991, leaving our freshly released album in bankruptcy shut-down. We were unable to buy out the album at the time; instead we moved on to Mega Records, who released our 2nd album "Selector's Item" in 1995. Eventually they acquired the rights to, but never re-released, our first album. In spite of spending a small fortune, Mega Records lost interest in us upon realizing that we weren't the next Ace of Base (Swedish multi-platinum-selling act who were on the same label). After Mega, we continued to tour for four or five years, but eventually member started to leave the band



or prioritize other projects.

All this happened before the age of iTunes and social media, so there are not many traces left to find on the Internet today. Mega Records did release a CD-maxi "Give Our Love Another Try" on iTunes and Spotify. That song BTW was a hit in Norway in 1995. But for some reason they have not made the two albums available.

Broke: What is Denmark's place in the global reggae music scene?

Philip: Denmark has had a small reggae scene from the late 1970s onwards, mainly driven by a handful of early bands such as my own, and a few Sound Systems, most notably Buzz Revolution Hifi by the late Ricky Buzz from London, and Skyjuice Sound by Supamikes, a Jamaican living in Copenhagen since the 1980s. In the 1980s and '90s it was mostly an underground scene, and every now and then some band would have a small radio hit (our own "Mankind" was one). Danish pop duo Laid Back (also on Mega Records) has a massive worldwide hit with "Sunshine Reggae" but since it's their only reggae track, they can hardly be called a reggae band.

Around '04, a group called Bikstok Rogsystem emerged and released their only album to date, which managed to singlehandedly pave the way for Danish dancehall, which became mainstream and remains so to today. Featured on their album was also the young singer Natasha, who had been making waves in the underground reggae

scene for more than a decade. She, like us, had been signed and flushed by Mega in the 1990s (and she was featured on both our albums, being only 14 years old when "Deep" was recorded). Bikstok helped her to get her career back on track, and she soon released her debut album simply entitled "Natasha." Former member of Bikstok, Soren "Pharfar" Schou, became her producer. Natasha visited Jamaica several times, and in 2006 she signed up for the Jamaican talent contest "Big Break" which she won, as the first ever non-Jamaican contestant. She went on to record with a string of reggae superstars such as Beenie Man and Sly & Robbie, as well as many others. Natasha was tragically killed in a car crash in Jamaica in 2007 while on her way home from a concert. She was 31. Her Pharfar-produced, posthumously released album "I Danmark er jeg født" was the best-selling album in Denmark in 2007.

Producer Pharfar has since collaborated with a wide list of Jamaican artists such as Horace Andy, Mykal Rose, Junior Murvin and Half Pint.

Broke: I think I found few old pictures of you with very long dreads. What happened? Why don't you have them anymore?

Philip: You are correct. I did cut my dreadlocks around 1997 for a variety of reasons, most importantly because at the time I had psoriasis on the skin under my hair, and the locks weren't exactly making treatment easier.

Broke: This is also an issue that is talked about in Korea sometimes. Did you ever sing in Danish? All your old songs I could find seem to be in English. Why English rather than your own language?

Philip: Yes we did sing in Danish when the band was first formed. From 1987 onwards, including all our releases, I wrote in English. At the time I felt that was the most logical choice in our attempts to reach a world audience. Maybe it was a bad choice -- reggae did not get mainstream recognition in Denmark until Bikstok and Natasha hit the airwaves with their Danish Dancehall (Natasha sung in both Danish and English).

Broke: What brings you to Korea?

Philip: I am here with my family because my wife is posted by the Danish government to head our country's innovation center located at the Danish embassy. Her posting started in June 2013, and has already been prolonged once. We will stay in Seoul until at least end of 2015. Possibly even longer.

Broke: Can you introduce your musical activities in Korea?

Philip: I have a Master's degree in voice teaching from the Rhythmic Music Conservatory in Denmark, and have worked as a voice teacher for many years. In Seoul, I have voice students at Seoul Foreign School, where our two children are also attending. Meanwhile, I am trying to enter the small but vibrant Korean reggae scene. Shortly after meeting up with members of Kingston Rudieska, I was invited in the studio to record with their trumpeter Bae Sun-Yong in his side project band Ska 4 Ensemble. I wrote lyrics and sang on the song "Compass Part 2" on their first cd, which was released in July 2014. Since that, I have performed with them live several times. I have also been doing improvised Sound System voicing together with selector Smiley Song, mostly at Zion Boat in Hapjeong. More recently, I am teaming up with American soul singer Lonnie Coleman to do some small acoustic shows. I will be playing the piano as well as singing.

Broke: Beyond what you're doing now, what would you like to do musically here?

Philip: My ultimate goal is to record and release a full album here. And of course also play live. I have enough unreleased songs to get started anytime. So I am looking for a producer. The style would be modern roots reggae with an R&B influence.

In a completely different vein, I am also looking to find three other singers and do some barbershop quartet male harmony singing. I was a part of a Danish a capella group for ten years, and was a member of a quartet at the time I left Denmark. I miss barbershop!



If you squint, you might just see Philip's dreads on this Bass and Trouble cover.

# Foundation of Joep

Jon Twitch

I first heard about Joep years ago, but I can't remember which came first:

-I heard that the Dutch ska-jazz group Rotterdam Ska Jazz Foundation wanted to come to Korea. A seven piece, not well known in Korea, playing a type of ska not many people would understand. They were one of many bands I've had to let down over the years.

-I was contacted by Dr Ring Ding who had somehow heard about Kingston Rudieska and was interested in coming to Korea to record with them. Turns out it was Joep who introduced di doctor to their music.

The first time I met Joep was at the afterparty of Dr Ring Ding's Jisan Rock Festival performance last year. We all gathered in Club Ta for a small, intimate show that gave way to a jam session featuring musicians from Korea, Japan, and all over Europe. Joep said hi and I finally figured out his role in all of this.

Joep's been living in Korea for a while now, all the way down in Daegu (which you shouldn't count out). He's still musically active, although more in jazz and fusion music than ska these days. You can find out a lot more about his musical projects at [joepvanrhijn.com](http://joepvanrhijn.com), or just keep reading.

Broke: I am mainly familiar with your music in Rotterdam Ska Jazz Foundation. Can you explain what ska-jazz is?

Joep: Ska-jazz is a mix of ska and jazz music. Elements from jazz music are for example: the use of jazz standard songs, the importance of improvised solos and often it's instrumental music. Elements from ska music are for example: the grooves, instrumentation and stage performance. Playing with the Rotterdam Ska Jazz Foundation was my first experience playing this music style. Ska music is very suitable for music festivals and clubs. It was a nice experience to do some international tours with the Rotterdam Ska Jazz Foundation. The funny thing with the Rotterdam Ska Jazz Foundation is that none of us are real ska freaks. We actually talked about changing the name because we didn't want to be limited to one style of music.

Broke: Where did your passion for music and the trumpet start?

Joep: I am from a small village in the Netherlands. I started taking trumpet lessons when I was around 10 years old, and soon I started playing with the local wind band. Which was a great way to enjoy the first steps into the world of music. I don't remember exactly why I chose the trumpet. I liked the sound, I think. When I was 16 I stayed for a year in Albuquerque, New Mexico (US), where I had my first experience with jazz music. I have always been interested in



From left: Dr Ring Ding, Joep, and Kingston Rudieska members Chulwook and Nockwon

all kinds of music, but lately I am playing mostly jazz music.

Broke: What brings you to Korea and how did you first connect to the country?

Joep: In the Netherlands I had some Korean classmates in university. I think in 2006 I came to Korea for the first time. I had the chance to play some concerts and travel, which I enjoyed a lot. Since that time I came back at least every year once. In the winter of 2012 I decided to move to Korea permanently, and now I am married and have a little baby boy. Fun!

Broke: I'm very unfamiliar with the Korean jazz scene. How would you characterize it?

Joep: In Seoul and Busan there are quite many jazz musicians and jazz clubs. In the other cities in Korea not so much. Many Korean musicians studied jazz music in the US or Europe and especially in Seoul there is an overdose of musicians. A lot of good players. I think in most parts of the world musicians are like nomads, traveling different cities and countries to play your music. In Korea this seems a little different. People are mostly playing in the city where they live. And touring through different countries is difficult because of geographical and of course political reasons. Jazz is still quite fresh here, and I feel like there are many possibilities as an independent musician.

Broke: Can you introduce your musical activities in Korea?

Joep: I live in Daegu, where I play with a few groups. I play with some jazz big bands, jazz ensembles, a group with Korean traditional in-

struments (Artkiki) and other free-lance work. I do some recording work and work as a music teacher. Daegu has a very small music scene, so I also play with groups in Seoul and other cities. My wife has a company which produces concerts and develops music education. At the moment we are making "New Orleans style" brass bands at different army bases around Korea, which is a very fun project. We also organize tours for European bands in Korea and vice versa. In the summer of 2013 we came with the Korean band Artkiki to Europe and in the summer of 2014 a Dutch group called The Busquitos did a very successful festival and club tour in Korea.

Broke: In particular, Artkiki is something completely different, blending western instruments with Korean instruments as well as traditions. What is your take on this sort of fusion music, blending Korea with the outside world?

Joep: Well, I am very interested in Korean music and Korean instruments. So I enjoy playing with these instruments. Sometimes it can be tricky to compose for this kind of group, because I didn't grow up with Korean music. That's why I don't try to write Korean music, I write in the styles which I am comfortable with (mostly jazz, Latin and groove music) just considering the sound of the Korean instruments and of course the technical possibilities. A lot of this kind of fusion music sounds to me like children songs, not very interesting. But I also heard some very creative stuff.

Broke: How do Korean audiences

respond to Artkiki's fusion music, and how do European audiences respond?

Joep: In Europe Asian music (except for pop music) is pretty much unknown. World music festivals are more interested in groove music, for example Latin music or African music. So it's not easy to organize concerts in Europe for Asian music. But we noticed people are very interested in the sounds of the instruments. We use a gayagum (which has a kind of harp sound); people really like this sound, very comfortable for western ears. Another instrument we use is the piri -- this instrument has a more penetrating sound which is more hard to accept for western ears. Artkiki plays happy music, and I think we made people happy in Europe! In Korea people normally enjoy our music. We have a few tunes which I wrote, inspired by the Korean mask dance tradition. Sometimes we perform these with the mask dancers, which works really well. In general Korean audiences really want to enjoy the concert, which is very comfortable for the musicians. In Europe audiences are usually more critical, they have an opinion about everything.

Broke: Beyond what you're doing, what other kind of musical projects would you like to work on here?

Joep: The past few months I have been busy with work and family. Usually in the winter musicians are not very busy. I want to use my time to work on some new ideas, record a new album, write new music and create some nice work for my own jazz group. I am excited!



# Semper Fuckface Fashion Advice



Paul Mutts

After spending so much time on Yongsan it's hard to think of it as a twisted little hometown subject to the whims and wishes of highly paid transient Army officers that have zero stakes in the outcome of their decisions outside of what appears on their personnel records.

The clothing that set us apart before we uttered a word wasn't always easy to get in Korea at the time. At the time and earlier in the Club Drug days there was a small independent shop in Edae that sold stuff like patches, pins, buttons, bondage pants and jackets at prices that I definitely couldn't afford. I believe that it is still there. There were always a few stalls in the Dongdaemoon Market that might carry the odd GBH or Circle Jerks T-shirts. Jong-hee (Rux) and Hum-bum (Couch) knew a place in Dongdaemoon that sold fake Fred Perry shirts for 5000won.

In 2000 or 2001 a thrift store opened up on Yongsan called the Second Hand Rose and for the most part was run by military spouses. It was usually well stocked because of the nature of the military lifestyle.

Taking a leaf from the old punks of 1970s England I began to buy dress shirts and spraypaint lyrics or band names across them. I also managed to find a US Marine dress shirt which I painted and patched as well. I liked the juxtaposition of the military uniform with the punk rock uniform. That sentiment was not one that was widely shared.

Once, a few Marines decided they would share their own interpretations of my modifications to their beloved dress shirts. I was on my way to the music room on Yongsan, a place we called the Jam Hut. It was located in a large building that also functioned, at the time, as the main military bus terminal, wood shop, photography studio, and arts and crafts center. It was a weekday and in a crowd of military personnel going about their business I was wearing my ripped and patched and spray painted Marine's dress shirt. As I am walking in I hear a "People died for that uniform you know!" from behind and ignore it and kept walking.

I met some friends and we jammed for a few hours. They left and I hung around to play a little longer. The person that ran the

shop was a Korean man that we all called Mr. Park. He has known me since I was in seventh grade and I usually would sit there with him and shoot the breeze. Interestingly, when I came back to Korea a few years ago I hadn't seen him in five or six years but he remembered everything about me and he frequently asks my mother how I am.

As I left the Jam Hut at around closing I had an odd feeling that I was being followed. I took my usual route through the back door. As soon as I stepped outside I was grabbed from behind and thrown to the right. I landed between the bushes and the building on my hands and knees and then two people threw their entire weight on me. Before I would even let out a "What the fuck?!" I took a solid elbow to the back of the head with such force that my hearing sounded muffled and my teeth rattled.

"Did you hear me you little faggot? I said people died for that uniform that you are disrespecting," said one of the men through his teeth half hissing half yelling. "I'm a fucking Marine." Now putting two and two together I realized that

they must be the same cretins that shouted at me earlier.

There are few times when you are really faced with sticking with your convictions in the face of unanswerable physical violence. I could have taken off the shirt in an attempt to placate my attackers or I could have tried to apologize my way out of the situation. It's an interesting worldview that you adopt when you're 16 getting the snout beaten out of you by a Marine while being held down by two others. I took the path of accepting the consequences of my convictions.

"No one fucking died for this uniform and if they did they were fucking stupid." That was the last thing I remember hearing myself say that was actually recognizable speech. I think I was trying to mouth off to them further but simply couldn't as my face was in the dirt. As two men held my arms and legs down another struck me, fist or boot I don't know which, repeatedly in the back of the head. I must have inhaled a good handful of dirt screaming and fighting. The two men holding me down attempted to take my guitar off of my back that I was carrying like you would a backpack. They let up off of my arms to remove the straps but I was not about to let them take my guitar and I wasn't going to lie there and take it. I rolled over and saw for the first time that there were definitely three men and a small crowd was forming behind them to see what's going on. I guess the muffled yelling in the dirt and movement was enough to start a crowd where once I was up they couldn't muster the courage to face me in the presence of other people.

The few and the proud began to saunter away like nothing happened and a large black woman came over to me and gave me some tissue out of her purse. I sat up on the sidewalk and gratefully accepted the tissue for some reason. My nose was bleeding but the dirt had assisted it in clotting so when I blew the dirt out of my nose I let loose a torrent of blood and dirt.

I don't remember much of what happened next but I do remember someone asking me repeatedly if I wanted the Military Police. I remember someone yelling at someone else to find the three guys but I waved them off in a "Don't bother" sort of fashion. I headed for the gate and started walking home.

Slightly ashamed and fully aware that my normal look to Koreans may be slightly shocking anyway and that my normal punk rock look combined with a bloody face and torn and dirty clothing must be quite alarming I decided not to take the bus and walked home. I often walked home but usually in high school it was because I spent all my money and couldn't take a bus or subway or because I drank too much and needed the time to sober up just enough to pass 'coming through the front door' Mom inspection. This time was a little different.



# Punks or K-Pop Idols?

Broke is no stranger to K-pop drones dressing up like punks. But the more we see, the more baffling it is. Somehow, they can never pass the Turing test.

- if they all dress identically, they're probably K-pop (or 100BC)
  - if they show signs of human attachment, they're probably real
  - if genders are mixed, they can't be K-pop
  - if their mouth is around the dick of a record exec, they're K-pop
  - if they look like they dress themselves, they're not idols
  - if they're in an interesting setting, they're probably not kept hidden away from the public by record companies
  - non-Asian members, not K-pop, sitting on a couch, not K-pop
- All pictures are stolen from uncredited sources except ONE.





# Jon Twitch's Concert Resume

Jon Twitch

20061208

Soul Allnighter 1

As soon as I had the 2007 Slackers tour booked, I knew it was time to start preparing. One of those first steps was organising a DJ night, with me doing ska and reggae and Jonathan doing northern soul. This event was supposed to give me some experience promoting, as well as raise funds for the Slackers show in about four months. Although there weren't a ton of people there, everything ran very smoothly and everyone had a good time, prompting me to throw a second event the next month...

20070120

Soul Allnighter 2

This one was a lot crazier, testing my inexperience far more. I

revived Broke in Korea after way more than a year of hiatus, releasing issue 3 at this party. It mainly existed to give publicity to the Slackers for their upcoming tour, and it also announced my marriage. Anyway, lots of crazy stuff happened that night.

If I remember correctly, some random foreigner came to the door and harassed the door girl, before leaving and not returning. This showed the need for some form of security, even if just an informal understanding between reliable friends.

As well, someone tried to play a very poorly thought out joke on me, spitting out a mouthful of water from the upper level walkway of DGBD directly onto my keyboard. I ran after him, finding out it was Nevin's cousin Adam from someone, and I came outside and threw him up against

the hood of a car to yell at him. Paul Mutts later told me he didn't know what was happening and he was preparing to intervene on Adam's behalf before finding out what I was mad about. Fortunately the computer was fine. Adam apologised and allowed me one free punch, which by the time I took it wasn't really that full-hearted and we were all smiling again.

There was apparently a fight later, and I don't know what this one was about but apparently Jonathan got bent out of shape from someone asking him to get involved. He also stopped talking to me at this point for a number of reasons. The big one was that while I was getting free drinks from the bar, he apparently wasn't, which sucks. Also, while I had access to his laptop I created a folder named "shemale vids" after a meme going around way back then. Anyway, after

that, I always made sure to work out a free drinks arrangement for people working at my events.

20070330

Slackers in DGBD

The first Slackers show was a complete success, and I was half-way to breaking even. It took place on a Friday at DGBD,

Kingston Rudieska opened, and Suck Stuff was the other opener, mixing in a different genre which is something I always try to do with my shows. You can't have a ska show with all ska bands. It actually brings me back to a hometown memory from 1997, my first time seeing Fishbone. The two openers were local ska band Mad Bomber Society -- an obvious choice -- and drunk punk band LAMS. At one point during LAMS' set, I heard someone turn to his friend and remark "This is the worst ska band I've ever heard!" To me, having one punk band really cleanses the palate.

The Slackers were overall mostly easy to take care of. They were just winding down from a very busy in Japan and needed their downtime. Unfortunately I wasn't able to get them a good organ, and we ended up settling on some KORG thing that didn't sound very good. Other than that, it was the best show of the year. Since our merch girl was named Sarah, we had the Slackers play "Sarah" for her.

I messed up on one thing though, giving our driver Orc the night off (apparently he'd spent the previous night heavily drinking with my tour assistant Courtney). After the show, it started to rain, and getting two taxis for the whole band to get back to their hostel became a miserable ordeal.

20070331

Slackers in Skunk Hell

Would there be enough people willing to see the Slackers for their second show? Turns out, yes. A lot of people who went to the first show returned for the second, and still more people showed up for their Saturday appearance in Skunk Hell.

I initially didn't want Skasucks playing the show because I know the Slackers are very anti-ska-punk. But Jinsuk wore me down and I eventually saw that they needed to be part of the show, and I was bringing the Slackers here specifically for people like them. Plus, Jinsuk designed two very handsome posters for the shows. They covered "International War Criminal," a Slackers song they'd been doing a lot of those days. Later, the Slackers praised them but were very careful in their wording: "If we were a punk band, that's how we'd play that song."

Rux had Orc as a guest vocalist, giving him a chance to get on stage

5000 W 11:00PM SATURDAY, JANUARY 20

SOUL ALLNIGHTER

WITH YOUR DJS JON AND JONATHAN

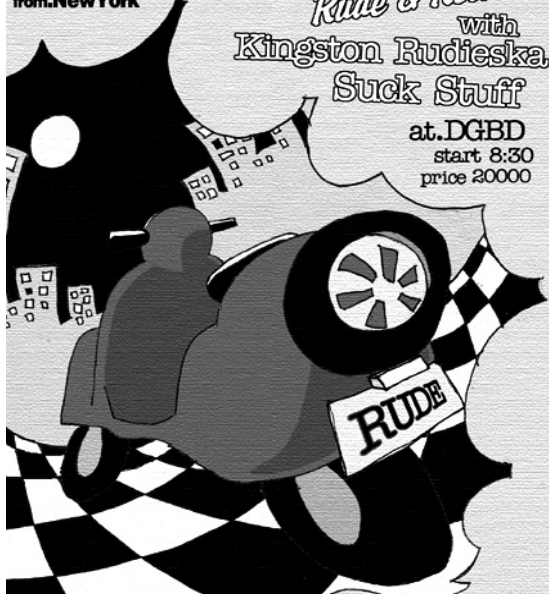
NORTHERN SOUL  
ROCKSTEADY  
REGGAE & SKA



the SLACKERS 2007.3.30.

Rude & Reckless with Kingston Rudieska, Suck Stuff

at DGBD start 8:30 price 20000





in front of (some of) the Slackers after spending the week driving them around.

The Slackers set itself was once again phenomenal, despite Skunk's lousy equipment. There's something sublime about seeing Never Daniel (Jung Jin-yung, later frontman of Mateo and Christfuck) up on stage dancing with my favourite band. Dave Hillyard had a bit that he did where he would pretend to die and the audience would have to revive him by chanting "Disco Dave!" He lied down on the Skunk counter and a couple of the foreigners took it upon themselves to pretend giving him CPR which I could tell pissed him off.

One Korean punk passed out in a corner on stage at some point in the show (I'm guessing between Rux and the Slackers) and woke up near the end, noticing the concert of a lifetime happening around him and having this look on his face like he was pretty sure he was still dreaming.

Somehow I was able to pull this show off while staying so close to breaking even that I didn't feel like I'd lost any money, and I'd just put on two of the best shows of my life.

Of course, I also learned that attending a show is a lot different than promoting a show. Years ago back in Edmonton I'd noticed that my friends who put on shows would be extremely irritable at their shows, and I finally gained an understanding for why this is so. When you put on a show, you simply aren't at the same place as your customers.

20071109  
Punky Reggae Party 1

There wasn't much going on, so I figured I'd better stay in the game. In those days Skunk and Spot were still active, and there was no real need for me to organise shows, so I figured might as well try another DJ night.

This time I was joined by Beomju making his DJing debut under the unoriginal name DJBJ (which I think I made for him because there was

# Kingston Rudieska

with the **Chris Murray** combo

(from California)



**Ska tour**

Friday, Sept 19

doors 8:30  
show 9:00

17 000w  
1 free drink



nothing else), and DJ Cynical, now better known as Ahn Archy. Despite the poster, there was no special surprise DJ.

20071201  
Punky Reggae Party 2

I really wanted that surprise DJ to get involved, so we held another DJ party. The DJs were all foreign. DJ Bludklat was an army skinhead. I don't remember that much about Guy Bombardo, but I think he actually did have vinyl. And DJ Octopus Head was Verv, who finished the night with a very energetic bbong-jak set, which finally got everyone dancing for once.

This one had a decent number of people show up, but everyone wanted to stand around and talk rather than dance. Not seeing much of a point to continuing, this was the last one I did.

20090919  
Chris Murray Combo 1

The Slackers put me in touch with Chris Murray, who I'd previously met back in Canada. Since there were only three people to fly over, that took a huge chunk out of the investment, making this much less of a risky gamble.

For the first of the two shows, we headed to Bar Nana in Itaewon, which had been putting on a successful monthly concert featuring Kingston Rudieska late at night. I booked Kingston Rudieska to open, which was a mistake because the biggest opener wasn't playing on

the biggest night. I'd figured that having Kingston Rudieska on Friday would ensure that show got enough people, and the Sunday show was safer. It worked out the opposite of that, though.

Also, I was alerted to one older foreigner who tried to sneak into this show. I rounded up a couple skinheads and we asked him to pay. He got pretty defensive and said he was going to and paid.

20090920  
Chris Murray Combo 2

This show had No.1 Korean, I&I Djangdan, and Skasucks, and those three with Chris Murray weren't enough to drag out that many paying customers, somehow. No.1 Korean turned out to be great to work with. They played to a nearly empty room and didn't let it dampen their spirits even a little. I&I Djangdan were very difficult to work with -- not because of personality issues, but because of their very exacting technical demands. And Skasucks was delayed because their drummer was hit by a car on the way to the show. He had to go to the hospital, but he showed up late and played anyway, his foot in a cast.

This show was still a lot of fun for those of us who did show up, and we really got the creative juices

# CHRIS MURRAY COMBO

CALIFORNIA SKA



FEATURING

SATURDAY, 9/20

NO. 1 KOREAN  
I&I DJANGDAN  
SKASUCKS

DOORS 7:30  
SHOW 8:00  
21 000W



flowing as the musicians bonded and collaborated. Chris Murray managed to back Jang Goon as she performed Arirang in the encore. Then we all had a great afterparty.

I lost money on the show, but it was never a disaster because it was never going to be much. The DGBD owners were merciful and gave me a discount.

Anyway, we had a huge amount of fun with Chris Murray and his combo. They are better suited to the road than the Slackers, and were very happy to hang out, sit around in the park with a guitar, and meet people.

20090606  
Space Beam Abandoned Places Photo Exhibition

Park Daham introduced me to Space Beam, an art space in Incheon inside an old makgeolli factory. We managed to get a suitably large amount of money from the government, which I put into printing a glossy booklet about urban exploration in Korea, as well as hang some of my pictures on the wall, and invite four very loud bands for the opening party.

We had Pornotarium, Mateo, Chadburger, and Master Musik performing in the old factory space. It was an amazing show and the bands made full use out of the space and its unique characteristic. A reporter was supposed to come and interview me, but he ended up taking way too long and by the time he arrived, hours after the show ended, I was way too drunk to make a coherent sentence. This was also right at the end of my marriage, and the bickering over creative decisions probably hurried that along to its end, taking me out of commission for a few years.

201012  
Return to Skunk Hell  
Skunk Hell was dead and gone, and had become a new bar called Hair Flower. The owner was nice and they still had a drumkit, so I

5000원 11시 금요일 11월 9일

# PUNKY REGGAE PARTY

ALL NIGHT DANCE CLUB DGBD

SKA WITH DJBJ REGGAE WITH DJ JON

SOUL WITH DJ CYNICAL PLUS A SPECIAL SURPRISE DJ

DGBD

스쿠터를 타고 오시면 입장료를 3,000원으로 할인해 드립니다!

5000원 10:45 토요일 12월 1일

# PUNKY REGGAE PARTY

soul - reggae - ska - funk - calypso - disco - rocksteady two tone

DANCES WITH SKINHEADS

BLUDKLAT GUY BOMBARDO OCTOPUS HEAD

A NIGHT OF BOSS DJS

맥주 밤 12시 전에는 2000원 BEER BEFORE MIDNIGHT

Sangsu Station 상수역

DGBD

Hongdae Station Hajjeong Station





figured we could try to do a show there. I managed to convince Return Bois, Brothers of the Hole, 100 Blossom Club, Paryumchiakdan, and Captain Bootbois to play. It was a fun show and nothing too bad ever happened. At the end of the night the venue owner seemed happy with us.

I'm pretty sure the price for this show was the old 7000 won, which ended up being a pain due to having to make change for so many people coming. If I want to do a cheap show, I'll just make it 5000 won in the future and save a lot of running around breaking bills.

20110402  
Dooriban

In spring 2011, the sit-in at Dooriban was reaching its height. The story was now widespread around Hongdae, and I wanted the punk scene to take advantage of what this place offered -- a space for practices, shows, and miscellaneous, where money didn't exist in the same way as it did elsewhere.

I managed to get a great lineup with two punk bands, five hardcore bands, and one ska-punk band. Over 100 people RSVPed on Facebook (not counting the maybes), leading me to worry that we'd be too much for the building and bring it down, crushing Korea's punk and hardcore scene in one night. This was Banran's last show before Yongjoon left for the US, it was Brothers of the Hole's reunion show, and I think it was one of 100 Blossom Club's first shows. We also had Return Bois, Find the Spot, Chadburger, Shellback, and Skasucks. Park Daham ran the sound system and entrance was by donation only, so there was little for me to do beyond making sure the bands were ready to play when they were supposed to.

By this time, Dooriban had installed solar panels on the roof -- with help from Ryan I'm -- to look after their daily electricity needs. This was also when bros were still icing bros, and I used this opportunity to ice Ryan badly.

I also got in a bit of trouble with the Dooriban people: right before the show, while I was on the roof, I poured out a beer over the side down onto Nikolai of Brothers of the Hole. I don't think they knew it was me, but they didn't like that. At some point in the evening I remember remarking "I've had it up to here with you anarchists and your 'rules!'"

This show was probably the most enjoyable I'd ever put on, thanks to Dooriban and Jarip, especially Park Daham.

20110618  
Broke 12 release

I decided to release an issue of Broke with my own show that I would put on, which turned out to be a lot of work. I tried booking Kuchu Camp through Inzo of Nonstop Body, but when Nonstop Body decided they couldn't play, Kuchu Camp decided they didn't want to have a punk show, which transpired with a week to find a new venue.

I managed to book a late slot in Club Spot, and struggled with the lineup right up until the actual show itself. I managed to get Spiky Brats, Tremors, No Control, and Midnight Smoking Drive to play. I'd also talked to the Swindlers about playing, but after the venue changed they stopped talking to me, so I took them off the bill. They showed up at Kuchu Camp ready to play, apparently not noticing I'd taken them off the show due to their lack of response. Fortunately they were totally fine with the last-minute move to Spot, and we had time to let them play.

I always like seeing Spiky Brats, one of the old Skunk Hell bands, so that was a strong start to the show. Too many people went outside for No Control, which was too bad because they sounded great. This was my first time seeing Midnight Smoking Drive, who I'd just booked on Jesse's recommendation, and they blew us all away. It was also my first time seeing the Tremors, somehow, and they played a great show too. Then by the time the

Swindlers played, everyone wanted more, so I pressured ...Whatever That Means into playing a quick set. Both Jeff and Trash had been working the show the whole night, making my job much easier, and with Hong Gu there it was easy to convince them to get onstage.

20111015  
Broke 13 release

This show seemed like it would be as promising as the last. I wanted to try out the venue Club Crack. Since we didn't know each other, the rental agreement included a guarantee as well as a cut of the door. No problem, considering the great lineup I had: Skasucks, Shellback, Midnight Smoking Drive, Find the Spot, Black Leather Lagoon, Captain Bootbois, Patients, and Billy Carter.

Then there was a death in the punk scene, and everything went wrong. I decided to still have the show, because the show must go on, but almost everyone spent the night at the funeral, including at least one band. I probably wouldn't have made it through the night without assistance and emotional support from Cliff and Jani, plus Dori.

After this one, I stopped planning shows for Broke releases, instead just tagging along with another show and distributing there.

20111231  
The Last Punk Rock Show EVER-RR!!!! (name might change)

I teamed up with Dori, which seems ridiculous, but worked out very well, to make a New Year's show as well as a release for the Best of Broke in Korea special issue. With Dori's help, we had no trouble getting more than enough bands together. Both of us independently asked bands, and a high number said yes. The final list was: Flex Your Head, Pornatorium, Cuntlefish, Vicious Nerds, Dokkaebi Assault, Paryumchiakdan, Chanters Alley, Attacking Forces, CalBones, Billy Carter, Scumraid, Captain Bootbois, All Kids Make Mistakes, and Gukdo. Many of those bands are known for playing short sets, but even most of them took forever setting up.

Around 11:20, Scumraid took the stage, and I figured they'd finish shortly before midnight, leaving us to do something at midnight. Billy Carter was scheduled next, followed by Chanter's Alley, both bands which would be fun to have on stage at midnight. Chanter's Alley even got their bagpiper ready. Instead, Scumraid earned their reputation as the band that takes longer to set up than to play their set. They were ready to play right through midnight, so Dori and I got up onstage and faked our way through a countdown (seriously, did nobody there have a watch with seconds on it?).

We got 98 paying customers, marking the first time I'd ever done a show and ended up with a respectable profit. Dori kept me honest and all the money went to



the bands. This is the advantage of doing a show where you split the door money with the venue, rather than paying some lump sum to rent the place: the promoter isn't financially liable, so money is only flowing inward from customers. It's a lot easier to pay bands in this scenario.

I mentioned earlier in this article discovering that promoting shows sucks the fun out of it. At this show I saw Dori go through the same process. I don't know if he ever recovered.

20120623  
Paul Brickey and Al Dunbar present Danganri Open Theatre

My dad is really into the open stage thing, and every time he visits Korea we go to one. This visit, I decided I might as well organise one myself, so it will be more of a thing with people we know. Paul had recently returned to Korea, so it was a simple and attractive idea to set them both up to perform. We had a very happy reunion among a lot of old friends, and then Paul gave a slideshow of his Iraq photos, which was very much worth seeing. Then, they played a little over half an hour of live music.

20120804  
Industrial Accident

I decided to catch up with Park Daham and book a show down in Lowrise, one of the two venues in Mulla. My original plan was to charge 10 000 won for the show (1000 per finger), but conflict with the local authorities turned it into a by-donation-only show, just like in Dooriban.

We had a number of milestone events at this show: Mixed Blood's first performance, Chadburger reunion, Brothers of the Hole reunion, as well as one of Something Fierce's first shows back in Korea. Plus, Scumraid, No Control, and Sato Yukie with Tyler Brown scaring everyone out of the venue.

I'm a big fan of having a noise band on the bill, either at the very start or very end of a show. Sato Yukie started the show with an aggressive noise performance that saw him physically chasing after people and humping a few legs. Lots of people ran for the doors.

Past that, the show was mostly peaceful. The Lowrise people were expecting a surprise government inspection, but that never happened as best as I know. Very got too drunk and started looking for Turks to pick a fight with. I had to keep a close eye on him, but he disappeared early. One time that I went out, a British guy didn't

like the Scottish football jersey I was wearing and began harassing me. He was clearly too drunk, and his larger brother didn't seem to care. When I went back inside they chased after me. Rather than let them back inside my show, I turned around and started kicking. The first kick was a warning, and the second was to the teeth. Fortunately that sobered them up a bit and everything was over.

These sorts of negative things are far likelier to happen when you're the promoter than when you're just enjoying a show.

20121011

Babylove and the van Dangos

I was contacted by a musician from Denmark who was coming to Korea with his eight-piece ska band to do the jazz festival circuit. He wanted to set up a show in Hongdae, but it had to be Thursday, and I figured I might as well give it a try. After all, I wasn't on the line for airfare or even lodging.

I'd heard people talking recently about how Kingston Rudieska were out of touch with us and how they wouldn't play any shows unless you offered them a lot of money, so I waited a little while before asking them. When I finally talked to trumpeter Oh Jeong-seok, he was eager to take part. I bumped the price up 5000 won to 15,000 and decided to split it three ways: between Babylove, Kingston Rudieska, and the venue. I also managed to give a bit of money to some of the bands.

Earlier that day, the organiser behind a group now known as SuperCurrySuper posted on Facebook something to the tune of "Another boring weekend in Korea. Same old bands, same old venues. I scoffed and continued to think bad things about him. Then at the actual show, two girls showed up from SuperCurrySuper demanding free entry. I said no but the club's door guy eventually caved, unfortunately.

The Essence started the show, as my standard non-ska band. They were followed by Josh Roy, a solo singer playing over prerecorded songs. He has a Canadian manager who works very closely with him, and I even saw them trying to figure out where to position him so the lighting would look best. Ultimately he played wearing a baseball cap and the lighting didn't work so well. Ta's lighting is fickle and unforgiving, with strong colours aimed in awkward directions that don't usually always hit your face. By the time Kingston Rudieska took the stage, the place was respectably filled, let alone for a Thursday night, and it was clear this show was a success. Babylove and the van Dangos' set went great, considering not many people knew who they were or familiar with their music. Well, there was one girl who knew their music who came all the way up from Busan specifically to see them, which gives me a lot of hope for the future. And then the night was capped off with a performance by Funkafrik Boostdah, which was absolutely the best way

to wind down the night. They were seriously great.

20121013

Failed Doha show

I teamed up with Kyungha of No Control to try to bring the music scene to Doha, an abandoned army base next to Geumcheon-gu Office that had been turned into an art camp. We visited, made arrangements with the organiser, picked a date, booked the bands, and then the organiser stopped talking to us. Best we can tell, he didn't want any loud bands playing there, and he didn't have the courtesy to tell us we weren't playing. So, rather than haul the equipment down there from Kuchu Camp, we just had the show there instead. I think like 12 people came.

20130805

Dr Ring-Ding radio show

I'll be damned, I didn't have any shows at all in 2013. I was more involved that year with radio, doing a weekly or fortnightly guest spot on a TBS eFM radio show. The high point was when we managed to get Dr Ring Ding into the studio with us for an hour-long show. He even did a song live in the studio, namedropping me and the show host, which is not something I ever expected to have happen.

20140816

Business Afterparty

Redboi went to all the trouble of bringing the Business to Korea, so I wanted to make sure that their time here was well spent. There were only three openers for the Business show, so why not give them the chance to see more bands?

I booked punk bands Return Boiz and Cockrasher, and mixed in hardcore band Mixed Blood, reggae band the Pegurians, and metal band Peaz Deaz, which is Craig and Nikolai from Brothers of the Hole doing something darker.

I'd heard that Cliff had personal issues with Thunderhorse Tavern,

but he was nothing other than easy to work with the whole night. When one of the other bands showed up late, Mixed Blood played earlier. One problem with the show is that everyone went outside and didn't hear Pegurians starting, so a lot of people missed their set. That's a problem with booking bands of differing volumes.

We got a ton of people paying the 5000 cover, and I managed to pay each band, plus cover the Business's bar tab. They almost convinced Janghyup to do a song with them, but he didn't know enough lyrics.

201409

Open Stage at Thunderhorse

My parents were visiting again, so I figured why not put together another open stage night? The previous one with Paul was originally intended to be open stage, but we only ever had my dad and Paul perform. This time it was a bit more informal, so anyone could get up and play. We had my Australian friend

Paul on didgeridoo, and Robin Kenyon played the theme to Denver the Last Dinosaur as well as some of his own original songs. We also had Jeff do some solo...Whatever That Means stuff, and Dwayne did some songs too. This was stretched over two nights, because there were still more people to play. On the second night while my dad was playing a big group of Filipinos walked in and really added to the atmosphere.

2015

The next issue of Broke in Korea, the 20th, will be released on the anniversary of the first issue of Broke. I'm considering a number of different ideas for that one, including having an all-Korean issue, or another "best of" (which, like the first one, isn't counted as one of the issues), or just another issue in general. This time I'm hoping to work with the Jarip guys in their Chungmuro venue, and you can expect another diverse mixture of bands playing.



# Up on the Cross



## How to become a skinhead

Jon Twitch

It's come to my attention that some of the Korean guys are starting a new RASH (Red & Anarchist Skinhead) band, despite the obvious fact they're all well aware of that none of them are skinheads. Well, that's easily rectified. Becoming a skinhead is about as easy as getting a driver's licence. Here are ten easy steps you must complete, in order as shown.

### 1. Educational Video

Watching 200 minutes of educational skinhead videos is a prerequisite for taking the Written Exam. For applicants wishing to apply for a type 88 "basement racist" licence, it is recommended they watch *American History X* and *Romper Stomper*. A new video is being produced, titled *Green Room*. All videos are available for download online or at designated drinking locations.

### 2. Physical

Once you've completed the education training part of the procedure and declared your intention to become a skinhead, a rigorous physical examination may be carried out by your local skinhead care providers. They will kick the shit out of you. You will fail if you try to run, fight back, or can't let it go. Upon passing this stage of the examination, they will buy you beer.

### 3. Apply for Written Exam

Fill out an application form, bring valid ID that can be used to buy alcohol, and LPs that they would want to listen to (X3).

### 4. Take Written Exam

This exam is multiple choice, 40 questions. Illiterate examinees may have this section done orally. The exam tests knowledge of music, loyalty to friends, and fashion sense. Points will be deducted for devolving into political tirades.

### 5. Apply for street test

Only freshcuts who have passed the written exam can apply for the street test. Examinees must provide their own footwear and skinhead outfit.

### 6. Take street test

This section tests aptitude in street cred along a 50m street course (pictured right). The only official street course available in Korea is at 오이도 (Oi!do, the Island of Skinheads, located at the end of

Seoul Metro Line 4). Testees may walk in the left lane or the right lane if they wish. At random times, music will be played, and testees are expected to react appropriately depending on the music:  
 Oi!: one-man mosh pit  
 Reggae: moonstep  
 RAC: goosetep  
 You start with 100 oi! points and need at least 80 oi! points to pass. Points are deducted for: leaving the course for any reason other than to take a piss, unable to find finish line within 5 minutes, wearing a belt with braces, beer spillage, saying "oy!" instead of "oi!"

7. Provisional membership in a skinhead crew  
 Once the street test is passed, you will be issued provisional membership in a local skinhead crew. This is a privilege that can be removed at any time, so don't get cocky.

8. Apply for Skrewdriving exam  
 An evaluator will be assigned to assess your application to become a skinhead.

9. Do Skrewdriving exam  
 This section of the course involves going to a concert, heavy drinking, and holding it together. You drink what you're given, freshcut.

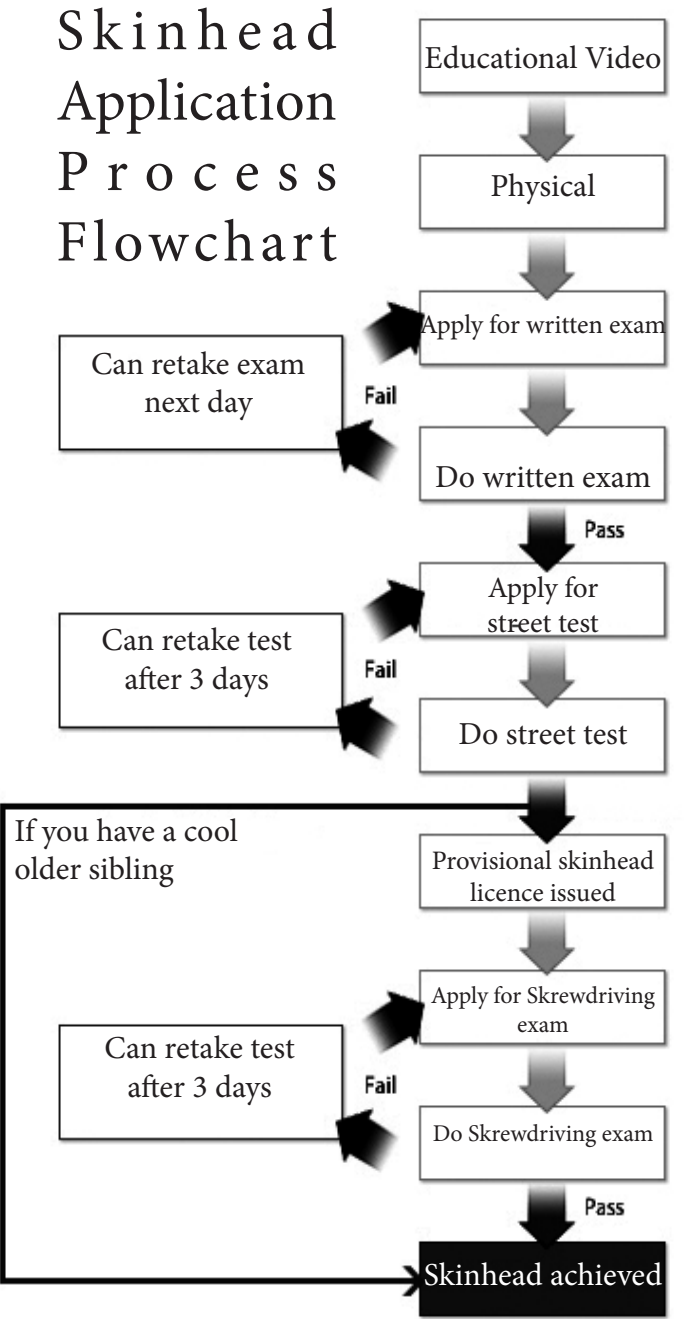
10. Skinhead achieved  
 If you survive, in the next morning you will be issued a skinhead licence, which is a form of legal ID.

Becoming a skinhead takes a lot of awareness of countercultural bureaucracy. Once you are officially a skinhead, you will be expected to recruit and beat in new freshcuts as well. May the fOi!rce be with you.

### 장내기능 시험코스



### Skinhead Application Process Flowchart



Punk or R-pop Idol? Answers  
 Left column  
 punk (Rudy Guns)  
 punk (13 Steps)  
 K-pop (BigBang)  
 punk (Skasucks)  
 K-pop (BAF)  
 punk (...Whatever That Means)  
 Right column  
 K-pop (2NE1)  
 punk (Rudy Guns)  
 K-pop (BigBang)  
 K-pop (BAF)  
 punk (...Whatever That Means)

# What You Say!?!

Jon Twitch and Park Solmin

Here we attempt to decode the lyrics of some of Korea's most compelling bands. This time, we look at two bands discussed heavily in this issue: Green Flame Boys and Kingston Rudieska.

## 초록불꽃소년단 Green Flame Boys “체리보이/Cherry Boy”

In the course of interviewing Green Flame Boys, they shared with us some of their lyrics. “Cherry Boy” in particular stood out to me, mainly because it’s short.

나는 체리보이 너도 체리보이  
I'm a cherry boy, you're a cherry boy too  
우리 다 같이 손잡고 춤을춰요  
We all hold hands and dance together  
여자따위는 하나도 필요없어  
We don't need any women  
우리 다 같이 손잡고 춤을춰요  
We all hold hands and dance together

여자따위는 요물덩어리다  
Women are just wily wicked things  
아무도 믿지말아라  
Don't trust anyone  
체리보이...  
Cherry boy

그래도 나는 그 애가 좋아  
But I like this girl  
어떻게 하면 그 애랑 손을 잡을까  
How do I catch her hand  
나는 그 애가 좋아  
I like this girl  
어떻게 하면 그 애랑 섹스를 할까  
How do I have sex with her

## Kingston Rudieska “Gimme Some Love”

This is the song that has Walter singing backing vocals. A lot of the lyrics are in English and don't need translation. What's left, well, I figured it would be helpful for at least Walter to know for sure what Seok-yul is singing. I'm we're pretty sure he's not singing “I love you even more than this guy

does” but...

Some guys love danger  
Some guys are strangers  
Oh, but I'm different  
I love you more and harder

Hey girl, my lover  
내 모든 걸 다 네게 주고 싶어  
I want to give my all to you  
마음처럼 쉽진 않아도  
Having the same mind is hard  
가벼운 그런 사랑은 싫어  
I hate thin, meaningless love

Gimme, gimme, gimme some love (Gimme some love) X4

들어봐 My lover  
Listen my lover  
내 속삭임 널 위한 lovers' melody  
My whisper for you lovers' melody  
마음만은 부자인 걸 오  
But oh my mind is rich  
이 세상을 다 가진 기분인 걸  
The feeling of having all of this world

Gimme, gimme, gimme some love (Gimme some love) X4

# Antichrist's Cookbook

Jon Twitch

Way back in 2011 when Darge came to Korea, I met Annick Giroux who was passing through who had published the book *Helbent for Cooking: The Heavy Metal Cookbook*, documenting the favourite recipes of heavy metal bands from around the world. Obviously that fame will never happen to me, but why not start a food section in this zine?

I would like to invite any readers to send in their original food recipes or drink mixes.

## Dunburgers

Several years ago, at a 갈매기북 in Sinchon after a show, I dipped a piece of meat in sauce, wrapped it in lettuce, and ate it, same as usual. But the sauce was a little different, and the meat was a little different: it actually reminded me of the flavours of a hamburger. It made me wonder how far I could modify this food item and still have it identi-

fably Korean. The trick to this food is probably 90% presentation and eating technique. Otherwise, as Jeff says, you just have Atkins burgers, only smaller than sliders.

Ingredients:  
-300g or so ground beef  
-1 egg  
-lettuce (the kind with individual leaves prepared for Korean barbecue)  
-good pickles (not sweet)  
-sliced cheese  
-condiments (ketchup, mustard)

1. Buy all the groceries you need, which can be difficult and expensive in Korea. It's also helpful to have the right plateware, especially dishes for dipping the “sauces.” All of these should be readily available in Korea.

2. Make the patties. My preferred method is to mix about 300g of ground beef with one raw egg. Form regular-sized patties, but then divide them up into smaller pieces like you're cutting a pizza. Mash these into small patties.

3. Once the mixture is combined properly, it's time to cook. A western-style barbecue might have gaps too large for this. Ideally I'd really like to try this cooked on a Korean tabletop grill.

4. If you have that kind of grill you could eat around it just like you do with regular Korean barbecue. Or, put it all on a plate and serve with all the condiments and side dishes. French fries make sense as a side dish, don't they?

5. Pick up a piece of burger with your chopsticks, place it in a piece of lettuce, garnish with pickle and/or cheese, add some ketchup and mustard, and stuff it all in your mouth.

It really actually does mess with your senses. It's a burger, but you're eating Korean food.

my drink of choice—before it betrayed me. I came across a bottle of blue curacao and used that new thing called the Internet to research cocktails I could make. I liked the sound of the Blue Lagoon, but through a lack of cocktailcrafting skill and a lack of measures, I came up with a unique creation.

Ingredients:  
-2 oz vodka  
-2 oz blue curacao  
-one tub of Ice Blue Raspberry Lemonade Kool-Aid powder  
-lemonade or water

Pour vodka and blue curacao into a glass. A collins glass would be right, but anything larger than a hi-ball and smaller than a pint will do.

Add in the Kool-Aid powder, and add your solvent, either lemonade or water. Fill the fucker, and serve without ice.

It doesn't taste strong, so be sure to have a bucket around just in case.

## Blue Junbars

Back in university, vodka was





# CD REVIEWS

## Crying Nut X No Brain

96

Drug Records  
Jon Twitch

Well, this is a novel idea for a CD. Crying Nut and No Brain team up for a seven-song split and cover each other's best songs.

No Brain starts the this off with the obvious: "말달리지/Ride a Horse," which lacks the youthful franticness of the original no matter how hard they may try, but they do an admirable job worthy of Crying Nut.

Then Crying Nut returns fire with their take on "넌 내게 반했어/You Have a Crush on Me," and it's clear they have their own designs for the song, wrenching it far from No Brain's signature standard punk sound and layering it with complexities characteristic of their latter-day sound. The original song was enjoyable enough as a simple punk song, so I'm not saying Crying Nut's treatment is an improvement, but in the spirit of making this album fun, it's good they went with such a radical direction.

The pattern repeats itself with No Brain's cover of "Luxembourg," which maybe works a bit better with their style than the first song, and then Crying Nut's cover of "바다사나이/Sea Man" in which they attach a lot of bells and whistles. I'm much less familiar with this song, originally done in a straightforward ska-punk style.

Then No Brain go and do something really wild with "비둘기/Pigeon," transforming the beginning into monk-style chanting, then ripping it up with some pretty impressive metal-style vocals that certainly upstage the original song. Once again I'm less knowledgeable to compare Crying Nut's cover of "아름다운 세상" to the original.

Anyway, the album concludes with a collaboration between the two bands called "96," showing how far back their roots go and emphasising the mutual affection they have for each other's music. This album is best enjoyed by someone already familiar with both bands, but if that's you, it's indispensable.

## Kingston Rudieska

*Everyday People*  
Rudie System  
Jon Twitch

It's been a very good year for Kingston Rudieska. First they released their collaborative EP with Dr Ring Ding, and now they've managed to fit in a second album this year, the latter one being a full double-CD album. Whatever they paid Brian Dixon to produce it, they got a great deal by working with him.

This album has a timeless, vibrant feel, brought out equally by the natural recording quality and the inherent energy of the songs. I've often felt that their previous recordings failed to capture their full live music potential, presenting something a bit too clean and polite, but this album has a certain dirtiness to it, from the architect of "dirty reggae" himself, as Dixon probably never referred to himself before.

On this album, they've embraced their lover's rock influence, a sub-genre that has a lot of distance from their more first-wave, ska-jazz history. It's best exemplified on the first single "Digging Your Sound," as well as "Gimme Some Love" featuring backing vocals by Walter Dunn of the Texas ska band the Stingers. There's also the more urgent "What Do You Stand For" and the placid "괜찮아," but the

biggest vocal surprise of the album is "You Are the One" with sax player Nockwon taking the mic to devastating effect. He reminds me of Slackers trombonist Glen Pine, both in vocal style as well as how the band deploys him on the occasional song. I hope Kingston Rudieska never makes another album again without Nockwon singing at least one song.

The album is also interspersed with instrumental tracks, where the instruments take the center stage. Most notable is "East & West" with yanggeum player Choe Hwi-seon. They also make effective use of a violinist who actually goes by the name Kim Violin on "그리운 해변/On the Beach." All the instrumental songs have their own unique flavour, making it easy to get lost in the album.

And let's talk about that second album, which they call the "Director's Cut." This is Kingston Rudieska at their most primal, especially on the two traditional Korean numbers, "Sailor's Chant" and "Boom Boom's Arirang." The album also includes two dubs mixed by Dixon, further justifying the expansion of this into a double album as well as helping the band to have more fun with their music. I think most listeners will probably stick to playing CD 1 the most, but bringing this one out sometimes, maybe after midnight, is the way to go.



## Skasucks

*Out of Control*  
TNGOSKA  
Jon Twitch

2014 has been a good year for Skasucks, looking at the success of the New Generation of Ska Festival this summer. Then a couple months later, they released their second-ever full-length CD, *Out of Control*.

Skasucks is a band that's probably more firmly rooted in punk than ska, and while there are several songs that highlight their punk roots, especially "Suicide City" and "Social Violence," they also let the ska influence shine through. Songs like "Cheez in the Trap" and "Your Place" successfully blend ska and punk in equal amounts, and the latter gives keyboardist Goyang a much deserved chance to sing. Then halfway through, there's the spacey "Jupiter," a keyboard-driven song with a steady ska beat. I could easily see this song being

on an early Madness album. And then there's "Out of Order," the title song of the CD that leaps into politics, taking swipes at aimless activism, the sinking of the Sewol, suicide, and high taxes, all to a Sublime-reminiscent ska beat.

The CD also highlights a third influence in Skasucks' music, or at least what I hear as garage rock. Especially through the keyboard sound, I hear a lot of Murder City Devils influence in many of the songs. You can especially hear it in the first song "Ghost Child," as well as the more psychedelic "Shadows is Black," and the final secret track, "죽은 도시의 Rock & Roll," which is credited in the liner notes to Burning Hepburn. That last one is also the the only Korean-language song on the whole album. It's an interesting direction for the band, who still have a lot of fertile land left to explore. I hope we don't have to wait another four years for their next album.

## Ska 4 Ensemble

s/t  
Mirrorball Music  
Jon Twitch

This is an interesting band name, considering I've seen them in concert with as many as seven performers on stage. What started as a side project of four members of Kingston Rudieska plus a different keyboardist has certainly picked up steam. The intent here is to explore their jazzier roots, through ska-jazz tracks like the energetic album opener "Agwa Montana" or the outright jazz song "First Step."

I've found ska-jazz hard to listen to sometimes, because it often forgets what makes both of those two genres great. But that's not a problem on this album, which effortlessly trots out excellent examples

of both and merges them together seamlessly.

The album is mostly instrumental, letting the instruments do the talking, especially on "Bueno" which conjures some trippy keyboard effects. The album lacks that "grit" that Brian Dixon bestowed on Kingston Rudieska's new album, but thanks to all those musical effects, echoes, and reverb they deploy, it is still full of texture.

There are some examples of toasting here and there, particularly effectively used in "Nightmare." And there is that one great song, "Compass Part 2," featuring Philip K's smooth vocals. But this is primarily an instrumental album, and your average Kingston Rudieska fan might not get it. That won't stop me from looking forward to their next show.

# Bad Wife

Cut the Poser, Cross the Border

Clint Stamatovich

A few months ago, seemingly in the subsequent wake of Yongjun—the lead singer of Banran—leaving Korea for Texas, Hong9, and remaining Banran members Hyundong, Maeno, and Hoonee formed the band Bad Wife, wrote a handful of songs, and recorded a limited, 100-pressing, four-way split with The Kitsches, Communicates (Japan), and Square the Circle (Japan), and immediately, inexplicably thereafter entered discontinuity.

As a result of Korea's late development in the hardcore scene that was followed by the sudden wave of access to international music from the '80s and '90s, a successive flourishing of bands emerged embracing various genres. Many of the members involved have been associated with the scene and all of its facets for the duration of its run in the country. An example of this is demonstrated in the musical histories of Bad Wife. Hong9 (vocals), has played drums for Chadburger, Misawa, Find the Spot, Dokkaebi Assault, and ...Whatever That Means. Hyundong (guitar) was the guitarist of Banran, Misawa, Find the Spot, and Chadburger. Maeno (bass) played bass in Banran, Kickscotch, and Burn My Bridges. Hoonee (drums) drummed for Banran, Things We Say, No Excuse, and Profound Hatred of Mankind.

The split, *Cut the Poser, Cross the Border*, includes two songs by Bad Wife, "Rejection" and "Mask" that emanate a well-polished, powerfully aggressive sound. "Rejection" kicks off with a guitar riff in high treble tones imitating the abruptness of a chainsaw cutting through metal. A subtle, hollow echo can be heard from the second guitar track before a hurdle of tom drums fill-in and a medium bellow create a highly effective escalation before the first verse, building anticipation and drawing in the listener.

The guitar sounds, vocals, bass, and drums are all recorded at perfect levels for fast, raw hardcore, and the drums in particular, though superficially straightforward, are played with such nuanced precision that they disappear dur-

ing the first listen before becoming evident during the second.

Drawing inspiration from fast and aggressive punk rock, hardcore, Japanese hardcore and punk, d-beat crust, and thrash, Hyundong, Hoonee, and Maeno formed BAD WIFE and wrote five songs together, solidifying a spot on the four-way split before calling Hong9 and telling him they were slotted to record two songs and needed a vocalist. Hong9 relates BAD WIFE had no practices before recording the split, proving the formidability of the members' abilities.

The songs are tight, catchy hardcore punk that do not relent from start to finish—no slackened seconds, no weakened riffs. The guitar riffs move in and out of structured, stringent chord progressions, accented or punctuated at times by evident tom patterns, bringing to mind Poison Idea's "Pick Your King."

The vocals are notably evocative in energy and hostility to that of US hardcore bands like Siege and Void. Hong9 has said the content concerns discrimination in both mainstream society and in the more exclusive hardcore and punk scenes in Korea. Sexism, homophobia, and racism are all topics of point in Hong9's writing and, furthermore, individuals that harbor prejudices behind closed doors against people attempting social change, fighting for the underprivileged or against corrupt governments and social systems.

Enigmatically, Bad Wife has been absent from the live scene even after their recordings were released. Hong9 suggests they don't plan to play any shows either?—at least not in the near future.

Unfortunately, with the same fury and just as quickly as they formed, Bad Wife tentatively called it quits with one member enlisting in the military per Korea's mandatory two-year service—a force that perpetually puts a damper on the formation of punk bands. Hopefully, after the two years of service, Bad Wife can reform to tornado another recording in the vein of the impressive *Cut the Poser, Cross the Border* split, and play some live shows to reveal their unique, red-blooded aggression to the Korean scene.

## 종체적난국

s/t, independent  
Jon Twitch

This issue was supposed to come out on 21 December, but due to delays I ended up not having all the materials and going to Monkey Business in Seochon instead. The highlight of the night was 종체적난국, or as Joongshik said, "I don't know their name in English."

This is a band playing straight up punk that I wouldn't quite call pop-punk or streetpunk or skatepunk, just good old punk rock, maybe reminiscent of Joseon punk bands when the attitude was more important than the style. It might be a favourable comparison to see them alongside Green Flame Boys.

This little four-song EP was re-

corded at Mushroom Studios, and it sounds great. Don't let the cutesy anime cover distract you from what you get: four solid, rough-around-the-edges songs that you'll want to hear live. Aside from the intro, there's "옥탑방" which is about as comfortable as the 옥탑방 I'm currently sitting in writing this (other than Buster who keeps staring at me). Then there's "내게기대" which leans heavily on screechy vocals a little much, but at least it's memorable. I'm more tolerant of the rote "Oi! Oi!" chanting in "어른이되어가" because it fits better into a cohesive style I'd like to hear more of.

Seeing these guys live, they have way more than three songs and a 50-second intro. I hope to see a lot more of them very soon.

# SAGAL

ep

sagal.bandcamp.com  
Clint Stamatovich

If you hurry, you can purchase SAGAL's EP "*ep*" on Bandcamp right now for 1,000 USD. Whether or not you will see SAGAL live in the future, however, is indefinite: Gahng Yongjun—who also indirectly split up BANRAN and birthed BAD WIFE—the lead guitarist, left the country after recording was complete, and the new *ep* simultaneously marked SAGAL's first recording as well as its demobilization.

Based in Seoul, SAGAL has been a mainstay in the arsenal of motley hardcore punk and crust acts. Iain Whyte (Yuppie Killer) plays bass, Yoongwang (Jordan River, Yuppie Killer) is the vocalist, Honggu (Bad Wife) drums, and Yongjun (Banran) plays guitar.

SAGAL has a reputation for its live performance prompting manic crowd participation with Yoongwang habitually ending up with blood trickling down his face from his forehead, shirtless, and sweating on the floor. *ep* is as exemplary as they come in being indicative of the potential energy that can come out of a SAGAL show, kicking off with the track "Intolerance" which works, more or less, like a sonic curbstomp with climatic snare hits and heavily distorted, thick guitar riffs. Before the listener can catch their breath and try to make sense of the chord progressions, the song has already entered a classic punk solo (which, incidentally is fairly unique for hardcore punk these

days), illustrating a clear d-beat and crust influence.

Yongjun's guitar riffs are thick and full, and the songwriting is hermetic and irrefutably catchy. Moreover, the riffs are accompanied by a heavy snare or kick hit for each down-picked chord, drilling them into memory. The d-beat drumming style almost never gives way to an interstice and neither does the constant crust emanating from the guitar (with the exception of a few solo basslines), which gives the sense of constant motion and progression forward.

During "Positive and Sympathy"—the only slower song on the EP (and by "slow" I mean mid-tempo punk)—there are clear influences from '80s groups like Disrupt (US), while "Intolerance" and "Stockholm Syndrome" have the seething stamina and crudeness of contemporary Swedish acts such as Skitsystem and Drap.

Yoongwang's mid-range squalling is distorted with heavy, raw fuzz in a similar guttural hollowness to that of Hoax (US), especially during the "Oh" growl in the intro of "Intolerance" and Hoax's "Faggot". The lofi, meaty barking is promoted like the fat guitar tones with each cumbersome snare and bass kick by Honggu, and the result is loud, angry d-beat that you would be thoughtless to have missed while they were frequenting venues in Seoul. However, one thing to look forward to is that SAGAL is rumored to do a limited tape release of *ep*, and, if you're lucky, you can get it for less than a million won.

## Party 51 OST

Jarip  
Jon Twitch

This may be my first time reviewing a soundtrack for Broke. Although, it doesn't feel so much like a soundtrack as it does a four-way split between the four main protagonist bands of Party 51.

This is an album of essential music from four great Korean bands, but if you already had their own albums, you're not gaining much new, beyond three live tracks from 51+ 2011. All sound fine here, of course. Of all four, I am the least familiar with Danpyun's music, which is well presented, but plays less spontaneously than in the documentary. In particular, his song "코피가 날 무렵" is played straight here, losing most of that angst brought out in the movie when the song is brilliantly performed. The one live track helps, though also doesn't evoke the movie.

The Bamseom Pirates section also suffers a bit, mainly due to losing the brilliant flow of songs on their legendary 42-song CD "서울불바다." These songs are all cut from the same recording as best I can tell, minus the transitions that held the album together. Also, it's mixed louder than the first two bands (ob-

viously) but that can cause problems for the listener. On the bright side, their live track is worth it.

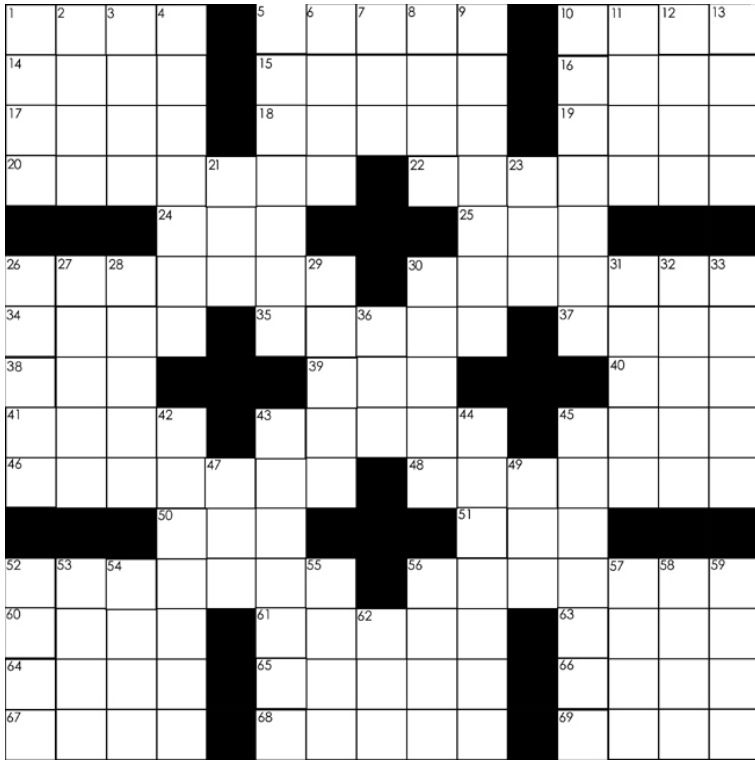
Ha Heon-jin and Yamagata Tweakster come off the best on the album, though Ha doesn't get a live track, which is strange, because he's probably the easiest to record live. And Yamagata Tweakster's live recording is the perfect end to the album, encapsulating everything that makes Hahn Vad great.

What this album could've used was much more connection to the movie, either through more live tracks, dialogue from the movie, or just generally more interactivity. I think it might've been much more entertaining to mix the four bands together so the album jumps from genre to genre. And there are other songs that could've made it into the album too, the most obvious being "International Way" by No Control which is used to powerful effect in the documentary during the first 51+ festival, or the song that plays during the signing ceremony, or Christfuck or Find the Spot who appear near the end.

This is a fine album as a sampler of four very diverse, very talented bands. But what I wanted out of it was the chance to bring a piece of the documentary home with me.



# Broke Crossword



## ACROSS

- 1 Kuchu \_\_\_\_
- 5 Shoulder muscle
- 10 Iraq invader
- 14 Chinese nanny
- 15 Fat
- 16 Continent
- 17 Sinchon bar
- 18 Mexican chip
- 19 Small crater
- 20 Three, in film
- 22 Grow
- 24 Cards
- 25 Spit
- 26 Destroyed city
- 30 Tylenol alternative
- 34 Out of control
- 35 FUBAR
- 37 European currency
- 38 Hair product
- 39 Weed
- 40 Goes with boi, probably not skins
- 41 Surprised explanation
- 43 Mint drink
- 45 Not crazy
- 46 Melted cheese on toast
- 48 Baby toys
- 50 \_\_\_\_ Mix-a-lot
- 51 \_\_\_\_ Speedwagon
- 52 Former Hongdae space
- 56 Hong9 band
- 60 Protagonist
- 61 Rub clean
- 63 Nonchalantly
- 64 Bible masturbator
- 65 Bikini \_\_\_\_
- 66 Close
- 67 Former Drug
- 68 Type of gas
- 69 Soulman Marvin

## DOWN

- 1 Opposite of can
- 2 God of love
- 3 Myeongdong cafe
- 4 Danish musician
- 5 Monopod
- 6 Auction site
- 7 Video camera button
- 8 Bellydancer
- 9 Seoul bridge
- 10 Hongdae Salon
- 11 Operator
- 12 What 69 across and 4 and 42 down do
- 13 Burn Out \_\_\_\_
- 21 \_\_\_\_ to Joy
- 23 Sever
- 26 '90s technology
- 27 Alpha to \_\_\_\_
- 28 Type of tooth
- 29 Enter data
- 30 Opposite of before
- 31 Opposite of urban
- 32 Sherlock Holmes character \_\_\_\_ Adler
- 33 Lumps
- 36 WWW provider
- 42 \_\_\_\_ Dekker
- 43 Southern end of Baekdudaegan
- 44 Fable
- 45 Putting something away
- 47 Business, slang
- 49 Type of talk
- 52 Wearing footwear
- 53 HK bang Hang \_\_\_\_
- 54 Middle-Easterner
- 55 Ghostbusters' car
- 56 Shit provider
- 57 Thought
- 58 Remove skin
- 59 Bronte's Jane

**SPECIAL BROKE IN KOREA OFFER!!  
ONE-TIME OFFER!! Part 5...come on, people!**

**브록 매거진 독자들을 위한 한번뿐인 스페셜 딜!!  
파트5. 사람들이 쏘옴!!!!**

If you want to get a tattoo paid for by me, 만약 브록 매거진이 드리는 무료 타투를 원하신다면 Jon Twitch of Broke in Korea fame, here is a special offer for the first person to claim it 먼저 신청하시는 선착순 1명의 독자에게 이 특별한 무료타투의 기회를 드립니다. (offer may be extended in the future 많은 분이 원하실경우 미래에 다시 같은 이벤트를 더 진행할 계획도 있습니다).

A few issues ago I offered to pay for the first idiot willing to get my name tattooed on them. 4회 전에 원하시는 분에 한해서 무료로 저의 이름을 타투로 새겨드리는 이벤트를 진행한 적이 있습니다. That...didn't work out, thankfully. 다행히 아무도 원하지 않았습디만... And then Jeff got a tattoo of Jesse's face and I realised I'd been bested. 그러나 제프가 제시의 얼굴타투를 새겼고 제가 졌다는 걸 깨달았죠. And then I think I heard Yuppie Killer is offering a free tattoo? 게다가 이젠 여피킬러까지 무료타투를 제공한다니요!

So...welcome to the one-time offer...part 5. 그래서.. 결국 이번 한번뿐인 무료타투 이벤트를 진행합니다. This one's not for my name, but for the Broke in Korea logo. 이번엔 제 이름이 아니라 한국 브록 매거진의 로고입니다.

I will pay for you to get a tattoo of the Broke in Korea, 브록매거진의 로고를 타투로 새기겠다는 을 위해서 제가 타투비용을 지불합니다. with the following rules: 대신 다음의 법칙을 따르셔야합니다.

-Maximum cost 50 000 won, so it won't be huge. 5만원 상당의 타투. ... 절대로 크지않은 사이즈입니다.

-I claim no editorial rights to the rest of your body. So, if you want to get the word "sucks" tattooed under it, you're totally free to do so on your own dime. 브록 매거진의 로고외의 다른부위의 피부에 무엇을 새겨도 좋습니다. 독자님이 개인적으로 돈을 지불하고 옆에 "suck" 따위를 새겨도 된다는 것입니다.

-It has to be somewhere on your body that you're comfortable having photographed. 독자님의 몸 어느부위라도 상관없습니다.

-I reserve the right to use it as an image for the next issue of Broke in Korea, 브록 매거진은 이 타투 사진을 다음호 브록 매거진에 사용할 수 있습니다 so choose the location wisely. 그러니 타투 부위를 현명하게 선택하시기 바랍니다.

Contact Badass Bomi to claim your free tattoo. 이 멋진 무료타투를 원하시는 독자님은 배드애즈타투서울의 배드애즈 보미에게 연락하세요.

**Badass Bomi**

Japanese/Old School/Custom Tattoos  
010-5729-9919 qhal21@hotmail.com  
facebook/badasstatookorea

# 7 Practical Uses for a Tongsis

Jon Twitch

The tongkat or narsis tongsis, better known outside Indonesia as the selfie stick, monopod, or 셀카봉, has mainly become an instrument of vanity. Extend it out, put your phone on the end, and then aim it back at you to get video or pictures of yourself and friends (if you have any). In my neighbourhood Bukchon, I have to dodge tourists wielding tongsises all the time, and they can be quite the irritation. Nevertheless, the soonest convenient opportunity, I put 5000 KRW into buying my own tongsis, and when it sbroke I upgraded to a slightly better one with mechanical remote functionality. I was convinced that I could find non-narcissistic uses for the thing, and I've been right.

## Seeing over a crowd/ live music coverage

If you're at a concert or some other event with a lot of people, just pop your phone on your tongsis and use it to get footage of whatever's going on. It takes some practice to get it so you can intuitively point it in the right direction on the vertical axis, but once you're there, you'll be taking better shots on your phone than the hundreds of other cameraphonetographers around you.

## Closeup footage of strays

Cats are cute, even when they're stray, but you always need to remember that they're wild animals. Your reward for feeding a stray



cat may be cat scratch fever. If you want to get closer to strays, a tongsis is a smart solution. You can distract them with food and then get right in their faces and take videos. This could also be used for the purpose of examining stray cats for injuries.

## Sexting

Speaking of wild animals, you can also use your tongsis for taking pictures of your own body, specifically places that you might feel uncomfortable asking anyone else to photograph. I suppose this could also be used for medical purposes. But anyway: ladies, my phone num-

ber is 4923-7859.

## Checking for monsters

Got a kid? Or are you a kid? Anyway, are monsters under the bed a legitimate concern in your household? You can't exactly check by sticking your face under, only for some monster to tear it off. Instead, you can use your handy tongsis as an under-bed monster detector. Don't see any monsters? Maybe you're the one who's the monster.

## Bringing down commercial airliners

You may have heard that the Korean government has banned cer-

tain types of tongsises using Bluetooth radio frequencies as a remote shutter. What this means is you can sneak it aboard an airplane, and just after takeoff, right when you're still over a populated area, hit that remote shutter and knock your plane out of the sky.

## Rooftopping

Getting your DSLR and tripod up on a roof and close to the ledge can be a nightmare, as there's always the danger that you could drop something over the side. You can get a lot closer to that edge using a

## Stabilising a DSLR

Your tongsis can probably also screw into the tripod mount hole in the bottom of your camera. Why would you want to put your expensive, heavy DSLR on a weak, unstable telescoping metal stick that can't support its weight? You won't be holding it by the tongsis, but rather holding your camera normally. With the tongsis dangling down below it, you'll be surprised how effective it can be for balancing your camera and keeping it perfectly horizontal. You can do the same thing with more effort using a bubble leveler, but those things aren't as cheap and have no practical application in getting pictures of your taint. Likewise, having an extra place to put a hand on your camera can do wonders for stability in medium-long exposure situations. Anyway, I thought I'd end this article on a boring one so that if you just skim it you won't see all the crazy ideas.

# THE BIMONTHLY BOOTFUCK

I was going to dedicate this Bootfuck to the particularly bloodthirsty, merciless Protestant Christians who've been fighting tooth and nail to oppress gay rights in Korea, going so far as to lay down in traffic to prevent a gay pride parade and picketing a City Hall meeting on establishing a Charter of Human Rights that would include anti-discrimination laws covering homosexuals (seriously, is your right to fire employees because they're gay or maybe justify crimes against them in the name of gay panic that important? What is their problem with homosexuality anyway? Is it because what they do is disgusting? There is nothing two men can do to each other that a man and a woman can't do together. Sure, the image is kind of unsettling, but so is the image of your parents 69ing. A large proportion of gay men don't even have anal sex, just like how a large proportion of straight people do. Is it because it's fornicating, and gay people meeting in public for anonymous sex is unsanitary? Easy to fix: just legalise gay marriage so they can marry and hump in the context of a long-term relationship), as well

as launching balloons into North Korea with messages like "We'll get our revenge for the Cheonan" or whatever other dogma, and disrupting *actual* peace negotiations, because *Jesus*. Or, more recently, the government's successful persecution of a minority political party because they have socialist policies that are similar to North Korea (more likely, similar to other allied nations that President Park is cozy with, including Iceland, Vietnam, Myanmar, and even China [so why be lovey with them while criminalising politicians with the same policies in this country? {No, I don't believe the UPP are pro-North Korea communist insurrectionists. Then again, my dad never led a coup d'etat that took power away from a democratically elected government})), which is sort of an ongoing thing, and is ironic because in outlawing some supposedly North Korean policies, they are embracing other North Korean policies of oppression and violence against political opposition. .

No, there are readers of *Broke* who are conservative, by which I mean anything from liking guns

picking fights with you because you look vaguely Turkish, to full-on sieg-heiling the birth of non-white babies, and I want (most of) them to feel included in this.

So yeah, if you're a Christian who hates gays or a Saenuri supporter who hates democracy, don't put down this zine yet (or, don't set it on fire [or, don't throw a smoke bomb at me]).

This issue's Bootfuck is targeted at something I learned more about in *Party 51*.

Sometimes you go to a show and at the door they ask you what band you're there for. My first response is usually "All of them" but then I see they have a scorecard where they're keeping a tally, so I either say the band I'm most there to see (Pegurians) or name the band with the lowest score. When Spot started doing this, I hated it, but you can't opt out of it because it probably means your cut just goes to the house (at least from what I gather according to the scene in the documentary when the lead singer of Pavlov talks about foreigners coming and failing to give an answer). I get the impression they got this

practice from Club FF, one venue I don't have faith in its ability to put on engaging shows (let's just throw a bunch of bands together with no relation to each other and try to get a lot of people coming. Then, the bands that don't get enough people out, we don't pay well or invite back).

This is a shitty practice that treats bands unfairly. The same way a band is an outcome of all its members roughly equally (sure, the singer gets all the glory, but the bass and drums do a lot of the heavy lifting), a show is an outcome of all its bands roughly equally (sure, there may be a headliner and an opener). It makes sense to pay more to bigger bands that will drag in more people, but there's no room in punk for concert promotion that punishes new talent. It's fine to rely on a big band to draw in crowds, but openers deserve recognition too.

If you go to a show and they're doing this, scan their sheet, see who has the least votes, and pick that band. If you're a promoter or venue thinking about doing this, don't. If you already do this, fuck you.





Recently while going through some old folders looking at my old writing, I came across an old project I started back in the days of *Indecline* (a precursor to *Daehanmindecline*). I wanted to collaborate with an amateur filmmaker and make a TV series about a punk house. Back in Edmonton we had a lot of these from the Royal Palace to the House of Poor Choices, from the Skin Bin to the Sandbar, and reading through my old work brought back a lot of memories of a way of living that just isn't present here. I wrote a half dozen scripts and plot outlines, but moving to Korea ended any hope of this going farther. Also, my filmmaker collaborator didn't know what a rapscallion was. This chapter represents about the first 10 minutes of the first episode, which has been lengthened substantially due to differences in medium. The main character is not me: although I had a similar life-changing illness during university, mine prevented me from going out and living this kind of life. Also, no one ever called me emo. You'll probably have the chance to see later stories in the future.

Jon Twitch

Rapscallion's Den Part I: Moving In

I don't go to shows as much as

I used to, so you might not have heard of me. My name is Daniel Owen Forbirghh, but you should probably call me Owen. I don't look it now not that I ever really did but I used to be pretty into the punk scene. This story is about the best time in my life, which started at the end of the worst time of my life.

Sometime around the turn of the century, I was beaten by the Four Horsemen of university troubles in a program I didn't belong, parental pressure, a long commute in from the suburbs, and a nightmare girlfriend. It led to a mental breakdown, I almost flunked out of university, and a bad breakup. It almost led to me being institutionalised, but you don't want that on your permanent record. In that fragile state, you'd think the last place I should've gone was the Rapscallion's Den, but that house saved my life.

Even if you've never been, you know what the Rapscallion's Den is like. It was a punk house with an open-door policy for bands and people in the scene. There were keggers and police raids and bands played in the living room. I'd been going there since I was 16, and I knew everyone in the scene. Problem is, they didn't know me.

My first day moving in, I packed a single hardshell suitcase equally

of all of clothes and my extremely expensive meds, and I boarded a bus that started me on a two-hour journey from the outskirts of town onto the LRT, then another bus down into Darkest Old Strathcona. It was a couple blocks north of Whyte and a short bike ride to the university for when I would resume classes next semester (more on that another time though). Oh yeah, and it was the first rain of the year in a very cold May.

So when I showed up at the door, I was not in good spirits. I knocked, and the front door was opened by Darwin.

"Yeah?" he said when he saw me on his doorstep. Darwin was a bit of a prick, 5'6 and an attitude to compensate for his small size. He had short black hair and circular black-rimmed glasses, but this was before Harry Potter so no one ever said anything. He always wore a signature jean jacket vest with the sleeves torn off and a scattering of punk pins he wore like military medals all down his chest. Seriously all the time, even in the winter he'd at least wear a parka over it.

"It's Owen," I said. "I'm moving in today."

Darwin looked me up and down, eyeballing my bulging suitcase. "Owen?" he said, mulling over my name.

"Could you let me in?" I pleaded. "It's freezing out here."

Without a word to me, he moved to let me in and shut the door. "Charlie!" he bellowed right in my ear.

Right inside the front door was the living room, a standard feature of any North American home. It would usually have nice couches, a coffee table, maybe some expensive paintings on the wall. Not so the Rapscallion's Den. Here, the only furniture was an old drum-kit in the corner, amps all around

the room with a hobo's fortune of empty bottles and cans on top, and a full two-man tent right up against the wall. Up on the wall was a sign from the Lion's Den, an old "gentlemen's club" downtown that had closed several years ago. Someone had pinned up an A3 sheet of paper with "RASCAL" stencilled on it, and someone else had more recently marked a "p" between the A and S. Rapscallion's Den.

Darwin unzipped the tent and stuck his head inside. "Hey Charlie, there's some kid here who says he's moving in."

From within the tent, a croaky voice grumbled, "Who?"

"He says his name is Owen."

"Not a fucking chance, Owen's not moving in today!" Charlie shouted, the tent lurching as he tried to get up.

All in the space of about five seconds, Darwin turned to me, I turned to run suitcase still in hand and Charlie burst out of the tent as if it had just given birth, clad only in black boxer-briefs, matching black socks, and a thick layer of belly fat to hide his formidable shame. His normally spiked hair hung down around his head like a dozen limp dicks.

Just when I thought I was going to be living on the streets, Charlie recognised me and paused. "Oh, it's just Emo Owen," he said, squinting. "He can stay."

He flopped back into his tent and sat on the floor like a sack of pork, clearly not ready to begin the day despite the fact it was around 5pm. I'd met this guy at my first punk show around age 14, but we'd probably never spoken more than 30 words to each other.

"Why am I Emo Owen?" I protested. "I don't even listen to emo." Truthfully, I was wearing a One Year Later shirt, but they're more of a screamo band, and it was under my sweater anyway.

"Well, there's already another Owen," Darwin said.

"You mean Pickled Owen?" I asked. "But he doesn't live here, does he?" Full disclosure, the only reason I go by my middle name is because in my grade one class, there were two other Dans. Pickled Owen was the only other Owen I'd met in my entire life at that point. I say met, but I don't know if I ever saw him conscious. He was always passed out on someone's couch or in a bathtub. Looking back, he probably had something seriously wrong with him.

I probably would've spent the whole year hating Darwin, if it weren't for the cruelty that happened next. He quickly zipped Charlie's tent closed and dragged it through the kitchen. "Come on, help me Owen!" he called.

I tossed my suitcase into the corner and pushed from behind as the confused ball of rage contained within the tent struggled in confusion. The carpet shushed satisfyingly as we dragged it out of the living room through the scraggy linoleum-tiled kitchen right to the top of the basement stairs and threw it down, Charlie inside with



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- ANSWERS
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- 2 AMOR
- 3 MARI
- 4 PHILIPK
- 5 HONGSIS
- 6 TRO
- 7 BEAT
- 8 ESSE
- 9 SEONGSU
- 10 BADABU
- 11 USER
- 12 SING
- 13 HATE
- 14 ODE
- 15 PAGER
- 16 OMEGA
- 17 MOLAR
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- 23 DENSAOND
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all his worldly possessions clanking all the way down with him (which included a crate of old records, a shopping bag of old clothes held together by pins and patches, and a cooler full of the cheapest wood-alcohol \*beer imaginable) until he hit the unfinished concrete floor of the basement.

Charlie grappled for a full minute trying to find and unzip the opening, then he struggled free, throwing himself free from the tent containing all his worldly possessions. "Hell, I could use a beer," was all he could say, still dazed. "You guys want one?"

"Sure," Darwin and I both answered as Charlie dragged his tent back up the stairs toward us. He fished around inside his tent for his cooler, from which he pulled three cans of TNT. Now, TNT is the worst beer imaginable, but it sold 15 cans for 12 dollars, so...

Anyway, how do you say no to a free beer when you're a broke university dropout with a hole in your brain?

Charlie dragged his tent back over to its original place and made a show of trying to repair the poles holding up its form. Darwin pointed me to my room, which was empty except for a single bare mattress lying on the floor and two empty champagne glasses next to it.

I retrieved my suitcase and brought it in here. Pretty well no point to unpacking at this time, though. As I was deciding which corner to throw my suitcase in, the fourth roommate came home, Vas.

Vas was the one I knew best. His hair always done up in an immaculately angular pompadour, he exuded calm and collectedness. Back before I got into drinking, I'd always find myself the last one awake at Rapscaillon's Den parties along with him, and we had many deep conversations over a virtual Normandy's Beach of unconscious punks.

"I thought I was getting sheets, maybe a pillow," I remarked to him. "No, the last tenant took it with her when she left," he said.

"Well, what am I gonna do?" I asked, gesturing to the bare mattress. "I can't just sleep on that."

"You could probably steal a cushion from one of the couches," he

suggested.

I huffed and surveyed the humble space that would be my kingdom for the next couple years. Was that cat piss I smelled?

Vas picked up the two discarded champagne glasses. "Anyway, this is a day to celebrate," he said, taking the glasses into the kitchen to wash.

I followed him out, and found Charlie and Darwin unpacking food from the fridge and freezer and bringing it down into the basement. Hiding it in the deep freeze, or party-proofing the place, as I later learned. I went into the family room and sat down on a couch.

The family room of the Rapscaillon's Den was sort of like if a whole bunch of family rooms had a big collision. The entire space was taken up by a wide variety of couches purchased from second-hand stores and crammed into the space. Literally every square meter of carpet was taken up by couch except for a coffee table somewhere in the middle. They always smelled like cat's piss, though I can't remember if they were that disgusting back when I moved in. Oh, and overhead was slung a loose canopy made up of a big canvas sign advertising A&W's Burger family.

The four of us sat around the recessed coffee table. Darwin cleared away the stack of porn magazines and DIY zines accumulated there, and Vas set the two champagne flutes down so Charlie (now wearing a raggedy old housecoat) could fill them with TNT.

Vas offered a toast, "Welcome to the Rapscaillon's Den," and the four of us clinked glasses and beer cans.

As soon as our drinks were down, Darwin launched into his orientation speech. "There are a few rules we have to go over," he said. "Rule one: don't go in anyone's room unless you've been invited. And no borrowing things unless you've submitted a request in writing."

"That's reasonable," I agreed, making plans in the back of my head to buy a door lock for my own room.

"Rule number two," Darwin continued. "Don't let in anyone wearing a suit. They're probably a cop

or a mod. Either way, person non grata."

"What's wrong with mods?" I asked in my ignorance.

"They come here, they take our women," Darwin answered.

"And the next thing you know," finished Vas, "someone spills a little beer on one of them and they all go crazy."

"Rule three," Darwin went on, "absolutely no vodka allowed."

"My heart stopped for two minutes once because of the stuff," Charlie explained.

"Rule number four," Darwin continued. "The basement bathroom is not for the public. Don't let anyone down there don't even let anyone know it's down there. It's for residents only."

"Alright, I've had it up to here with you anarchists and your 'rules,'" Vas said, holding up his fingers as airquotes as he said 'rules. "There's people coming over soon. We have to party-proof the house."

"Oh, a housewarming?" I said, maybe sounding a little too hopeful and not enough sarcastic.

While they set to work, I went into the washroom to shower and clean up. There was a sticky note taped to the sink faucet reading "OUT OF ORDER." I gave the faucet a try and found that it worked so I unpeeled the sticky note.

When I opened the door to go out, there was a shady figure waiting in the hallway that took the breath out of my lungs. He was six and a half feet tall, though part of that height was his turban. He was draped in loose-fitting clothing and a belt which held an actual freakin' sword. It took every bit of self-control I had not to freak out.

This was Abdullah, the fifth and final resident of the Rapscaillon's Den. He was a grad student at the university, over here on a graduate program from India or Pakistan or somewhere, and to him this was just a cheap place to live. Not much more was known about him around then. He lumbered past me into the washroom and I hurried out.

When I came out into the main area, the doorbell rang. I opened it and found the first arrivals for whatever party was planned. I forget their names which were all typical white people names, some-

thing like Brad, Eric, and Mike.

"Is there like a party tonight?" asked the one I think was Eric, his voice quivering.

"Yeah, come in," I said, ushering them inside. They were all 14 or 15, around the age I was when I first got into punk, so I felt for them.

It was clear they were going to follow me around wherever, so I led them into the family room where we could all sit down in the garden of couches. They pulled up to the coffee table and all three of them focused in on the stack of porn mags lying there.

"Ew, what are these for?" asked Brad.

"You look at the pictures and jack your junk like it's trying to escape from your body," Vas answered, entering the room behind me.

The three boys looked at us tentatively.

"Yes, you can look at it," I answered.

Rather than do the sensible thing and each read their own magazines, Mike picked up one magazine and the three of them looked through it together. I'm pretty sure they stayed buried in that skin mag the rest of the night, not ever looking up ever again.

Around then, a terrible scraping sound came from the kitchen as Darwin and Vas dragged a tarp up from the basement stairs and hauled it into the living room.

"What's that for?" I asked, following after them and trying ineffectually to find a way to help.

"This must be your first Rapscaillon's Den party," Darwin remarked.

"No, I've been to parties here before," I retorted defensively. "Remember the Victoria Day thing last year, when the TV got smashed?"

"This is your first party here as a resident," Vas said. "There's a lot of wear and tear that can happen."

As the tarp was unrolled, Charlie came in from the family room, carrying an old CRT TV. "We're not losing a TV to another party," he remarked, stowing the thing in his tent and zipping it up.

*NEXT TIME: A lot of wear and tear happens.*



지하에서, 길위에서, 폐허에서  
21세기 우드스탁을 꿈꾼다!

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