

무료

20 issues
10 years

brok e

IN KOREA

genius

999FAMILY
SINCE 2009

HER
COLLECTION

tyler brown

흑염소

서울돌망치

중식이

중
세
적
남
국
!

YUPPIE
YK
KILLER

FOOD FOR WORMS



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This zine has been published at random intervals for the past ten years.

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



Letter from the Editor

So it looks like I've been doing this for ten years. Twenty issues in that time was plenty, and jeez has this been a long voyage. This seems a lot more meaningful than my ten-year anniversary in Korea way back in December 2013, which passed without fanfare (being in Korea for ten years isn't the accomplishment that publishing a zine for ten years is). As Groove celebrated their 100th issue by jerking off 100 influential foreigners, Broke celebrates issue 20 by jerking off 20 foreigners who've made a lasting contribution to the scene.

This issue feels like the end of an era, partly because of the huge turnover happening right now. I'm losing four close friends all in the span of less than a month. Our cover model Ken is already out of the country, and Jessica, one of my favourite people to explore with over the past half year, is gone too. Nels, who's pictured on the cover being whacked in the face, is one of my oldest friends, stretching back to before we knew how to speak English in our hometown. He's gotten married and is heading back to the US for the time being. The last one is Tyler (page 13), who is only going to Jeju so doesn't get as much sympathy. Because Ken isn't going to be at the release show for this issue, I've planted his face on the back cover; you can cut out his eyes and wear his face, so it seems like Ken is still with us.

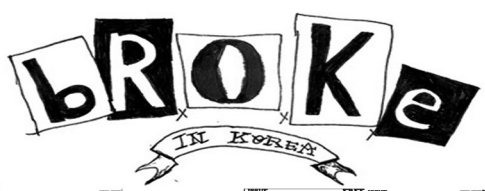
The hardest thing about living in Korea long term is seeing the friends you've made leave. Oh well, I bet all of them will be back, and now I'll have no excuse not to visit Jeju to see Tyler.

Anyway, we introduce an interesting selections of bands this issue, plenty of new groups that are going places, and we go places to talk to bands in Daegu and Busan. This issue was especially taxing on our translation team, who were given less time than usual and managed to come through for me (only one to go yet, so fingers crossed). There's also a massively long interview with Yuppie Killer, from a one-hour recorded interview I did with them prior to the release of their latest album. It's probably best listened to in mp3 format, but you can read most of the best stuff here. I had to cut a lot to keep it under four pages in two languages, so if you want to hear us rant on about "teacher rock," go find that recording.

I also stuffed in an article I've been meaning to write for a while, about those few years last decade when Korean punk was firmly affixed to Skunk Hell. If you weren't around prior to 2009, it's useful reading. I have way, way more information collected from over the years, as I was lucky enough to write it all down either as it was happening or in retrospect shortly afterward.

Man, usually when I write this page, I'm way less sober.

Jon Twitch



18시30분
4월4일
조광사진관
Jarip HQ
10000원



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Korean Punk 2004-2009

The Skunk Dynasty

Jon Twitch

Shortly after the term “punk” was coined to represent this chaotic new musical movement in the late ‘70s, people started asking, “Is punk dead?” And the question has been asked ever since, in music scenes around the world.

Punk in Korea has had two previous golden ages, where there were prominent bands making music for a distinct community. The second grew from the ashes of the first.

After the Drug scene of the ‘90s got too big and unresponsive, the younger bands came together in new groups, the most prominent being Skunk Label. Run by Won Jonghee, lead vocalist of the streetpunk band Rux, they opened a venue in a tiny basement on the wrong side of the tracks near Sinchon. Later, in January 2005, Skunk reopened in a new location—the former venue of Drug Records, which continued to serve as ground zero for punk in Korea.

On Tuesday, January 20, I came from Suwon to Seoul to meet with Jonghee, to find him standing in the former Drug covering up the old spraypaint on the walls with new stuff. All that history, I thought.

Jonghee handed me a spray can. “It’s time to start our own history.”

Skunk Hell opened on Saturday, January 24, with 14 bands playing all night until the first subway of the morning. Naturally, I drank way too much, broke my camera, and lost my glasses.

The main bands back then were Rux, Couch, and Spiky Brats. Following the Joseon punk bands, which were a blender of influences trying to find footing in Korea, the Skunk bands took near-complete concepts and ran with them. Rux was a streetpunk band occupying a common ground between American punk band Rancid and UK oi band Cock Sparrer.

Most of the bands were iconic punk, clad in studded leather, patches, and big boots, and frequently had their hair up in multicoloured liberty spikes and mohawks. In those days in Korea, that made you look dangerous, not like a cosplayer or fan of Big Bang.

Skunk Hell—and Drug—has always been a dingy basement, decorated with spraypaint and gig posters rather than normal materials. There was a welded metal shelf separating the stage from the crowd, which made it easy to stage dive and kept the bands safe. However, it made it difficult to encourage audience participation, and many bands that required a large chorus from the audience didn’t do so well there. The more senior members of the scene would come up on stage and stand or sit along either side, to show their

support for the band and sing along.

It was important having a venue owned and operated by punks. All the other clubs at the time were owned by older guys who hated punk music, and they would charge high rental fees to promoters. At Skunk, we could do what we wanted. Unfortunately, Skunk failed to obtain a liquor licence, so anyone wanting to drink would run across the street to the 7-11, and they were welcome to bring it inside Skunk. Sometimes there would also be large bottles of soju that anyone could have for free, often presented in vodka bottles.

Shows back then started early and ended early, mainly so the younger people could get the last train home. But most of us would stay out all night waiting for the first train. After a show ended, there’d be about 20 minutes of idling while the venue was closed down then we would go and fill a restaurant with punks and keep it open until early in the morning. After the restaurant closed, in the warmer months we would head to Hongdae Playground to drink and goof around until the first train. Previously, the playground had been punk territory, but around the World Cup in 2002 it was renovated and reclaimed, now covered in bricks made of recycled rubber which were fantastic for sleeping on, at least back when they were still clean. In those days, it was paradise on earth.

Back in those days, it was still pretty rare to see foreigners at concerts in Hongdae, or even in the playground. The area wasn’t quite the flashy party district it is today, and foreigners didn’t have any way of finding shows. Also, a lot of the foreigners showing up didn’t like punk music, and came to gawk at the weird Koreans or try to hit on girls. The few foreigners who did make it didn’t last long, and more than once I heard someone say “I wish I found out about Skunk sooner! This is my last month here.”

The Korean punks were hungry for information and contact with the outside world. One American soldier who became a regular helped them order stuff online, and before he knew it, everyone was flooding him with orders of stuff they wanted to get from overseas.

The Korean punk scene always had a close relationship with Japan’s punk scene, which unlike ours stretches back pretty close to the beginning of ‘70s punk.

On June 26, 2004, we had the first Korea/Japan Oi! Festival, bringing seven Japanese bands to Seoul to perform alongside nine local bands, all for just KRW 20,000. The show was intense and exciting, giving us a glimpse of one corner of the Japanese punk scene and letting the Ko-

rean punks stand up and represent their scene. And they gave it their best, showing their visiting Japanese friends the best of the local scene.

Summer 2004 was brutally hot, and the higher the temperature climbed, the more people we had coming to Skunk Hell, making it increasingly sweaty and unpleasant inside. At its peak, the whole room was packed with people to be lightly pressurised, and the walls dripped with condensation as if they were actually sweating.

Skunk was starting to wear out its welcome in the neighbourhood, with legal actions threatened and neighbours lodging formal complaints about the noise and the weirdos coming out to shows.

In fall, we were visited by Paul, a half-Korean American army brat who used to play guitar in Rux before moving to the US for university. Before my time, he ran away from home and spent some time living in the first Skunk Hell by the train tracks. During his brief visit, he wrote a poem on the wall right outside Skunk Hell’s front door.

*On the eastern or western side,
One thing I have come to understand,*

*One thing I carry deep inside,
I will always be a stranger
In a familiar land.*

Paul moved back to Korea a few months later in early 2005 after not taking his studies seriously and making too many enemies stateside. The first time he went to a show, he started moshing and within seconds punched me, hard, in the ribs. Ouch, but he turned a show with mediocre attendance into a riot. Paul was full of energy and ideas, one leading to the birth of this zine ten years ago.

Suck Stuff, a punk band in love with the Clash, was led by Chulhwan, the founder of BPJC. Paul was invited to join the band, placing two of the scene’s best songwriters in the same band. They gradually became one of the main bands of Skunk Hell, and Chulhwan gradually replaced Jonghee as the main organiser of shows.

Various other bands rose and fell under the Skunk Dynasty. Shorty Cat, originally formed by the girlfriends of punk musicians, was perhaps Korea’s third all-girl punk band, and their cutesy-aggressive version of punk appealed to young girls and lecherous older guys. Big-name bands like Kingston Rudieska and Galaxy Express had some of their earliest shows here.

The number of foreigners going to shows rose, but the number of Koreans topped out and decreased slightly. Around February 2005, at-

tendance was increasing, but then it suddenly dropped off, failing to repeat the swell of attendance in summer as seen in 2004. As well, the foreigners tended to spend a lot of time outside the show, where we could talk and vent after a week working in hagwons, creating kind of a barrier for anyone trying to get in.

Once at a show, the door girl left her post and someone took all the door money. Paul passed a hat around to the foreigners at the show, and we raised more money than had been stolen. In appreciation, a special show was put on with a discount for foreigners headlined by Suck Stuff and 13 Steps.

Skunk Hell continued facing increasing competition for the next few years, as the number of venues increased but the audiences failed to keep up. Some weeks, there would be only ten paying customers at Skunk shows, and with no liquor revenue, that was a cyanide pill. They stayed open several more months relying on loans and donations from friends and supporters, but the fate of Skunk Hell was inevitable.

“I think it should have been closed earlier,” said Chulhwan.

“I feel free,” said Jonghee. “There’s more bands, but there’s much more clubs right now, so the clubs have no bands. Some clubs have to close down and some clubs have to do other music. Skunk won’t compete with other clubs ‘cause we just wanted the punk bands to be free to play.”

After months of inactivity, Skunk had its farewell show on 3 January 2009. Probably not the best decision, but they had Galaxy Express, Rux, Crying Nut, and a few other bands play, for free. The place was packed tighter than ever before, and the last show was a huge blow-out, but it was mostly appreciated by Crying Nut fans, while the main Skunk supporters were stuck outside unwilling to brave the screaming fans.

Rux and Suck Stuff both signed to Dope Entertainment and continue to make music. Paul left Suck Stuff and joined the US Army. The punk scene never found another home base quite like Skunk Hell. Today, punk in Korea has moved away from the Skunk era, with more bands playing harder and angrier music and much less emphasis on appearance.

I look back fondly on the Skunk era as a time when Korean youths (well, mainly those in their 20s) were discovering and playing around with new musical concepts and having a lot of fun doing it. The punk community was small and everyone knew each other, and we didn’t always know what we were doing but we were the first at it.

The Chongkook Express

Jon Twitch
Translation: 나선생님, Solmin



I first discovered these guys while in the latter stages of putting out *Broke 19*, and I was very impressed with what I heard. I knew they deserved an interview in the next *Broke*, and I was very pleased when they agreed to play the *Broke 10th Anniversary Show*. I've had a lot of fun discovering them, and I think you will too.

These guys are one of those punk bands that seems like it's coming at us from outside the punk scene, and that may be because it seems like the members are older and artists, but they've been gaining traction among the people they've played in front of, and are worth watching for future developments. Also, for the life of me I can't stick to one romanisation of their name.

Broke: In most interviews, I really like asking bands about their names. However, in your case, I'm dreading it. What does it mean? Why is it so long and difficult? What's the best way to refer to your band, if I can't remember the whole name? 대부분의 인터뷰에서 밴드의 이름에 대해 물어보는 것을 좋아합니다. 그치만 이번 경우에 저는 이걸 정말 무서워하고 있습니다. 밴드의 이름이 무슨 뜻인가요?? 왜 이렇게 길고 복잡한거죠? 제가 긴 이름을 기억하기 힘들 경우에 대비해서 좋은 방법이 없을까요

Chongkook: Jongmin the drummer just started it that way. Because the first jam we had was such a mess, we named it as it was and then later it was settled. Later, we applied the meaning 'our current circumstance facing crisis in every aspects.' In English, it is General Crisis, but for short, you can call us "Chongkook."
충국: 드러머인 종민이 그냥 그렇게 부르기로 시작했다. 가장 먼저 했던 잼이 엉망진창이었기에, 그렇게 부르고 있었던 것인데. 그대로 정착했다. 나중에 붙인 의미로는 "모든 면에서 위기가 봉착한 지금의 우리 상황."이다. 영문 표기로는 general crisis. 줄여서 "충국"이라고도 불러도 된다.

Broke: I really enjoyed your first four-song EP. But let's talk about the album artwork, which shows what appears to be an anime character in bed with an old man. What is going on there, and who made it? 처음 4곡짜리 EP가 나왔을때 정말 좋았습니다. 그치만 앨범 아트워크에 대해서 이야기 해봤으면 좋겠는데요, 아저씨랑 침대에 있는 애니메이션 캐릭터가 그려진 거요. 어떤 상황을 표현한거고 누가 그린 그림인가요?

Chongkook: Except for Junghyun the bassist, we are all illustrators. At first Jongmin really drew "rooftop house." But Cheongyung the guitarist/vocalist started something new while focusing on the word "General Crisis." While we were thinking what it's like, "a circumstance that ain't easy to escape or pull through, clogged forth and back, and obstinated," that image rushed into our

mind. A high school girl trying to take a picture while having a paid sex with an old guy... The old guy in the bed will become a wallet for the girl while being threatened.
충국: 우리들은 베이스리스트인 정현을 제외하곤 모두가 그림을 그리는 것을 직업으로 하고 있다. 종민은 맨 처음 정말 "옥탑방"을 그림으로 그렸으나. 기타,보컬의 천경이 "총체적난국"이라는 단어에 집중해서 새롭게 작업했다. "피하기도 힘들고 헤쳐 나가기도 힘들. 앞뒤가 막힌 난감한 상황" 그런 상황이 뭐가 있을까 생각하다가 문득 떠오른 이미지가 이것이었다. 원조교제 도중에 사진을 찍으려는 여고생...협박당하며 침대의 아저씨는 이제 저 여고생의 지갑이 되겠지.

Broke: What are the musical influences of Chongkook? In my review of your CD, I compared you to Green Flame Boys and the early Korean punk bands of the '90s. Was I on target? 총체적난국의 음악적 영향은 누구로부터 받은건가요? 음반을 들어봤는데 초록불꽃소년단과 90년대의 초기 펑크밴드에 비교할 수 있을것 같습니다. 제가 잘 예상했나요?

Chongkook: Green Flame Boys might have influenced us because our cool bassist Junghyun is also a member of Green Flame Boys. Other than that, there are lots of song themed on "youth," as we are making songs while seeing '90s punk bands with yearning toward them.

There are songs affected by Blue Hearts or Stance Punks. Cheongyung has talent for sorting melodies out. Our goal is to make a melody that sounds good and fun.

충국: 초록불꽃소년단의 영향이 없지는 않을 것이다. 우리들의 멋진 베이스리스트 정현은 총체적난국의 멤버이면서 동시에 초록불꽃소년단에서도 베이스를 치고 있기 때문이다. 그 이외에도."청춘"이라는 테마를 다룬 곡들이 많다는

것도 있을것이고.. 우리 모두 90년대 펑크밴드를 보면서 동경을 담아서 만들고 있기 때문이다.
블루허츠나,스탠스펑크등에 영향을 받은 곡들도 있다. 천경은 멜로디를 정리하는데 뛰어난 능력이 있다. 듣기 좋고 신나는 멜로디를 만드는 것을 목표로 하고 있다.

Broke: Can you tell me a bit about the musical history of the members? What bands have you all been in? 멤버들의 음악적 역사에 대해서 이야기 해줄 수 있나요? 그동안 어떤 밴드에 있었나요?

Chongkook: Jongmin and Cheongyung used to hang out while doing bands. And then later Jongmin started playing drums in another punk band Yogweingan (Ghost Man) and Cheongyung played guitar a long time in his company's club band. He had learned many things and had this hunger for the scene and practiced songs of many variant genres.

To fill in as bassist which is always lacking in the Korean punk scene, Junghyun did sessions in many bands. He is playing bass in Bomparan (Youth Punk) and also has the experience of once helping Rudy Guns who are famous in the Korean ska-punk scene. He played drums too in the hardcore cola punk band The Cola Attack with Gichul the vocalist of Green Flame Boys.

충국: 종민과 천경은 이전부터 밴드로 잘 어울려다니던 사이였다. 그러다가 종민은 또 다른 펑크 밴드인 "요괴인간"에서 드럼을 연주하기 시작했다. 천경은 그 사이 회사내 동호회 밴드에서 기타를 오랫동안 연주했다. 그는 그곳에서 많은 것을 배워으며 긴 시간동안 썬을 갈구하며 많은 다양한 장르의 곡들은 연습했다.

한국 펑크씬에서 부족한 베이스스

트를 메꾸기 위해 많은 밴드에서 세션을 연주했던 정현은 초록불꽃소년단과 같은 청춘펑크를 하는 '봄파탄 (Bomparan)'에서도 베이스를 연주하고 있으며 한국의 스카펑크에서 유명한 rudy guns.에서 한 번 정도 베이스를 도와준 적이 있었다. 초록불꽃소년단의 보컬,조기철군과 함께 했던 하드코어콜라 펑크밴드 'The Cola Attack'에선 드럼을 담당하였다.

Broke: What venues have you played so far? and what was your best show? 어떤 공연장에서 주로 공연하였나요? 그리고 당신의 최고의 공연은 무엇이였나요.

Chongkook: We had many shows in AA Studio, Badabie, Jokwang HQ. When we play well or the audience is good, the show is always fun. But whenever Jinyoung from Christfuck is there in the audience, it is always the best.

When we had a show named *둘러막기* at AA Studio, we had this feeling for the first time that we were getting a response from the audience that we were longing for. And recently, we felt great because our completeness of playing was good when we attended the show called *아있는 자립의 밤* at Jokwang HQ. For the first time, we realized and thought 'Yeah we are good.'

충국: AA studio. 바다비.조광사진관에서 자주 공연을 가졌다. 연주가 좋았거나. 관객이 좋은 날은 공연이 즐겁기 마련인데. Christfuck의 정진용씨가 관객으로 와있던 공연은 항상 최고였고.

AA studio에서 가졌던 "둘러막기"란 공연에서는 우리들이 갈망하던, 관객들의 호응속에서 공연한다는 느낌을 처음으로 받았다. 또.최근에 조광사진관에서 열렸던 "아있는 자립의 밤"이라는 공연의 연주의 완성도가 높아서 좋았다. 처음으로 "우리가 잘하는구나."라고 실감했다.

Stop—Hammer Time

Jon Twitch

Translation: Jae Kim

Months ago, word went out that CG from Find the Spot was starting a RASH band. A pretty hilarious idea, backed up mainly by his love of the Oppressed and claim to working-class values. They had their first show at Susaek “No Drinking Inside” Hall, and it was engaging, fun, sincere music.

CG is currently touring Japan with FTS, but still had time for my questions, as did Youngsam, the one member who looks the most skinhead-y. Thanks to both of them for taking the time to get back to me, and tolerating my questions.

Broke: Can you define RASH and why you wanted to start a RASH band?

Changeun: Im not sure we can call ourselves RASH, but we are definitely influenced by them. Something I can assure you is we are working class and as such we need to talk about politics and life.

Youngsam: Changeun asked me to start a RASH band and actually I was not that into skinhead music. But yeah we are influenced by it partly.

What I think about while I’m playing in a band is working hard and studying hard and talking with friends about right directions and acting like it. And fighting against fascism and Nazism and so on. I think these are the most important things especially in the punk scene. Nothing will change if you’re just surfing the Internet sitting in your room.

찬근: 우리가 RASH라고 말해야할진 모르겠지만 그들에게 영향을 받은 건 분명해. 분명한건 우리가 워킹 클래스라는거고, 워킹 클래스로 살아가기 위해선 정치적인 부분이나 삶적인 부분 모두를 이야기해야한다 생각해

영삼: 찬근이가 RASH밴드를 하자고 했는데 전 사실 스킨헤드음악을 좋아하진 않았어요. 하지만 어느정도 영향을 받은건 맞아요

밴드를 하면서 지금 내가 생각하는건 열심히 일하고 공부하고, 친구들과 올바른 방향에 대해 이야기하고 행동하며, 한국에 뿌리내리고 있는 파시즘과 나찌즘에 반대하고 행동하는것. 난 지금 이것들이 가장 중요한 것이 아닌가 생각해요 적어도 평크안에서는 말이죠. 따뜻한 방 안에서 인터넷만 해선 그 어떤것도 달라지진 힘들어요

Broke: So is Seoul Dolmangchi a RASH band, and are any of the members claiming to be skinheads?

Youngsam: Because Changeun and I have shaved head, I heard a few people thought we were starting an oi! band.

Its hard to say Seouldolmangchi is a skinhead band. No “oi!” in our songs haha.

When we started the band what we talked about in the songs we made was and is about the attitude of the working class.



I think just thinking of us as a working-class band is just enough. 영삼: 찬근이와 내가 머리가 뽕뽕머리라 그런지 공연전에는 Oi밴드를 시작한다고 몇몇사람들이 생각했다라고 들었어요.

서울돌망치는 스킨헤드밴드라 말하긴 힘들어요. 흔히들 사용하는 Oi!라는 구호도 없고... 내생각엔 노동밴드가 좀 더 정확한 설명이 아닌가 싶어요.

밴드가 시작되고 서로의 삶의 태도를 알아가면서 이야기한것은 노동자로서의 자세였어요.

지금까지 만든 노래도 그런내용이고...

Broke: The band is strongly influenced by the Oppressed. What do you like about them and what other bands influence Seoul Dolmangchi?

Changeun: Liked the Oppressed originally. Like as we like many other classic bands. But the main reason I started this band is after I listened to “Sleeping with the enemy.” We are also in-

fluenced by Sham69, Oi Polloi, Angelic Upstarts and few more bands.

찬근: 오프레스드는 원래 좋아했어. 많은 클래식 밴드들을 좋아하는것처럼. 하지만 내가 시작하기를 결심한 이유는 Sleeping with the enemy를 듣고 나서야. 오프레스드 외에는 샴69, 오이 폴로이와 앤젤릭 업스타즈 등의 밴드에게 영향을 받았어.

Broke: What are the politics of Seoul Dolmangchi?

Changeun: We are working class and we sing for all the working youth. That’s our politics.

Youngsam: I’m sure we are influenced by anti-fascism and the working class mind. And those are mixed up with our own and making some new things.

찬근: 우린 노동계급이고 노동하는 청년들과 모든 노동자들을 위해 노래해. 그게 우리의 정치성이야.

Broke: Also, what does Dolmangchi

mean and why is it the name?

Changeun: It means Stone Hammer and we wanted to talk about firm labor.

Youngsam: We live in Seoul and we use hammers a lot so dolmangchi (stone hammer). And it became Seoul Domangchi.

If I have to put it this way... the hammer is the easiest way to smash bad things and the most basic human tool.

찬근: 스톤 해머란 뜻이고 노동의 굳건함을 이야기하려 했어

영삼: 서울에 사니까 ‘서울’, 일할때 쓰는 망치를 많이 사용해서 ‘돌망치’, 그래서 서울돌망치죠

굳이 의미를 부여하자면 나쁜걸 부셔버릴수 장비중에 망치가 젤 간편하죠.(각자 손에 들수 있음)

가장 원초적인 인류의 무기이자 공구이기도 하구요.

영어로 직역하면 Seoul Stone Hammer 인데 한국어 자체 발음으로 쓰는 Seoul Dolmangchi 어감이 더 좋더군요

Broke: You talk a lot about the working class. So, what jobs do the members have?

Changeun: I build bathrooms and Youngsam polishes floors and Hae-dong is a delivery man and Honggu sells clothes.

찬근: 나는 화장실을 만들고 영삼은 바닥 폴리싱 공사를 해. 해동은 배달노동자로 살고 있고 홍구는 옷을 팔아.

영삼: 찬근이는 욕실만드는 일을 하고, 홍구는 구제옷 판매및 창고관리, 해동이는 음식배달일을 하고 있고, 저는 콘크리트 폴리싱 일을 하고 있어요

Broke: At your first show, Shim Ji-hoon jumped onstage and gave CG a kiss on the head. If being a RASH band isn’t working out, would you consider starting a GASH (Gay Ar-yan Skinhead) band?

Changeun: Nah. Because we are not gay. Jihoon kissed me because our show reminded him of Shin Yongwook from Dirty Small Town and he got emotional. Anyway we are not GASH but we support GASH. Gender doesn’t matter in any kind of love.

Youngsam: I think Jihoon kissed Changeun because he wanted to show him a respect. We will play till we still have friends who think and act like us.

I have no will to start a GASH band.

찬근: 아니. 우린 게이가 아니니까 ㅎㅎ 지훈이 그때 우리 공연을 보다가 더티스몰타운의 신용욱씨가 생각이 나서 감동을 받아 내게 키스를 했던거야. 어쨌든 우린 GASH가 아니지만 GASH를 지지해. 사랑이란건 누군가와 함께 고감하는 것이지 성별이 중요하지는 않다고 생각해.

영삼: 심지훈이 찬근에게 뽕뽕한건 존경하는 의미가 담겨 있지 않을까 싶어요.

그리고 우리 공연을 보고서 많은친구들이 직접적인 행동을 하고, 의식을 가진다면 같이 계속 함께 할거예요.

아참 난 GASH는 할 생각 없어요.

Paint it black metal

Jon Twitch
Translation: Park Yerin



정말 얼굴이 찢어질 정도로 세수를 해야 한다. 특히 겨울에 공연하고 나면 정말 힘들다. 아무리 뽀뽀 씻어도 제대로 지워지지도 않고, 검정색 물이 눈에 들어가서 눈이 아주 따갑다. 다음날 자고 일어나면 검정색 눈썹이 나온다. 우리끼리 우스갯소리로 이야기 하길, 세계적으로 잘나가는 블랙메탈 락스타(immortal, gorgoroth, marduk 등등)들은 메이크업아티스트와 전문피부관리사를 두고 있을 것이다. 블랙메탈러들의 피부는 아주 아름답고 소중한니까!!

Broke: Help me to understand the band's name. Not just its meaning, but the decision to romanise it as huqueymsaw. Why not something easier, like Huqyeomso? 브록: 밴드 이름에 대해 더 설명을 듣고 싶다. 의미 뿐만 아니라, Huqyeomso 같이 쉬운 글자가 아니라 huqueymsaw를 로마체로 쓰게 되었는지도.

Jihoon: As you know, a black goat (huqueymsaw) is an animal of Satan according to the Bible. When I first assembled this band and started playing with previous members, we didn't had any name for our band. Then after practicing and having drinks, we came up with some ridiculous names for the band, and someone randomly said, "Oh just go with Huqueymsaw then." The rest of the members were like "Omg that sounds so evil! That's the name!!" so we became Huqueymsaw. There's a lot of black metal band names or songs abroad those start with black goat...blah blah blah.

We wanted the name to be something unusual and interesting, but then just 'black goat' in English was too boring; so huqueymsaw was perfect. The written pronunciation of 흑염소 is supposed to be something like hook-yeomso, but that didn't look unique or unusual when shown to foreigners also. Thus we used 'q' which is a rarely used alphabet, and made the word sound like 'hu-qu-eym-saw' when spoken. Huqueymsaw.. doesn't the word itself look so evil? I also like it when we search our band name, there's only us that show up. Of course when we search our band name in Korean, a lot of hilarious things show up such as black goat farm, black goat soup, health-restoring food (몸보신), black goat extract, and black goat meat. The name doesn't really have any really special meaning. Just for fun.

Jihoon: 흑염소는 알다시피 기독교에서 이야기하는 사탄의 짐승이다. 지금 멤버들이 아닌 예전 멤버들과 처음으로 흑염소를 결성하고 합주를 시작했을 때는 밴드 이름이 아직 없었다. 합주를 하고 나서 술을 마시며 밴드 이름을 뭐 할지 고민하면서 이것저것 말도 안되는 이름들을 나열하다가, 누군가가 '아 그럼 그냥 흑염소 하던가'라고 했는데 나머지 멤버들이 '헉!! 엄청 사악하다. 그걸로 하자!!'라고 해서 흑염소가 되었다. 외국 블랙메탈 밴드이름이나 노래 제목들을 보면, black goat~~~ 어쩔고 하는 단어가 많이 나온다. 그냥 영어로 black

that. The most problematic part of this face painting starts when we wash the makeup off after the show. We really have to wash our faces hard almost until our skin tears off. Especially tiring after shows in winter. No matter how severely we wash out, the paint never gets off completely, and when remaining paint gets in our eyes, it really hurts. The next morning, I can even find black eye discharge. We often joke to each other: I bet that the world-famous black metal stars (Immortal, Gorgoroth, Marduk) must have their own makeup artists and skin care specialists. Because the skin of black metal kids is truly precious and beautiful!!

Jihoon: 페이스페인트, 즉 블랙메탈에서 이야기하는 '콥스페인트(Corpse paint)' 혹은 '워페인트(War paint)'는 말 그대로 전장에서 죽고자 결심한 전사의 '시체화장'이다. 블랙메탈은 주로 죽음이나 어둠에 대해서 이야기 하기 때문에, 자신들이 표현하고자 하는 것을 더 자극적으로 보여주기 위해 이러한 화장법을 사용한다. 흑염소가 페이스페인트를 하는 이유는 그저 선대 블랙메탈 밴드들이 콥스페인트를 해왔고, 우리 또한 그러한 음악을 하고 있기에 블랙메탈의 이미지를 극대화시키기 위한 수단 정도이다. 사실 위에서 이야기 한 것처럼 워페인트라든가 콥스페인트의 의미와 같이 '용맹한 블랙메탈 전사여!! 전장에서 하얀 시체가 될 때까지 싸우자!!' 같은 허세스런 거창한 의미따위는 없다. 이런 그저 블랙메탈을 좋아하고, 콥스페인트를 하는 것이 즐겁기 때문에 하는 것이다. 하드코어펑크 공연장에서 콥스페인트를 하고 나타나면 간혹 사람들이 깜짝 놀라고 즐거워하는 모습이 아주 재미있다. 화장을 하기 전엔 주로 스마트폰으로 구글 인터넷을 쳐서 각자 멤버들이 좋아하는 블랙메탈 밴드의 이미지를 검색해서 그것을 보며 거울을 보고 따라 그리는 방식이다. 공연 할때마다 다르다. 연극인들이 사용하는 페인트스틱이란 것이 있는데, 립스틱 같은 것으로 얼굴에 칠하면 된다. 그런데 너무 비싸서 문제이다!! 무려 검정색, 흰색 각각 30000원 정도이다. 아껴서 써야한다. 대부분 직접 그리긴 하는데, 사실 거울 보면서 화장을 한다는 게 쉬운 일은 아니다. 그래서 간혹 옆에서 우리가 화장 하는 것을 지켜보는 여성 펑크 친구들이 재미있겠다며 그려주기도 한다. 그러나 난 콥스페인트를 해도 라이브 때 한국만 하고 나면 거의 다 지워진다. 라이브 할 때 워낙에 지랄을 많이 해서, 맘이 많이 나서이다. 기타리스트인 김준은 공연을 열심히 안 하는지 끝날 때까지 페인트가 전혀 변화가 없어서 가끔 내가 혼내곤 한다. 문제는 공연을 다 마치고, 화장을 지울 때 이다.

The punk/hardcore scene is increasingly expanding into nicher and nicher genres, and black metal was inevitable. The trio of Huqueymsaw are fine representatives of the genre, providing entertaining music, wildly entertaining stage antics, and one hell of a long interview.

Broke: First, let's talk makeup. Obviously, this is a skill that you needed to acquire to pull off this band. How did you learn how to put on facepaint, and what is the procedure for putting it on at a show? 브록: 먼저, 화장에 대해 말해보자. 확실히, 밴드가 돋보이기 위해 필요했던 기술로 보인다. 페이스페인팅 하는 법은 어떻게 배웠는가? 그리고 공연을 위해 화장하는 상황이 알고싶다(직접 혹은 도움을 받는지)

Jihoon: Face painting, the corpse paint or war paint in black metal originated from the 'corpse makeup' of a warrior who decided to fight till death on his battleground. Since most black metal music deals with death or darkness, the bands usually apply this kind of makeup to show off what they are expressing in more extreme ways. The reason Huqueymsaw uses this makeup is just because the forbearers of black metal had done this makeup and just because we're playing such music. It's a medium to apply the image of black metal. We never meant any pretentious and bombastic meanings like 'Valiant Black Metal Warriors!! Fight until you burn white to ashes!!' - which I mentioned above about war paint and corpse paint. We do it because we like black metal and we enjoy putting on the makeup.

It's really fun to see how people become entertained and often get surprised when we show up with the corpse paint at hardcore shows. Before putting the makeup on, we google our favorite black metal bands to copy the makeup on our faces, so the makeup differs from show to show. We use a thing similar to lipstick called 'paint stick' that play actors use, and we can just rub it on our faces to use. But the problem is, it is too expensive!! It's 30000 won for black and white each. We gotta be frugal to save it. Mostly we do the makeup on our own, but it's not that easy to put on makeup looking at a mirror. Sometimes our female punk friends help us and they usually have a really fun time with it. Although I put on such thick makeup, it gets almost washed off after playing just one song live. I fuck around too much when I play live, so I sweat a lot. In contrast, our guitarist Jun Kim's makeup is fixed so well until the end of the show—guess he's not playing very passionately—so I often nag him about

goat라고 하면 재미가 없고, 무언가 튀면서도 단순하고 재미있는 이름으로 하고 싶었는데 흑염소가 딱이었다. 게다가 흑염소의 발음을 그대로 알파벳으로 적으면 'hukyeomso' 정도가 되는데, 이진 글자가 특이해 보이지도 않거나와 외국인들의 봤을 때 별로 튀지도 않는다. 그래서 거의 사용하지 않는 알파벳인 'q'를 넣었고, 일부러 발음도 '후쿠에임쏘우' 같이 표현해서 특이한 느낌을 내고 싶었다. huqueymsaw.. 무언가 글자 모양 자체가 사악해 보이지 않는가?? 인터넷에 검색을 해도 우리 밴드만 유일하게 나오는데 그다음에 든다. 물론 한글로 '흑염소'라고 그대로 검색하면 '흑염소 농장, 흑염소탕, 몸보신, 흑염소액기스, 흑염소고기' 같은 웃긴 것들이 많이 나오기는 하지만.. 밴드 이름에 큰 의미는 없다. 그저 재미있기 때문이다.

Broke: How and why did you start a black metal band? What does black metal even mean in a Korean context? 브로크: 어떻게, 왜 블랙메탈 밴드를 시작했는가? 한국적인 맥락에서 블랙메탈이 의미하는 것은 무엇이라고 보나?

Jihoon: The reason I started black metal is simple. I have been liking black metal since middle school, and was thinking "I must play in a black metal band when I grow up!!" Now I'm in my 20s and finally able to do it. I actually never thought of the meaning of black metal in a Korean context. The term can be misunderstood as Korean black metal—which can specifically mean the black metal with nationalistic power of Korean ethnicity, something like the Korean version of NSBM (national socialist black metal) or something... what am I talking about.. Anyway, if I have to state it for sure, black metal bands are rare in Korea, and most of the previous ones are Norwegian second-wave style, but Huqueymsaw is aiming at first wave that had just separated from hardcore punk and thrash metal. Actually we aim for first wave, but since I make songs based on my feelings, we also have some second-wave style. Oh, and as you see, Huqueymsaw usually plays hardcore/punk shows, not metal shows. Well it turned out naturally as we hang with punks, but personally I don't have any metal bands I like or any interest in metal scene. First-wave black metal became dark when hardcore punk combined with thrash metal. It's us who play black metal that seems like punk in the punk scene. Also I want my hardcore punk friends to know that first wave black metal is really close to punk music. For instance, some bands like Hellhammer or Celtic Frost were mostly punk bands. Actually in Northern Europe, black metal and crust punk coexist in one scene. As there was no band of this kind in Korea, I believe it is crucial in the context of Korea.

Jihoon: 블랙메탈을 시작하게 된 것은 단순하다. 그저 중학교 때부터 블랙메탈을 제일 좋아했고, '나중에 크면 꼭 블랙메탈밴드를 해야지!!'라고 생각했었는데, 20대가 되고 밴드를 할 수 있게 되어서 한 것이다. 그리고 '한국적

인 맥락에서 블랙메탈의 의미'란 것은 사실 생각해 본적이 없다. 이는 잘 못 해석하면 마치 한국적 블랙메탈- 즉 한민족의 정기를 담은 블랙메탈, 한국형 NSBM 같은 느낌도 들거니와.. 무슨 소리 하는 거지. Anywayz 굳이 이야기 하자면 한국에는 블랙메탈 밴드가 잘 없기도 한데, 이전에 한국에 있었던 블랙메탈밴드들은 대부분 Norwegian 2nd wave 스타일인데, 흑염소는 하드코어펑크와 스래쉬 메탈에서 갓 벗어난 1st wave 블랙메탈을 하고 싶다. 사실 1st wave를 지향하긴 하지만, 곡은 그냥 그때 그때 나오는 느낌대로 만들고 있어서 2nd wave적인 느낌도 있기는 하다. 아, 그리고 보면 알겠지만 흑염소는 메탈씬에서 활동을 안 하고 주로 하드코어펑크씬에서 활동 하고 있다. 뭐 자연스럽게 펑크친구들과 어울리면서 이렇게 되긴 했지만, 개인적으로 한국에 있는 메탈씬에는 내가 좋아하는 밴드도 없고 관심이 가지도 않는다. 1st wave 블랙메탈은 하드코어펑크가 스래쉬메탈과 결합하여 어두워진 것이다. 펑크씬 안에서 펑크 같은 블랙메탈을 하는 것이 흑염소이기도 하다. 그리고 하드코어펑크 친구들에게 1st wave 블랙메탈은 아주 펑크와 밀접하다는걸 알려주고 싶기도 하다. 가령 초기 hellhammer나 celtic frost같은 밴드들은 거의 펑크밴드라고 봐도 무방하기 때문이다. 실제로 북유럽에서는 블랙메탈과 크리스트펑크가 한 씬 안에서 어울리기도 한다. 아직 한국에 이런 블랙메탈밴드는 없었으니깐, 한국적인 맥락에서 봤을 때 의미가 있다고 생각한다.

Broke: By this point, you've been in a lot of bands, too many for me to count. Which bands have you been in, and which are you still in? 브로크: 지금까지 내가 셀 수조차 없을 정도로 당신은 많은 밴드에 있었다. 어떤 밴드에 있었으며, 지금까지도 몸담는 팀이 있다면?

Jihoon: Not really "too many to count"... The Korean hardcore/punk/metal scene really lacks people. It's hard to find people who enjoy this kind of music, especially those who play underground music like us, so I think that's why one person plays in numerous bands. Also because my musical ambition is too big for just a single genre or band. In 2006, I played in a NY style hardcore/metalcore band that's even embarrassing to name, but then ended up joining the army, crying, after the first show. After finishing my duty in the army, I really wanted to make a real underground oldschool metal/punk band. But my friend Yoon Chansung who's currently living in Sweden ask me to make a D-beat band, so with Aaron who's in Australia right now, Jang Haedong of Seoul Dolmangchi, and Hong Gu, a legendary drummer, I played in Dokkaebi Assault. But then I didn't think the band was well-maintained, so I quit after few months and started Christfuck with Jung Jinyong, Kwon Yongman, and Lee Jaeyoung. It was my first band that I truly engaged in, and the band is really meaningful to me since I released the first album with songs and lyrics that I wrote on my own. While in Christfuck, my closest band Find the Spot needed a guitarist so Song

Changeun and Mizno asked me and I became the new guitarist. But actually I had wanted to play in a black metal band since I was in middle school. I kept searching for members to play black metal while I was in Christfuck, and then finally I assembled Huqueymsaw. By then I no longer felt any interest in Christfuck and quit. Right now I'm in Huqueymsaw and Find the Spot.

Jihoon: 셀 수 없을 정도는 아니고.. 잘 알겠지만 한국 하드코어펑크/메탈씬에는 사람이 너무 부족하다. 이런 음악을 좋아하는 사람도 잘 없고, 특히 우리 같은 언더그라운드 음악을 하는 사람들은 찾기가 더욱 힘들어서 자꾸 멤버들이 겹치는 것 같다. 그리고 하나의 밴드, 한가지 장르만 하기에는 음악적인 욕심이 들어서 자꾸 이 밴드 저 밴드에 몸을 담게 되는 것 같다. 2006년에는 이름도 말하기 부끄러운 뉴욕스타일 하드코어/메탈코어 밴드를 하다가 공연을 딱 한번 하고 울면서 군대에 갔다. 군대를 전역하고나서 진짜 언더그라운드 올드스쿨 메탈/펑크 밴드를 하고 싶었는데, 지금은 스웨덴에 가 있는 윤찬성이 함께 D-beat밴드를 하고고 해서 지금 호주에 있는 Aron과 서울돌망치의 장해동, 그리고 전설의 드러머 홍구와 함께 도깨비어설트를 했다. 그런데 이 밴드가 잘 되어가는 느낌이 안 들어서, 몇 개월 하다가 앨범 한 장 못 내고 탈퇴하고 정진용, 권용만, 이재영과 함께 christfuck을 시작했다. 지금 들으면 많이 아쉽고 부끄럽기도 하지만, 어쨌든 christfuck은 내 인생에서 처음으로 제대로 한 밴드이고, 직접 거의 전곡을 작사,작곡을 하고 첫 앨범을 발매해서 의미가 아주 크다. christfuck 활동을 하던 도중, 나랑 가장 친한 밴드인 Find the spot의 기타리스트가 공석이 되어 송찬근과 미즈노에게 연락이 와서 find the spot에서 기타를 치게 되었다. 하지만 사실 난 원래 중학교 때부터 블랙메탈 밴드가 하고 싶었다. christfuck을 하면서도 블랙메탈을 하기 위해 계속 멤버를 모색하고 있었고, 가까스로 흑염소가 결성되어 활동을 하게 되었다. 하지만 이 때 christfuck에 큰 재미를 느끼지 못해

서 탈퇴하고 현재까지 흑염소와 find the spot에서 활동을 하고 있다. 사실 이 2개의 밴드를 하기도도 딱차진 한데(사는데 너무 좇같다 보니..), 아나코-크리스트펑크나 프로토-그라인드코어 밴드도 항상 해보고 싶다. 언젠가 될진 모르겠지만 언젠가는 할지도 모르겠다.

Broke: You also seem heavily involved in activism. Can you tell me a bit more about your experience in activism? 브로크: 당신은 또한 운동가로서 활발한 행보를 보여왔다. 당신의 운동에 대한 경험을 조금만 말해달라.

Jihoon: Actually this kind of question burdens me a little bit and makes me cautious. It might be a special characteristic of the Korean activism scene; people usually don't say, "I am an activist" because sometimes once they think that way, their wills might weaken. Well, but it seems true that I'm an "activist" and since my career actually turned to labor activism after graduating college, yes I am an activist.

Anyway, my experience with activism started since 2006 with a movement against US Army base expansion in Daechuri, Pyeongtaek. At that time, I started to go to punk shows in Hongdae, and participated in demonstrations with Chaos Class (a punk collective currently gone) friends. I didn't know anything well at that time but was talking about things like anarchism, socialism, and social justice. Then when I actually was arrested by the police for the first time in Pyeongtaek, the event deeply shocked me and made me decide to live as an activist for the rest of my life. After, I agonized about that, went to the army, finished the army, and decided to really study and get involved in activism. In college I studied sociology and politics, and got deeper into activism. I



Looks like the butt goats are out a little early this year.

usually had seminars by forming study groups, and made solidarity with strikes and forced removal at urban redevelopment areas with friends who are strong willed.

The thing I remember most vividly is the moment I was harshly beaten up by a gang of hired goons with wooden bars and fire extinguishers when guarding Cafe Mari at the redevelopment region in Myeongdong area 3 in 2011. My hands still shiver when I think of that night. The day must have remained as a huge trauma to everyone who was at that place.

Also in my college years I participated in demonstrations against naval base construction in Gangjeong, Jeju, every vacation. In Seoul I usually joined in with protest against unfair dismissal of workers by Ssangyong Motors and with the Education Union Labor against Jaeneung Edu. Last spring I was arrested and had to forfeit imposition worth 3 million won when rising against the removal of a memorial altar for 20 people who died during the Ssangyong situation. My punk friends and I held a show titled 호걸을 건드리면 관아는 썩터미가 된다 (if you mess around with a hero, the office will burn down to ashes) and released an album for donation. I really appreciate my friends for helping with the shows and album release. I thank you a lot again. However, still I can't pay this unfair penalty, and the case is ongoing due to my appeal against the government.

After the Sewol Ferry Tragedy that drove the nation into despair in April 2014, I again was arrested for two weeks straight for participating in the protests for the Sewol Ferry special law. The forfeit increased to like 10 million won so far. Of course the lawsuit is in process since I believe I can't pay the fee.

I've been at a lot of demonstrations and protests elsewhere, but I feel kinda embarrassed to say such things. What I'm doing is ac-

comrades who fought with me are already imprisoned and suffering on those cold floors. When I think of them, I feel so sorry and shameful for taking credit with such little activity. I believe what I'm participating is not what "activists" do, but what "people" should naturally do. Being born in this nation, I adamantly claim that the people who truly can solve the fucking problems of this nation are not activists nor revolutionaries, but the people, the power of people. I'm sure that I'm living as one of the people, and I want to live like this for the rest of my days.

Jihoon: 사실 이러한 질문이 조금은 부담되기도 하고, 조심스럽기도 하다. 한국 운동권 특유의 문화일지도 모르겠지만, '나는 운동가이다'라는 말은 잘 하지도 않고, 스스로 그렇게 생각하는 순간 자신의 의지가 이미 깨어져 버리는 경우가 있기 때문이다. 뭐 그래도 누가 봐도 내가 어쨌든 간에 '운동가'이기는 한 것 같으니.. 그리고 대학교 졸업 후 직업을 아예 노동운동을 하고 있으니 운동가는 맞다. 어쨌든 나의 운동에 대한 경험은 2006년 평택 대추리의 미군기지확장 반대 활동으로부터 시작되는 것 같다. 당시 갓 홍대 펑크전에 공연을 보러 다니게 되고, 지금은 없어진 Chaos class의 펑크친구들과 함께 평택에 미군기지확장 반대 집회에 참석하게 되었다. 그때는 잘 모르고 그저 펑크에서 이야기 하는 아나키즘이나 사회주의, 그리고 사회정의에 대해 떠들어대면서 다녔는데, 평택에서 난생 처음으로 경찰에 연행이 되어 큰 충격을 받아 '난 평생 운동가로 살겠다'라고 생각한 것 같다. 이후 괴로워 하다가 군에 입대하게 되고, 전역을 하고 제대로 된 운동이 하고 싶어서 대학교에 입학해서 사회학과 정치학을 공부하고 운동을 시작하게 되었다. 주로 학교에서 뜻이 같은 친구들과 학회를 만들어 세미나를 하고, 파업현장이나 재개발철거 현장 등에 연대를 하러 다녔다. 정말 크게 기억나는 것은 2011년 명동3구역 재개발지역인 '카페 마리'를 지키다가 용역장패에 침탈당하여 각목과 소화기 등으로 엄청나게 맞았다. 그날 밤은 지금 생각해도 아직도 손이 벌벌 떨리고 당시 그 현장에 있었던 모

사람들에게 트라우마로 남았을 것이다. 그리고 대학교에 다닐 때 방학 때 마다 제주도 강정마을에 내려가 해군기지건설반대 활동을 해왔다. 주로 서울에서는 쌍용차해고자복직투쟁에 큰 관심을 갖고 연대했고, 학습지노동조합 재능교육 투쟁에도 연대해 활동했다. 작년 봄에 쌍용차 사태로 목숨을 잃은 20여명의 분들을 추모하는 분향소 철거 당시 연행이 되어 300만 원의 벌금을 선고받고, 여름에 펑크친구들과 함께 '호걸을 건드리면 관아는 썩터미가 된다'라는 공연을 열고 앨범을 발매 했다. 이 앨범을 내고 공연해 준 친구들에게 너무나도 감사하게 생각한다. 다시 한 번 모든 분들께 감사하다. 허나 아직 나는 이 부당한 벌금을 낼 수 없기 때문에, 국가에 항소해서 현재에도 계속 재판을 받고 있는 중이다. 그리고 작년 4월 전 국민을 슬픔과 절망에 몰아넣었던 세월호 사건 이후, 세월호 특별법 제정을 위한 집회에 참석하였다가 2주 연속으로 연행이 되어 벌금이 추가돼 현재 1000만원에 가까운 벌금이 있는 상태이다. 물론 이 벌금들도 낼 수 없다는 생각에 계속 재판을 진행 중에 있다. 그밖에도 수많은 투쟁현장에 있기는 했는데, 사실 이런 말을 하기가 부끄러운 이유가 있다. 정말 내가 하는 운동은 '아무것도 아니다'라는 것이다. 나와 함께 운동했던 동지들 중 몇은 지금 이미 구속되어 차가운 감옥에서 아파하고 있다. 그들을 생각하면 이런 활동 정도로 생색내는 내가 너무 부끄럽고 미안하기만 하다. 그리고 사실 내가 하는 활동들은 '운동가'가 하는 것이 아니라, '시민'으로서 당연히 해야 할 일이라고 생각한다. 이 국가에서 태어나, 이 국가에서 벌어지고 있는 좆같은 일들을 해결할 수 있는 건 '운동가'도, '혁명가'도 아닌 시민, 즉 민중의 힘이다. 나는 민중의 한 사람으로서 활동하고 있다고 생각하고, 앞으로도 그렇게 살고 싶다.

Broke: So, are you a "black commie" or a "red Satanist" as it says on Facebook? 브로크: 그러면, 당신은 black commie (검은 공산주의자인)가나 red satanist (빨간 사탄리스트인)가?

Jihoon: Haha, those 'Red Satanist' or 'Black Commie' things are half true but half just for fun. If I have to state clearly, yes, I am an an-

archo-communist who plays black metal music. Basically, the term Satanist is used to bring an image that goes against not only Christianity, but also religion itself because I hate it, and the term Black Commie is used just because I support Anarchism and Communism as it's written. Black stands for Black Metal and Anarchism, and red stands for Communism, so both are true. But I don't wanna get stuck in such terms like -ism or -ist. When I was younger, I used to claim myself an Anarchist, but now I focus more on acting out how I believe to be righteous and struggling for better ways to improve this world. However, since the nation and capital are blocking me from progressing what I stick to, it is true that I am an anarchist, and since I believe equality is the necessary basis to achieve freedom, it is also true that I am a communist.

Jihoon: 하하, 내 페이스북 이름을 보고 하는 이야기 같은데, 사실 Red Satanist니 Black commie니 하는 말은 맞은 맞고 받은 웃기려고 쓴거다. 그래, 굳이 이야기 하자면 나는 블랙 메탈을 하는 Anarcho-communist이다. 기본적으로 Satanist는 내가 기독교 뿐만이 아니라 종교자체를 혐오하기 때문에 그에 대적할만한 이미지를 차용한 것이고, Black commie는 말 그대로 아나키즘과 공산주의를 지향하기 때문에 웃기려고 쓴말이다. black은 블랙메탈과 아나키즘을 상징하고, red는 공산주의를 상징하기 때문에 둘 다 맞는 말이기도 하다. 하지만 ~ism 혹은 ~ist라는 말에 매몰되고 싶지는 않다. 지금보다 더 어렸을 적에는 '나는 아나키스트야!!' 하면서 마치 자랑스러워 하듯 떠돌고 다녔지만, 지금은 내가 옳다고 생각하는 일을 행하고 좀 더 나은 세상을 향해 가는 방법에는 어떤 것이 있을까 고민하는 것이 중요하다고 생각한다. 그런데 내가 옳다고 생각하고 나은 세상을 향해 고민하고 행동하려 하는데 국가와 자본이 그것을 막고 있기에 나는 아나키스트가 맞고, 자유를 이루기 위해선 기본적으로 평등이 전제가 되어야 한다고 생각하기에 나는 communist가 맞다.

Collect 'em All!

Jon Twitch

Translation: Sohhee 5, Goyang Carter

Every once in a while I run into Sidney, better known these days as Ahn Akhee, and he tells me about his musical plans. You might know him from psychobilly band 명명27호 or retro-rock band Paryumchiakdan, but his latest undertaking is the new wave band Her Collection. I was intrigued, moreso after hearing their demo. New wave in Korea? Why is it still called new wave if it isn't new? (For that matter, why is there post-punk if punk still exists?) And what is Korea's relationship with new wave? I'm rarely stumped as much as I am with this latter question. They agreed to play the Broke



10th Anniversary Show, and Akhee and vocalist Saulhwa agreed to answer my questions.

Broke: Let's start with an easy question: what is the meaning of the band's name? 간단한 질문으로 시작해볼게요. 밴드 이름은 무슨 뜻 인가요?

Saurhwa: I didn't intend to make the name of the band's name, but we continued to use it. It has two meanings. First, ideally the combination of the words was attached to my room. If there are 99 percent things I don't like in this world, and my room is occupied with the one percent I like which means, then that room with one percent means a whole lot to me. Second as the band name... if someone does music, within that music there are things included such as what they like, and music listened to during an entire life, personality, life, and way of life. All these things are included in someone's music. So the music is like a display of all of the above. 설화: 이름은 어찌다보니 제가 지은 게 그대로가 있는데요. 두가지 의

미가 있어요. 처음에 저 단어 조합은 이상적인 의미로 제방에 붙은 이름이었어요. 세상에 싫은것들이 99퍼센트라면 1퍼센트 좋아하는것들로 방안을 가득채운 방이었다면 그안에서는 1퍼센트가 전체가된다는 의미였고, 두 번째는 밴드이름으로서의 의미인데 어찌됐던 사람이 음악을하면 그안에 그 사람이 좋아하는 음악, 평생 들어온 음악, 그사람의 성격, 삶, 가치관등 모든것들이 모여 있다는생각을 하고 있거든요. 그런것들이 모여 전시된느낌이라고 생각합니다 음악이란.

Broke: Has there even been all that much new wave music in Korea? 그간 한국에 뉴웨이브 음악이 많이 있었나요? Saurhwa: Even if there hasn't been too much, it has been steady. 설화: 많진 않았지만 꾸준히 있었다

고 생각합니다. Akhee: Korea has been a country that has used synthesizer music which has been popular since the '80s. Even if people didn't know Sex Pistols, they knew Duran Duran. 악희: 사실 한국은 신디사이저를 사용한 음악이 80년대부터 인기있던 나라였어요. 사람들이 섹스 피스톨즈는 몰랐어도 듀란 듀란은 알았죠.

Broke: Why did you decide to start a new wave band? 뉴웨이브 밴드를 시작하기로 결심한 이유는? Saurhwa: When you listen to music, genre is decided in your head. But when you make your own music, you don't really think of genre. Just because you want to make really emotional and very impressive music that touches the heart, you forget the word 'New Wave' and it doesn't go with it.

실화: 물론 음악을 들을때 장르가 어느정도 머리에 정해지지만, 막상 우리 노래를 만들기 시작할때 장르를 염두하고 만들진않았어요. 그냥 신나고 감동적인 노래가 하고 싶어서 만들고 보니까 뉴웨이브 라는 말밖에 안어울리드라고요. Akhee: And originally the band just plays music and the name comes after. 악희: 원래 밴드는 음악을 연주할 뿐, 이름은 밖에서 붙이는 거죠.

Broke: How did you first get into the genre, and which new wave bands are most influential on your sound? 어떻게 뉴웨이브 장르에 흥미를 가지게 되었으며 허콜렉션의 사운드에 있어서는 어떤 뉴웨이브 밴드들로부터 가장 영향을 받았나요? Saurhwa: I think it started since I knew Joy Division and I really really loved and still love the Manchester scene. Joy Division is the one that you'd be affected

by if you're a New Wave band. Not just Joy Division, but also New Order and Happy Mondays as a vocalist myself. 실화: 조이디비전을알게 되게 시작이었던거같아요. 그당시 맨체스터신을 정말 사랑합니다. 사운드에 있어서 영향받은 "뉴웨이브" 밴드라면 단연코 조이디비전, 뉴오더, 헤피먼데이즈! 보컬인 저는 그렇습니다. Akhee: I used to like '70s punk rock. I like the Clash and the Stranglers and XTC. 악희: 저는 원래 70년대 펑크를 좋아했어요. 클래쉬도 좋지만, 스트랭글러스나 XTC도 좋아했어요:

Broke: Ahn Akhee, your previous bands are Command 27 and Paryumchiakdan. What's the status of both bands? 안악희에게 묻습니다. 이전 밴드들인 명령27호와 파렴치악단은 어떻게 되었나요? Akhee: Command 27 is still active. But every member is so busy they don't have concerts

together very often. Paryumchiakdan, they disbanded. 악희: 명령27호는 여전히 활동중이에요. 그런데 멤버들이 다들 바빠서 공연을 자주 하기가 어려워요. 파렴치악단은 완전히 해체했어요. Broke: Paryumchiakdan in particular didn't seem very stable as a band, always on hiatus. Ahn Akhee, will those problems continue to haunt Her Collection, or have you learned how to keep it together? 특히 파렴치악단은 밴드로서 늘 중단되다던지 그리 안정적으로 보이지 않았는데, 이런 문제들이 허콜렉션에서도 계속될까요? 아니면 함께하는 방법에 있어서 교훈이 되었나요? Akhee: The last band used to have lots of accidents but in this one I'm not the leader so it will be alright. 악희: 지난 밴드는 사고가 빈발했는데, 이번 밴드는 내가 리더가 아니기 때문에 괜찮을 겁니다.

Just Korean Music

Jon Twitch
Translations: Sohhee 5, Solmin
Years ago, at one of Skunk Hell's final shows, I saw 텅빈브라자 slay a nearly empty room with witty songs and musicianship. Their EP was one of the higher-quality recordings I've heard in Korea, and despite its brevity I'd happily include it on a top 20 list of greatest Korean punk recordings.

Over the following years, I've occasionally run into Jeong Joongshik, the charismatic/goofy frontman, and last December I finally saw his current band, Joongshiki (same night as Chong-kook). They're just like Empty Brassiere, minus the punk amateurism. Say what you want about that, but Joongshik exists as himself on stage like few musicians can aspire to be. I was thrilled for the chance to interview Joongshik and honoured that he agreed to play the Broke 10th Anniversary.

Broke: So, as I understand it, your name is Jeong Joong-shik, and that means this band is named after you, right? 제가 이해하는 게 맞다면, 정중식이 본명이고 그걸 따라서 밴드 이름을 지은것이 맞나요? Joongshik: Yes. 맞아요.

Broke: Can you describe your band's music? I'm having trouble figuring out how to explain it to people. 밴드의 음악을 설명해줄 수 있나요? 다른 사람에게 설명할때 뭐라고 정의할 지 어려움을 겪고 있어요? Joongshik: 그냥 한국 음악이라고 설명합니다. Just Korean music.

Broke: How much or little is punk in your band's DNA? 밴드의 DNA에 얼마나 많은, 혹은 적은 양의 펑크를 가지고 있나요? Joongshik: A little. 조금 들어있어요. Broke: Go on...? Joongshik: 음악장르적으로는 펑크라는 장르를 지향하진 않아요 하지만 우리는 그저그런 평범한 서민의 삶을 살고있잖아요 그리고 그 삶이 다수가 살아가는 삶이 아닌가 생각을 합니다. 표현할수있는 사람들이 침묵하고 있을때



우리같이 힘없고 약하지만 소통할 대상에 대해 사소하지만 표현할수있는 사람들이 불편함을 표현하고 억울함을 대신 말해주는 것이 펑크적인 요소라고 생각합니다 나의 불편함이 곧 사람들의 불편함 이기에 이걸 표현함으로써 우리와 또 우리와 비슷한 처지에 이들에게 힘이 되거나 혹은 위로가 되지않을까? 라는 생각입니다. 그게 펑크적이 요소라면 펑크적이다 말할수 있을것 같아요. In terms of genre, we aren't really oriented toward punk. However we live a common life and that is the life that most people live. And there are only a few people who can express and they are only in silence

and people like us who don't have power and we are very weak and don't have lots of things that we can communicate, and in that I think punk is one of the solutions that they can express their confidence for people like us and then it can have sympathy for them. If that can an element of punk, I think it can be. Broke: After seeing your band at Monkey Business, I was very impressed with your stage presence. You seem to have a lot more personality on stage than almost every other band frontman I've seen. How

do you bring that out? 몽키비즈니스에서 밴드를 보고 난 다음에, 무대 위의 모습에 매우 깊은 인상을 받았습니다. 다른 밴드 프론트맨에 비해서, 무대에 올라갔을 때의 성격이 더 인상적이고 많이 바뀌는 것 같아요. 그런 모습은 어떻게 표현해내나요? Joongshik: 잘 모르겠지만.. 맛있는 락스타가 아닌 나는 아저씨입니다. 아저씨들이 노래한다는 느낌으로 노래 합니다. 여기서부터 영어가 어려워져 한글로만 적습니다. 죄송합니다. 표현의 방식은 정해져있지 않다고 생각합니다. 어떻게든 노래의 감정이 전달이 되게 하려고 발버둥치다 보니.. 그리 보이는 것 같아요. I don't know very well. I'm just a guy without being a fantastic rock star. I sing as if I'm a guy/man. English is hard for me so I just only write in Korean from here. I'm sorry. I don't think the way to express is defined. I just try hard to express the emotion of the music and to translate the feeling and emotion of the music. Broke: Your previous band was 텅 빈브라자, which was best known for one song in particular. You know which one I'm talking about. So, tell me, was "Cut My Peanut" about circumcision? 이전에 있던 밴드가 '텅 빈브라자' 였는데, 그 밴드는 특별히 노래 '한 곡'이 굉장히 유명했죠. 제가 어떤 노래 말하는지 아시리라고 생각해요. 그래서 말인데요, 음.. "Cut My Peanut"이란 노래가 혹시 포경수술에 관한 노래였나요? Joongshik: 아니요.. 원조교제에 관한 노래였습니다. 가출한 여고생이 채팅에서 만난 30대 아저씨와 동거를 하다가 사랑에 빠졌는데.. 여고생의 부모님께서 경찰에 신고를 해 아저씨가 감옥에 가 헤어지게 되는 사랑이야기입니다. No it was about a relationship between an older man and a young girl. The girl ran away from home and met a man in his 30s in a chat room and they started living together and the girl's parents called the police and after that he went to jail so they had to break up. And that was the end of the love.

Keeping it in the Family



Both images courtesy of 999 Family.

Kyle Decker
Meena Bae

endred. The Plastic Kiz often host guerilla gigs in the summer called "Kiz on the Street," where they will set up busking shows with other bands in the middle of the pedestrian walkway downtown, much to chagrin of nearby boutiques who have called the cops and had the shows shut down so the shops can sell Ramones t-shirts to people who've never heard of the band and blare K-pop. Not that this will ever stop the Kiz permanently.

Beyond just being a support group of young local artists and musicians, they also organize the occasional gigs like the Die Hard Fest concert series at Jeng-iy Collective and Club Heavy, which have brought in out-of-town acts like Startline, BettyAss, and Southnine to name a few. They've also proven to consistently be some of the rowdiest Food for Worms audience members. So I'm always happy when they show up. I've always been curious exactly what their history is. I know, from their shirts (one of which I have) and stickers that they've been around since 2009. I know a lot of the members of it, some well, some in passing. But as for the who and how of it

coming together, I had not a clue. So I asked my friend Meena, who plays bass in the melodic skatepunk band Drinking Boys and Girls Choir, about it. She fired off a few questions to founder Heo Yeong-Min.

Broke: 언제부터, 어떻게 만들어 지게 되었는지? When and how did it start?

Yeong-Min: 2009년 9월달에 클럽헤비서 하드코어 & 펑크 공연이 있었습니다. 그 때 왔던 사람들 중 92년생끼리 모여 92 crew 를 만들었는데 그게 지금의 999FAMILY 가 되었습니다. Since September 2009. First it was not 999 Family, it was 92 Crew because we gathered people born in 1992 at a hardcore and punk show at Club Heavy. But I didn't want to limit it to those born in 1992 so we changed the name to 999 Family.

Broke: 멤버들은 주로 어떤사람들로 구성있는지 Can you tell what people the members mainly consist of?
Yeong-min: 실제로 연령대는 10대부터 30대까지 다양하게 분포하고 있으며, 다재다능하고 적극적인 멤버들과 함께 하고 있습니다! In the crew, every member has such a variety of talents, and are so active. Age ranges

from teenager to 30 or older. Being 'active' is more important (than age).

Broke: 어떤 활동들을 하는지 What do you want to do as 999 Family?

Yeong-min: 저희는 주로 전국각지 인디 공연을 서포터즈 하고있으며 각종 공연 기획과 밴드를 키워나가기도 합니다. We support local bands and shows, and also make some shows, such as Die Hard Fest.

Broke: 앞으로 하고싶은 것들이 있는? What are your future plans?

Yeong-min: 저희 999에는 주로 경상도 사람들로 이루어져있는데 지역대를 넓히고 더 다양한 사람들과 교류하고 싶습니다. For now, all member live in Gyeongsang-do but we want to expand to other areas and interact with a wider variety of people.

Yeong-min's dream of expanding 999Family's interaction to other areas is coming true, as bands from Busan and Gwangju like Southnine, Bettyass, and Monkey Pee Quartet are becoming regulars of the Die Hard Fests. If the passion of 999Family spreads outside of Daegu, Korean punk will thrive in the ways it's meant to.

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Dead Punks' Society

Jon Twitch

I haven't seen FFW play, but I'm having flashbacks to Mr Headbutt of several years ago. Foreign guys in Daegu get their act together to play shows, find a niche, make fun music. I discovered Kyle's blog late in the production of Broke 19, and asked him if he could do a scene report. I'm glad to have a Daegu correspondent for Broke, and hope he'll become a regular contributor, as well as leading to other correspondents across the country. Judging by his contributions and his answers here, he's a Broke-worthy guy. Okay, not a particularly high bar, but you get what you pay for, right? I interviewed Kyle to find out more about his band as well as the Daegu scene and what he's doing to it.

Broke: Let's start with an easy question. Why did you choose the name Food for Worms for the band? **Kyle:** It comes from the "carpe diem" speech in Dead Poets' Society. I, like many, re-watched a bunch of Robin Williams movies after his suicide. At one point he says, "We are food for worms, lads," and I just thought it would make a good band name. I ran it by the guys and the consensus was that a reminder we're all going to die sounded badass and inspiring at the same time. So we went with it.

Broke: Your Facebook page lists the band's genre as "post-hardcore-ska-punkabilly?" I guess. Short answer: punk." Can you describe the band's sound and how all these influences come together? **Kyle:** Everyone in the band brings their own elements, and we all have a variety of musical tastes and backgrounds. So it all shows. I will write lyrics, Michael will come up with a riff for it and then everyone starts coming up with their own parts. Everyone contributes to the writing of every song. Stephen is good at adding subtle little flourishes to the lead guitar. Paul has more of a metal background (and is now armed with an Iron Cobra double kick pedal), and Yu-Shin is a helluva bassist and has a versatile background with genres and instruments. If any one of these guys left it would be a different band.

We started off with the intention of being a ska-punk band, sort of in the style of Streetlight Manifesto. But we wound up going a different direction when it became hard to nail down a horn section. Some songs combine elements of genres. Some songs are just more ska, like "The Clown" which is about depression among comedians. Some are more punkabilly, like "The Man With No Name." The post-hardcore influence comes in because we do a lot of tempo changes. Fugazi is a big influence. I think it always sounds disingenuous when bands say they're "trying to do something



Photo courtesy of Zoon Zen.

new that's never been done before." Our influences are on our sleeve. We go for gritty and high energy, but try to be at least a little more complex than simply hard and fast. We don't want to pigeonhole ourselves into one genre or sub-genre. And I just think it's funny how a lot of qualifiers get tacked on to music genre labels.

Broke: In our last issue of Broke, you gave a very good Daegu scene report. How has the scene changed since then?

Kyle: A few of the bands I wrote about last time have broken up. Or are doing so soon. Skanking Bunny had to split because of the Korean army conscription. Sevendred is done as of the March Demolisha. I think it winds up being true of a lot of bands in Korea, that they have a short shelf life. The foreigners come and go on a rotation, the 20-something Koreans get sent to the army.

On the plus side, Jeng-iy Collective will now host the Demolisha hardcore shows every month on the fourth Saturday. Redboi is organizing those. I'm excited about it being an even more regular thing. More out-of-town bands will come, it gives the local acts more opportunities to play, and hopefully it will inspire new bands to form. A newer venue called Retro City Daegu has opened up too. I haven't seen a gig there yet but they will have punk and metal now too, among other things. So I'm looking forward to checking that out.

Broke: Let's talk more about your role in the Daegu scene. As well as your band, you also put on a lot of shows, and it's hard to tell from here: do you do it because there's a lot of demand for organizers, or because there's a vacuum of them?

Kyle: A lot of the shows in Daegu are just organized by the bands themselves, or groups like the 999 Family crew or Propaganda Studios. I got into doing it through the

Daegu chapter of LiNK (Liberty in North Korea). We played a gig for them back in December and were well received. So I went to one of their meetings. Since I know more people in the local music scene, both expat and Korean bands, they asked me to start organizing the gigs because they knew I knew the right people to make it happen. I'm still new at it. I got into it because I'm talkative, and usually pretty friendly. So I wind up getting to know people. Which I've started to realize is called "networking." And apparently it's a valuable skill.

Broke: You do a lot of charity shows, from LiNK to helping to kick cancer's ass. Can you tell me more about that latter one?

Kyle: The first charity gig we played was because the girl who organized the gig in December is friends with Stephen. She knew Stephen was in a band so she asked us to play. I know the music scene in town so she asked me to start doing it and to get the Korean bands involved too. Sevendred played with us for the one this month (March), which I put together. For future gigs I would like to start getting some out-of-town acts. But it was kind of short notice for some of the bands I talked to. And I don't know what our budget is as far as paying transport costs for the bands that need that. But the LiNK gigs will be every other month. The cancer benefit came about because a friend of mine was diagnosed with stage 4 cancer while living here in Korea. I've had nightmares about shit like that. She's always been very supportive of our band. She was at our first gig, she did my face paint for our Halloween gig, and she loves live music. A mutual friend suggested doing a benefit concert for her. So I got together a handful of bands, including ourselves, Mountains (math rock), Classy Wallet ('90s style indie), and a new band called Summer Coats (shoegaze/post-rock). We put it together at Urban, and they donated

15 percent of the alcohol sales. Between that and cash donations we raised over a million won. She had to go back home to the States before the gig, though.

Broke: At Daegu shows, do you find yourself playing to the expat crowd, or mostly Koreans, or mixed? Do the two crowds mix easily down there?

Kyle: At first, it depended on who else we were playing with. Our first gig was with Wasted Johnny's, Genius, and a Daegu skatepunk called Drinking Boys and Girls Choir, who are all Korean. So that show was mostly Koreans. Most of the expats were our friends. Our next gig was a Halloween party with a couple expat bands. So that was mostly expats. Now that people know us more and we have Korean fans and expat fans all of our shows are pretty mixed. And the crowds mix really well. The language barrier means nothing in a mosh pit.

Broke: Time to keep it 100. If you could uproot the whole band and its members' lives/careers and relocate to Seoul, would you?

Kyle: Great question. I think we'd fit in more in Seoul. And certainly have more venues and opportunities and exposure. But I feel this kind of music carries more weight in a place like Daegu. I love Seoul and don't go up nearly as often as I'd like. But I do like a lot of things about Daegu. I don't like how conservative it is. But I can go hiking on a whim. Things are more centralized, and less spread out, which is nice. The size and population is pretty comfortable too.

It's funny, though, that you bring it up. Because we recently wrote and performed a song we called "Daegu City Punk Rock" which is a shout out to the local scene. One of the lyrics is "Up in Seoul there's a crowd/ But in Daegu we stand out."

Personally, I've always preferred to stand out than fit in. But that's probably my ego talking. I like hanging with the underdog. But if this hypothetical opportunity involved being able to do this full-time. Then yes. Yes I would.

Broke: What's most rewarding about being part of the Daegu scene?

sKyle: The enthusiasm and the support. We recently covered "말달리자" and the first time we did it all the Koreans in the place went nuts and rushed the stage. I was handing off the microphone left and right. It was a great feeling. With how tight-knit it is you see people around and can share these moments despite language barriers. Everyone helps each other out. Since Daegu is so conservative, it's super refreshing to see a group that isn't as much. They have a lot to rebel against and it's super rewarding to see them cut loose, and to be part of the much-needed outlet for that.

Way to go, Genius

Jon Twitch

You know, I'm pretty certain I've never seen Genius live, despite the fact they've been around for several years and released three brilliant albums. Okay, so they're down in Busan and don't seem to play the shows I go to when they're in Seoul. But I've had a lot of requests to interview them, so here we are. I got in touch with guitarist/vocalist Steve C, someone whose wit comes through online as well as in his music, and I gave him some pretty difficult questions.

Broke: In my opinion if you name a band "Genius," you better have the grey matter to back it up.

Steve: In Stephen King's *Thinner*, this old gypsy woman curses some dude by touching his cheek and whispering, "Thinnerrr..." That's how I think our name should be said.

Broke: Kim Ildu seems to be a pretty interesting figure in Korean music, and I've really liked his new solo blues album. What's your impression of his musical talent, what's it like working with him, and can you give us one funny anecdote about the guy?

Steve: In 2012 we visited Taiwan and it was the first time Il Du had left the country. He'd never even flown on a plane. I think it tripped him out, like he'd traveled to a magical land. In Taipei, he stopped on the street, touched a bush, and pronounced, "In Taiwan, they grow green tea on the sidewalks."

It sounded idiotic...yet kind of sagely.

It's a magical thing he does in his lyrics and performing persona too, this ability to drop in and out of tragicomedy.

Sometimes at a solo show, he'll tell a joke and everyone will laugh. Then it gets quiet a second too long, like some people are thinking, "Was that really a joke?"

In *늦봄*, he sings: "I want to money / I will be money." The grammar is goofy. How can 'money' be an action, a thing, and a state? It's silly. But the grammar was right all along, because 'money' can do anything.

I'm a fan but I don't want to get boring so I'll stop.

As a bandmate, he's chill. We practice about once a year.

That's not normal, right?

Broke: I understand you joined Genius when their old bassist was conscripted in 2010. Was it understood you'd be a permanent replacement? What happened when he came out and where is he now?



Photo courtesy of Genius/by Swan Park

Steve: Like Dominic Toretto says:

Seo Chang-wan is currently the bassist for Busan band 3Volt and doing well.

Broke: I'll be honest, I had a negative early impression of your band because some fuckwad from Three Wise Monkeys was spamming articles about Korean punk, insulting the bands, the scene, and the people and saying Genius was the only good band in Korea. Here's what he said about your band on an article about Bamseom Pirates/Mukimukimanmansu and that Rhee Sung Woong North Korean punk performance: "Want punk? Genius is the only honest reference I can give, partially because they loathe the label enough to earn it." So, what do you make of this troll endorsement?

Steve: Ha. I haven't seen that, but I wish I had.

I like it when people have a negative impression of us. Once somebody likes you, where do you go from there? Then you have that pressure to never disappoint. I'm Asian. That's my Kryptonite.

Broke: What do you think of his as-

swing back that way eventually. If they don't, Yamagata Tweakster is the Moses of Korean indie and 자립음악생산조합 (Jarip Music) has shown how the mountain can come to Muhammad. (Or how Muhammad can build a mountain?) There's hope for all of us.

Broke: You also said that the Japanese bands you've seen have blown away Korean bands in terms of showmanship, intensity, and knowledge. There's no denying that, across all genres, but frankly sometimes I feel like Japanese bands are closer to aerobic exercise. Anyway, in the interest of healing wounds, I'd like to hear from you which Korean bands you think do get it right.

Steve: Uh oh. Were people wounded? That sucks. Anyone who's hurt by facts should do some self-assessment though.

This isn't a dodge, but I don't think showmanship, intensity, and knowledge are the best factors by which to judge whether a band is 'great.' Look at Mukimukimanmansu. What WAS that? It was fucking magic. Did that really happen? I have a forever crush on them.

Yuppie Killer has charisma. I like 3Volt, Kim Taechun, Ha Heonjin, Kwak Pudding, and Kim Ildu. Right now my two favorite bands are Say Sue Me and The March Kings. The March Kings' live show is amazing.

I like Dogstar's 'Goodbye, Home Run' and Kim Sawol X Kim Hae-won's "지옥으로 가버려 (Go Away to Hell)."

Broke: What kind of music scene does Genius inhabit in Busan?

Steve: I've never liked the word 'scene.' I don't know what it means.

I spent time in the world of literary fiction, and one of the first things I noticed was that a lot of these people were more in love with the idea of writing than with writing itself. They just wanted to be known as writers, and held on tightly to this image of themselves as noble whiskey drinkers, struggling mightily with their art. That's what I think of when I hear musicians go on and on about their 'scenes.'

The bands here play in and to their pocket crowds. I understand it. It's comfortable. You hang with your friends, etc. But it's weird. Superficially, there's a greater sense of community, but we all know where the lines are drawn. Why do people do that? It's fucking dumb.

It goes back to the idea of 'scenes,' I guess. Who's a part of what scene? Who determines who is? Most of us play music in the first place because we're outsiders and losers. Then we go on to reproduce that same in-group/out-group dynamic. I don't understand it.

As for our audience, nobody likes us but drunks and fools. Those are the people I like though.



Heck of a Job, Brownie

Jon Twitch

I first fell into Tyler's orbit at a Spin-the-Bottle performance sometime around late 2009. No, we didn't make out. We didn't even talk that day, but he contacted me later about urban exploring. We met up to do some shit, and formed a strong friendship.

I booked Tyler to do a set for a show at Lowrise with his partner Sato Yukie, and they nearly tore the place down, despite Tyler being sick as a dog eating cheese. In December 2014 when I dared visit Itaewon to get the cover photo of S-Gerat for *Broke 19*, Tyler and Sato played a set and I managed to get on stage to "play" drums.

Tyler might actually be best known in the punk scene as the one white guy working at Magpie Hongdae, but that won't be for much longer: Magpie is transferring him to their new Jeju branch.

I figured it was high time to interview the guy about how he works.

Broke: How does someone get into the kind of music that you make?

Tyler: I grew up around a lot of different kinds of music. My older brother's favorite band was Sonic Youth and he even had a cat named Thurston. She lost an eye due to glaucoma but is still living strong at approximately 23 years old. When I was maybe 15 I bought a book of Thurston Moore's poetry where I found a poem called something like "To Keiji Haino."

Most people stop there but, being the obsessive type that I am, I researched to find out just who is this "Keiji Haino" and arrived at just the beginning of a dark mysterious Japanese music scene. Then of course, here is the obsessive thing again, I kept digging and digging and became more interested in what I found. Began collecting bootlegs and various recordings of music of all types with a focus on the scene surrounding the late '70s club Kichijoji Minor which sort of gave birth to Haino and so many others.

Later in high school I met some people interested in some more experimental music: modern composers, free jazz, weirdos of yesterday. I had taken guitar lessons around second or third grade but had largely forgotten what I learned. I started wanting to make music again and began again from absolute zero. Just creating sound by any means necessary. I built contact microphones and gathered whatever devices I could from thrift stores. I had a radio show in high school and got piles of reel-to-reel tapes which I patched together and played through an old reel-to-reel machine.

I have a strangely varied array of influences and points I'd like to cross should I be able to cause time to stand still.

I started focusing specifically on electric guitar maybe about four years ago. I remember a live recording of the late Japanese saxophone player Kaoru Abe playing



electric guitar which particularly moved me. I was already playing in Korea using acoustic guitar, electric-acoustic bass, or other instruments, but that performance influenced the style which has been my primary focus up until today.

Broke: What makes good/bad noise music? How do you know if one show is better than another?

Tyler: I should start off by stating that I don't consider myself a noise musician. It may seem that way to some but I take more from punk and free jazz. I don't really follow noise music or take any particular interest. I tend to describe what I do as free improvisation which is still a somewhat lazy term.

I got bored with typical "noise" music pretty quickly. I was slightly disillusioned after attending a noise festival while still in high school. Too many laptops. Too many pedals. What stands out in my mind is a violin duo called Noggin with the late great Michael Griffen. They screeched away acoustically while pushing the room's chairs this way and that. They created such a big sound with only their physical presence.

That said, I appreciate a sort of physicality in any music. Especially in the noise "scene" where these days there are so many people just sitting on a laptop or feeling really cool with their pile of electronics. Besides that I also tend to run far away when people trying to over-intellectualize their screeches and blips that sound not unlike the person who performed just before them. But then that is just my opinion. Like I said, I don't really keep track of anyone recent who classifies themselves as a "noise musician" to begin with.

Broke: Tell me about your collaborations with Sato Yukie. How did they start, and how do you guys fit together?

Tyler: It seems natural for us to play together. When I first came to Korea I was trying to find any sort

of experimental music scene and came across Sato's name as well as Yogiga Gallery in Hapjeong. Looking at Sato's webpage I found that we had many common friends in Japan, as well as an overall common ground in musical tastes.

I believe the first time we really played together was at Yogiga in 2010. Sato played guitar and I played piano. He later described it as "dark psychedelic" in the style of the Kichijoji Minor regulars so I was quite pleased.

Broke: So looking at your last two answers, do you consider your music with Sato more experimental than noise? The premise of my question was artfully dodged it seems.

Tyler: For lack of a better term I guess I would generally call it free improvisation or psychedelic. Psychedelic exorcism? Sometimes it feels like that. Experimental can be an easy catch-all term and I don't necessarily have anything against that. At least for my part I don't always go into it aiming for one certain sound, whether it be noise-like or otherwise. We have done duos on acoustics and a lot of other variations so it isn't always a big blast of sound.

If someone thinks it is noise or calls it that I'm not offended. I'd prefer to not be lumped into the "noise" genre but at the same time I realize it is unavoidable and don't want to make a big deal of it. I myself am admittedly guilty of explaining my music in passing simply as "noisy nonsense." You have to have a certain humor towards it and yourself.

Broke: What brought you to Korea originally and how did that involve to your current status?

Tyler: I was living in Japan with only a temporary stay visa so eventually had to leave. Not wanting to give up and return to the States, I came to Seoul for the first time. I came across Yogiga and went to visit for the first "Spin the Bottle" event where participants sit around in a circle, spin a bottle, and improvise together with whomever

the bottle lands on. I began going to and participating in events there and I quickly found my home. At Yogiga there is a monthly event called Bulgasari which is sort of an open mic of sorts for more experimental musicians to get together and play or collaborate. Since coming to Korea the first time I have always participated in the event when I am around.

At the same time I was finding other aspects of culture to satisfy my various particular interests such as musicians, authors, and general underground cultural happenings. I am still learning about events or people of the past that are right in line with my passions. Just yesterday someone threw an author's name at me that I had never come across and who seems to have little-to-no information available in English. All the more reason to continue studying Korean.

Broke: Unlike most foreigners in Korea, you're not a soldier or an English teacher. You're a bartender. So, how is that legal?

Tyler: Eventually with the right person and paperwork the immigration officers just get tired of seeing your face.

Broke: I understand you're moving to Jeju. Why is that?

Tyler: There is a lot going on down there and there are many different opportunities. I'd like to be washed away. People always tell me they would be so very bored living on a small island. Life's what you make it and I love the idea that if things get boring I have no one to blame but myself. Not that the case is different anywhere else in the world. I found a place within the city that has space for a good-sized garden and I plan to bathe myself in cilantro every day.

Broke: You're also a pretty accomplished urban explorer. How does that fit in with your life?

Tyler: It's hard to say because I don't know any differently. I'm always looking for a back road through anything whether it be life, from the supermarket to home, or A to Z. I do try to always keep a flashlight handy and not go far wearing shoes that I wouldn't be comfortable in climbing through broken glass.

Broke: What is your musical future? Will you keep making music in Jeju, or come back here to play?

Tyler: I will keep making music in Jeju and most likely make regular trips up to Seoul for the monthly Bulgasari event at Yogiga. I've met some interesting musicians in Jeju and I'd like to connect them with musicians from Seoul. It would be great to plan some shows for Seoul musicians down on Jeju but who knows? I imagine most everyone who has moved down to Jeju has said the same thing. Right now I am beginning to plan a mini-tour of regulars of the Bulgasari events to play maybe one show in Jeju City and one down in Seogwipo.

60 Minutes with Yuppie Killer

Jon Twitch



Jon: Alright, so you guys are about to release I think your fourth album by my count, right?

Tim: Yep

Iain: Mm-hmm.

Jon: Counting that one first demo you did that I reviewed and you quoted me in the press materials, “There is no excuse for demos this poorly recorded.” You guys have gone up a lot since then in your 2.5 years as a band, right? Since September 2012. And this new album has four songs and it’s called Cotton Candy. Which sounds exactly what I think of —

Iain: Seven songs.

Jon: Seven-song EP Cotton Candy. So what’s the concept of this album. Why is it called Cotton Candy?

Iain: Um, because somewhere along the way we got caught in this naming convention using hard Cs for the name.

Tim: C words we use for albums, Curfews, Corruptions, something lighter on the tongue.

Graham: It’s a nice juxtaposition of how it sounds and the name of it. When I envisioned the artwork, I was thinking like uh the sun girls 7” it’s like a rabbit on a rainbow with like its guts spilling out, so it had that kind of feel with the music—it’s kinda hard.

Jon: What is the music generally like on this album? Like what are some of the things you write about? Graham: Lyrically?

Jon: Lyrically.

Tim: Lyrically I guess it’s just an extension of the other Yuppie Killer songs. There are a smorgasbord of topics covered ranging from trivial things about time travelling and dying on boats all the way through to municipal politics.

Jon: Municipal politics?

Tim: Yeah, we took the Rob Ford thing a step farther and wrote a song called “Common Pedestrian” about the average voter on the street looking no further than their own two feet for an answer to what’s wrong or right with the country. There’s more stuff about consumerism and corporate control and corporate influence in education is actually rampant in a number of songs.

Jon: Next, I’m really curious about something I heard recently. Apparently Andrew WK is a fan of Yuppie Killer. So how did that come about?

Graham: Andrew WK—and I have been telling everyone cuz this is great—following me on Twitter—I don’t really use Twitter, but I have one—and he followed it. Sage Francis was doing shows in I think he did one in Busan and in Daegu, and he saw one of our “You Party Like Shit” stickers and took a picture of it and put it on Twitter I think, and I think our buddy Ken found it—or someone found it—I don’t know how it got back around to us to be honest.

Iain: I think it was Ken.

Graham: But Sage Francis took a picture of it and sent it tagged Andrew WK in the thing, and then I was just like I found out about it—I was at work and I told the kids to shut up for a second and I was like “Oh you found our thing” and then they both favoured my thing and I was like basically in the circle now. So it was just by chance thing.

Jon: So do you want to go on the record: does Andrew WK party like shit?

Graham: I’m not trying to usurp the throne. He’s the king of partying and I think everything we know about partying we in a sense learned from him, like an older brother or that kid with the dirt bike down the street.

Iain: There’s only one way to find out. Call us, Andrew.

Tim: Yeah. You’re being called out.

Jon: So speaking of those “You Party Like Shit” stickers, you also have another series, I think it was “Your dad sucks in bed.”

Yuppie Killer: Father.

Jon: How did these come to being and what was your idea for making them, rather than just plain Yuppie Killer stickers?

Iain: Less than you can possibly imagine.

Graham: You see it and you feel uncomfortable. Because then you immediately you’re thinking about your dad just laying pipe.

Tim: Shit at it.

Graham: Yeah and being just really fucking shit. Piss-poor fucker.

Tim: And your mom sucks.

Graham: And it’s just a triple entendre. And your dad can’t fucking suck a dick for shit.

Iain: So you are the byproduct of

unathletic sex. Another Yuppie Killer-coined term.

Graham: And we’re all here because our dad was just too lazy or probably just too drunk to pull out.

Iain: My favourite thing about the “Party Like Shit” stickers though is that like there’s always kind of a universal reaction to “Your Father Sucks in Bed” but “You Party Like Shit” there’s always like three branches of reaction. One is like “You know, ha ha, this is kinda funny.” Two is like “You don’t know how I party bro.” And three is just like offense; we’ve mortally offended someone a deep personal wounding.

Graham: How. Dare. You.

Jon: This sticker in the washroom.

Iain: This aggression will not stand. Graham: There’s a lot of bars where the stickers are at and they will not last. I think they’re frequented by other people who know us and do not like it.

Tim: I think shit can be taken multiple ways, right. Like you can skate like shit and that’s a good thing. Like “You’re a good shit dude” and that’s a good thing. It could be praise.

Jon: You guys had another really weird plunge into the limelight when Vice Magazine or whatever that little publication of Vice picked up on your song “Rob Ford Rides Again.” I’m really curious, like after that happened, that was such a weird thing, did that actually give you guys any kind of boost, like in your profile or the activities of the band?

Graham: No, not a single sale on the Internet. They found it because I posted an album stream on both the hardcore and the punk subred-

aits, and then someone on the punk subreddit reposted it on the Toronto subreddit, and then someone on the Toronto subreddit put it on Noisy. I did my homework with this and found out what happened.

Iain: It was really fucking quick too.

Graham: But with newer stuff I’ve posted it and people’ve like just randomly said like “Oh right, Yuppie Killer, I know that”—like two people. Cuz like that one forum post and like one comment, and that one comment, you know? Money in your pocket. Take it to bed with you at night, you know?

Iain: Basically it made us feel bigger than we are for like a day.

Graham: It was not Vice Magazine; it was the Noisy blog, so it was buried within 15 minutes. We can’t keep riding that wave until it crashes to shore, you know what I mean?

Jon: Yeah, I mean Rob Ford was trending, so...

Tim: It was written well before the whole Rob Ford stuff.

Jon: Was it?

Graham: His downfall was a fucking landslide, like down, that was months in the making. He has like stomach cancer or something now.

Iain: I remember we posted the album up on like 1 or 2 in the afternoon that day. Later that night I went to sleep my fucking cat woke me up at 5 o’clock so I went on bandcamp just to check. All of a sudden there’s like 600 plays for f-rockin Rob Ford. Like what the fuck, so I googled our fuckin name as I’m went to do, and just like the article just showed up there like two hours old or something. It didn’t really do anything for us but it’s kind of a neat story. The best part is I saw that you could

see the Twitter traffic off the feed, so a couple people posted it to Rob Ford's like Twitter account. So he never really commented or whatever lackey that he gets to do it, but it's probably likely that someone did it, or at least that he was at least informed that there's an Asian hardcore song.

Graham: I like to think that he heard it. And I like to think that he crushed a fuckin' beer to it.

Tim: A Jamaican patty and a beer.

Graham: And he was like "Yah mon."

Jon: What I found so bizarre about that coverage is how it starts off like "So an Asian band is writing about Rob Ford now" and then the article like goes to its completion and then in the last paragraph they're like "Wait a second, they seem to be all white guys."

Graham: And they're just like "I don't know what to think now." And it's just like "Disregard everything I said—it's actually not interesting. Moving on, moving on. We'll make sure to never cover them again."

Iain: Yeah, we had our 15 minutes there.

Jon: Well I would've thought so until the Andrew WK thing came along. Maybe a smaller scale thing.

Iain: Aren't there like five Andrew WKs? Like they kill one off and another shows up.

Jon: Isn't WK like roman numerals or something?

Graham: I don't think there's W or K in roman numerals.

Jon: Huh. So anyway, moving on, I noticed something interesting you mentioned was—actually that I mentioned and you commented on was like as soon as they kind of discovered it in the process of creating the article, "Oh, they're all foreigners," that really seemed like it didn't do you any favours, but it has opened a few doors in Korea, and I kind of want to talk about this too, because being a mostly foreigner band, it's certainly opened certain doors, and slammed shut certain other doors.

Tim: Yeah, white privilege.

Jon: Okay, yeah, I think to some degree, to domestic media like Groove, I think yes, they want to find an all-white group to promote to their readers.

Graham: It's safe.

Jon: And Vice wants to find an authentic Korean group, so when they found out you weren't that...

Graham: They want us to be more dangerous.

Iain: They don't want to spend any fucking time looking for.

Jon: Because I'm going to be hard—how do you find another Korean hardcore punk band, you know?

Iain: Yeah, right? There's only like...two, right?

Jon: There's only two other bands represented in this one guy [pointing to Yoong-gwang].

Iain: Yoong-gwang's in like ten bands.

Jon: Yeah, how many bands are you in, Yoong-gwang?

Yoong-gwang: Jordan River.

Jon: Jordan River, yeah. And what



is it, SAGAL?

Yoong-gwang: SAGAL's finished, but next month we just will revive it as special guests for a show.

Jon: So this bothers me that nobody would look hard enough to find any of these bands, so they've gotta find you guys which are the easy ones to find.

Graham: Yeah, it's like people in the west I guess who give a shit about the same thing, they're shitting themselves over every Japanese release but they're not even bothering to look and do any sort of effort to find out, which is a shame because I think there's a ton of sweet bands in Seoul, so that's on them, really.

Graham: Let's get WTF with Marc Maron in this shit. Ask about our childhoods.

Jon: We do still have more questions to go.

Jon: So, just to confirm, Yoong-gwang is not an affirmative action hire? Like you guys didn't go looking for a Korean.

Graham: We get major tax breaks for hiring him on.

Yoong-gwang: What is affirmative action?

Graham: It means we hired you because you're Korean.

Tim: It's not like he gives us tax breaks or anything. He's our friends.

Jon: So I recently interviewed MyManMike, JP, I think he's the drummer, right? Since it's like an

American, a French guy, and a Korean guy, and they've played more shows abroad than in Korea, I asked them, "Are you guys a Korean band," and he said "Yes, absolutely." So I want you guys to answer that too. Is Yuppie Killer a Korean band?

Graham: Well MyManMike is the fucking United Nations of hardcore, so what are you gonna do?

Tim: We're a Seoul band, right? Can we all agree on that at least?

Iain: I always considered us a Seoul band. We've always said from the beginning, we're from Seoul. In fact I think the first Busan show, there's an audio recording, where Tim's like "We're Yuppie Killer we're from Seoul fuck you!"

Graham: You gotta hyphenate and do all these word things? We live in Seoul, the band started in Seoul, we played 99 percent of the shows in Seoul, so it's a fuckin' Seoul band.

Tim: Are we supposed to lie in bed awake at night wondering, is Yuppie Killer a Seoul band, Korean band?

Graham: Oh what are we gonna put on the T-shirt?

Tim: International residents hardcore?

Graham: IRHC?

Yoong-gwang: I think country is not important.

Graham: Thank you, thank you!

Tim: Bassists without borders!

Jon: I've been making fun of you guys a lot maybe, but I think one of the reasons you've gotten a lot of

these weird breaks, if you want to call them that, and that they haven't gone very far, but you get attention from unusual sources, whereas a lot of Korean bands just plain don't. It might be partly because people are looking for a band like yours sometimes. But also I think it is partly because you guys are just plain proactive, if we're talking about the stickers or having four recordings in two and a half years, doing a good job with merch, your online presence, putting on shows, playing shows, not playing too many shows like some bands, it seems like a lot of Korean bands don't do so well on that, like are a bit behind when it comes to this.

Graham: I don't know, in that sense that you're talking about, I think we're kinda lazy in that sense, because like you look at the Kitsches or the Veggers and they'll play two shows a night every week—that's working hard.

Jon: It is but I don't think it's working to their advantage. They're playing more and getting less attention.

Tim: I don't know what "work hard" really means, like we practice, we've been practicing once a week for two and a half years, we're very religious about it, our practice sessions are not the most involved, laborious practice sessions you've ever seen. But the other stuff you mentioned, I don't know about you guys, I guess we're all on the same page, we all think it's very important to record and have physical copies of our music. We like putting on concerts. We like having Victor [Ha, lead vocalist of Things We Say and Button King manager] make us pins. We like getting dudes to make shirts. It's fun, it's fun. In no other passage of my life am I able to commission art. Right? And it's not work, but we just try to exercise all the facets of being in a band. And plus we get to do things on our own terms: when we put on our own concerts, we do our own things. We do free smokes, we do free pizzas, we do free alcohol, we do cheap shows for students. There are things that we think are important. We get to choose bands, bands that we would want to hear. We get to throw pretty elaborate birthday parties for ourselves because we're all vain individuals. So these kind of things are the perks of being in a band and I think the fun. It's not work for me at all.

Graham: No I hate work.

Iain: It's the the perfect confluence of art, music, party, friends. Like there's literally no downside. I guess maybe the difference is some bands I guess don't put on their own shows or when they do they tend to rely on some venues where like bands don't get paid, they don't get along with the personality that runs the fuckin' thing or it's like too expensive. And it's just perfunctory. It's perfunctory shows, it's perfunctory—

Graham: You gotta use words I know, man.

Iain: Sorry brah!

Tim: I think what this all boils down to, this band has always been very grassroots, do-it-yourself. We all believe in doing legwork.

Iain: Yongjun our buddy for example, probably legitimised the fuck out of us way more than we ever did. I remember Yongjun saying when he came back from Texas, he was like “Yo duder, we need to have more fuckin’ party shows.” And some guys were like “Nnnnn-nah dude, we have to have like a very formulaic political show. Goddammit, fold your arms, wear black, throw down if you must, but we’re an anarchoprimitivist collective, exposing yadda yadda.” And I was like “Why not though.”

Iain: Final words?
 Jon: Very short final words.
 Tim: Kill it.
 Graham: Hi mom.
 Jon: I hope my mom didn’t listen to this because I don’t want her to know that my dad sucks in bed.
 Yoong-gwang: A few months ago my father was talking on the phone to his friend, “Uh yeah yeah yeah, where’s some memo paper? Here!” He took a Yuppie Killer sticker, “Your Father Sucks in Bed.” “Yeah, okay, okay, I’ll call you back, okay.” Sorry Dad.
 Jon: Did your dad know what that meant?
 Yoong-gwang: He can’t speak English so he just wrote a memo on the sticker.
 Jon: Don’t tell him.
 Iain: Can we just barf our last words “Sorry Dad”?
 Jon: Sorry Dad, alright. Let’s all say that together. 1...2...3...
 Everyone: Sorry Dad!
 Graham: More solos next time.

존: 여피킬러의 새 EP는 일곱 곡이 수록된 Cotton Candy(솜사탕)다. 이번 앨범의 컨셉은 뭐가? 왜 Cotton Candy인가?

이언: 음, 왜냐하면 우리에게 언제부턴가 이름에 C가 들어간 단어를 사용하는 습관이 생겼기 때문이다.
 팀: 우리가 앨범에 쓴 C 단어들은 Curfews(통행금지령), Corruptions(타락)처럼 뭔가 혀에서 가볍게 굴릴 수 있는 것들이다.
 그레이엄: 어떤 발음인가와 이름 자체가 좋은 병렬 구조가 된다. 내가 삽화를 머리 속으로 그렸을 때 Some Girls LP는 마치 무지개 위에 있는 내장이 다 쏟아진 토끼 같아서 음악에도 그런 느낌이 들었다. 좀 어렵다.

존: 이번 앨범의 음악은 대체로 어떤가? 뒤에 대해 곡을 썼는지 같은.
 팀: 가사 면에서는 그냥 다른 여피킬러 노래의 연장선에 있는 것 같다. 곡의 주제는 시간 여행이나 보트에서 죽기 같은 사소한 것부터 지방 정치까지 주제의 스펙트럼이 넓다(스웨덴 식 뷔페)다.

존: 지방 정치라고?
 팀: 그렇다. 우리는 록 포드 사태같은 걸 한 발짝 더 깊게 받아들였고 “Common Pedestrian(일반 보행자)” 같은 곡을 썼다. “Common Pedestrian”은 자기 두 발 주변 말고는 나라의 뭐가 옳고 그른지 답을 찾으려 하지 않는 길거리의 평균적인 투표권자들에게 대한 노래다. 소비지상주의와 기업 통제에 대한 곡들도 있고 기업이 교육에 끼치는 영향은 사실 여러 노래에서 마구 등장한다.

존: 비슷해 보인다. 여피킬러는 노이즈 펑크, 크러스트, 그라인드 코어, 배드



메탈, 파워바이올런스 등 다른 이름으로 불러왔다. 여피킬러의 사운드를 어떻게 설명할 건가? 용광이 답해줬으면 좋겠다.
 용광: 내가? 내가 어떻게 답하겠나? 나는 설명할 수 없다. 그냥 여피킬러 일뿐이다.

존: 그냥 여피킬러?
 용광: 그렇다.
 그레이엄: 마음에서 우리나라오는 거다.
 이언: 중산층 시스젠더(자신이 인식하는 성별과 신체의 성별이 동일한 사람)의 페이스소다.

존: 다음으로 최근에 굉장히 흥미로운 소식을 들었다. 앤드류 WK가 여피킬러의 팬이라고. 어떻게 된 일인가?
 그레이엄: 대박 사건이라서 주변 사람들한테 계속 얘기해왔다. 앤드류 WK가 트위터에서 나를 팔로우하고 있다. 사실 나는 쓰지 않는 트위터 계정이 있는데 그가 이 계정을 팔로우했다. 그때 나는 일하는 중이어서 애들한테 잠깐만 입 좀 다물라고 하고 “오 우리 음악을 찾아냈군” 하고 생각했다. 그리고 앤드류 WK 밴드가 내 음악을 좋아해서 이제는 그 집단에 속하게 됐다. 그냥 우연히 벌어진 일이다.

존: 그래서 기록에 남기고 싶었던 것인가. 앤드류 WK는 파티를 구리게 하나?
 그레이엄: 나는 왕좌를 빼앗으려는 게 아니다. 그는 파티킹이고 나는 우리가 파티에 대해 아는 모든 것을 일면 그한테서 배웠다고 생각한다. 길거리에 있는 형님이나 더러운 자전거를 가진 애처럼.
 이언: 알아볼 방법은 하나 뿐이다. 앤드류, 우리를 불러달라.
 팀: 그래, 우린 지금 당신을 초대한 거다.

존: “너네 파티는 X나 구려” 스티커 얘기가 나와서 말인데 다른 시리즈도 있지 않나. “너네 아빠 침대에서 X나 못해”였던 것 같은데. 이 스티커를 어떻게 만들게 됐는지, 단순한 여피킬러 스티커를 만드는 대신 이런 스티커를 만든 아이디어는 뭐였는지 알고 싶다.
 그레이엄: 스티커를 보면 불편하다. 왜냐하면 당신은 바로 아빠가 성관계를 갖고 있는 장면을 생각하게 되기 때문이다.
 팀: 거기까지.
 그레이엄: 그래 완전히 X같지. X나 구려.
 팀: 너네 엄마도 함함.
 그레이엄: 그냥 삼중도로 의미를 갖게 되는 거지. And your dad can’t fucking suck a dick for shit.

이언: 결국 우리는 모두 비윤리적인 섹스의 부산물이다. 또 다른 여피킬러식 표현인 거다.
 그레이엄: 우리 모두가 여기 있는 건 우리의 아빠들이 때맞춰 그걸 빼기엔 너무 게을렀거나 술에 꼴아있었기 때문이다.
 이언: 내가 “너네 파티는 X나 구려” 스티커에서 제일 좋아하는 부분은 이거다. “너네 아빠 침대에서 X나 못해”에 대해서는 사람들이 보이는 거의 보편적인 반응이 있지만 “너네 파티는 X나 구려”라고 했을 때는 항상 세 가지 정도 다른 반응이 나타난다. 1번은 “하하, 그래 이거 재밌네.” 2번은 “어이, 넌 내가 어떻게 파티하고 노는지 모르잖아.” 3번은 공격적인 반응이다. 우리가 누군가에게 죽을 정도로 깊고 개인적인 상처를 입힌 것만 같.
 그레이엄: 네가. 감히. 어떻게.
 이언: 이런 공격성이 오래 가진 않는다.
 그레이엄: 우리 스티커가 붙어있는 술집들이 많이 있는데 스티커가 계속 붙어있진 않는다. 우리를 알고 그 스티커를 좋아하지 않는 다른 사람들이 자주 때어버리는 것 같다.
 팀: 내 생각엔 “shit”이 여러가지 뜻으로 받아들여질 수 있는 것 같다. 예를 들면 당신은 스케이트를 X나 멋지게(like shit) 탈 수 있는데 그런 좋은 거다. “넌 X나 좋은 놈(a good shit dude)이야”라고 해도 좋은 뜻이다. 칭찬이 될 수도 있다.

존: 바이스 매거진(Vice Magazine)인가 바이스 계열의 작은 잡지인가에서 여피킬러의 노래 “Rob Ford Rides Again(록 포드 재등장)”을 소개하면서 진짜 특이하게 세상의 이목을 끌었던 일도 있었다. 정말 궁금한데 그런 독특한 일이 여피킬러 프로펠이나 밴드 활동에 실질적으로 도움이 되었나?
 그레이엄: 없었다. 인터넷에서 한 곡도 더 팔리지 않았다. 내가 하드코어와 펑크 서브레딕이 우리 앨범 스트림을 포스팅했고 펑크 서브레딕의 누군가가 토론토 서브레딕에, 토론토 서브레딕의 누군가가 그걸 노이즈(Noisy)에 올렸다. 열심히 찾아보고 어떻게 된 건지 알아냈다.
 이언: 이 과정이 엄청 빨리 진행되긴 했다.
 그레이엄: 하지만 내가 올렸던 다른 세 곡에 대해서는 사람들이 그냥 대충 “아 그래 여피킬러 알지” 정도의 반응이다. 두 명 쯤. 왜냐하면 포럼이 하나 열리면 코멘트가 하나 달리고, 그리고 또 하나 달리는 그런 식이거든. 주머니 속 돈이다. 밤에 잘 때 침대에 갖고 들어가는?

이언: 그래도 하루 정도는 실제의 우리보다 더 대단하게 느껴지긴 했다.
 그레이엄: 바이스 매거진은 아니었고 노이즈 블로그여서 한 15분 안에 글이 묻혔다. 파도가 해안에 닿아서 부서질 때까지 타지도 못 한 거다. 무슨 뜻인지 알겠나?
 존: 그래, 록 포드도 한 때 화제였고...
 팀: 록 포드 일이 화제로 떠오르기 한참 전에 쓴 곡이다.

존: 그런 건가?
 그레이엄: 록 포드의 추락은 완전 산사태처럼 내려가는데 그 과정만 몇 달이 걸렸다. 지금은 위암인가 걸렸던데. 이언: 그 날 오후 1시가 2시에 앨범을 포스팅했던 게 기억난다. 밤에 자고 있었는데 우리집 망할 고양이가 새벽 5시에 날 깨워서 밴드캠프에 그냥 확인할 겸 들어갔다. 겁나 멋진 록 포드 때문에 조희수가 갑자기 600인가로 올라 있었다. 이게 뭐야 싶어서 늘 그랬던 것처럼 구글에 X나 우리 밴드 이름을 검색했더니 2시간 정도 전에 그 기사가 떴더라. 우리한테 실제로 도움이 된 건 없지만 대박 사건이었다. 제일 좋았던 건 록 포드 트위터 계정에 두어 명이 우리 노래를 포스팅한 걸 봤다. 그렇다고 록 포드나 록 포드가 부리는 사람이 코멘트를 하지는 않았지만 아마도 누군가는 했을 거고 최소한 록 포드는 자신에 대한 아시아인 하드코어 곡이 있다는 사실은 절달 받았을 거다.
 그레이엄: 나는 록 포드가 노래를 들었을 거라고 생각하고 싶다. 그리고 우리 노래에 맥주잔을 치켜 올렸을 거라고 생각하고 싶다.
 팀: 자메이칸 패티랑 맥주.
 그레이엄: “아싸”라고 외치면서.

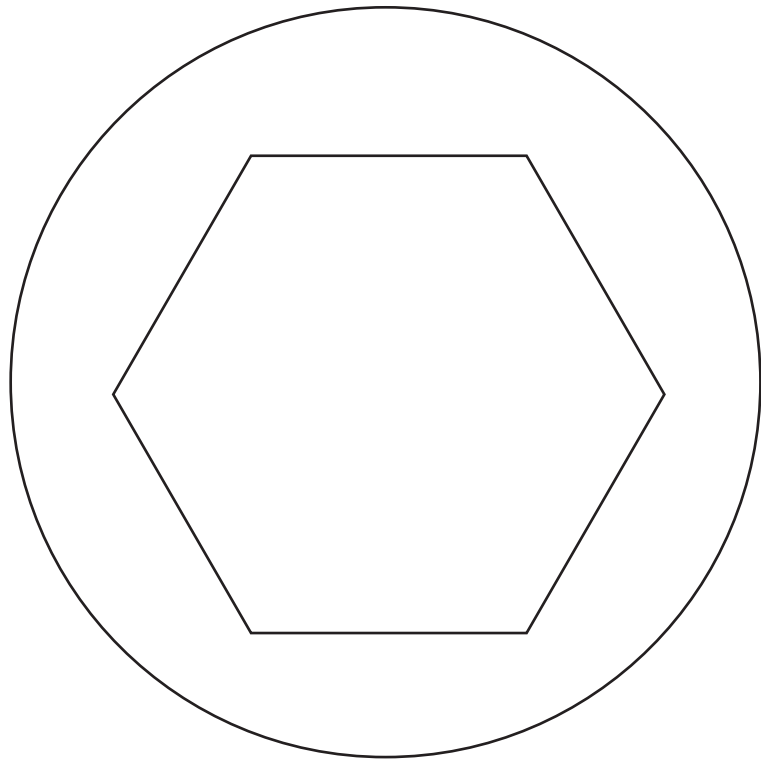
존: 내가 이상하다고 느낀 점은 기사가 “그래 이제 아시아의 밴드도 록 포드에 관한 노래를 쓴다”는 식으로 시작해서 완결된 기사로 나아가다가 마지막 문단에서 “잠시만, 이 밴드 멤버들 다 백인인 듯”이라고 한 거다.
 그레이엄: 개네들 그냥 “이제 뭘 생각해야 할지 모르겠네” 이런 거지. 그리고는 “내가 했던 말 다 무시해. 사실 재미 없잖아. 지나가, 지나가. 그 밴드 기사 다시는 안 쓸거야”.
 이언: 그래 우리는 거기 15분 정도 있었다.
 존: 앤드류 WK 일이 있기 전까지는 나도 그렇게 생각했을 지도 모르겠다. 규모가 좀 더 작은 일이었을 수도 있다.
 이언: 앤드류 WK가 다섯 명 쯤 있지 않았나? 하나 죽이면 다음이 나타나고.

존: 음. 아무튼 다음 얘기로 넘어가면 아



You have already read four pages of Jon Twitch's interview with Yuppie Killer. To unlock more content, hold your ocular implant up to the sensor below for a quick retinal scan.

Some adware might be installed in your cortex.



까 얘기했던 것 중에—사실 내가 얘기하고 당신들이 말을 덧붙인 기였지만—노이지에서 기사를 쓰는 과정에서 “어 예네들 다 외국인인데”하고 발견하자마자 그 사실이 여피킬러한테 도움이 안 됐다고 했다. 하지만 외국인이라는 것이 한국에서는 몇몇 문을 열리게 하고, 나는 이 부분을 여피킬러와 이야기하고 싶다. 왜냐하면 대체로 외국인 밴드로 존재한다는 건 어떤 문은 열리고 다른 문은 광탄하는 것과 같기 때문이다.

팀: 그렇다. 백인의 특권이랄까.
 존: 내 생각에 어느 정도는, 예를 들어 그루브(Groove)같은 국내 미디어에는 특권이 작용한다고 본다. 그루브는 자기들의 독자에게 소개할 전 멤버가 백인인 그룹을 찾고 싶어한다.
 그레이엄: 안전하니까.
 존: 그리고 바이스는 정통 한국인 그룹을 찾고 싶어 했기 때문에 여피킬러가 그렇지 않다는 걸 안 순간...
 그레이엄: 바이스는 우리가 좀 더 위험한 밴드가길 바랐지.
 이언: 밴드를 찾기 위해서 시간을 들이고 싶어하지 않았다.
 존: 다른 한국의 하드코어 밴드는 어떤가?
 이언: 어, 두 개 정도 밖에 없지 않나?
 존: 이 한 사람으로 대표되는 두 밴드 뿐이다. [영광을 가리킨다.]
 이언: 영광이는 밴드 열 개는 할 걸.
 존: 내가 신경 쓰이는 부분은 아무도 이런 다른 밴드들을 열심히 찾아보지

않았고, 그래서 결국 쉽게 눈에 띄는 여피킬러를 찾아낼 수밖에 없었다는 거다.
 그레이엄: 그러게. 내 생각엔 서양에 있는 사람들 중에 밴드 찾는 걸 못하는 사람들이 매년 일본에 앨범을 내고 실패하면서도 왜 그런지 알아볼 생각조차 안하는 것 같다. 난 서울에 잘하는 밴드들이 어마어마하다고 생각하기 때문에 그들한테 안된 일이다. 자기들 탓이지.
 존: 내가 이 인터뷰를 하면서 영광과 함께 하고 싶었던 이유 중의 하나는 처음 내가 이 인터뷰를 준비할 때, 누구였는지는 잊어버렸지만 핑크신에 있는 사람들 중의 한 명이 여피킬러를 “진짜로 한국 핑크신의 일부가 된 최초의 전 멤버 외국인인 밴드”라고 말했기 때문이다.
 이언: 그거 참 좋다.
 팀: 누가 그 말을 했지?
 존: 누군지는 밝히지 않겠다. 하지만 먼저 나는 최초라는 표현이 논쟁의 여지가 있다고 본다. 전 멤버 외국인은 정확하게 아니지 않나. 진짜로 한국 핑크신의 일부가 되었다는 말에는 전적으로 동의한다. 그리고 여피킬러 이전에도 많은 다른 밴드들이 외국인만으로 구성되어 핑크 공연을 하긴 했지만 대부분 이태원 서킷에 속해 있었다. 여피킬러는 그렇지 않아서 그 이유가 궁금하다.
 이언: 기회가 있었다 한들 그들이 우리를 원했을 것 같지 않다.

Or listen to the whole thing at http://daehanmindecline.com/transfer/yuppie_killer_doindie_interview.wav
 Or read more on DoIndie:



20 Influential Foreigners

In celebration of Broke in Korea's 20th issue, we sought to name the top 20 foreign contributors to the Korean punk scene who have made a difference either through outstanding musical contributions, organising events or creating content, or just being cool, and we offered to jerk them off. To this end, Broke in Korea's editorial team took to Craigslist Casual Encounters to recruit a team of expert tuggers who would administer the award.

You may notice that this list contains only males, but that's just because the reward is handjobs, and none of our volunteers were competent or comfortable enough at stimulating the female anatomy. By no means do we mean to imply that women have been a lesser influence in this neo-Confucian society ruled by an Iron Woman that values female chastity. Also, the majority of our volunteer handjob administrators were male as well.

So, without further ado, here are the 20 most influential foreign contributors to the Korean punk scene, who we would like to jack off in recognition of their contributions to the Korean punk scene.

Paul Mutts

Co-founder of this very zine, as well as guitarist of Rux and Suck Stuff and frontman of Heimlich County Gun Club, Paul Mutts was shortlisted to receive a congratulatory handjob. However, upon being contacted, he said, "Pa always said never pay for water, furniture, or handjobs."

Burke

Best known for his time in the Korean psychobilly band MR27, Burke

was offered a handjob in recognition of his services. "Did you know that I'm a lawyer?" he exclaimed over the phone, citing multiple violations of the penal code. The Broke representatives broke into laughter upon hearing "penal code," and the moment was lost.

Joey Atskunk

For several years in the early 2000s as the international presence of the Korean punk scene, Joey managed the Skunk Label English page and performed in Rux for a time, appearing with them in their controversial Music Camp performance and briefly being considered the evil foreign mastermind of the whole event. When contacted about our offer, Joey responded, "Seriously? I am not a jerkoff. LOL." Oh well, his loss.

Verv

Upon hearing that he was to receive a free handjob for his exceptionally high-profile presence and legendary drunken shenanigans, Verv asked "Why, did the Vikings win?" However, the offer was rescinded once Broke representatives started noticing strange Persian men following them everywhere.

Nevin

Having since moved on to the Beijing scene, we sent Broke handjob volunteers on a plane up to the Chinese capital. However, Nevin refused a handjob, saying that if he were to receive one, it would be better if it were in recognition of his contributions to the Chinese punk scene rather than the Korean one.

Jon Twitch

This was the first name shortlisted, and for convenience, it was de-



decided to give the Casual Encounters the night off, so the award was administered by the editor-in-chief of Broke in Korea directly.

Jesse Borison

Basically the soul of the Korean punk scene, Jesse was shortlisted for a handjob based on his lovability. However, the volunteers couldn't agree on who would administer the handjob, and things got quite tense. Ultimately, it was decided that either everyone would get to give Jesse his handjob, or nobody would, and due to the high price of flights to the US, we had to bow out. But if he ever comes back to Korea, there will be a lot of people waiting to give him HJs.

Mike B.

Mike, although not a musician, was a long-time supporter of the Korean punk scene, having brought in the Australian band Digger and the Pusycats and helping Korean punks with overseas merch purchases, earning the nickname "tool human." However, after seeing the picture of him with a moustache, none of the Broke handjob volunteers wished to touch him with a ten-foot pole.

Brian H.

Brian may no longer be with us, but he will be remembered for his hard work as a promoter booking shows outside of Seoul. Unfortunately, all of the Broke volunteers live in Seoul, and none of them were



Jerked Off

willing to leave the city to administer the ceremonial handjob.

Lorne O.

By the time most of the current punk scene started showing up, Lorne was calling us whippersnappers. He's been around since the heyday of Drug, and worked for years as the sound guy at DGBD, where he built up a reputation as one of the country's best sound guys. The volunteers who were sent to administer his handjob, however, made some mistakes, and after 20 minutes it turned out they were mistakenly massaging his bald scalp. Our bad, but Lorne really should have said something earlier.

Stephen E.

After releasing two documentary films on Korean punk and serving as the historian of Korean underground music for two decades, Stephen was clearly a smart selection to receive a handjob. Upon first being contacted, he was apprehensive, but he reconsidered once he got the idea to invite a film crew to record it for his upcoming third documentary: "A Bird in the Hand: The Story of Korean Punk Rock."

Dori

Dori bounced into our lives way back in 2011, after a temporary visit to Korea ended up stranding him here. He got his life in order and had a pretty awful stint as vocalist of Calbones, teaching us all life lessons in the process, before moving back to California. When contacted about his honorary handjob, he admitted he was already jerking himself off, so the deed was fulfilled without having to travel over the ocean.



If this happens one more time, we will have to stop awarding the contributions of married people with handjobs. Get well soon, Randy!

Tel

Tel, the superpowered Welshman known for fronting the bands Chadburger and Misawa, is known for his incredibly long, very thin, prehensile member. Our volunteers who approached him with our handjob offer all ended up getting their wrists broken.

Ken R.

For his outstanding live music photography and his work on numerous video projects, we selected Ken to receive a celebratory handjob. Upon being contacted, he made a lot of awkward jokes which made us uncomfortable, but then when the team showed up, it was discovered that Ken had packed up all his belongings and fled the country.

Iain

Iain, guitarist for Yuppie Killer, S-Gerat, and many others, was apprehensive upon being told of his award. Ultimately, he turned it down after much consideration. Later, it turned out that he thought he was being asked to give handjobs, not receive one.

Cliff

In recognition for his impressive resume fronting hardcore bands Mixed Blood and Shellback, Cliff was contacted with our handjob offer. He then unfriended everyone in Korea and moved to America.

Jeff

Jeff was an obvious choice for the handjob, for his five+ years in ...Whatever That Means, where he has served as a cornerstone of

the Korean punk scene, organizing shows under the banner World Domination, Inc. Upon contacting him by e-mail, someone claiming to be Jeff agreed to a meeting at his home. But upon arriving, the Broke handjob team found only his wife Trash waiting. Some of the team are still in hospital, but they are now expected to live.

Redboi

Selected for his impact resulting from bringing the Business to Korea and taking over the Demolisha monthly show series in Daegu, Redboi was very enthusiastic upon hearing that he had been selected for a handjob. However, 30 minutes after meeting, it was clear that he was only interested in selling us American oi! records, and everyone went home. Some purchases were made.

Ryan I.

Mosh-pit instigator and all-around friendly guy, Ryan has a long waiting list for people who want to give him handjobs. Broke in Korea volunteers have taken a number, and we hope he will get back to us.

Morgan B.

Kind of a low-key guy, Morgan is the dude who doesn't listen to many Korean bands or drink Korean beer because he prefers things that are higher quality. When we approached him with the offer of a handjob in recognition of his profile in the music scene, he scoffed and suggested that he could get better handjobs at home. Despite our volunteer team offering many demonstrations, he was unconvinced and the award went unfulfilled.



Seoul to rename historic district

Jon Twitch



locales, including Wangsimni and Dongdaemun will not be changed. "The city is not offended at how some words may carry unfortunate other meanings in foreign languages, and nor should it," said Hong. "We are only removing names with homosexual connotations. There is nothing inherently homosexual about the word 'dong' on its own."

There have also been talks of changing the name of Beomgye in Anyang City, 30 minutes south of Seoul.

"Also, we all saw what being soft on the gays did to our mayor," added Hong. "We don't want to be seen as soft on the gays. We want to be seen as hard on them, very hard on gays."

The proposed new name for Gyeongdong most favoured by local administrators is Yuseok-dong, after an independence activist known for his role in the April 1st Movement.

dong. "We don't want foreigners coming here thinking that there are gay dongs all over the place. Korea is a very traditional country."

This storefront in Gyeongdong is unrelated to homosexuality.

But the sudden rebranding has been criticised for erasing history and encouraging an atmosphere of discrimination. Last year, Christian activists successfully blocked the signing of a charter of human rights

protecting homosexuals from workplace discrimination, and Christians blockaded the annual gay pride parade in Sinchon, preventing the parade from proceeding.

However, Hong claims that this name change was not pushed through by Christian groups, but rather by an increasing concern of how Korean words sound in English. On the other hand, the names of other smutty-sounding

The historic neighbourhood Gyeongdong, located within Bukchon Hanok Village, is expected to be renamed sometime this month, according to Jongno-gu officials.

The name change comes out of increased concern over of homosexuality. Because of its difficult pronunciation, city officials are concerned it sounds too close to "Gay Dong." The name could be seen as a crass joke or even an invitation to foreign gays to visit. There is also concern due to the presence of two high schools in the neighbourhood, that the name could turn schoolchildren gay.

The decision was made on the tails of the Ministry of Education's new guidelines for sex education, forbidding the discussion of homosexuality.

"This district has a long and dignified yangban history," said government spokesman Hong Khil-

The April 1st Movement

Jon Twitch

This zine comes out shortly after my favourite holiday of the year: April Fool's Day, when integrity and journalistic scruples can be thrown to the wind, at least more safely than usual.

As I write this at 22:42 on April 1, I regret that I was unable to put together any jokes this year. But I assure you I've had some pretty intense ones over the last several years. Here's a summary going back as far as 2008, when I started really taking it to the next level.

2008

I pulled together a number of concrete construction pictures, urban exploring pics, and Pyongyang images, and claimed that I'd gone up to Pyongyang and been the first to urban explore the Ryugyong Hotel. Somehow I managed to fool a lot of people, even getting a link on Robert Koehler's Marmot's Hole (the link is still up there struck out, to this day). One problem though was that my April Fool's story was linked and discussed as fact days after April Fool's Day, leading me to understand that you can't let a good prank get away from you, like letting a helium balloon go.



Is this the base of the Ryugyong Hotel up close? No.

2009

In 2009, I was hiking up in the DMZ when I found a hole in the ground. I went through, and when I came up the other side, I was detained by the Korean People's Army and taken to Kaesong. They didn't mind so much, and I was returned to the south by the end of the day. All the pictures from this elaborate scam were from South Korea, attempting to leverage our prejudices of North Korea versus the reality of



The Stalinist architecture in Suwon, North Korea.

life in the South. It was a good joke because it was easily refutable by anyone in Korea, but hard to parse by people outside the country.

I also revealed the Skunk Hell was reopening, after Jonghee was dissatisfied with the closing show and Dope Entertainment decided the venue was too important to close. I stitched together a show from recycled pictures, claiming that we got the Geeks, Shorty Cat, Suck Stuff, Crying Nut, Couch, and Rux. All the old guard returned and the show ended with someone be-

ing taken out by an ambulance.

2010

The North Korean stuff was working well, but they're fish in a barrel. I recycled some old pictures claiming to have infiltrated City Hall while it was under renovation.

Then, midway through the day, I posted a doctored letter from the municipal government warning me I was violating the National Security Law. "Due to law, citizens may not create, distribute or possess materials that promote anti-government

Greetings,

This is the web service manager of Seoul City Hall in the Republic of Korea.

Seoul City Hall would like to ask you to remove the article "Infiltrating Seoul City Hall (<http://www.darkroa...ation-in-seoul.html>)" posted on your website (<http://www.darkroasted-blend.com>).

As you know, Seoul city hall is renovated for new city hall building. We prohibited to go inside for our safe (To notice for Keep out). There is even signage warning that "Trespassers will be prosecuted." After contacting the relevant government ministry, we determined your photographs are contradicted to National Security Law. Due to law, citizens may not create, distribute or possess materials that promote anti-government ideas; if you are korea person, you may face prosecution and go to the jail. The severest penalty according to National Security Law is death penalty.

It appears that the pictures in the article were taken around September last year. If so, it is a clear violation of our warning (prohibiting any trespassers from entering the area). Since the article and pictures give no description about the reconstruction, they can generate misunderstanding and possibly damage the image of Seoul City.

Once again, we ask you to remove the article from your website.

Thank you very much.



If I didn't explore City Hall, why was it being destroyed?

6 tips to plotting a good April Fool's Joke



North Korea's attack on Yeonpyeongdo was so far-reaching, it even hit Sangdo-dong in southern Seoul.

ideas," I wrote, "if you are korea person, you may face prosecution and go to the jail. The severest penalty according to National Security Law is death penalty."

The actual letter was based on real correspondence from Suwon City about some pictures of Woncheon Lakeland, and I added in all the NSL stuff. But my parents thought it was real and had a pretty terrifying moment. They figured the infiltration was the joke and the government response, framed as a government agency fooled by my joke, was legit.

2011

This year I had two jokes again. The first was a false account of visiting Yeonpyeong-do shortly after the North Korean shelling. The pictures were actually recently taken from an abandoned neighbourhood by Daeheung Station and really weren't anything special.

For my friends on UER, I photoshopped images of myself into one American explorer friend's pictures and claimed I'd visited the country.

2012

Somehow, I don't have any record of April Fool's jokes from this year.

2013

This was a big year. I managed to convince my government employers to put an April Fool's joke

article on the government website. Since the government capital was moving to Sejong, and Seoul's name derives from its government capital status, I decided that the city might want to change its name to Gangnam.

I also launched one of my most elaborate and pointed pranks yet. In response to a trend of idiots offering tours of abandoned or impoverished areas, I put together a ridiculously improbably tour package of all Korea's abandonments, including an afternoon trip down to Nagasaki to visit Gunkanjima. Everything on the itinerary was useless, either long gone or impossible. One friend took it at face value and didn't like what I was doing, so when I used an alias to write up a big protest of KorUE tours, as well as the actual poverty tourism groups, he messaged my alias lending his support.

2014

Verv hadn't been hanging out much lately, and an increasing number of people in the scene had never met him before. So, why not convince everyone that Verv was an elaborate long con? And everyone who claimed to meet Verv was in on the joke. This gave everyone who knew he was real the cue to get in on the joke, by saying they were in on the original joke.

1. Get an early start

I schedule at least one April Fool's joke to drop at midnight at the start of April 1, so people will read it before the April Fool's weariness kicks in and they start thinking everything is fake. Plus, people in other time zones will be like "I thought this was fake, but it's still March 31, so..." Bahahaha.

2. Find a reputable platform

Rather than serve as the primary source, you should be able to get your content on a more legit-looking site, which you will share and be all like "This shit is messed up."

You could create a fake news agency on Facebook, post your prank on there, and then share it around. It's also fun to build in layers of disclaimers, such as saying on the "about" page of your "BS News" account that it's all a joke, you idiot. Myself, I've posted jokes on Asia Pundits and the Korea.net Blog.

For smaller jokes, it's okay to post on your Facebook account or maybe a message board, but that will give it a limited range.

3. Mix reality with hoax

The reason everyone keeps believing those Daily Currant articles is because they want to be believed. April Fool's Day isn't about satire, but about creating believable hoaxes that fool people. So, scan the headlines, or go with whatever everyone reads. The reason a lot of my pranks are about North Korea is that everyone believes anything they read about that country.

4. Give your prank enough rope to hang itself, rather than yourself

When people are reviewing your prank to determine whether it's true or not, you

want to short-circuit their mental process. The easiest way is to appeal to other mental processes. For instance, their sense of righteousness or superiority. Embed your joke with glaring internal contradictions, and they will be drawn to that like moths, conveniently avoiding the truth that this is all bullshit. If you don't understand what I mean, then You Suck Dong.

5. Use pictures

Pictures, either out of context or not showing what they say, add credibility.

6. Plot multiple waves

The way the media works these days, basically they watch social networks and report on what they see. So, having updates or game-changers helps you to stay relevant throughout the day, especially when your initial story has been mainly laughed off.

One great way to seize on this is to report on other people who've been fooled by your joke and have overreacted, such as my example of when the government threatened to execute me for pretending to share pictures of City Hall under renovation. People who were like "Yeah, you probably didn't get in there" were suddenly all "Holy shit, the government believed it, and they're gonna murder you!"

7. Create multiple pranks

In a few of the previous years, I've come up with multiple pranks, usually because what manipulates foreigners in Korea or Koreans in Korea doesn't make sense to people abroad, or vice versa. Also, if you've already done one today, why would anybody expect that you'd have another prank up your sleeve?



We rented a clearly marked bus to visit abandoned places.



Last year, the truth came out: there is no real person named Verv.

16 surprising things North Korea does better than South Korea

Jon Twitch

After it came out that Shin Eun-mi, the Korean-American attacked by some random nutjob during a talk on North Korea, was being deported for, among many reasons, saying that North Korean beer is better than South Korean beer, I knew this was something worth pushing farther. Is the integrity of Cass, Hite, and OB going to be where the frontline of the Second Korean War is located? And if so, do we have a chance of winning?

Look, everyone knows that North Korea is a totalitarian nightmare, compared to the Third Reich by experts. However, for the more recent part of the last 60 years, they've been the Achilles heel in the South's attempts to be taken seriously. I mean, how can you claim to be one of the world's most advanced countries when you've got a schizophrenic half-country that deports people over criticisms of your watered-down beer? South Korea and all its citizens should be open-eyed aware of the country's weaknesses, rather than attempting to pull DPRK-style wool over everyone's eyes. Pull ahead by leaving the North in your dust, as you have been since the late '60s, rather than by sinking to their level. I mean come on.

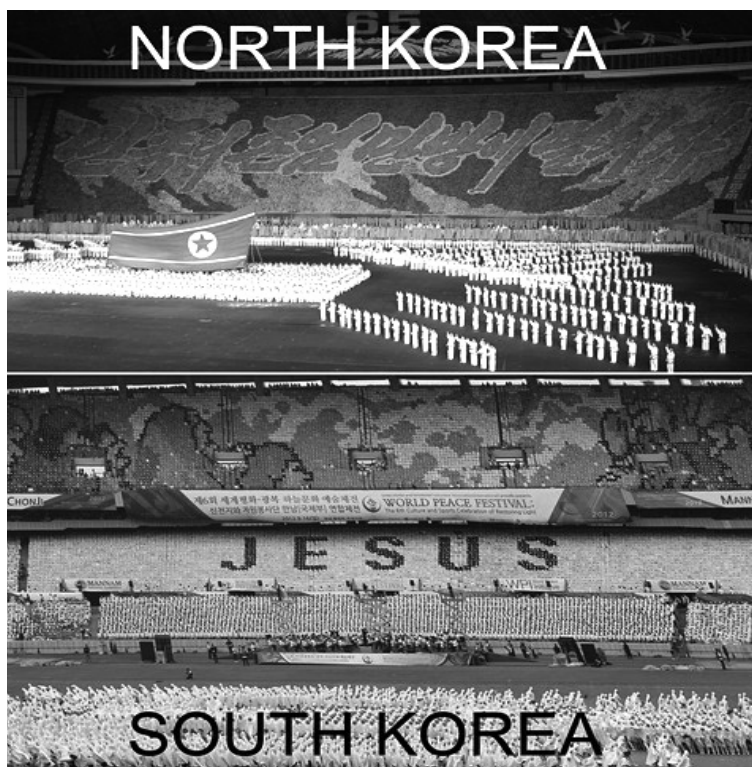
North Korea does do several things better than the South, but the reasons for how they pulled ahead are often not so admirable. So let's have a look at where they leave us in the dust.

Beer

According to the South Korean microbrewery Oktoberfest, prior to 2002 the North was ahead of the South when it came to microbreweries. Yes, Cass, Hite, and OB must be just that good! Or, South Koreans have been kept in the dark about beer quality for decades, being fed crap beer and not having a frame of reference for quality beer. Fortunately, the situation in the South is improving due to increasing globalisation leading to refined tastes and beer-brewing abilities.

North Korea, on the other hand, had a different strategy. Rather than feed their people piss and call it liquid gold, in 2000 they bought the recently closed Ushers of Trowbridge brewery in Wiltshire, England, for 1.5 million GBP and had it dismantled, shipped to North Korea, and reassembled, where it went online in 2002 with German-made computerised brewing technology. This beer, called Daedonggang, is of variable quality. My first times drinking it, it tasted like it was made from fermented lawn clippings. But like any ale, the closer you get it to the source, the superior the quality.

And let's not forget that this is just one North Korean beer, the



Budweiser of the country. They also have numerous microbreweries, none of which offer the same Pilsner, Radler, Dunkel combination plaguing most South Korean breweries. There are microbreweries at the Yanggakdo Hotel, the Rakwon Department Store, and more that I didn't get to try. And there are more bottled beers, the crown jewel which I would consider Bonghak Beer, which basically tastes like every ingredient that went into it was top quality. Of course, we can't say how readily available any of this is to regular North Koreans.

Soju

Soju, the most consumed alcohol of the whole planet, sucks. Unless you go to Andong, North Korea, or Japan. Here in the South, it is made mostly of potato ethanol with artificial flavouring and a dabbling of diesel. People buy it for around a dollar, and it gets you drunk fast but punishes you the next day. But it isn't real soju.

Soju has a long, ancient, noble history, with recipes passed down from mother-in-law to daughter-in-law in yangban families. After some interference during the Japanese occupation, the soju cottage industry was dealt a worse blow by President-for-life Park Jung-hee, who introduced two laws crippling soju makers. The first was that soju could no longer be made from rice, forcing makers to go to lesser alternatives. And the second was that each province could only have one soju maker, wiping out a host of traditions until the mid-'80s, when the government looking for traditional alcohols stumbled upon Cho Ok-hwa, an elderly woman who still remembered the old

recipe she'd learned from her own mother-in-law. But still, the shitty green bottle is considered representative of soju here.

Meanwhile, in North Korea, these laws never interfered, and soju is still made with rice, as all soju should. North Korean soju tastes like a low-quality version of Andong Soju, though still unmistakably made with rice.

The tradeoff here is that the laws passed in the '60s in the South (at least the first one limiting the use of rice for making alcohol) were never passed in the North, even in the face of famine such as experienced in the '90s. North Koreans enjoy superior soju, but at an uncalculated human price paid in lives.

Mass Games

North Korea has the infamous Arirang Festival, AKA the Mass Games, which feature 30,000 schoolchildren functioning as human pixels, and tons more performers dancing, all held within the Rungrado May Day Stadium, the world's largest stadium. Granted, the audience for such performances isn't so big.

Meanwhile, South Korea has equivalent performances that are less well known. During Park Jung-hee's regime, there were mass games events held, as documented in pictures of Dongdaemun Stadium. More contemporarily, the heretical religious cult Shinchonji organises such events with a "Christian" theme every September for their leader's birthday party. In 2012 foreigners were lured in under false pretenses by the front group Man-nam, and in 2014 they were recruited from all around the world under the banner IPYG.

I've been to both, and I can attest that the North Korean version is better quality, in a better stadium, with friendlier people who will not physically assault you if they suspect you are a non-believer. A dubious honour, as the man-hours to put together a performance is only capable in a totalitarian society like North Korea or a religious cult. Having good mass games is like admitting you treat people like shit.

Drugs

A few years ago, news went out that you could go to North Korea and smoke weed. You could go to a market and buy a whole bushel of hemp, and smoke that shit! Marijuana wasn't considered a drug up there, because let's face it, the only side effects of it are turning into a hippie and getting arrested for drug possession. Up in the North, the best stuff is grown outside KPA bases, and it is readily available for all citizens.

Actually, South Korea also had a similar attitude toward weed until 1976 with the passing of the Cannabis Control Act, when it was enacted in order to imprison musicians such as Shin Joong-hyun. "At this grave juncture that will settle the matter of life and death in our one-on-one confrontation with the Communist Party, the smoking of marijuana by the youth is something that will bring ruin to our country," said Park Jung-hee in 1976.

Prior to that, it was even common for tobacco companies to substitute weed when tobacco supplies ran low, and the stuff grew wild on the



North Korea also beats the South at penis of fur seal wine.

(and the negative consequences thereof)

peninsula.

So, the world's safest recreational drug (safer than tobacco and alcohol) is readily available up North, and there are reports of foreign tourists going up there and purchasing weed, or finding roaches on the ground at tourist sites and smoking them later with their North Korean minds. How is this narcotic utopia possible?

Well, where did the War on Drugs come from? If you're to believe your crusty college roommate, it's a capitalism conspiracy to support the paper industry or something like that. And North Korea obviously wouldn't follow suit.

So, what's the down side?

Well, all other drugs are equally legal. Marijuana is less popular than (the less addictive, according to South Korean authorities) meth. North Koreans use meth so they can stay on their feet working when their diet fails them.

Age Reckoning

On a plane to North Korea, I sat next to a very young, very attractive stewardess. I asked her her age, and she said 20. Still, looked so underage.

"So, are you 20 western age or Korean age?" I asked.

"What do you mean?" she asked.

I explained the whole "Korean age" thing, how it's different from the rest of the world. When you're born you're one, and on New Year's you advance to the next year (so if you're born on New Year's Eve, by the time you're a day old, you're already two years old).

"No, why would anyone ever do that?" she exclaimed.

There you go. During the Japanese occupation, Korea switched to the solar calendar and the international reckoning of counting age. South Korea switched back to the old way, and North Korea stayed in the modern age.

Pollution

Seoul has some pretty awful pollution. This is a city for cars, despite not having enough roads for all the fucking SUV status symbols out there. Car owners here spend way too much time sitting in traffic, engines idling.

We get some terrible pollution down here. Yes, a lot of it drifts down from China, but a sizeable portion is locally produced.

North Korea, meanwhile, has very little vehicle traffic, and the air up there is noticeably clearer. Pyongyang is locally nicknamed the "Garden City" for this reason. They do get the same Chinese pollution we do, but without the extra bump from local Korean car traffic. And also, the fact that they don't have the electricity to power their factories really cuts down on the pollution as well.

So yeah, about that silver lining. It's great, if you can tolerate the lack of automobile transportation, electricity, and industrial activity.



Architecture

"Stalin stacks!" exclaims every foreign visitor to Seoul, the city awarded the 2010 World Design Capital title for some reason. Come on, the city, and the country in general, is rotten with ugly, colourless highrises.

Meanwhile, in Pyongyang, the buildings are much more architecturally interesting. Once you get past the conceit that there are very few signs, ads, and billboards (and the ones that you do see are government propaganda), Pyongyang apartments are more likely to be colourful, and more likely to be architecturally interesting. It's a surprising effect, and I'd have to say that the architecture of Pyongyang beats that of Seoul by a lot. Plus, Pyongyang apartments tend to have balconies, rather than glassed off verandas, and everyone grows their own plants out there.

Of course, where the South pulls ahead is in the interior of the buildings, and the availability of utilities needed to make such buildings liveable. I like having walls not made of bare cinder blocks!

Circuses

The Pyongyang Circus. The North Korean Army Circus. That abandoned circus tent on Jeju. Communist countries just do circuses better.

Biking

Seoul sucks for biking. But if you go to any other capital city in East Asia, whether that means Tokyo, Beijing, or Pyongyang, you'll see right away that biking is far more popular.

And don't get me wrong—the tradeoff for this one is that Seoul is a beautiful mountainous capital city. While you might have to pedal uphill both ways to get anywhere and back, the city makes up for it with beautiful views.

And also, while bikes may be commonplace in Pyongyang (as well as random cows wandering the streets), the fact is that cars are just less a feasible option up there, and you might not like biking if it takes you four hours to bike to the factory where you work.

Amusement Parks

Around when I visited North Korea in 2010, there were increasing reports about North Korea's numerous deathly amusement parks with subpar rides that could fall apart at any minute. During my visit, I saw one such park, the Mangyongdae Fun Fair, and I also saw the more newly renovated Kae-

sonmun Night Fun Fair, which was stocked with high-tech rides from Italian company Zamperla.

I only know that name, because I've seen it on a number of amusement park rides in the South, where it was passed off under the counterfeit brand name Zampelra.

Since then, Kim Jongun took over, and made amusement facilities a priority, building many new amusement parks, waterparks, and ski hills.

Dealing with Traitors

Following the liberation of Korea from Japan in 1945 and the ill-planned partitioning of the country, Koreans in both halves wanted to take the law into their own hands regarding the traitors who had betrayed their country to the Japanese imperialists.

In the South, those traitors were pardoned and they formed the upper crust of Korean society, and today's rich and powerful are often descended from them.

In the North, they were outright murdered alongside any Japanese occupiers who were slow enough in withdrawing. Now that's a Communist revolution.

August 15

The day of liberation of the Korean people is marked in both Koreas. In South Korea, it has been a day of contention, with riot police dispatched to violently subdue student demonstrators wishing for reunification as recently as the '90s.

In North Korea, it is a celebration of the country's liberation from one oppressor (let's not think about the next oppressor yet), and it is joyously marked by citizens through performances and parties in public spaces. It's simply about victory from Japan, without the reunification politics we have down here.

K-pop

I've made no secret out of the fact that I hate K-pop. It's not made for humans, by humans, and it's not particularly Korean. Meanwhile, North Korea has murdered better K-pop performers than the South has been able to produce. Give me "희파람" over "Oh oh oh ow / I'm a virgin / can you pretend it's my first time" any day of the week.

Pizza

While up there, I went to a North Korean pizza parlour. In order to bring pizza to a land where there had previously been no pizza, they sent some chefs to Italy to study under some of the top Italian pizza chefs. Then those North Korean chefs returned to Pyongyang,

where they make world-class pizza. Seriously, the best pizza I've ever had in Korea was in the North.

The menu at the pizza place had a section for pizza, a section for pasta, and a section for Korean food. Our guides sat at a separate table and ordered from the Korean menu. When I asked them if they wanted a slice, because this was the best pizza I'd ever had, they replied, "No thanks. Too cheesy."

Meanwhile, in South Korea, pizza is frequently served with a disturbing topping of corn and a side of pickles. And that sucks. Badly. But they're trying to nativise it for Korean tastes. The North Korean strategy does not make pizza ready and appealing to North Koreans. I'd rather have a North Korean salami pizza than a South Korean Mr Pizza Secret Garden pizza, but I can't speak for all Koreans. On the bright side, pizza technology in the South is advancing rapidly.

DMZ tour

I've been to Panmunjeom two times. One time was through the USO, the best tour operator from the South. The other time was through the KPA. Coming up from the South, you have to abide by a dress code, and they really put the fear in you. But coming from the North, they don't really care. Panmunjeom is an elaborate stageplay, with both sides acting out propaganda performances. You have less to fear if you're coming from the North, simply because the South isn't as scary a bad guy. And you get to see the axe. You know which one. Just watch out for all the damn Chinese tourists.

Capitalism

We've all had it drilled into our heads that, after liberation in 1945, North Korea went communist and South Korea became a democratic, capitalist nation. Neither is strictly accurate. South Korea did not become a vaguely stable democracy until the late '80s, and if you look at the economy which favours the high-powered chaebols, you might conclude that South Korea is a corporate feudalistic state where capitalism exists only on the macro level.

North Korea, on the other hand, may not have achieved Marx's vision of a stateless Communist society, but it has always been a centrally planned economy, until that system failed shortly after the death of its founder. North Koreans survived or perished based on their reliance on the state: there were those who, when food supplies were cut off, said "the state will save us" then died off, and there were those who developed their own micro-level free enterprise market system. That system has continued to grow, to the point where they have their own exchange rates.

So, did I violate the National Security Act with this article? Did facts commit treason? I leave it to the better Korea to determine the answer.

Back in the Saddle

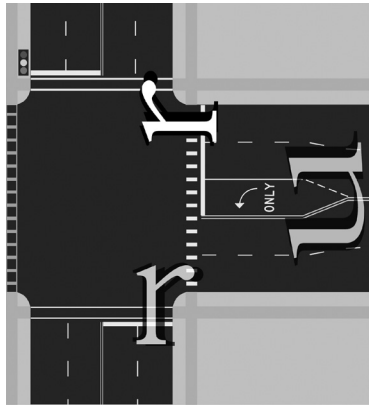
Jon Twitch

Sometime in the late 2000s, I gave up my last scooter to scrap and settled into a doomed married life. Less than a week after my ex-wife left me, I took a friend up on an offer and bought a new scooter.

In September 2013, my time as a scooter driver came to a sudden and painful conclusion. A hatchback stopped short on top of Yeonhui Crossroad; I didn't. It was my first head injury, and I chose not to pay to fix up my scooter.

In early 2014, my friend Lex Boutillier lost his life in a scooter accident on Dongnimmun Overpass, a road I've crossed probably over 300 times. But rather than turn me off scooters permanently, it renewed my will to get back on two wheels. I met Lex years and years ago, and at the time he was the closest thing I could wish for as a role model. He was older than me, a Canadian married to a Korean working as an English editor and driving around Korea on a scooter; his interests included good music and urban exploration. His death left his widow and child financially alone and stranded in Korea before a planned migration to Canada. And that one tragic night presented me with the morbid realisation: the world would be a better place if it were mine rather than his life claimed in a scooter accident.

In December 2014 I earned my Korean driver's licence. In March 2015, faced with the stress of four of my closest friends leaving, I replaced them with a new scooter. My life changed overnight. It was like

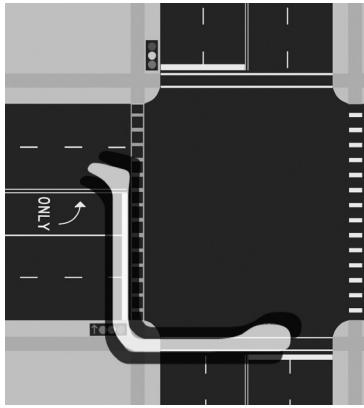


suddenly remembering the long-forgotten ability to fly. When you're on a scooter, it's like physical location no longer becomes a thing, and time stands still as you zip from point A to B (except when you're caught at traffic lights). It has unlocked my life in downtown Jongno-gu, previously characterised as "slow living" which saw me walking and presumably losing a lot of weight that way. Suddenly, the logistics of going over to, say, Namdaemun to get my camera fixed, or stopping by Pita Pit for some Canadian fast food, or scouting out pre-dawn locations to explore, became trivial.

Driving a scooter in Korea is a lot like being a magician. You're able to make things disappear (mainly, yourself and your scooter), and you're able to get out of constraints and traps (set by traffic police). So despite the magicians' code, I wanted to share some of my sleight-of-scooter tricks with you.

RUR Turn

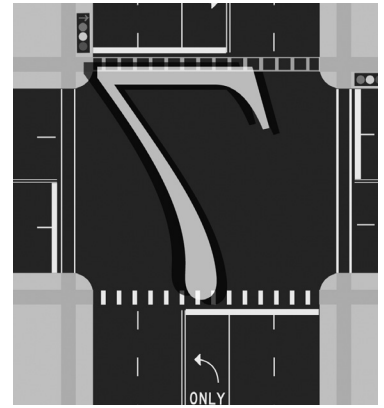
This is performed when you



want to go straight, but the light is red and, for one reason or another, you just can't be assed to wait. You approach the intersection, perform a right turn, and before going far down that street, you do a U-turn, followed by a right turn onto the street you want to go down. Maybe not totally legal, but it generally avoids traffic cameras, and it bumps you down from running a red light to doing an illegal U-turn.

The L-turn

In this one, you want to turn left, but you missed your chance. More importantly, you know that you have to wait through the cycle of lights, which will relieve the people travelling perpendicular to you, then the people on your axis going straight. But! When those people going straight have their right of way, the intersections aimed in the same direction will light up too. So the trick to the L-turn is to get from the road where you're supposed to be, to the corner to your left, so you can wait for that crosswalk to acti-



vate and you can use that opening to perform the left turn from the left corner rather than from the left-turn lane. Saves you time, and more importantly distances you from other traffic.

The Reverse Seven

This trick would probably be called the Seven in the UK or Japan. Essentially, you want to go straight, but you missed the opportunity...but the left turn signal is still going. You perform a left turn, but rather than steering for the open road to the left, where you don't want to go, you aim for the across left corner, where you stop and wait for the next iteration of the traffic lights. Which will be perpendicular to your original intended direction, and will likely include the crosswalk. At this point, you complete the reverse seven by going over the crosswalk, and making a left turn, bringing you back into your intended direction. Of all three, this one is probably the most legal, but also the most hazardous.





Letters to the Editor

Dear Sir/Madam,

It feels better that I finally have got an opportunity to write to you regarding getting your help about finding a correct person in your Research team/center/group who might be willing to view my project by the name of:

1. Soil Satellite,
2. Robotic Flying Ant and more project.

It would be fine if you refer us to any correct person or as you (I don't know) who may be willing to view our project. I would like to communicate with him/her later if s/he permits us to send him/her our project idea papers. I want to be ascertained whether this idea will be executable in the practical field.

Yours Faithfully

Name: Sk. Salahuddin
 Address: Holding No: 173,
 Village: Maheshwar Pasha Kalibari,
 Post Office: Kuet, Zip Code: 9203,
 Police Station: Daulatpur, City:
 Khulna, Country: Bangladesh.
 Mobile: + 8801767902828
 Skype ID: esshanmaster

Sir I have more research project, just some little headlines are below:

Human Brain: I create a machine for human brain. When human are died we lost his/her memory. We can't protect it. This robotic machine are helps to protect human brain. As a result the human are alive forever with this machine and we can get more data from the brain. We can research using this brain. The machine are always help to save his/her memory from present time. Machine are also helps to collect his/her past, present and future data from his/her memory. We can save many scientist brain forever using it. The brain can help our future research.

Hacking using Electricity: Every time all people think that they are complete a hacking using internet. But now a day this is a bad idea for hacking. Because 50% people

are not use internet in this modern world. Some of the government are not using internet because they have secret data in the computer which they saved in HDD. And they are always afraid in hacking. In that case they are not using network system.

The signal pattern is lowering its a low-level programming but using high level quantum mechanics machine using electricity with robotics for hacking.

I already build a project about hacking from offline server and it's possible from electricity. Everybody use it. Electricity is very important like air/water which is more important for human life. Many computer are not using internet but they are must use electricity. I can hack the system using electricity. It is most powerful speed of hacking and I know the whole world nobody can't think and see it first.

Airplanes: I create a new airplane with theory their nobody are died when the plane are crashed.

ZXA B251 Air Fighter with 2.8" inch Drone and no Radar: I build a new fighter plane which complete around the whole earth within 57 seconds.

Nuclear Robotic sniper weapon for automatic firing in enemy. Don't need any human to run it and it's not harmful for nature and our world (earth) theory included. Also Robotic army can always doing fight in battle field. Secret project I can't share it in here.

Space Craft or Rocket: A rocket can go to another world from this earth within 4 seconds.

PA Satellite: Using soil satellite I can see every planet history from beginning how it build if any life are in here everything.

I already make a new vehicles which do not need any Energy (petrol, diesel, octane, methane, oxyzen, hydrogen like any type of energy, etc) without it this vehicles can run properly, it is super fast speed 35,000 KM per hour. Also it is 100% secure for our nature in this world. If we use it we can

save people who died in Airplane crash (prototype design + theory + project ready)

Technology: New network system and communication system without any frequency also internet and more. Nobody can't hack it in future. Nobody think it before and see it before.

Human Brain Hacking: I can't share it here. (Top Secret Project Completed)

Medical Science: Human can alive 190 years without any disease and medicine. It's proved.

Theories: I already solved Albert Einstein time theories (Quantum Theory) and James Clerk Maxwell quantum physics using I build some new theories which using we can go to another planet within 4 sec also a completely new nuclear theories. Sir future is very near we can see it very soon.

Realistic Image Power: (Top Secret Project completely new)

Past: I can see past planet (earth) history how build it, how a life are born in here everything using my satellite. Sir really future seeing are very near.

I have a idea to move our planet (Earth) from The Solar System to a safe place. If sun is blast we can't live in our planet. Project ready using hidden theory.

I have a properly new nuclear theory. All project theory and prototype project design are ready. Can I join with you or a research group or research team?

adopted son to Late former president Nelson Mandela, Republic of South Africa. I am 18 yrs old. I was told that my mother die after my birth and no trace of my biological father. Late Mandela adopted me as part of his family till death.

Please, I saw your impressive profile on the internet, and after much prayers, I was moved to contact you believing that you can be relied upon to handle this business for me. I have a reasonable amount of money to be transferred on my behalf to you.

Based on your status and business experience I am convinced you would be of great help in assisting me to move and invest the sum of USD10.5million which my late father starched away and deposited it with the Bank. Due to our family fights and struggle for his legacies, I had the plans to transfer the money and have it invested on your care and guide.

Please bear in mind that this is not jokes or games people choose to play on the internet. No. My solicitation is for real and my intentions are genuine. This is only the hope left for me to continue a new life, you may understand my situation. Please, may I request that you do not blackmail my position? I will give you more information and my photos as soon as I hear from you. I have decided to offer you 20% of the total amount of money as a compensation for your efforts input in this transaction, which is just for your honest and sincere assistance to me, and then you handle and control the investment while I continue my education.

If I could have your attention, I would avail you with further details of my person, situations and how we can handle this business. Please contact me (joshua_allan57@yahoo.com) May it please you to respond. May Almighty bless you.

Best Regards,

Joshua A. Mandela

From Mr. Joshua A. Mandela

Thanks for your attention and I pray that my decision to contact you will be given genuine approval. I humbly write to solicit for your partnership and assistance in the transfer and investment of my inheritance funds from my late adopted father who died mysteriously last years.

I am Mr. Joshua Allan Mandela



Broke Crossword



SPECIAL BROKE IN KOREA OFFER!!
ONE-TIME OFFER!! Part 6...come on, people!

브로크 매거진 독자들을 위한 한번뿐인
스페셜 딜!!파트5. 사람들이 쪼옴!!!!

If you want to get a tattoo paid for by me, 만약 브로크 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 않았지만... 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 이제 여피킬러까지 무료타투를 제공한다네요!

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 브로크 매거진의 로고입니다.

I will pay for you to get a tattoo of the Broke in Korea, 브로크매거진의 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.

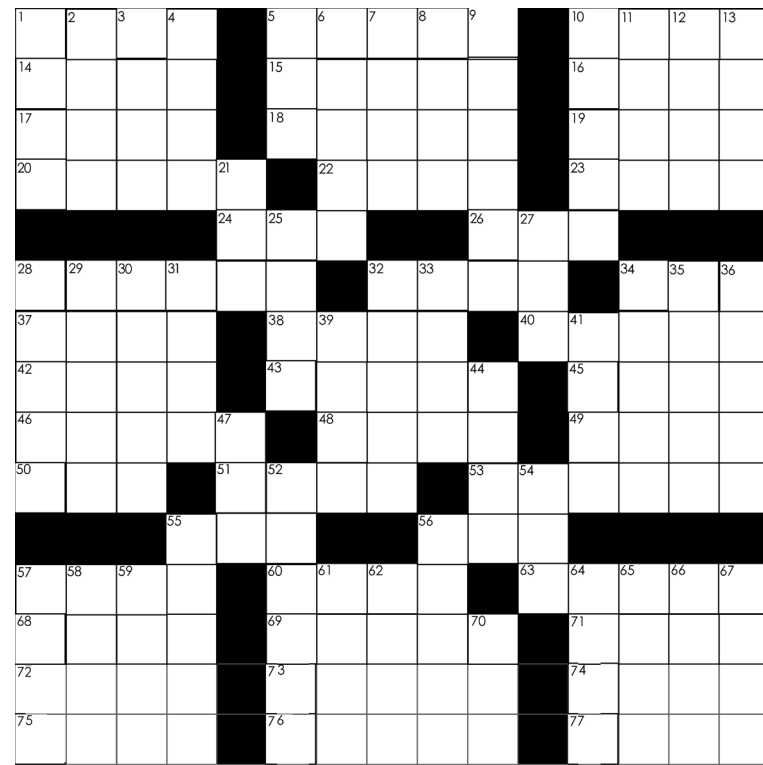
-I claim no editorial rights to the rest of your body. So, if you want to get the word "sucks" tattooed under it, you're totally free to do so on your own dime. 브로크 매거진의 로고외의 다른부위의 피부에 무엇을 새겨도 좋습니다. 독자님이 개인적으로 돈을 지불하고 옆에 "suck"따위를 새겨도 된다는 것입니다.

-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, 브로크 매거진은 이 타투 사진을 다음호 브로크 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



- ACROSS**
- 1 Far-left skinhead
 - 5 Moves in water
 - 10 Biblical masturbator
 - 14 LA university
 - 15 Genius city
 - 16 Scientology devil
 - 17 Eastern European
 - 18 Faeces
 - 19 ___ for Worms
 - 20 Tool ___
 - 22 Sailing
 - 23 ___ Hathaway
 - 24 Tin container
 - 26 Banjang of Windy City
 - 28 Huqueymsaw singer
 - 32 Gimhae confederacy
 - 34 Sighs of relief
 - 37 Cupid
 - 38 Finnish rapper
 - 40 Part of Changwon
 - 42 Green or McFarlane
 - 43 Alan or Thurston
 - 45 Island
 - 46 Prowl
 - 48 Drug addict
 - 49 Actress Campbell
 - 50 Electric fish
 - 51 Korean cigarette brand
 - 53 Internet box
 - 55 Explosive
 - 56 Korean one-hit wonder
 - 57 Owl meme
 - 60 Stench
 - 63 Dark beer
 - 68 Agitate
 - 69 ___ Domer
 - 71 Genius vocalist Kim ___
 - 72 ___ as you are
 - 73 Avoid
 - 71 block up
 - 75 In the distance
 - 76 Gives out
 - 77 Robinson and Burns

- DOWN**
- 1 Hurry
 - 2 US civil rights group
 - 3 Poetry event
 - 4 ___ Nagila
 - 5 Seoul TV station
 - 6 Chinese city
 - 7 Terrorist group
 - 8 Hump
 - 9 What you need to be to do 46 across
 - 10 Anti-poverty NGO
 - 11 Sign lighting
 - 12 Soon, in poetry
 - 13 Naked
 - 21 Keanu Reeves role
 - 25 Korea University locale
 - 27 I think, therefore ___
 - 28 ___ Borison
 - 29 Actress Ryan
 - 30 Overnight option
 - 31 US safety org
 - 32 Mother ___
 - 33 Imperial hectare
 - 34 Mirae ___
 - 35 Reduce by 50 percent
 - 36 Unpleasant look
 - 39 Agreements
 - 41 Japanese native
 - 44 Makes a mistake
 - 47 Broke cover model
 - 52 Busan punk band
 - 54 Jewish exclamations
 - 55 ___ Brown
 - 56 Lion family
 - 57 Killer whale
 - 58 Oktap-bang location
 - 59 Peru city
 - 61 "Whip it" band
 - 62 White House office shape
 - 64 Blue superhero
 - 65 Jeju path
 - 66 Japanese noodle
 - 67 Awards for 20 foreigners



MUSIC REVIEWS

Yuppie Killer Cotton Candy

independent
Jon Twitch

It seems every issue of Broke, there's a crossword, there's band interviews, and there's a Yuppie Killer album reviewed. This seven-song EP is their fourth release, and it runs just over ten minutes.

The album starts off with "Gimme the Pills," which seems like an instrumental for the first minute—something that kind of annoys me with too many Korean albums—but blows up with Tim's vocals 2/3 of the way through. "Thunderchief" was named after misunderstood AC/DC lyrics ("Dirty deeds, thunderchief"), although the original song has no real influence here. Instead, we get sort of a paleo-hardcore song about being men and making fire: "Thunderchief, cooking meat."

"Police Informant" is a fun song with a well-recorded vocal chorus that increases the momentum of the album by a bit. My favourite two songs are "Common Pedestri-

an" which starts with screams and ends with a Point Break sample, and has a lot of experimental effects in between. In "I Wanna Die (Mississauga)," Tim lists off the numerous ways he wants to die, ending with "I wanna die at the end of this song."

All seven songs are lyrically rich, and thanks to proper mixing at Mushroom Studios, the whole thing sounds great. They seem to be playing around with all sorts of guitar effects, giving the songs enhanced texture, and Iain tells me the cassette tape mix sounds "so much gnarlier."

And the liner notes this time around are superb, put together by Trace Mendoza to depict, I'm guessing, a monstrous ball of cotton candy with various appendages, heads, and extra eyes, being chased by an angry mob. I'm not totally convinced "Cotton Candy" is the name that best sums up the album, but the visual appeal of the liner notes sure does.

Kim Ildu

달과 별의 영혼 (Soul of Moon and Stars)

Boonga Boonga Records
Jon Twitch

In the early stages of producing this zine, I received an advance copy of Kim Ildu's second solo project. Best known for his work with Genius, Kim also has his own solo career playing acoustic blues and folk. I've spent most of this issue's production time listening to this album, partly because I didn't have anything else new to listen to, partly because it's so great.

From the beginning with "하나 그리고 둘," a soft, lumbering song that builds in intensity, this album is possessed with songs each having their own unique personalities and moods. Each song is distinct, and listening on repeat I find myself frequently thinking "Oh good, this song again," for nearly every song on the album. Songs are about

the usual human drama, music, wandering, mental health, and the natural world. The tempo picks up in "SBGR" with the addition of a drummer and Ildu yelling "Shut the fuck up!" as the song winds down. And there's a train song in English called "Old Train," because everyone likes trains—not just one version, but also another recorded live at a bar called "Drunk Old Train" that adds the right punctuation to the album, despite sounding like it was recorded through a tin can phone.

Kim sounds great on his own, and I look forward to tracking down his first solo album. When I moved to Korea in 2003, I never expected the country would start producing so much great blues music, but Kim's work is an impressive addition to a growing niche.

초록불꽃소년단/Green Flame Boys

그저 귀여운 츠보미였는 걸 (Just a Cute Girl Named Tsubomi)

independent
Jon Twitch

Although just a four-song EP, this thing is packed with more action, energy, and passion than your regular full-length. Green Flame Boys have a way of stuffing themselves into all orifices of a song and filling it with their love. Kichul roars and wails like puberty incarnated, backed by a wall of wonderfully rendered noise.

From the "1-2-1-2-3-4" of opening track "동경 (Sympathy)," we're off to the races. "보라색 하늘 (Purple Sky)" is the slow song

of the album, likely serving as the band's refractory period, but it's probably the most lyrically dense.

The last half of the album includes the iconic "Cherry Boy" (lyrics translated in Broke 19) and the title track, a vigorous six-minute ode to a Japanese AV idol who has appeared in over 1300 adult videos.

With the salacious artwork provided by Chongkook's frontman Jeon Cheon-gyeong, this album is an ode to youth, puberty, and Cheongchun punk. Essential for any Korean punk collector. But let's hope for a full-length next.

What You Say!?!

Jon Twitch and 나선생님

Chongkook sent me the lyrics to one of their songs, "옥탑방," which seemed like a good place to look into their lyrics because I live in one myself. I guess any song involving roofs could be about me, but this one is about someone living in a rooftop house and being lonely. Well other than my cats, that pretty well describes me exactly.

총체적난국

Chongkook

"옥탑방/Rooftop House"

밤하늘은 어두운 바다
The night sky is a dark sea
바라보면 빠질듯이
If you look up you fall
밤을세워 목이 메어라 울었네
All night I cried until my throat was sore
이유도 잊은 채
Forgotten reason
들린다면 부디 대답해 줘
Please answer if you can hear me
새까만 밤 하늘에 별을향해 노래하네
Sing toward the stars in the night sky
소수한잔 맥주 한모금 나의 기타 너의 목소리
One glass of soju, a sip of beer, my guitar,
your voice
이제는 울지않아 절망은 하지않아
Now I don't cry, I don't despair
가야할 길 더욱 멀지만
The way to go is farther but

우린 항상 웃고있어
We're always laughing
가끔은 싸움에 괴롭고 지치지만
Sometimes fighting is painful and tiring but
나가있어 세상은 따뜻하고 다정한데
A world with you is warm and sweet
이제는 울지않아 절망은 하지않아
Now don't cry, I don't despair
지치않는 나의 영혼 너의 소망 우리의 노래
My soul your wish that never lose we sing together
즐거웠던 날들을 되새기며 밤을 세우자
Lets stay all night long while remembering good old days
이밤이 지나가도 나는 너와 노래를 부르리
Even after the night goes I will sing with you
밤 하늘에 넘치도록 이노래를 전하고 싶어
I want to send this song to the night sky
즐거웠던 날들을 되새기며 밤을 세우자
Enjoyable days change to nights
이밤이 지나가도 나는 너와 노래를 부르리
Even after the night goes I will sing with you
새벽이 올때까지 그 자리에서
Until dawn at the spot
**
책상속 어딘가에서 빛이 바랜 옛 사진도
Light-faded old photos from somewhere in the desk
방구석 어딘가에서 낡아가는 옛 편지도
An old worn letter from somewhere in the corner of the room
즐거웠던 많은기억 이별했던 아픈 추억
Many enjoyable memories, painful memories of parting
거친 이 목소리로 이노래를 전하고 싶어
I want to send this song with a rough voice

Bimonthly Bootfuck

This issue's bootfuck is venturing into dangerous hypocritical territory. You see, this time I'm recommending we bootfuck: people who overreact to things said, usually online, and proceed to ruin lives.

Justine Sacco, a modest Twitter user, tweeted "Going to Africa. Hope I don't get AIDS. Just kidding. I'm white!" After an eleven-hour flight, she landed to find her SNS accounts flooded with hate, her employers expressed their outrage, and there was even someone waiting at the airport to photograph her arrival. She's far from the only one, and this can hurt more than just individuals.

It's a lot of fun going after idiots online. If you haven't seen the tumblr page "Public Shaming" yet, it's a riot. They post screencaps of shameful tweets, allowing you to look up the user and fight back.

Yeah, we should be ashamed of Creationists, gun nuts, racists, and people who think Bush had a perfect track record at preventing domestic terrorism. But are their idiotic beliefs really justification enough to cost them their jobs, to single them out for threats online

and in real life, to cast them out of society?

Yes, we should try to change people's minds, but the way to do that is not through intimidation and economic ruin. Actually, driving extremists into the shadows might further radicalise them. Personally, I want everyone to have access to civil discussion, so that ideas can be weighed and decisions can be made based on what is best. And the people who will benefit from that the most are the ones without access.

And let's not forget that initial anecdote, about a girl who posted something racially insensitive, but she obviously doesn't genuinely believe white people can't get AIDS. How are we to know we won't be next? We're one drunk status update or tweet away from the Internet lynch mob.

It's clear that this sort of thing is being done for the sake of idle boredom and meaningless cruelty. Rather than going after dangerous people or unethical businesses, we're piling on vulnerable individuals and businesses with unreasonable political beliefs.

Royally explore Korean society

I first joined up with the Royal Asiatic Society (RASKB) back around 2010. The guys I visited North Korea with 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 a number of walking tours, one of the area around Yongsan to look at the effects of urban renewal, and twice of Sungkyunkwan University. Next, I 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.

I'll be busy with RASKB events over the next few months, and here are some things you might want to get involved in.

Songdo Walking Tour

Saturday, April 25, 13:30-18:00

Cost: 20,000KRW for members and 25,000KRW for non-members

Intended as the Dubai of the Far East, Songdo is a newly created city built on reclaimed land. Construction began in 1994, and despite the completion goal of 2015, there is much still to do, and ground has still not been broken on many major projects. During the weekdays Songdo is a cacophony of construction, and on weekends it's a surprisingly cozy urban utopia.

Our tour begins at Incheon University Station exit 5. We will walk up to the 65-storey Northeast Asia Trade Tower (NEATT) where we can visit the observation deck for a view of the area.

From there, we will walk through Central Park, a city park that takes up 10 percent of the land of Songdo. While there, we will visit Songdo Hanok Village followed by the Compact Smart City center, where we will learn more about Incheon's history and the development of Incheon Free Economic



The Billion-Dollar Wasteland of Yongsan

Zone (IFEZ).

After that, we will head to G-Tower, the headquarters of the Green Climate Fund (GCF), to stop by the open-air observation deck.

Next, we will go to Songdo IBS Building to visit a model showhome and learn more about the residential real estate market of Songdo.

Last, we will go out into the undeveloped part of Songdo to look closer at the land, concluding our tour at the International Business District Station.

Urban Renewal in Korea

Tuesday, July 7, 19:30-21:00

Cost: 10,000 KRW for non-members and free for members

Basically I'm going to lecture for about an hour about urban renewal, looking at the history of Seoul's urban development, public safety risks, modes of resistance, and the activity of documenting urbanisation in Seoul. It'll probably turn out

pretty pretentious with lots of nice pictures.

A walk around Yongsan: the complications of urban renewal

Saturday, July 11, time TBA

Cost: 20,000KRW for members and 25,000KRW for non-members

This excursion will be like no other (except for the last time we did it), as much of what we will visit is already demolished and gone. We will meet at the top of the front steps of Yongsan Station, where one can get an appreciation of the scale of urban renewal that has hit the area.

From there, we will cross the overpass leading over the abandoned Yongsan Railyard, passing by the former site of Yongsan Electronics Market Terminal.

We will walk through the market to Seobu Icheon-dong, an embattled riverside community that has for years been resisting urban re-

newal. Now that the Dream Hub project is cancelled, it seems to have earned a reprieve.

We will stop by Saenamteo, a beautiful Catholic holy place full of historical relevance.

From there, we will get another look at the old post office of Yongsan Railyard, and walk through an old neglected Hanok neighbourhood.

On the way north toward Yongsan Station, we will pass by Yongsan Railway Hospital, more recently absorbed into the Joongang University Yongsan Hospital complex, now sitting abandoned.

Going north from there, we will visit the location of the so-called "Yongsan Disaster," a highly politicised urban renewal zone that claimed the lives of five evictee protesters and one police officer on January 19, 2009. Since demolition, the area has become an empty field full of garbage and reeds. We will visit the former site of Namildang, where the deadly rooftop battle took place, and imagine the events that took place there, evoking sympathy for all involved but also criticism for their respective strategies.

After that, we'll end up at a tent village of street food businesses built on empty land in between Yongsan and Sinyongsan stations for dinner.

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 tours and lectures go to the RASKB so they can continue their excellent program of lectures, excursions, and publications (and there's also a stipend for guides/lecturers).

Visit www.raskb.com for more events, signup information, and stuff to read.



Overlooking Central Park in Songdo from G-Tower.



We even had a fictional person lead a museum tour.



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 *Daehanmind-ecline*). 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 second ten minutes of the first episode, which has been lengthened substantially due to differences in medium. The main character is not me and this is no more than 20 percent autobiographical or rooted in real experiences.

RapsCALLION's Den Chapter 2 Lifeguard on Duty: Charles Darwin Jon Twitch

There was pretty well always a party going on at the Den, whether that meant bad musicians jamming in the living room, or underage kids huddled around the coffee table leafing through the porn magazines, or just people you didn't know wandering around.

And then there were the actual parties. Filled to the rafters, always bands playing, always drinking and smoking going on everywhere. I recognised less than half the people who showed up, and of them I only remembered half of their names. Sometimes furniture and things around the house went missing, and sometimes we wound up with inexplicable new furniture.

By 6pm, we had probably over 50 people inside, outside, and likely on top of the house. A band set up in the living room, I think it was the Dancefloor Disasters, and they played until they blew a fuse. Fortunately it wasn't dark out yet, so we just lived without electricity until someone figured out how to flip the circuit breaker back on.

Sometime during the blackout, I wandered into the family room, where Brad, Eric, and Mike were still perusing a gentleman's magazine together.

On another couch, Darwin and

Charlie were sitting on either side of Tanya. She was kind of the it-girl of the punk scene at the time, always exuding a fashion that was two parts elegant and two parts tomboy.

Everyone clearly wanted her: the guys who didn't were probably 7s on the Kinsey scales, and the girls who didn't were all 1s. Darwin always acted completely different around her, and it was pretty obvious why. Me, she wasn't my type though: the longest we ever talked, she spent 20 minutes telling me what it means to be asexual. Is that even a sexual identity. More likely, an excuse.

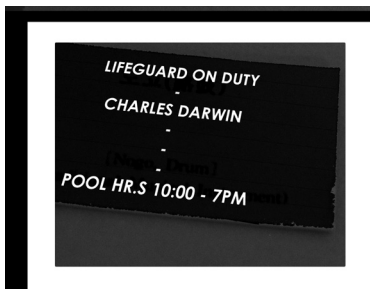
Anyway, it didn't stop my roommates from talking her up.

"This guy's the best," Charlie was saying. "I've known him since we were eleven."

"Did you ever hear that story?" Darwin asked Tanya, trying to work his elbow around behind her shoulder. "We were both working as lifeguards at a public pool. I didn't even talk to him for the first few months I thought he was some kind of freak."

"And I thought Darwin was another swimming snob," Charlie retorted. "Then one day, they had only the two of us working the same shift together. They'd always have a sign up saying all the names of the lifeguards on duty, and you gotta see the picture. Darwin, do you have the picture?"

Darwin pulled out his wallet and presented a warped old Polaroid. It showed a sign that said "LIFEGUARD ON DUTY: CHARLES DARWIN."



"Nobody ever said anything about it, not any of the swimmers, not their parents," Charles said, holding back his overwhelming giddiness.

"Maybe that's the reason why the pool shut down," suggested Darwin.

At that moment, Vas walked into the room, bringing with him a gust of cool that only someone

like him was capable of. Even now, stressed out at all the goings-on of the party, he was cooler than me on my best day.

"You guys might want to get out front," he told us. "The mods are here."

So, out front of the house on the sidewalk, a row of about half a dozen scooters were pulled up and parked. Each one brought one or two mods, each one with their hair cropped, curled, or bobbed and dressed in two-tone suits under parkas to protect from the elements. Eight in all, parading up toward us.

"Hold on, where do you think you're going?" Charlie challenged them.

"Inside," said Edgar, the lead mod. He was a real piece of work I'd been aware of for years, though hopefully not vice versa. When I first came into the scene he was resolute in his status as queen bee of the skinheads, clad in the oiliest boots and authentic-est flight jacket. Then, I don't know what changed, but he and his whole crew became the more-authentic-than-you mod crew of the city.

"You know the rules, Edwin," said Vas. "No narcs or mods allowed."

"First of all, my name is Edgar," said Edgar, "Edgar J Ison the Fourth."

"You mean there were three more before you?" I quipped.

"Furthermore," said one of the mods next to him, ignoring my comment, "we're all wearing stain-resistant tailored suits. I'd hardly want to sully my best three-piece on your lager-drenched furniture."

"Which one are you, Edgar J Ison the Seventh?" I asked one of the other mods. "How many of you are there?"

We traded quips for a bit like this but it was always tense. There's always the possibility that these jerks in expensive suits might lose it and break our meager possessions.

One of the mods opened up a champagne bottle which made us all jump a little bit. "Can you let us inside so we can chill our drinks at least?" he asked.

I don't know, you'd have to be there to see the menace in that one. These are, after all, fucking mods.

But Vas stepped aside and allowed them to pass.

"How could you just let them inside?" Darwin hissed in our ears.

"We let them think they're welcome," said Vas. "Then, we steal their booze."

At that point, a random punk ran out and announced something I never did get used to hearing: "Hey guys, Owen's passed out in the bathroom again!"

Of course he meant Pickled Owen, my perpetually unconscious nemesis.

Anyway, by now the place was pretty packed, electricity was finally back on, and a surprisingly great pop-punk band called the Kasuals were having one of the best sets of their lives in the liv-

ing room. But we had to elbow our way into the bathroom, pull Pickled Owen's puke-covered face off our toilet, and dump him unceremoniously into the bathtub. Once we got the shower curtain pulled closed, everyone was ready to start using the washroom again like civilised humans.

So anyway, I came out and needed some time apart from all this chaos. Can you blame me? Imagine living immersed in this shit for three years. I ducked into my own personal private space, to find a bunch of mods squatting in there. Oh yeah, and Tanya was with them, sitting right next to Edgar.

"So, how do you know the hosts?" Edgar asked me.

"Actually, I'm one of them," I replied. "I just moved in today."

"Oh?" said one of the mods, I think Edgar VI. "What happened to Fayella?"

"I don't really know," I said, "but this is my room now."

Edgar snorted derisively at me, and I saw exactly what my new roommates had been saying about his kind. I didn't want to sound racist, but if mods were a race, I'd be the worst jackbooted goose-stepping sieg-heiling neo-Nazi around--I mean fuck these mods who were hanging out in my room like it meant nothing.

On the floor in front of him was an LP of Television's first album, *Marquee Moon*, which certainly as hell didn't come from me.

"Where did you get that?" I asked. I lifted up the LP, spilling a whole bunch of finely ground marijuana into my carpet, some which is probably still down there.

"Fucking Christ, guy," said Edgar, with real menace in his voice, "That was the last of our weed."

"Oh man, I'm so sorry," was the first thing out of my mouth, even though I wasn't and I didn't think he was one.

"Yeah right," scoffed this despicable mod character, then he sniffed. Then he inhaled deeply. "There is weed in this house, lots of it. I'm sure of it."

Edwin was like some sort of fucking bloodhound dog with a bowlcut and a canvas parka and there was nothing I could do without getting my ass kicked by Edmonton's toughest crew of dandies. Fortunately all the mods filed out of my room, Tanya leaving with them too.

This time, I managed to lean the mattress up against the door so it would be difficult to open from the outside. Not impossible, but it might give people enough resistance to keep them out.

In the living room, a band with a lot of members was sound checking very slowly. In the family room, Brad, Eric, and Mike were still gaping over one of the porn magazines. And everywhere, there were punks getting drunk and having a good time. I ran into Vas and we headed for the kitchen for another couple of beers.

Charlie was drinking in here with a big group of punks. On the edge of the group stood Abdullah, tur-

ban and sword and all, just looking casual.

"Abdullah!" Vas exclaimed. "Are we being too loud?"

"He's sleepwalking again," Charlie explained.

I turned and looked at Abdullah closely. His eyes were open, but they were kind of glassy and it was like he was far away in there. I'd never seen a sleepwalker before, but it wasn't like on TV where they walk around with their eyes closed and their arms out. It was like he was someone in the background who never spoke or directly interacted with us, like a movie extra. He raised a can of beer up to his bearded mouth and had a drink.

"What, and you idiots gave him a beer?" Vas exclaimed. "Don't you know that's against his religion?"

Vas tried to take the beer from Abdullah, but the tall Sikh pulled it away like Michael Jordan keeping the ball away from a dwarf. Abdullah raised his hand as if to clout Vas before he could try again. He quickly chugged the rest of the beer and then crushed the can against his forehead.

"This guy's so punk when he's sleepwalking!" Charlie enthused.

Abdullah jabbed Charlie in the arm with his fist.

"Ow, okay!" Charlie yelled, "you can have another one!"

Abdullah lumbered over to the open fridge and groped around for another beer.

"Hey, uh, could you get me one?" I asked.

Abdullah dutifully handed me one. "Thanks," I said, cracking it open. "Yeah me too, buddy," said Charlie, and Abdullah handed him one.

We all cheersed our beers together and had a good drink.

"Fuck, I tell you, I could use a good fight tonight," said Charlie.

"Be careful what you wish for," cautioned Vas.

At that moment, Darwin rushed into the kitchen, looking a bit manic. "Have any of you guys seen Tanya?" he asked.

"Yeah, she was with the mods last I saw them," I replied. "They're around here somewhere looking for weed I think."

"Really?" Darwin said, tensing up. "The next band is the Operators," Vas said. "They'll be in there for that."

We went to the living room, and soon the Operators filled the house with the rhythms of reggae. They were a five-piece band of white kids who played surprisingly brilliant reggae. They got the whole house swinging with their music. Sure enough, soon the mods entered. Tanya was with them, and Edgar stayed close by her side, but she was putting on her usual disinterested act.

Edgar's attention soon wandered off her, as he did this really irritating dance where he seemed to be watching himself sway from one foot to the next.

I'm no dancer, so you're more likely to find me swaying in the corner. Still, I managed to "accidentally" kick Edgar in the foot as he danced past me.



"Watch it," he exclaimed. "Gentlemen don't lumber around like that."

"Oh, I'm sorry," I replied. "Here, let me get you something to sit on." I gave him the finger and went outside.

There were a few people out front smoking or just hanging out. I spotted Darwin sulking around over on the curb, by the row of scooters.

"Hey Darwin," I called.

Darwin looked over. "Oh hey Owen," he said. "Are those damn mods still in there?"

"Yeah," I said. "I don't see what the big deal is though. I mean yeah, they're overbearing trend-followers. Next season it'll be guys with poofy long hair and tie-die shirts. They're all fashion and art and no action."

"I can't wait that long," said Darwin. "Didn't you see Edgar with Tanya?"

"Maybe she just has bad taste," I offered.

"You know what's bad taste?" Darwin retorted. "Driving around in these dinky little scooters and thinking you're all boss!"

With that, Darwin put his foot on the nearest scooter and tipped it over, knocking down the next one and creating a domino effect that knocked them all over. At least two of them erupted in the piercing trill of car alarms.

Inside, the band played to the end of the song, and once it was quiet inside, the mods must have heard the alarms because they came charging out. They found me at the curb trying to right the bike on top of the cascade, with Darwin being all angsty right next to me.

Fortunately there were enough punks already out there to get between us and the mods. Charlie, Vas, and even Abdullah rushed out and went into damage control, trying to calm the mods down. The bikes weren't damaged beyond a bit of superficial scratching, but then again we are talking about the scene's most superficial people here.

Soon, everyone at the party was out on the front lawn. It was a whole lot of chest-thumping and acting butt-hurt. Together with Charlie and Vas, I held Darwin back, moving him further away

from the tipped scooters. Edgar's lackeys held him off right over by the front door.

Just when I thought that would be all that would happen, Darwin picked up an empty beer bottle and hucked it at Edgar. It missed, but it shattered against the edge of the door, showering glass shards over the last person coming out the door -- Tanya.

She shrieked and her hands went over her eyes, clutching her face as blood poured out through her fingers. I mean, a lot of blood -- we're talking Carrie levels.

"She's cut pretty bad!" someone yelled. "Can anyone take her to the hospital?"

Fortunately we found someone who hadn't been drinking who had a minivan there who could drive her to the hospital. Vas and another girl I don't know helped Tanya in. Darwin tried getting in after them, but Charlie and I held him back.

After that, the party died down, and about 80 percent of the people left. Darwin went to his room, and I stayed out in the family room's couch maze with Charlie and a whole bunch of punks drinking. The mood of the party was subdued and remorseful, and by that time we were drinking to forget.

Just after I closed my eyes, I was awoken again by the slam of the front door. The Sun was up,



and there was Vas coming into the room.

"Is she okay?" I asked through half-closed eyes.

"She'll be back to normal in a couple months," said Vas. "In the meantime she has to wear this eyepatch thing. Know where Darwin is?"

I shrugged. "His room?"

Vas wandered off and I lied there on the couch for a while longer. The room was littered with passed-out punks. At the couch next to me, Brad, Eric, and Mike had fallen asleep sitting up, a porn magazine still open in Eric's lap in the middle. Abdullah emerged from his room, went to the kitchen for milk and a box of cereal, loudly shoved aside all the empty cans on the kitchen table, poured himself a bowl of cereal, and munched on it loudly for a couple minutes. After he went back to his room, I got up and decided I should go to mine.

When I tried my door, it wouldn't open, like someone was passed out against it on the other side. I banged on the door, but no answer. Finally I decided to just shove it open, tipping over the mattress that I'd left leaning against it, which hit the ground with a hefty whump! I flopped down on the bare mattress, which turned out to be the wrong side, and got a few more hours of sleep.

Just before noon I got up again. I got my towel and toothbrush out of my bag and headed to the washroom for a much-needed bath. I know showers are faster and more water-efficient, but I love a good soak. But when I pulled open the shower curtain, there was Pickled Owen still passed out where we'd left him last night.

When I came out to the living room, some of the punks were starting to awaken. Charlie was dragging the TV out of his tent and plugging it into the nearest wall socket. I opened the front door to survey the damage outside, and was surprised to see a TV camera set up down at the sidewalk, pointed right at me. I quickly shut the door again. They had a van with them and a whole bunch of people.

"Uh, guys?" I called. "Why is there a camera crew outside?"

"We're on TV!" exclaimed Charlie from in front of the TV.

I hurried over and looked over his shoulder. Right on the TV was a view of our front door, with an attractive female reporter with big hair and of indeterminate ethnicity speaking into a microphone in front of our lawn.

"...was taken to hospital by friends," she was saying. "The injury was inflicted at about quarter past midnight, according to neighbours. Nearby residents also complained that the house is host to regular parties, where violence, loud music, and public mischief are common. Police say such parties are common among the city's cultural undergrowth, and warns that the music your children listen to may lead to juvenile delinquency."

The report switched back to the studio, where a thick-necked an-

chorman thanked her and passed it on to sports.

"Oh man, Moses isn't gonna like this," Charlie said from behind me.

I didn't think too much about what he said, because I was too disturbed by this unwanted attention myself.

By now, almost everyone was awake or waking up. Someone came over with an extra-large pizza that had apparently fallen off the back of a truck, and twelve

of us were lucky to get a slice for breakfast.

As we sat around finishing off the pizza and licking our greasy fingers, the side door swung open and a frantic middle-aged hippie ran in. He had long hair, a long bushy beard that reached down to tickle his solar plexus, and thick glasses through which his angry eyes glared at us.

"Everybody get the fuck out!" he bellowed. He grabbed Brad, Eric,

and Mike off the couch and pushed them toward the door. "Get the fuck out!"

He ran to the table and began pulling people out of seats and pushing in the chairs. "Get the fuck out of my house!" he yelled as he grabbed me by the collar.

"Hold on, I live here!" I exclaimed in protest. "Who the fuck are you?"

"Who the fuck are you?" he echoed back at me, not letting go of my collar. His morning breath was on

my neck and his sweater smelled like cat piss. "This is my fucking house. Why the fuck did I see my fucking house on the 12 o'clock news?! You're all out on the street!"

Vas walked in right then, saving me. "Oh hey, Moses," he said. "Owen, this is our landlord, Moses."

Yeesh, and here I always thought hippies were gentle folk all about peace and love.

NEXT TIME: Landlord troubles



Get furtlin'!

Furtling is a bizarre sexual activity stretching back to Victorian times. People, especially women, would cut holes in pictures of usually men, then stick their fingers through from the other side and pretend their fingers were the dongs of the people in the photos. It wasn't a fetish, but was more done for humour.

So here's what you're gonna do: grab a pair of scissors (ask your mom first), and turn to the back

cover. Cut out Ken's eyes, so you can basically wear this zine like a Ken mask or pretend to be a really incompetent spy watching people through eyeholes in a newspaper, magazine, or punk zine.

Don't worry about ruining this side of the page: you should end up with holes right around the crotches of Jihwan and Changeun. Now, go ahead and endow them! Best done to "Masturbation" by Find the Spot.

