

brooke

IN KOREA



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니발

RESPECTS

SKUNK & HELL

the
Toasters

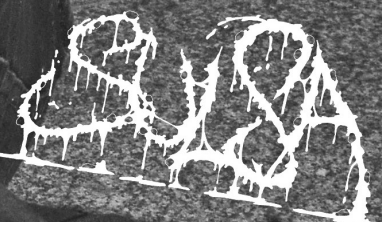
SHARP IN K



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Issue 21
August 2015

Letter from the Editor

Just a few months ago, we reached Broke in Korea issue 20 and the tenth anniversary of the zine, which found me unemployed and hemorrhaging money. I lost four close friends around then who moved away (though one just moved to Jeju). And this issue, things get intense as I'm about to lose five friends moving away (Jen and George, Jaejun and Matt, and Broke's translation superhero Yerin). I've learned over the years that there are always more great people around the corner, and the good friends you lose one year will come back to Korea next year or the year after, at least to visit. And while we might not be so close in touch while they're away, when we reunite it will be legendary.

This issue is timed for a big music event happening later this month (just turn to the next page or look at the back cover). Korea's ska scene really seems to have its act together, producing a diverse number of sounds and getting overseas attention. I am pleased that TNGOSKA are bringing great bands here, so I don't have to. Ryu Jinsuk is the Won Jong-hee of the 2010s.

We'll see what will happen to the punk scene. It seems like punk has remained static while everyone else has grown; even the new Skunk Hell is committed to serving a broader music community, which both sounds good and also is a bit of a letdown. Regardless, after the closure of Club Spot last year and the loss of so many other clubs, it's good to see a prominent name like Skunk re-emerge.

Actually these two stories kind of clash for top story this issue. If you ever look closely and wonder why someone gets to go ahead of someone else, yes, there is thought put into it, but it shouldn't be taken too literally. Skunk is our top story, but TNGOSKA has the back cover. The way this old-fashioned print journalism works, page 3 is the best real estate, followed by 5, then maybe 4, then maybe 7, then either 6 or 2 (hi!). Thus, the Toasters get page 4 because you hopefully want to seek that out and you'll come across TNGOSKA on your way.

This is the first issue in a long while I've reduced the number of pages rather than expand, and my wallet will thank me. We have interviews with long-established bands and totally new bands, and while continuing our focus on the Daegu scene thanks to Kyle's contributions, this issue features two Jeju acts as well. Having finally visited Jeju for the first time, I'm fighting the urge not to relocate there myself. Next issue, I hope to start cracking away at the Busan scene, so if you can help with that, what are you waiting for? The great thing about doing this zine is we're never close to running out of bands to interview.

Though sometimes we miss one or two. For this issue, I wanted to interview John Stocktone, a new band playing the NGOSKA Fest, but they felt they weren't ready, and I hoped to interview Jinyong for Madox, but they just broke up. I almost interviewed another band he joined, 77 Beams, but couldn't get ready in time before the band leader left for the army.

So, what else is in this? The centerfold has coverage of the Gay Pride Festival this year, which I visited on its opening and closing days. The cover photo reflects this issue's tongue-in-cheek soft theme as the "gay issue," which I don't mean as pejorative or overly supportive. So we have a couple handsome white guys homoerotically wrestling, and we get a parade with a high amount of straight people marching in support of gay rights opposing religious fundamentalism, so...that's enough for a gay themed issue, right? Maybe I'll make the crossword all gay words or something (print night update: I did!).

It looks like I may not have room for the fiction corner this issue, partly due to space, partly due to time constraints, also partly because I don't know what happens immediately next. I have all sorts of crazy Rapsallion's Den stories lined up down the road, involving cats, cougars, a failed attempt to become a skinhead, a failed attempt to go gay, asexuality, their Sikh sleepwalking roommate (based loosely on a guy in my hometown who totally was down with drinking), and the Den probably burns down or something (update: I skipped ahead to the gay story and got it done!).

I love the idea of punk as a fiction genre yet I dislike most of what's been done already (and I fucking hate almost all skinhead fiction). Ever notice every punk movie ends in a death and the main character growing up (if he survives)? I'm in my mid-30s and punk is as relevant to my life today as ever. Skinhead movies aren't much different, other than the fact that the main characters are intended to be unsympathetic because they're racist, until they reach redemption. How about some fiction stories where anarchism works, or there are skinhead role models, or there are metalheads solving crimes a la Scooby Doo? Being punk doesn't mean you're self-destructive, just like being a skinhead doesn't mean you're a racist who's about to get a tragic reality check.

After this issue, I really need to get back to working on longer-form writing projects. I'm now hoping that my next big project will be a legitimate book on the history of punk in Korea, told from my aggressively limited perspective and citing a lot of Broke content. Something to look for in 2016, but in the meantime there will likely be more Brokes. I can't go too long without putting out another issue or it really fucking builds up.

Jon Whiteboi Twitch

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Return to Hell

Jon Whiteboi Twitch

So, Skunk Hell has returned. Yeah, that caught me by surprise too.

This new Skunk, the third venue to bear that name, opened up on May 30 at its new location—not in Hongdae, but across the river in the metalworking district in Mulla. And rather than Skunk Label, this one's operated by Unionway, with Rux frontman Won Jonghee on the frontlines, as it's always been.

This Skunk Hell is located in the basement of a humble four-storey building. The main floor still has a machine shop with workers who are chummy with the Skunk people, as well as a little restaurant with draught beer. Upstairs on the second floor you can find the Badhands tattoo parlour and Unionway's headquarters.

I visited Jonghee at the Skunk location for an interview in early June when the sound system was still being set up. Here's what was said.

Jon: Why did you decide to specifically reopen a venue called Skunk Hell?

Jonghee: Hmm. Uh...I don't know. For four or five years I really thought we would need a venue to play, especially for Rux. Chono from Unionway and these other friends, they were talking about opening up a new venue so I really wanted to help and support them. Especially with Chono, we decided to open a venue, not just following the trend, not at Hongdae, or not at Edae, or Itaewon, or places that are already hot. So we were thinking about other places like Seongsu. Chono was involved at VluF. Chono was involved with the party planners that opened up VluF at Seongsu. They opened it at Daelim Changgo. It's like a big factory place and was pretty cool to have all these bands playing at a factory. So after making those kind of shows, Chono was thinking 'how about Mulla?' Mulla is like a big city where they make all these metal things, you know? It's like a factory venue, but if you look into that, these guys are all like artists. These old guys, they make things, they make art. So that's pretty cool. So we chose Mulla. Chono chose to make Skunk Hell. I asked Chono "so we're making a venue. what are we gonna call it." Chono was like "How about Skunk Hell?" And I was like "Uh, Skunk Hell was closed like 6 or 7 years ago," and Chono was like "I miss Skunk Hell; let's make it Skunk Hell."

Jon: I'm interested that you were a bit hesitant though because to me Skunk Hell was a specific time in the mid-2000s. Of course it was the second Skunk Hell so now this is the third Skunk Hell.

Jonghee: Yeah this is the third Skunk Hell. Jon: And obviously this place is going to serve a very different set of goals than the other Skunk Hells.

Jonghee: Mmm, it has pretty much same kind of thoughts into it. But I



The room is filled for Rux's set at Skunk's opening.

don't want it to end up the same. Every time we made Skunk Hell, it was Skunk Live Hall, and some random guys made it Hell and we liked it.

Jon: Can you remind me again, when did the first Skunk Hell open—and it was originally Rux Practice Space?

Jonghee: Yeah it was Rux Studio. In the beginning, '97, Rux Studio, and we didn't have any place to play our gigs. We went to plenty of auditions, we failed, so we didn't really have a stage to play. So that's why we just ended up playing at our own studio. And our first song was called "Skunk" which is meaning the animal "skunk" and not the good skunk. The first Skunk Hell was at Sinchon, if you remember at the railways, there was nothing there except Yonghee Cheolmoorjeom. Yonghee Cheolmoorjeom was a similar place with Mulla where they sell like metal and plastic. We started at that basement and right now there's lots of people, lots of shops, fancy shops, at Sinchon.

And we moved to the second Skunk Hell. Second Skunk Hell right now, that place is crowded with tourists.

Jon: How did the name go from Skunk Live Hall to Skunk Hell?

Jonghee: I think it was Mike. He went back to the States 15 years ago. Skinhead Mike. With green tape we made like "Skunk Live Hall" and Mike came up and threw away "live" and made "A" into "E."

Jon: The original graffiti that you made is still up in the little space leading to the basement door.

Jonghee: Maybe they're too lazy to clean it up. 'Cause they know if they clean it up, there's gonna be another one.

Jon: That might be some of the oldest graffiti in Korea.

Jonghee: Uh, there's older ones. In ApuJeong or Ilsan, places like that, I've seen old graffiti back in the early '90s.

Jon: But is it still there?

Jonghee: Uh, probably not.

Jon: You mentioned moving into the second Skunk Hell, you were originally going to go to DGBD, but you didn't.

Jonghee: That was pretty complicated, 'cause when the first Skunk Hell was crowded up with all these people and all these bands—there were like 20 bands—was it like 2002/2003? We needed a bigger venue and we were searching for places where we could make a bigger and better venue. One place was Pink Lady. Was it Pink Lady? Pink Engine. Pink something. The owner died at Hangang—was he swimming? Yeah he was drinking and swimming at Hangang and he passed away. That was the reason they were selling that place really cheap so I was going to go into that place, but the Drug owner, Lee Seong-moon, he was looking out for that place too, so we were just negotiating, and Seong-moon said "How about I give you Drug, and you let me go into Pink Engine...or Pink Lady or something," and I said "Alright, that's cool. That's how we ended up moving to second Skunk Hell."

Jon: But there was a period when the first Skunk Hell was closed, like when I first came to Korea, it no longer existed. How did that place close? Like did you guys just, eh, move out, and it shut down?

Jonghee: Yeah, we were like, alright we got the new Skunk Hell, we don't need that place.

Jon: But it still took a while. Like when I first arrived there was no Skunk Hell. I didn't think you moved from one into the other.

Jonghee: Was it? I really don't remember. I think there was, I'm guessing there was some problem with the owner of that place, like the owner of the building.

Jon: I remember a time when that street in front of Skunk Hell II was filling up with all sorts of little places with people like us. Right across the street from Skunk Hell was a pier-

ing shop for a while. And then it became a shoe store and everything became shoe stores. Do you spend much time in Hongdae anymore?

Jonghee: No. For two months I didn't go there.

Jon: The place has changed quite a lot, hasn't it?

Jonghee: It changes fast.

Jon: Getting back to Mulla, as far as I know, there are still plans at some point to redevelop a lot of this area. So this place still, it won't be like this in ten years.

Jonghee: Everything changes. I hope this building doesn't change. I like the owner of this building. He has a pride on this building. I don't know why, but he's like "I'm not going to sell this building. I love this building."

Jon: Maybe we could have another Dooriban here also. By the way, where do you live these days?

Jonghee: Right across the street. I moved to Mulla.

Having a kid these days is really hard. The whole country's fucked up right now. Worse than the past. You know, if you work at a convenience store, you make 1,500,000. And to live at a place you have to pay 5 million. At least 5 million. Especially if you're married and have a kid, you have to pay more than 1.5 million.

I went to a real estate and asked "What's the cheapest place you can get in Seoul." They said Mulla. Mulla and Nowon. Nowon's like faaar up there.

Jon: You did mention that one thing that attracted you to this area was Space Moon across the street. When I came to the Skunk opening show, they had a show, we had a show, so there were two shows on the same street. Is that a good thing, or is it going to duplicate what happened when Skunk Hell was open, when there were too many clubs in the area.

Jonghee: It's only two clubs. I hope there's like 20 clubs in this street. One of the things that attracted us to Mulla was Space Moon. We were just walking by the street and we saw Space Moon and we were talking about the place. Chono said "Any bands that want to play here they can play." And they really don't care about things that are going on outside of the club. So we went inside and had a look and we talked a bit with the owner - I don't know if it's the owner or not. We felt a good energy—they're like 'okay, we have our place, you wanna play you can play, you wanna stand there you can stand there.' they didn't really give a shit about things, like other things. That's how we got attracted to Space Moon.

Jon: This is definitely a nicer building than they have though. There are a lot of businesses in this building. What is the space on the second floor?

Continued on page 6.

The Toast of the town

Jon Whiteboi Twitch

I don't know if there was anyone in Korea more excited than me by the announcement that American ska band the Toasters would be headlining this year's New Generation of Ska Fest. The Toasters are a cornerstone of ska music dating back to when it crossed the Atlantic from the UK to the US, and England-born frontman Rob "Bucket" Hingley was the architect of American ska in the '80s and '90s through his label Moon Ska Records. Moon collapsed in the late '90s along with the end of third-wave ska, a term I just found out he disapproves of. Anyway, he did not pull any punches in this very interesting interview, which was a real privilege to do.

Broke: First, Bucket? How did that nickname come about?

Bucket: It's a nod to the Pioneers tune "Long Shot Kick the Bucket." It's a street handle from back in the old days in the 'hood on the Lower East Side which was pretty rough and tumble, not a place for the faint-hearted.

Broke: How did you originally discover and get into ska?

Bucket: I picked up my first ska record in 1964 upon returning to the UK from Africa. I liked the rhythm. That record was "My Boy Lollipop" by Millie Small. I still have it

Broke: I see you as having bridged the gap across the ocean, from mostly UK 2nd-wave to predominantly American 3rd-wave ska. How did ska come to America, and what part did you play?

Bucket: When I arrived in NYC in 1980 I was astonished that there was so little awareness about the genre. There had been a NYC 2Tone band called the Terrorists but they were done by the time I got there. So that's why I decided to start the band. The rest is history but we do refer to ourselves now as the American 2Tone band. I am not a big fan of the "wave" analogy anyway. First of all it's all ONE wave really as the music has been a continuum since the '50s. People who use the "wave" theory tend not to know too much about the roots and culture of the style.

Broke: Through the Toasters and Moon Ska Records, I think you helped define the sound of ska in the '90s. There is a lot of disagreement about what that means now, as a style, as an era, and as a scene. How do you define the ska of that era?

Bucket: I don't—but what happened in the '90s was really a schism where you had on one hand seasoned bands playing more authentic styles (Toasters, Bim Skala Bim, Hepcat) and johnny-come-latelies playing fake punk rock with horns. The mainstream attention garnered by bands like No Doubt and Boss-tones certainly helped get ska into the spotlight however that limelight

was bum-rushed by crap bands who had no clue what ska music was and what it meant. But that's what happens in a consumer society. For example anybody who knows anything about food would NEVER eat McDonalds. Those bands were to ska what McDonalds is to real food. There are some excellent bands in the Moon catalogue that never really got a chance but to me were way more deserving artistically than some of the dross that went on to be "famous."

Broke: Ska (or ska-punk) may have been a big fad in the late '90s, but the vast majority of ska musicians I've talked to saw this as a negative, never earned a cent off this temporary popularity, and eventually found their style of music discredited in the mainstream after the fad died. What happened here and where did things go wrong?

Bucket: Yep that's one side of the coin. But I'd be a liar if I said that we didn't spin that to our advantage. The bottom line is that more people than ever now know what ska music is, however only a few of them bothered to travel back to the roots to discover core artists like the Skatalites, Laurel Aitken, etc. That's one of the things that was most regrettable about the skaboom of the '90s. That and the shite bands that is.

Broke: Beyond what was going on in the mainstream, what led to the end of Moon Ska Records?

Bucket: The bubble burst really, too many bands trying to slice up a small pizza and clambering onto a stage that collapsed under the weight. As far as the label was concerned the main reason for closing was the loss of distribution once the indie distributors had either gone bankrupt or moved onto a different flavour of the week. You can't operate a business without cashflow and so we were faced with a decision either to go out whilst we were still ahead or grind it out. We chose the former.

Broke: Looking back, how do you feel about the legacy of Moon Ska Records, and how well has that era of ska aged to your ears?

Bucket: I will stack the Moon catalogue

up against anything. It was a capsule of the time and there were some great bands and great releases on the label. Meanwhile so-called 3rd-wave ska has almost disappeared.

Broke: Between Moon Ska Records and Canada's Stomp Records, not to mention the sideproject Moon Ska Stompers, it seems there's an homage to Skinhead Moonstomp, or at least a subliminal message. I know the name Moon Records was derived from Sun Records, but what about Stomp? Was there much communication with Canada's ska scene?

Bucket: We had quite a bit of contact with the Stomp records guys. You'd have to ask them what their motivation was. Moon was so named because of Sun. What you might not know however was that we amended the name to Moon Ska when we found out there was an eponymous rockabilly label that had been around from the '50s.

Broke: What has changed now, with the rise of Megalith and Moon Ska World (formerly Moon Ska Europe)? How did they come about and what was your role?

Bucket: Megalith has been an ongoing project since 2003. At the moment it is going slowly as people don't feel they need to buy music anymore; they just rent it from pirate sites like Spotify. Moon Europe is also on the back burner. They were a license affiliate of MoonSka in which I had no involvement.

Broke: Why did you choose the name the Toasters? There doesn't even seem to be all that much toasting in your music, especially compared to a lot of other Moon Ska bands.

Bucket: It was a nod to the original DJs for sure but also more along the lines of raising a glass. Tongue in cheek which is what the band has always been. Having said that we have had some excellent "toasters" (=Jamaican rappers) such as Coolie Ranks, Pablo D and Jack Ruby Jr.

Broke: For a beginner, what are the essential Toasters songs?

Bucket: "Weekend in LA," "East Side Beat," "Don't Let the Bastards

Grind You Down."

Broke: "Two-Tone Army" was the theme for the Nickelodeon show *KaBlam!* and "Don't Let the Bastards Grind You Down" was used for *Mission Hill*. How do you feel about your songs being on both shows?

Bucket: *Kablam* was quite a project. We wrote 80 pieces for them not just for the theme tune but all the backgrounds and bumpers as well. I would love to do that again. It was a lot of fun. As for music licensing why not. I always found it irksome and hypocritical to hear wet-behind-the-ears "punk" bands signed to major labels (ie corporations) whinging about "selling out." I make my living playing and writing music professionally. The Toasters are, and always will be an indie band. Nuff said. I am glad that we can use the income derived from projects like this to keep the band on the rails and touring in a real DIY style all over the planet. That's what REAL indie music is about, not some snotty nosed idiots with expensive haircuts pretending to be punk rock.

Broke: In 1998 the Toasters joined the Ska Against Racism tour. Isn't that name redundant?

Bucket: not to people who didn't get it at the time and still don't. The USA is a country that is still sharply divided amongst racial lines. Not modern at all really. I found it refreshing that some socio-political stimulus had crept into the American scene, which unlike 2Tone in the UK, had little political awareness and was considered more party music. The Toasters have also supported Amnesty International, Rock Against Racism and other worthy causes.

Broke: Why did you decide to come to Korea?

Bucket: Mainly thanks to the guys at NGOSKA but my buddy Mile Park (Asian Man Records) told me about the scene there so naturally I wanted to come and check it out. Never been to Korea but I think it's going to be awesome and I can't wait. Hopefully the festival will be a success and we can plan to come back later to do a full club tour so we can really have a look around.

Broke: Tell me about your Japanese backing band you'll be hitting Korea with. How did you hook up, and why do it this way instead of with your regular band?

Bucket: The backing band was a matter of expediency as the festival couldn't afford to fly the whole band from the USA as they are a non-profit and so that price tag was too high. Ace Kiyo and his band Beat Bahnhof have been movers and shakers in Japan for many years. At this year's edition of the London International Ska Festival they proposed the idea of myself playing with them in order to be able to go to Japan in September and so we were able to develop the concept and add NGOSKA to that set of dates. Serendipitously as it turned out but I will take it!



What, I haven't seen them yet either.

Ska Fest Regenerates

Jon Whiteboi Twitch

Translation: Patrick Connor, Lim Doyeon

Last year's New Generation of Ska Festival, held in the freaking street of Sinchon, was a phenomenal experience. I'd call it a success—then again, I wasn't financially on the line for it. The members of Team New Generation of Ska have made a huge personal, financial sacrifice, all in the hope that they can spark a flame here in Korea. I interviewed TNGOSKA members Ryu Jinsuk (Skasucks frontman) and Jude Nah (Pegurians keyboardist), and Skasucks keyboardist Kim Goyang stopped by for a quick answer too.

Broke: 지난 해 페스티벌에 대해 어떻게 생각합니까? How do you feel about last year's festival?

범주: 굉장히 성공적이었다고 생각합니다. 말도 안되는 상황에서 말도 안되는 결과가 나왔습니다. 많은 분들이 도와주지 않았다면 결코 작년 같은 페스티벌은 만들 수 없었을 것입니다.

Jude: I think that on the whole it was a great success. It was an unbelievable situation that turned out fantastically. We had so many kind people helping us out. If they hadn't there is no way we could have put on a show like last year.

김고양: 작년 페스티벌 당일 유동인구를 포함해서 수천명의 관객에게 이 축제가 노출됐습니다. 또 전국에서 스카 음악을 사랑하는 팬과 서포터들이 모였었구요. 무엇보다 페스티벌이 끝난 후에 밴드들이 보람을 느꼈다는 이야기를 해왔습니다. 작년 페스티벌이 어땠는지 더 알고 싶으시다면 저희 유튜브 채널을 방문해주세요. 참여했던 팀들의 공연 영상을 볼 수 있습니다.

Goyang: Last year, including all the people who happened upon the festival by chance, thousands of people came to see the show. Ska lovers and supporters from all over the country came together. More than anything else, after the festival we heard lots of positive conversations about the festival and the bands. If you are curious to know what last year's festival was like you can check it out on

Broke: 올해 페스티벌에는 어떤 다른 점이 있고 그 이유는 무엇인가요? 특히 장소가 바뀐 점도 있죠. What changes are being made to the festival this year, and why?

진석: 일단 올해는 실내 페스티벌로 진행됩니다. 광화문에 있는 에무라는 문화 복합 공간에서 하게 되었는데 지하의 공연장, 1층의 식당/카페, 2층의 극장, 옥상의 바베큐장을 전체적으로 활용할 예정입니다. 예를 들어 스카의 역사사라던가 라이브 페인팅, 프리마켓 등 불거리와 즐거거리, 먹거리를 동시에 즐길 수 있는 이벤트도 진행될 예정입니다. 올해는 작년과 다르게 유료 페스티벌이고, (혹시라도) 수익금은 전액 내년의 페스티벌 비용으로 쓰게 될 것입니다.

Jinsuk: Firstly, this year's show is going to be indoors. It will be held in the multipurpose art hall, EMU at Gwanghwamun. The basement is



Jinsuk's hard work paid off with last year's NGOSKA Fest.

a music venue and the first floor is a cafe/restaurant. The second floor has a theater and on the roof there is a BBQ area as well. We will be using all of these areas as part of this year's festival. For example we are going to have attractions such as information on the history of ska, live painting, a flea market as well stuff to eat and events to make it all around more fun. Unlike last year, I think there will be a cover charge at this year's festival, and if there is any profit the money raised will be put towards running next year's festival.

범주: 멤버들 모두가 야외에서 무료 페스티벌을 만드는 꿈을 갖고 있었지만, 올해는 그렇게 하지 못해 많이 아쉽습니다.

Jude: All the people involved in the project dreamt about holding this year's festival outside for free like last year, but sadly we haven't been able to make it work out.

Broke: 올해 펀드레이징한 비용은 어디에 사용할 건가요? 이미 후원금 목표 금액은 초과한 것으로 보이는데요. 그렇죠? What are the needs for fundraising this year? You got more than you need, right?

진석: 유럽에서 오는 The Toasters와 일본에서 오는 Beat Bahnhof의 경비, 공연장 대관료, Merchandise 등등 진행비에 사용될 예정입니다. 후원 목표 금액을 넘었지만 이미 우리 멤버끼리도 돈을 모았습니다. 모자랄게 분명하기 때문이죠. 작년에 얼마나 적자가 났는지 알게 된다면 깜짝 놀랄걸요. 하여튼 후원해주시는 모든 분에게 감사드립니다.

Jinsuk: We plan to use the money we raised from crowdfunding on expenses for bringing The Toasters all the way from Europe and Beat Bahnhof from Japan. Money will also go to the rental costs for the venue, making merch, etc. We did get more money than our initial target, but you have to remember that our members have already sunk a lot of their own personal money into this project. It is already clear that we are short of the money we need. If you knew how

much our shortfall was last year, I think you would be really surprised. But anyway, a massive thanks to all those people who donated to us.

Broke: 올해 페스티벌에 참여하는 토스터즈는 어떻게 불렀어요? How did you book the Toasters for this year's festival?

진석: 사실 작년에 많은 적자를 봤기 때문에 올해는 좀 작은 규모의 공연을 계획했습니다. 그런데 갑작스럽게도 토스터즈의 Rob이 우리에게 먼저 이메일을 보내왔습니다. 그래서 펀딩을 시작했고 성공하게 되었죠.

Jinsuk: Honestly, because we had made such a loss on last year's festival we had decided right from the start that this year's festival would be on a smaller scale. However, all of a sudden Rob from The Toasters sent us an email, so we started crowdfunding right away, and of course it was a success.

범주: 아마도 작년에 공연을 했던 브루스리 밴드의 Mike Park이 Rob에게 NGOSF에 대한 이야기를 해주지 않았을까 생각됩니다.

Jude: It is probably safe to say that Mike Park of The Bruce Lee Band, who headlined last year's festival, told Rob about it.

Broke: 올해 TNGOSKA가 관여한 다른 공연들은 무엇인가요? What other events has TNGOSKA been involved with this year?

범주: 페스티벌을 준비하는 과정에서 생길 자금 부족이 염려되어 멤버들의 아이디어로 매달 클럽에서 기획공연을 열었습니다. 그리고 그 와중에 작년에 페스티벌에 참여했던 해외 밴드들 다시 보고 싶어하는 분이 많아서 The Autocrats의 앨범 발매 공연도 만들게 되었고요. 그리고 올해 말 Rollings도 다시 한번 한국에서 공연할 예정입니다.

Jude: Several members of the team feared that there would be shortcomings on the funds needed to run the festival again and so came up with the idea to run a monthly club show. Also, on top of that there were a lot of people who wanted to see one of last year's foreign bands, The Autocrats again, so we made an album release show for

them and we are planning to have The Rollings back here again at the end of this year to play a show as well.

진석: 사실 우리는 이 신을 지키고 풍성하게 만들기 위해 만들어진 팀이지, 오직 NGOSF만을 위한 팀은 아니었고요.

Jinsuk: Actually, our aim isn't just to make one successful festival each year—we made our team to help support the whole scene here in Korea and to make it flourish.

Broke: 2014년의 TNGOSKA 페스티벌 이후 한국 스카는 어떻게 성장했습니까? 이런 성장이 가져올 스카 미래의 모습은 어떻게 예측하나요? How has Korean ska grown since the 2014 TNGOSKA Festival? What are the future results of growth you would predict?

진석: 작년 이후 많은 사람이 좀 더 스카에 대한 관심을 갖게 된 것으로 보입니다. 좀체 새로운 밴드가 생기지 않던 스카 신에 JohnStockTone이나 Respect라는 새 밴드가 나타났고, '스카밴드를 시작하고 싶은데 어떻게 해야하나요?'라는 물음도 종종 받았습니니다. 게다가 해외의 크고 작은 밴드나 스카 관련 매거진 혹은 포털 사이트에서 많은 관심과 호응을 받았고, 그중 Reggae-steady-ska.com이란 포털 사이트는 TNGOSKA를 세계 9위의 스카페스티벌이라며 호평해 줬습니다.

Jinsuk: I think that after last year more people have taken up more of an interest in ska. We usually don't get too many new bands in the ska scene here but recently two new bands called JohnStockTone and Respects have started to make waves in the scene. Also lots of people often ask us how to go about making a ska band. Moreover, small and big bands from abroad as well as magazines and Internet portals have started to take a big interest in the scene here in Korea. Reggae-steady-ska.com named ours the 9th best ska festival in the world.

범주: 앞으로도 계속 꾸준히 자리를 지키면서 열심히 활동한다면 더욱 재미있는 이벤트들을 만들 수 있지 않을까 생각합니다. 진행하면서 어려가지만 미숙한 부분이 많았지만 그만큼 배운 점도 많아서 더 좋은 모습을 보여드릴 것입니다. 이 페스티벌은 스카 음악에 관심을 가져주는 모든 관객분, 주위의 사람, 밴드들이 함께 만들어 낸 한국의 작은 문화가 아닐까 생각합니다. 진심입니다.

Jude: I think that if we keep working hard we can keep this festival going and also make lots of other fun events in the future as well. As we have been running the festival there have been a lot of difficulties and things we couldn't do, but we have learned so much along the way that we think we will be able to make lots of improvements and put on better shows in the future. I think this festival along with all the fans of ska music and their friends as well as the bands together have created a kind of mini-culture. I really do think that.

Skunk out of Hell

Jonghee: It's basically Unionway's office. And Badhands Tattoo.

Jon: Is there any concern about the legal problems of having a tattoo parlour here? I did notice on the outside of the building it does say Tattoo. After last year's Ink Bomb being shut down, are you worried at all?

Jonghee: Uh, no. We don't really care. You know, right now, the government thing, they're really complicated. I think I remember when the president were talking about legalising tattoos. Was it like two years ago? She had this slogan that was saying about "saving the underground economy."

One reason they can't really legalise tattoos is because of the doctors' association. The doctors' association really can't make anybody, like random people, stab others and get paid. They want everything for themselves.

Jon: You've been doing quite a lot of tattooing for the last several years. I remember when you disappeared to Australia for a while.

Jonghee: For like a year.

Jon: So that must be a pretty good business to be in, right?

Jonghee: Yeah, I went to Australia to make money, and I made a lot of money.

Jon: I figure that you can't really tattoo yourself, so who does your tattoos for you?

Jonghee: Uh, a lot of friends. I really can't tell like there's too many people on my body.

Jon: Last time I saw you I was pretty surprised by the neck tattoo. So I guess that means you're never getting an office job.

Jonghee: No, I gotta get more.

Jon: We talked last time about the response from neighbours, like people already in the community, to a punk venue opening here, as well as this place and tattoos. How are they taking it?

Jonghee: The neighbours? We're doing really good. Especially with the old guys that work at the factories. They wanna plan a party at Skunk.

Jon: Really. What kind of party would they have?

Jonghee: Uh, you know a genre called trot? Especially the owner of [the machine shop] on our first floor.

Jon: Whenever I went to Lowrise or Space Moon I always got the impression that they really didn't want us here, because they're machine shop workers, they don't get money out of us coming here. But it seems like with you you've done better with that.

Jonghee: Maybe if you have a few conversations with them, they would love it. I was surprised when we were choosing this building, we warned all these people at the building how noisy it is and how it's gonna be crowded with peo-



Jonghee hangs out in front of Skunk.

ple. First with the noise, they oppositely were warning us, "because we are noisier because we make things." Right now you can hear the sound like bzzzz like that, and they were like "is it gonna be okay if you open up a rock club here? isn't it gonna be too noisy with all these instruments coming in?" and we were like 'oh that's fine with us,' and they were like 'if you're fine, we're fine' and that's it. and all these people that are coming in, like crowded with all these young people, their comment was 'i feel alive.' I buy them beer, they buy me beer, we're becoming friends.

Jon: Speaking of beer, I was happy to see on the main floor, there's that nice little business that sells draught beer. Who runs that? That's totally unrelated right?

Jonghee: That was a little bit odd because they came in with us at the same...was it April?

Jon: You've had this place since April?

Jonghee: Yeah, I was constructing, making.

Jon: Speaking of that, you mentioned one of the differences with this Skunk Hell, is you're better at constructing it.

Jonghee: We should be better at making music, but we're getting better at making all these construction things.

Jon: One of the things I found especially funny, kind of a callback I think, is that railing in front of the stage.

Jonghee: That's for safety.

Jon: It looks a lot nicer than the previous one at the other Skunk Hell. How is it for safety? How does it make things safer? Is it to keep people off the stage, or is it to keep people on the stage on the stage?

Jonghee: The stage is like a big stairs, and if you push the people in the crowd they trip on the stage.

Jon: It also seems very useful for stage diving too. So, tell me more about how it's run. Like basically this whole thing is run by Unionway. Do you have a specific job related to the club?

Jonghee: Right now we don't have any ideas.

Jon: Uh, define that, what do you mean?

Jonghee: Like anything's good. Anything's good, and especially the people who are in the Unionway crew, they're talking about things like "How about making a bar, how about making a coffee shop, how about running a party, how about making it into a gallery." anything's good. And we are pretty much filled up with the schedule.

Jon: I've been trying to find out about that, because it doesn't seem to have anything online. What is the schedule? Where can I find it?

Jonghee: As you can see we're setting up the sound, to make it a little bit better. We called up Akhee and his friend, you know Unionway has a big crew in Japan too. And this guy called Akhee is running four clubs. And he sent us a very good engineer. He's right now setting up the sound at Skunk Hell.

Jon: So when you guys do start booking shows, where will we be able to find out about shows?

Jonghee: It'll be on Facebook. Recently we made a Skunk Hell Facebook account. So we're gonna upload anything that's gonna happen.

Jon: One thing I found pretty funny at your opening show, of course you guys did that Cock Sparrer cover "England Belongs to Me," you made it "Hongdae Belongs to Me," now it's "Mullae Belongs to Me?"

Jonghee: First verse goes Hongdae Belongs to Me and the second verse goes Mullae Belongs to Me. We're not especially saying me, we're trying to say mes. It belongs to us. Mind if I smoke?

Jon: Can you smoke in Skunk Hell?

Jonghee: Legally it's not allowed, but...I don't know.

Jon: Another thing I wanted to ask you about was the liquor licence.

Jonghee: Now we have all the licences.

Jon: So you guys can sell alcohol down there. That was the big problem with Skunk Hell II wasn't it? Like Skunk Hell II

Jonghee: Didn't have the other exit. That was the main problem.

Jon: Right, no emergency exit. And it does now actually. Although it leads up to a tiny alley that would not help you escape. So there was no emergency exit so you couldn't have a liquor licence. So people would bring alcohol in for much cheaper, from the convenience store. But now we can get alcohol here. And not to mention not from you guys only, but from the bar on the main floor too.

Jonghee: We really wouldn't mind if people bring those into the club. We do wanna run the bar but we don't have anyone to run it.

Yerin: I'll do it. I'm a bartender.

Jon: She needs a summer job. I don't pay well. That was one thing I did at the opening show. I went outside to buy beer because the bar didn't have change to give me. I went outside, bought a beer, and wasn't sure if I could bring it in.

Jonghee: We don't really care. Maybe like for some nights. We're gonna do Bass Attack, which is drum n bass. We're gonna do a DJ party. On that nights, there's gonna be bouncers outside. I don't know how they're gonna run it. But I think at that specific night you can't bring in beers from outside. Especially for rentals.

Jonghee: We really wanna erase Hell after Skunk.

Jon: What do you mean?

Jonghee: Everybody calls it Skunk Hell.

Jon: You just want it to be called Skunk?

Jonghee: Yeah. It's not a Hell.

Jon: I noticed the sign out front does just say Skunk.

Jonghee: We have air condition-

ing. It's not a Hell.

Jon: The thing I like about the name, is it makes it something actually unique. Like if you search Skunk Hell, you'll find things about punk in Korea, or you'll find exterminators in America being like "Skunk? Hell, I'd just kill it with my shotgun" or something. So it makes it easier to search. So should we officially refer to this as Skunk then?

Jonghee: Skunk Hell's fine. Everybody knows it's Skunk Hell.

Jonghee: I really wanna erase "originality" to all these artists. Punk bands, alternative bands, all these other bands that's here or there or across the seas. There isn't any original bands. They're all influenced from other bands or other people or their mom and dads. So why I told you I wanna erase Hell is because I don't want this venue to be trapped in punk. Rather than that we can have Jambinai or 3rd Line Butterfly or other musicians, and trot. And DJ things, drum n bass, anything's fine. If you really don't wanna care about other things rather than music, you can play here. We're not forcing you to have a punk attitude. We're not forcing you to have thoughts that come from other things. If you have your own original passion, passion can be original. If you have the original passion you can play here. That was the first idea of making this venue. Let's let all these people have their own freedom in Mullae-dong. It's gonna be cheap, renting the venue's gonna be cheap, it's gonna have good sound quality, and it's not gonna be big. If it's too big then you have to worry about the tickets and all these people coming in. For Skunk right now downstairs if there's like 30 people coming in it's gonna be crowded.

The second Skunk Hell was back then when all these people were craving punk. Every night I'd reopen it and all these punk-cravers came in. They were crowded with all these people. Right now I don't think it's the same time section.

Jon: The thing that's improved though is that there's so much more of all types of music these days. Back during Skunk II, back then Hongdae felt really full if there were five venues active. Nowadays there's probably like—

Jonghee: 100.

Jon: Yeah, probably about that. And they all have their own niches and people and they can coexist better.

Jonghee: Now it's a big market, rather than a cultural place.

Jon: That's why Skunk and also Drug before it were such important things, because they were so much more rare.

Jonghee: So like the animal Skunk we have to run away again. We have our own weapons. Rather than killing you we can fart and run away. That's a pretty cute thing to do. Fart and run away. If I don't like you, I don't have to take you, I can just fart and run away. That's why we don't want this to end up like the other Skunk Hells. We don't want this venue to be crowded with Nikes and Starbucks and all that. We want this street to fill up with people like us.



Photo: Robin Kenson

Unionway or the Highway

Jon Whiteboi Twitch
Translation: Park Yerin

Broke: TodayXSpot이 무슨 뜻인가요? X는 발음을 안 하나요? What does TodayXSpot mean? Is the X silent?

Chono: TODAYxSPOT은 어릴적 봤던 skateboard잡지에서 "TODAY SPOT"이라는 로컬의 SPOT을 소개 하는코너에서 따온 이름입니다. 거기에 "X"를 넣어서 만들어진 이름입니다. "X"는 발음 안하는게 편하니까 그냥 안하게 되었구요

Chono: The name came from one skateboard magazine which had a section titled 'today spot' to introduce local venues. I just put X in the middle of it. it's just better not to pronounce the x, so it's silent.

Broke: 밴드가 얼마나 오래 됐나요? 어떻게 시작됐나요? How old is the band? How did it form?

Chono: 멤버 구성이 SKREW ATTACK, 쇠파이프, BEACH VALLEY 멤버들이 군대가있는 동안 각 밴드들이 해체하면서 모이게 되었구요 10 여년 정도 활동중입니다.

Chono: The members gathered after Skrew Attack, 쇠파이프, and Beach Valley broke up because members from those bands had to leave for the army. We've been playing for about ten years.

Broke: TodayXSpot 활동을 하면서 가장 인상깊던 순간은 언제인가요? What has been the highest point of your time with TodayXSpot?

Chono: 기억에 남는 공연은 HOUSE OF VANS SEOUL 공연 이었는데

친구들과 함께 이 행사를 만들었고 공연까지 하게 되어서 뜻깊은 순간이었습니다

Chono: The most impressive show was the House of Vans Seoul show. We planned the show from the very beginning and also participated, so that has to be it.

Broke: 유니온웨이는 무엇이고, 어떤 일을 하나요? 크루나 패밀리 아니면 레이블인가요? 유니온웨이의 목적은 무엇이고 어떻게 시작되었나요? What is Unionway, and what does it do? Is it a crew, a family, a label? What is its mission, and how did it start?

Chono: 유니온웨이의 시작은 11년 전인데 목적은 PUNK, HARDCORE와 함께 서브컬처 라이프 스타일의 크루쉽으로 공연 기획이나 아트웍, 음반 제작까지 구분없이 릴리즈 하고 있습니다.

Chono: The origin of Unionway was 11 years ago, and it is a crew that goes along with punk, hardcore and subculture lifestyle. We're working on various stuff, from promoting shows to making artwork and records.

Broke: 페북 페이지상에는 유니온웨이의 '고향'은 "Fucking Hongdae"로 되어있는데, 지금 본부는 문래에 있는 새로운 스킨크헬로 알고 있습니다. '홍대'에 대해서 어떻게 느끼고 계신가요? Unionway's "hometown" is listed on Facebook as "Fucking HongDae." But now that your headquarters are in Mullae at the new Skunk Hell, how do you feel about Hongdae?

Chono: 물론 우리의 뿌리는 홍대에

서 부터 시작입니다. 잊지 않고 있어요 문래동에서의 새로운 시작은 오래된 홍대같은.. 음악과 걸쳐 타운의 느낌으로 꾸려 나가겠습니다.

Chono: Of course our roots are based in Hongdae and we haven't forgotten the fact. Our new start at Mullae will be like the old Hongdae... planning to arrange the scene like a music and culture town something.

Broke: 2015년에 스킨크헬에서 일하게 된 기분은 어떤가요? What's it like to be working at Skunk Hell in 2015?

Chono: 스킨크헬 뿐만이 아니라 2층의 BAD HANDS TATTOO WORKS, UNIONWAY HQ 까지 통째로 운영하게 되었습니다. 책임감이 느껴지지만 새로운 시각의 흥분이 무엇보다 더하고 있습니다

Chono: I'm managing not only Skunk Hell but also Badhands Tattoo Works and Unionway HQ on the second floor. I feel burdened but the strongest feeling is excitement for sure.

Broke: 문래의 새로운 스킨크헬이 이전의 스킨크헬과 비슷한가요? 아니면 다른 컨셉인가요? Will the new Skunk Hell in Mullae be the same as the previous Skunk Hells, or will it be different?

Chono: 예전의 스킨크헬이 펑크락의 성지였다면 지금의 스킨크는 올카인드 음악, 문화까지 범위가 훨씬 커진 느낌입니다

Chono: The Skunk Hell beforehand was like the mecca of punk, but now it seems like the boundary is expanding, embracing all kinds of music and culture.

I don't get no Respects

Jon Whiteboi Twitch

Translation: Park Solmin, Patrick Connor, Lim Doyeon

Respects is a new band that popped up and got some good feelings going. After they were added to the New Generation of Ska Fest 2015, I figured we better get to know them. I interviewed Respects drummer/producer Jo Sanghyun.

Broke: 왜 '리스펙트'라고 밴드 이름을 지었나요? Why did you name your band Respects?

조상현: 의미가 정말 없습니다. 어감이 좋고 담백한 단어를 찾다가 Respects 라는 이름을 생각했고, 검색해보니 같은 이름을 가진 밴드가 어디에도 없는 것 같아서 지었습니다. 뜻도 나쁘지 않구요.

Jo Sanghyun: There is no real meaning behind the name. The word sounds good and it is a simple word. We checked online and there were no other bands using the name so we called ourselves Respects. The meaning is good as well.

Broke: 온라인 상에는 밴드 장르에 대해 "오션 블루스"라고 묘사하고 있지만 대부분의 사람들이 스카라고 하던데, 하고 계신 장르가 무엇인가요?

The band genre is described online as "Ocean Blues" though most people say it is ska. What is your genre?

조상현: 스카는 결코 아니고요. 굳이 장르를 구분하자면 블루스 스케일에 기반을 둔 레게/록 음악이라고 할 수 있겠네요. 지금 저희는 보여준 것이 아무것도 없어서 딱히 말할 것이 없는 것 같습니다. 2집은 완전 다른 색깔로 구상중이기도 하고요. 뭐가됐던 '우리가 만족하는 음악'. 그러면 됩니다. Sublime이 항상 롱비치에서 흘러나오는 음악이지만 막상 바다에 관한 음악은 거의 없는 것처럼, 장르를 떠나 바다에서 듣고 싶은 음악을 하고 싶습니다. 블루스라는 단어가 꼭 음악적인 의미는 아닙니다. 타이틀을 <respects-music>이라고 하는 것도 그냥 우리 음악이라는 뜻입니다.

Sanghyun: We never consider ourselves a ska band; if we have to put ourselves in a specific genre we would say something like we are a reggae/rock band based in a blues scale. We are a fairly new band so it is hard to say exactly what we are. Our second album will be a really different style compared to the first album. We are not worried about what style comes out, so long as we are satisfied with the results, then it's cool. If you go to Long Beach (California) you can always hear music from Sublime, but their songs/genre has no real connection to beach life. We also hope to make music that transcends its genre and ends up being music that people like to listen to when they go to the beach. We call ourselves 'Ocean Blues,' but the word 'Blues' has no real musical meaning. Our album is called <RespectsMusic>, which simply means 'Our Music.'



Photo courtesy of Jang Han (Sun in Jang Studio).

Broke: 멤버들이 이전에 활동한 밴드는 어떤 것들이 있나요? What previous bands have the members been in?

조상현: 도와주고 잠깐했던 밴드는 모두 체외하고 저는 Rux란 밴드에서 드럼을 연주했고, 보컬 임현종은 99anger 드러머 출신이고, 현재 Zen Alone 이라는 솔로를 하고 있습니다. 기타 방영민은 The Strikers 출신이고, 베이스 치는 최민호는 레게 밴드를 했었습니다.

Sanghyun: Not including the bands we were just helping out or in for only a short time... I played drums for Rux. Our vocalist Lim Hyun-jong played drums in 99 Anger and these days has a solo project called Zen Alone. Our guitarist Bang Young-min was in the Strikers and our bassist Choi Min-ho was in a reggae band.

Broke: 한국과 외국을 통틀어서 어떤 것을 통해 주로 영향을 받았나요?

What are your main influences, both Korean and abroad?

조상현: 개인적으로 많은 장르의 음악을 즐겨듣지만 사실 제 뿌리는 메탈/펑크/하드코어인지만 유행에 따르지 않고 자신이 하고 싶은 것을 하는 에티튜드(attitude)에 가장 큰 영향을 받았다고 할 수 있겠네요. 메이저는 마이너는 트렌드를 쫓지 않고 자신의 길을 가는 사람들을 존경합니다. 음악적인 영향이라 하면 'Sublime'과 'Slightly stoooid'의 코드 두 세계로 가는 작법을 따르고 있는데 분위기는 아예 다릅니다. 그래서 더 좋아요. 우리가 그들에게 영향 받았다 해도 따라할 필요는 없으니까요.

Sanghyun: Personally, I enjoy listening to loads of music from loads of different genres, but actually my roots are in metal/punk and hardcore. I got a lot of influence from there, not so much in a musical sense, but I guess you could say I got my 'do what you want' attitude from those genres. I respect people who do what they want and don't follow trends, be they major or minor trends. If we talk about musical influences then we got our two-chord song style from Sublime and Slightly Stoopid, but our songs feel really different from theirs. I like that. Even though we got some influence from them, we didn't need to copy them.

Broke: 5명의 멤버가 있는 것 같은데, 5번째인 "다리가 네게 있는" 멤버에 대해서 이야기해 주실 수 있나요? It looks like you have five members. Can you tell me about the fifth, four-legged member?

조상현: 기타리스트 방영민이 키우는 검은털을 가진 래브라도 리트리버입니다. 이름은 우주이고 공연장에서 자주 보실 수 있을거예요. 굉장히 순하고 착한데 아저씨를 보면 짖는 습성이 있으니 자기를 보고 짖는다면 '나는 아저씨구나'라고 생각하면 됩니다.

Sanghyun: That is Young-min's pet, a black labrador retriever. It is called Ooju (universe), and you can often see him at the venues. He is very mild and kind but if he sees an ajeosshi (older man) he has a habit of barking like crazy, so, if he barks at you it means you are an

old man!

Broke: 밴드가 서울과 제주 출신이라고 되어있습니다. 이것에 대해 좀 더 설명해주실 수 있나요? The band is described as from Seoul and Jeju. Can you explain more about this?

조상현: 서울에 사는 저와 제주가 고향인 임현종 둘이서 제주 바닷가에서 매년 놀다가 안돼겠다, 그냥 인생에서 우리 하고 싶은 거 하자고 만든 밴드입니다. 그래서 서울/제주이고요. 멤버간의 충돌이나 멤버 변동에 대한 스트레스가 만만치 않은걸 잘 알고 있어서 사실 처음엔 둘만 공식 멤버로 두고 나머지는 세션 포맷으로 가려 했었는데... 그냥 같이 갈려구요. 다들 좋아하는 친구들이고 결정적으로 우리보다 더 한 것이 많아요.. 또 녹음과 발매를 하는 레이블이 제주의 'Pink moon music'이라는 곳이에요. 녹음할 때 모두 제주에 내려가서 했는데 즐거웠고 우리는 모두 제주를 사랑합니다.

Sanghyun: I am from Seoul and Hyun-jong is from Jeju. Every year we always go together to hang out on a beach in Jeju. One day we decided that you only live once and said 'let's do all the things we want to do' and thus we made this band. So we say we are from Seoul and Jeju. Sometimes in a band with lots of members there are lots of conflicts and changing members can be really stressful so we decided that the band would be just us two, with session members as well. However, we ended up signing everyone up as full time members anyway. We like the other guys a lot. The best thing is, they all have more to do and work harder than we do. The label we release our music through is a Jeju-based label called Pink Moon Music. When we recorded we all went down to Jeju and had a great time. We all love Jeju.

Broke: 밴드 페이스북 페이지에 올라오는 그림들은 하나의 통일된 정체성으로 올라오지 않고 매우 다양하고 다릅니다. 많은 그림이 바닷가나 물에 대한 것처럼 보이고, 그 외에 다른 그림들은 뿌옇고 도시적인 느낌입니다. 왜 그런가요?

The imagery on your band's Facebook page is very different, rather than presenting one unified identity. A lot of it seems to be about the beach and water, and then more of it is gritty and urban. Why is it like that?

조상현: 서울, 제주, 바다 바로 이게 우리의 색깔입니다. 우리가 어떤 장르의 음악을 하든지 저것들이 떠오른다면 성공한 것이라고 할 수 있겠네요. 아, 술도 포함이구요. 거기에 어울리는 좋은 사진이 있으면 음악과 상관없이 포스팅 할 생각입니다.

조상현: Seoul, Jeju, beaches... this is our identity. Whatever genre music we are playing, if the people listening can conjure up thoughts of Seoul, Jeju and beaches—then we have been successful. Ah, booze as well! If we take any images that suit our identity, then we post them, even if there is no relation to music.

Sou Ska Nibble

Jon Whiteboi Twitch
Translation: Park Yerin, Patrick Connor, Lim Doyeon

South Carnival are a Jeju band known for their island music sound. Last year they were one of the few bands playing the New Generation of Ska Festival, so this year we're setting that right. I contacted the band and they gave me their group answers.

Broke: 첫번째 질문이다. 왜 밴드 이름을 '사우스 카니발' 이라고 지었나? First, why is your band named South Carnival?

South Carnival: 대한민국에서 가장 남쪽에 위치한 제주에서 가장 신나는 '섬 음악' 을 하자는 의미에서 '사우스카니발' 이라고 지었다. 그리고 대부분 스카 밴드들 이름에 '스카' 라는 단어가 들어가는데 우리도 사우스카니발이란 깨알 같은 의미도 담겨있다.

South Carnival: We are called South Carnival because we we play exciting island music on the most southern island of Korea. Also, a hidden bonus for the name... most ska bands here in Korea have the word ska in their name—if you say our name fast (and in a Korean accent) it sounds a bit like the word 'ska' is hidden in there (사우스'스카' 니발).

Broke: 사우스 카니발의 멤버는 10명 인데 꽤 많은 편이다. 그렇게 많은 인원을 통솔하기가 힘들지는 않은가? 특히나 제주도로 투어를 가는 부분에 있어 힘들 것 같다. South Carnival has ten members, which is a lot. Isn't it hard organizing so many people together? It must also make touring off Jeju especially hard.

South Carnival: 아무래도 멤버수가 많다면니 체제비용이 많이 들어가는건 사실이다. 타지역으로 공연가려면 다른 밴드에 비해 경비가 3~4배 들어간다. 하지만 라이브공연을 할 때 꼭 찬사운드를 원하기 때문에 멤버수를 늘릴 수는 있지만 줄일 생각은 없다. **South Carnival:** Right, because we have so many members it is a fact of life that the costs will go up. If we go and play in a different city it will cost us three or four times more than a normal band. But, when we play live we always want to have a full sound so there is always the possibility of adding more members—but we never consider reducing the number of people in the band.

Broke: 페이스북 페이지에 의하면 밴드의 장르는 스카, 레게, 라틴 아프로-쿠바, 삼바... 라고 되어 있더라. 그 장르들의 혼합이란 어떤 것인가? 그 장르들이 모두 곡에 담겨있다는 말인가? Your band genre is listed on Facebook as ska, reggae, Latin Afro-Cuban, Samba... What is the mix of those? Are they all in the DNA of all your songs?

South Carnival: 요즘 밴드의 음악은 하나의 장르로 구분 짓기가 애매하다. 요즘 시대가 원하는 장르가 '하이브리드 장르'라고 생각한다. 남들과는 다른, 어디서도 들어본 적 없는 음악말이다. 우리는 '섬 음악' 을 지향한다. 제주라는 섬에서 느끼는 감정들을 솔직하



South Carnival perform at Rise Again Festival in 2013.

게 음악으로 표현하려는 것이 우리 밴드의 생각이다. 비슷한 장르가 뭐가 있을까 찾아보니 스카, 레게, 라틴 등이 나왔는데 꼭 그런 장르만 한다는 건 아니다. 우리의 목적은 섬에서 태어나 섬에서 자란 뮤지션만이 가질 수 있는 감성을 많은 사람들과 공유하는 것이다. 사실 장르구분은 뮤지션이 하는 것이 아니라 유통사에서 분류 목적으로 하는 것이라고 생각한다. 뮤지션은 대부분 우리 음악은 '이것'입니다라고 하나로 규정지어 이야기하는 것을 별로 좋아하지 않는다고 생각한다.

South Carnival: These days it is difficult to put us into one specific genre. I think that people from this generation want more of a hybrid genre. They want something that is different from others, something they have never heard anywhere before. We aim to play 'island music.' Through our music we hope to honestly express the feelings and emotions from our island Jeju. We looked up similar genres to our music and came up with ska, reggae, Latin etc, but these are not the only styles we play. Our aim is to share with everyone the special emotions that only musicians who were born and raised on an island have.

Actually, the classification of genres is not something musicians do, I think it is something the distribution industry likes to do. I think that most musicians don't like to

pigeonhole their music into one genre.

Broke: 제주의 라이브 음악 신에 대해 말해달라. 공연들은 어떤가? Tell me about the Jeju Island live music scene. What are your shows like?

South Carnival: 대한민국 음악 신이 수도권 특히 홍대에만 집중되어 있다. 수도권을 제외한 나머지 로컬엔 음악 신이 활성화되어 있지 않고 그것은 슬픈 현실이다. 하지만 제주는 다른 지역에 비해 음악 신의 활성화가 잘 되어 있는 편이다. 활동하는 팀 개체수를 말하는 것은 아니고, 제주에는 다양한 장르가 공존하고 있다. 락, 포크, 블루스, 스카, 레게, 라틴, 컨츄리, 재즈, 클래식재즈, 힙합 등 다양한 장르의 팀이 본인만의 색깔을 고집하며 활동해 나가고 있다. 또 제주는 휴양지의 성격이 강하고 요즘 핫플레이스로 떠오르기 때문에 전국에 있는 많은 뮤지션이 여행 겸 라이브공연을 하러 자주 내려오는 편이다. 그래서 다른 로컬에 비해 라이브공연을 접할 기회는 많은 편이다.

South Carnival: Korea's music scene is almost all focused in the Hongdae area of the capital city, Seoul. Outside of the capital the local scenes are not all that active, that is a sad truth. However, compared to other places the scene here in Jeju tends to be quite vibrant. I don't mean in terms of the number of bands playing here, just

that there is a wide variety of genres being played in the scene here. There are always bands playing their own kinds of rock, punk, blues, ska, reggae, country, jazz, classical, hip hop, etc. Also, Jeju is a popular holiday destination and a hot place to be so lots of musicians from around the country like to come down here and play shows or take a break from the city. So, compared to other places outside of Seoul there are lots of opportunities to see good shows happening here.

Broke: 스카나 레게 같은 라틴/쿠바/아프리카 음악은 모두 한국의 더높이 더빨리 문화에서는 생소하게 느껴질 것 같다. 제주에서도 같은지, 아니면 그곳의 문화는 좀 더 느긋한 라이프스타일을 수용하는 편인가? Ska and reggae and all Latin/Caribbean/African sounds seem so alien to, Korea's 'bigger, faster' cultural mindset. Is that the same in Jeju, or is the culture down there more embracing of a laid-back lifestyle? **South Carnival:** 제주도 많은 곳의 가로수가 야자수이고, 서귀포 앞바다는 바로 쪽 펼쳐진 태평양이며, 4면이 바다로 둘러싸인 섬이다. 이런 환경에서 나고 자라다보면 아무래도 '더높이 더빨리' 문화는 적게 느끼게 된다. 스카/레게/라틴 음악들이 탄생한 중남미 지역들의 공통점은 기후가 따뜻하다는 것이다. 나는 모든 문화는 기후에 영향 받는다고 믿고 있다. 그래서 이곳은 타지역에 비해 조금 더 느긋하고 여유로운 문화가 형성돼 있다.

South Carnival: May of the roads in Jeju are lined with palm trees. The water at Seogwipo is the Pacific Ocean. Jeju is an island. If you were born and raised in this kind of environment this 'bigger, faster' mindset is hard to understand. Music born in Latin America and the Caribbean like ska, reggae and Latin music share something in common .. they are all from hot countries. I believe that all cultures are influenced a lot by the weather. So, if you compare Jeju to other cities in Korea it is a lot more of a relaxed and easygoing culture.

Broke: 밴드 멤버들 모두 제주 출신인가? 요즘에는 본토 사람들 특히 서울 사람들이 제주에 많이 사는 것 같다. Are you all from Jeju? These days it seems there are a lot of mainlanders, especially Seoulites, living on Jeju. **South Carnival:** 2명은 타지역에서 이주해 온 이주민이고 나머지 8명은 전부 제주도민이다. 제주가 핫플레이스로 떠오르면서 1년에 1,000명 정도 타지역민이 제주로 이주해 오고 있다. 하지만 유행 따라 내려왔다가 실패하고 다시 돌아가는 사람들도 많다.

South Carnival: Two of the members were born elsewhere and moved here, and the other eight members are all from Jeju. Jeju has risen up as a 'hot' destination and so each year around 1,000 people move here to live; however, many people move here and fail to make it work and so move away again.

Gonguri Jungle

Jon Whiteboi Twitch

It used to be you'd go to a hardcore show and there'd be six metalcore bands or six youth crew bands. Nowadays, many shows have as many subgenres as they do bands, which is a lot more interesting, even if you don't know doom metal from goregrind from your ass.

Gonguri is a trio of guys that sound like they'd make really fun music. You have Bamseom Pirates frontman Pyha leading the way, backed by the incontinent Taiwanese-Korean Yuying on bass and American drummer Jared. Sounds like a barrel of laughs, but what you end up with is dark, brooding, and heavy. If you came looking for more of Bamseom Pirates, you're gonna be let down, but if you're open to something new, you're in luck, though your eardrums may think otherwise the morning after. I interviewed Gonguri drummer Jared about what's going on with these guys.

Broke: First, what does the band name mean?

Jared: Gonguri is a Korean/Japanese word that roughly translates to concrete or construction. It doubles as a yakuza slang for disposing of a corpse in wet cement. Pyha has always been into Japanese gangster films so that's pretty much where the name came from. I thought it matched the sound and looked great on paper, so I was sold from the beginning. Plus it wasn't already taken.

Broke: Wait, do you actually call him Pyha?

Jared: Naw, ha ha. I'm sure we've done it humorously but Pyha is his black metal monicker, so I think it would be pretty awkward. Fun fact though, I actually addressed him as "hey man" for like the first two months because I couldn't understand how to pronounce his fucking name.

Broke: Tell me a bit of background about yourself.

Jared: I've lived in South Florida for most of my life. I came to Korea via Miami to teach and travel for a year or two, but now it's been almost three. I've been working at the same public middle school since I arrived. These days I pretty much stay here for the band because it's what I love to do more than anything. Sure I could play drums in another band in another country but then I'd have to start fresh, and one of the best things about being in a band is growing and evolving. So as long as these guys want to keep making music then I'm content in Korea.

Broke: And yeah, I'm interviewing you instead of Pyha, mainly for



Jared hits the drums at Jarip's HQ in Chungmuro.

convenience language-wise. Are you used to speaking for the band, or is Pyha going to go all prima-donna on you?

Jared: No it's all good, haha. Well truthfully we haven't done too many interviews yet with this band, but it seems that I'm more or less the English voice and they take care of the Korean stuff. Pretty sure Pyha can hang with Japanese too. They're very advanced English speakers though and are free to chime in whenever they want. We don't have any official rules as to who speaks and when.

Broke: So how did you meet up with Pyha and Yuying?

Jared: At least six years ago when I lived in Florida, my best friend was like "dude you gotta hear this 13-year-old black metal kid from South Korea." He played me Pyha's solo but I don't remember much about it. When I eventually moved to Seoul I linked up with Yong-jun from Banran and told him I was looking to play doom metal. He put me in contact with Pyha and after our first practice it came to light that I had heard his record years and years ago. Super weird how that worked out, but pretty rad.

Broke: After Bamseom Pirates (if they can ever really be considered

doom), I think Pyha has developed a reputation for humour on stage. But Gonguri really isn't about humour. What is it about, and should he be funnier?

Jared: I think at the end of the day we are really focused on writing very primitive, cold, and dark music. So even though Gonguri are a bunch of goofballs, we all kind of agree that humor and comedy isn't natural for this specific band. We make a conscious effort to severely limit talking on stage and keep the momentum going. One thing I really hate about so many punk and hardcore bands is all the fucking banter and ranting in between songs. For me there's nothing better than a band just charging through their whole set and not giving the crowd a chance to breathe, so we really try to push that. And like you said, Pyha already has Bamseom and Yuying drums in Salsa so I think they're both fine without added humor in Gonguri.

Broke: On your Bandcamp page a huge amount of genre names are being thrown around, like "metal death doom punk sludge stoner." Can you parse those for me?

Jared: Well I don't know if all those labels are fitting or necessary, but I'll try to explain them in the context of the band. Basically we started with the intent to just play

doom metal, sludge, just slow and heavy really. We love those genres and it was a little extra exciting because they're virtually nonexistent in Korea. So we spent a few months experimenting and trying to craft a sound. I think the only limitation was that we couldn't speed it up. So if you listen to the first EP you can hear how we didn't totally know what we were doing yet. You know, a lot of mixing those aforementioned genres. Eventually the tempos started to pick up a bit and the sound became a bit more natural. Anyways, I think it's safe to say that all those kinds of music were and still are major influences, but I'd rather let someone else debate whether they adequately describe the sound.

Broke: So how easy is Gonguri's sound for people to pigeonhole now?

Jared: We get compared to Japan's Coffins and Anatomia all the time and they are definitely influences. I even heard some dude say something like "Korean band ripping off Coffins which I don't agree with but don't take offense to either. I know we aren't reinventing the wheel but I think it's very important for us to try to naturally craft something that is our own. It's a big problem in Korea, bands just trying to emulate other bands and not pushing themselves at all to be creative. Maybe I'll get crucified for saying that but it's fucking true.

Broke: You guys have released two albums, one an EP and the other a split with Japanese band Sithter. How did the split come about?

Jared: I'm not sure whose idea it was first but I believe the other guys in Gonguri knew Sithter from the Tokyo scene. We played there last year but I'm not sure if they caught our show. So Yuying showed me their Evil Fucker record and said they wanted to do a split. I thought "shit these guys are fucking sick, why the hell would they want to do a split with us?" Really though I was a bit intimidated 'cause they seriously crush. I could be wrong but I think they've been together since 2006. Fantastic band.

Broke: What exactly is Soondoongi by the way?

Jared: Soondoongi is [Yuying] our bass player's record label which put out both of our releases, not to mention a ton of other shit in a short amount of time. He's really prolific. It's also the name of his pet Chihuahua and means "good boy." Yuying does a show every now and then called Soondoongi Extreme, and they usually include at least one band from outside Korea.

People think it's funny But it's really dark and runny

Jon Whiteboi Twitch

Translation: Park Yerin

Truthfully, every time I see these guys play, I feel a grumbling in my intestine. Sulsa, if you were lucky enough not to already know what it meant, is the Korean word for diarrhoea. It's such a plain-language declaration that whatever happens next is either going to be really shitty or a lot of fun. I managed to interview Lee Yuying, the Taiwanese-Korean drummer of Sulsa, about what exactly is going through their minds and colons. He answered in a little Korean and a little English, and Broke's translator team (ie Yerin) managed to put it all back together so everyone could equally not have a clue what the fuck he's talking about.

Broke: 왜 왜 왜 대체 밴드 이름을 '설사'라고 지었는가? Why, why, why did you name your band Sulsa?

Yuying: 무언가 멋지고 재밌는 이름을 짓고싶었는데, 도저히 안떠오르더라, 그래서 그냥 '똥'이라고 하자 했다가, '설사'가 차라리 낫겠다 해서 만들게 되었다

Yuying: We wanted something cool and fun, but nothing came to mind. So we just decided to name the band 'Ddong (poop)' previously, and then thought 'sulsa' would be better.

Broke: 고어그라인드라는 장르에 대해서 설명해달라. Can you define goregrind for me as a genre?

Yuying: 시체를 좋아하는 사람들이 만드는 음악이다

Yuying: Music made by people who like corpses.

Broke: '순둥이'는 무엇인지? What is Soondoongi?

Yuying: 내 생의 첫 애완동물 이름이다, 할머니와의 트러블때문에, 지금은 다른 친척분이 키우고있지만, 엄청 이뻐했고 또 잊지않겠다는 마음으로 레이블 이름에 사용하게 되었다

Yuying: The name of my first pet dog. Now with one of my relatives because I had some trouble with my grandma over him. But since I really loved the dog, I used the name for my record label in memorial of him.

Broke: 당신은 '공구리'의 멤버이기도 하다. 공구리와 설사 중 더 나은 쪽을 꼽자면? Your other band is Gonguri.



Yuying looks suspiciously relieved during a set at Monkey Business (RIP).

Which band is better, Gonguri or Sulsa?

Yuying: 더 나은 음악은 공구리 하지만 더 나은 재미는 설사.

Yuying: Better music with Gonguri but better fun with Sulsa.

Broke: 당신 밴드에 외국인도 있는걸로 알고있다. '그'에 대해서 이야기해 달라. 어디서 왔고, 여기서 무엇을 하는지, 김치는 좋아하는지 그런것들? I understand that there's a foreigner in your band. Can you tell me more about "him," where he comes from, what he's doing here, does he like kimchi?

Yuying: 난 타이완계 한국인이다 (유잉, 설사 드러머). 하지만 사실 서울에서 태어났고 지금은 자동차 엔지니어링을 공부하고 있고 김치를 끊으려고 했지만 (담배처럼) 불가능했다. 그래서 내 대답은, 김치는 매우 좋아한다.

Yuying: I'm Taiwanese Korean but actually born in Seoul, and studying automotive engineering now. And I tried to quit kimchi (like cigarettes) but it was impossible. So my answer is, YES I LIKE KIMCHI.

Broke: 중국인으로서 한국 펑크씬에서 활동한다는 것은 어떤 것인가? What's it like being a Chinese guy in the Korean punk scene? Yuying: 제가 저를 소개하기전까진, 아무도 못알아차려서, 크게 느끼는점이나 다른점은 없습

니다, 국적이나 인종은 상관없습니다, 그냥 저처럼 착한(nice)사람들에게 동질감을 느낍니다

Yuying: Until I introduce myself, no one notices it. So no big differences. Nationality or race never matters. I just feel attached to nice people, just like me.

Broke: 당신 밴드는 이미 앨범을 두 장이나 발매했다. 모두 스플릿 앨범이고 다음엔 넷이서 하는 스플릿도 하나 더 계획중이라고 들었다. 왜 스플릿이 이렇게 많은지? You guys have two releases already, both split albums, with plans for a four-way split. Why so many splits?

Yuying: 사실 우린 이미 가까운 미래에 스플릿을 10개 더 내기로 계획하고 있다. 왜냐하면 그작 앨범 하나 하자고 40곡이나 작업하기는 너무 지겨우니까. 그리고 아직 아무도 원하고 있지도 않고, 만약 누군가 우리에게 언제 풀 앨범이 나오냐? 하고 물으면 그때 우리는 풀 앨범을 작업할거다.

Yuying: Actually we plan for 10 more split releases already in the near future, because its really boring to work on 40 songs for only one album, and nobody wants it yet too. If someone asks us, "when is your full album out?" then we will start working on a full album.

Broke: 8월에 일본 투어를 한다. 어떻

게 하게 되었는지, 그리고 어떤 것이라고 기대하는가? You're also touring Japan in August. How did that come about, and what do you expect that to be like?

Yuying: 일본에서 고어그라인드 장르는 상당히 훌륭하다. Butcher ABC, Maggut, Gore Beyond Necropsy 같은 밴드들처럼. 그래서 나도 몇번 공연 보러 간적이 있었는데 거기서 친구가 생겼고 연락이 닿았다. 그러다 보니 마침내 우리에게도 갈 기회가 생겼다. 최고 행복한 주말이 될거라 확신한다. 전세계에서 너무나 많은 멋진 밴드들이 모여 공연하게 될거다.

Yuying: Goregrind is really great in Japan, like Butcher ABC, Maggut, Gore Beyond Necropsy, so I've been there a few times for shows, so I have some friends and connections, and finally got the chance to go! I am sure it will be the super happiest weekend ever. Too many great bands will play together from all over the world.

Broke: 앞으로 중국이나 당신 고향에서 투어를 하게 될 기회가 있을지? Any chance you'd ever tour Taiwan or your hometown?

Yuying: 이미 타이완에서도 제안을 받았다. 가게 되면 정말 좋을 것 같다!

Yuying: Already have an offer in Taiwan. Really would love to go!



Jeng-iy's next chapter

Kyle Decker

Jeng-iy is one of Daegu's oldest music venues. It's been putting on live shows for almost as long as small music venues have been legal in South Korea, and had been around as a counterculture bar for even longer. Hidden on the second floor of a building tucked back in an alley, it was like a pirate island that could only be found by those who already knew where it was. Sadly, the building of old Jeng-iy was scheduled to be torn down, and is moving to a new location closer to central downtown. So it's not so much an end as a new chapter.

Jeng-iy was first opened in 1994 by painter and junk artist Choi Jae-Jung. In 1998 ownership passed to Jae-Jung's older brother, Hyeung-Do. Hyeung-Do was not as artistically inclined as his younger brother but he was a savvy businessman and promoted the hell out of the place. Word spread and in 2001, an older woman named Choi Seock-Yeon took over ownership. Her daughter, an avid music fan named Eun-Gyung, turned it into a live music venue and began organizing shows for all the local indie musicians in Daegu. When current owner Dong-Choon took the baton in 2008 he continued with the shows, and is currently overseeing the move to the new location.

Lit almost entirely by candles with the walls covered in tapestries, it was a good place to sit and brood. The floors sank in so much that some spots technically put you in the dance studio on the first floor. It was known to many as the "Jimi Hendrix Bar" due to Hendrix being on the sign.

I was first shown the place a few months after arriving in Korea, and felt awful for every single minute I had not already known about it. I still regret not having spent more time there—and I spent a lot of time there. Frequent live music, good tunes on the stereo (with requests taken), and filled with far more colorful people than the bar and club streets in central downtown, it was a cornerstone of Daegu's counterculture. It was the bar I'd always dreamed of finding. I met two of my bandmates there. Why I ever let people talk me into going into any other bar is beyond me. I wanted to start a band and play there.

By the time my band started doing shows most of the live music had been moved to Jeng-iy Collective, which opened in summer 2014, so we played there instead. Collective took over the music acts due to it having a more centralized location, a newer sound system, and floors that didn't feel like they would give out at any moment. Jeng-iy Collective became Valv a few months ago, and now features hip-hop and EDM DJs. The half of the ownership responsible



Jengiy was found in an old alley. Photo: Zoon Zen.

for Collective just couldn't pay the bills with live music. Which might have to do with today's youth sucking, as it does.

When word got out that our beloved Jeng-iy was being forced to relocate, the Daegu local music scene—waegs and Koreans alike—felt the need to send the old girl off properly. So bands rallied together and, on three or four days notice, put together a final show on Friday June 26. The final show captured the diversity of the acts that have passed through the venue during its storied history. Old Jeng-iy's final lineup:

- Summer Coats, a post-rock quintet
- The Plastic Kiz, a pop-punk and garage rock group (just released an EP; see CD reviews page)
- Bullet Ant, a Korean doom metal band (just released a split with Smoking Barrels) that has Jeng-iy owner Dong-choon as one of its members
- Food for Worms, a punk band with Korean and waeg members, myself included.
- Classy Wallet, a group of indie-rock foreigners

I had always wanted to play a show there. And now that I finally was,

it was the last one. So there was a sadness to that honor. The music went until well after 2am and at some point during Food for Worms' set the police were called. Nothing was shut down, the band played on, and the venue door was closed which was apparently enough of a compromise.

There was a bitter sweetness about the whole thing. Bullet Ant even has a song called "Hendrix Bar (a tribute to Jeng-iy)."

Beer and whiskey flowed heavily (some might say more than it should) and there was much reminiscing from the bands and patrons. I spoke with several people who had been dragged there by friends, and spent the evening upset that they never knew about the place before. Old regulars were relieved to hear about the new location going live in August. My goal was to stay as late as possible, and my group indulged that desire until about 3am. There were only two people left when I took my last look around, reenacted the final shot of *Cheers* in my head, sighed, and took my leave.

It's a place that had meant a lot to many people for a long period of time, and in a few short days the building would be torn down, along with several other buildings on the block, to make way for god-knows-what. Admittedly, the building was pretty old.

But the new location has opened its doors, with a soft open on July 17 and a grand opening on August 1. The top floor is a bar serving draft beers (including Guinness and some craft brews). All the old equipment will be there for more low key music acts. A cafe on the main floor, called Working Class, will serve up homemade sausages, po'boy sandwiches, and BBQ pulled pork. The basement will be a live music venue call 지하 (Jiha, means Underground) featuring an all-new sound system and equipment. The venue will host its own shows once a month and can be rented out for shows or used as a practice space. Dong-choon will also offer guitar lessons.

The new location is just a few minutes walk north of Go-Go Vinyl Bag Cocktails, amidst the coffee houses. It's a much more centralized location than before, but away enough from the madness of the foreigner bar street. I've had a chance to visit the new location and, like the original, the vibe is definitely more chill than the other bars downtown. It's a place where you can actually have a conversation with somebody. Although, with open windows and brighter lights the mood isn't as dark and brooding as the old spot. Which, might be better for some, but less preferable for others. Although I will miss the shit out of the old Jeng-iy, the prospect of pulled pork and po'boys before a gig eases the pain a bit.

SHARPer images

Jon Whiteboi Twitch

Translation: Park Yerin, Park Solmin
All images courtesy SHARP Ink

I like interviewing Ryu Jinsuk. I interview him about Skasucks, I interview him about New Generation of Ska, and I want more. Recently I visited his new tattoo shop (to pick up the new Billy Carter CD for review [I also grabbed Reddot there too]) and was thoroughly impressed by the operation. Opens out right on the street, with one section for tattooing and another serving as a storefront with music, fashion, etc. I highly recommend paying a visit, even if you're not getting a tattoo.

Broke: 첫째로, 왜 이름을 'SHARP Ink' 라고 지었는지? 굉장히 강렬한 반-인종주의, 친-스킨헤드 메시지를 전달하는 것 같다. First, why did you decide on the name SHARP (Skinheads Against Racial Prejudice) Ink? It seems to send a very strong anti-racist, pro-skinhead message.

Jinsuk: 니가 말하는게 맞다. 왜 SHARP Ink라고 이름을 지었냐고 물어보면 그냥 내 일상이고 삶의 중심이기 때문에 딱히 무거운 이유는 없다고 이야기 하겠다. SHARP라는 이름을 말하려고 머리를 밀고 프레드페리 셔츠와 롤업한 청바지, 그리고 닥터마틴을 신고 Oi라는 문신이 있어야만 하는건가? 그건 아니라고 생각한다. 난 스카 음악을 좋아하고 레게도 물론 좋아하며 정말 열심히 일하면서 밴드도 하고 작지만 New generation of ska festival이라는 스카 페스티벌도 기획하고 있다. 24시간이 모자를 정도로 바쁘게 살고있다. 이런 내가 삶의 이름을 SHARP Ink라고 지은것이다. 그게 전부다.

That's right what you're talking about. If you ask me why I named it SHARP Ink, I would answer that there's no serious reason but because it is just my everyday life. Do you think people need to shave their heads, wear Fred Perry shirts and roll-up jeans, and have Oi tattoos with their Dr. Martens boots to say SHARP? I don't think so. I like ska and reggae of course, also work hard while doing a band, and promote a small ska festival titled New Generation of Ska Festival. I'm really living my life like 24 hours are never enough for a day. That's how I named the shop SHARP Ink. That's all.

Broke: 샤프 잉크가 운영되는 방식은 어떻게 되는가? How is SHARP Ink operated?

Jinsuk: 샤프는 나고 식구들은 나를 제외하고 13명이다. 내가 하는 스타일이 아니면 우리 식구들에게 작업을 패스 해주고 식구들에게 직접 들어오는 작업에 대해서는 관여하지 않는 식으로 운영하고 있다. 그리고 얼마전에 샵을 확장하면서 한국 밴드들의 Merchandise, CD 등과 Subculture의 많은 분야에서 열심히 살고 있는 친구들의 작은 브랜드의 물건들을 들여놓고 팔고 있다. Custom silver나 leather 티셔츠 모자 등등 많은 것들이 있다. 그리고 조만간 범주와 작게나마 Vinyl도 중고로 팔 계획에 있다.



I am the owner and the crew includes 13 other people. I pass works to my crew if it's not my style, and never involve myself in the works that come directly to the crew. Also after expanding the store, we're selling merchandise and CDs of Korean bands and stuff from small brands of friends who are living hard in the field of subculture. We've got some custom silver, leather, T-shirts and caps. I'm planning to sell used vinyls with [Pegurians organ player] Nah Beom-ju in addition to that.

Broke: 이전에도 타투 사업을 한 적이 있지 않았었나? 썩 타투? Didn't you have a previous tattoo business? Suck Tattoo?

Jinsuk: 타투 사업을 한적 없다. 썩 타투는 그냥 닥네임일 뿐이었고 샤프 잉크는 샵의 이름이다.

No, I had not done any tattoo business before this. Suck Tattoo was just a nickname, and SHARP Ink is the name of the shop.

Broke: 당신의 타투 스타일에 대해 간단히 설명해달라. 다른 타투 아티스트들과 차별화되는 점이 있다면? Can you characterise your tattoo style? What makes you unique from other tattoo artists?

Jinsuk: 내가 주로하는 장르는 굳이 따지자면 New school인데 타투에 한번이라도 관심을 가져본 사람이라면 내 스타일에 장르를 구분지을수 없을것이다. 나도 내 스타일을 설명 할수 없다. 외국 친구들이나 내 타투를 본사람들은 매우 유니크하다고 말한다. 자신있게 말할수 있는건 내 스타일은 전세계를 뒤져도 없다. 단지 내 그림일 뿐이고 난 단지 내 그림을 도화지나 캔버스가 아니라 피부에 하고 있을뿐이기 때문이다. 여튼 궁금하면 나의 페이스북이나 인스타그램을 보고 직접 판단해 줬으면 한다. 페이스북은 Jinsuk Ryu로 검색하면 되고 인스타그램은 SUCK Tattoo이다.

My style is, if I have to name it, like

New School. But if you ever have been interested in tattoos, mine may not be defined. I myself can't even explain my tattooing style. Some foreign tattooists or friends say my tattoos are very unique. I can confidently say that my tattoos are so unique that there is no one who has the same style. It's just my art style which I show on skin, not paper. Anyway, if you are interested in getting a tattoo, I want you to decide by pictures on my Facebook page or Instagram. You can search my name "Jinsuk Ryu" on Facebook, or "SUCK tattoo" on Instagram.

Broke: 왜 한국의 많은 뮤지션들은 타투 아티스트로도 활동하는가? Why do so many musicians in Korea also work as tattoo artists?

Jinsuk: 내가 아는 타투이스트이자 뮤지션은 러스의 원종희씨 밖에 없는데 그 이유는 나도 모르겠다. 내 친구 한영웅도 있는데 밴드를 안한지 몇년은 됐는데 뮤지션이라고 해야할지 말아야할지 잘 모르겠다. 여튼 나 같은 경우엔 그냥 친구랑 이야기하던 중에 친구가 '너는 그림도 오래 그렸으면서 왜 타투이스트를 해볼생각은 안해? 내가 만약 그림을 잘 그리고 오래그렸으면 타투이스트 하고 싶다'라는 말에 왠지 모르게 충격받아서 이틀뒤에 타투를 시작했고 그렇게 지금

까지 하고 있다. 원래 성격이 한번 시작하면 끝장을 볼때까지 하는 성격이기 때문이다.

The only tattooist musician I know is Won Jonghee [see page 3], and I don't know why there are many people like that. My friend Han Youngwoong is also a tattooist-musician but he hasn't played music for a few years, so I am not sure if he is the same case.

Anyway, in my case, my friend asked me, 'Why aren't you doing tattoos?' If I was skilled and good at drawing, I would be a tattooist. I was shocked and started tattooing two days later, and it is still going on. I am quite persistent once I start something, so that's why.

Broke: 한국에서 타투가 가지는 법적인 입지에 따라 발생할 수도 있는 문제들에 대해 걱정되지는 않는지? Are you worried about problems due to the legal status of tattooing in Korea?

Jinsuk: 별로 걱정하지 않는다. 너무나도 많은 사람들이 타투에 애정을 가지고 있기 때문에. 내 손님 중에 경찰도 있다.

I don't worry much, because there are so many people who love tattoos. One of my customers is a police officer.





SPECIAL BROKE IN KOREA OFFER!!

ONE-TIME OFFER!! Part...?7? Jeez.

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

If you want to get a tattoo paid for by me, 만약 브로크 매거진이 드리는 무료 타투를 원하신다면 Jon Whiteboi 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 원하실 경우 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 제사의 얼굴타투를 새겼고 제가 졌다는 걸 깨달았죠. And then I think I heard Yuppie Killer is offering a free tattoo? 게다가 이제 여피킬러까지 무료타투를 제공한다니!

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 speaks

I've been offering this free deal for a few years now, and Bomi's been good enough to play along, even designing her own new Broke logo for issue 17. So I figured why not grill her on tattooing? Here's what she said.

Broke: Why did you decide on the name Badass Tattoos? In what ways are you badass? 왜 배드애즈라는 이름을 쓰게 되었나요? 어떤면에서 당신은 배드애즈인가요? *badass 배드애즈는 "티프하고 타협이 불가능, 무서운"이란 뜻이며 문신으로 뒤뉘며는 가죽자켓을 입고 수염이 덩수룩하며 할리데이비슨 오토바이를 타는 거대한 남자를 연상시키는 단어이다.

Bomi: 사실 제 아이디어는 아니고 남편이 지어준 이름이에요. 저는 이름 짓고 그런 거에 재능이 없기 때문에 남편한테 부탁했어요. 남편이 장난으로 배드애즈어떠냐 했을 때 전 절대 반대였어요. 왜냐하면 저는 외모적으로 배드애즈는 절대 아니기 때문에 사람들이 비웃을거라고 생각했어요. 남편은 그게 바로 이 이름의 의도라면서 외모가 배드애즈가 아닌 사람이 배드애즈라고 할 때 사람들이 재미있어 할 것이라고 하더라고요. 그래서 배드애즈가 되었습니다.

It was not my idea at first at all. I asked my husband, because I am not really good at names. When he gave me the idea "Badass Bomi," I disagreed. I'm clearly not badass looking and people would laugh at me. And he said that's why the name Badass is funny and clever. That's how I got the name.

저는 외모는 절대 배드애즈는 아닙니다. 하지만 인생에서 무언가 결정할 때 해보지 않고 후회하기 보다는 해보고 후회하지는 쪽을 택하는 태도에 있어서는 꽤 배드애즈인 면이 있다고 생각해요. 물론 제 그림도 배드애즈구요..^^

My appearance is not "badass" at all. But I always decide to do something even though I may regret it later. That kind of attitude makes life more interesting. I think that part of me is pretty badass. My designs are also badass as well!!

Broke: Can you characterise your tattoo style? What makes you unique from other tattoo artists? 당신의 타투스타일에 대해서 알려주세요. 당신의 스타일이 왜 특이한가요?

Bomi: 제가 추구하는 스타일은 한국 민화이미지의 올드스쿨화예요. 물론 다른 스타일의 작업도 많이 하지만 민화 올드스쿨이 제가 가장 좋아하고 추구하는 스타일이라고 할 수 있어요. 저는 역사도 전공했는데 항상 조선후기의 민화가 너무 매력적이라고 생각했어요. 민화의 목적은 상징, 장식, 기원이에요. 타투와 같다고 할 수 있죠. 그래서 민화와 타투는 연결점이 있는 거예요. 아직도 진행 중이지만 저는 저만의 한국 민화 올드스쿨 타투 디자인을 만들고 싶어요.

I do Korean folk old school tattoo. I do other styles a lot too, but Korean folk old school tattoos are my favorite and something I want to develop more. I also majored in Korean history and have always been attracted by Korean folk art. The purpose of Korean folk art is symbolism, decoration, and prayer, just like tattoos.

Broke: When did you first want to become a tattoo artist? 언제 어떻게 타투이스트가 되었나요?

Bomi: 제 타투 도제식 수업을 2011년에 시작했어요. 그리고 1년간 사부님 밑에서 배우고 일하다가 독립하게 되었습니다. 그리고 현재 이대에 있는 배드애즈타투샵을 2013년에 열었습니다. 저는 원래 어릴때부터 항상 그림을 그렸었는데 대학교에서 역사를 전공하다가 다시 바뀌서 만화를 전공했어요. 결국 다시 그림으로 돌아왔죠. 원래 정치 만평을 그리려고 했었고 작은 지방신문에 4컷 만화를 연재도 하고 웹툰을 그리기도 했지만 사실 만평은 제 것이 아니었던 것 같아요. 방황하던 중에 남편이 타투를 해보는 것이 어떠냐는 제안을 했고 그렇게 시작하게 되었습니다.

I started my apprenticeship in 2011 but my teacher turned out to be a fraud. Luckily his friend who was really nice stepped in to teach and guide me. With his help I ended up starting tattooing independently and opened Badass Tattoo Studio by Ewha University in 2013. I always have been drawing, but I went university for history. But after four years I got back to drawing again for majoring in cartoon. I studied political cartoons and made four cute cartoons for small newspapers for a while but I realized it is not meant for me. And my husband suggested tattoo art. Once I started, I really loved it and that's how I got into it.

Broke: Are you worried about problems due to the legal status of tattooing in Korea? 한국에서 타투가 불법인 현재 상황에서의 문제점에 대해 걱정하지는 않나요?

Bomi: 사실 별로 걱정은 하지 않습니다. 일단 다행스럽게도 저는 한번도 문제를 당해본 적이 없었습니다. 미성년자시술을 절대로 하지 않고 위생수칙을 철저히 지키고 내 타투에 대해 책임의식을 가지면 별 문제가 없을거라고 생각해요. 물론 항상 불안한 느낌은 있지만 타투가 적어도 가까운 미래에 합법화가 될거라고 생각합니다.

Not really. Fortunately I never had any trouble with police. I think I can keep being lucky in the future, if I keep avoiding minors, maintain hygiene and take responsibility for my work. And I also think tattooing will be legalized soon. Sooner or later anyway.

Broke: How many tattoos do you have? 타투는 몇 개 가지고 있나요?

Bomi: 아직 많지 않습니다. 제가 초기에 발등에 연습한 타투들과 팔에 제대로 된 타투 하나 밖에 없어요. 좋은 타투이스트 선생님들에게 직접 찾아다니면서 제 팔을 채워나갈 계획을 가지고 있습니다. 하지만 돈이 많이 들어서 좀 천천히 채워질 것 같습니다.

I don't have many tattoos yet. I practiced on my feet and ankles when I started tattooing and tried my new tattoo machines or new ink before I used it on my clients. I have a really good one from a famous Korean tattooist on my arm and I have plans for filling my arms with masterpieces from respectable tattooists. But it will take a while because they are very expensive.

Promoters, let's talk...

Jon Whiteboi Twitch

Every week around Wednesday, I spend up to an hour, sometimes more, combing through all the weekend's upcoming shows to post to the Korean Punk and Hardcore Facebook page. We originally started doing this back when three shows a week sounded like a lot, but these days twice that would constitute a slow weekend. This has always been a labour-intensive, thankless job, which is why it's changed hands between about four of us many times over the years. But hell, if it can get just a few more heads out to shows, that's good—you can never be sure when the next Jesse will come along.

So when promoters care so little about doing the minimum work to promote their own show, it makes it a lot harder for me to help out.

Ours is an ageing scene, with many of us old enough to remember a pre-Internet time when the best way to find out about upcoming shows was to go down the street and find posters up. Nowadays, printed posters aren't really used anymore, and everything goes through Facebook. It sucks, but to rebel against this is to lose money.

Here are some practices that every promoter should consider standard procedure.

You need a poster, but not just a poster

At the top of your event page, as well as your profile page, your group page, and your page page, is room for an image. It's usually banner-shaped, but if you add a standard poster, it will be cropped attractively. The poster personalises your show and gives people an idea of what the show's about. I'm not going to get into what makes a good poster right now, because for SNS it could just be black text on a white background and serve its purpose.

The big problem I see with so many promoters—and many people I highly respect are guilty of this, including The Valiant, 999 Family, and Skunk—is that they make a poster, upload it to one of their pages for a dozen or so people to “like,” and that's it. How do you expect everyone to find it? How will it reach everyone and grow?

Create an event

The Facebook event remains the surest way to reach potential customers. Your created Facebook page can be shared, indexed, and linked, and people can RSVP.

I usually find that the number of paying customers going to my show is roughly around the number of people who RSVPed they would definitely go—many who do that don't go, and a roughly equal amount who don't RSVP will show up.

Invite people, but not too soon

Back when Crazy Gideon was the backbone of the KP&HC strategy, he'd invite-bomb thousands of people at a time. Me, I'm not as popular as Jesse or his salesman persona, but I can still load up an invite list,

and if you promote shows then you probably can say the same. If not (which is fine, because not everyone has the same Facebook friend request acceptance threshold), you can ask for help spamming invites.

But—and this is important—don't start this stage too soon. When I create a Facebook event page, I start with the bare bones. At that stage, I probably don't even have a full band list. I'll invite members of the bands playing or working at the venue, and there may be some organic exposure due to RSVPs and likes. But I won't Crazy Gideon the page until the basic details are in place. Once they are, watch there suddenly be 700 invites sent out.

There are two ways your Facebook event can fail—invite too early or don't invite at all (or send invites on Thursday to a Saturday show). There's one bar in particular (let's call them 번개 막) that tends to create an event, send out all the invites, and then presumably fill in the details after. So when I get the invite, I have a look, and there's nothing to see so I ignore it.

Worse still is when no invites are sent out at all. Your event page receives organic exposure if people start RSVPing or liking the event. Then, it is advertised to their friends, who may also increase exposure or RSVP themselves.

If you're worried that people will unfriend you if you send too many invites, rest assured—I've never unfriended someone for inviting me to anything, even if I don't click anything. By having the invite, it means I can go to the Events tab on Facebook and see all upcoming events I'm invited to. So, I have an easily accessible database of upcoming events, and your event is included. You have my permission to send me an invite, even if you don't think I'll go.

Print band names for copy/paste

It's too easy to just make a poster with all the details on it (well, it isn't—it's always easy to miss one of the important details of date/time/price/venue, and posters are a bitch to edit after you've published—but that's for a separate article on poster design), but you also need to have the information in text form, where it can be copied and pasted.

You can't run your mouse over a poster and highlight all the text, so it needs to be written out as copyable text. I don't know if this matters to anyone else, but when I'm writing up my advertisement for your show, I really don't like it if I have to spend

a couple extra minutes writing every band name out in two languages. This is especially unforgiveable when we're talking about festivals with 20+ bands, and festivals seem to be the worst offenders.

The people who volunteer their time to promote your event need this information to be easily shareable, so don't fuck with our time and commitment to helping you. It's not necessarily because we can't type in both languages, but we have limited time, patience, and maybe even in some cases our keyboards aren't bilingual or something.

The KP&HC standard is “한국이름 / English name (genre).” If you do something slightly different, like reverse the language order, I'll copy and paste it as is. If you have the names all in English, and they're English names anyway, I won't add the Korean names. If you have a Korean name I don't know the romanisation of, I'll be googling the damn thing. And if I don't find a standard English name, I'll make something up, and it might be intentionally, hilariously wrong.

Hotlink band pages

Something cool happens when you start typing on Facebook—incomplete words get an autocomplete thing going with words related to your friends or like list. So if you type “Dead...” it might give you the chance to autocomplete “Dead Buttons” or “Dead Gakkahs.” As long as you've liked the page, you can link it in your text, which is incredibly useful for people who want to know about the band (the alternative is just to include the band's genre in parentheses, but both are great).

Some band pages have names that don't fit the KP&HC standard mentioned above—“Billy Carter (빌리카터)” and “흑염소 Huqueymsaw official” being two examples. We worked on offering band names this way on KP&HC listings, but it was just too much labour.

Roll out information over time

Hopefully you didn't start your event page on Thursday, just two days before your Saturday show? It's absolutely best to have your event page out more than a week in advance (up to a month prior), and start mass-invites well in advance.

So, let's say people receive your invite four weeks before the show. It's up to you to keep them engaged in this event they've made the non-binding Facebook RSVP commitment

to attend. It's up to you to keep the event page alive, and added posts give it a bottomless feel which always works well on Facebook.

Don't let your event be forgotten—be sure to post something at least once a week prior to the week leading up to your event. The week prior to your event (starting no earlier than Sunday), you can get away with making almost daily posts reminding people about the show.

Content suggestions include:

- venue directions
- band music videos
- band interviews or other articles
- people don't like to be told “Don't forget to come” but they don't mind “Oh man, I can't believe this show is only 48 hours away...”

Advertise on KoreaGigGuide, DoIndie

There are a number of websites for show listings out there, but the two main ones are DoIndie and Korea Gig Guide. I'm not sure what everyone's show-monitoring habits are, but these days I typically start on Facebook events then go to KGG and DI (if I find a show on either of those sites not on Facebook, I'll search for a Facebook event page in case I wasn't invited). There is also Indistreet, which I don't really understand but sometimes has shows the other two don't (plus hilarious romanisations of Korean band names, like Reogseu for Rux), and there's GigGuide.kr which seems to be an inferior ripoff willing to use KGG manager Shawn D's daughter's image to advertise, and also slam bands like Nice Legs for no reason.

There is no obvious way to submit a show to KGG for listing; about half a dozen people have admin privileges but we tend to be pretty lazy about everything except what we have a stake in. If you want to get your show listed, all you have to do is ask me or Jeff from WTM.

DoIndie is much easier to work with, as you can sign up on the site and submit shows yourself. You can also edit information about bands as well. The site has a lot of problems (including multiple entries for the same show) but is all around the best source for upcoming shows.

Get bands to promote too

Bands are not passive in promoting shows; if a band is playing a show, it's in their best interest to get more people out to see them. You should make sure that all participating bands share your show on their band page (maybe not all at the same time), and if possible it would be nice to get them to Crazy Gideon their friends into your invite list.

And if this is tldr, here are these tips in brief:

1. Make a poster
2. Create a Facebook event
3. Invite people
4. Type out band names
5. Hotlink band pages
6. Roll out information over time
7. Advertise on KoreaGigGuide, DoIndie
8. Get bands to promote too



Gay Pride vs Christian Wrath

Jon Whiteboi Twitch

This year, the Gay Pride Festival in Seoul came as close to civil war as Korea's seen in probably a few decades, with gay celebrants and their supporters outnumbered by hordes of Christian protesters.

The opening event had to be scaled down and moved online, ostensibly due to fear of MERS. Of course, that didn't stop the Christians from showing up at Seoul Square en masse. Even at the last day of the festival, the date of the Gay Pride Parade, the Christians greatly outnumbered the parade participants.

I was there on both opening and closing days. My experience at the first day was wandering around the Christian protests putting on my best face and getting pictures. That night when I went through the files and examined their signs, all I felt was building rage. On the last day I observed the Christians a bit, then found a high perch to watch the parade go by. I was up on a subway vent of some kind about three meters up, and people in the parade marching by would wave at me and cheer like I was the one on parade. I spotted so many of my friends, Korean and foreigner, all straight, some with their SOs, that I jumped down and joined in. The parade made it all the way to the end, a great improvement on last year's interrupted parade in Sinchon, especially considering the increased and better-organised Christian opposition this time around.

I've noticed over the years that there are a lot of misconceptions, myths, and outright lies going around about homosexuals, homosexual practices, and homosexuality, both among the ignorant religious zealots and the increasingly partisanised counter-protesters. So, let's address some of the things I noticed throughout this event.

Think of the children!

A lot of Christians brought their kids to the protests, and I'm talking young kids mainly in early elementary school. Because at that age, the best thing to do is introduce them to a topic they have no opinion on and indoctrinate them with fear and hate.

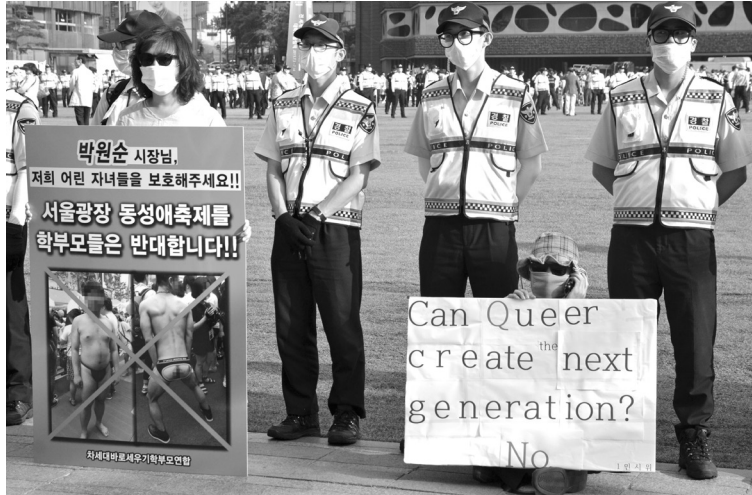
Finally I saw one dad carrying his daughter on his shoulders in the parade itself, and I actually said aloud, "Finally, a good parent!"

I don't know about the rest of you, but before about grade three or four, I couldn't care less about girls. Didn't like them, didn't want to touch them. Point being, none of us were heterosexual. We weren't gay, we weren't really anything yet. Eventually, all of us matured and went one way or another (or a third option, or all of the above). But the point is, at that age, it's really toxic to force one sexuality on children before you know which sexuality they will develop into.

Some protest signs called on the mayor to "stop homosexual inclination." We might as well stop lefthandedness, the Coriolis effect, and free will.

Gay stuff has no place in sex ed

This is an ongoing problem. After



The cops stand their ground and show their professionalism.

Tennessee's "Don't say gay" bill died, Korea's Ministry of Education passed pretty well the exact same thing.

Yeah, the idea is that if you teach kids about it, they'll try it out for themselves. The same argument could be made for masturbation, but each successive generation has discovered that on their own as well.

Obviously gay children need sex ed, and obviously straight children need guidance in coexisting with them. Sex education is not a how-to lesson, but imparts valuable life experience.

The mayor is gay

Pretty sure some posters claimed this. The mayor is straight, and has a wife named Kang Nan-hee. He has at least one son of adult age.

Can queer create the next generation? No

That was one fundamentalist's poster, in English (above). I don't know why we should care about this. Should we also rally against the right of infertile and sterile people from marrying? If you're past menopause, you're out to pasture?

Stop gays from adopting

Usually the argument against gay adoption is that kids need a mother and a father: in other words, a nuclear family. Not everyone gets that life, not even kids in a heterosexual environment. Gay adoption beats being raised by a single parent, growing up in an orphanage, or being in a nuclear family with an abusive parent. For a coun-

try with such a reputation for sending orphans overseas (still happening today), you'd think gay adoption would be seen as a better choice.

Homosexuality dishonors ancestors

Okay, certainly if you go back a couple generations in any culture, you won't find much acceptance of homosexuality. Then again, in Korea's case, they might also hate all this K-pop, or Christianity, or plastic surgery, or women in the workforce, or use of Hanguk. So let's leave them buried in their countryside mounds.

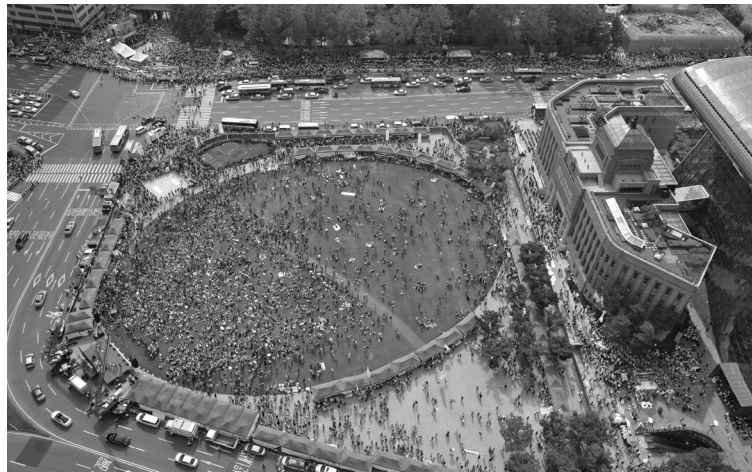
We must uphold traditional values

What are traditional marital values in Korea? Did a man and a woman meet, fall in love, and get married? Was chastity prized before marriage? The answers to all four of those points may surprise you. So unless you want to go back to men and women living in different parts of your mud-constructed huts, maybe this isn't the gong you want to bang.

Homosexuality is not a human right

This was on many posters, as if homosexuality is a human incarnate that deserves or doesn't deserve rights. Or like the "human rights" of homosexuality are the right to unprotected anal sex, spreading disease, and converting your children. No, they countered, the true human right is to be rescued from homosexuality (which we will get to soon, oh yes).

LGBT people are people, and they are thus entitled to certain human rights.



Christians assemble in the lower right and across the street.

Setting aside the imaginary "right" to a hedonistic lifestyle with lots of anonymous sex, they are entitled to protection from violence, from discrimination at the workplace and elsewhere. Gay people should not be executed, tortured, imprisoned, or deprived of economic, social, and cultural rights.

This is not about the right to butt-sex with your underage son. French Minister of Human Rights and Foreign Affairs Rama Yade put it to the UN, "How can we tolerate the fact that people are stoned, hanged, decapitated and tortured only because of their sexual orientation?"

This is a thing that is happening in the UN. Secretary-General Ban Ki-moon himself has supported a shift toward gay rights, and the Christian protesters did not spare him their wrath.

We must oppose North Korea

Whenever there's any kind of activism or civil rights movement happening in Korea, the far-right nutbags come out with their reminder "OMG you guys, attack from North Korea is imminent! These activists are weakening our state and/or supporting the North!" About as deceptive a tactic as white supremacists naming their movement "Rock Against Communism" while sieg-heiling a dead Austrian enemy of state.

In 2011 when the UN General Assembly voted on LGBT rights, guess which Korea was in favour, and which was opposed? Think hard, fuckboy. One country is believed to execute gays: you should move up there—other than their opposition to Christianity, you might like it.

We must oppose gay marriage

I'm sure Korea's gay community would be thrilled with gay marriage, but more basic rights and acceptance in society are bigger priorities. Korea's gay community isn't yet fighting in earnest for gay marriage, so Christians can calm down on this one for a few more years and focus more on basic rights as discussed above.

Koreans support Uganda

This was on a leaflet passed out at the opening day protest. Apparently because Korea is a traditional, moral country, with the majority of citizens support Uganda's "kill the gays" bill, even though it meant giving up 400 million USD of support...despite the fact the bill was largely masterminded by evangelical pastor Scott Lively, who is looking at trial in the US for his role. So did Uganda resist American control, or did they play along with it?

Also, is it really best to get behind legislation that mandates corporal punishment for homosexuals?

96% of Koreans oppose LGBT

This number is far from accurate. All metrics support that Korea is rapidly becoming more accepting. According to Pew Research, in 2007 a total 77 percent of Koreans thought homosexuality was unacceptable for society. In 2013, that number shrank to 59 percent. Sorry Christians, your 96 percent figure is way off mark, and

you are losing ground.

Homosexuality is illegal in Korea

There is no legal recognition of same-sex couples in Korea, and pretty well no protection against discrimination against LGBT people. However, neither of those make homosexuality illegal. Matter of fact, no law against same-sex sexual activity has ever existed in Korea.

Westerners brought it here

No...homosexuality was already in Korea when westerners first made contact with Korea. Many historical figures of Goryeo and Joseon were known to keep male lovers in their courts, including King Mokjong (980-1009) and King Gongmin (1325-1374). Early missionary doctors would actually find evidence of rough anal sex on male patients from time to time.

Oh...right, missionary doctors. No, we didn't bring homosexuality to Korea. We brought Christianity. Sure you want to play the anti-imperial card here?

Christianity opposes homosexuality

I've been framing this as "Christians vs LGBT," and while that is a generalisation that mostly holds up, there are notable exceptions. Just as the homophobic Christian side is likely to have their own Ted Haggards, Larry Craigs, and Jeff Gannons (and it is well known that the proportion of homosexuals is greater in homophobic movements than the general population), there were Christians marching in the Pride Parade. There was a banner carried for Open Doors Metropolitan Community Church, and I spotted Pastor Daniel Payne with them.

Not all reasons to oppose homosexuality are religious

Bullshit. Every protester I saw there was under the Christian banner. Every argumentative banner boiled back to Christian intolerance, and everyone who declared their beliefs was Christian. If there were any protesters who were not Protestant Christian (and doubtlessly there were judging by the size of the crowd) they did not make their presence known.

The protests were un-Christian

This one pisses me off. "Oh, it's so un-Christian of you to do that." So, that makes you more like me? Then why aren't you being more tolerant like we are? Does that make me the more Christian one? Because I assure you, that's pretty well impossible.

Look, Jesus died two millennia ago—twice—so modern Christianity has little in common with him. Let's set aside Jesus' teachings on material wealth, charity, and acceptance, even of the thief who hung dying next to him, and admit that today's Religious Right would protest that guy if he came back to life again, just as they object to the Pope addressing poverty. Are all those Christians suddenly un-Christian? And are all us non-believers suddenly closer to Jesus? Saying you're Christian means you adhere to a certain group, just like saying you're punk. And like when a punk today can be like "I love Sum41 and Blink182 and CNBlue, and I hate anarchism and tattoos," so too can a Christian have such shitty beliefs.



The cops protect the parade from protesters.

We oppose it because we love them

This was the message that the Christian protesters tried to give. I've never been to a white power rally, but I suspect if I had, nobody would be saying "We oppose non-whites because we love them." Own your hate, dude. You don't get to use the L-word when you're screaming passionately, putting on mass performances, holding up hateful signs opposing human rights, and physically trying to blockade people marching.

If you love homosexuals but "hate homosexuality," prove it by showing me that you support your family members who come out of the closet, rather than driving them off.

No love, only lust and addiction

It was commonly claimed that LG-BTs are incapable of love, only lust or sex addiction. I guess heterosexuals are clear of those things, or if they aren't, it's more forgivable (as long as it's the guy, not the girl with those feelings).

I've told many guys that I love them, and I've been told by many guys that they love me. I imagine gay people are more easily able to integrate that feeling with sexual attraction and activity.

There are certainly stable long-term homosexual couples out there, that this myth can be put to bed.

This isn't about opposing homosexuality, but about opposing promiscuity and fornication

It seems like the reason for opposing formal recognition of homosexual couples is to prevent them from being able to prove that their love can equal ours. If you think they're incapable of those feelings and that stable a rela-



Christian gatecrasher physically removed from parade.

tionship, let them have it and you'll be vindicated soon enough. Unless you secretly know you'll be proven wrong.

They suffer from sex addiction

Homosexuals do suffer, certainly. Their elevated suicide rates support that claim. Do they suffer from sex addiction, or do they suffer from non-acceptance, discrimination, bullying, and rejection? Do we reduce their vulnerability by continuing to persecute them, or through acceptance?

Homosexuality can be cured

Oh yeah, you can stop being gay. You can either become celibate, or commit suicide. A high enough proportion of gay conversion therapy victims select either of those options.

Admittedly, if you're somewhere in the middle on the Kinsey scale, you might be able to be nudged down a notch or two, and I'll give bisexuals the benefit of the doubt that they are fully capable of committing to lifelong monogamous relationships (if you can abstain from pursuing everyone of the opposite sex, you should be just as capable of abstaining from pursuing everyone of both sexes).

Gay people have icky anal sex

There are so many holes in this statement, I want to run a train on this shit. First, gay people aren't all about anal sex, just as straight people aren't all about PIV sex (actually, probably even moreso). Likewise, there's nothing two gay dudes can do to each other that a straight couple can't do. Is a straight guy who likes anal with girls less straight than a guy who only does PIV? My vote is for no.

Anal can and is done by hetero-



Quick, someone give Ellen an HIV test!

sexuals, and scientific evidence correlates it with higher IQs.

And also, it's enjoying a resurgence among Christian youths (saddleback-ing!), who are so obsessed with vaginal virginity that they consider anal sex a safe alternative, and are more likely to have unprotected anal sex (because bringing a condom means it's premeditated). And we go back to the whole thing about how HIV spread in the '80s with no sense of irony. Way to go, abstinence-only sex ed!

Lesbians kissing transmits AIDS

I shit you not, someone had a poster that said "No sex" and then showed two women kissing, then linked it with AIDS. First of all, the message is clear that they're anti-sex in general. Secondly, kissing is highly unlikely to spread HIV. Come to think of it, how does HIV transmit between women?

This actually has happened, and the cases are such medical anomalies that they get noticed. Aside from the obvious answer of sharing needles, through sexual activity the only way to pass HIV along to a lesbian partner is through over-vigorous use and sharing of a sex toy, in which blood is drawn in the vaginal cavity that can permit transmission. Obviously, women are safer from HIV infection with female partners than with heterosexual male partners.

AIDS costs taxpayers money

I know it was disproven that this was a problem. I don't remember all the details, but one thing I recall is that the population of poz people in Korea is low on gay, high on the nonmonogamous heterosexual ajeosshis who are okay with sex workers. So that's a whole load of social problems to tackle before you get to gay people.

The Pride Parade will cause AIDS to mutate and combine with MERS to create a superinfection

Actually, this one is true. I breathed the same air and now I am HIVMERS-positive. Anal sex! Raahr!

Why do I care? Other than this issue has become a cultural litmus test, it's also clear that opponents are sex-negative and want to scale back sexual health, as seen in the opposition to Planned Parenthood in the US limiting not just safe abortion but access to contraception and cervical cancer screening.

Anyway, enjoy your death trap, Christians!



Crazy Christian yelling at us. Who cares.

First trip to Jeju



Tyler pours beers at Magpie Jeju.

Jon Whiteboi Twitch
Eleven years here and I'd still never been to Jeju. Granted, it took me like five years to visit Gyeong-bokgung, and I still to this day refuse to admit I've ever set foot in Gangnam, but Jeju was that last frontier.

Maybe it was because of all the propaganda. One of the Natural Seven Wonders of the World, as appointed by quite a sketchy organization. Is the world really that low on wonders that some Korean island makes the cut? Hawaii of Korea: hey whoa, I've been to Hawaii, so pardon my derisive laughter. Island of Peace, if you can ignore the naval base being forced on the island with much controversy that gets under-reported.

I'd tried going to Jeju once be-

fore, back in 2012. My parents were visiting and I booked a ferry going from the Yeosu Expo site to Jeju. Morning of the trip, the ship was at the dock, but at the last minute it was declared unseaworthy.

"It looks totally seaworthy to me," said my dad in disappointment.

Years later, my older, balder, fatter, wiser self might look back and SAY "Whoa, A! How do you know this ship isn't operated by a crazy cult?" Or something similar.

I put it off long enough, but earlier this year my close friend Tyler Brown (read about him in the CD reviews, or last issue's interviews) relocated there for work—he's a bartender at the excellent micro-brewery Magpie. He encouraged me to visit before the busy season started, and I did nothing.



UEey the Clown appears at an abandoned circus.

Then I got my new job and had two weeks before it started. Not enough time to go back to Canada, and I didn't feel like going anywhere else abroad, so I made a last-minute plan to visit Jeju.

This issue of Broke spotlights two bands with Jeju roots, something I hadn't intended, but their interviews show a different attitude to life that's totally alienated to those of us cemented to the big city life.

So, my impressions of Jeju? The hype soured me, but what I ended up actually seeing surpassed my expectations by far.

Yeah, the government typically oversells things. Come to "attrACTIVE Korea," a country that is both attractive, active, and Korea (you can thank my time in the government that one never was approved).

"World Design Capital—Design for All," not counting those six people we had to kill to build a brownfield zone that would remain inactive for six years." "Island of peace, just ignore that area we're evicting to build a naval base." And they did as expected oversell Jeju. It was not a tropical island paradise. It was better.

On arrival, the climate was great. My entire time there it was never as hot as Seoul nor as polluted. We had some rain throughout and it came heavy on the last day, and it was always overcast, but that ocean breeze kept us comfortable always.

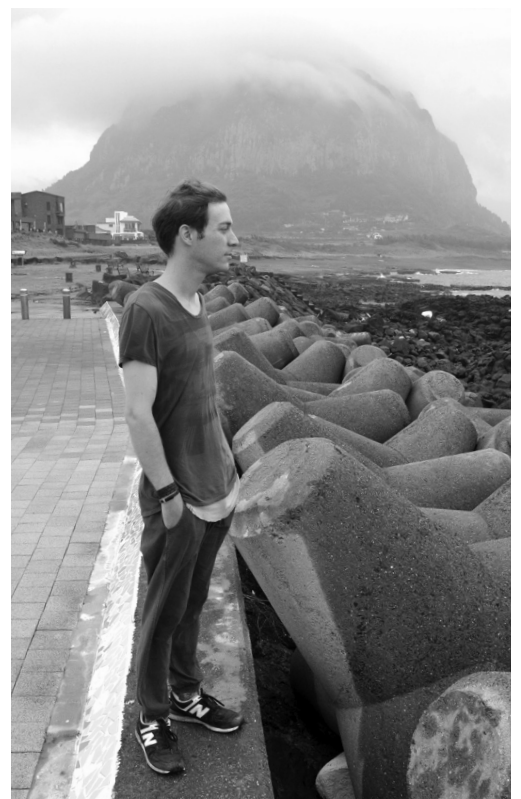
My first and last nights were spent in Jeju City, where I got a hotel room for ₩60,000 right by Magpie Jeju, where I could see the sea from my window (and get a better view



Tyler hugs Chagall on their roof.



Giant windows in an abandoned resort.



Watching the 해녀 at dawn.



A friendly stray cat inspects the tongsis in my camera bag.

from the roof). The area is transforming, and I'd need more visits to understand better, but I was stumbling distance from the sea, and even closer to Magpie Jeju.

Jeju's Magpie location is unique in that they serve quite good fried chicken, only more recently introducing pizza, and also that the vast majority of the clientele are Korean. For me, the highlight of going to any Magpie is visiting Tyler.

My second day there, Tyler had the day off, so we rented a car in order to explore the island. The original plan was to get a scooter, but apparently due to a university holiday the whole fucking island was booked out. Anyway, with much work we found one car rental place that could rent us a car. Price was W40 000, with an additional W20 000 for insurance. And since the tank was low, I put in W20 000 more, but the amount of gas we used up driving all over the island was probably worth less than W5000.

As soon as we had that car, I slowly got my driving legs back and we plunged into the depths of Jeju. The island itself is quite flat generally, with some prominent landmarks sticking way out. Unlike Hawaii, where the center of the island often is inaccessible and you get stuck in traffic following a ring road all the way around.

So the first thing we did was hit abandonments. A resort hotel construction site that was never completed, now filled with bird shit. A closed down circus tent, where I

whipped out my UEey the Clown costume. Another abandoned resort. What a fuckin' productive day; I spent the following two weeks editing pictures.

The scenery was also colossal here. On my last visit to my hometown I rediscovered how much I loved nature and how much fun it is to probe and explore, which isn't really possible in Seoul, even with all the great mountaintops with their young growth. I realised that if I'd stayed in Edmonton I'd have never gotten into urban exploration, and probably would have continued with exploring ravines and gotten into bouldering. That sort of thing is apparently readily doable in Jeju, and looking at the landscape I'd love to have more time to try that out.

After the abandoned circus we approached Sanbongsan, a big mountain peak that juts up into the sky with a Buddhist temple at its waist and a grotto in its...belly button. But no apparent ways to the top. It was a magnificent sight and we stopped the car numerous times to get out and have a better look.

Driving was a pleasure. It could be that it was Jeju instead of Seoul, or it could be that I was on four wheels instead of two, but after a decade of scootering around mainland Korea, I was unused to simple courtesies like cars not merging in front of me, or not turning into my lane while I'm there, or honking their horn at me to remind me that they're fucking tailgating me.

South of Sanbongsan we met up



Drinking with Tyler and Andre at the harbour.

with Andre, my other foreign friend living on Jeju who runs the Korea File podcast. He introduced us to the local cat population as well as (unintentionally) the parents and extended family of many of his students. We spent the night in a hostel apparently run by a hippie woman, and in the morning by the time Tyler and I got up, Andre was gone, off to work.

Breakfast was served early, and our time with the rental car was limited, so we both woke up around dawn. With time to spare, we headed down to the harbour. While I was taking pictures of the scenery, Tyler suddenly pointed out the orange buoys drifting in the early morning currents off shore. Haenyeo.

After all the hype I'd heard, there they were, not enshrined in a museum, but adrift in the harsh early-morning currents. Ageing, elderly women going out for the first catch of the day, a lifestyle they'd known their whole lives that went back centuries, but now is on the verge of dying out.

Back at our hostel, which turned out to be owned by a woman originally from Seoul, we talked to the other guests there. Those two girls had managed to rent two scooters which they were driving around the island. They were both in their 20s, attractive Korean girls, one who was a jazz violinist.

I slowly realised throughout this trip that Jeju is the perfect place to go if you want to meet cool Seoulites. Seoulites who moved to Jeju to try to open businesses, or Seou-

lites just on vacation—you'll meet a whole bunch who are just cool, courteous, and laid back here. Jeju is where Seoulites go to be cool.

After I was gone, Tyler texted me bragging that a car full of girls had picked him up in the middle of nowhere and offered to drive him where he needed to go. "This would never happen in Seoul," he boasted.

"Yeah, but I bet they were from Seoul," I retorted.

This being my zine, you can probably guess how right I was.

Anyway, my last full day there, we had to get the car back to the rental shop by around 2:30, and Tyler had to start a shift at Magpie at 4. We hit the coastal road aimed toward Jeju City on the far side of the island, and had quite an adventure along the way. Roads barely big enough for our sedan, giving way to gravel paths giving way to highways. An unexpected hyanggyo (Confucian academy) where we pulled over for ten minutes so I could explain to Tyler the workings of Joseon Confucianism. Cozy unknown resort villages, and a beautiful landscape over by a windfarm. A long-abandoned water treatment plant.

Jeju was way more affordable to visit than I thought, and listening to Tyler, way way more affordable to live in. He keeps telling his friends to move to Jeju, and I'm surprised that it seems like no one has so far. But I would give up all the comforts and conveniences of Seoul to spend a year in Jeju.



Tyler shows me around an abandoned water treatment plant.



Nobody visits this abandoned resort except the horses.

Differences between Koreans and foreigners 3: punk edition

Bob O. Meech-Yin



song "I Wanna Die (Mississauga)" one young white girl was knocked to the ground, and foreign members of the audience stopped their violent dancing and helped her up to her feet. I thought that Korean society has taught them how to be kind and considerate of those around them and that a desirable tradition in Korea has affected him in a more positive way.

A group of elderly Korean men arrived and sat near the stage. They did not like the music and demanded to the venue owner that the band stop. The owner smiles and offered them a round of free drinks. I sensed that they felt uncomfortable by the music, so I went onto the stage and pulled the plug on the amp. Immediately, the band and its five fans who had been rudely standing to block the view became upset, so I threatened to call the police.

I think that Koreans are more polite and respectful to the old. I also think foreigners should learn from Koreans about how they treat the geezers with courtesy. We should be more attentive to the old who have more experience listening to good music. They are worthy of being loved and revered whatever they are.

Afterward, I discovered that foreign women are easy, but not as easy as I thought. When I tried to touch a black girl's hair, I feel the clear discomfort from her. For example, foreign women usually do not like to have their heads touched. However, Korean women might feel odd resisting my advances. Therefore, they let me paw at them passively and reluctantly. I assume that the different reaction comes from feminism.

Western women think that they are equal to men. On the other hand, Korean women want to be protected from men, even though women's rights have tremendously been raised. We have a female president!

My exploration of Western culture ended around 1am, and then I went to the local massage establishment for a massage. Next time, I may write about the differences between Korean and foreign women in bed. Sounds interesting! Doesn't it?

The writer used to watch ebony-on-white lesbian pornography until it was made illegal in Korea. He once spent over a week in America visiting relatives in K-Town, LA. He has touched the hair of over three black people. His e-mail address is fredddddy@hanmail.com.

are less respectful of traditions and their seniors. All people in other countries love drinking, but they have such poor manners: I wonder how they would act drinking with their boss.

One of the foreign males that night included Iain, a Canadian who is in a music band from Seoul. He told me he doesn't listen to K-pop. However, he considers himself a musician, which is very strange. Doesn't he know K-pop is the national music of Korea? Nonetheless, he invited me to come to a concert with his band, Yuppie Killer, playing in the bar later that night.

Although I had my own plans to continue drinking soju all night, I had to accept his proposal because I didn't want to disappoint and hurt him. Hence, I can say that Koreans are greatly generous and compassionate and we have open minds about all things musical. We tend to sacrifice our time to help our friends. However, my observations tell me that westerners are individualistic, and all of them like to play and listen to really drunken loud hardcore music.

I vaguely remember the rest of the night, through a drunken haze, with a very short set performed by

Yuppie Killer. Yuppie Killer consists of four amateur musicians. However, their lack of talent and their rude stage presence showed me that this kind of music is inappropriate for Koreans, who are more concerned with purity and decorum. I felt that non-Koreans are able to express their feelings freely by shouting, moshing, and drinking.

I felt awkward by their rude stage manners between songs. In Korea, musicians are respectful to audiences, bowing and speaking in honorifics. However, this foreigner band uttered profanities that no true Korean would ever use.

They introduced one song, "Rob Ford Rides Again," which is disrespectful of a successful politician from Canada. However, Korean people are obedient and respect our politicians. I believe that this is why we prefer K-pop, true Korean songs about melodrama and ballad.

Further, I watched so many times that foreigners on the dance floor were never reluctant to mosh, even with strangers they did not know. Worse, I feel a little bit angry when a stranger whom I have never met at a social event bumps into me lightly.

On the other hand, during the

GAY
CROSSWORD

ACROSS
1 HPV
4 BFF
7 BBC
10 LOOP
11 URI
12 BEAR
14 CLOSETED
16 BDSM
17 DEF
18 STEED
20 DAB
21 APP
22 APE
24 AMBO
27 LIBERACE
32 ROAR
33 URA
34 ITIS
35 COTTAGER
37 DHAL
38 TAN
39 EVE
41 GAY
43 GAMB
46 AMA
49 COOS
54 TAC
55 ORAL
56 GYP
57 ARK
58 POZ

DOWN
1 HOLE
2 POOF
3 VPS
4 BUTTPLUG
5 FREE
6 FIDE
7 BBB
8 BEDDEATH
9 CASA
10 LCD
13 RMB
15 ESP
19 DAE
21 AORTA
23 PRIDE
24 ARC
25 MOO
26 BATTYBOY
28 IRE
29 BAREBACK
30 CIA
31 ESL
36 ANG
40 VAS
41 GLC
42 AGOG
44 ATTA
45 MOAR
46 AERO
47 MRAZ
48 ASL
50 TSP
52 TOP

Believe it or not...black metal edition

Verv

Underground music has always been a gathering point for misfits of all walks of life, and in the last 40+ years there are all sorts of wild stories that accompany the music, some of which are comical and some self-parodies.

Below I've listed a series of bands—three are absolutely real, two are fake and one is basically unverifiable.

Can you sort fiction from reality?

(1) Kamaedzitzca —Three ideas. Slavic paganism. Straight Edge. National Socialism. One Band from Minsk, Belarus. Over the last 14-15 years they have been making extremely catchy (and surprisingly well-produced) pagan/black metal. What is also surprising is that they are not without a sense of humor—one of the few times they have sung in English was an uncharacteristically playful song “Straight Edge Sport” which devolves into a strange series of poorly constructed English statements about weightlifting... But I honestly have no idea how they honor the gods without mead.

2) Silencer —Black metal has always been famous for excellent displays of mental unwell-ness, and this band is no exception. Member of the group Nattraamn has only personally revealed himself to the world in a photo of his face covered in bloody surgical tape obscuring all details with both of his hands wrapped in surgical bandages with



pig feet coming out. Not to be accused of being a mere dramatic showman and nothing more, he was institutionalized after smashing an axe into a five-year-old girl's head (failing to kill her by mere millimeters) and then attempting to commit suicide by police. Another fun story is that he used to send his finished recordings to the record company wrapped in bloody bandages.

(3) Attack —You may recollect a story circulating in the mid 2000s about spraypainted swastikas being found in raided homes in Iraq with white power slogans. But you probably didn't hear it was done by an ex-Navy SEAL who would go on to later be convicted of murdering a pedophile in Detroit in 2009. But before that he was able to grace us with a surprisingly tame hate-

core (white power hardcore) album, though not unsurprisingly talentless.

(4) Qyzylbash —We've heard of Christian black metal, Christian anarchism; there is even 'Taqwacore' for Islamic punks. But what we've all been waiting for... unabashedly Muslim Black Metal. Qyzylbash is one-man Shiite black metal run by a guy whose stage name is Naderus. It's named after a group of militant Turkish Shi'ites. Naderus defends the project saying that music was never frowned upon in Shia Islam, and says that his music is inspired by Middle-Eastern politics and he merely wanted to express his own ethnic and religious nationalism. The music is somewhat disappointing as it is fairly typical low-quality 'bedroom black metal.'

(5) Ixtaukayotl — Aztec Nation-

al Socialist Black Metal. Images of classic Jaguar warriors... with Swastikas. Well, they are one of several bands that subscribe to this peculiar philosophy but have been spearheads of the... Aztec Black Metal sound. What is also unique about these characters is that they often sing in the Nahuatl language, and even sometimes have worked in traditional Aztec flutes and percussion into their tracks. The band has gone on to clarify that they're well, not exactly Nazis and, well, not exactly, white, but that they are strong advocates of fascism and ethnic nationalism, as well as Aztec pagans.

(6) Piyavka (пиявка) —Literally meaning 'Leech,' they released a few depressive suicidal black metal demos with agony vocals between 2008 and 2013. The sole member of the band claimed to the Russian Internet communities that he was a 38-year-old man and had served 12 years in prison for murder and found the music to 'express his soul and time in prison.' While people were skeptical of it he burst onto headlines in 2013 when he was arrested for a string of murders of prostitutes in Novosibirsk ranging from the years he was out of prison. The media revealed that he had been recording socially deviant music which has now somewhat enshrined him in Russian black metal circles as... very weird, but somewhat legit, though the music is rudimentary and unremarkable.

See answers under the crossword.

More Playing in Traffic

Jon Twitch

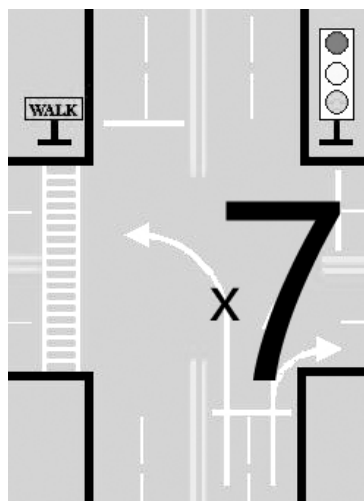
Last issue, I introduced three of my favourite techniques for getting a scooter through heavy traffic, or making difficult turns, or cheating red lights. This included the rur-turn to get you through an empty red light, the L-turn to turn left when that isn't allowed, and the reverse-seven turn which takes advantage of traffic signal sequences to go straight through a red light. All three are a lot of fun, based on zones of safety, and since writing it I've witnessed other Seoul scooterists using the same tricks. I bet they didn't come up with those fancy names though—which really make the manoeuvres easier to visualise and pull off.

But: I forgot a couple, and wanted to include them here for posterity.

The 7-Turn

There was already the reverse-7 turn, but the 7-turn is even more obvious, less crazy, and probably more useful.

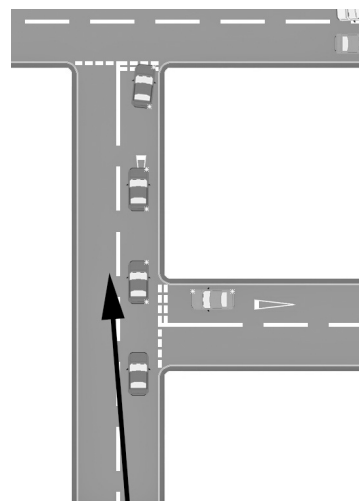
Essentially, the scenario is this: you're approaching an intersection wishing to turn left, but left turns aren't permitted—I don't know why they wouldn't be permitted, but here we are.



This one is done on a green light, because otherwise a L-turn is best.

You have to go into the intersection, veering right possibly into or over a crosswalk, and you stop in the oncoming traffic lane. Then you just turn your scooter to the left, and you're facing the direction you need to go. When the light changes, you're free to proceed in your chosen direction.

Just be careful of a light change while performing the 7, because



cars to your right waiting to go might not figure out what you're doing. Be especially wary of buses and fellow scooterists.

British-style

This one is the only non-turn-related technique.

One of the greatest parts of driving a scooter is lane-splitting, where you essentially cut through traffic jams by driving between the lanes.

But sometimes the lanes are

packed in too tight, or there are too many asshole SUV drivers, or the cars are all lined up adjacently, making it hard to whip by without striking their mirrors.

Rather than split lanes between cars or hug the curb where you may have to contend with buses, taxi passengers disembarking or taxis lined up, or just crazy cyclists riding on the wrong side of the road, you can split the lane in the center of the road.

That's right, you can drive on the center line or a little bit to its left in case it's got too much of a bulge. Then you can zip past segments of non-moving traffic, always careful to watch for oncoming traffic. This trick works best when the only red light ahead is for a crosswalk, because you won't be caught by surprise by cars turning left into your lane. Always stay close to the centerline so you can get back to the right side.

I call this one British style because British people drive on the left side of the road, and it makes them more comfortable if you do that here.

All these tricks are good not just for shaving minutes off your drive, but also for distancing yourself from heavy traffic.

What You Say!?!

Jon Whiteboi Twitch and 나선생님
So many new releases worthy of translation. I decided audiences would benefit most from knowing what Billy Carter, the Kitsches, and Dead Gakkahs were saying.

Billy Carter – 봄 (Spring)

This song was a favourite on the Billy Carter album, and it turns out the name was not deceiving: this song is about seasons.

헤이 걸어가는 봄의
하얀 꽃이 나를 보며 웃네
Hey, a white flower of walking spring is
watching and smiling at me
지나가버린 겨울의 향기는
이제 그만 저기 곳으로
The scent of winter that went by is now
over there
나의 발은 흥겨운 춤을 추며
너의 곁을 넘어가네
My feet dance with joy and pass by your
side

헤이 돌아가는 너의 차가운 등은
춤 추며 우네
Hey, your returning cold back is crying
while dancing
어지러운 세상의 바람은

이제 그만 저기 곳으로
The wind of this troubled world is now
over there
귀와 눈이 잃어버린 나의 꽃들은
들을 수 없는 노래를 짓어대네
My deaf and blind flowers are barking a
song can't be heard

헤이 녹아드는 꿈의 향기꽃이
이제 너를 보며 웃네
Hey scented flowers of a dream that is
melting are now watching and smiling at
you
소리없는 겨울의 비명은 이제 그만 자기
곳으로
홀러드는 잿빛꽃은 너와 나를 적시고
찢어져가는 새들을 노래하네
The screaming of silent winter goes
where it belongs
The grey flower flowing in makes you and
me wet
Singing for the birds that are tearing
apart

Dead Gakkahs – “Summer Never Comes Again”

Season coincidence aside, this was the one Dead Gakkahs song with the most Korean lyrics—all their other stuff was in English.

처음부터 관심조차 받지 못한 사람들

People that weren't noticed in the first
place
셀 수 없이 늘어난 가는 우리들의 미래
Our future that is increasing countlessly
덧에서 빠져나갈래
I want to get out of the trap
무고한 희생양을 갈기갈기 뜯고 찢어
Rip and shreds innocent victim

쾌락의 나락으로
Into the despair of pleasure
우리는 우리의 미래에 갇혔고
We are stuck in our future
한없이 가라앉아 바닥에 닿을 거야
We will endlessly sink then reach the bot-
tom
우리가 옳았다는 것을 알게 되더라도
여름은 절대 다시 오지 않아
Even after we know that we were right,
summer never comes again

Kitsches – Life Cycle

I won't lie, I chose this song be-
cause it was mostly in English. I
wanted to know what the Korean
parts were about, and it turns out
this is what it was. Honestly, I don't
know what PLC stands for.

Same daily routine
Same life story

Same daily routine
다 똑같은걸 골라야 무난해
I have to pick the same mediocre things

Same daily routine
Same life story
Same daily routine

패션, 음악, 생각
Fashion, music, thinking
다 똑같은 걸 골라야 무난해
I have to pick the same mediocre things
패션, 음악, 생각
Fashion, music, thinking

문제를 거쳐 풀겠지, 별이 되도록
Solving problem after problem, to become
a star
죽어라 같은 레일을 타겠지
Riding the rails is like death
Will ride the same rail frantically
Cash Cow가, 결국 넌 개가 될 거야*2
Cash cow, eventually you'll be a dog

Same daily routine
Same life story
Same daily routine

다 똑같은 걸 골라
Pick the same thing

PLC와 진배없다
there is no difference with the PLC



Four friends who met in Korea reconnect in the Nevada desert. From left: Morgan Pabst, Broke co-founder Paul Mutts, camera savant Robin Kenson, and greatest guy on the planet Jesse Borison. Wish you were there? Photo: Robin Kenson.

MUSIC REVIEWS

General Intro

Editor's note: please insert this intro into the beginning of any review about Korean music.

In the last few years, I've started to notice Korea. And it's not just a territory that exists within China or Japan. It turns out not only is it one country stuck between those two superpowers, but two countries. That explains where that crazy dictator lives.

Anywho, all I can say for sure is that one of those Koreas has a crazy dictator, and one has K-pop; I can't remember if they're the same or different. So yeah, everyone now is interested in Korea because of K-pop. Ever since Psy introduced the world to Korean music a few years ago, there's been a lot more interest in K-pop abroad.

Also, there are other types of

music in the country too. I bet you thought all Koreans listened only to K-pop, and all Korean musicians make only K-pop. Turns out, you were wrong. There is a handful of K-pop bands that prefer the term K-indie, who are making great music despite not going to K-pop academy for years and signing their lives away.

And one of those bands is named...

The Plastic Kiz

Dancing With the Moon EP
Mirrorball Music
Kyle Decker

The Plastic Kiz have been my favorite Daegu band since I first started finding out about Daegu local music. I've been going to their gigs for well over a year, and they finally started recording their stuff resulting in the five-track EP *Dancing With the Moon*. I bought it directly from them at one of their gigs (because that's the best way to buy music).

The most interesting thing about the album is how different it sounds from their live shows. It took a couple of listens to fully process how I felt about that. The Plastic Kiz have always had a garage/pop-punk sound to them. While the shows lean more towards garage, the cleaner production values on the album loses some of the grit from their live sound. However, the cleaner mix on the album allows for more subtle flourishes. I've heard these songs many times before, but usually in small basement venues and on the street. So, as a long-time fan it was like hearing the songs for the first time.

The band has a youthful energy that, while not lost entirely on the album, really makes live shows a must to hear the differences. Since the band is only a three-piece, the album allows them to explore more options. The synth bit on "Shinning Blue" was a pleasant surprise.

My pick for stand-out track is the second one, "Step Into." It's always been a favorite of mine at their shows, bringing in gang vocals and a great back-and-forth bit between guitar player 이창민 and drummer 김명진 (she is in quite few bands). "What can I do to make you leave?" sings 이창민 and 광정일, "How can I make love with you?" counters 김명진.

The final track, simply called "Final Track," is an instrumental bit that starts with a slow, melancholy post-rock build for the first third before picking up pace for the middle bit, then fading out. Overall the album seems to have as much influence from lo-fi indie rock as it does the more pop-punk and garage sounds. Which was not apparent to me until hearing the recorded versions. It's definitely worth a listen.

Pegurians

TNGO Ska
Jon Whiteboi Twitch

I have one big complaint about this album: how hard it was to get out of the damn plastic wrap without damaging the CD itself. It's not like there's room for you to cut with scissors or even a razor. Eventually I got it out, anyway.

If a genie asked me the one band I'd like to see come out of the Korean scene, it would be as close to the Pegurians as possible. Well, there might be a few more vocal songs, but I admire the Pegurians for their commitment to instrumental music.

To a lot of people they may sound like what you'd hear at a hockey rink, but to me they're a strong example of a skinhead reggae band: reggae played aggressively with an emphasis on the organ as the voice of the band, and not much of a nuanced message one way or another.

We start off with the heavily 2tone-influenced "Go Ahead Skinhead," the most vocal track of the album with Janghyup yelling the song title along with other throwaway phrases. It's their only original vocal track, and I hope in the future they write a few more songs like this (proportionally to new instrumentals of course). Currently their only other covers are Specials' "Too Much Too Young" and the Korean '80s song "슬픈 인연," both highlights of their live sets.

The rest of the album is solely instrumental, with some very slight vocals in "Furious Five," but otherwise the star is Jude's organ. He explores its voice in "Italian Mods" and "Home Sick," an puts it to good use on "Tilly," an obscure 1970 reggae song originally by the Jay Boys, here rendered perfectly in Pegurians' style. The whole album is predictable yet never derivative, and the last song "Home Sick" ends quickly, bowing out quickly and leaving you wanting more.

Also, let's not forget the spot-on liner notes art, featuring Mikaela dancing in a perfect homage to early reggae album covers, and with her father Walter (interviewed in *Broke 19*) on the other side being shoed like a horse for some reason. She's a perfect cover model choice, matching the band's youth and inexperience and their timeless classic aesthetic.

Wasted Johnnys

Crossroad
Baljunso
Jon Whiteboi Twitch

Finally an actual full-length with more than ten minutes of music. At 51 minutes, this may be about the length of all the rest of the bands I've reviewed in this issue (too lazy to check though).

I'm not very familiar with Wasted Johnnys' music, having seen them twice I think. They're known for their blues/garage influences, but unlike close friends Billy Carter and the rest of Korea's blues singer-songwriter stable, their blues is informed by hard rock. I might liken them to Big Sugar, but wait they're from Canada so that probably won't work for you.

This album, while less "fun" than Billy Carter's, succeeds in that it hits a wide emotional range, from more intense numbers like "Crossroad meet the Devil" and vengeful "Dirty Woman" and "Witch" (Korean or English version) to the tender "We Are More Than Just Lovers" and album-closing "Come to my room" and the mournful "Run Away." The 13 songs, many which are over four minutes, make for a completely satisfying listen.

Of the whole album, "뜨거운 것이 좋아" is my favourite: fun drums, energetic guitars, and some sassy and sultry vocals.

"Sign" is another instant classic, leveraging their garage influence for a more intense song giving 110 percent to both vocals and instruments and going a little psychedelic 2/3 through.

Wasted Johnnys play a style that Korea is thirsty for right now, and they do a fine job of it, nailing each song on this album. I think they might benefit in the future by getting a little more creative with production techniques, and with the attention they get through this album maybe they could lure in the people who seem to be giving Korean bands that vintage authentic twinge that does so well and would sound great with Wasted Johnnys.

One more thing I appreciate: this album corrects the punctuation error in the band's name, removing the possessive apostrophe in "Johnny's." The grammar nazi in me thanks whoever did this!

Tyler Brown

independent
Jon Whiteboi Twitch

If you "What's the best band in Seoul?" my answer has always been Tyler Brown.

Nope, this is not a Korean female blues duo; Tyler Brown is the actual name of one guy who does experimental music. I had seen Tyler many times over the years but there was no album to take home with me until recently. Well my wishes to take Tyler home with me (not in that way, sicko) finally happened with the release of this new handcrafted CD.

While this album only has five songs on it, there is no waiting around before we're introduced to the murmur of Tyler's guitar in this rendition of the jazz standard "The Thrill is Gone." The song increases in momentum as the guitar drones louder and louder, contorted and filthy with sexy feedback. Pure filthy, squishy, experimental sex. We're treated to a crescendo of painful guitar sounds. The tiger is off the leash and there's not more controlling it. Pure nappalm to start the EP.

Right after this incendiary bomb we launch into the more wonky second track, with strings picked precisely to a backdrop of screeching feedback, a duet with Ian-John Hutchinson. In a bit of honest vulnerability, you can hear the shutter of someone's camera taking pictures halfway through. The song then turns into a cacophony of strings and chords, with Tyler channeling the ghost of Jimi Hendrix (who looks around and is like "Why am I alive?" before fading away to the great hereafter). If you aren't sticky after this song then you ain't listening.

The third track starts with a keen drumming sound, manic and full of unsteadiness before a dirty bomb of cacophony comes in on drums as Tyler is joined by Sato Yukie. The percussion is replaced with a wailing guitar progression and throughout the song Tyler's guitar gets raunchier and more out of tune as the song paddles in circles. There are string sounds that resemble a walrus being stung by hundreds of angry bees, then as it reaches its crescendo the guitar makes a noise that sounds like the young bees mourning their hundreds of dead mothers lost to the walrus' tough hide. You'll need methadone after this song.

The fourth track brings back Tyler's guitars, accompanied with some soulful vocals by Tyler based on a poem by 김연 before the song collapses in a reverby heap. Twangy guitars, sweet male vocals, and splashes of distorted guitars and heavy feedback to accentuate the awkwardness.

The EP wraps up with a moody, atmospheric duet with Sato, guitar reminiscent of flamenco. It's a straight up rockabilly song that mixes the raunch of the Cramps and the technical skills of Daniel Johnson into a pensive and sublime song.

The only problem I have with this album is that it's too damn short, but I shouldn't look a gift cat in the anus (as Tyler may be doing right now). If you like experimental, noise, and psychedelic, then Tyler Brown has you covered. 5 out of 5 stars.

Billy Carter

independent
Jon Whiteboi Twitch

My biggest problem with Billy Carter is how infrequently they record. By my count, this is their second EP ever, after what, five years together? Their first album was released right as they evolved from a two-piece acoustic band to include a drummer, the only recording sans percussion, and this album comes out now that they've settled into that three-piece configuration. That's just not enough to represent all the great music they've played since the beginning.

The album starts with "침묵 (Silence)," which is probably the highest-volume song on the album. It comes off as a little bit less quintessential Billy Carter, and I wasn't sure how I felt about the Korean-language vocals—though normally I prefer Korean bands singing in Korean. I don't dislike the song, but I think it would work better as a harder-rock-influenced song in the style of Wasted Johnnys.

Fortunately after that, the remaining songs give me exactly what I want out of Billy Carter. The second song "Lost My Way" brings out the personality in Goyang's voice framed by the rockabilly backing of the instruments. Lyrically it's a silly song about trying to get home, switching between Goyang and Jina's vocals entertainingly, like all the most entertaining Billy Carter songs do.

Then we have "Time Machine," a slow, heavy song where they indulge their blues influence to its greatest extent. The song features Goyang musing on having a time machine to go back and fix some pretty traumatising mistakes in her life, and if it's based on real events, ouch. This song perfectly embodies what it's like seeing them live,

incorporating in some wonderful instrumental bits that feel a little more psychedelic than blues usually goes.

After that is "봄 (Spring)," which starts out sounding exactly like something out of a Johnny Cash song. Following my concerns about the first track, the band is vindicated here with this jumpy, upbeat song that dissolves about two-thirds through into a wall of noise and screaming you'd more expect out of Galaxy Express. Jina's vocals take the center stage, with Goyang only singing backup around the edges here and there until the very last verse. There's something fresh about the whole song, making it one of the two standout songs on the album, alongside "Time Machine."

The album ends with "You Go Home," which can't resist comparisons to "Lost My Way," both lyrically and musically. It's another song driven by a rockabilly sound, only this time the singer (both Jina and Goyang taking turns again) is trying to get someone else to go home, almost as if this song is talking to the singer of the earlier track. They're so strikingly similar, I find myself mixing up the two songs on listening to the album. The song ends with both singers hollering for you to go home, and then they say "안녕 (bye)" and the album is done.

Maybe because there are so few Billy Carter recordings, this one feels like that much bigger of a deal. More people need to hear Billy Carter's psychedelic blues sound, and they should be getting grants to tour overseas stat. I think the band, and its growing fanbase, would benefit from more Billy Carter recordings in the near future.

총체적난국

남자의 핑크
independent
Jon Whiteboi Twitch

I've been a big fan of these guys, who I'll just translate as Chongkook, since first hearing their debut EP, a lo-fi masterpiece that was a breath of fresh air for the ageing and aimless Korean punk scene. Sharing a member with Green Flame Boys, these guys have a similar direction but a much more sincere adult attitude befitting where they are in life.

The first song, "Tomorrow," starts off with a marching band beat and some expertly tone-deaf vocals, remaining simple as it builds to a pretty righteous punk song.

The title track, "남자의 핑크," is the album's most interesting curiosity. Something about the opening guitar riff and vocal melody reminds me directly of Green Day at their height, something I never saw coming. There's just something a little "Basket Case" about its casual whining tone. I'm curious to find out what it's actually about, as the name could go either way.

The next song, "살아라," is what I expected from Chongkook, a fast and quick song that packs a punch and then moves on to the next one. Very admirable music writing that exceeds their collective musical talent, as punk is wont to do.

Next, "송곳" channels more of a garage/psychedelic feel, as the song whines through some heavy distortion and a compelling scaling chorus. Not singalong material, but still quite intense and their instrumentally best song.

The album ends on "개구리소년" (tadpole?), a sillier song bracketed with non-musical vocals that sounds intense but is lots of fun.

Great band, great album: promoters need to book them and other bands need to take note of how they make such authentic sounds.

Reddot

independent
Jon Whiteboi Twitch

I'm having trouble figuring out a lot about this album, as the liner notes weren't properly printed. It seems to be produced by Reboot and Wolly Bag, and executive produced by Davis H&M.

Anyway, these guys are a simple, fun band offering a five-song EP which leans a little more toward garage rock than punk, not that that's a problem.

The album starts with a 1:50-long instrumental intro, which is a conceit that many Korean bands do which I think could be done away with. It's an inoffensive start to the album, but it's the equivalent of waiting downstairs while your prom date finishes putting on her makeup upstairs. I came off sounding negative about the opening track on Billy Carter's five-song EP, but at least that was a genuine song.

Once you reach track 2 and the album actually begins, there are four quality energetic songs that get the job done well. Oddly the band I want to compare them to the most is Look and Listen, though mainly on some coincidental similarities between Look and Listen's "Superman" and Reddot's "Superhero," despite some major genre differences.

I don't have lyrics of the songs in the liner notes, which is increasingly seeming inadvisable, and the band doesn't seem to have a Bandcamp presence. These guys are clearly a new band to watch, and I wish I managed to interview them in time for this issue of the zine. Next issue for sure, and hopefully they'll be more ready for my interrogation.

The Kitsches / Dead Gakkahs

split album
independent
Jon Whiteboi Twitch

In case you're familiar with part of Korean hardcore that you know either of these bands, but not too familiar that you know both, then this album is exactly what you need. Likely a small demographic, all things considered—neither band has reached their full potential, international reach-wise, yet, but considering how much potential both have, there's a long way up.

This split teams up two of Korea's most promising underground acts, two bands that sound similar but not too similar, at least thanks to the differing genders of the vocalists.

The Kitsches take up the first half of the album, rolling out a very punk/hardcore sound that reminds this underexposed reviewer more

of Find the Spot than anything else. Naturally, FTS singer CG Song appears on the last Kitsches song, "Antinomy." The instrumental portion itself is competent, getting the job done without being too flashy, giving vocalist Jaehyeon just enough rope to hang himself (which he frequently does in live shows, wrapping the mic cord around his neck). Live, he is almost devoid of the typical posturing of most hardcore lead vocalists, imbued with a humble persona that seems too willing to fall down and inflict self-harm. His stage presence goes a long way toward distinguishing his vocal style, but if all you have to go on is this recording, he'll come off as a mostly orthodox hardcore vocalist who freaks out a little more frequently than usual.

The four following Dead Gakkahs songs are a change of pace, speeding up and intensifying the mood.

I previously referred to the Dead Gakkahs as "easily one of Korea's loudest and angriest bands," and while they certainly are super loud, I'm wondering about the anger part. Is their intensity born out of anger or aggression, like most typical hardcore bands? I feel something more like tooth-and-nail desperation—I don't want to say primal, because that conjures up cavemen dancing around a campfire (just picture "Thunderchief" by Yuppie Killer). The wrath of Dead Gakkahs is—and I hope it's not sexist to put it this way—more like a mother scolding her children so angrily she regrets it the rest of her life and wonders if she messed them up, or a cave-woman scolding her caveman husband for goofing off all day when he should be out hunting mammoth, or a girl confronting the creep who tried to roofie her. Anyway, I'm not sure if that's me putting my own context on

their music, or if that's what actually comes out of them. To me, it just highlights that women have different ways of destroying you than through masculine violence.

I have to subtract five bonus points from the whole album, because the Dead Gakkahs song "Paradox Over Paradox" is listed as the seventh track, when it actually is the sixth. I know this thanks to the simply made but effective music video for the song, juxtaposing their music with the absolute worst in contemporary Korean politics, including the sinking of the Sewol, the candlelight protests, and the election of a dictator's daughter to presidency. Otherwise, while hardcore is never best consumed in recording, this split album serves as an effective manifesto of two great bands hopefully somewhere very late in the initial stages of their careers.

Why '90s ska sucks

Jon Whiteboi Twitch

Don't get me wrong, I discovered my love of all music only after being exposed to ska. In the '90s. But so much of it now hasn't aged that well, to the point where I'm uncomfortable showing off some of the old Moon Ska and Stomp Records releases I still inwardly cherish.

Ska in the '90s was often labeled as third-wave ska, the next evolutionary step following first-wave Jamaican ska and second-wave, or 2Tone British ska, but what that means differs from person to person. To some, it's the stuff that came out on Moon Ska Records in the US and Stomp Records in Canada, that had its own sound developed in North America that was a little less bombastic than British 2Tone and a whole lot less popular. To others, it's ska-punk, the musical movement that soared into the mainstream and stayed there until it wore out its welcome. To Toasters lead bucket Rob "Bucket" Hingley, it's not a thing at all (see page 4). But the term, despite having rightfully lost all its goodwill, still stands for an era when ska was first proliferating in America and there were enough bands that they could influence each other and create a distinctive sound.

And a lot of it was really corny. Even a lot of the great bands released some pretty embarrassing stuff that our kids could use against us.

Ska Puns

No, I'm not missing an extra "k" there. Ska puns ruined a lot of band names, some alright, some great. Just a few bad examples: Bim Skala Bim, Skavoovie and the Epitones, Isaac Green and the Skalars, Skanic, Skavenjah, Skarface, Mephiskapheles. Okay, that last one is actually pretty badass. But the others, it barely even makes sense what they are. Though we can give Skatalites a pass because they're grandfathered in. This also frequently extended to album names, especially compilations, but rarely song titles.

Pickitup!

The war cry of the ska band geek, this was originally a call to action for the band to play faster or the audience to dance harder. Then, sometime in the '90s, it became something more like ska 추임새 and really wore out its welcome.

Bad Toasting

Toasting is when a singer makes any kind of vocal sounds over an instrumental song, probably best compared to beatboxing or scatting. Traditionally it can be improvised or rote, but in the '90s it became one of two things: either non-vocal "chk-chk" sounds or "hu-hu-hu" vocalisations often mixed in with calls to pick it up. There are a lot of great classic toasters, and a lot of white kids in the '90s who sounded like they had a stutter or the hiccups.



Here are some of the bands that define my musical tastes.

Rude, Rudy

Two other words that singled you out as inherently lame. "I'm rude! Hey rudies!" It was a coded language that was supposed to create a unifying culture, but just functioned as a huge "kick me" sign on the whole ska scene's back. Originally it came from rude boys, the Jamaican gangsters who terrorised a democratising and urbanising Jamaica, and thus had many ska and reggae singers singing about them. What it has in common with frat boys "skanking" is debatable.

Gangster imagery

It might be more on the Canadian band Kingpins for this one, but there was a bit more of a fixation with gangsters than necessary in '90s ska. The original ska movement had songs about gangsters because those were the movies they watched, but '90s ska kids just felt powerful wearing their first suits they hadn't been forced into by their parents.

Suits

Suits were one of the big things that defined '90s ska. While they were present in the '60s, that was because all musicians dressed up, even a young, dapper, clean-shaven Robert Marley. And 2Tone, I don't know, British people. In the '90s, wearing a suit became a big shock statement, especially to those of us coming down after grunge. I remember going to my first punk shows and not thinking twice about all the mohawks and spikes, but my first ska show, there

were guys in suits, what's happening?! I knew the third wave was dead when ska bands started playing in casual wear.

Frat Boys in Cheap Suits

At ska shows, there'd always be one or two obnoxious frat boys who'd show up with his new oversized Value Village suit, his running shoes, his "ruder than you, whatever that means" attitude and terrible dancing, and it's probably these guys who ruined suits for everyone.

Skanking

The word "skanking," referring to dancing to ska as "skanking," was never not obnoxious. The frat boy kicking your shins and yelling "I'm skanking!" was trying to be Bart Simpson using the word "bitch" just because that technically is the right word for a female dog.

All-White Bands

"Reggae is black, ska is white." That was the consensus that mainstream listeners reached in the '90s after overexposure to the worst ska bands America had to offer. Ska bands with black members such as Fishbone and Hepcat fought an uphill battle explaining that, yes, ska comes from Jamaica and predates reggae. Otherwise, there was no shortage of all-white ska bands to convince the idiots they were right.

Checkerboard Patterns

In 2Tone, the checkerboard pattern became a tapestry of racial

unity (at least among the palest whites and the darkest blacks), but in the '90s it was more like hobo code for "this band probably has horns."

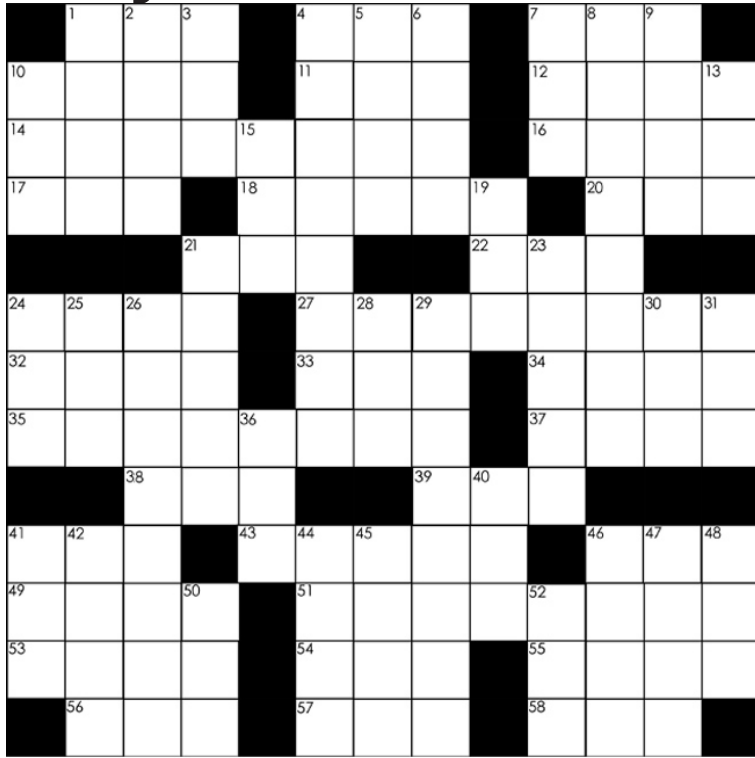
Horns, Always Horns

Granted, it would probably be cool if this were interpreted the other way, with band members having actual horns (looking hopefully in Mephiskapheles' direction). But for the most part, it was widely accepted that every ska band had to have at least three horns: sax, trumpet, and trombone, and if any one of those was missing, the band was incomplete, never mind the fact that most horn riffs were played in total sync, so you couldn't hear the trombone from the trumpet anyway.

Band Geeks?

Ska in the '90s gave band geeks a rare opportunity: the chance to be cool. Knowing how to play the trumpet would've gotten you beat up a few years earlier, but suddenly you could be in a ska band! Being a lifelong nerd myself, I've got no problem with our socially challenged individuals getting on stage in bands, but showmanship wasn't celebrated, resulting in so many bands with so many members all performing at once, and nothing was happening. Maybe the guitarist was radical and the singer suave and there was a cute girl playing bass (drums in Korea), but then you had the A/V club standing on one side of the stage laming up the place. We've moved past that.

Gay Crossword Bimonthly Bootfuck



ACROSS

- 1 Genital warts
- 4 Not FWB
- 7 Jamaican wang
- 10 In the ___
- 11 ___ Geller
- 12 Hairy gay
- 14 Secret gay
- 16 Bondage
- 17 Mos ___
- 18 One of the Avengers
- 20 Light touch
- 21 Phone software
- 22 Mimic
- 24 Raised platform
- 27 Gay pianist
- 32 Lion sound
- 33 WWW abbrev of "You're a"
- 34 How sweet ___
- 35 Gay person who has sex in public
- 37 Lentil dish
- 38 Something only white people seem to want
- 39 Adam and ___
- 41 Homosexual
- 43 Sotto ___
- 46 Reddit event
- 49 Pigeon sounds
- 54 Tic ___ toe
- 55 Fellatio or cunnilingus
- 56 Rip off
- 57 Noah's ship
- 58 Bug chaser goal

DOWN

- 1 Goes with ass or corn
- 2 Gay man
- 3 Execs
- 4 Ass toy
- 5 No cover
- 6 Bona ___
- 7 Market watchdog
- 8 Lesbian ___
- 9 ___ Maya
- 10 Digital screen
- 13 Chinese money
- 15 Psychic power
- 19 Actor Daniel ___ Kim
- 21 Heart part
- 23 Gay parade
- 24 Curve
- 25 Like MUD, MUSH
- 26 Gay in Jamaica
- 28 Anger
- 29 Unprotected anal
- 30 US spies
- 31 Teacher industry
- 36 Brokeback Mountain director Lee
- 40 ___ deferens
- 41 It's full of shit
- 42 Merry
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So you may have noticed the head asshole of this zine has been calling himself Jon 'Whiteboi' Twitch. It all stems back to a shitty thing that happened on Facebook about a month ago.

While African-Americans were claiming "Black lives matter" and white racists, both overt, covert, and unknowing, were claiming "All lives matter," everyone has been complacently ignoring the indignities continuing to be inflicted upon Native North Americans. And let us back up a minute here—this "black lives matter" thing is a serious cultural war happening in America, yet my own fellow Canadians often enough feel like weighing in about whether black lives matter when we have our own homegrown sociodemographic issues. Hey Canadians, it's great that you look down your noses at Americans and their racist black/white problems, but *No More Stolen Sisters*, you hosers.

Both Canada and America are founded on a crime against humanity perpetrated on the aboriginal people who got there eons before us. In America their numbers dwindled down to fade into the background of an already racially charged culture, but in Canada they remain a huge demographic flashpoint, ignored by most non-Native Canadians because of the use of reservations to sequester Natives away from the general urban population, Canada also for decades used residential schools, or "the rez" to separate Native children from their families, punishing them for using their birth names or native languages—sort of like what the Japan occupation inflicted on Korea, but on a larger scale, with more cruelty, and it was more effective in destroying aboriginal cultures. It's for this reason that I dislike using English names for Korean friends. Anyway, that chapter in Canadian history is closed, the final federally operated rez closing its doors in...1996.

So that's the racially charged background I bring to the table when this happened. My pal Redboi, an American skinhead living in

Daegu, got his name stripped away, claiming it wasn't his real name and he couldn't use it on there, That's right, Facebook gave Redboi's name the ol' Starlight Tour.

After Redboi was able to show legal ID that "Redboi" is an English translation of his Ojibwe name, Facebook overturned their verdict a few days later.

Yeah, Redboi's a tough guy and he can probably handle Facebook censoring his name—but I could tell he was bothered by it, and he shouldn't have to be forced to prove a part of his heritage to some Facebook lackey who probably was there because someone flagged something he posted and they thought he was a white supremacist.

I want to set this out for Facebook: while you want to enforce a real-name policy for reasons of authenticity and holding people to what they say, you may do more harm than good, especially when it comes to cultures that your corporate organisation doesn't get.

Ah, who am I kidding—Facebook doesn't care what I make my name as. I might as well just change it to "Jon Whiteboi Twitch."

Bonus Bootfuck: and fuck you Stephen Harper, for taking away my right to vote.

Living abroad doesn't make me less of a Canadian. Anyway, if I don't get to vote,

Whatever, I'll still be a proud Canadian citizen long after you've been disgraced and kicked out of office for how badly you've fucked up my home country.

Anyways, Facebook. Plus Canada being a dick to its one-million-plus expat citizens. Anyway, if I can't cast a vote, I guess I'll just have to rely on my two steel-toed shoes.

Bonus Bonus Bootfuck: What's the deal with USB devices? Why were they designed so that you always have a 50/50 chance of getting it in upside-down? Humans have been making phallic-shaped devices for centuries, so why did we get this one so wrong?

The Correct Answers to Verv's Black Metal Challenge

Verv

1, 2, and 5 are completely real bands with zero elements of fabrication.

Band 3, "Attack," could be real but is unverifiable. It is known that a former US Navy SEAL who was a white supremacist is responsible for Nazi graffiti in Iraq. It has been rumored that he was a founding member of a Nazi band, and it is further rumored that he killed a pedophile, with some stories ending in him going to jail, others with him being let off and others with him never being arrested. The identity and further contents of this and even what band, if there was a band, is in dispute, but the name 'Attack' has

been thrown around and there indeed was a very mediocre hatecore band by this name. While this theoretically could be real, it is mostly rooted in rumors and exaggerations, and bear in mind: it is rumors and potential exaggerations from a group of people that deny the Holocaust. I don't think this holds a lot of water.

Band 4, Qyzylbash, is entirely made up. However, there IS a nationalistic Turkish black metal band that are apparently "Muslims to the bone!" called Moribund Oblivion. However, I do not speak Turkish, and I could find zero resources or translations of this band's lyrics or message, and even fewer details

about them in spite of the fact that they have appeared on Turkish television. It is worth noting that there are some very interesting (and anti-Islamic) Middle-Eastern black metal (and other metal) bands, though many of them carry too much baggage with them to be open and public. Thus, there are massive debates whether these bands are "legit" and truly from the places they say they are. There are rumors that there was a Bahraini one-man black metal band executed for heresy, and I have even seen Arabic speakers invoked to translate an alleged news article over the issue. It is also worth noting that there are some Middle Eastern black metal

bands that have zero religious message (whether positive or negative), such as Sorg Innkallelse or Ekrov Efrits from Iran. It is very probable that there are some active Muslim black metallers throughout places like Malaysia, Turkey and Iran, some even in bands, but it is unclear (at least to us non-Turkish speakers whether any of these are making actual 'Islamic black metal.'

Band 6 is entirely false but is loosely based off of a Russian black metal band named Волчий источник (Volchiy Istochnik, literally 'Wolf's Source') which is a one-man band done by a middle aged Russian man who served eight years in prison.

Oh fuck!

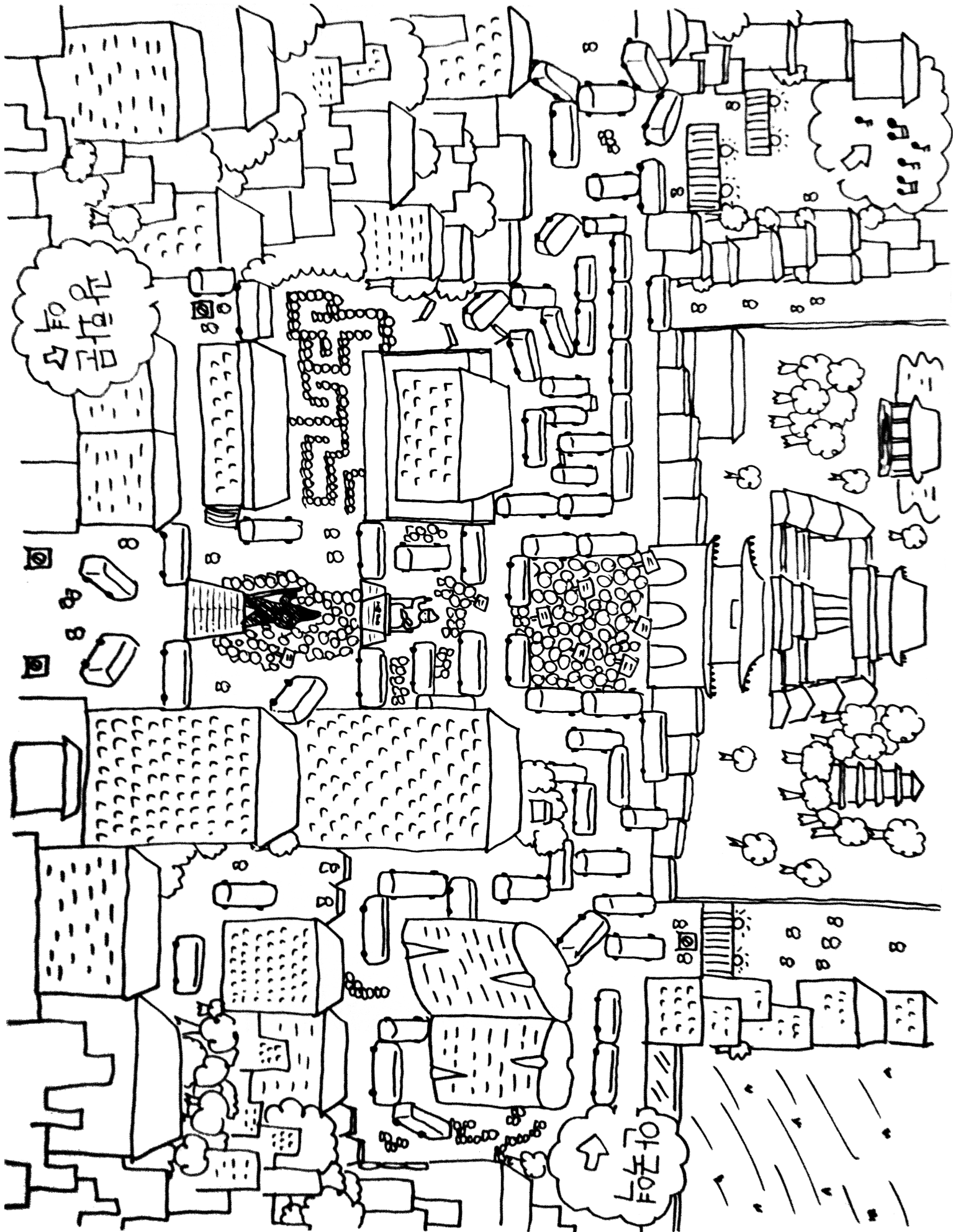
There's a concert at Monkey Business (RIP), but downtown is a labyrinth of riot police buses cordoning off whatever protest is going on this week.

Starting from either Anguk Station

(upper right) or Gwanghwamun Station (lower left), can you get to Monkey Business in Seochon (upper left)?

Based on a true story.

Illustration by Paul Odds



White Boi Hacker

Jon Whiteboi Twitch



ing too many people for TP for my bunghole; the '90s, everyone!).

We stuck out in the online community, because all four of us were in the same geographical region, knew each other in real life, and would often be playing sitting next to each other in the same room, while everyone else was anonymous and isolated by geography. Gradually our online force expanded and even our younger sisters joined in (somehow we all had younger sisters).

We also built up a reputation as troublemakers, which hit its apex when my best friend sexually assaulted a wizard (wizards being the in-game moderators). He issued the salacious command “jeans Athena,” which prompted something along the lines of “You plant both your hands in Athena’s back pocket, pull her forward, and plant a big kiss on her face.” The wizard freaked out and cried rape, leading to our entire freenet connection being sitebanned. From our school Internet lab, I bypassed the siteban, went to the message board, and posted something along the lines of “If there’s someone in your region who’s going to fuck up and get everyone banned, do your community a favour and kill them.”

Identity was fucking fun to play around with, and I quickly adapted to the online environment, by which I mean I innovated new ways of abusing it, and others through it.

I found one common feature where a website would have a little “Tell your friends about our site” box, and there’d be three fields: their e-mail, your e-mail, and a place to enter a personalised message. So, I quickly began assuming the identity of one friend, and messaging a second friend with confessions of undying love (“also, check out this wicked weblog, or ‘blog’ I found!”). It pissed off a lot of my friends.

Anyway, after a few months with the new lab I heard that someone else had used my computer to send out threatening messages, and the FBI was contacting our computer teacher. I assumed it was that one kid who sniffed glue, but we had no proof, so life continued on, albeit with more security precautions.

Several months later, Pestilance and I decided to log in to Ancient Anguish on Telnet, and found our usernames were unaffected by the

IP ban. Our computer teacher came up behind us and said “Ugh, Ancient Anguish. They’re the ones who called the FBI on us.” At that moment my fellow horseman and I realised that the FBI had been looking for me. We were in Canada, so well out of their jurisdiction, but still, I outwitted the FBI...by not knowing they were after me.

This was an age when humanity was only first starting to go online, making the first steps into an entire new unexplored dimension of existence. It was a very small niche of the tech-savvy, nerds, and the anti-social. We didn’t take it very seriously; it was just a way to talk to other nerds in other cities and you could say anything at all, because it’s the Internet; what are you gonna do about it? In a very short period of time, one of us was accused of sexual harassment and another was subject to an FBI manhunt (well, technically...).

All four of us horsemen went to the same university and took computer science. However, one by one we all dropped out until only my best friend, the original wizard-molester, was left. He graduated, got a comfortable job, and I believe he still works there today. He visited me in Korea with his now-wife, and got to know the scene here, before having two kids of his own and growing up. The others, I don’t talk to anymore.

Computer science was a bitch. Socially I stood out from the start as the artsier one, and I’d glaze over whenever conversations went over to hardware (I still have the same reaction listening to photographers rambling about gear). As soon as we started learning machine code and a bunch of other things that hadn’t been relevant since the ‘70s, I started to lose interest, and then my health followed suit.

I switched to sociology, where I could study human interaction, which at the time was about the farthest you could get from computers.

Around that time in my life was the first time I had unrestricted access to the Internet. I could go to a university computer lab and do what I wanted without anyone I knew seeing me. Those labs, you’d usually find some pretty crazy stuff in the browser history of the back row of computers, though looking back, by “crazy” I probably just mean naked women, occasionally having mis-

sionary sex with naked men, because this was 15 years ago.

Me, I discovered the growing wonders of celebrity contact websites, where people would publish directories of contact information for celebrities, including e-mail, phone numbers, and mailing addresses (usually PO boxes or agents). And many such sites accepted submissions. One celebrity I’d been having a lot of fun watching in *Walker: Texas Ranger* was unrepresented, so I registered on Yahoo Mail as the_real_chucknorris, an address I still occupy today, and submitted it to all of those celebrity contact websites. Years later, Chuck Norris became an Internet celebrity through Chuck Norris Facts, which I take no credit for, and then he turned out to be a Creationist anyway, so fuck him.

I also launched a more elaborate scheme to pretend to be the father of my best friend’s girlfriend (that’s right, he didn’t need to “jeans” every girl wizard who came along). Her birthday was coming, so I brewed up a fun little prank. Her dad actually was a pretty major right-wing pundit in the local media, which had messed up her life badly—in those days she had rebelled from her Mormon upbringing and was flirting with Wicca, something her pundit dad would sometimes rant about on the daily news—“My neighbour’s daughter is practicing devil worship,” that sort of thing.

So I registered on Hotmail as her dad, and worked my way down the celebrity e-mail list, welcoming any celebrity I found ironic enough to wish my “daughter” a happy 12th birthday.

The only, only bite was an American political pundit, let’s call him Hurry Limburger. Hurry wrote me back before my session was finished (back when a computer lab visit could take as long as 30 to 45 minutes), BCCing me in to his birthday message to my daughter.

“Hi, ____, I hear it’s your birthday. Congratulations, I am always glad that young patriotic Americans like you are, blah blah blah.” Wish I still had the original text.

Anyway, months later I was talking on the phone with this girl, who I could never bring myself to confess to, and she knew my identity-theft-happy reputation so she asked me the question I’d been dreading: “Did you pretend to be an infamous pundit...named Hurry Limburger?”

“No, of course not,” I scoffed in a moment of technical honesty. “...Why?”

“Because some creep e-mailed me a happy birthday message pretending to be Hurry Limburger saying he was a friend of my dad. I wrote back, ‘Bullshit, I know my dad thinks you are a huge joke.’”

“Oh...really?” I said, trying to keep a straight face over the phone. “Did you ever hear anything else from him?”

“Yeah,” she said, “he wrote back to me saying ‘If I knew you were such a bitch, I wouldn’t have written anything to you at all!’”

Here I was having a conversa-

Well, another year, another new job. I’m starting to feel like I’ve done a little of everything by now, having escaped ESL and gone on to work in a patent office, as a government propagandist, and a university administrator. Over my eleven and a half years here I’ve worked a lot of jobs and had some pretty protracted unemployment periods—the only two jobs I’ve had that lasted beyond one year were an ESL website where I was getting paid fucking nothing for content creation, and the government propaganda which paid handsomely but raised disturbing identity questions and made me feel like I was living a double identity. Propagandist me ultimately lost out to secret me, though. So, what am I doing now?

rolls dice

I’m at a cybersecurity startup in Yeouido. I do PR, marketing, and customer service support for a company whose pitch is roughly “web application security for the 99 percent.” Services are free for small websites, granting affordable website security and charging based on website traffic rather than features. So if you start a new website and monthly bandwidth is under 4GB/month, we’ve got your back, which is pretty cool. I’m not in a position where I’d recommend it to everyone yet.

Anyway, you’re probably wondering, “Jon’s a hacker now?” All it takes is one look at the bare-bones HTML on Daehanmindecline and you know I’m really not. But get ready for a few surprises...

In university I completed two years of computer science. I developed a gastrointestinal ulcer in the last semester that still affects me today, causing me to pull out of classes for over a month—I still passed three of five classes, but by then I knew computer science wasn’t going to be my thing and it was time to find a field that wouldn’t kill me.

Going back earlier, I am old enough to remember what life was like before the Internet. First time I went online was probably 1995, with those ridiculous AOL CDs. I discovered freenet shortly after, and Internet was free so long as nobody needed to use the phone.

In 1996, my graduating year of high school, my nerd clique friends and I set up our school’s first ever Internet lab. I even got my own designated computer in our little VIP section.

My friends and I got pulled into an early online game which I won’t name, but it was a MUD (multi-user dungeon) called Ancient Anguish which we accessed through Freenet, which was a text-only protocol for accessing the Internet and was free. Four of us signed up as the Four Horsemen of the Apocalypse, but all names were taken so we had to go with misspellings; I was Da-eth (actually my first username was Cornholio but I got banned for ask-



RapsCALLION's Den Chapter 3: RapsCALLIONS Go Gay

While going through some old folders looking at my old writing, I came across an old project I started back in the days of Indecline (a precursor to Daehanmindecline). The main character is not me and this is no more than 20 percent autobiographical or rooted in real experiences.

Jon Twitch

Well it had been a rough couple of weeks. I don't know how we managed to avoid eviction by our jerkass hippie landlord, but anyway, now there's a room in the basement none of us are allowed in, and the electricity bill that arrived today was suspiciously high.

Anyway, life goes on, just like the song says; I spent my time writing in journals, Charlie pretty well slept all day, and Darwin chronically struck out with girl after girl after girl at a rhythmic rate, while Vas couldn't get rid of them fast enough. And our other roommate Abdullah continued to drink our beers, but only while sleepwalking. I felt bad because I think it's against his religion, but the other guys call me racist for suggesting that.

So yeah, we finally got the Den back in order, and Charlie and Darwin even finally pitched in and did the dishes. I was sitting on the couch trying to write out an idea for a gay horror comedy I had, with Charlie and Darwin chattering in the background about what the fuck ever.

"Hey Darwin, you know what a plate job is?" Charlie asked while using a dish towel to dry a big white saucer.

"No," said Darwin, his arms hard at work in the sink.

"It's when you put a plate on someone's chest and try to take a dump on it," Charlie explained with a guffaw.

Yeah, these were the days back before there was Urban Dictionary. You kids today make perversion look easy.

"Then what?" Darwin asked, handing Charlie another plate to be dried.

"What do you mean?" Charlie asked.

"Well, what do you do with the plate?" Darwin asked, getting a little irritated. "Do you just throw it in the dishwasher?"

"I'd imagine you'd at least scrape it off before you put it in there," Charlie said, his voice a little deflated.

Darwin rinsed harder; I could actually hear the cloth scraping the

plate from one room over.

"You know man, you really need to get laid," Charlie said scornfully.

Oh boy, here we go, I thought, putting down my journal. No wait, better pick it up and pretend to be concentrating on writing.

"What do you think I've been trying to do?" Darwin retorted through gritted teeth.

The plate in his hand banged down and I could hear water splashing out of the sink.

"I swear, man, I don't get no love," Darwin sighed. "I should just go gay."

The tension was temporarily interrupted by Vas coming in through the front door, slamming it behind him and locking it, like the cops were after him.

"There you are," I said. "How was your doctor's appointment?"

Vas didn't say anything as he gingerly bent down to unlace his creepers.

"Hey Vas, Natalie B called you," Charlie said from the kitchen.

"So did Alice," I added.

"Alice C?" Vas asked numbly. "If she calls back, get rid of her."

"Alice W," I corrected. "She sounded pretty interested in seeing you again."

"Get rid of her too," Vas said as his second creeper thunked off his foot onto the floor.

"What should I tell them?" I asked.

"Say that I came out of the closet," Vas answered, stumbling to his room.

A few people came over, and we had kind of a party, but nothing too crazy since it was Monday night.

Sitting out back, I saw one punk kid pouring out a bit of his beer onto the wooden surface of the porch.

"Hey, don't waste that," I remarked.

"There's a cat down there," said the punk through a crooked-toothed grin.

"Oh yeah?" said Charlie, coming over and peering through the cracks in the porch. "Every night I'm kept awake by that fucker, fighting over territory with other cats."

Around then, Vas came outside and joined us, the first time I'd seen him since he came home earlier.

"Hey Vas, how's it going?" Charlie asked.

"Good, guys," said Vas, sounding like he was back to his old self, then a second later... "It's good to finally admit it, I'm gay."

"What?" Charlie exclaimed.

"That's right, I'm a total flaming homo," said Vas. "I went for

tion with a Canadian teenager who thought that some prankster had been harassing her under the guise of Rush Limbaugh. But the deep, dark, disturbing truth was that the person calling this random Canadian teenage girl a 'bitch' was none other than Rush himself! Unfortunately she had deleted the e-mails and I let the whole thing drop rather than confess my part in it.

Sometime in the late '90s, a website was launched to support my hometown's punk scene, called Indecline.net (the last nine letters in Daehanmindecline reference that, which was my original host). A whole community of strangers came together and gradually figured out who we all were in real life. We all thought that once we grew sick of each other, we'd go back to our pre-Internet lives and forget about the Internet, like this was a temporary fad that would vanish soon—spoiler alert, nope, we all just went deeper down the rabbit hole.

At some point, I was made a moderator, and at a later point I was demoted for abuse of power. The admins liked me, even after I moved to Korea, and would sometimes come to me for help taking out a particularly heinous troll.

There was one in particular who was raising dissent, mainly in his ability to stay ahead of the moderators and embarrass them. I managed to hijack his account and post a weepy apology that I just wanted to be liked. He registered a new account calling bullshit and got banned. I registered a third account calling the second account bullshit. We made it about six iterations or so. It taught me the value in false flags, anyway.

Shortly after that, I was part of the far-flung skinhead website www.skinheads.net (WSN), which was kept pretty apolitical (left and right welcome, race traitors and nation traitors welcome, as long as everyone's civil). We got wind of another "skinhead" website filled with especially dumb neo-Nazis (no longer existing), and an invasion was staged. We hit them with new members to flood their message boards, but access was cut off after a matter of days. I managed to implant one

account that survived the ban, but I was banned later for claiming to be part Native—they decided that only pure whites could be there.

While they closed the drawbridge on us, I tried a brute-force password attack on their couple-hundred members, basically running down the list and seeing if anyone's password was the same as their username. I got a handful.

Some of these compromised usernames were trusted members of the community, and others were inactive. Whatever, we could change the passwords and they were locked out. Then we could continue on, either getting weird all over the Nazis, or going over-the-top racist, or just fitting in as normal—that technique lasted longer. We were copying their emoticons and then rehosting them on Daehanmindecline, and then when enough time had passed, the original emoticons were replaced by a very large collage of interracial porn, the design of which I'm particularly proud, as it would have had them clicking everywhere trying to find the real erase button.

Oh man, what have I done since then? I dunno, these days web interaction is a lot like being in one huge prison camp (or residential school; see this issue's Bimonthly Bootfuck), where you can talk to whoever you want but have to be cautious about what you say to them, how you say it, and what privileges you take in said conversation.

These days, most of the hacking I do is in the form of "place-hacking," a term I hate even more than urban exploration. I've gotten a lot of practice in at active site infiltration, and even at this cybersecurity company I've been easily able to slip past their physical defences and have free rein of the place. I want security firms to know how to guard against the most elementary social engineering techniques, and I'd be happy to see the startup community grow, free from malicious attackers. But I still would love to take part in making somebody's life miserable just because they were a total cunt.

I've learned how to behave ethically...I think.

an STD test today, and the doctor told me I can't have sex for a week, right?"

"So, gay people are filthy and disease-ridden?" Darwin retorted.

"Well, I figure, I'm not having sex, right?" said Vas. "So if I'm going to be celibate for a whole week, I could be a heterosexual loser, or I could try something new and be a gay dude who's sexually inactive. Just as a social experiment."

"That's stupid," retorted Charlie. "You can't just convert to gaydom just like that."

"I think it's brave," said one of the punk girls whose name I didn't remember. Melinda/Belinda, something like that? "And kind of a turn-on."

"Hey Vas," said Darwin slyly.

"Yeah?"

"Get over here and gimme some lovin'," he said, and the two of them started dry-humping, grinding on each other's legs, and really going a bit too far.

"Careful, guys..." I said, sucking air through my teeth.

"Why, you homophobic?" Vas asked, bouncing Darwin on his knee.

"You can't just...become gay arbitrarily," Charlie pointed out, signaling his seriousness with an uncharacteristically big word.

"Why not?" asked Vas. "You're still considered heterosexual even if you're a virgin, right? What's the difference?"

"Yeah, this is more action than I've gotten since high school!" added Darwin.

"Come on, Owen, join in!" said Vas. "There are always more orifices to fill."

"Yeah, no thanks," I said. "I think I'll at least wait for your STD tests to come back."

Around then, a girl came out of the house complaining that someone was passed out in the wash-room again, so Darwin and I went in to sort it out. Turns out it was Pickled Owen, who was passed out bent over the bathtub, ass sticking in the air. Guess he must've gone to throw up, but passed out first.

We decided to just shove him in and let him sleep it off in the tub, so I grabbed him by the belt and Darwin got him by the legs, getting his head down close to Owen's ass.

"Hmm, I'm starting to get ideas," Darwin chuckled, "gay ideas."

"Cut it out, you're making me jealous," said Vas, stepping around us so he could get to the toilet.

As he unzipped, Darwin abandoned me and the other Owen.

"Mind if we cross streams?" he asked Vas.

"Sure, pull up," said Vas, lifting the lid so they could both piss.

As I lifted Pickled Owen's legs over the side of the tub, I had to tolerate the sound of their two urine streams hitting the bowl.

"You've got a right todger there, soldier!" Darwin remarked, staring at Vas' dick.

"Yeah," said Vas. "So, that's your wang? Not bad."

"I never really seen another guy's before," said Darwin. "I mean, in real life."



"What about locker rooms?" I pointed out. "Didn't you work at a swimming pool before?"

"Yeah, but it's not like I was checking out guys' packages in the showers," retorted Darwin, shaking it off.

Anyway, morning came, and it was like Normandy in our living room, punks draped all over every available surface.

Sometime around noon, I was the first one awake, and I crept into the kitchen to get something to feed the cat that had been under our porch. I'd heard it crying last night, so I wanted to put out some food. I got a saucer out of the drying rack and poured milk on it to bring outside for the cat. Just as I picked it up to carry it to the porch, Charlie rolled out from some hidden corner.

"You better not be feeding that damn cat," he grumbled.

"What, this?" I asked, caught red-handed. "It's cereal."

"With no spoon?" Charlie questioned. "And, served in an ordinary plate, rather than one of the many clean bowls we have? And, not least of all, with no actual cereal?"

"Well, I didn't want to use up all the clean dishes," I retorted.

"If I see that cat again, it's getting a boot to the face," he threatened.

Darwin and Vas came out together, Darwin's arm around Vas' shoulder. "Hey guys, it's official!" he enthused. "We're going out!"

"What?" Charlie exclaimed.

"That's right, this guy is my boyfriend," Vas said, patting Darwin on the stomach affectionately. "We officially spent the night together."

"This is really crossing the line!" Charlie raged, storming toward the washroom.

"Yeah, but nothing actually happened last night, right?" I asked them, still trying to balance that saucer of milk. I knew this was a joke, but dammit, I just needed to hear them say it.

"Oh, of course nothing happened," Vas said. "I don't want everyone thinking I'm easy."

"Yeah, but we're otherwise totally gay for each other!" Darwin added. "Alright then," I said, "kiss."

Darwin looked like he'd been electrocuted. "What, each other?"

"Yes," I said. "Prove it's real." "I totally would," said Vas, "except we haven't had breakfast yet, and Darwin totally has the worst morning breath."

"Come on, lover boy," said Darwin as they both nudged past me into the kitchen. "How about breakfast in bed?"

Suddenly, Charlie burst into the room, a paper plate in his hands holding a small, deformed tuber of poo.

"Out of the way!" he exclaimed, elbowing past me and spilling out most of the milk in the saucer.

"What's going on?" I exclaimed.

"Pickled Owen just made breakfast for that cat, soft-serve!" Charlie hollered, making for the balcony door.

I followed Charlie out back, where he set the plate down under the porch where the cat could see it.

"He won't eat that," I pointed out. "He's not a dog."

"Bon appetit, you beast, have some corn schnitzel," Charlie gloated, wandering back inside.

I grabbed a snow shovel that had been leaning against the porch since winter, and used it to scoop up the plate and its cargo which I

dumped into our compost heap.

When I went back inside, Charlie and Darwin were sitting around in our labyrinth of couches, wherever there was room among the remaining sleeping punks.

"Where's your boyfriend?" I asked Darwin.

"Freshening up," Darwin said.

"How long are you going to keep this going?" Charlie asked.

"I don't know," said Darwin. "But you know, gay marriage is legal now, so..."

"Okay, this is starting to bug me," Charlie said. "Darwin, you're not gay."

"Well, I am in a gay relationship with another guy," said Darwin.

Vas snuck up behind Darwin and cupped his bosoms, causing Charlie to sigh.

"What, you don't approve?" Darwin said accusingly. "Homophobe!"

Anyway, this routine kept up for a few more annoying days. Both Vas and Darwin refused to deny it was a sham, and they spent the following couple nights sleeping over in each other's rooms. I could hear them up late, giggling and fucking around, but clearly not, you know, fucking. Could it be possible they were really gay? Or at least one of them into it, while the other was joking around? No, no way.

On Wednesday night, Charlie brought home a new guy, a normal looking dude about our age who was quiet and kind of demure. Once we were all around the dinner table, he introduced everyone.

"Guys, this is Ryan," he said. "Ryan is my gay friend."

"Oh really," said Vas, putting on that fake gay smile he'd developed. "Nice to meet a fellow colleague."

"So, are you single?" said Darwin. "Do you do threesomes?"

"Oh god no," said Ryan. "Mostly I just hang out at Ballers and shoot pool with the guys. Actually, it's wing night tonight—you guys want to come along?"

"Sure, great!" agreed Vas.

"Gay wings?" queried Darwin.

"I don't think the chickens had much of a preference," Charlie retorted. "Anyway, think I'll stay in."

"Can I come?" I asked, hurrying off to grab a blank journal to document what was sure to be a wild night.

Ballers was only a ten-minute walk away. I knew because it was previously a venue where there'd sometimes be punk shows. At some point, it put up a rainbow flag, and I guess started calling itself Ballers, and no more shows.

"So, are you guys out?" Ryan asked Vas and Darwin, who'd been walking with their hands in each other's back pockets but quickly fell out of sync and lost contact.

"Oh yeah, I'm totally out to everybody," said Darwin.

"When my older sister found out, she apologised for beating me up all those years," said Vas.

"You're lucky," said Ryan. "I haven't spoken to my parents in five years."

"So then who pays your rent for you?" Darwin asked.

"Darwin, you idiot," I snapped.

“People normally don’t have rich parents to give them a monthly allowance.”

“So,” said Vas to Ryan, “what do you do? Musical theater, interior decoration?”

“I design kitchens,” said Ryan. “But I am appearing in a musical adaptation of *The Wiz* next month. I’m going to be the Cowardly Lion!”

“Courage!” laughed Darwin.

Anyway, the gay bar was tense, but not outstandingly weird. Mostly. It wasn’t too busy on a Wednesday night, with just a few of Ryan’s friends playing pool. I kind of stayed to the side and, not knowing what else to do, I buried my nose in my journal as I listened to the others socialising with the local gay community. Despite it being a wing night, none of us could commit to ordering.

An older guy with an untrimmed moustache and a big beer gut came over to Vas and leaned in toward his ear. “I’ll buy y’all a beer if you take your shirts off!” he offered.

Vas obliged, taking off his shirt and carefully folding it on a nearby table, then going back to the pool table to line up a shot like it was the most natural thing in the world to play pool shirtless.

After the old troll was gone, Darwin jeered at Vas. “Aw, looks like he has a crush on you!”

“What...jealous?” Vas retorted.

Suddenly Darwin’s Dancefloor Disasters shirt was hanging from the rafters.

What if they really were gay? I wondered. Didn’t seem like how I’d imagined a friend coming out, let alone two at once, but...at some point you have to give them the benefit of the doubt. Soon they were whooping and hollering, and that older guy brought back a round of beers for everyone, myself included.

I took a few sips, then left my beer there and went off to use the washroom. I always hated using urinals—the social awkwardness, the potential splashback—but the stalls looked pretty grim. As I was peeing, that older man came in and went up to the urinal next to me, even though he could’ve left one in between as a buffer zone.

“Hey,” he said, trying to make eye contact.

“Buh,” I replied with a quick nod. “How about you take a step back, darlin’?” he asked.

“Look, I’m just here with my friends...” I started, shoring up my pants and concealing myself better. “You need to loosen up,” he breathed. “It’s really unsexy.”

I squeezed out the last few drops, zipped up, and hurried out without washing my hands, something I would never do.

Charlie and Darwin were at the bar doing tequila shots when I got back, standing front to back.

“What is it about man-on-man assplay that’s so fuckin’ hilarious?” Darwin laughed as he licked a body shot off the small of Vas’ back, around where he’d have a tramp stamp.

I felt ill and wanted to go. Fortunately Ryan made the first move. “My friend called about a party



down in Garneau,” he said. “Should be a little more happening than this place tonight.”

After getting Darwin’s shirt down with the use of a pool cue, we got out on the street again without having to see the old creep again. I just wanted to get far away from there in case he came out looking for us. I wasn’t really in the mood for going along, but I also did not want to be alone after dark then.

“Man, I never had so many guys wanting to buy me drinks!” Vas remarked.

“Yeah, now I know what it’s like to be a girl,” replied Darwin. “Felt awesome!”

As we walked down the street, Darwin pinned Vas up against a wall and began dry-humping him from behind.

An older couple walked by, giving them the stink-eye.

“What?” Darwin hollered at them. “This is the future—get used to it!”

As we walked, Vas focused on a pole nearby, hurrying over and ripping off a poster from it. “Holy jeez guys, look at this!” he exclaimed.

We all crowded around to get a look at the poster. It had a picture of a cat that was undeniably the same as the one staking out our backyard.

“Missing: very smart orange-coloured cat,” it read. “Answers to the name Lasha. If found, please call 478-8759. \$200 reward.”

“That cat’s a goldmine!” Darwin exclaimed.

Suddenly, a rock whizzed by my head and struck Vas’ left shoulder.

“Ow, what the hell!” Vas yelled.

Across the street were a gang of

three normal people, dressed up for a night of clubbing.

“Fags!” shouted one.

Odd timing, considering they’d come along right when Darwin and Vas weren’t acting up for once.

“You homophobes!” Darwin shouted, ducking as one of the normal people threw a larger rock at his head. “Come on, guys, we outnumber them!”

“Let’s go another way,” suggested Ryan, suddenly going docile.

“What? No way,” argued Darwin.

“Aw, looks like I hurt your girlfriend!” called one of the normal people.

“I don’t have a girlfriend—he’s my boyfriend!” Darwin retorted. “You butt pirates! Think you’re so tough? Come over here, I’ll give your ass a pounding!”

Just then, a couple other normal guys came around the corner, and it quickly became apparent that the tide had turned. We hurried along, with these normal people chasing after us hurling taunts, and occasionally whatever small rocks they could find along the way.

Soon we spotted the Den up ahead, and sure enough there were about a dozen punks hanging out in the yard. Very suddenly, the normal people found themselves outnumbered, and they did the cowardly thing and retreated, like all normal people eventually do.

“Go back to the fucking suburbs!” Darwin hollered after them.

Anyway, those guys continued along to the party, and I stayed back.

“Charlie, have you seen that cat?” I exclaimed.

Oh, he won’t be coming back after

what we did to him,” Charlie said, gesturing over to a couple punks crouching down next to the deck, a ghetto blaster playing the Clash aimed underneath. “Now that’s what I call a nifty package!”

“You idiot!” I exclaimed. “That cat was worth money!”

I showed him the poster, and his eyes widened. We looked around, but no cat.

We went inside and Charlie called the number on the poster. “Hi, ma’am? I think I have something of yours,” he said. “You offered a, uh, reward for an orange cat? ...Really? Well maybe you could still take a look at him? Hello? Hello?”

“What?” I asked.

“It’s the wrong damn cat,” Charlie said. “She said the poster’s a month old, and they got the real cat back long ago. Ours is worthless.”

I figured I should catch up with my friends, and see what happens at this crazy gay sex party. I managed to catch up with Ryan, who I found smoking outside an apartment building a couple blocks down.

“Your friends are upstairs,” he said curtly.

I hurried in, and by the time I got to the houseparty it was a boring mess. Gay dudes standing around, backs to the walls, with “What’s Up” by Four Non-Blondes playing. And in the middle of the room were Vas and Darwin, riding each other like fully clothed rodeo bulls.

“We’re so fucking gay!” Darwin shouted.

One other guy came over to me. “Hi, are these two your friends?”

“Yeah,” I admitted.

“Huh,” he said, losing interest in me and walking away.

I could sense the distaste running through the room, and finally I could see a glint in Vas’ eyes indicating that finally he, too, was willing to admit this was done. Darwin was still going through the motions, because to stop was to call it a night, or worse admit the sham that they’d been perpetuating on us this week.

But they also didn’t want to disentangle themselves from whatever fake thing they’d set up together, especially not in front of a room full of gay people who were clearly unimpressed with their antics.

I wasn’t either, so I headed home, just as the sky opened up, doing its best to wash away the filth that we create down here.

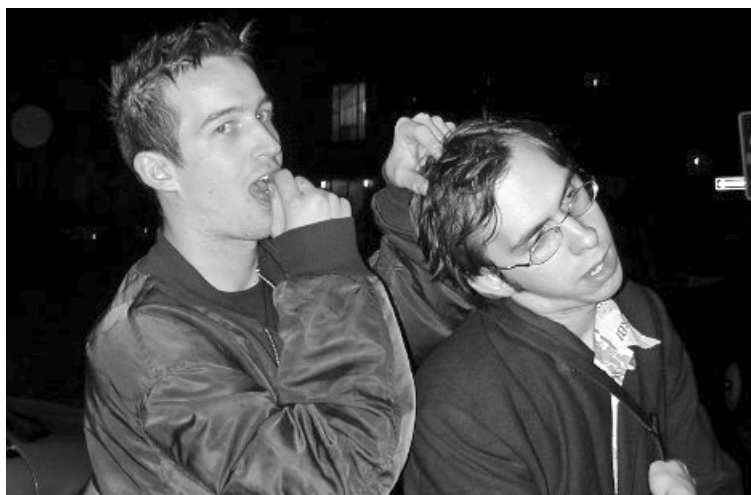
I got back and saw that damn cat out in the backyard, picking food out of an open garbage bag.

“Out of my way, you fucking cat!” I bellowed, kicking the garbage bag as I thundered past.

A few days later, Vas would get his STD test back, no infections, and go back to his womanising ways immediately after. Darwin, eventually, would get laid, by a girl, and it would be the greatest thing to ever happen to him.

Did you know the word punk was used in the ‘20s to describe gay men who would suck you off if you couldn’t find a woman to go home with?

Next time: Charlie tries to become a skinhead (or I pick something more relevant).



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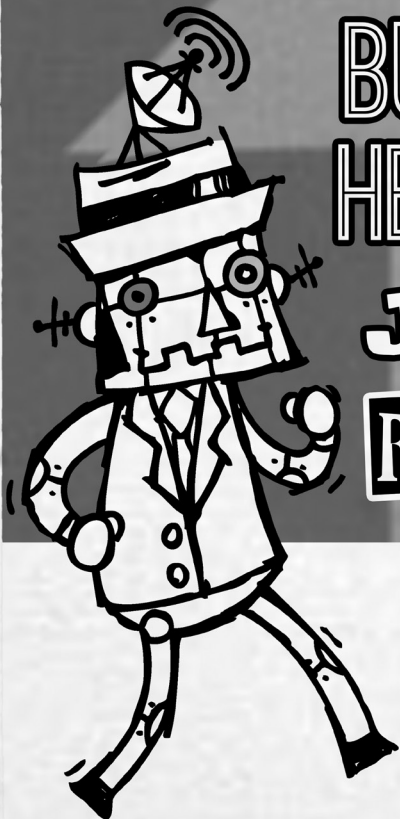
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