

brooke

The Mostly
Ska Issue

The
Business
[of] Resolute
Patients

Rudy
Guns

Skasucks

Kwon Milk
and the
greatest
Voyage

Ska
Wakers

Beach
Valley

Nardwaur

No.1 Korean

Hidden Daves,
Pitbulls, and
severed legs
cult's
Agath

Burning

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Pegurians

Brownfield zones,
Failed Redevelopments,
Accidental parking lots

New generation
of ska

Delndic vs
Korea gig
guide

Zion Boat club spot





Letter from the Editor

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This zine is published at random intervals.

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

It's a busy year for our humble music scene. I already covered in the last issue how the year started off right with a number of really really good CD releases. This summer, we have a lot to look forward to.

First the Business show on August 15, courtesy of the great Redboi. I sicced actual journalist Dave Hazzan on them, and we're running a Korean version translated by Park Solmin and edited by Victor Ha.

At the end of the month, there's the New Generation of Ska Festival, which brings together pretty well every ska band of Korea (except Kingston Rudieska, who will be in Japan for Sunset Live), as well as three notable foreign bands. I managed to interview every participating Korean band, except unfortunately Reska and Lazybone.

In order to get the most information out there, I went to Patrick Connor and his team over at DoIndie.co.kr for help. When doing interviews, I often need help with two translation jobs: translating my questions into Korean, and translating band answers back to English. When possible, bands are interviewed online and in their native language so that they may craft the best possible answers, and then it is our job to make them sound good in English. It would never have been possible to interview so many bands without DoIndie's enthusiastic help, and we've entered into an informal pact of content-sharing. Most of the band interviews have already been published in DoIndie, and the ones that haven't been soon will. This issue probably has the most Korean-language content we've ever offered, which was an unrealised priority of this zine ever since issue 1.

Speaking of issue 1, Paul was ready this time with a very moody piece about a walk along the Han, harkening back to the age of the Waeg Cave, the Skunk Dynasty, and everybody's favourite pitbull Sukie.

I've also reprinted a number of my other articles already published online, as I think a paper copy is always more substantial than a blog post, even if it's less visual. Apologies for anything relying on pictures that I forgot to edit. When I first thought about doing a zine, I instantly knew that I didn't want it to be all music—I wanted room for whatever else I felt was worthy of sharing. Because music is for listening to, not reading about, and for me, a guy with no musical talent, punk is something that can be expressed in other media than music. In the same way that Daehanmindecline.com documents my life, whether at punk shows, urban exploring, or work, Broke is a visit inside my head, albeit more laboriously crafted and with more people dwelling there with me.

I also shared an ill-fated interview done by Stephen Epstein and Timothy Tangherlini with me as the subject, as well as a great interview I did with Canadian punk journalist Nardwuar the Human Serviette way back in 2001. Nardwuar was a huge influence on me as a music journalist, and I use the opportunity to reflect on how to do a good interview, from the perspective of the interviewer as well as the interviewee.

Oh, and I share some things I hate, such as the ill-advised logo created by a band I figure I might as well not name in case they repent, which is going viral in our scene right now because of its Imperial Japan slant. Also, there's the original draft of an article written by a long-since-fired writer that was released in a much safer form by an unnamed government agency. Because, well, it's pretty well just as bad.

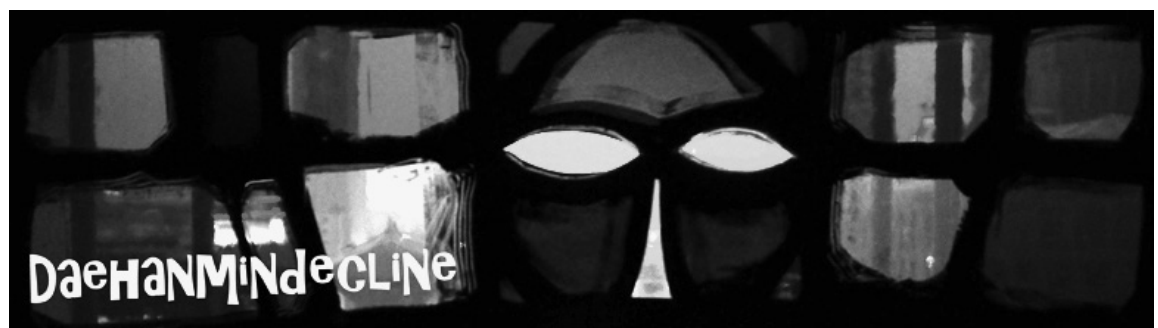
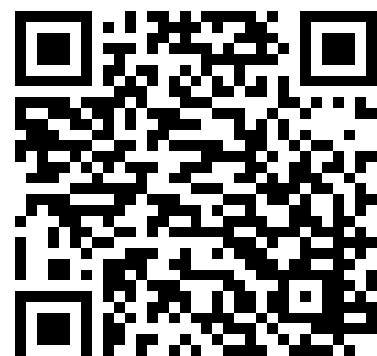
Next year is the tenth anniversary of Broke in Korea, and I'm hoping to celebrate with a special 20th issue. That means you might get Broke in Korea 19 this year, hopefully in time for Christmas (although I suppose technically I could count the Best of Broke issue and say that the next one is 19). No idea what that will entail. When I started Broke, I had no concept of the world ten years in the future. The scene, as well as the Internet, and even the way our minds were wired, was totally different back then.

So, enough rambling here. There's more than enough for you to read in this issue anyway.

Jon Twitch

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Ska Trek: The New Generation

Jon Twitch

It's been eight years since the New Generation of Ska was introduced, and it still very much is the new generation. The festival series, started by Ryu Jinsuk of Skasucks, has become one of the annual highlights of the Korean punk scene, but this year it takes a much greater leap. The plan is to stage an outdoor ska festival, free of charge, on Sinchon's Munhwa Geori (Street of Culture) running between Sinchon Station and Yonsei University.

The show will be a who's-who of Korean ska, joined by Japanese two-tone-influenced bands Rollings and the Autocratics, as well as California's Bruce Lee Band fronted by Korean-American Mike Park, the guy behind Asian Man Records.

This milestone DIY show is completely crowdfunded, with no signs yet of corporate sponsorship. In order to learn more about the workings of this festival and its reason for being, we interviewed Ryu Jinsuk.

Broke: Why did you decide to organize a free outdoor festival?

Jinsuk: 한국에 근 몇 년간 수많은 락, 음악 페스티벌이 생겼다. 하지만 대체로 비싸다. 물론 이해 할 수 있다. 유명하고 대중성 있는 뮤지션들의 섭외 비용이 그만큼 만만치 않다는 것을.

그렇지만 과연 사람들이 여타 페스티벌만큼 비싼 금액을 지불하면서까지 SKA, SKA Punk, Reggae 밴드들만을 보러 올까?

아니다.
왜냐하면 SKA라는 장르가 아직 우리나라에서는 대중화 되지 않았기 때문이다. 몇몇 대형 페스티벌에서 스카밴드들의 공연을 지켜보기도 했다. 우리들은 좋아하는 밴드이지만 대중에게 많이 소외당한 공연을 하고 있었다.

그렇게 하고 싶지는 않았다. NGOS-KA에 참여하는 나만 해도 그런 공연은 하기 싫다. 재밌는 공연을 하고 싶다는 이야기다. 그러기 위해서 사람들이 많으면 많을수록 좋다. 관객이든 밴드든.

그리고 이 장르를 잘 모르는 사람들도 어쩌면 페스티벌 당일에 지나가다 편하게 모여, 공연과 관객들이 즐기는 모습을 보고 '이 음악은 정말 재미있구나!' 라고 느끼게 된다면 얼마나 좋은가. 그들이 이 장르에 매력을 느껴 앞으로 계속 음악을 듣고 즐기게 된다면 그 얼마나 좋은 일인가.

그래서 야외 무료 페스티벌을 기획하기로 결심했다.

Jinsuk: These days, there are loads of rock festivals (both big and small) in Korea. But they are all so damn expensive. Of course, we understand that; casting famous/popular bands doesn't come cheap. Do you think people would want to pay all that money to come and see ska, ska-punk and reggae bands?

Of course not!

That's because ska has still not gained all that much popularity here in Korea. Of course, a few of the bigger festivals invite a few ska bands to come and play. We love it when that happens, but sadly, most of the people at the big festivals are not really into it.

We don't wanna carry on like that anymore. I really hate playing



shows like that. We just want to be involved in shows that are 'fun.' The more people that take part the better. More bands, more fans.

Also, we want to introduce our genre of music to people who don't yet know it. Anyone who happens to be wandering past can just stop by and take a look (it's free after all). We would love it if people stopped by and said 'wow, this music is pretty damn cool.' Perhaps then, when they get home they might begin to listen to more ska music—that would be amazing. We would love that to happen.

For these reasons, we decided to hold this free outdoor ska festival.

Broke: Tell us more about the location. Why do you want the show in that area, rather than Hongdae Playground?

Jinsuk: 정확한 장소는 서울특별시 서대문구 창천동 연세로 18-9이다. 그곳의 섭외는 우리가 직접 그 주변의 지역 상인들을 만나 설득하고 그분들이 모두 흔쾌히 허락해 주셨기에 이루어졌다. 심지어 구청에 허가를 받는 것도 그분들이 직접 해주셨다.

신촌의 일부 도로들은 올해부터 차 없는 거리가 되었다. 심지어 주말에는 버스도 다니지 않는다. 그래서 우리는 이곳을 선택했다. '유동인구도 많고 넓은 도심의 거리'

게다가 과거에는 신촌에도 지금의 흥대만큼이나 수많은 공연장이 있었고 공연도 많이 열렸었다. 하지만 지금은 더 이상 예전 같지 않다. 그에 반해 흥대

는 이미 포화상태에 이르렀다. 모든 것이 지나치게 많다. 사람, 술집, 공연장, 클럽, 카페 등등. 놀이터에선 더 이상 모히칸과 스킨헤드를 찾아 볼 수 없다. 단지 낮선 이들에게 구애하기 위해 모이는 야외 나이트클럽이 되어 버렸다.

놀이터를 예전처럼 만들고 싶다는 생각은 없다. 그때의 즐거웠던 기억들은 내 가슴속에 품으면 된다고 생각한다. 우리 모두의 추억이 깃든 장소 아닌가. 그렇다고 거기에 머무르기는 싫다. 이런 새로운 것들을 만들어 나가고 싶다.
Jinsuk: The exact location of the show is 18-9 Changcheon-dong Seodaemun-gu, Seoul. We went down their ourselves to persuade them to let us run the show there, chatted to the merchants in the area as well. They readily agreed to let us hold the festival there. What's more is they also had to help us get permission from the local council as well!

That street where we will hold the festival was recently made into a pedestrian-only zone. Additionally on the weekends it is also a bus-free zone. It has a busy population of people walking by, it's a nice wide road, and there will be no traffic. Also, Sinchon used to be an area with loads of live clubs, just like Hongdae. Sadly, it is not like that anymore. Hongdae is saturated with live music these days. Actually, its saturated in every way, the music clubs, the bars, the amount of people, clubs and coffee shops, etc. There is just too much. These days Hongdae Playground is no longer

a skinhead and mohawk hangout. These days the park has more of a nightclub vibe than a live music vibe. People are more likely to go there to hit on girls than to watch a cool band play.

I've never really thought about turning the playground back to what it was before. I have really good memories from then, but what's changed is changed. I will just keep my happy memories from that place, but I don't want to be there anymore. I want to set up a new thing, in a new place away from there.

Broke: How is this project funded? Is all your money from personal donations, or is there any corporate sponsorship or government grants?

Jinsuk: 모든 금액은 개인적인 후원금에서 전액 운용된다. 모두가 만드는 공연이다. 이 돈의 쓰임은 전부 홈페이지, 페이스북, 트위터에 공개할 예정이다. 무대 설치, 밴드들의 페이, 머천다이즈 등에 사용될 예정이다.

Jinsuk: All the funds will be gathered from the crowd-funding on everyone, for everyone. We will make public on our Facebook, Twitter, etc the exact expenditure and costs of the festival for everyone to see. The money will go to pay the bands, to set up the stage and merch stalls, etc.

Broke: Can you introduce Team New Generation of Ska?

Jinsuk: 2006년 스카씩스가 결성 당시 첫 공연을 위해 스킵스켈을 대관하여 기획한 SKA vs PUNK라는 공연이 있다. 그때 난 다짐을 한 것이 있다. 10년 안에 이 기획공연을 페스티벌화시키리라고. 후에 New generation of SKA로 이름을 바꾸고 지속적으로 기획공연을 열고 있었다. 그동안 거의 모든 것을 혼자 했다. 밴드 섭외, 클럽 섭외, 포스터제작 등등 공연 기획에 필요한 것들을 말이다.

그러던 중 작년 9번째 NGOSKA를 하면서 그 가능성을 보았다. 이 기획을 하면서 내 주위엔 정말 좋은 사람들이 많이 생겼고 이 편을 사랑하는 사람들이 많이 생겼다. 그중에 내가 하지 못하는 것들을 할 수 있는 몇몇 친구들이 눈에 들어왔고 그들에게 같이 한 번 '사건'을 만들어 볼 생각 없냐고 꼬드겼다. 그들은 흔쾌히 응했고 나와 함께 지난 9번째 NGOSKA를 만들었으며, 그렇게 TNGOSKA라는 팀이 결성되었다. 멤버는 본인 류진석(스카씩스), 김고양(스카씩스, 빌리카티), 이강희(데드버튼즈), 나기(루디건즈), 나범주(페규리언즈), 손재우로 구성되어있다.

우리는 매해 NGOSKA Festival을 개최하고 해외밴드들이 한국에서 함께 공연 할 수 있도록 돕는 것을 목적으로 결성되었다. 그리고 우리의 최종목표는 이 페스티벌이 누구나 스카 음악을 쉽게 접하고 즐길 수 있는 범국민적인 페스티벌로 자리 잡아 한국에서 보기 힘든 더 많은 훌륭한 뮤지션들을 국내의 많은 사람들이 직접 볼 수 있게 만드는 데에 있다. 그리고 내 개인적인 목표는 언젠가 랜시드, 스페셜즈, 매드니스를 한국에 부르는 것이다. ㅋㅋ

Jinsuk: In 2006 Skasucks played their first show in a club called Skunk Hell. The show was called Ska Vs Punk. At that time, I made a promise to myself. I promised that within ten years I would turn this show into a festival. After that I changed the name I promoted shows under to New Generation of SKA and continued to set up shows. I was doing most things on my own at that point. Liaising with bands and clubs, making posters, etc etc. Everything you need to do to run a show, I was doing it!

Then, last year for the ninth installment of NGOSKA I saw the possibility. After doing all these shows for years, I suddenly had all these wonderful people in my life. There are so many people who have grown to love our scene. Suddenly, I was friends with all these people who could do all the things I could not do on my own. They were right there, in front of me. So I asked them "Hey, is there anyone here who would help me put on a big event?" I coaxed them and tempted them into agreeing to do it. The all agreed and suddenly we were a team, so the name of my promotion company changed again to TNGOSKA. The T standing for team. The current members of the group are Ryu Jinsuk (Skasucks), Kim Goyang (Skasucks, Billy Carter), Lee KangHee (Dead Buttons), Nagi (Rudy Guns), Jude Nah (Pegurians), and Son Jaewoo.

Our aim as a team is to hold the NGOSKA festival every year and help provide a platform where bands from Korea and abroad can perform together. Our most important goal however is to make a super famous ska festival that everyone knows about. If we suc-



ceed with that, then in the future we will hopefully be able to attract foreign musicians that we here in Korea would not usually be able to see. My personal goal is to bring Rancid, The Specials and Madness over to Korea to play our show! haha

Broke: This concert will have many foreign bands. Rollings and Autocrats, two amazing bands from Japan, and the Bruce Lee Band. How did you organise for them to come to Korea?

Jinsuk: 롤링스는 지난 한일오이핑크 페스티벌때 생긴 우정으로 9회 NGO-SKA에도 참여해주러 한국에 재방문한 적 있다. 이번 처음으로 NGOSKA를 페스티벌화 한다고 이야기하자 고맙게도 기쁜 마음으로 참여하겠다는 의사를 밝혀줬다. 오토크래틱스는 나기와 범주의 개인적인 친분으로 흔쾌히 섭외에 응해주었다. 그리고 많은 분들이 궁금해 하는 부분이 브루스리 밴드의 섭외건일 것이다. 이 페스티벌을 준비하던 중 마침 브루스리 밴드가 미국에서 재결합을 했다는 소식을 듣고, 이때가 기회다 싶어 마이크 박(나의 개인적인 영웅들 중 한 명이기도 하다)에게 컨택을 해보기로 하였다. 김고양이 이메일로 우리들의 의견과 페스티벌에 관련된 정보를 종합하여 그에게 다이렉트로 전했으며, 밀저야 본인이라는 생각으로 저지른 일이었기에 답장이 올 때까지 우리 모두 그 결과에 대해서는 반신반의하고 있었다.

그러네!
우리의 우려와 달리 마이크 박의 대답은 간결했다.

"I would very much like to participate in this years ska festival." (우린 당신들의 이 스카 페스티벌에 엄청나게 참여하고 싶습니다)

(심지어 그는 우리의 부담을 덜어주기 위해 자신의 항공 마일리지를 비행기 티켓 값 일부에 보내는 데 사용하겠다고 했다. 물론 알다시피 그는 현재까지 스카와 스카펑크권을 위해 뮤지션으로서 많은 타 밴드들과 공연에서पोर्ट해온 바 있다. 고맙다고 몇 억번을 이야기해도 모자라다. 영원한 나의 영웅!)

Jinsuk: We became friends with Rollings when they played at the last Korea/Japan Punk Festival, so we invited them to come and play in the 9th NGOSKA show. So this will be their third time playing in Korea. We are really, really thank-

ful and happy that they agreed to come and play our first-ever NGO-SKA festival.

Nagi and Jude are personal friends of Autocrats, so they just contacted them directly and invited them to play.

Many people are curious to know how we came to liaise with the Bruce Lee Band. When we were starting to prepare this festival I heard in the news that the Bruce Lee Band was going to reform. So I thought, what the hell. It is worth a shot and I went ahead and invited them to come and play. Mike Park is one of my personal heros, so it was too good an opportunity to miss.

We put together all our thoughts and ideas along with all the festival information and Kim Goyang sent it all directly to the band. Honestly, it was a real longshot, we never really thought anything would come of it, in fact we were sure nothing would come of it. We waited for a reply, but we were not confident of getting the result we wanted.

But...

Mike gave us a very concise reply... he said "I would very much like to participate in this year's ska festival." (What's more he even said he would use his Air Miles to get out here and help reduce our overhead. As you know he has always spend his time and money supporting bands in the ska and ska-punk scenes. I could say thanks a billion times to him, and it wouldn't be enough. He is forever my hero!)

Broke: I hope that while they are here, they all have opportunities to play more smaller concerts. Are there any plans for this?

Jinsuk: 페스티벌의 다음날 아주 작은 공연장에서 시크릿쇼를 할 예정이다. 아쉽게도 롤링스와 오토크래틱스는 바로 귀국이라 참여하지 못하고 브루스리 밴드만 할 예정이다.

Jinsuk: Actually, the day after the festival, they are gonna play a really small, intimate secret show. Sadly Rollings and Autocrats have to return to Japan right after the festival, so they can not play the secret show. It will just be the Bruce Lee Band.

Broke: I'm also very curious about Beach Valley. I haven't seen them since 2003. How did you book them for the festival?

Jinsuk: 이들에게 먼저 감사하다는 말을 하고 싶다. 비치밸리는 내가 직접 섭외를 한 것이 아니라, 그들이 먼저 나에게 연락을 해온 것이다. 평소 비치밸리의 베이시스트 윤기선씨는 이 페스티벌에 어떤 형태로든 도움을 주고 싶어했으며 급기야 직접 비치밸리의 멤버들에게 연락을 하여 이 페스티벌에서 단 한 번의 공연을 위해 비치밸리 재결합을 선언하기에 이르렀다. 심지어 출연 밴드의 해주임에도 불구하고 금욕적인 후원까지 해주었다. 흔치 않은 일이다.

하지만 윤기선 씨 뿐 아니라 나는 이번 공연이 비치밸리의 마지막 공연이 되길 원하지 않는다. 앞으로도 계속 이 편에 있어줬으면 한다.

Jinsuk: Firstly, I really want to thank them for playing. I didn't contact Beach Valley directly; they actually contacted me. Beach Valley's bass player Yoon Giseon wanted to help us with our festival in some shape or form. He hurriedly contacted the other members of the band and they agreed to reform just to come and play this show for us. What's even more amazing is that they donated some money to help support the festival. It is so unusual for that to happen. We would love it if this was not their only appearance after reforming. It would be great if we could see them playing regularly again in our scene.

Broke: There's an increasing diversity of ska bands in Korea (and reggae, counting Pegurians). What do you think is the future of ska in Korea?

Jinsuk: 한국의 스카씬은 단 한 번도 크게 부흥했던 적이 없다. 하지만 조금씩 보기 좋은 모습으로 커 가고 있는 것은 분명하다. 그 수는 적지만 다들 각자의 색깔을 분명히 가지고 있다. 서울 뿐 아니라 부산의 웨이크업, 제주도의 싸우스카니발도 한몫해주고 있다.

그렇기에 미래는 밝다.
공연을 보러 와주시는 분들로부터 개인적으로 연락이 와서 스카/스카펑크밴드를 만들고 싶은데 어떻게 해야 좋은 밴드를 만들 수 있을지에 대해 묻는 경우도 종종 있다. 즉, 아직 세상에 공개되지 않은 밴드들도 있다는 것이다.

앞으로의 스카씬이 매우 기대 된다.
지금 활동하고 있는 밴드들은 물론 앞으로 활동할 밴드들을 위해서라도 나는 멈출 수 없다.

Jinsuk: The Korean ska scene has never been famous. But it is clearly getting bigger bit by bit and looking better. The number of bands is still small, but they are all unique. It is not just Seoul; Busan's Wakeup and Jeju's South Carnival are really great and are helping the ska scene grow and improve.

So, our future is bright.

Often people who come to check out our ska shows contact me personally and ask for advice about how to make/form a ska or punk band. They ask things like "What do I need to do to make a good band?" This of course means the scene will continue to grow and improve. I'm really excited to see how it grows and changes.

In order to make sure the current bands in the scene and the future bands succeed... I can never stop my work! It all depends on me haha ;)

The Business 101

Dave Hazzan
Translation: Park Solmin

Oi! masters The Business are coming to South Korea.

On August 15 (Independence Day holiday), The Business will be playing Prism Live Hall with local bands Rux, Things We Say, and (Oi!) Resolute.

The Business, formed in 1979 in Lewisham, South London, have been playing for 35 years, and now they will be bringing it to Seoul. Well-known Oi! anthems like "Harry May," "H-Bomb," "Drinking and Driving," and "England 5 - Germany 1" have made them the grandfathers of working-class, anti-fascist, football-playing, skinhead music.

Micky Fitz, in his mid-50s and the last original member of The Business, is psyched for the show. We caught him on the phone in his South London home.

"Looking forward to it," he says. "I've been to Japan before, but not South Korea. It's one of those places that you? I wouldn't say never considered going to? but it's one of those places that doesn't pop into your head because you don't know anybody there."

Fitz doesn't know anyone in Korea except the promoter, and doesn't know much about the place either, but he's excited to learn. He seems much more the eager young scrapper than the 50-something lead singer of a band with three decades of punk rock wreckage behind it.

"The only thing people know about South Korea over here is LG, Samsung, the Olympics, and the fact it's most definitely not North Korea," Fitz says. "So I can't wait to come. I had never thought to." The band will be here at least two days, with a spare day to look around "and that sort of thing."

He's particularly excited for the food, and "being in a totally different way of life." Regarding the possibility of the monsoons still blowing down on us, he says, "We're used to the rain."

Fitz is coming to play Seoul after recently reconnecting with an old friend of his, the promoter Redboi, while in Nashville, Tennessee. "And then lo and behold, the [next] time I hear from him, he's in South Korea, where his wife has been transferred to in the U.S. military," Fitz says. Redboi invited The Business to come once they finish a few shows in Japan, which he also played a major role in planning. "It's a small world," Fitz says.

The Business are now made up of Fitz on vocals, Bundie on drums, Trots on bass, and Fish on guitar. Though Fitz is the only original left, none of the others are new. Bundie and Trots have been with Fitz over ten years. Fitz and Fish have known each other for 20 years "and I'd say he's done about 400



Image courtesy of the Business. Originally taken by Dod Morrison.

shows with me now," Fitz says.

The Business have most recently released one three-song EP, called Back in the Day. At the time we spoke it was only available in Europe, but Fitz hopes it will be out worldwide in time for the show.

The EP features three brand new songs: "Back in the Day," "Cuts Like a Shard" and "Here's Johnny."

"'Cuts Like a Shard' is having a go at the banking system in the UK," Fitz says. "Because we've got the new 'Shard' building. It's a tall building in London and it's called the Shard, like a shard of glass. And it's all banking and this, that, and the other. And of course the banks got bailed out by the taxpayer and they nearly went bankrupt. But now they're paying each other massive bonuses and huge salaries. It's the same everywhere I expect."

Fitz says The Business will not be releasing any more albums, only short EPs and singles. "That's what I see as being the future," Fitz says. "It's just the way we see it going forward. Singles come out on vinyl so people can collect them, and then people can download it. Who buys albums now? I don't know anyone. I use my son as a gauge. He's 23 years old, and he buys individual tracks, maybe two or three from each band, but no one wastes money on a whole album these days."

About the British scene: "It's very good at the moment. It's growing again," Fitz says. "Part of it is a lot of youngsters, and a lot of old-school guys." The children of guys Fitz's age have grown up, and so a lot of them are returning to play gigs as 50- and 60-year-olds. "The old-school skinheads, old-school punks, [they're] back out."

Fitz points to old-timers Cock

Sparrer, Angelic Upstarts, and GBH as three bands that are still working hard, 35 years in. New bands he's keen on include Gimp Fist and Lions Nord. "There's a lot going on," he says.

Fitz admits things are not great in Britain today, but he thinks the headlines about Britain's "broken society" are blown out of proportion.

"It's nowhere as bad as it was in the '80s, as you go into a broken society," he says. "It's the fact we've got a Conservative government at the moment, and as always with a Conservative government, it favours the wealthy. The poor end up being forgotten. But it's certainly nowhere near the state we were in in the early '80s with riots, and who knows what else. I think the reporters tend to blow it out of proportion, in their way."

He admits London has become exorbitant, which is good for London businesses, but bad for him.

Regarding England's chances in the World Cup (we spoke before the kicking had begun) Fitz says dryly, "Hopefully, I'd like to see [England] do well. On the other hand, I'd like a number one record across the world." He predicts a Brazil win.

And what can we expect from a Business show? "Good punk rock," Fitz says. "We're not coming to you to try and promote a new album. It's our first time so we'll choose what we hope people will want to hear." Which is code for "we will play our hits."

Otherwise, Fitz just keeps it moving along, enjoying it while he still can. "I'm just so looking forward to arriving," he says. "I've never been before, and I'm just looking forward to everything: the show, the food,

the way of life. Enjoying it."

See you on Independence Day.

August 15, Prism Hall, 8:00pm, 35,000 won. With Rux, Things We Say, and Resolute.

Oi!펑크의 대가 The Business가 한국을 방문한다.

오는 8월 15일 The Business는 국내 밴드 Rux, Things We Say, Resolute와 함께 프리즘 라이브홀에서 공연을 할 예정이다.

1979년 남부 런던의 Lewisham에서 결성된 이래 35년간 꾸준히 활동을 펼쳐온 그들은 이제 서울에 그 열기를 불러올 것이다. Oi!펑크의 애국가로 여겨지는 유명한 노래인 "Harry May," "H-Bomb," "Drinking and Driving," "England 5 - Germany 1" 등의 노래들을 통해, 그들은 노동계급과 반파시스트주의자, 그리고 축구를 좋아하는 스킨헤드 들의 대부로 여겨져 왔다.

밴드에서 여전히 활동하고 있는 마지막 한 명의 원년 멤버이자 50대 중반에 이른 멤버인 Mickie Fitt는 이 공연을 위해 매우 들떠있다. 우리는 북부 런던에 있는 그와 함께 전화로 인터뷰를 가졌다.

"이번 공연이 기대 됩니다." 그가 말했다. "예전에 일본은 가봤지만, 한국엔 가본 적이 없어요. 한국은 말이죠... 한번도 가려고 한 적이 없는 건 절대 아니지만, 그래도 제 머릿속에 떠오르는 장소는 아니었어요. 왜냐하면 한국엔 아는 사람이 아무도 없거든요."

핏츠가 한국에서 알고 있는 사람은 공연 기획자 밖에 없고, 이 나라에 대해서 잘 알고 있지도 못했지만 여전히 한국에 대해 배우는 것에 신나있다. 그는 30년 동안 펑크록 풍파를 견뎌낸 50대 중반의 밴드 리더싱어라기 보단, 더 배우지 못해 안달이 난 어린 소년 같은 모습이다.

"여기 있는 사람들이 대한민국에 대해 알고 있는 건 LG, 삼성, 88년 올림픽 같은 것이나, 절대로 '북한'이 아니라서 사실 정도이죠." 핏츠가 말했다. "그래서 이번 내한이 무척 기대돼요."

한국에 가리라는 생각은 전혀 해보지 못했었거든요.” 밴드는 적어도 이틀간의 시간을 보낼 예정인데, 공연 외에도 여러 가지를 둘러 볼 시간을 하루 두 가질 예정이다.

그는 특별히 한국 음식에 대한 기대와, ‘전혀 다른 방식의 삶’에 대해 기대하고 있다. 곧이어 불어 탁월 수 있는 장마에 대한 이야기 그는 “우린 비에 이미 익숙하다”고 답했다. (영국은 흐린 날씨와 비로 유명한 곳이다.)

핏츠는 그의 오랜 친구이자 공연기획자인, 테네시 주 내쉬빌 출신의 ‘레드 보이’와 최근에 연락하게 된 뒤로 한국 방문을 결심했다. “아 그런데 말이죠, 이번에 이야기 들어보니 한국에 있다고 이야기 하더라고요! 와이프가 미국에 있다고 한국에서 군 복무를 하게 되었다고 들었어요.” 핏츠가 말했다. 레드보이는 밴드의 일본 공연을 계획하는데 큰 역할을 했을 뿐만 아니라, 공연 후에 한국에 올 수 있도록 초대했다. “정말 작은 세상이지요.” 핏츠가 말했다.

더 비즈니스는 현재 보컬에 핏츠(Fitz), 드러머로 번디(Bundie), 베이시스트 트롯(Trots), 기타리스트 피쉬(Fish)로 구성되어 있다. 핏츠가 단 하나 남은 원년 멤버 라고 해서 다른 멤버들이 모두 신참인 것은 아니다. 번디와 트롯은 핏츠와 10년간 함께 해왔다. 핏츠와 피쉬는 서로 20년 동안 알고 지내왔다. “그리고 피쉬는 저랑 함께 400회 정도의 공연을 해왔죠.” 핏츠가 말한다.

더 비즈니스는 가장 최근에 EP인

<Back in the Day>를 발매했다. 인터뷰를 하던 때에는 오직 유럽에서만 구매가 가능했지만, 핏츠는 공연을 할 즈음에는 전세계에서 구매가 가능하기를 바라고 있다.

본 EP에는 신곡인 “Back in the Day”, “Cuts Like a Shard”, “Here’s Johnny”의 3 곡이 수록되어 있다.

“Cuts Like a Shard” 라는 곡에서는 영국의 은행 제도에 대한 이야기를 시도해봤어요. 왜냐하면 최근에 새로운 ‘조각’이라는 빌딩이 생겼거든요. 이전 런던에 있는 높은 빌딩이고 ‘the Shard(더 샷드)’라고 불리는데요, 유리의 깨진 조각 같은 모습이에요. 이 건물은 주로 은행 업무나 뭐 그런 거 같은 게 다예요. 물론 이 은행은 납세자들 덕분에 구제 되었어도 거의 파산 직전까지 갔어요. 하지만 지금은 서로 엄청난 보너스와 높은 연봉을 주고 있죠. 내가 예상한 바와 같이 모든 곳에서 다 이런 일이 일어나요.”

핏츠는 더 비즈니스는 앨범 발매를 중단한 상태이며, 짧은 EP와 싱글만 발매할 예정이라고 한다. “그게 제가 앞으로의 활동에 대해 예상하는 바예요.” 핏츠가 말한다. “이게 저희가 앞으로 밴드를 계속 해나가는 것에 대해 예상하는 바이지요. 싱글은 LP로 발매될 것이고 그래서 사람들이 그걸 모으고 다운로드 할 수 있죠. 지금 누가 앨범을 사나요? 누가 그러는 지 전혀 모르겠네요. 저는 제 아들을 그런 것에 대한 ‘추정기’ 씬으로 봅니다. 제 아들이 지금 23살인데 개별 곡을 하나씩 사

라고요. 아마 한 밴드에서 두세 곡 정도 사겠죠. 하지만 요즘엔 앨범을 통째로 사느냐고 돈 낭비 하는 사람들은 없어요.”

브릿 씬(British scene)에 대하여 그는 “지금으로는 굉장히 좋다. 다시 부흥하고 있다”고 말했다. “신의 일부는 젊은 층이 매우 많고, 다른 일부로는 예전에 남아있던 사람들이 많아요.” 핏츠 나이대의 사람들의 자녀들이 성장했고, 50대와 60대가 되어서 공연을 하기 위해 돌아오고 있다. “올드스쿨 스킨헤드, 올드스쿨 펑크들이 다시 돌아왔습니다.”

핏츠는 35년 동안 지금까지도 지속적으로 노력해온 밴드로 ‘Cock Spar-rer, Angelic Upstarts, GBH’를 꼽았다. 그가 즐겨 듣는 새로운 밴드는 ‘Gimp Fist’와 ‘Lions Nord’를 포함한다. “지금도 많은 밴드들이 활동하고 있어요” 그가 말했다.

핏츠는 현재 영국의 근황이 좋지 않음을 인정하면서도, 영국의 ‘무너진 사회’에 대한 뉴스 헤드라인 내용들이 지나치게 많이 나온다고 생각함을 밝혔다.

“지금은 무너진 사회에 들어선 것치고는 80년대만큼 나쁘지 않아요.” 그가 말했다. “현재 보수당이 집권하고 있고, 이러한 상황에서 정부가 ‘부’를 선호하는 건 당연한 사실이지요. 빈민층은 결국에 잊혀지고 말았어요. 하지만 지금은 80년대 초반에 폭동과 함께 했던 상황에는 전혀 못 미치는데, 누가 이런 것에 대해 알았어요. 제 생각에는

가자들이 그들 만에 이러한 상황을 부풀려 해석하는 것 같아요.”

그는 런던이 과도한 성장을 이룬 것이 런던의 경제에는 좋았지만 것을 인정하면서도 그에게는 좋지 않음을 시인했다.

브라질 월드컵에 출전한 영국팀에 대해서 (우리는 경기가 시작 되기 전에 인터뷰를 가졌다.) 핏츠는 무미건조하게 이야기 한다. “마라건데, [잉글랜드가] 잘 하는 모습을 보고 싶네요. 한편으로는 전 세계에서 1위 기록을 보고 싶어요. 그는 브라질이 우승하리라고 예상 했다.

그리고 관객들이 비즈니스 공연에서 무엇을 기대할 수 있을까? “좋은 펑크 록이요.” 핏츠가 말한다. “우리는 새 앨범 팔고 홍보하려고 여러분께 방문하는 게 아닙니다. 이걸 저희 첫 번째 공연이고, 그래서 사람들이 듣기 원하는 노래를 고를 거예요.” 그 말인 즉슨? “그들의 히트곡을 연주한다”는 이야기이다.

이 외에도, 핏츠는 지속적인 활동을 이어가면서 그가 여전히 가능할 때 즐거움을 기대했다. “어서 빨리 도착하기를 기대하고 있어요. 한번도 가본 적이 없었고, 한국에서의 모든 것이 기대 되요. 공연, 음식, 그리고 삶의 방식이요. 즐기는 거죠.”

여러분, 광복절에 봅시다.

8월 15일, 홍대 프리즘 홀, 오후 8시. 입장료는 3만 5천원. 락스, Things We Say, Resolute가 뜨거운 정통 브리티쉬 펑크의 물결과 함께한다.

Club Spot: 2005-2014

Jon Twitch

Next month, an institution of Hongdae is coming to an end. Since December 2005, Club Spot has served as one of the main punk music venues of Seoul. Tons of punk bands had their first show here, and it has also hosted countless foreign touring bands, including US pop-punk band the Queers, Dutch hardcore band No Turning Back, and Japanese metalcore band Aggressive Dogs.

“Spot has been my home for the seven years I’ve been here,” says Jeff Moses, frontman of melodic punk band ...Whatever That Means. “I think I’ve spent more weekends there than not. I saw one of my first Korean punk shows there. I met so many of my friends there. I met my wife there. We had our wedding reception/punk show there. Our band’s first show was there. Our first two album releases were there. It’s the first place I bartended in Korea and the first place I worked as a concert promoter in Korea. It’s really been a huge part of my life for a really long time.”

Under the brand World Domination, Inc, Jeff and his wife Trash organise a monthly concert series at Club Spot called 2nd Saturdays, held on the second Saturday of each month. The formula is simple: late night, six bands, and a free cocktail hour to chase away the sobriety.

“The original idea was for 2nd Saturdays to be a kind of ‘gateway drug’ into the punk scene,” Jeff Moses explains. “We want-



ed it to be a place where people who aren’t necessarily ‘punk/hardcore show people’ could

more often.”

Whereas too many concerts in Hongdae are organised around a particular label or a musical niche, 2nd Saturdays brings together bands from many different crowds.

“We also wanted to make sure that we had bands from different genres playing together, something that had become less commonplace a few years ago,” says Jeff. “We think shows are more fun that way, and it means newcomers get exposed to more that the scene has to offer all at once. We always try to make sure that the night can have a good flow.”

Jeff started doing regular 2nd Saturdays shows after the success of his Halloween costume party punk shows at Club Spot. The venue owners asked him to start booking monthly shows rather than just waiting every year for Halloween to roll around.

Sadly, September’s show will be Spot’s final 2nd Saturday, as the venue is closing down the following month due to rising rent.

“Trash and I are both really bummed that we’re losing a place that has been so important to us and to the local punk scene,” says Jeff. “I understand though. I mean, rent in Hongdae keeps going up and attendance at shows is way down. I’m sure there will be a new place that starts having shows regularly, but just like when Skunk Hell closed, it won’t feel quite the same for those of us who’ve called another club home for so long.”

come, have fun, and get exposed to great music. Then, hopefully, we could get them to come back

Suck on this

Jon Twitch

Translation: Patrick Connor

Skasucks first came to my attention in 2006 and I wasn't too sure what to think of them first. When I brought the Slackers to Korea in March 2007, lead vocalist Ryu Jin-suk begged me to let them play. Finally, I caved and let them on the bill. That early on, they proved me wrong about all my previous misconceptions about them.

In an age when most Korean bands would quietly sit by the phone waiting for a promoter to give them a show, Jinsuk took Skasucks on the offensive. As well as asking promoters for shows and not taking no for an answer, he developed his own concert series called New Generation of Ska so he could put on shows on his own terms. As Skunk Label collapsed in 2008, Jinsuk carried on, becoming one of the most important voices in the Korean punk scene. Today, Skasucks has developed into one of Korea's finest live acts, and with the upcoming New Generation of Ska Festival we'll see if they can jump up to the next level. DoIndie interviewed Jinsuk as well as Skasucks' newest member, keyboardist Kim Goyang, to learn more about what makes Skasucks work.

나는 스카씩스를 2006년에 처음 알게 됐는데 그들에 대한 첫인상이 어땠는지 확실할 수 없다. 내가 2007년 3월에 처음으로 슬랙커즈를 한국에 들여왔을 때 리드보컬리스트 류진석은 그들이 연주할 수 있게 해달라고 간절하게 부탁해왔다. 결국 나는 기회를 주기로 했고 공연 프로그램에 스카씩스를 올렸다. 그 초기 무대부터 스카씩스는 내가 그들에 대해 가졌던 선입견이 잘못된 것이었음을 증명해냈다.

한국 밴드들이 암전하게 진화 앞에 앉아 공연 관계자들이 출연 기회를 주기만을 기다렸던 시절에 류진석은 스카씩스로 공격적인 움직임을 취했다. 공연 관계자들에게 먼저 출연 요청을 하고 안된다는 답변에 결코 굴하지 않는 한편 류진석은 '뉴 제너레이션 오브 스카'라는 자신의 공연 시리즈를 개발하여 자신의 팀인 스카씩스가 계속해서 무대를 가질 수 있도록 했다. 2008년에 레이브 스텝크가 무너졌지만 류진석은 활동을 이어갔고 한국 펑크씬에서 가장 영향력 있는 목소리를 내는 사람 중 한 명이 되었다.

오늘날 스카씩스는 한국의 최고의 라이브를 펼치는 밴드로 성장했다. 그들의 다가오는 뉴 제너레이션 오브 스카 페스티벌에서 우리는 다음 단계로 훌쩍 뛰어넘은 그들의 모습을 볼 수 있을 것이다. 두인디는 류진석은 물론 스카씩스의 새로운 멤버인 키보드 연주자 김고양과 인터뷰를 진행했다. 스카씩스의 작업에 대해 더욱 깊이 있는 이해를 할 수 있을 것이다.

Broke: How would you describe the musical style of Skasucks? Does Skasucks belong to any particular genre?

Jinsuk: 음... 굳이 '장르'로 따지려고 한다면 스카펑크 아닐까 싶다. 하지만 우리의 음악을 들은분 사람들이라면 알 것이다. 꼭 그렇게 국한시킬 수만은 없다는 것을. 우리는 그냥 스카라는 장



Skasucks in April 2011

르에 우리가 각자 좋아하는 음악을 섞는 것을 좋아한다. 펑크, 개러지, 로큰롤, 레게, 답...

우리는 절대 단 한 곡도 혼자서 완성시키지 않는다. 항상 다 같이 만든다. (심지어 나는 요새 100명중에 90명은 할 줄 아는 컴퓨터작곡조차 할 줄 모른다.)

Jinsuk: Hmm, I guess, if I were pressed to name a genre for us I'd probably say we are ska punk. However, it's probably best to ask one of our listeners what they think, they probably know better than me! I'm not sure we can be pigeonholed into just one genre. We play our own kind of style, which loosely fits within the ska genre. We take influences from all the music we like as individuals, rock 'n' roll, garage, punk, reggae etc. No one ska sucks song is ever completed by just one person. We always write the songs together as a band. (Sadly though, unlike most people these days I don't know how to use computer software to help us make songs).

Broke: When Skasucks began, the Korean punk scene was filled with bands that didn't have enough stage presence. But you never had this problem. How much do you think about stage presence?

Jinsuk: 아 그랬었나? 칭찬이라면 감사히 받겠다.

딱히 관객호응을 어떻게 끌어낼까 하는 것에 대해서는 생각해 본 적 없다. 그저 다 같이 재밌으면 되는 거 아닌가. 만일 관객이 우릴 싫어한다고 해도, 우린 우리가 재밌으면 된다. 뭔가 진지하게 관객 호응에 대해 생각해 본 적이 없어서 잘 모르겠다. 결론은 그냥 '재밌으면 끝'.

Jinsuk: Oh, really? That's a compliment, right? Thanks so much.

I've never really given it much thought, I mean we would never do anything specific just to get a certain type of response from the audience. For me, I just want us to all be having fun together (the audience and the band), that has got to be the best way, right? If by some

chance an audience doesn't really like us, well that's just how it is. In those situations we just aim to have fun by ourselves! Honestly though, I really have never given that any thought, so I'm not sure what to say. My conclusion is this: if it's fun, then it's good.

Broke: Jinsuk, I am always impressed by your style of wearing hats, especially your bowler hat. How many hats do you have? I'm curious about why you wear them and your hat-wearing history.

Jinsuk: 음 스카의 역사에서 모자가 빠진 적이 있는가. 하하. 나 역시 그렇다. 이 부분에 대해서도 크게 생각해 본 적이 없다. 모자는 네 개 가지고 있지만 두 개는 너무 낡아서 쓰지를 못한다. Jinsuk: I guess the hat is part of ska history, and so it's part of me. I've not really thought about this much either. Actually, I have 4 hats in total, but 2 of them are really old and worn out so I never wear them anymore.

Broke: I heard that you are a tattoo artist?

Jinsuk: 그렇다 난 타투아티스트이다. 타투아티스트가 된 계기는 윤찬성(ex. Explode, Dokkebi Assult)과의 그냥 시답잖은 대화를 나누던 중, 그가 나에게 이런 말을 했다. "내가 그림을 잘 그렸으면 타투이스트 할 것 같아. 근데 너 그림을 그릴 줄 아는 애가 왜 안해?" 그 말에 내게 충격이었다.

나는 당시에도 타투를 좋아했다. 근데 왜 타투를 해 볼 생각은 안 했을까라는 싶어서 그 이틀 뒤에 한영웅(ex Spiky brats)에게 찾아갔다. 타투하는 법을 가르쳐달라고.

그 후 3년이 지난 지금도 한영웅과 함께 팁을 꾸려 타투를 계속 하고 있다. 올해는 국내에서 가장 큰 타투 컨벤션인 '잉크밤'에 같이 나갈 계획이다.

꽤 꽤 홍보하자면 나의 페이스북 타투페이지는 www.facebook.com/sucktattoo이고 한영웅의 페이지는 www.facebook.com/blackcattatt69이다.

Jinsuk: That's right. I am a tattoo artist.

The idea to become a tattoo artist was first suggested to me by 윤찬성 [Yoon Chansung](ex. Explode, Dokkaebi Assault). We were just chatting together when he suddenly said to me 'I wish I could draw well, then I could become a tattoo artist. But you are a really talented artist, why don't you give it a go?' I was surprised to hear that from him. At that time, I was really into tattoos but I'd never given any thought to actually doing it. However, the seed had been well and truly planted so 2 days later I went to see 한영웅 [Young Woong Han] (ex Spiky brats) and asked him to teach me how to tattoo. It has been 3 years since then and we have been doing tattoos together ever since then. This year we will be at Ink Bomb (the biggest tattoo convention in Korea). You can check out my tattoo facebook page here : www.facebook.com/sucktattoo and Young Woong Han's page here : www.facebook.com/blackcattatt69

Broke: Jinsuk, you are both lead vocalist and sax player for Skasucks. How important is the saxophone to Skasucks' sound?

Jinsuk: 예전에는 중요하다고 생각한 부분이었으나. 지금은 그렇지 않다. 다른 멤버들이 충분히 풍부한 스카씩스 사운드를 만들어 주고 있다고 생각하기 때문이다.

Jinsuk: In the old days of ska sucks, I think it was a really important part of the sound. These days though, not so much. I think the rest of the band's members make the Skasucks sound well enough.

Broke: Goyang, how did you join Skasucks?

Goyang: 예전부터 펑크씬의 한 사람으로서, 친구로서, 관객으로서 스카씩스를 좋아했다. 2012년, 빌리카타가 영국에 머물고 있을 당시 진석으로부터 거두절미하고 '귀국하거든 스카씩스에서 오르간을 연주하라'는 메시지를 받았다. 스카씩스의 오르간 사운드는 스카씩스의 트레이드마크 중 하나였기 때문에 '내가 아닌 다른 훌륭한 연주자를 구하는 편이 낫지 않겠느냐'고 제안해보았으나 그는 '친구가 아니면 함께 할 수 없다'고 대답했다. 펑크 그와 신뢰도가 높은 사이였기에 더 묻지 않고 '내가 하자고 하면 뭐든 하겠노라'고 대답했다.

Goyang: Ages back I was a member of the punk scene, I was a friend and a fan of skasucks. That is how I came to like them. In 2012 Billy Carter were staying over in England and at that time, to cut a long story short I had to come back to Korea Jinsuk sent me a message asking me to come and play organ for skasucks. Seeing as the organ sound is one of the trademark sounds of Skasucks I told him he should probably consider getting someone else to do it. His reply was to say that if the new person wasn't a friend, it would never work. I trust him fully so I said "I will do everything possible to help you".

Got Kwon Milk?

Jon Twitch

Jon Twitch

No.1 Korean translation: Patrick Connor

Greatest Voyage translation: Graham Hand

No.1 Korean, or Numco as it is often abbreviated in Korean, has been blending ska, punk, rock and a whole lot else for Korean audiences since 2007. Though they may not take formal things like musical genre as seriously as Korea's other ska bands, they put on a memorable performance fronted by their charismatic band leader Kwon Milk. We interviewed Kwon Milk to find out more about his take on music, comedy, and the future of ska in Korea.

밴드 넘버원코리아는 한국어로 종종 '넘코'라는 줄임말로 불리기도 하는데, 2007년부터 한국의 관객들에게 스카, 펑크, 락 그리고 다른 많은 장르를 섞은 음악을 들려주고 있다. 넘코가 한국의 다른 스카 밴드들만큼 뮤지컬 같은 틀이 있는 장르를 적극적으로 받아들이지는 않더라도, 이들은 카리스마 넘치는 리더 권우유가 전면에 나서서 펼친 기억에 남을 만한 공연들을 선보였다. 우리는 음악, 희극, 그리고 한국 스카의 미래에 대한 권우유의 의견을 자세히 듣기 위해 인터뷰를 진행했다.

Broke: How did you choose the name No.1 Korean? When I first heard it, it was hard for me to take it seriously.

첫번째 질문은, 어떻게 그 이름을 정하게 된건가요? 제가 처음 들었을때 그 이름은 진지하게 받아들이기가 힘들었습니다.

Kwon: 친구가 꿈을 꾸었어요~ 넘버원코리아라는 팀을 같이 만들어 보자고 하더군요~ 그래서 친구들과 즐겁게 시작을 하였습니다. 대한민국에서 태어난 뿌리와 지금 매일매일을 살아가고 있는 모습이 그 이름에 내포되어 있고요, 나아가서는 대한민국 사람들에게 작은 힘이 되고자 하는 바람이 있습니다.

Kwon: It came about as a result of a friend's dream. We made a band called Number 1 Korean in the dream. So, because of this dream we started a band together, initially, just for fun. Seeing as we were born in Korea and we live here every day the name has a meaning I guess. Not only that, but I hope the name (and our music) gives a little bit of strength to the Korean people.

Broke: Something about No.1 Korean reminds me of Korean gag concert TV shows. I suspect a lot of people probably tell you that you look like Noh Hong-cheol, but it seems like there's more than that, like in the band's movements and stage presence, as well as image and fashion. Is this sort of comedy an influence of the band?

넘버원 코리아에 대한 무언가를 들으면 저는 한국 개그 콘서트(아마 개그 프로그램을 이야기 하는 듯 - 역주) 프로그램을 떠올리게 되요. 많은 사람들이 노홍철을 닮았다고 우유씨에게 이



야기 할 것 같은데, 거기에는 그 이상의 의미가 담긴 것 같아요. 이를테면 이미지나 패션 스타일 뿐만 아닌 밴드의 동작이나 무대에서의 모습 같은 거요.

Kwon: 아마도 제가 언젠가부터 수염을 기르고 잘 웃기 때문에 그런듯 합니다. 노홍철씨를 좋아합니다. 그치만 우린 서로 다른 사람입니다. 그래서 삶을 대하는 태도도 분명 차이가 있을 듯 합니다. 제가 그리고 있는 제 모습은 계속 변화하고 있어요~ 지금은 모든게 몸과 마음에서 흘러나오는 자연스러운 모습이 좋아요. 이미지나 패션도 마찬가지입니다.

Kwon: Perhaps it is because I grew a beard a while back, and I am kinda funny! I do really like Noh Hong-cheol, but we are both different people. Clearly there is a difference in our lives and attitudes. Also, I'm constantly changing my appearance. I really like the feeling of freedom that comes from my body and mind these days. I feel the same about image and fashion.

Broke: Whatever you're doing, it seems to work very well. No.1 Korean has a lot of stage presence that Korean audiences really seem to like. How important is stage presence? Can you give us any advice on good stage presence? 어떤 일을 하시든간에 모두 잘 되는 것

처럼 보이네요. 넘버원코리아는 많은 공연시에 한국 관객들이 정말 좋아하는 것 처럼 보이는 공연을 하는 것 같습니다. 무대에서의 모습이 얼마나 중요한가요? 저희에게 무대에서의 좋은 모습을 위한 팁을 좀 주실 수 있을까요?

Kwon: 나만을 위한 무대, 너를 위한 무대가 아니라 우리들의 무대였으면 좋겠다는 생각을 가지고 항상 무대위에 섭니다. 그리고 사람들에게 노크를 하고 문을 엽니다. 그러면 사람들이 들어옵니다. 참 감사하고 놀라운 일이죠.

Kwon: When we get on the stage, we are not performing just for us, or just for just you. We are performing for everyone. We want everyone to have a good time together. If you knock on the door, it will open and the people will come in. We are grateful to have the opportunity to do this kind of thing.

Broke: I recall that you toured Japan and China. By now, every successful Korean band has toured Japan, but why did you choose to tour China? What was it like performing over there?

제 기억에 우유씨가 일본과 중국에서 투어를 하신 것으로 알고 있습니다. 요즘에는 성공한 한국밴드 대부분이 일본 투어를 하고 있지만, 중국 투어는 왜 하기로 결정하신 건가요? 중국에서의 공연은 어떤 기분이었나요?

Kwon: 넘버원코리아는 지금도 세계 곳곳을 누비기를 희망합니다. 중국 상하이에서 투어 제안이 왔었고 저희는 좋습니다. 그곳에서 느꼈던 가장 큰 한가지 음악은 인종 국경 성별 나이 모든것을 초월 할 수 있다. Thank You God! 그리고 돌아오는 비행기 안에서 곡이 탄생하게 됩니다. 상하이! 전설적인 각국의 친구들, 영혼들 춤추네

Kwon: I hope that Number 1 Korean will eventually be able to criss-cross the world. The China and Shanghai tour was offered to us and so off we went! On that tour we felt that race / nationality / gender and age were all transcended by our music. Thank You God! One of our songs called 'Shanghai' was born on the airplane back from that tour. The soul and spirit of our legendary foreign friends and their dancing lives on in that song.

Broke: Can you tell me more about the song "Rosa"? Is it about a real person? Does it have a backstory? "Rosa" 라는 곡에 대해 좀 더 설명해 주실 수 있나요? 실제 사람에 대한 노래인가요? 혹시 이 곡의 배경이 된 이야기가 있나요?

Kwon: 실제 사람입니다. 뜨거운 사랑을 했으며 헤어짐을 인식하지 못한 채 헤어지게 되었고 가슴이 찢어지듯 아팠습니다. 어둠속에서 만들어진 노래이지만 빛이 보였습니다. 절망속에서 그 빛을 찾는 과정을 그린 곡입니다.

Kwon: Yep, that is indeed about a real person. I was deeply in love with that person and could never imagine breaking up. When we did, it was like my heart had been torn from me. It is a song that was made in the darkness but through it I saw light. I found hope from within my despair.

Broke: When No.1 Korean started, there wasn't much ska in Korea. Now, especially with the New Generation of Ska Festival, it seems like there are a lot of bands, and there are more appearing every month. Are you happy to see the genre growing? Or do you miss the days when your music was more rare and unique?

처음 넘버원코리아를 시작했을 때, 당시에는 스카 밴드가 한국에 별로 없었습니다. 지금은 "New Generation of Ska Festival" 더불어, 많은 스카밴드가 있는것으로 보이고, 새로운 스카 밴드가 매달 계속 생겨나고 있는데요. 스카라는 장르가 성장하는 것을 보게 되어 행복하신가요? 아니면 넘버원코리아의 음악이 더 개성있고 흔치 않던 시절을 그리워하시나요?

Kwon: 행복합니다. 대한민국 곳곳에서 이런 창작의 기운들이 계속 올라오면 합니다. 그러면 같이 무언가 할 수 있습니다. 이 또한 감사한 일이죠. Kwon: Of course. Im really happy. I'd love to see this kind of creation happening all across Korea. It is great to be able to do something cool together. Again, we are grateful to be involved in such a cool scene.

Broke: Now, let's talk about Kwon Milk and the Greatest Voyage.

First, how did you choose that name?

이제, '권우유와 위대한 항해(이하 위대한 항해-역주)'라는 밴드에 대해서 이야기 해봅시다. 먼저, 어떻게 해서 이 이름을 선택하시게 되었나요?

Kwon: I released my first solo album on my birthday, May 10th, 2010. The title of that album was "The Greatest Voyage". I had done a lot of solo concerts before that too, and when I did solo concerts I did them together with a band. After the album came out we ended up calling it "Kwon Milk and the Greatest Voyage".

Kwon: 제가 2010년 5월10일 제 생일날 Solo 1집을 발매하게 됩니다.

그 때 솔로앨범의 타이틀이 위대한항해 였습니다. 그전에는 혼자서도 공연을 많이 했었는데 단독 콘서트를 할 때는 밴드의 형태로 했었고 그 뒤로 밴드랑 같이 할 때는 권우유와 위대한항해라는 이름을 갖게 되었습니다.

Broke: Why did you start the Greatest Voyage? Is it a side project or solo project for you? Please also explain the genre of music of the Greatest Voyage.

'위대한 항해'를 시작하게 된 계기가 있나요? 사이드 프로젝트인가요 솔로 프로젝트인가요? 그리고 '위대한 항해'의 음악이 추구하는 장르에 대한 설명도 좀 부탁드립니다.

Kwon: Everything happened naturally. While I was doing concerts by myself I met some people who

wanted to make music together with me, and we started doing folk, rock, country - whatever kind of songs we wanted. We've made about 40 more songs that haven't come out into the world yet. It looks like the first full "Kwon Milk and the Greatest Voyage" album will appear this fall.

Kwon: 모든게 자연스러웠습니다. 혼자서 공연을 하다가 함께 만들어 보고 싶다는 친구들을 만났고 그렇게 우리는 Folk, Rock, Country 그 당시의 정서에 맞는 곡들을 마음껏 펼쳤죠. 함께 만든 아직 세상에 태어나지 못한 노래들이 40여곡 정도 됩니다. 올 가을에 권우유와 위대한항해의 정규 앨범이 세상에 태어날 듯 합니다.

Broke: What makes No.1 Korean and the Greatest Voyage distinct from each other? Do they have different musical styles, different messages, different goals, different audiences?

넘버원코리아와 '위대한 항해'를 특별히 구분짓게 만드는 요소는 무엇인가요? 두 밴드가 서로 다른 음악 스타일, 다른 메시지, 다른 목표, 다른 관객을 가지고 있나요?

Kwon: No. 1 Korean is fundamentally focused on fun and energy, but the Greatest Voyage sets its sights internally. Maybe that's why the audience is so different. It's really amazing to me.

Kwon: 넘버원코리아가 원초적인 즐거움과 에너지에 초점이 맞추어져 있다면

권우유와 위대한항해는 모든것들을 내면에 초점을 맞추었습니다. 그래서 그런지 관객층도 많이 다르더군요~ 저에게는 이러한 부분이 참 신기하게 다가오더군요~

Broke: I recall No.1 Korean being much goofier with silly costumes and songs. In comparison, the Greatest Voyage plays music that is more mature, but still very cool. Are you maturing?

저에게는 넘버원코리아가 우스꽝스런 복장과 노래와 함께 재미있는 모습으로 느껴졌습니다. 그에 비하여 '위대한 항해'는 좀 더 성숙하지만, 그럼에도 여전히 멋진 노래를 들려주었죠. 성장하고 계신 것인가요?

Kwon: It's because I can't stop moving. I keep maturing and growing. So the music I'm making now is what I can do now, and I'm really curious about how I'm going to keep growing in the future. I always do the best I can with the time I'm given today.

Kwon: 제가 멈출 수 없는 이유입니다. 계속 자라고 성장하고 있습니다. 그래서 지금하는 음악은 지금이니까 할 수 있는 것들이고 앞으로는 또 어떻게 자라날지 저도 무척이나 궁금합니다. 언제나 주어진 오늘에 최선을 다합니다.

Broke: You have a great, distinct voice that I had never noticed before in No.1 Korean. 당신은 제가 이전에 넘버원코리아에서

는 알아채지 못한, 대단하고 뚜렷한 목소리를 가지고 있어요.

Kwon: And my voice keeps changing. That's also amazing to me. I love my voice right now.

Kwon: 목소리 또한 계속 변해갑니다. 그것 또한 신기한 일입니다.

전 지금의 제 목소리를 사랑합니다.

Broke: What do you see as your musical future? Will both bands continue? Would you ever like to play other kinds of music?

무지선으로서 당신이 미래에 기대하는 것은 무엇인가요? 두 밴드 모두 계속하실 건가요? 혹시 다른 장르의 음악을 해볼 생각은 전혀 없으신가요?

Kwon: I don't know what's going to happen to the band later on. But what's for sure is that no matter when and no matter what I'm going to follow the song of my heart. I don't put limits on genres. And I don't know what's going to happen in my future, but if I continue to mature and it bears fruit then I want to pick that fruit and share it with people. Thank you!

Kwon: 밴드가 언제 어떻게 될지 저는 모릅니다.

그치만 분명해진 언제 어디에서든 전 제 마음속 울림을 따라서 걸어갈 생각입니다.

전 장르적인 제한을 하지 않습니다. 또 제 미래가 어떻게 될 지 모르겠지만 잘 자라나서 좋은 열매가 맺힌다면 사람들과 같이 그 열매를 따 먹고 싶습니다.

Thank You!

Pegurian reggae

Jon Twitch

Korea has had some great reggae bands and some great ska bands, but most of the time they end up sounding too much alike. Then once in a while comes along something incredibly new to blow everyone's mind. This year, that band will be the Pegurians, a five-piece skinhead reggae group playing a rare brand of reggae that's extremely danceable.

The backbone of the band is the Hammond XB-2 organ manned by Korea's number one rudeboy, Jude Nah. Jude was previously keyboardist of Korea's leading ska-punk band Skasucks, but he eventually left to pursue his own musical interests. Now, finally, one of those interests has been brought to life through the Pegurians. We interviewed Jude to learn more about the Pegurians and the old sound they're newly introducing to Korea.

한국에는 몇몇의 아주 훌륭한 레게 밴드와 스카 밴드가 있지만 대부분 굉장히 비슷한 사운드로 흘러가는 경향이 있습니다. 그러던 중 때로 아주 신선한 어떤 것 모든 사람의 마음을 강타할 때가 있는데 그런 올해의 밴드는 바로 5인의 스킨헤드 레게 그룹 페구리안스(Pegurians)입니다. 이들은 듣는 사람이 춤추고 싶어 걸릴 수 없게 만드는 상당히 희귀한 레게 음악을 연주합니다.

밴드의 주축은 Hammond XB-2 organ를 연주하는 한국에서 가장 멋진 사나이인 나 주드입니다. 그는 한국의 대표 스카 펑크 그룹 스카씩스의 전직 키보드리스트로 자신이 추구하는 음악을 하고자 결국 팀을 떠났



습니다. 현재 그는 페구리안스를 통해 자신의 취향 중 하나를 삶에서 이끌어냈습니다. 두인디는 주드와 인터뷰를 진행하며 페구리안스에 대한 많은 것들과 이들이 한국에 새롭게 소개한 이 오랜 사운드에 대해 자세한 이야기를 들어봤습니다.

Broke: To many readers, "skinhead reggae" will sound like an oxymoron. So...are you guys Nazis? 독자들에게 "skinhead reggae"는 oxy-

moron 같이 느껴질 수도 있습니다. 그렇다면... 여러분들은 나치입니까?

Jude: No we are not Nazi skinheads or boneheads. I totally agree with you that there's gonna be a few reader who think skinheads are Nazis. For some people, skinheads are known as Nazis. But guess what? Real skinheads are not Nazis! Here's a little story. In 1968 when the skinheads first came out, they were just working-class guys in

England who loved music, fashion and football. They were never related with Nazis those days. They were even friends with immigrants from the Caribbean at work, including Jamaicans. So that's how skinheads listened to reggae. Then in the early '70s few of the political far right skinheads became white power skinheads. And somehow they grew bigger all over the world. They call themselves skinheads but we call them boneheads. They were never even close to the original skinheads. They are much more uncooler than real skinheads, even a rat's ass.

Jude: 아니요 제회는 나치 스킨헤드나 본헤드가 아닙니다. 저도 당신처럼 몇 독자들 중에 혹시 스킨헤드는 나치가 아닌가라고 생각하는 사람이 있진 않을까라고 생각합니다. 어떤 사람들에게 스킨헤드가 나치라고 알려져 있죠. 하지만 진짜 스킨헤드들은 나치가 아니에요! 짧은 이야기를 하나 해드릴게요. 60년대 후반에 스킨헤드가 생겼을 때, 그들은 단지 영국의 노동계급 인물로 음악과 패션 그리고 축구를 사랑하는 사람들이었습니다. 그때 당시 그들은 나치와는 전혀 상관없었죠. 그들은 심지어 일터에서 만난 자메이카 이민자들과 친구였죠. 그래서 스킨헤드들이 레게를 즐겨듣게 되었습니다. 그리고 70년대 초반에 몇 정치적인 극우 스킨헤드들이 백인 우월주의 스킨헤드가 되었습니다. 그리고 어떻게 인지 그들은 전 세계로 점점 커져나갔습니다. 그들은 자기네들을 스킨헤드라고 주장하지만 우리는 그들을 본헤드(boneheads)라고 부릅니다. 그들은 절대 오리지널 스킨헤드에 가깝지도 않습니다. 그들은 진짜 스킨헤드에게 매

지도 많죠. 발톱의 때만듬도요.

Broke: What are the musical/stylistic characteristics of skinhead reggae as a sub-genre?

Jude: Well... there is this other term for skinhead reggae called early reggae. As it is, it reggae from the early days. It's a genre between rocksteady (a subgenre of ska) and reggae so it's a bit more like ska than reggae from those days but still totally different from ska. This early reggae first came out around the mid-late '60s. Immigrants from Jamaica in England brought this early reggae music to British skinheads and it became very popular among them in that era. Skinheads were very interested in Jamaican rudeboy style and culture. Actually skinhead fashion came from Jamaican rudeboy style. Soon that popular early reggae was called skinhead reggae between them. There are even songs named "Skinhead Moonstomp," "Skinhead Girl" and "Skinheads a Bash Them" and they use the word skinhead in the lyrics. And... how do I have to say this?...there's this kind of sound which sounds like late '60s skinhead feeling sound or beat in this music. It's a totally skinhead thing.

Jude: 음... 스킨헤드 레게는 얼리 레게라고도 불리는데요. 말 그대로 초기의 레게를 의미합니다. 스카의 하위 장르인 락스태디에서 레게로 넘어가는 시점의 장르여서 현대의 레게보다는 약간 더 스카스럽지만 확실히 스카는 아니죠. 이 초기의 레게가 나온 시기가 60년대 중 후반 때인데 이때 영국으로 이적한 자메이카 사람들을 통해 이 얼리 레게 음악이 영국의 스킨헤드들의 귀에 들어간 후 굉장한 인기를 얻었습니다. 스킨헤드들은 자메이카의 루드 보이 스타일과 문화에 관심을 많이 가지고 있었습니다. 실제로 스킨헤드의 패션도 자메이카의 루드 보이 패션에서 많이 따온 스타일이죠. 곧 그렇게 스킨헤드들에게 인기를 얻은 초기의 레게는 스킨헤드 레게라고 불리게 됐습니다. 스킨헤드 레게에는 'skinhead moon stomp'나, 'skinhead girl', 'skinhead a bash them' 같은 제목의 노래의 스킨헤드를 부르는 가사의 곡도 있습니다. 그리고... 뭐랄까... 약간 60년대 말의 스킨헤드스러운 느낌의 사운드나 비트가 이있습니다. 완전히 스킨헤드 스타일인 것이죠.

Broke: Can you name some other bands that have a similar sound that influence you? 여러분들에게 영감을 준 여러분들과 같은 비슷한 음악을 하는 밴드는 누가 있습니까?

Jude: The Upsetters, Harry J Allstars, Dynamites, Crystalites, Hippie Boys and Jackie Mittoo. Oh! And the Specials.

Jude: The Upsetters, Harry J Allstars, Dynamites, Crystalites, Hippie Boys 그리고 Jackie Mittoo가 있습니다. 아! 그리고 the Specials 도 있습니다.

Broke: One good contemporary comparison would seem to be the Aggrolites, who have similar influences and a keyboard-heavy musical style, although they call their music "dirty reggae" for obvious political correct reasons. What's your opinion on the Aggrolites?

Jude: Of course I think they are a great band. Around 2004 I think, when I first discovered them, I was so surprised that there was a band like this

in the 21st century. The Aggrolites' organ player Roger Rivas handles his equipment so good. I think it depends on how skinhead reggae bands make their unique style by how the organ player plays his organ. I think the Aggrolites have their unique style too so I guess they call their music 'dirty reggae.' These days there are so many great skinhead reggae bands after the Aggrolites, but I think somehow skinhead reggae got revived by the Aggrolites.

Jude: 물론 그들의 대단한 밴드라고 생각합니다. 2004년인가 즈음 처음에 그들에 대해 알게 됐을 때 21세기에 이런 밴드가 있구나 하고 깜짝 놀랐죠. the aggrolites의 오르간 연주자 로저 리바스의 장비 다루는 솜씨는 환상적이에요. 제가 생각하기엔 레게밴드들은 오르간 연주자가 오르간을 어떻게 연주하느냐에 따라 그 밴드만의 유니크한 스타일이 생긴다고 봅니다. 제 생각에 the aggrolites도 그들의 특별한 스타일을 갖고 있죠. 그래서 그들은 그들의 음악을 'dirty reggae'라고 부르는 것이겠죠. 현대엔 the aggrolites 이후에 수많은 스킨헤드 레게 밴드들이 탄생하였죠. 어떻게 따지고 보면 the aggrolites로 인해서 스킨헤드 레게의 리바이벌이 오지 않았나 생각하네요.

Broke: Currently your songs are almost entirely instrumental, and they all seem to be originals. How do you write songs for a band like this? 현재 여러분들의 음악은 거의 대부분 연주곡이네요, 모두 자작곡 같은데. 이런 곡들을 어떻게 씁니까?

Jude: Hmm... I don't know... as usual in normal days when I think about happy things, happy melodies comes out or when I feel emotional, sad melodies comes out. And sometime when I try to sleep, suddenly a good melody comes out in my bed, so I get up I sit down at

my organ right next to my bed and write it down. I use these melodies for the organ, guitar or bass line and complete the song. Of course I don't make the whole entire song. The other members add their unique styles and make their melodies. I use a recorder in my cell phone when a good melody come out. To be honest some of them really suck. Jude: 음... 글썽... 그냥 평소엔 즐거운 생각을 하면 즐거운 멜로디가 떠오르고 약간 감정적일 땐 슬픈 멜로디도 떠오릅니다. 어쩔 때는 자려고 누웠는데 갑자기 좋은 멜로디가 떠올라서 일어나서 침대 바로 옆에 있는 오르간에 앉아 그 멜로디를 노트에 옮길 때도 있습니다. 그것들은 오르간이나 기타 혹은 베이스 라인으로 옮겨서 곡을 완성합니다. 물론 제가 곡을 다 만들지는 않습니다. 멤버들 각자 자신들만의 스타일을 추가해서 멜로디를 만들기도 합니다. 좋은 멜로디가 떠오르면 핸드폰에 녹음기를 사용합니다. 솔직히 몇가지는 구린 것도 많아요.

Broke: When we brought the Slackers here in 2007, it was very difficult finding a good keyboard. How did you get the current one? How difficult is it to haul around? 2007년도에 우리가 슬래거스를 데리고 왔을 때, 좋은 건반악기를 구하기가 무척 어려웠습니다. 지금의 것을 어떻게 구했습니까? 가지고 다니기에 얼마나 어렵습니까?

Jude: I got this organ from a used shop really cheap in 2008 when I joined SKASUCKS. Now it's quite hard to get one like this old model in a used shop. I think I was pretty lucky. How difficult is it to haul around? Here is what I want to say. I don't have trouble backbreaking or getting sweaty while playing on stage like other members. But! It's pretty backbreaking and sweaty

before and after the show. Jude: 2008년에 스카썸스에 들어갔을 때 중고장터에서 싸게 샀습니다. 그 이후로는 중고장터에서 이런 오래된 물건을 구하기가 어려워졌죠. 피운이 좋았던 거 같습니다. 끌고 다니기 얼마나 힘드냐구요? 짧게말해. 공연할 땐 다른 멤버들처럼 힘들거나 땀을 흘리는 일은 없습니다. 하지만 공연 전이나 공연 후에 힘들거나 땀을 흘리죠.

Broke: Last, what does the name Pegurians mean? Pegurians는 무슨 뜻입니까?

Jude: Pegurians are the people who lives in this nation called Peguria. Just kidding. actually me and our founding member Wolly (guitarist) made up that name when we were trying to make a skinhead reggae band. We were looking for a unique word for a band name and one day we decided to use a name which smells like an ocean, so we searched 'hermit crab' in English (as we are Korean, we started from a Korean word) and found out there's this word called 'pagurian.' So I decided to change 'a' into 'e,' because I wanted to make a name that no one had ever heard of. That's all.

Jude: Pegurians는 Peguria라는 나라에 살고 있는 사람들입니다. 농담입니다. 사실은 저희 기타 선수 멤버인 윌리와 함께 스킨헤드 레게 밴드를 만들자는 이야기를 하다가 만들어낸 이름입니다. 유니크한 밴드 이름을 찾고 있었는데 어느 날 바다 냄새나는 이름으로 정하자는 이야기가 나와서 '소라게'가 영어로 무엇일까 고민하던 중(저희는 한국인이기 때문에 한국어 단어로 시작했습니다) 'pagurian'이라는 단어를 발견하게 되었습니다. 그래서 어디에서도 찾을 수 없는 단어를 만들고 싶어서 제가 a를 e로 바꾸자고 했습니다. 그게 다예요^^



The 'Oi!' is silent

Jon Twitch
Translation: Park Solmin

Have they always been "Resolute?" Or was their name really "Oi! Resolute?" Is the "Oi!" meant to be spoken aloud, or is it just there for decoration? And do you always have to capitalise it and have that exclamation park, or can you just use "oi" sometimes? The public demands answers! I interviewed Janghyup, lead vocalist of Resolute, to get to know the answers to these questions and more.

For the past few years in Korea there hasn't been much in the way of old school punk, let alone Oi! bands. But at least now Resolute is getting more and more active and filling all our Oi! needs. As well as fronting Resolute, Janghyup is also hard at work on the frontlines of the Korean punk scene, promoting shows with his collective The Valiant, putting out a hardcover zine (seriously, don't give my readers ideas), and also starting a new band, the Pegurians (tilt your head slightly to the left to learn more about them).

Broke: For quite a long time, this band was known as Oi! Resolute, but now it just seems to be Resolute. What happened to the Oi!? 오래동안 이밴드는 Oi! Resolute라는 이름으로 알려져있었는데, 지금은 Resolute가 되었네요. Oi! 를 뺀 이유는 무엇입니까?

Janghyup: Oi라는 단어가 밴드 이름에 들어가있으면 우리 스스로 장르 벽에 갇힐 수도 있다고 느꼈다 물론 Oi 펑크를 기반으로 두고 있지만 다양한 시도와 또 다른 발걸음을 위해 이름에 변화를 주었다

Janghyup: I felt like we might be locked inside the wall of the Oi! genre by ourselves, if we keep the word on the name of our band. Surely our music is based on Oi! punk but we changed the name to try various thing and take a new step in our career.

Broke: How was the digital single released? It seems like it's connected with a K-pop website called hulkpop. How did that happen? Are you a K-pop band? 디지털 싱글의 발매는 어떻게 발매된것인가요? 헬크팝이라는 케이팝 웹사이트와 연결이 돼있던데. 어떻게 그렇게 됐거죠? 당신들은 케이팝 밴드 인가요?

Janghyup: 일단 당장 빠르고 최대한 우리 자체 내부에서 해결할 수 있는 앨범 유통 형태가 디지털 싱글이었다. 유통 업체에 발매를 맡기고 시간이 흐른 뒤 보니 전혀 관심도 없고 있는지도 몰랐던 헬크팝쪽이 음원글을 올렸더라. 앞으로도 관심은 없다. 헬크팝이란 사이트에서 우리 음원을 홍보해주는 건 고맙지만 케이팝 밴드로 오해하는 건 싫다.

Janghyup: At that moment, it was the quickest and most independent way of releasing the new album. We had asked the distributor to release the album. After a while, the company Hulkpop, which



I don't really care about and didn't even know they are on the market, posted about our songs. Of course we are still not interested. We don't mean to say we are ignoring their effort for our music, but we absolutely don't want to be misunderstood as a K-pop band.

Broke: Tell me about becoming a skinhead. How did you find out about skinheads originally, and when did you first become a skinhead? 스킨헤드가 어떻게 됐는지 알려주세요. 처음에 스킨헤드를 어떻게 알게 되었나요? 그리고 언제 스킨헤드가 되었나요?

Janghyup: 처음에 듣게 된 밴드 음악이 그런데이였다. 해외 밴드음악을 찾아 듣다가 한국엔 어떤 것이 있나 궁금해졌고 러クス나 스카씩스를 알게 되었다. 그 중 러क्स의 현희 형 스타일이 궁금해졌고 구글링을 쫓아나갔다. 그렇게 혼자 찾아보며 스스로 스킨헤드에 대해 알게 되었다 처음 스킨헤드로써 머리를 민 것이 2010년 초여름이었을 것이다

Janghyup: The first band I started to listen to was Green Day. I was looking for and listening to foreign bands, but I started to have an interest in the Korean scene too, then I found Rux and Skasucks. Then I was super interested in Hyeon-hee(from Rux)'s style, so I googled it a lot. I started to learn all about skinheads by myself. It was the early summer of 2010 when I first shaved in as a skinhead.

Broke: I also want to compliment you on your sideburns. It doesn't seem like many Koreans are able to grow them so long. What's it like having them? 저는 또한 당신의 구레나룻에도 찬사를 보내고 싶습니다. 제

가보기에 한국에 그렇게 길게 자라는 사람은 별로 없는거같은데. 긴 구레나룻을 가지고 있는 것에 대해 어떻게 생각하시나요?

Janghyup: 음... 특별히 생각해보지는 않았지만 가끔 머리를 밀 때마다 스스로 "역시 난 멋져" 하곤 한다.

Janghyup: Umm... I've never thought about it specially. But, I sometimes say to myself "you're so handsome for sure!" whenever I shave my head.

Broke: Would you call Resolute a skinhead band? Or is it a band that happens to have a skinhead lead singer? 당신은 리솔루트를 스킨헤드 밴드라고 생각하십니까? 아니면 그냥 스킨헤드 리드싱어가 스킨헤드인 밴드 인가요?

Janghyup: 확실히 내가 스킨헤드 이다보니 스킨헤드 밴드 이미지에 욕심이 있긴 하지만, 그저 욕심일 뿐이다. 그러니 질문에 답을 말하자면 리드싱어가 스킨헤드인 Oi 펑크 밴드인 것이 맞겠지?

Janghyup: Of course, I want it to be a skinhead band because I am a skinhead. However it is nothing but my personal thoughts. So, to answer the question, I think it is an

oi-punk band with a skinhead lead singer.

Broke: Your voice is much higher than every other similar Korean band (what we sometimes call "Cookie Monster vocals"). Do you disagree that "oi bands need to have deep vocals"? What are some other bands with a similar vocal style? 당신의 목소리는 다른 비슷한 한국밴드들 보다는 목소리가 훨씬 높는데 (우리들은 '쿠키몬스터 목소리라고 부릅니다.") oi 밴드는 두꺼운 창법을 부정하시는것입니까? 당신의 창법과 비슷한 다른 밴드는 누가있습니까? Janghyup: 내가 노래 부를 때 흥겹고 재밌는 Key를 잡아 곡을 쓰기 때문에 높거나 낮거나, 목소리가 이랬니 저랬니 신경안쓴다. 물론 Oi 펑크에 전해지는 톤은 있다고 보지만, 그대로 따라갈 필요는 없다고 본다. 나랑 비슷한 창법의 밴드...모르겠다

Janghyup: When I sing, I just find an exciting and fun key, and compose. So I don't care whether my voice is high, low, or whatever. I think there are rules for oi-punk, but I don't think I should follow them. A band with a similar vocal style with mine...? I don't know.

Broke: What is The Valiant? 발리안트가 무엇이죠?

Janghyup: 정말 멋진 나의 친구들과 함께 하는 펑크 크루이다 루디건즈, 초록불꽃소년단, 더 베거스, 리턴보이즈가 함께 하며 우리 스스로 우리의 발자취를 그려나가기 위해 모인 멋진 크루이다

Janghyup: It's a punk crew with my really awesome friends. With Rudy Guns, Green Flame Boys, The Veggers, we all are planning to draw our path by ourselves.

Broke: Tell me about the zine Head Knock. Why was it started? Will there ever be another (and will it have a hard cover too)? 헤드 낙진에대해서 알려주세요. 시작하게된 동기는 무엇입니까? 다음호가 또 나올까요? (그리고 이번에도 하드커버로 나올예정입니까?)

Janghyup: 일단 다음 호의 커버가 하드커버가 될지는 모르겠다 즉, 다음 호도 나온다는 말이며 발리언트 내 자체 매거진으로써 더 많은 사람들에게 펑크를 조금이라도 알려보도록 만들게 된 잡지다

Janghyup: I am not sure whether it will be hard-covered or not for the next issue, which means there will be a next magazine too. It is the one issued by the Valiant crew, for the purpose of promoting punk rock to many people.



Rudeness and Gun is the talk of the town

Jon Twitch
Translation: Dave Kim, Rudy Guns drummer

For anyone who's been paying attention, Korea has a robust ska scene these days. Rudy Guns may not be the first band you think of yet, as they are still a young band that hasn't yet released any albums (but get back to me in a week on that). But they are an excellent band that has been working in the trenches of the Korean underground music scene for two years. Their music is infectious and energetic and memorable, even if you've been pounding free cocktails all night. We interviewed Indeok Yun, the guitarist and vocalist of Rudy Guns, to hear more about the band's history, its relationship with the scene, and its future plans.

한국 스카신에 관심이 있는 사람에게 한국의 스카신은 탄탄하다고 할 수 있다. 짧은 루디 건즈가 발매한 앨범도 없기에(곧 발매예정) 단번에 떠오르는 밴드가 아닐지라도 그들은 한국의 언더그라운드에서 2년동안 활동한 훌륭한 밴드이다. 그들은 전염성과 에너지가 넘치는 음악을 한다. 그리고 카타일 에 흠뻑 취해 있는 상태에서도 그들의 음악을 한번 들으면 머리에서 떠나지 않는다. 두인디는 보컬 겸 기타리스트 인 윤인덕에게서 밴드의 발자취와 음악선과의 관계, 그리고 향후 계획을 물어볼 수 있는 인터뷰를 하였다.

Broke: How did you make the name Rudy Guns and why did you choose it? Does it have a special meaning?

Indeok: 때는 2012년 여름, 그때 당시 스카씬의 드러머 김영민과 함께 루디건즈를 만들었다. 총이랑것은 총알이 없더라도 사람들에게 충분히 위협을 줄 수 있는 무기다. 거창하게 이야기하자면 우리는 총알 없는 총이다. 그 총알은 우리 음악을 듣는 팬들의 뒀이며, 팬들이 우리 노래를 통해 그들만의 무언가를 이뤄주길 바란다. 그것이 혁명, 자유, 위안, 사랑 등 뭐든 좋다. 루디는 김영민이 정했고, 알다싶이 Rude Boy다.

Indeok: In summer 2012, I made this band with Young-Min Kim (ex-Skasucks drummer). In Rudy Guns, Gun means weapon. Gun is the weapon which can threaten people. Tremendously speaking, we are the guns without bullets. The fans are our bullets and we hope that they can achieve what they want through our music. It doesn't matter what things are -- revolution, freedom, relief, love, any other things. Rudy means rude boy, which was chosen by Young-Min.

Broke: I found videos online from December 2012 of Rudy Guns performing at the Japan/Korea Punk Festival. What was it like to play there?

Indeok: 개인적으로 일본은 4차례 다녀왔다. 항상 잘 때마다 보고 느낄 것



이 많은 곳이며, 특히 일본에서의 공연은 항상 재밌다. 일단 가장 재밌는것은 의사소통의 문제이다. 의사소통이 되지 않는다는것이 얼마나 재밌는 일인지 경험을 해 본 사람들은 알 것이다. 물론 공연때도 마찬가지이다. 엔지니어부터 관객들까지 몸짓, 손짓으로 서로 이해가 되고, 우리의 공연으로 그들이 열광하는건 정말 멋졌다. 그리고 멤버들끼리 서로 의지하고 가족이 된다. 타국에 있을때는 멤버들이 내 부모님, 형, 동생이다. 일본 펑크 친구들과 술을 마시고 대화를 하는 것 또한 멋진 일이다. 다른 문화를 가지고 살아온 사람들과 대화를 통해 내가 알지 못한 부분을 알게 되고, 특히 일본 밴드 00Squad의 Yuto 같이 한국에 대한 존중을 가진 친구들과의 생활은 좋은 경험이었다. 그래서인지 한국에 오는 일본 밴드들을 보면 더 잘챙겨주고 싶은 마음이 든다. Indeok: I have been to Japan four times. Japan is the place that makes me feel excited and gigs in Japan are always fun. The most interesting point is communication. We can't communicate with engineers and audiences with language. But they can understand us with gestures and our music. And we rely on each other when we are abroad. Also, it is very exciting to hang out with our Japanese punk friends. It is always inspiring for me to talk to them with a different cultural background, especially like Yuto (from 00Squad) who has respect for Korean culture. For that reason, I'm inclined to take care of Japanese friends when they visit Korea.

Broke: Has the band changed a lot since you formed?

Indeok: 처음 루디건즈는 4인조였다. 보컬에 인덕, 베이스의 재웅, 드럼의 영민, 기타의 후민(지금은 밴드 Woozy)/ 하지만 여러가지 사정으로 드럼 영민에서 지금 드럼 데이브로 바

뀌었고 후민이가 Woozy를 이유로 탈퇴, 홍승우가 잠시 기타를 쳤지만 2달만에 군대로 끌려갔다. 나는 루디건즈가 조금 더 풍부한 사운드를 내길 바래서 오르간으로 나기를 영입했다. 그 후 2013년 2월, 마침내 보컬 인덕, 베이스 재웅, 드럼 데이브, 기타 기철 이렇게 5인조의 밴드가 되었다. 우리는 멤버가 탈퇴를 할 때 어떠한 불화도 없이 좋게 나갔고, 현재 멤버들끼리 정말 친하게 잘지내고 있다. 이게 루디건즈의 장점인듯 하다.

Indeok: At first, we consisted of four members (Indeok, Jae-woong, Young-min and Hoomin(guitarist/vocalist of The Woozy now). And then, Young-min quit because of private issues so Dave joined as our drummer. After a while, Hoomin quit because he wanted to make his own band The Woozy. So Seung-Woo Hong played guitar for two months but he had to quit because of military service. And I wanted to make our sound more rich, so I invited Nagi for organ. Finally, in February 2013, we has formed this set (Indeok, Ki-chul, Nagi, Jae-Woong, Dave). We never had problems with ex-members and I think this is our strong point.

Broke: When I interviewed Skasucks, Jinseok said he doesn't consider his band to be ska-punk, but more a mix of many genres. What about Rudy Guns' genre? Do you clearly define it as ska-punk, or do you prefer not to be labelled?

Indeok: 우리는 스카에 대해 잘 모른다. 펑크도 모른다. 단지 좋아할뿐이다. 어떤 사람들은 우리를 스카펑크라고 부를 수 있고, 또 어떤 사람들은 우리를 팝펑크 혹은 그냥 펑크라고 부를 수도 있다. 그것들은 전혀 상관 없다. 단지 우리는 루디건즈일 뿐이다. 하지만 확실한건 우리는 하드코어, 메탈, 블루스 밴드가 아니다. 우리는 앞으로

의 앨범들에 다양한 음악들을 제시할 것이고, 우리 음악을 듣는 팬들은 우리의 어떤 노래를 들어도 "저건 루디건즈 노래야!"라고 알 수 있게 해주는게 우리의 방향이다. 그냥 음악에 루디건즈의 색을 입히고 싶다.

Indeok: We don't know well about ska or punk rock music. Someone says they are a ska-punk band, others say they are a pop-punk band or other say they are just a punk band. It doesn't matter at all to us. We are just Rudy Guns. But we can definitely say that we are not a hardcore, metal or blues band. We are gonna suggest many different kinds of music of our own. And our ultimate goal is making people recognize our music as soon as they listen to it without any information. We wanna color our music with our own color.

Broke: How would you describe the relationship between Rudy Guns and Skasucks? What is the relationship a younger band has with an older band in Korea?

Indeok: 개인적으로 스카씬은 한국 최고의 스카펑크 밴드라고 자랑하고 싶다. 친분을 떠나서 그들의 음악, 무대매너가 너무 좋다. 그런 그들이 루디건즈를 챙겨주는 것에 대해 항상 감사하다. 일단 한국에서 스카와 펑크를 접목시킨 밴드가 많지 않다. 아니, 스카나 펑크 밴드 자체가 너무 적다. 그런 상황에서 열심히 하려는 어린 밴드가 나와서 챙겨주는 것 같다. 특히 진석이형과 나(인덕)의 성격이 잘맞는다. 그래서 진석이형의 Suck Tadoo와 나의 Crew The Valiant (Rudy Guns of the 레이블)이 공동으로 사무실을 쓸 수 있는 것 같다. 진석이형은 굉장한 노력가다. 나는 그렇게 노력하는 사람들이 너무 좋기 때문에 진석이형이 하는 모든 일들을 언제든지 서포트 해 줄 준비가 되어있다. (물론 형이 기획하는 일들이 멋진 일들이기 때문에) 아직 한국의 많은 어린 밴드들은 옛 세대 밴드들과의 관계가 잘어울려져 있지 않다고 생각한다. 개인적인 생각으로 우리가 그랬듯이 어린 밴드들이 열심히 하는게 눈에 보이던 옛 세대 밴드들이 먼저 손을 내밀어 줄 것이다. 마치 우리가 그랬던것 처럼. 예를 들어 "응답하라 조선펑크" 같은 공연에 크라이넛 같은 한국 1세대 펑크 형들이 도와줬을때 엄청난 시너지 효과를 낼 수 있다. 사실 어린 밴드들이 형들에게 다가가기 쉽지가 않다. 그렇기에 나는 발리안트를 통해 그 사이에서 중계점을 해주고 싶다.

Indeok: I think Skasucks is the best ska-punk band in Korea. I really love their music and performances. I really appreciate them taking care of us. Actually there are not many bands who can mix ska and punk music. In this situation, we came out and do our best so they pay attention to us. Especially Jinsuk and I have many things in common. So Jinsuk's Suck Tadoo and my crew The Valiant share the same office without any problem. Jinsuk always make contact

efforts for anything. I really like that sort of people so I am always ready to support him (of course, he always makes awesome projects). I think many young bands still don't make close relationships with older bands. I think older bands will pay attention to them when they show the older bands that they do their best like us. For example, we felt a huge synergy effect when Crying Nut helped us with the 응답하라 조선펙크 gig (editor: a March 29 show with Green Flame Boys, Plastic Heart, Rudy Guns, the Veggers, Dead Buttons, Yello Loko, and Crying Nut themselves, all for 5000 won at Club Spot). Actually it is not easy for younger bands to contact older bands by themselves. So I want them to do that more easily through The Valiant.

Broke: What is your perspective of the relationship between punk and ska? How do they fit together so closely?

Indeok: 이것 또한 한국 특유의 정서로 알고 있다. 외국은 스킨헤드, 펑크, 모즈, 루드보이 등 서로 친하지 않고 그들의 씬이 있다고 들었다. 한국은 하드코어, 펑크, 스킨헤드 등 너 나 할 거 없이 친하게 지내고 있다. 사실 서로 나눠 내기에는 너무 좁은 씬이다. 이유는 그만큼 한국에 밴드 문화가 자리잡지 못했다는 증거인것 같다. 만약 펑크가 많고, 하드코어가 많고, 스카가 많다면 그들은 자기들끼리 놀아도 충분히 재밌기에 지금처럼 모두 친구가 되진 않았을 것 같다.

Indeok: This is Korea's unique culture. In other countries, so many different musicians have their own scenes and hardly interact with each other. But there are no walls like them here. Hardcore, punk, skinhead musicians are all on good terms. Actually It is too small a scene to divide into genres like them. On the other hand, this could be evidence that the Korean band scene has not settled down yet. If there are so many bands in each genre, all people couldn't be friends like nowadays because it would be fun to play among the same scene.

Broke: One of the things I find most interesting about Rudy Guns is how all of the members seem to have very different clashing appearances. Is there a lot of clashing in everyone's musical inspirations as well? How is this diversity brought together into one coherent band?

Indeok: 멤버들은 20년이 넘게 다른 환경에서 자라왔다. 그렇기에 마음에 맞는 멤버를 만난다는 것은 결혼 할 상대를 찾는 것처럼 힘든 일이다. 하지만 나는 로또를 4번이나 맞았다. 물론 우리는 전부 영향받은 음악들이 다르다. 그래서 우리는 곡 작업을 할 때 서로의 악기 파트에 대해 거의 터치를 안한다. 물론 작곡가의 의도에 맞게 수정하는 일은 있지만. 어쨌든 루디건즈의 가장 큰 장점은 멤버간의 의기투합이다. 우리는 모두 술과 펑크를 좋아한다. 그것만으로도 밴드가 굴러가는 이유가 되지 않을까!

Indeok: The members have lived for almost 20 years apart. So it is almost impossible to find members who are perfectly the same as my musical taste. But I was so lucky

to find people like our members. Of course, each member is influenced by different music, so we don't touch other member's part. Sometimes we can fix the song a little according to the songwriter's intention, but Rudy Guns' strongest point is our mutual understanding. We all love alcohol and punk rock. I think it is enough to maintain our band.

Broke: Rudy Guns also has a really well-designed logo, usually hanging from the keyboard, which helps make your band more recognizable. What is the story behind that?

Indeok: 루디건즈의 로고 디자인은 이형우 형이 도와줬다. 형우형은 종희형(Rux)과 같이 헬라이즈 공연을 기획한 사람이다. 사실 루디건즈의 로고가 따로 없었는데 헬라이즈 공연 포스터에 형우형이 우리 로고를 임의적으로 만들어서 올려주었다. 근데 그게 너무 마음에 들었었다. 그래서 아주 자연스럽게 우리의 메인 로고로 자리잡게 되었다. 멋진 로고를 만들어준 형우형에게 다시 한번 감사의 인사를 전한다.

Indeok: Hyeong-Woo Lee made this logo. He is the co-promoter of the Hell Rise Show with Jong-Hee Won of Rux. We didn't have our own logo so he made our logo for the flyer. We didn't discuss it with him but we really liked it. So we decided to use that design for our main logo. I want to thank him again for making this awesome logo.

Broke: What are the future plans for Rudy Guns?

Indeok: 일단 루디건즈의 첫 단독 앨범 EP "LET'S RGS"가 발매 될 예정이다. 쇼케이스는 Crew The Valiant의 소속 밴드들과 할 예정이며, 그 후에는 8월 30일 대망의 "New Generation of Ska 2014 Fest"가 있을 예정이다. 이 페스티벌은 평소 친한 일본의 롤링스, 오토크래티스가 참여하게 되어 다시 만날 생각을 하니 너무 흥분되고 브루스 리 밴드가 온다는 사실도 나를 잠 못 이루게 한다. 거대 자본의 힘 없이 우리가 스스로 만들어낸 대형 페스티벌이고, 그 과정이 너무나도 험난했던걸 알기에 팀뉴옴제에게 축하와 격려의 말을 전하고 싶다. 루디건즈는 EP발매 후 바로 정규 1집 녹음에 들어갈 예정이며 향후 전국 투어 그리고 일본 투어 또한 계획 중에 있다.

Indeok: First, on July 26 we are gonna release our first EP album "Let's RGS" and have an EP album release show with our crew The Valiant members (The Veggers, Green Flame Boys, Resolute, Return Bo's, Plastic Heart). After that, we're gonna participate in the New Generation Of Ska vol.10 on August 30. We are really excited to be there with our sincere Japanese friends, Rollings and Autocrats. And the Bruce Lee Band will come and perform with us!! It really makes me excited. This festival is the international music festival we made by ourselves without any capital strength of enterprise. And I know the procedure to make it so I congratulate the TNGOSKA team all of my heart. Finally. We are going to start recording our first full-length album as soon as we release our first EP and have some plans for both domestic and Japan tours.

Zion Boat

Jon Twitch
Hongdae has a bizarrely high number of Jamaica/reggae-themed chicken hofs, but there's one great sin they all commit: no Jamaican-style chicken. Why have a Jamaica Chicken or a Chicken Wang if they don't serve Jamaican jerked chicken? And then came Zion Boat, Hongdae's first restaurant that knows how to jerk a chicken. The atmospheric second-storey restaurant, owned by Shim Chang-suk, has become quite a popular hangout. And now that BBQ Chicken is starting to offer some kind of Jamaica-themed chicken, complete with culturally awkward TV commercial, I had to get some questions answered by Changsuk.

Broke: Where did you learn to cook jerked chicken?

Changsuk: Eight years ago I traveled to Fukuoka, Japan for the reggae/ska Carribean music festival named Sunset Live. At that time I first saw and tasted jerk chicken. The restaurant name was Natty Dread, near Fukuoka seaside beach. I was shocked about that amazing taste & mood (grilled, smoke visual, smell etc), so I tried to meet the store owner (his name is Katsura), and finally we became friends and formed a partnership. I prepared almost seven years by myself with a little advice from him. At last I opened my Zion Boat one year half a month ago. Carribean soul is my identity, so I thought this job is my destiny.

Broke: Are your recipes your own creation?

Changsuk: I think Jamaican jerk chicken style has a stronger taste by black peppers or scotch bonnet something. And Japanese jerk chicken style has a stronger taste by salt. I think Zion Boat jerk chicken taste is in the middle of both those styles. Talking easily, a little mild taste like Canadian style.

Of course every restaurant has their own taste style. Zion Boat has our own style too.

Broke: Tell me about some of the great musical moments that have happened in Zion Boat.

Changsuk: There have been so many musical moments so far. It feels like a Carribean culture lover's 'must visit' place. I'm so proud of that fact. Well Mad Professor, Dr. Ring Ding, The Eskargot Miles and so on. And our series event Party on Boat is also good times.

Broke: And what do you think of BBQ's jerked chicken? Looks pretty fake, right? I want to hear some trash talking!

Changsuk: Do you want some trash talk? Haha... Well I think at first I should try some of BBQ's Jamaica Whole Leg Chicken (their menu name is like this, yeah even that is little bit funny and weird). After that I can talk about that big company's chicken taste. Well if that BBQ menu gets famous after then it's got just only one positive thing. That is just people will know about jerk chicken. By the way if that chicken taste is not good then I got just one worry. That worry is wrong information about jerk chicken. If it is not real then maybe people will get a wrong impression about jerk chicken and even Carribean culture and mood. So I hope that BBQ's Jamaica chicken has a good taste. But it will be not easy. I got a funny impression about their commercial too. One day, they contacted me for that commercial. They wanted to record that commercial in my shop. Haha... Yeah it was so funny. So I answered like this: "Wherever~" (includes two meanings: One is "No way" and the other one is "Are you seriously? What's wrong with you guys?"). Anyway real is real, class is eternal, choice is on the people. I just wish people make the right choice.



Music

+

Food

+

Performance



Facebook.com/ZionBoatJamaicanJerkChicken

Beach Valley High

Jon Twitch

Translation: Park Solmin

Back in December 2003 when I first arrived in Korea, the only punk venue in town was Club Drug. By that time, Drug wasn't doing so well, with Crying Nut off in the army and rent rising on a venue with no liquor licence. I went to one show at Drug which turned out to be its last. One of the bands playing there was ska-punk group Beach Valley, and to the best of all our recollections, this may have actually been their last show too.

Now, over ten years later, Beach Valley is reuniting to play the New Generation of Ska Festival, and maybe more? I interviewed several members of the band to get everyone ready for this very unexpected, very welcomed comeback.

Broke: I was surprised when I saw Beach Valley listed among the New Generation of Ska Festival bands. I saw you play in 2003, in Drug's last show before it turned into Skunk Hell. When was your last show and why did Beach Valley stop playing? Broke: 뉴 제너레이션 오브 스카 페스티벌 밴드 라인업 리스트에서 비치벨리를 봤을 때 정말 놀라웠습니다. 제가 비치벨리를 본 건 트럭이 스텝크렐로 바뀌기 전 트럭의 마지막 쇼로 2003년 썬이었는데, 비치벨리란 이름으로 가장 마지막으로 한 공연은 언제였는지, 그리고 왜 비치벨리의 여정이 멈추게 되었는지 말해주세요.

Ki Sun: 먼저 인터뷰 요청 해주신거 감사합니다. Beach Valley의 마지막 공연은 2004년으로 알고 있습니다. 사실 마지막 공연이 언제인지도 잘 모르겠습니다. 당시 거창하게 마지막 공연 뭐 이런 타이틀 공연도 안 했던 거 같습니다. 당시 활동을 멈추게 된 데는 여러 가지 이유가 있었으며 활동을 멈추긴 했지만 멤버들이 어렸을 적 친구들이라 해체라고는 생각은 하지 않았습니다.

Ki Sun: First, Thanks for asking us to have this interview. Beach Valley's last performance was around 2004. Actually I don't really remember when we had the last show. At that time, we didn't plan to have a final show. There were many different reasons we stopped playing. Although we stopped, we didn't consider the band disbanded, because all members are friends for a long time.

Chang Min: 제 기억으론 트럭 자리가 스텝크로 바뀌었을 때입니다. 우리는 순수한 음악적 즐거움을 위해 시작했지만 펑크씬 크기에 대한 실망과 금전적 보상이 없이 공연하는 것에 지쳤었고 군대 문제와 멤버들끼리 각자 추구하는 밴드의 방향이 달랐습니다.

Chang Min: In my memory, it was around the time when the club Drug changed to Skunk (December 2003-January 2004). I had started for sole happiness of playing music, but I got tired of the small punk scene, and playing for no financial reward. I also had the problem of military service, and the members were aiming for different musical purposes.



Beach Valley at Club Drug's final show in December 2003

Hae Won: 마지막 공연은.. 언젠지 생각이 안 나네요. 각자 해보고 싶은 음악이 많아서 서로 다른 길을 가게 되었던 것 같습니다.

Hae Won: I don't remember the last time we played. I think we separated to go in different musical directions.

Broke: How did you decide to reunite Beach Valley? Are you back for good, or is this the only show?

Broke: 비치 벨리가 다시 재결성하게 된 지금의 설명을 부탁 드립니다. 아예 완전히 활발하게 공연을 하기 위해 재결합이 된 것인지 아니면 이번 뉴 제너레이션 오브 스카 페스티벌을 위해 워터타임 리유니온이 된 것인지 궁금합니다.

Ki Sun: 멤버들끼리 가끔 만나서 장난삼아 재결성이나 할까 뭐 이런 이야기를 자주 했는데 좋은 공연도 있고 해서 좋은 기회이며 좋은 추억일거 같아서 재결성 하게 되었습니다. 뉴 제너레이션 오브 스카 페스티벌이후 활동은 어떻게 될지 모르겠습니다. 확실한건 해체는 안할꺼 같습니다. 이제 조금 친한 친구들과 즐기면서 음악을 하려고 합니다.

Ki Sun: Sometimes we joked around about reuniting when we met up, but there was a good chance to have a fun time and make good memories, so we decided to get back together. Yet we don't know what we are going to do after the ska festival. The one thing we are sure about is we are not going to be disbanded. Now we have some peace of mind to play and enjoy music with my good friends.

Hae Won: 이번 공연 덕분에 재결성 이야기가 나올수 있었고 다시 뭉칠수 있었습니다. 단발성이라기 보다는 직장인 밴드로 컴백했다고나 할까???

Hae Won: For this show we could talk about a reunion and we are together. It is not a one-time thing, but I think we came back as workers who play in a punk band.

Broke: What have you been doing

over the years? Broke: 비치벨리를 멈춘 그 시간 동안 어떻게 지냈나요?

Ki Sun: 저는 Beach Valley 활동을 멈췄을 때 No.1 Korean 에서 활동을 했습니다. 그리고 다소 늦은 나이인 30살에 군대에 다녀 왔습니다. 명권(Myung Kwon)이는 TodayXSpot에서 기타를 쳤으며 아직까지 TodayXSpot와 Golden Ticket에서 기타를 치고 있습니다.

Ki Sun: After I left Beach Valley, I played in the band No.1 Korean, then I went to do military service at the age of 30, which is a bit older than usual. MyeongKwon have played in TodayXSpot, and he is still playing in that band and the band Golden Ticket.

Chang Min: 비치벨리 해체 후 beam eyes beam 이라는 밴드에서 활동을 하다가 해체 했고 angelic youth라는 밴드 솔로를 준비 중입니다. 지금은 편의점을 운영 중입니다. 가족과 함께 살고 있으며 비치 벨리 해체 이후의 힘든 시간을 가족들의 관심과 도움으로 잘 넘겨왔다고 생각합니다.

Chang Min: After I left Beach Valley, I played in the band Beam Eyes Beam which has disbanded, and now I am preparing a solo project called Angelic Youth. For my job, I live with my family and I think they supported me a lot through the hard times when I was out of the band.

Hae Won: 지금 하는 일은.... IT업계에 종사 중 입니다.(하하) 비치벨리를 그만둔 뒤 쪽 훙대 펑크씬에서 최근까지 활동을 했습니다. Cockrasher, 배다른형제, DubSpain, Lazybone, Skrew Attack, TodayXspot, No.1 Korean등등...

Hae Won: Now I am working in IT. Haha. After I quit Beach Valley, I kept playing in the Hongdae punk scene. The bands I played in were Cockrasher, Half Brothers, DubSpain, Lazybone, Skrew Attack, TodayXSpot, No.1 Korean and so on.

Chang Hoon: 난 TodayXSpot에서 Vocal로 활동 했다.

Chang Hoon: During the time, I was vocalist in the band TodayXSpot.

Ji Woo: 해체 후 군에 다녀와서 핑크 씬은 아니지만 재즈클럽공연과 빅밴드를 하면서 대입 준비를 다시 해 대학에 진학하고, 졸업했다.

Ji Woo: After we disbanded, I served in the military, then played at several jazz clubs and big bands. During that time, I studied and graduated university.

Broke: Let's talk about the old days. When did Beach Valley form? What was the music scene like then?

Broke: 그럼 옛날 이야기를 해볼까요. 언제 비치벨리가 결성하게 되었나요? 그때의 펑크씬/뮤직씬은 어땠어요?

Chang Min: 아마도 고1때쯤 기선이 정확히 기억하겠죠? 그때의 펑크씬은 씬이라 불릴수 있을까 할 정도로 작은 규모였습니다. 펑크 밴드는 지금보다 많았지만 락밴드로서의 실력 보다는 태도와 행동?이 더 강했던 기억입니다. 당시 펑크 하드코어 계열의 밴드들은 유니티가 강해서 한무대에 같이 오르는 공연이 많았고 끝날 때까지 공연장에서 씨포트 해주었습니다.

Chang Min: Probably when we were freshmen in high school? I guess Ki Sun remembers exactly. The punk scene at that time was just too small to be called a punk scene. I remember there were a lot more punk bands than these days, but their actions spoke louder than their musical ability as punk bands. At that moment, hardcore and punk bands had strong unity so that we could play often together, and they supported us at the same show until we finished our turn.

Ki Sun: 결성은 정확히 언제인지 기억 안 납니다. 고등학교 때 결성되었습니다. 한 98년 정도 인거 같습니다. 당시 18Cruk의 음악을 카피하며 밴드가 시작 되었습니다. 그 후 2000년쯤 밴드

명을 BeachValley로 정하고 본격 Ska Punk란 장르로 활동을 시작 하게 되었습니다.

Ki Sun: I don't recall when we formed exactly. We made the band in high school. It was around 1998 I think. At that time, we started to copy the songs of a band called 18Cruk. After that, around 2000, we named the band Beach Valley and we started playing ska-punk in earnest.

Hae Won: 비치벨리는 동네 친구들끼리 고등학교때 야심차게 결성했었던 팀 입니다. 원래 다른 이름이었는데 20살 때 흥대 진출 하면서 비치벨리라는 이름으로 바꿨던것 같네요. 그때 핑크션은.... 뜨거웠죠. ㅋㅋㅋㅋ

Hae Won: Beach Valley was the band that our close friends made ambitiously when we were in high school. I think the name was different but we chanced it when we started to play in Hongdae, at the age of 20. The punk scene at that time...was hot. Hahahaha.

Broke: Was there much ska or ska-punk around in those days?

Broke: 그 때는 스카/스카펑크가 좀 더 있었나요?

Chang Min: 레이저본은 우리보다 먼저 활동했습니다. 브라스를 갖춘 밴드는 아마 당시 비치벨리와 레이저본이 유일 했던 기억입니다.

Chang Min: Lazybone started to play beforehand. I remember that we and Lazybone were the only bands with brass players.

Ki Sun: 그때 당시도 Ska, Ska Punk 밴드들도 몇몇 팀이 있었습니다. LazyBone, Sunshine Bay, SkinPops, 불화쇼(불타는 화양리 쇼바를 울려라), BrassMan등이 있었습니다. LazyBone이 Beach Valley보다 더 오래되었다. 지금은 친하게 지내고 Lazy Bone의 음악도 좋아합니다. 다른 이야기 이긴 하지만 Beach Valley가 활동 멈춘 이후 Beach Valley에서 드럼치던 해원이는 LazyBone에서 활동하기도 했습니다. 또 LazyBone Bass 안경순 형은 우리를 만나면 “너희 예전에 우릴 라이벌로 생각했다며?”라고 장난으로 말을 하곤 하는데. 당시 우리의 라이벌은 미남 밴드 UNROOT 였습니다.

Ki Sun: At that time, I remember there were some ska/ska-punk bands. There were Lazybone, Sunshine Bay, SkinPops, BrassMan and Bull-Hwa-Show. I think Lazybone is older than Beach Valley. We get along together and we love their music. It's a different story, but after we had stopped playing, our drummer Hae Won also played in Lazybone. Also Lazybone bassist Kyeong Soon used to say like “You guys considered us as rivals?” jokingly, but our rival at that time was the handsome band Unroot.

Hae Won: 레이저본이 더 오래된 팀이었죠. 저희가 활동할 당시에 스카펑크 팀은 레이저본 밖에 없었던 것 같은데..

Hae Won: Lazybone was older than us. I think Lazybone was the only ska-punk band at that time.

Broke: I recall that Beach Valley worked with Skunk Label as well as Drug Records. What is your experience with both labels? Did they cooperate with each other, or was there a rivalry?

Broke: 비치벨리가 드럭과 함께 하는

것만큼 스컹크하고도 잘 지냈고, 함께 공연하고 그랬던 것으로 기억하는데요, 본인의 경험을 바탕으로 했을 때, 두 레이블에게 받은 인상이나 장단점들을 말해줄 수 있나요? 예를 들어, 서로가 협력을 잘하며 함께 공존하고 도와주었나요, 아니면 서로가 경쟁을 하며 상극을 이루는 라이벌의 존재였나요?

Chang Min: 스컹크는 크루의 느낌이 강했고 드럭은 레이블의 느낌이 강했습니다. 같은 핑크 레이블이었지만 협력보다는 서로 신경 안쓰는 관계? 드럭은 핑크를 처음 접하는 사람들의 입문 클럽이었고 스컹크는 더 전문적이고 deep 한 장소였습니다.

Chang Min: Skunk has the feeling close to “crew,” and Drug was a lot more like a “label.” These were both punk labels but they didn't care about each other, rather than being cooperative. Drug was the 101 club for newbies of punk music, and Skunk was more professional and deep.

Ki Sun: 당시 우리는 앨범을 내고 싶습니다. 그 무렵 비치벨리의 앨범을 위해 Drug, Skunk, GMC등 여러 레이블과 조율 하던 중 우리는 Drug 을 선택 하게 되었습니다. 우리가 Drug Records에 들어갈 때 고민도 많았었습니다. Skunk쪽 많은 친구, 형들이 이제 우리 싫어 하는 거 아닌가 뭐 이런 고민도 많이 했었는데 정작 Drug 들어가고 나서 Skunk 형, 친구 분들이 많이 응원해주고 여전히 함께 해줘서 좋았습니다.

Ki Sun: We wanted to press a new album. At that time we were contacting with labels like Drug, Skunk, GMC, and we chose Drug. It was bit of a dilemma when we decided to be with Drug Records. I was worrying that many of my friends at Skunk were going to hate us, but they were very supportive and together with us. I was very happy with that.

Hae Won: 스컹크는 처음 흥대에서 본격적인 활동을 한 곳이라 그런지 좋은 추억이 많습니다. 밴드들끼리 이야기도 많이 하고, 더 가족 같은 분위기였던 것 같습니다. 반면 드럭은 원년 멤버들이 워낙 강하게 뭉쳐있는 곳이라 새로운 밴드들이 녹아 들기 쉽지 않은 분위기였던 걸로 기억합니다. 그렇다고 경쟁을 하며 상극을 이루는 라이벌 구도는 아닌 듯.

Hae Won: I have good memories of Skunk, since it was where I chose to start a band in Hongdae. I talked a lot with other bands there, and

it was a very familiar atmosphere. However Drug was a very united place with original members there, so it was hard for newbies on the scene to get along with them. But it doesn't mean that there was a rivalry.

Broke: How many live music clubs did you play at back then?

Broke: 그 당시 비치벨리란 이름으로 얼마나 많은 클럽들에서 공연을 했나요?

Ki Sun: Slugger, WASP, 신촌 Skunkhell, 압구정 Time to Rock, Rolling Stones, 제머스, Freebird, Drug, DGBD, 대구Heavy등등이 있지만 켈 기억에 남는 공연장은 신대방에 있는 클럽이었습니다. (클럽 이름은 기억이 안 나요.) 고등학생 때인 밴드 초기에 그 공연장에서 매주 공연했었습니다. 그 신대방 공연장에서 지금 PATIENTS 드럼 멤버 이재혁 형도 알게 되었습니다.

Ki Sun: Slugger, WASP, Skunk Hell in Sinchon, Time to Rock in Apgujeong, Rolling Stones, Jammers, Freebird, Drug, DGBD, Daegu Heavy and so on. But the most memorable place was a club in Sindaebang (I don't remember the name though). I played there every week when I just started to play in bands. At that club, I got to know Lee Jaehyuk, who plays drums in the band Patients now.

Broke: Do you think the scene was better back then, or now? How has it changed?

Broke: 본인이 생각하기에 예전의 핑크션과 지금의 핑크션 중 어느 때가 더 괜찮다고 생각해요? 예전과 비교해서 어떻게 바뀌었다고 생각하나요?

Ki Sun: 크게 바뀐 건 없습니다. 뒷풀이 때 회비 여전히 만원씩 걷는 것도 비슷하다. (가끔 만원 이상일 때도 있지만...) 그때 한국 핑크션이 좋고 지금 핑크 친구, 형, 동생분들 모두 좋다.

Ki Sun: It hasn't changed that much. As always people collect 10 bucks at the afterparty like back in the days (sometimes it is more than 10 bucks though...). I loved the punk scene at that time, and also the people in the scene nowadays -- friends and brothers.

Chang Min: 핑크션은 계속해서 발전하고 있고 유행이었던 2000년대 초반을 지나 지금도 좋은 밴드들이 나타난다고 생각합니다. 군 문제와 적은 인

구수인 한국이라는 특수한 환경에도 불구하고 후배들이 열심히 고군분투하고 있으며 분명히 그들의 노력이 더 좋은 환경을 만들 것이라고 생각합니다. 개인적으로 뒷풀이는 그때가 더 재미있었고 지금은 귀를 즐겁게 해주는 밴드가 많아져 좋습니다.

Chang Min: The punk scene is still growing up, and still there have many good bands appearing on the scene after 2002 when punk was booming. Even if Korea has problems like military service and a low population, our punk juniors are struggling hard, and I believe their hard work will make this scene better. Personally I think afterparties were better in the old days and nowadays more bands are playing better music.

Hae Won: 예전 핑크션이 훨씬 멋있습니다. 핑크는 연주실력이 다는 아닌 것 같습니다.

Hae Won: The old punk scene was more fascinating. Punk is not all about good musical skill.

Myung Kwon: 어느 때의 핑크션이 괜찮은지의 질문은 큰 의미가 없는 거 같고 많은 시간이 흐른 만큼 지금의 핑크션의 분위기는 많이 바뀐 게 사실입니다. 그때도 문화의 흐름이 있었지만 지금만큼의 움직임보단 미약한 게 사실 이었고, 예전엔 밴드중심의 움직임이 컸다면 지금은 핑크가 속해있는 문화의 움직임이 크게 작용하고 있다고 생각합니다. 밴드 자체가 문화의 소스 중의 하나가 되어있는 겁니다. 밴드가 문화 뿌리 속에 속해있는 거지요. 지금 세대의 핑크밴드도 그러하고 예전부터 지속되어 오던 밴드들도 서로 이러한 문화 자체를 알리기 위해서 노력하고 있습니다

Myung Kwon: It's meaningless to say when the scene was better, and I think it changed a lot after a long time. There was a flowing of culture but it was weaker than the scene of these days. In the old days, the band-centred movement was active, but now the culture which includes punk affects a lot on the scene.

Chang Hoon: 이천년 초 인디씬은 지금보다 개인적으로 100배는 멋지고 낭만적이었던 것 같다. 장르도 다양했고 Chang Hoon: It was 100 times cooler and more romantic around the early 2000s. There were many different genres too.



Good Morning Busan!

Jon Twitch

Translation: Patrick Connor and Lim Doyeon



From Busan rises Ska Wakers, a prolific band that's been making energetic and genuine ska music. Having recently releasing their first full-length album "Riddim of Revolt," Ska Wakers are on the war-path, coming to Seoul this month for the Rise Again reggae music fest on the 8th and later for the New Generation of Ska Festival on the 30th. For those of us stuck in Seoul, we may not realise just how proactive they are in their hometown too. To find out more about what keeps them going, we did an online interview with all members of the band composing answers together.

떠오르고 있는 부산의 밴드 스카 웨이커스는 에너지로 가득한 경통 스카 음악을 왕성하게 만들고 있다. 최근 이들의 첫번째 공식 앨범인 <Riddim of Revolt(저항의 리듬)>이 발매됐다. 스카 웨이커스는 이번 달 8일 서울에서 열리는 <The Rise Again reggae music fest(더 라이즈 어게인 레게 뮤직 페스트)>와 30일에 열리는 뉴 제너레이션 오브 스카 페스티벌 출정에 나선다. 서울에 간헐 사는 우리로선 이들이 고향 부산에서 어떻게 음악 신을 선도하고 있는지 잘 알지 못한다. 부산에서의 스카 웨이커스 행보에 대해 알기 위해 두인디는 멤버들과 함께 서면 인터뷰를 진행했다. 아래는 바로 그 내용이다.

Broke: Kingston Rudieska told me recently that the first question they are asked in interviews is "What is ska?" Is that something you are asked frequently too? 최근 킹스턴 루디스카가 저에게 말하길, 그들이 인터뷰에서 첫번째로 받는 질문은 "스카란 무엇인가?"라더군요. 당신도 그런 질문을 빈번하게 만나요?

Ska Wakers: 네, 스카웨이커스의 인터뷰에서도 항상 스카와 레게가 무엇인가에 대한 질문이 빠지지 않습니다. 아직까지 스카레게가 한국에서 생소한 장르라는것이 안타깝지만, 그것이 저희의 열정과 기세를 저하시키진 못합니다. 한번 우리 음악을 접한 사람들은 모두 스카와 레게음악에 빠지게 되고 점점 팬층도 넓어지고 있는걸 느끼기 때문입니다.

Yeah, that is something we are always asked in interviews as well. Ska and reggae are still unfamiliar genres to many people in Korea, but even so, it is our passion and our spirit so we won't let that defeat us! To us, it feels like when people hear our music they begin to fall in love with ska and reggae music, and our fan base is gradually getting bigger and bigger.

Broke: I understand your name refers to "people who awaken people with ska music." Since ska isn't a popular genre in Korea, how do people here react to your music? Are you awakening them? 저는 스카 웨이커스가 '스카 음악으로 사람들을 각성시키는 이(people who awaken people with ska music.)'에서 차용한 것으로 이해하고 있어요. 스카가 한국에서 그다지 유명한 장르가 아닐 때부터 당신들의 음악에 대한 사람들의 반응이 어땠나요? 그들을 각성시키는 데 성공했나요?

Ska Wakers: 앞선 질문에서 이야기했듯이 아직까지도 그다지 유명한 장르가 아닙니다. 하지만 이 장르가 갖고있는 특유의 에너지 덕분에 많은 사람이 좋아했고 공감을 이끌어 낼 수 있었습니다. 우리의 음악은 메시지를 담고 있습니다. 음악으로 즐기는 것과 동시에 그 메시지에 귀 기울여주고 한 번 더 생각을 한다면 우리 음악은 어느 정도 그 역할을 해냈다고 생각합니다.

Like I said in the last question our genre is still not all that popular here in Korea. However because this genre of music has a unique energy, loads of people are really beginning to get into ska music. There is a message within our music. If, while people are listening to and enjoying our tunes, they also hear the messages within the songs, then I feel like we have completed our part of the music 'deal.'

Broke: How would you describe Ska Wakers' musical sound? 스카 웨이커스의 음악적 사운드를 스스로 묘사한다면?

Ska Wakers: 강렬한 리듬 위에 날카로운 혼색선, 그리고 그 안에 철학이 담긴 메시지가 어우러지면 스카웨이커스의 음악이 탄생합니다. 아주 세련되게 가공된 사운드라기보다는 멤버 각각의 개성이 담긴 사운드로 거칠지만 조화로운 음악을 만들어냅니다. 그리고 우리에게는 라이브 현장에서 느낄 수 있는 것 같은 특유의 에너지가 있습니다.

Our music tends to have a loud strong, powerful rhythm and a piercing horn section, also the songs contain some philosophical messages. These are the parts that make up the Ska Wakers music. We don't consider our music to be all that sophisticated, but each member's individual character is there to be found within our music. It can sound a little rough at times, but it is harmonious. Whenever we play (be it recording, practice or a show), we always play like we are playing live, with a unique passion and energy.

Broke: Your new album is called Riddim of Revolt. What does that mean? Would you consider your music to be political? 최근 앨범의 이름은 <저항의 리듬Riddim of Revolt>예요. 무슨 뜻인가요? 당신의 음악이

정치적이 될 수 있다는 것을 고려하고 있는 건지요?

Ska Wakers: '정치적'이라는 것은 다른 특별한 것이 아니라고 생각해요. 사전적 의미로 보았을 때 정치란, 개인이나 집단이 자신들의 의도를 달성하고자 행동하는 것이라고 합니다. 즉 우리가 다른 사람에게 말하는 것, 행동하는 것, 표현하는 것 모두 정치적인 의도를 포함하고 있는 것이지요. 그렇게 생각하면 철학과 메시지를 담고 있는 스카 웨이커스의 음악뿐 아니라 대중을 대상으로 하는 모든 예술이 정치적인게 아닐까요.

"저항의 리듬(Riddim of Revolt)"은 스카웨이커스의 음악을 통틀어 담아낼 수 있는 표현입니다.

우리는 태어나면서부터 리듬을 품고 살아갑니다. 우리가 기뻐하거나 슬퍼하고 쾌락에 몰서리치거나 분노하거나 사랑할 때 온몸으로 퍼지는 이 에너지의 근원은 우리의 생명인 심장박동이며 그것은 태초의 생음, 루츠리듬(roots riddim)이라고 생각합니다. 이 리듬은 인간의 희로애락과 함께 요동치고 이 희로애락은 인간 내면의 외로움, 고독, 스스로와의 싸움, 즉 저항(revolt)에서 비롯되지요, 그래서 우리는 '저항(Revolt)'을 인간의 본성을 넘어선 생명의 원동력이라고 말합니다.

We don't really consider 'politics' to be a particularly special thing. When you search that word in the dictionary it talks about a person or group who acts together to attempt to achieve their goals. That is to say, when we converse with, do something with and express our thoughts and feelings... all of that contains some kind of political intent, right. If we think like that, then political messages do indeed exist in our music, but then political messages exist in all kinds of art forms, not just in Ska Wakers' music.

For us "Riddim of Revolt" is a perfect expression to use when summing up our music.

When people are born, a rhythm exists inside them. When we are happy, sad, feel pleasure, anger, or love our bodies emit some kind of energy. That energy comes from the heartbeat of life. To me, that is where the rhythm of all music begins. I like to think of it as "roots riddim." This rhythm is just like a person's emotions. It goes up and down when we have feelings like

joy, anger, sorrow, and pleasure. These feelings come from a revolt against loneliness, solitude, and inner conflict. So, we figure that to "revolt" is more than just simply human nature. It is the driving force for life.

Broke: There are more ska-punk bands in Korea than ska bands. What is your opinion of ska-punk? 한국엔 스카 밴드보다 스카 펑크 밴드가 훨씬 많습니다. 스카 펑크에 대한 스카 웨이커스의 견해는 어떻습니까? Ska Wakers: 많은 음악 장르가 다양한 장르의 융합과 발전으로 태어났고 지금도 계속 변해가고 발전해가고 있습니다. 스카펑크도 마찬가지로 스카에서 파생된 장르죠, 다르다고 할 수 없어요. 사람들의 마음을 움직이고 그들을 위로할 수 있다는 점에서 모두 같은 음악입니다.

Many music genres are made by combining other genres and developing them. They continue to develop and change over time. Ska-punk was born from ska, just like that. Ska-punk is not really all that different from good old ska. Both ska and ska-punk have the power to affect people's feelings, so I think they are just the same.

Broke: In most music scenes, usually the ska scene is very closely connected with the punk scene. Is that true with your band? 대부분의 음악 신에서 스카 신은 펑크 신과 밀접하게 연관되어 있어요. 스카 웨이커스의 경우도 마찬가지입니까?

Ska Wakers: 스카웨이커스 멤버들은 대학 음악 동아리에서 만난 선후배 관계입니다. 70~80년대에 발생한 한국 학생운동의 명맥을 이어오던, 포크송을 위주로 부르던 음악동아리 활동을 하다가 좀 더 재미있는 우리만의 음악을 하고 싶었어요. 그래서 밴드를 결성하고 펑크나 모던 음악을 다양하게 시도하기 시작했어요. 그러던 중 락페스티벌에서 일본의 스카밴드 "도쿄스카 파라다이스오케스트라"의 공연을 보고 엄청난 에너지에 매료되어 스카음악을 하기로 결심했습니다. 브라스 파트가 필요하여 당시 멤버들 중 몇명이 브라스를 맡기로 했고 악기 선택에도 사전 지식이 전혀 없었기에 가위바위보로 악기를 정했습니다. 멤버 중에 아무도 음악 관련 전공자가 없었기 때문에 처음부터 하나하나 쌓아나갔고 그렇게 8년이 지난 후 지금의 스카웨이

커스가 되었습니다.

All of the Ska Wakers members met at a university music club. In the '70-'80s when there were lots of student protests, at that time most of the songs played in the music clubs tended to be folk songs. At first, it was the same for the members of Ska Wakers; however, we decided it would be much more fun to make and perform our own music. So we made a band and tried to play a kind of modern/punk music. One day at some festival somewhere we came across a Japanese ska band called Tokyo Ska Paradise Orchestra. As we watched them play we were fascinated by their energy and we decided to start playing ska music as well. At that time our band did not have a brass section so some of our members volunteered to change instruments and play in the brass section. We didn't have any idea about ska music so we decided what instruments each person would play by playing rock, scissor, paper. None of our members have majored in music or anything like that. We all just learned from the start and after eight years, we are where we are today.

Broke: Can you please introduce the Busan music scene? 부산 음악 신에 대해 소개 좀 해주세요. Ska Wakers: 한국은 많은 부분에 있어서 중앙 집권적이고 지역 불균형이 큰 나라입니다. 음악신도 예외라고 할 수 없지요, 서울에 비교하자면 부산의 음악신은 작은 편입니다. 일시적으로 공급과 수요가 늘어나더라도 시장이 형성되어있지 않아 오래가지 못합니다. 과거 많은 선배 음악가들이 부산

을 떠나 서울로 올라갔습니다. 지금 유명한 아티스트중에도 부산 출신이 꽤 많이 있지만 또 그보다 많은 뮤지션들이 서울로 떠난 뒤 지금은 활동을 하고 있지 않지요. 지금 부산에서 활동하고 있는 밴드들은 이제 서울로 올라간다고 모든게 해결될거라 기대하지 않습니다. 대신 부산에 있으면서 이 신을 어떻게하면 단단하게할 수 있을지 고민합니다. 부산 아티스트들만이 갖고 있는 소울은 그들의 음악을 특색 있게 만듭니다. 우리는 서울과는 다른 강점을 무기로 부산만의 음악신을 꾸준히 만들어 나가야하고 스카웨이커스 역시 이 로컬 신에 힘을 실어나갈 활동을 계속할 것입니다.

Korea is a really centralized country. This is no exception when it comes to the music scene. If you compare the scene in Busan to the scene up in Seoul, it is tiny. There is never all that much supply and demand here in Busan, but on occasion it does spike and go up. But, the market here is just not big enough to sustain much of a scene. In the past, lots of musicians from here moved up north to Seoul. Many of these artists moved to Seoul and became famous. However, for each person who was successful up in Seoul, there are many more who were not and fell by the wayside. Therefore, these days bands in Busan do not see moving up to Seoul as a quick way to success. Instead, they stay in Busan's scene and try to help make it bigger and stronger. The music made in Busan has a special character because it is made by artists with soul. This is a big positive point for the music scene here in Busan. We use this to our advan-

tage and gradually we will make the scene here in Busan stronger. Then we will be able to compete with Seoul. Of course Ska Wakers will be doing our best to stay involved and help the scene grow.

Broke: There really aren't that many ska bands in Korea. Is there unity in the ska scene across the nation, or are the different bands regionalised and isolated from each other? 한국에 스카 밴드는 정말 많지 않습니다. 전국적으로 스카 신의 어떤 결합이 있나요? 아니면 지역마다 분권화되어 서로가 독립적으로 지나나요? Ska Wakers: 스카웨이커스는 스카라는 장르를 처음 시작할 때부터 서울의 킹스턴루디스카와 돈독한 관계로 지냈고 아직까지도 브라더쉽 과시하며 서로 도움을 주며 지내고 있지요. 킹스턴루디스카의 레이블인 루디시스템(Rudiesystem)에서 기획한 '스카룰즈(Ska Rules)'라는 스카밴드 연합 기획 공연에 꾸준히 참여해왔고 작년부터는 국내 레게 아티스트들이 함께 만드는 'Rise Again'이라는 레게 페스티벌에 참여하고 있습니다. (<https://www.facebook.com/reggaeriseagain>) 국내에서 규모가 작은 자메이카음악신이 다보니 아무래도 아티스트들끼리 교류나 소통이 더욱 필요하고 우리들도 그 필요성을 느끼고 있습니다.

Right from when Ska Wakers started playing ska Seoul's Kingston Rudieska were super friendly to us. Even now, they are still like brothers, and we always help each other out a lot. We often take part in Rudie System (a label set up by Kingston Rudie Ska) ska show, Ska Rules. Since last year we have also been involved in the Rise Again reggae

Burning at Tiffany's

Jon Twitch
Translation: Goyang Carter

Burning Hepburn are one of Korea's longest-running bands, and I've been planning to interview them for ages. Their participation in the New Generation of Ska Festival meant it was high time I did just that. These guys are from Daejeon, and what's more, they're still headquartered there. They've worked for over a decade at growing the scene outside of Seoul, and they even wrote the official cheer song for Daejeon FC. Plus lots of other interesting stuff I can only guess at, as the English translation was one of the last things we did for this issue and I haven't read it all yet.

Broke: First, how did you create the name Burning Hepburn? What does it mean? 먼저, 버닝 햅번이라는 이름이 어떻게 만들어지게 된 겁니까? 무슨 뜻 인가요?

Burning Hepburn: 버닝햅번은 초창기 멤버들이 모여서 어떤이름이 좋을까 얘기하다가 우연히 나온이름인데 그때 쓰게 된겁니다.

겨우 18살이었으니까 특별한 의미를 두진 않고 만든이름이죠. 그이후에 같은질문을 받으면 억지로 뜻을 갖다붙여서 설명하기도 했는데 사실은 별뜻 없는 그냥 이름입니다. ㅎㅎ

We've been using the name Burning Hepburn since it was accidentally made by the original mem-

bers during discussion about the band name. We were only 18 and didn't give it any special meaning. We've been asked the same question many times and used to have a convoluted explanation, but telling the truth, it's just a name without meaning. Ha ha.

Broke: Tell me about the Daejeon punk music scene. 대전 펑크음악 신에 대해서 이야기 해주세요.

Burning Hepburn: 대전은 펑크뿐만 아니라 어느 락이라도 씬이라고 부를 만한 움직임이 없는게 사실이지만, 또 몇몇밴드들은 또 나름 고군분투하고 있습니다.

저희도 더열심히 해서 뭔가 대전에서 꿈틀거릴수있게만드는데 도움이 됐으면 좋겠네요.

한국은 인디음악뿐만아니라 모든게 서울에 집중되어있는점도 있고, 특히 펑크같은 마이너문화가 지역에서 만들어 지긴 힘들다고 생각합니다.

공연을 보려는 사람도 한시간만 KTX를 타면 서울로 갈수있는 부분도 있고요,

Actually there aren't any movements that can be called a "scene" for punk or any other rock culture, but some bands are struggling by themselves. We are also trying harder to help to get something started in Daejeon. Usually in Korea, everything including indie music is focused in Seoul, and especially counter culture like punk is thought to be quite difficult to be maintained in local areas. Espe-

cially when it takes only an hour for audiences to get to Seoul by KTX.

Broke: I hear that Burning Hepburn made the anthem for Daejeon Citizen FC. Can you tell me about that? 버닝햅번이 대전시티즌 축구단을 위해서 응원가를 만들었다고 들었는데요, 그 곡에 대해서 이야기 해주실 수 있나요?

Burning Hepburn: 2003년 대전시티즌 응원가앨범을 제작했습니다. 여러 곡들이 있었지만 내용은 대전시티즌의 승리를 바라는 내용들이었습니다.사실 그때 대전시티즌의 팬이어서 만들었다고 보다는

구단의 개인적인 친분이 있는 직원이 있어서 지역밴드로 참여하게 된거고, 그게 인연이 되서 서포터들하고도 친분이 생기고 그렇게 된거죠. 그이후에도 펑크에 관심갖게된 서포터친구들은 대전공연장에서 많은 힘이 되주고 있습니다.

We've got many cheer songs for Daejeon Citizen FC. Actually I made them not because we were fans of DCFC. There were some workers we knew personally and we started to take part as a local band and that paved the way to become intimate with team supporters, too. After that, the supporters of DCFC who got interested in punk music have been very helpful at some live clubs in Daejeon.

Broke: Back in 2007, I recall there was a very cool punk club in Daejeon called Going Merry. Who op-

erated that, and what happened to it? 그 당시에, '더 그레이트 밴'이라는 밴드가 있던 걸로 기억합니다. 제가 이해한 바로는, 그 밴드가 버닝햅번의 시초였던 걸로 알고 있는데요? '더 그레이트 밴'이라는 밴드와 거기 어떤 일이 일어났는지 말해 주실 수 있나요?

Broke: It seems like there are more and more ska bands in Korea these days. A few years ago I discovered Ska Wakers and South Carnival, and just yesterday I heard about Skanking Bunny who are opening for you in Daegu. Are there any more Korean ska bands outside of Seoul? 최근 한국의 스카 밴드가 많이 생겨나고 있는 것으로 보여요. 몇년 전만 해도 저는 '스카 웨이커스'와 '사우스 카니발'을 알고 있었으, 스카 웨이커스의 대구 공연 오프닝을 맡았다는 '스캠킹 버니'에 대해 얼마 전에 들은 정도죠. 서울을 벗어나면 더 많은 스카 밴드가 있나요?

Ska Wakers: 저희가 알고 있는 스카 밴드는 그리 많지 않습니다. 하지만 지금 우리가 모르는 곳에서 스카에 대한 열정을 불태우고 있는 뮤지션들이 있을거라고 믿어요. 그분들께 힘내서 끝까지 자신들의 음악을 해달라는 당부의 메세지를 전하고 싶어요. 그리고 꼭 인연이 되어서 같이 한국의 자메이카음악신을 단단히 하는데 같이 힘을 모을 수 있기를 바랍니다.

Actually, we don't know all that many ska bands either. But, we believe that there is a passion for ska so there must be some other musicians we don't know about yet. So, we want to say to those people... "Hang in there" and "Do your best." We hope that someday we will get to meet you and work together to make a stronger Jamaican music scene here in Korea.

erated that, and what happened to it? 그 당시에, '더 그레이트 밴'이라는 밴드가 있던 걸로 기억합니다. 제가 이해한 바로는, 그 밴드가 버닝햅번의 시초였던 걸로 알고 있는데요? '더 그레이트 밴'이라는 밴드와 거기 어떤 일이 일어났는지 말해 주실 수 있나요?

Burning Hepburn: ㅎㅎ 굉장히 오랫동안 듣는 이름이네요. 제대후에 밴드 이름을 바꿔볼까 해서 버닝햅번에서 아주잠깐 이름을 바꿔서 공연했었습니다. 바로 바로 다시 버닝햅번으로 돌아왔습니다. 별로 기억하지않아도 되는것까지 알고 있네요.

그이름으로 공연하다가 다시 버닝햅번으로 바뀐겁니다. 더그레이트밴이 시초가 아니구요, ^^ 버닝햅번은 2000년에 결성됐으니까요,

Going Merry was the club we used to run by ourselves after I left the army. Punk music used to be played every weekend. It was fun but it was more difficult to manage the club than we'd expected. And most of all, there was a change of some members so it became impossible to run the club anymore. We reached a crossroads where we had to decide to keep the band or to run the club. So we started recording our album instead of re-signing the club lease. That's the way the Going Merry has gone.

Broke: Around that time, there was a band called The Great Van. As I understand it, this was basically Burning Hepburn? What can you tell me about The Great Van, and

what happened to it? 2007년으로 다시 돌아가서, 대전에 매우 멋진 펑크클럽인 '고잉 메리'라는 곳이 있던 걸로 기억합니다. 누가 그 클럽을 운영했고, 거기 무슨 일이 생긴건가요?

Burning Hepburn: 고잉메리는 군 제대후에 저희가 직접운영하던 클럽입니다. 거기에선 매주 펑크를 연주했었죠. 재미있고 즐겁기도 했지만, 생각했던 만큼 운영도 잘되지 않았고 그때쯤 밴드 멤버변동이 생기면서 더운영할수 없는 상황이었습니다.

또, 클럽을 운영하면서 밴드를 지속 하는것도 저희한테는 한쪽을 선택해야 되는 상황이었습니다.

그래서 가게계약이 끝날때 계약약을 하지않고 저희는 바로 앨범녹음을 시작했죠. 그래서 고잉메리는 없어졌습니다.

I haven't heard that name in such a long time. After I was discharged from military duty, I took a shot at changing the band name. We played as the Great Van for a little while but soon we changed back to Burning Hepburn. You know even what you really don't need to remember. The Great Van wasn't basically Burning Hepburn. We used that name only for a short time. Burning Hepburn was formed in 2000, before the Great Van happened.

Broke: Have you ever felt the need to relocate to Seoul? 서울로 옮겨야겠다는 필요성을 느끼신 적이 있나요? Burning Hepburn: 가끔, 서울에서 살고 있다면 좀더 많은사람들앞에서 더 많이 공연할수있지 않을까 하는생각은 합니다.

그래도 여기 대전에 모든멤버들의 생활이 있고, 대전은 서울하고 가깝기 때문에 왔다갔다 하는거에 큰 불편을 느끼진 않습니다.(운전하는 사람만 빼고) 그리고 언젠가 대전에도 마법같이 흥대같은 씬이 생길수도 있지 않을까 하는 생각도 하고 있습니다.



Sometimes, I think it would give us more chances to play for more people if we were living in Seoul. However, all the members have their own lives here in Daejeon and it's not so far to get from Daejeon to Seoul that we don't feel it inconveniences us much (except the driver). And I hope someday there can magically become a local scene like Hongdae in Daejeon,

too.

Broke: What is needed in order to grow a punk scene in Daejeon? 대전의 펑크 신을 성장시키기 위해서 필요한 것은 무엇인가요?

Burning Hepburn: 한국은 모든게 서울에 집중되었고, 단지 집중되었다는게 문제가 아니라, 지방에서 느끼는 미묘한 열등감도 어느정도 있는거 같습니다.

예를 들면 서울에 있는건 뭔가 멋지고 좋은거, 대전에만 있는건 뭔가 좀 별로라 대전에 있는것같은...

서울에서 공연을 하는 밴드는 웬지 더 멋지고 잘하는 밴드인거 같고, 그래서 실제로 서울밴드가 내려올때 같은 공연장에 훨씬 많은 사람들이 모입니다.

이건 밴드들의 역할과 관객의 역할 모두 중요한거 같습니다. 밴드들은 좀더 멋지게 공연하고, 관객들은 같은 동네 밴드를 좀더 자랑스러워하고 많이 찾아주고..

In Korea, everything converges on Seoul. It's not the only problem of convergence, but also I think there is a kind of tangled sense of inferiority which is felt in other local areas. For example, some people think that everything in Seoul is better and nicer, and things that are only in Daejeon don't seem so good, since they are still staying in Daejeon... Somehow, bands from Seoul seem more glamorous and seem to play better, and so a lot more people come to the same live club in Daejeon when some bands come to play from Seoul. I think it's important to both bands and audiences to solve this kind of problem. Bands should do their best when performing, and audiences should support and be more proud of their local bands and come to see their gigs more.

Broke: What is the future of Burning Hepburn? 버닝 헵번의 향후 계획은 어떻게 되나요?

Burning Hepburn: 여태까지랑 똑같습니다. 계속 즐기면서 밴드를 해나가는 겁니다. 우리가 생각하는걸 노래로 만들고, 공연장에서 친구를만나고.

The same as we've been. We'll keep enjoying doing this band. Making songs about our thoughts, meeting and making friends at many shows.

The Patients Take England

Jon Twitch
Translation: DoIndie

This interview was originally done in advance of the Patients' May 2014 tour of the UK and published on DoIndie.

Broke: What attracts you most about going to the UK to perform? Patients: England is the birthplace of punk rock and of course, Liverpool Sound City music festival.

Broke: How easy or hard will it be for British audiences to connect with your music?

Patients: Well, the hardest thing will be the language barrier. It is a shame they won't be able to understand our lyrics. I think it will be important for us to convey the meanings behind our songs with our energy on stage. We are pretty confident about it all, but of course, we don't really have any idea how the local music fans will react to us. We don't want to be the only ones having fun, we want to make sure everyone is enjoying themselves!

Broke: Can you introduce your band's style of 'hybrid punk'?

Patients: We coined the phrase 'hybrid punk' to describe ourselves

for two main reasons. The first is that because we are not straight up punk, we needed a way to define our music somehow. We are against the idea of blindly following the standard 'fixed' punk image. I think the essence of punk rock is to destroy something and then create something new from it. Anyway most people only think of punk in the image they have been taught to recognise as 'punk'. So we wanted to make a new name for our type of punk rock, so we chose to call it 'hybrid' punk.

Secondly, seeing as we have defined our own genre of punk we can pretty much just play any style of music we want (we don't have to try to fit it into a preconceived idea of punk). We want to play a wide spectrum of music and at the same time keep to our DIY roots when making concerts. We really enjoy self producing our music and doing our own thing. Calling our own brand of punk rock 'hybrid punk' means we can of course play punk music, but it also allows us room to move into other genres and styles if we so desire.

Broke: Unlike many of the punk bands coming out now, your band

seems to be a lot more image-aware and fashion-conscious. In this age when most punk bands are dressing pretty low-key, how important are image and fashion to the Patients?

Patients: Fashion and image are important to us in order to appear more weird, more agile and more aggressive.

Broke: Is it easier to be a punk in 2014 than 2005, or harder? How have public perceptions of punk changed?

Patients: The Korean punk rock scene was originally formed in the late '90s and until the middle of the 2000s people were really into it. During that time the scene got a lot of media coverage and it became kind of 'fashionable' to be into the punk scene. But after that, it all kind of went wrong. I think there are a lot of reasons for this, but mostly, I think it is a bit like when fresh fruit and vegetables go rotten quickly (like all fashions / fads the interest in the Korean punk scene was quick to appear and just as quick to disappear again when something new came along). At first it was just the real punks, talented musicians doing their thing.

Then, once it became fashionable it was a bit like flies gathering around shit, everyone wanted to come and have a go at making 'punk music.' This messed it all up and it became a bit weird. The original punks of course hated all this and so moved on to find other ways / scenes and styles to express themselves. They didn't want to be 'just like all the other bands', they wanted to concentrate on being original and keeping distinct from other bands. I think this is a good thing; we too want to keep our own uniqueness and originality. We work hard to forge our own path in our own way.

I guess it really depends on the bands tastes and inclinations. If you are a 'cool' / 'fashionable' band then it really doesn't matter what year it is. But to answer the question, I'd say it is a little easier to be a punk rock band in 2014. The public is becoming more and more interested in a much wider range of music and the number of music fans here in Korea is gradually increasing all the time. In my opinion the music environment right now is perfect for for good bands to get recognition and gain popularity for their work. However, if we are just talking about bands with no en-



ergy and no skill, bands who just blindly follow the latest musical fashions and trends, then perhaps it is better to have existed back in 2005! At that time, there was much less competition for them to worry about! Patients are an original band, we don't follow fads and fashions, we do our own thing. So we don't care what year it is.

Another positive for playing music now (compared to 2005) is that the equipment, both when recording and when playing live is so much better now. Also, even without big money behind you there are lots of SNS media facilities that bands can utilise to help promote themselves and become successful. The Korean music market (disregarding all the evils) has become a little more open. That is also a big benefit.

Broke: The Korean punk scene is not the same as it was when the Patients started in 2005. How has it changed, and what caused those changes?

Patients: The Korean punk scene has been around for about 10 years (between 2005 - 2014) so at this point it's easy to tell the 'real' punks from the 'fake' ones. Time acts like a judge: whether it is right or wrong some people gain honor while the others simply fade away and die out. The reason for change in the scene is simply that people's way of thinking also changes over time. The Korean punk scene started in the '90s and flourished in the 2000s. Just like the English punk rock scene when it came to

the fore in the '70s, at first people just had a negative impression of it all. Punk was considered a 'shocking', 'frightening', 'new', 'rebellious', 'liberal' kind of subculture. However, 'punk' quickly become more of an image than a subculture. It became a kind of fashion for people to follow. Crazy punk kids are into the 'real' meaning of punk rock. In the past the Korean punk rock image was that of gangs and rebellion. But these days the Korean punk image has changed into many things.

Broke: Tell us about Steel Face Records.

Patients: One of the aims for setting up Steel Face Records was to set up a kind of base for independent bands. What is the main reason you ask? Well, I'm not sure its worth describing it all to you; it's kind of dull! First of all we established Steel Face Records and a Recording Studio, a Live Stage (Rooftop 3639) and an office together with a bunch of strong willed and outstanding people. These days many musicians are operating and using these facilities we created. If you follow what Steel Face Records is doing these days, it should be pretty easy to see what our aims are. We have only one rule when picking artists to join Steel Face Records ... that is, we (Steel Face) will never approach a band and ask them to join us. They should approach us first. That rule might seem overbearing, but don't misunderstand it. When bands do ap-

proach us, we let them know exactly what we can and can't do for them, right from the get go. We listen to what they want.

Broke: 곧 영국에서 공연을 할건데, 가장 기대되는 매력적인 점이 무엇인가요?

페이선즈: 두말할것없이 리퍼폴 사운드 페스티벌이 펑크 락의 고향(영국)에서 열리는 축제란 것이다.

Broke: 영국 관객들이 당신들의 음악과 접점을 갖게 하는 것이 쉬운가요? 어려울까요?

페이선즈: 가사 전달을 할 수 없는 점이 아쉽다. 무대 위에서 보이고 들리는 에너지가 얼마나 전해지느냐가 중요할 것이다. 우리들이 즐거울 자신은 있는데 현재의 관객들이 어떻게 반응할지는 예측이 잘 안된다. 우리만 재밌으면 안되지. 함께 즐거울 수 있으면 한다.

Broke: 당신들 음악 스타일인 '하이브리드 펑크'에 대해 소개해주세요.

페이선즈: 우리는 필요에 의해서 '하이브리드 펑크'라는 신조어를 만들었다. 그 이유는 크게 두 가지이다. 첫째는 선을 긋고 싶어서, 고정화된 펑크의 이미지를 맹목적으로 추구하는 부류의 행동 방식은 우리가 생각하는 펑크와는 정반대점에 위치한다. 나는 펑크록의 본질이 파괴를 통한 새로운 방식의 창조라고 생각한다. 하지만 어쨌거나 적지 않은 수의 사람들이 펑크를 고정화된 이미지로 인식하기 때문에 그것과는 다른, 우리가 추구하는 펑크록에 새 이름을 지어주고 싶었다. 둘째는 장르에 대해 우리가 스스로 이름을 지었기 때문에 음악적인 자유도를 추구하는 데에 보다 거리낌 없을 수 있다. 음악적인 색채에 있어서 폭넓은 스펙트럼을 가지기를 바라며 동시에 우리를 매료시켰던 펑크록의 태도 중 하나인 DIY 방식으로 공연을 만들고 셀프 프로듀싱을 하는 것에 큰 즐거움을 가지고 있기 때문에 'Punk'를 포함하며 2000년대의 우리들을 대변할 수 있는 단어를 찾았다. 그리고 그것이 'Hybrid Punk'가 되었다. 펑크록을 기반으로 우리가 좋아하는 것을 마구 뒤섞고 있다. 압축하자면 'Hybrid Punk'는 우리가 추구하는 'Punk'이다.

키보드 플레이는 우리의 사운드에서 경쾌함의 표출, 섬세한 감정의 연출 그리고 형식을 파괴하는 역할 등을 수행한다.

Broke: 현재의 많은 밴드들과는 다르게 당신들의 밴드는 이미지랑 패션에 신경을 많이 쓰고 있는 것 같아요. 페이선즈에게 있어 이미지와 패션은 얼마나 중요한가요?

페이선즈: 보다 이상해보이기 위해서, 보다 날렵해 보이기 위해서, 보다 공격적으로 보이기 위해서 이미지와 패션은 중요하다.

Broke: 펑크를 하는데 있어 2014년이 2005년보다 수월한가요? 아니면 더 힘든가요? 사람들이 갖고 있는 펑크에 관한 인식은 어떻게 변화했나요?

페이선즈: 한국의 펑크록 씬은 90년대 말에 형성되기 시작하여 2000년대 중반까지 국내에서 좋은 대접을 받았다. 그 시기 동안에는 방송과 매체의 관심을 많이 받았고 유행의 경지에까지 이르렀으나 이후로는 대외적인 인식이 내리막길을 걸었다. 여러 가지 이유가 있었지만, 실선한 것은 무엇보다 빠르게 부패하기 마련이다. 그 이후로는 파괴와 별레들이 엮였다. 제는 있는 펑크록 뮤지션들은 새로운 길을 모색하였다. 그들은 펑크라는 장르의 덩어리로서 움직이기 보다는 독자적인 색채를 내뿜는 각각의 밴드가 되는 것에 전념

하였다. 그것은 유익한 일이며 우리 또한 그런 흐름을 만들어가고자 분투 중인 밴드이다.

펑크록 밴드로 활동하는 것이 2005년에 더 나왔는가 2014년이 더 나은가 하는 질문의 답은 밴드의 성향에 따라 나뉜다. 멋진 밴드라면 시기 같은 것은 상관없다. 하지만 굳이 따지자면 2014년이 조금 더 나은 것이다. 대중들의 음악 취향 또한 폭넓어졌고 한국의 Music Lover들은 지속적으로 늘고 있다. 밴드가 보다 제대로 평가받을 수 있는 환경이 비로소 갖추어지고 있는 중이라고 생각한다. 하지만 독자적인 에너지가 없고 그저 유행을 따르거나 지나간 밴드를 모방하는 것에 기대는 밴드라면 경쟁자가 거의 없던 2005년이 나올 것이다. 페이선즈는 스스로를 기반으로 활동하므로 시기는 상관없다. 덧붙여 녹음 장비와 각종 라이브 장비의 기술력이 좋아진 지금이 음악 활동을 펼쳐나가기에는 더 좋다. 대규모 자본이 없어도 다양한 SNS 매체들이 스스로의 길을 개척해나가는 밴드들을 돕고 있다. 한국의 음악 시장이 (수많은 병폐에도 불구하고) 바깥으로 뻗어나가기에 더 나은 모습을 가지게 되었기 때문에 그 또한 장점이 될 수 있다.

Broke: 현재의 한국 펑크 씬은 페이선즈가 밴드활동을 시작한 2005년과는 많이 다릅니다. 그것이 어떻게 변화했고 또 무엇 때문에 변화했다고 생각하나요?

페이선즈: 한국의 펑크 씬에서 2005년과 2014년 사이의 10년의 시간은 유치하게 말해서 진짜와 가짜들이 구분되는 시간이었다. 시간은 심판의 기능을 수행했고 그것이 훗날 그르던 누군가는 명예를 얻고 누군가는 도태된 자라는 낙인이 찍혔다. 변화의 원인은 아무래도 인식의 변화이다. 90년대에 시작되어 2000년대에 번성하였던 한국의 펑크록은 70년대의 영국에서 펑크록이 그랬듯이 처음에는 충격, 공포, 새로움, 반항, 자유 등을 함축하는 대안 문화로 인식되었지만 이내 곧 고정화된 이미지를 갖게 되었고 유행 혹은 패션 중의 하나로 인식되었다. 열혈 펑크록 키드들이 추구하는 '진정한 의미로써의 펑크록'은 이제 물려다니는 패거리 혹은 덩어리의 형태가 아닌 이곳 저곳에 스며든 형태로 한국 음악 씬에 존재한다.

Broke: 스틸페이스 레코드에 대해 설명해주세요.

페이선즈: 스틸페이스 레코드의 목적 중의 하나는 스스로 일어서고자 하는 밴드들의 전진기지가 되는 것이다. 최종 목적이 무엇인냐고? 그것을 입으로 말해버리는 것만큼 감싸지는 일도 없다. 우리는 우선 의지와 능력이 우수한 인원과 함께 Steel Face Records Recording Studio, Steel Face Rooftop 3639 Live Stage 그리고 Label Office를 설립하였다. 현재 그것을 운영하는 이도 사용하는 이도 모두 현역 뮤지션들이다. 우리는 우리들의 목표와 의지를 숨기지 않을 것이므로 꾸준히 지켜본다면 어렵지 않게 우리의 의도를 알 수 있게 될 것이다. 함께 할 동료 아티스트들을 선정하는 과정은 하나의 룰을 따르는데 그것은 다음과 같다. '레이블이 밴드에게 먼저 레이블 가입을 권하지 않는다.' 그러므로 스틸페이스 레코드에 합류하고자 하는 아티스트는 기다리지 말고 반드시 문을 두드릴 것을 권한다. 위와 같은 룰은 고압적인 태도를 갖기 위해서는 아니므로 오해하지 않았으면 한다. 우리는 찾아오는 모든 밴드들에게 우리가 할 수 있는 일과 할 수 없는 일을 가감 없이 전하고 그들이 원하는 바를 경청한다.

7 Urban Wastelands in Seoul

Brownfields, Failed Redevelopments, and Accidental Parking Lots

Jon Twitch

Yes, the population density of Seoul is 17,000/km². Coming from a spacious western country, one might expect people packed into city streets, subways, and apartments like sardines, maybe even standing on each other's shoulders for lack of room.

But what's even more surprising is the amount of land within Seoul that is unused, just left to nature with no plans moving forward. For the purpose of this article, I identify seven areas within Seoul city limits that are mainly composed of empty land that is currently not undergoing redevelopment. Essentially, places where urban redevelopment has failed. Brownfield zones, failed redevelopments, accidental parking lots.

7. Yongsan Railyard

Let's start with something big: this vacant lot just to the west of Yongsan Station is 566,000 square meters, which is equivalent to 33 soccer fields. The land sits empty and unused, covered by a green netting and countless invasive plant species. There are a number of unused buildings remaining along the southern edge of the property: a post office building, mineral processing facilities, and a long skinny train maintenance building.

Formerly a major railyard, the land was cleared out in 2011–2012 to prepare for the Yongsan Dreamhub project, also known as Yongsan International Business District (IBD). It was to be the largest construction project ever attempted in Korea's history, estimated to cost 30 trillion KRW. However, that came to an end in March 2013 when the project's main actor failed to meet the deadline for repaying a 5.2 billion KRW debt, ripping off tons of investors and leaving a huge crater in the middle of Yongsan.

There are currently no plans to redevelop the area. Worse, the land hides 388,000 cubic meters of industrial waste, the equivalent of all industrial waste generated by Korea in two weeks. A number of underground barriers have been placed to attempt to prevent runoff into the river or surrounding area, but nobody wants to take the lead in cleaning up the area. Seventy percent of the land is still owned by Yongsan Dreamhub, whatever that now means, and Korail's hands are tied. Currently there is a temporary building at the north end of the lot that is intended to serve for cleanup activities, but it is woefully understaffed. So for now, we're stuck with this wasteland.

"I sometimes think the SMG should leave the big, empty hole in Yongsan as it is as a memorial to bad city planning," wrote Robert Koehler over at the Marmot's Hole.

6. Magok

It's hard to imagine anything larger than Yongsan Railyard be-



daeharmindecline

Yongsan Railyard

ing left vacant in this city. That's perhaps why Magok, at 3.6 million square meters, doesn't get as much attention.

Located northeast of Gimpo Airport and stretching up almost to the riverbank of the Han, Magok is a wild zone of weeds and stagnating water. As far as I know, there was never anything substantial in this land before.

When Seoul Subway Line 9 opened, it built two ghost stations contained within the empty expanse. Today, medium-scale highrise projects have filled in the western side, and both subway stations now are able to service

the public. Although Magongnaru Station still rudely juts into the wasteland.

There are significant signs of construction present. However, many of the vehicles are old and rusting and their insurance coverage has expired. Although there have been plans to redevelop the area in a similar manner to Digital Media City or Guro Digital Industrial Complex, it looks like we'll just continue to see small-scale projects popping up along the edges rather than filling in this substantially sized urban hole. Stephane over at Seoul Village has a lot more to say about this region.



Magok

5. Seonwonjeonteo

This area has quite a history. For what amounts to a parking lot.

Originally part of Deoksugung Palace, this 25,000-square-meter area was once the venue of a ritual venerating past kings. It would have housed the portraits of the kings, and there's significance to the one single tree in the middle of that area down there.

More recently it was Gyeonggi Girls' High School, and then after that it was used as parking for police buses. Now it is sealed up. For a while, the land belonged to the US, which planned to build a new embassy compound on this site. In May 2004 the US agreed to return the land to Korea, and it was marked as a cultural and historical asset. This asset remains empty, with the footprints of old buildings still vaguely visible.

What's even weirder, when I went to investigate, I discovered an abandoned highrise building adjacent to the property, sealed up and unchanged since 2009.

4. The "Golden Plot" of Sogong-dong

Ever notice that Asiana Airlines billboard just south of Seoul Plaza? What's behind that?

The answer, obviously, is number 4 on our list. This 6,562-square-meter area is currently in use as an accidental parking lot, failing to live up to its potential in the heart of downtown. You might not notice the parking lot, hidden behind seven aging buildings that range from mostly vacant to almost completely vacant. Abandoned or not, the property is worth a fortune, earning it the nickname "the golden plot." And the building owners are holding on tight.

The fate of this area might change very soon according to the JoongAng Daily, with investors eager to put a new hotel on the spot. Nikola over at Kojects has a lot more information



Empty Embassy Compound, photographed in 2008

about this area, as well as a proposal for what could be built here.

3. Empty embassy compound

What's surprising about so many of these wastelands is how central almost all of them are. For instance, the land right next to Gyeongbok-gung has to be worth a lot, doesn't it? Quick, think: what's over there? If you answered Samcheong-dong, then what's between Samcheong-dong and the palace? Answer: another brownfield zone, this one also formerly US embassy property.

Here, you can see the footprints of former buildings that have been removed. This 30,000-square-meter area was previously a housing compound for the nearby US embassy, and Korea still hasn't found a way to incorporate this returned land back into the city. There was talk of Korean Airlines opening a seven-star "Hanok" hotel there, but according to Stephane at Seoul Village this appears to be no longer the case. Apparently they were unable to get permission due to its proximity to a few high schools. So for now, there's a big empty hole right in the heart of Seoul, and it's easy to forget due to the high stone walls that are at least much more attractive than what borders the most of these wastelands.

2. Insadong

One of the city's most beloved tourist areas, Insadong gets a lot of attention whenever it seems its future may be threatened or parts of it burn down. But then everyone realises that they're not talking about destroying the main shopping

street, just some old buildings off to the side, and we go back to our Starbucks coffees and all seems right with the world.

And then in late 2011, one of the buildings adjacent to that famed alley was covered up and removed, along with two more behind it, and nobody cared.

I don't know much at all about this project, beyond what it looks like today. It's a small, empty lot in comparison to the others on this list, but it bears the same signs of a forgotten redevelopment zone. Bet you didn't know something like this is so close to you when you go shopping in Insadong.

1. Yongsan District 4

The story of failed urban renewal in Seoul begins and ends in Yongsan. No area is more infamous in Seoul's war to redevelop than Yongsan District 4. Stretching to the east of Sinyongsan Station, this empty field serves as a mirror reflection of the empty Yongsan Railyard to the west.

Previously a typical mixed-purpose neighbourhood full of 434 businesses as well as homes and a small market, this area began being evicted in 2008. The law provides certain protections for residents being evicted, under the notion that everyone has a right to housing, but the same is not extended to the right to do business, meaning that business owners don't get fair compensation. When you keep in mind that many people of the area both lived and made a living here, it's pretty obvious that this situation was going to get worse.

In order to hurry redevelop-

ment, the construction company contracted hired goons to harass evictees. Restaurant owner Choi Soon-kyung describes this process in a Korea Herald article:

On a mild Nov. 4, 2008 morning, Choi says sledgehammer-wielding "gangsters" hired by construction companies showed up at her restaurant as diners sat down to brunch and smashed to pieces everything they couldn't carry away. This occurred even though the government had said she had until Nov. 28 to close shop and relocate. Her restaurant sat on land slated for redevelopment and the men, officially referred to as movers, were carrying out an eviction order issued by Seoul City.

My first visit to this area was around this time, on November 16, 2008. By that time I'd already been urban exploring in Korea regularly for about a year and a half, and this was far from my first abandoned neighbourhood. But what struck me immediately was the extremeness of the graffiti. Along with direct attacks and sledgehammer raids, hired goons frequently would dump trash, break windows, and draw graffiti -- this was all standard practice -- but never before had I seen such sadistic images before. I nicknamed the area "Gangster's Paradise" after the high level of hired goon activity.

So when I heard what happened next, I can't say I was surprised that it happened here.

In mid-January 2009, the remain-

ing holdout evictees took to fortifying themselves in some of the buildings for protection against hired goon attacks. The most prominent of these was Namildang, a four-storey building right on the corner overlooking Hangangdaero. Very shortly after the sit-in began, the police took action. Apparently evictees had been throwing molotov cocktails to keep the hired goons back, and due to its high-visibility location the anti-terrorist riot police were sent in to end the siege. Evictees had soaked the building's stairway with inflammable liquids, sending a clear message: "We'll protect this building with our lives." The police used a crane to lift a cargo container full of cops up to the rooftop, where they stormed the evictee fortress. A fire was sparked, leading to the deaths of five evictees and one cop.

The plan for the area was called Yongsan Link, which apparently would have been a large underground shopping center. This project failed around the same time as Yongsan IBD, which eclipsed it in the media. The area has sat vacant for years, returned to nature. Currently, there is a model home set up on the north side of the lot for Daewoo Prugio Summit, which is slated to open across the street in July 2017, on the site of the former red-light district (which didn't make the list as it has never been vacant, currently housing a vibrant street food tent village).

"I'd feel less wronged if a new building was standing," said Yu Yeong-suk, a former restaurateur who was widowed in the Yongsan Disaster.



Yongsan District 4, site of Yongsan Disaster

Redevelopment of Dongdaemun

the making of Seoul's Dong Cult Park (DDP)

Jon Twitch

This March, the face of Dongdaemun changed with the official opening of Dongdaemun Design Park (DDP). Finally, after more than five years of work, Dongdaemun is whole again, and the confusing ugly building has suddenly become one of the most-photographed structures in Seoul, welcoming visitors to come and marvel at its weird arches and exorcise all memories of what came before this. That long and exhausting process to completion is mired with construction delays, broken promises, bureaucratic incompetency, archaeological surprises, and of course, countless urban exploring opportunities.

The story of the renewal of Dongdaemun begins nearby, with the earlier renewal of Cheonggyecheon. Then mayor of Seoul, Lee Myung-bak (2002-2006) sought to build a stream across it. Before the restoration of Cheonggyecheon, the stream was buried underground and held an elevated roadway. Beneath the roadway was a very interesting, quite extensive flea market. In order to make room for his vanity project, Mayor Lee allowed some of the vendors of this market to move into the nearby Dongdaemun Stadium. The stadium had been built in 1925 and was in use for sports until more modern facilities were completed for the 1988 Olympics. Right next door was Dongdaemun Baseball Stadium, built in 1959 and still in use for baseball up until the end. There is a lot more cool history that happened here, much of which you can see for yourself at the Dongdaemun Stadium Memorial on location at DDP. Mayor Lee pledged to turn the stadium into a world-class flea market, and at least gave the cooperating merchants the impression they would be allowed to set up shop there indefinitely.

But Mayor Lee had greater ambitions: he wished to become president of Korea, with dreams of building an inland canal from Seoul to Busan (which later evolved into the Four Rivers Restoration Project), essentially doing to all of Korea what he'd just done to downtown Seoul. Cheonggyecheon was considered a success and Lee was named a "Hero of the Environment" by Time Magazine shortly before his successful campaign for presidency. In the mayor's office, he was succeeded by political party-mate Oh Se-hoon, who also had dreams of leveraging his time in the mayor's office, the second most powerful political office in Korea, to get into the most powerful political office.

Mayor Oh sought to follow the president's lead, starting with his own vanity project, the redevelopment of the two stadiums in Dongdaemun. Never mind that Mayor Lee had promised the merchants



the use of the stadiums; they hadn't received the same pledge from Mayor Oh. In May 2007, the city announced a contest soliciting designs for the area. This process is discussed in Jeong Jae-eun's excellent documentary Talking Architect (2012). They eventually settled on the wonky design by Zaha Hadid, which I always thought looked like a giant furry green set of labia.

It was in December of this year that I entered the picture. On a mild Friday night, I stopped by Dongdaemun on the way home from a work Christmas party. I'd heard from a fellow urban explorer that demolition had begun on the baseball stadium, so I wanted to see if there was a way in before the whole thing was demolished. The area around the stadium was dark and deserted. The markets of Dongdaemun were still open, but this was worlds away.

Access to the closed stadium was limited by metal fencing which looked a lot more effective than it actually was. Inside, the stadium was in mid-demolition. My way was lit by the glistening towers across the street. It was now an arena to a very different kind of game, frozen in mid-play with all the workers

gone home for the night.

I paid three trips to the stadium before it went down: the next was the following night, and then later in February 2008 on Lunar New Year when the whole city was deserted and demolition was progressing.

And by April 2008, all signs of the baseball stadium were gone. Now that the baseball stadium was done, attention turned to the remaining stadium. I visited on April 13, 2008, just three days before total closure.

Whatever was unsellable was piled in the middle of the stadium for anyone to pick through. There was still a fair amount of activity in the market. Many of the stands were still set up, as vendors attempted to sell off as much of their remaining wares as possible. An air of misery pervaded the market this day. Beyond a certain threshold, the market was already shutting down and left empty. For once, I found myself far more attracted to the active part of the market rather than the abandoned part.

On April 16, 2008, at 4am, the stadium was raided by a gang of 500 hired goons paid for by the city, who beat the remaining 75 vendors and evicted them from the stadium. The stadium was fenced

off, beginning an almost-six-year period in which Dongdaemun was not whole. Still there was an active street market around the outside of the stadium, while the interior sat empty awaiting demolition.

It was announced that Seoul had been selected as the 2010 World Design Capital, presumably for their commitment to wonky architectural white elephants. The fence around the empty lot was decorated with conceptual images of what the completed park would look like. And the images were populated with white people for some reason.

Due to the higher volume of people outside this stadium, I kept failing in my attempts to get into this stadium. By June 2008, demolition of the stadium was well underway. So, I went in at night.

You probably know that during excavation, a long-forgotten section of city wall was unearthed. Fortunately, the design was modified in progress to include a section of wall, incorporating Igansumun, a sluice gate originally for water drainage. By 2010, this section of the park was open to the public. It was also a welcoming way into the construction site.

The DDP was slated for completion in 2010 in time for the World Design Capital event. But by the end of 2010, they were still closer to the start of the project than its completion. I visited around Halloween to check in on the progress. It was my first time climbing a construction crane.

Finally, construction was completed in 2013, and the building sat empty until its opening in 2014. Now it's up to the city government that begrudgingly inherited this beast to figure out how best to incorporate it into the living city around it, and it's up to the citizens of Seoul to accept it.

Now that the DDP is open, this story is finally over. At least until the city gets bored of it and wants something new. I give it, oh, 40 years max. Until then, I'm done with this place.



Well what do you see?

“Saram Pal!”

“Concrete and chaos rise up
Spiderweb across the land”
—Operation Ivy “Big City”

Paul Mutts
Broke Co-Founder

A few years back a few enterprising punk rock fans rented a smallish apartment near Hongdae. Some had jobs as far away as Jecheon and it was so much of a pain to head out to Seoul for a rock and roll weekend and head back that a few went in together on a small apartment. It worked for a while, we had half a dozen people paying the rent and we would watch movies, listen to terrible music, order pizza, that kind of thing.

It was called the ‘Waeg-Cave.’

I was staying at my mother’s place in Dongjak-gu with my dog Sukie. I took her out as often as I could but being in Seoul usually meant that I had to walk her. I have taken her on trains and in cabs but usually the cab drivers demanded many multiples of the cab fare to take a dog and sometimes the subway security would kick us out. This was not long after the dogshit girl incident. So Sukie and I walked Seoul quite a bit.

Growing up in Seoul and often spending my money on beer I was actually quite used to the walk. My mother’s current home is not far from where I lived during middle and high school. Often, especially after a good show, I would stick around and hang out well past the last train and was forced to walk home or wait for the subway to open. I typically walked.

Players of Civilization know that building a city along a major river course not only gives you an automatic trade route bonus but also provides a defensive bonus. As in turn-based computer games, Seoul was no exception. The mighty and dirty Han River was a great way for me to quickly cross the city in a roughly east-west path. Being on the river’s course it was relatively flat and got you away from the crowds and packs on the city sidewalks.

Sukie and I headed out for the Waeg-Cave on a typically cold winter night in Seoul. I have always had a love-hate relationship with Seoul in the winter. The cityscape looks harder and grayer than usual. Steam billows from the rooftops. The cold drives you, makes you walk a bit faster. I always remember the way the small Korean houses would crawl up the hillsides in Seoul with the yellow streetlights and neon red crosses taking the place of stars at night. Years later when I was in basic training in America I often would look out of the window in our training area because in the distance I could see a small airfield. The tower and runway lights reminded me of Seoul. Through window condensation I grew quite homesick on long fire guard shifts.

We always crossed Hangang

bridge first from south to the north side of the river. There used to be a way to quickly drop down to Hangang Park and the trail along the river. It was around midnight when we started west along the river in the direction of Hongdae. The trail at night and in the middle of winter was especially empty and absent of any motorized traffic I was comfortable enough to let Sukie off her lead. She had a habit of running ahead, turning to make sure I was still following and then running in my direction past me without a pause to do it over again. We would walk for five minutes or so and see no one which is not easy in Seoul. When I saw someone approach I would call her back and put her back on her lead.

The river itself was ringed with clear sharp ice along its banks. Along certain areas more chunky ice had collected. I remember this night that the level was lower than the artificial concrete bank steps that line the river.

In due time we passed the Hangang Railway Bridge. In the past on the south side of that bridge there used to be a culvert that I would hang out in. I took friends there sometimes but it was rather nasty and they didn’t understand my appeal for that place. It was just large enough to enter with a slight stoop and usually had no water in it. In any case, someone had placed several wooden boards across the bottom that could be used for a seat. These were often washed away by the monsoon rains but someone always took the time to find new ones and put them back. Playing guitar and singing in a metal culvert is amazing. I often wondered where the tube originated from and if there was anyone on the other end that appreciated my butchering of Cock Sparrer and Bad Religion songs.

I used to use the culvert to chill and smoke ‘88’ cigarettes. One time when I was in there and I heard laughing and talking coming closer. I was only about five feet or so inside and I expected the source of the noises to pass but they entered. It was three Korean girls still in school uniform. They came in and were surprised to see me there. Apparently, they used the culvert as I did to smoke. But mostly they spit. I couldn’t believe how much they spit. They squatted down in a semi circle and dotted the metal between their legs with spit and cigarette ash stopped to glance outside to make sure no one was coming. We engaged in conversation mostly of laughing and lighting each other’s ciggerttes. Scout’s Honor, nothing happened that would have to be pixilated in Japan but it was fun nonetheless.

Anyway, soon Sukie and I were approaching Wonhyo Bridge which is about halfway between the Hangang and Yanghwa bridges, the point where I usually walked up into the

city right in the middle of Hongdae. The path was empty so again, I let Sukie off her lead. Under the bridge as she did, she ran ahead of me to explore but suddenly stopped. She was down on the last concrete step on the bank where the clear chunky ice and mud of the Han began. This area a smaller canal entered the river and made it quite muddy and shallow in this section. She was smelling something on the bank very intently.

As I got closer I made out a shape in the ice that she was sniffing. I called her back but she didn’t move. I got closer to her to put the lead on her and take her away and looked at what had transfixed her so much.

It was a shoe. A man’s shoe. A tennis shoe. The brand was the tennis ‘Head’ brand and it was black and white with a low-cut top. A right shoe. I took out my lighter to take a closer look. This area was between streetlights and quite dim. In the flickering light of my lighter I could see a sock in the shoe. I knelt down closer and saw hair and skin and a glint of white bone. It was clearly a shoe with a foot still inside it. I stepped back and put Sukie back on her lead. While I had a phone, it was pre-paid and I had used the last of my minutes calling someone back at the Waeg-Cave to let them know I was on my way. I tried to call 119 but my battery had also died.

I stepped up on the bank and attempted to stop an older woman powerwalking. She was doing the typical ajumma random arm waving while powerwalking in a seeming bid to take up as large a portion of the walkway as possible. I ran up to her, in a black leather jacket, red and black scarf and fedora with a big black pit bull. She understandably ran away as I kept repeating “saram pal! sa-ram pal!”

Sukie and I walked up to Wonhyo Bridge where I tried to find a payphone. I had to walk quite a distance but had no trouble finding one. I called 119 and I was put in touch with a very professional and helpful English-speaking operator.

“Hello, I believe that I may have found a human foot under Wonhyo Bridge.”

“OK, which side of the bridge are you?”

“I’m on the north side. It’s directly under the bridge on the river bank.”

“I will send someone. Can you wait near the object and direct someone to it?”

“Sure. Thanks.”

With that, we walked down to the foot. I took another close look just to make sure that it was a human foot and if not I could walk away and save myself the embarrassment of reporting to the police that I had found a shoe. Sukie again was sniffing it and I am fairly sure she licked it. I gave it a little nudge with my foot but it was frozen solid to the concrete step. Sure enough, I could see the bones at the top

portion of the ankle. It did not appear to be hacked or sawn off but it was smooth and white. The flesh around the bones was white and washed-out looking. The sock was still white and there was no sign of blood. The skin that I could see kept its living hue and I could even make out regular leg hair.

After about 15 or 20 minutes of waiting an old man in a blue jacket like the guard at my old apartment complex arrived on a red-and-white City-100 mandu delivery scooter. He had a random uniform-like rank and a badge on his jacket that could have easily come from a stall in Dongdaemun. He was gruff and appeared to be bothered, like I had interrupted a shift that he was counting on passing by watching TV in some metal shack somewhere. He clearly smelled of soju. I walked him down to the foot.

He incredulously looked down on it and said it was just a shoe. Then he looked closer and gasped a little. Then a little louder. “Um... oh... Oh... OH... OH!”. He jumped back a bit and made it clear he didn’t want me to leave.

He walked over to his bike and spoke on the radio a bit. He came back over to me and asked me questions like my name, where I was from, where was I going, etc. After about ten minutes more police showed up, slightly more professional and half the age and I can only assume Blood Alcohol Content of this first responder. I spoke with one man who wrote down my information and I was sent on my way.

I made it to the Waeg-Cave to meet up with Nevin of Genjing Records and his cousin to help them with a little screen printing and beer drinking.

The next day I was walking back to my mother’s house along the same route. The river bank where I found the foot was taped off half-assed and I could see police divers in the water nearby where the ice was clear. Where it wasn’t, men in hip waders were breaking it up with metal poles and probing the cold muddy bottom.

I had several Korean-speaking freinds watching for news of any kind of the incident and none ever came. A few weeks later I told a student of mine who was involved with Korean law enforcement in some way I was never able to completely understand and he told me it was rather routine to find human body parts washed up on the Han. A lot of people, and in the punk scene we know this firsthand, choose to end their lives by jumping off the bridges that span its dirty water. Apparently, the ankle can rot quickly and the presence of a shoe allows the naturally separated foot to float and is often the first part found.

So nothing that I can find ever came of this and Sukie may have licked a portion of a dead human on the bank of the Hangang.

From Mannam to IPYG:

Jon Twitch
16 June 2014

Lately, there's been a lot of attention directed at a shady volunteer group called International Peace Youth Group (IPYG). They seem to take peace very seriously, and they've been organising peace walk campaigns around the world. But who are they, and where did they come from? Here's the long answer.

If you are visibly non-Korean and were present in Korea in spring/summer 2012 (or read *Broke 15*), chances are you were approached by a shady volunteer group called Mannam. They offered free Korean language classes, volunteer opportunities, free balloons, fun fun parties, running clubs, photography clubs, cooking classes, and more. And yes, they were a front for a cult.

Their reach was far. They were in all the major cities, and in smaller cities they visited schools with foreign teachers for recruiting. They even waited for new arrivals at the airport. They were hungry for foreign participants but kept Koreans at arm's length.

My first encounter with Mannam was outside the World Cup Stadium. I met a Mannam volunteer who was offering a trip to Ganghwa-do as well as several other services, including free Korean lessons. That piqued my interest because I was planning to write an article for work about places to get free Korean lessons. I traded cards and did a short interview with the Mannam contact. She ended up texting me repeatedly about that trip to Ganghwa-do, which I never had any interest in joining.

I published the article, complete with images of some of the classrooms. Each group provided a picture with adults studying Korean and generally having a pretty good time. But the one image I got from Mannam was...sketchy.

Something on their faces, I could tell they felt awkward being there, something was wrong. I had nothing more than an unspoken gut feeling, but it was enough to be memorable (later, when I discovered Mannam's true nature, the article was edited to remove any mention of them).

"I was approached by one of Dae-gu's most active members, a young girl who had given up her studies, temporarily I hope, to 'volunteer' full time for Mannam," says Peter Daley, an expert cult-watcher we previously interviewed on the topic of Korean cults who runs his own cult-watching website *jmscult.com*. "She showed me a Mannam brochure and told me about the group. By then, I had been interested in Korean cults for about seven years, so I was quite familiar with the front groups of other Korean cults like the Moonies, JMS, and Dahn Yoga. The material she presented me with and her description of Mannam reminded



me very much of the various front groups used by those other cults. I asked her if Mannam was related to a religious organization. Her negative answer was a lie. A lie, which I later discovered, was not uttered in ignorance."

The closer we looked at Mannam, the more distinctive some of their features emerged, leading to the secret of their true nature. They had that hand gesture, with the thumb and forefinger extended like you're pretending to hold a gun. They had that slogan, "When Lights Unite." What was that about?

In your very first Mannam class, they teach you the phrase "When light and light meet, there is victory," or in Korean, "빛과 빛의 만남은 이길." Turns out, this is kind of an anagram of two Korean names, 김남희 and 이만희, with particles added and converting 희 into 빛, a valid derivation from the same Chinese character as I understand it. Kim Nam-hee was the official chairwoman of Mannam, and Lee Man-hee was the "honorary" chairman. He was also the head of Shincheonji Church of Jesus the Temple of the Tabernacle of the Testimony (SCJ), a notorious destructive religious cult.

What do I mean by destructive? Surely some cults are just misunderstood. Yes, definitely, but SCJ is well known for its subversive techniques. It breaks up families and infiltrates mainstream churches, sowing conflict and recruiting whoever is shaken free. It sends members to university campuses to attract young girls, a popular com-

modity for cults that use honeytrap tactics (or supply their leader with a steady supply of rape victims; see JMS). Most Korean churches quickly learned what they were doing and began posting anti-SCJ posters on their doors forbidding the subverters from entering.

SCJ knows its name is dirt, which is why it's so careful not to reveal its true identity. Most SCJ followers are lured in for Bible studies classes, and by the time they learn they're in SCJ, they've already been indoctrinated. This is nothing new, and many Korean cults have been doing this for years.

What about the religious beliefs of SCJ? I don't like to get into this too much, but suffice it to say, they took the Christian Bible and inserted their leader Lee Man-hee as a continuation. I've heard them describe Jesus as being promised in the Old Testament, fulfilled in the New Testament, and in a similar way they see Lee Man-hee as promised in the New Testament. Lee claims to have been visited by Jesus. He started SCJ in 1984, when the Universe completed its first orbit. He also is the only one with a total understanding of Revelation with his own symbolic interpretation that requires a great amount of studying from his followers. He has a Messiah complex, often comparing his own church's poor reputation with the persecution of Jesus. Putting aside his apparent preaching for peace, he also claims "Anyone who hears the testimony about the fulfillment of the New Testament prophecies

and refuses to believe it will be destroyed, just like the people in the time of Adam and Lot." If you want to hear more stuff like this, check out his book *The Creation of Heaven and Earth*. But suffice it to say, whether Lee is the Advocate, or the Promised Pastor, or SSN or whatever, his cult uses deception tactics to lure in new recruits.

So, this revelation that Mannam was somehow intimately linked to SCJ helped kick things into gear, beginning a long, drawn-out struggle across the media and Internet to reveal Mannam's cult ties. The news spread fast, devastating foreign attendance in Mannam's numerous, numerous regional branches and clubs. Still, we couldn't convince everyone:

1. While many of us were crying "Mannam is a cult!" it didn't match up with the experiences of many of the active volunteers. "Well," these people would respond, "they've never mentioned religion at any of the classes I've attended. The second they start preaching, I'm out the door." Mannam didn't feel like a cult because they weren't actively recruiting for a religion, and they allowed members of all religions (or no religions) to join.
2. Many more just flat-out didn't care. "I'm getting free classes/food/etc and I'm not giving anything back in return. If Mannam is a cult, I don't care. They're not going to recruit me into their fruity little religion."
3. It was unclear how much control this hated cult had in Mannam. Was it possible SCJ was just one of many backers of Mannam? (Spoiler: SCJ 100% funded and controlled Mannam's activities from behind closed doors.)
4. "Mannam is a humanitarian group, and they would not turn away this cult just because you hate them."
5. "What do you have against world peace? If you are against Mannam, are you pro-war?"

"People who think SCJ is harmless simply have no idea what they are talking about," says Peter Daley. "Such an opinion is usually based on attendance at peripheral events organized by SCJ front groups like Mannam and perhaps friendships formed with Korean members at those events. Such an opinion is usually accompanied by a complete ignorance of SCJ's teachings and history coupled with a reluctance to correct that ignorance. If you are going to form an opinion about SCJ by its front groups and the nice young people in them, you might as well form an opinion about North Korea by believing its propaganda. Don't judge SCJ by the quality of the kimchi you made at a Mannam cooking class or the goal you scored at a Mannam soccer match; judge SCJ by Lee's hate-filled book *The Creation of Heaven and Earth*, judge SCJ by the testimonies of

another Shinchonji cult front

former members and their families, judge SCJ by its lies. Better yet, sit down with the mother of a young girl who has been indoctrinated to believe her mother is possessed by Satan and then tell me SCJ does no harm."

It became clear over the course of studying Mannam that foreigners were on a separate track from Koreans. Foreigners were shepherded around, taught the slogans and hand signals, set up in photo ops, but they weren't being invited to take Bible classes nor asked for money. We later heard from insider sources that SCJ instructed its Mannam workers not to try to convert foreigners, to just let them be content. Because they knew if they started talking Revelation, they'd lose all those foreigners.

On the other side of the aisle, the Korean members were hearing very different things. They were told that Lee Man-hee's message of world peace was resonating around the world, that he was universally admired by everyone. And look, here are pictures of foreigners doing the SCJ hand signal and shouting what happens when Light and Light Meet. There had even been numerous public events where foreigners and Koreans were told different things at the same time: "이만희선생님 만세! Do you guys want world peace? When Light Meets Light..." So that way if you only know English, you can cheer for world peace and repeat a bland slogan. Meanwhile, if you only know Korean, all you heard was "Long live Lee Man-hee!"

They operated under the assumption that foreigners and Koreans couldn't communicate or understand each other. Essentially, they were spending a lot of money to lure thousands of foreigners to their events, events which were really nothing more than film sets for SCJ propaganda videos. And in return, their Korean followers would see SCJ progressing into the world and, more importantly, keep tithing. It worked as long as everyone remained compartmentalised. So while foreigners were being deceived through Mannam, we were being deceived in order to commit a greater deceit on Koreans through SCJ. By willingly taking advantage of what Mannam offered, you were complicit in victimising Korean cultists, most of them in their early 20s or younger. I heard one story about a foreign guy who had been dating one of the girls in Mannam. When he heard all this he exclaimed "Am I being pimped out by a cult?"

If you were approached by Mannam volunteers around then, you may have been told about a World Peace Festival held on September 16, in conjunction with the UN's International Day of Peace. Or, earlier, they might have said it was the International Day of Mannam. Here are a couple posters.

So, which is it, International Day

of Mannam or World Peace Festival? Actually, no, it was Lee Man-hee's birthday party (he was born September 15, 1931). You see, every four years, SCJ holds the Shinchonji National Olympiad.

2012's was to be the sixth Olympiad, and it was happening on September 16. At the same time and place as the above events. With no mutual acknowledgement. Was the Olympic Stadium double-booked? Or did they just want to cram as many people into the stadium as possible? Have a look at the 5th SCJ National Olympiad at the bottom of this page.

You are likely thinking "Wow, that is exactly like that Mass Games/Arirang Festival performance in North Korea." And you are right. Same type of performance, similar message, different leader.

News of Mannam's shady cult ties was devastating to SCJ, whose big end game was fast approaching. One of the top blogs that did the research and exposed a lot of their lies was Scroozle's Sanctuary.

Mannam ploughed ahead, refocusing away from the English-speaking expat community and going after the US military, migrant workers, and new arrivals at the airport. Every chance, they denied that the event was at all related to SCJ, and when confronted with the fact that, yes, there is only one event planned in Olympic Stadium that day for 100,000 people, they claimed that SCJ had offered Mannam the role of co-host of the event and are still arm's length from each other. They also began leaning on the World Peace Festival and the World Peace Initiative, de-emphasising Mannam further.

Two nights before the Olympiad, on the eve of Lee's birthday,

SCJ and "Mannam" held a press conference in the Westin Chosun Hotel with speeches by Lee and Kim themselves; Asia Pundits was there.

If you've ever been to a Mannam event, this was far worse. Cameras everywhere capturing us at all time from many angles. Most present were devotees visiting from overseas. During the question period they took turns grilling Lee on...what he thought about world peace. The cantankerous octogenarian rambled on and on about world peace with gems like "If only everybody shared the same beliefs

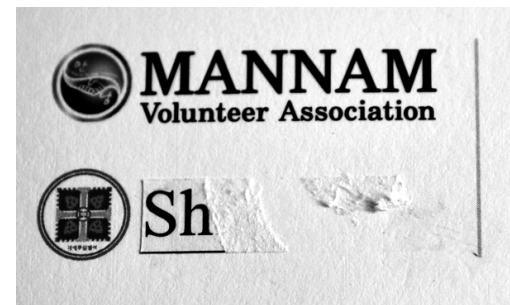
and goals, there could be world peace." He has stated numerous times his belief that the true obstacle to world peace is diversity; we won't have peace until everyone has the same beliefs, the same interests, the same religion... united in peace under the leadership of... well, you can probably see where this is going. The same direction it's gone with every deluded megalomaniac hellbent on world domination.

The Ministry of Unification was originally listed as a sponsor. They had been tricked into sponsoring the World Peace Festival, but they figured out the ruse just a couple days prior to the Olympiad and withdrew their support. By then, it was too late to pull their names from the various banners and flags printed for the Olympiad. Consequently, and conveniently for SCJ, their name remained proudly on display all through the festivities.

As well, I bet this was the first

time outside of internal documents that the names Shinchonji and Mannam appeared next to each other in English. Actually, they had originally planned not to have the name Shinchonji present at all. Here, take a look at the cover of the press kit. See anything fishy?

Well, okay, there's a lot that's fishy, starting with "Culture and Sports Celebration and Restoring Light." Down in the lower left, there's Mannam's name and logo, under which is SCJ's logo and...a sticker of their name? Peeling it off, I discovered it was blank underneath. They'd originally intended to just include the SCJ logo without saying what it was. But then they obviously knew the jig was up so they added it in at the last minute.



So, other than this press conference, Mannam kept lying to foreigners to lure them to the Olympiad. And foreign supporters of Mannam continued to deny SCJ's involvement...right up until they were shown to their seats in a huge stadium with tens of thousands of colour-coded cultists cheering on a very thoroughly religious performance.

This is of course the same group whose leader claimed "We volunteer silently and without fanfare." Let me repeat that, in image macro form, the only medium that adequately communicates the hypocrisy present here.



Let me work you through what you're seeing up there. Basically, the entire section across from us was a human LCD, with each pixel controlled by a cultist holding up a colour-coded sign. You can just barely make out the minders standing in front of each section controlling the turning of cards (the North Koreans do this better through the use of percussion). To either side of the human billboard you have the colour-coded sections for each of the twelve tribes of SCJ, named after disciples of Jesus such as Simon in orange on the upper left and Bartholomew in green on the right.

Each tribe sent a platoon of its colour-coded members to stand on the stadium grounds in formation for most of the morning. And in the middle, the white-clad disorganised mass, that's the 13th tribe? Mannam. Some of the people there had literally just been recruited off the street and had no clue what they were in for. I found the firsthand account of one person down there who claimed he was terrified the whole time.

While some (obvious SCJers) still adhered to the story that this was a secular event, that would require a superhuman level of compartmentalising, as the "secular" bits of Mannam are surrounded by a sea of SCJ, and those same SCJ members held up Mannam signs as well as religious stuff in their card performance. The two organisations were intertwined to the point that it became clear we're talking about one big group. The people themselves were kept separate so they couldn't compare notes, simultaneously supporting two contradictory narratives depending on which side of the stadium you entered and on which language you read. There were many heavy-handed security workers to keep that curtain up.

As well, the name of the Olympiad was in dispute depending on what you looked at. As spelled out by the gargantuan human LCD across from me, in English it was "World Peace Festival" with subheadline "The 6th



Culture and Sports Celebration of Restoring Light" but in Korean it was "6th World Peace Restoring Light and Heavenly Culture Celebration" with subheadline "Shinchonji and Mannam Volunteer Organization (international ministry) Coalition Festival." I can't be too sure about representing 卍 as ministry, as I'm using it more in the government ministry sense, but it does seem to identify Mannam as an internal part of SCJ. Also, I later heard there was a bit of disagreement from Mannam leaders regarding that "6th," as this was the 6th SCJ Olympiad but the first Mannam event of this kind, and that number was a dead giveaway at who was behind the wheel.

So yeah, the secret was out. They'd previously been so careful about not exposing foreigners to the religious content through Mannam, that I think their strategy was to fill seats using any means possible, and then it didn't really matter what happened next. After all, this is still a religious cult, operating on the belief that if they assembled 144,000 people, it would trigger the Second Coming. Well there was no Rapture or Armageddon or whatever, though this whole event created a tidal wave of rage and regret in the foreign blogger community from those who'd been

duped and were angry about it.

"I spoke to a former SCJ member who told me SCJ expected to recruit foreigners from Mannam after the Olympiad," says Peter Daley. "They assumed they would have built up enough good faith by then to make targeted foreigners more susceptible to the less secular and more cultic aspects of the parent organization. The greater awareness of Mannam forced SCJ to essentially scrap it as its most visible front group."

And Mannam, having outlived its usefulness, faded from public view. So, end of story, right?

Rather than disappear altogether, Mannam simply shifted its activities. Following the Olympiad they made a big push in Africa. Previously (April 7), Mannam had organised a charity concert for Al Noor, a South African orphanage that cares for orphans infected with HIV. However, when contacted, nobody at Al Noor had heard about Mannam or received a cent from them. Mannam representatives were questioned by a Yonhap reporter about the missing charity money, at which point they made a lot of excuses and sent one of their people to donate the suddenly remembered money, which amounted to 1.27 million KRW. The money

was handed over on September 29, over five months after it had been collected, and probably only because they were called out on it.

So, like a door-to-door vacuum salesman, Mannam had its foot firmly wedged in the door in Africa? and what they were selling sucked just as much.

In December 2012, they launched an Africa tour for Lee Man-hee, using the same double-sided propaganda approach they'd previously tried on us in Korea. A "renowned South Korean peace activist" was said to be touring Africa, meeting with leaders such as the presidents of Ethiopia and South Africa. Oh, and you might note that they were now no longer referring to Lee as the honorary chairman of Mannam.

Somehow an internal e-mail explaining Lee's Africa tour was leaked, and we learned how Mannam/SCJ sounds behind closed doors. SSN stands for 선생님, or teacher, which is how they refer to Lee inside the cult, along with the Advocate.

The purpose of SSN vist

1. To let all mankind know that Shinchunji is the only the place that can receive salvation and The avocate, who is Chairman of

Cult leader Doo Byung-un 1941-2014



Sic Semper Deus

Shinchunji, is the only one that can lead us to heaven.

2. To make everybody recognize Only Shinchunji can show heavenly culture. Mt11:27

Let us do not lose our focus on the purpose of SSN visit here.

In terms of the event, First priority of event should be Open bible seminar

we should put our energy and all the efforts on OBS first and the others are rest.

if we can make it perfect and beautiful then there is no argue. if we can bring many pastors, members and medias, then SSN should be pleased.

Mannam and WPI is just instrument to take an eyes from Media and Keyperson.

Even though the size of event that we will do in Capetown would be small, important thing is let Press and Media should know about the SSN.

Person who going to meet is more important.

They claimed in a statement (also visible on the same page linked above) that “two million people of Nigeria invited us, and several hundred thousand people of Congo invited us,” although those events seem to have been cancelled; we heard from an insider that Lee was disappointed with the trip and wanted to cut it short, taking his anger out on his followers for being too lazy.

But anyway, it was content. There were articles appearing in the media referring to the visit as a Mannam event, but also many more inward-pointing coverage of Lee as the leader of SCJ. So, it’s the same old “Important people come to meet peace activist/chairman of Mannam” -> “Important people met with leader of Shinchonji” bait-and-switch. This has happened many times over a long period of time.

Likewise, they doled out all this content a little at a time, spreading it out and maximising it. They attempted to bury the negative press by overwhelming the Internet with their own content through a pro-Mannam thicket of blog after blog after blog after blog after blog after blog after blog after blog. This tactic was mildly successful in diluting all the accurate information and negative press present in the blogosphere. It didn’t change anyone’s mind (it was actually quite worrying to see), but anyone new looking for information on Mannam would have two well-presented opposing sides...at least when the peace group wasn’t telling tasteless racist jokes.

Actually, there have been glimpses of Mannam pouring religion into its programming. There was a rumour sometime in 2013 that one foreign Mannam volunteer in Korea somewhere was told if she wanted to keep attending, she would have to attend Bible Studies classes. I don’t know what happened with that. As well, they sent out invitations to an actual religious event run under the name Mannam, in contradiction to

Mannam’s own guidelines as stated by Chairwoman Kim Nam-hee on Mannam’s official website: “within Mannam Volunteer Association there must not be any political and religious activities.”

Mannam continued to exist and still has events to this day, but it operates in secrecy, with even the locations of its Korean classes publicly undisclosed. Facebook groups operated by Mannam are typically closed and any dissenting opinions are censored. But Mannam itself has withered away and fallen out of the spotlight. Part of the reason for this might be Kim Nam-hee’s fading influence; although she was for a while speculated to be positioning herself to run the whole show once Lee dies, it does seem like Mannam hasn’t been the huge success they were all counting on. But anyone who’s seen the recent Captain America movies knows what happens when you cut the head off a hydra.

First, Mannam rebranded itself under the new name MIYC (Mannam International Youth Coalition) which first started appearing online in early 2013. They targeted youth-based organisations overseas, mainly in Africa as well as in West Asia, reaching out through a number of feel-good activities such as peace walks meant to promote world peace without really speaking meaningfully on it.

They held a march on June 25, 2013, to mark the almost-60-year-anniversary of the cessation of hostilities of the Korean War. They carried signs of the world’s great peacemakers like Gandhi, Mandela, Willy Brandt (incorrectly labeled as Billy Brandt), and...Lee Man-hee. They had anonymous members stationed throughout Itaewon holding placards thanking veterans for their service.

They flashed the SCJ handsign as they marched up and down Itaewon, driving the police crazy and generally confusing everyone else. They even managed to convince a few foreigners to participate, who didn’t ask what the M in MIYC stood for. When I talked with those guys after, they were quick to realise they’d been tricked; they knew about Mannam’s cult background but hadn’t connected it with MIYC.

Also at this event, as if realising what was holding them back, they removed the “Mannam” from their name, becoming “International Peace Youth Group” instead.

In their literature they claim this as a merger, but...yeah, that’s likely. And you won’t be surprised who is named as the founder of IPYG.

Lately, things got quiet, and the cult-watchers were kept busy watching Salvation Sect go down the drain and the usual chatter from the World Mission Society Church of God (WMSCOG, though you might know them as the Church of the Heavenly Ajumma) and JMS, the cult of imprisoned serial rapist Jeong Myeong-seok. Then, they came back seemingly out of nowhere, advertising another peace walk on the anniversary of that last one. Unfortunately, I was unable to attend, but I can pretty much picture exactly what happened. I also heard they were luring more unsuspecting foreigners there, including one unfortunate who was only responding to a comely lass on Skout, a popular dating app.

What’s more, Lee Man-hee has continued doing his world tours under the new name Heavenly Culture, World Peace, Restoration of Light (HWPL) because they seemingly can’t give up on the whole “Heavenly Culture” thing. Under this name, Lee has visited the Philippines where he signed a redundant peace agreement in the Philippines on Mindanao Island where strife is ongoing between Muslims and Catholics. He became the “world’s first Romani (Gypsies) people’s ambassador at the Romani Assembly.” And according to this article, he has met with Peru’s vice president, former presidents of Guatemala, a former president of Chile, and the president of Uruguay. He presented a peace award to the president and king of Uganda, two people who the commenters in that article agree haven’t done anything to contribute to world peace. What’s more, one commenter recalls when an earlier Ugandan president was tricked by the Moonies, almost giving up land to the cult. Lee has also suckered Yann Arthus-Bertrand, the photographer behind the book *Korea from Above*, into including footage from SCJ’s 9th World Peace Tour in his upcoming film *Human*, which will screen at the UN General Assembly next year. A suitable honour for someone who signed a world peace treaty, wouldn’t you say? Why didn’t anyone else think of signing a world peace treaty centuries ago?

Also, Kim Nam-hee has her own International Women’s Peace

Group (IWPG) because why not at this point? And while we’re on that topic, here’s another women’s group called She Can that has the familiar face of Kim Nam-hee.

“That’s another sign that SCJ and whatever this week’s front group is has something to hide,” says Peter Daley. “Legitimate organizations don’t rebrand themselves every other week and then try to hide ties to last week’s incarnation. It’s also a sign that there are large and important events planned, events worthy of new names, new websites, and new T-shirts. I’ve witnessed a more recent front group taking credit for a previous event at which there was no mention of the newer front group because it hadn’t been created yet. Such changes also serve to keep members busy with a constant series of changing ‘We can save the world’ projects and events. I think the ‘keeping members busy’ aspect is one of the major reasons for all these groups and events/rallies.”

As of Monday, June 16, it appears the websites for IPYG, HWPL, and IWPG are down. That probably means they’re going into hiding, Mannam-style, but I’m certain they’ll be back even if it’s under completely new names. Update (17 July 2014): it appears now that the IPYG, HWPL, and IWPG websites are blocked domestically but are viewable from anywhere else in the world. The reasons for this strategy should be apparent as laid out in this article.

What can you do to not get fooled by another SCJ front? If you’re approached by someone offering a lot of free stuff, look the gift horse in the mouth. Ask if the group is connected to a church. Drop the name Lee Man-hee and see how they respond. If they are a SCJ front, their responses are coached and will be instant denial, rather than confusion or ignorance. Study their literature carefully for anything mentioning “light” especially lights meeting or being restored. Check their photos for people doing the SCJ salute (as demonstrated here by either the tribe of Philip or Thomas, can’t tell).

We have two more years until the next SCJ Olympiad, so who knows how many front organisations they will take on before then. In the interest of honesty and truth, you can expect there to be people out there keeping an eye on them.



Jon Twitch vs Nardwuar the Human Serviette

Jon Twitch

Years ago, I had the chance to meet Nardwuar the Human Serviette, a Canadian legend who made a name for himself for his flamboyant interview technique. He is also the lead vocalist of the Vancouver punk band the Evaporators, and came to Edmonton a few times on tour. In advance of one of these shows, I interviewed him by phone for a local entertainment weekly, which ended up telling me to keep the article unreasonably short, something like 300 words. What follows is the transcript of the original interview.

17 August 2001

Punk singer Nardwuar the Human Serviette once asked Mikhail Gorbachev which world leader has the biggest pants. Beck fans still send him hate-mail after Beck said his experience with Nardwuar in an interview in 1994 was unpleasant. In his quest for interviews for his long-running college radio show on Vancouver's CiTR, he's been roughed up by Quiet Riot, as well as Sebastian Bach from Skid Row, who stole his toque. Now the guerrilla journalist comes to Edmonton with his garage-punk band the Evaporators, and he finds himself on the other end of the microphone.

Me: Who are you?

Nardwuar: I am Nardwuar the Human Serviette, a 33-year-old, teenage zit-rock loser from Vancouver, British Columbia, Canada, and also singer for the rock and roll band the Evaporators who are coming to Edmonton, Alberta to the Spruce Avenue Hall on Friday, August 17, 1999+2.

Me: I bet there are a lot of disgruntled celebrities who'd love to have this opportunity for payback right now, to have you on the phone like this. Who would want that opportunity for revenge the most, and who would you least like to speak with again?

Nardwuar: I think everybody has got their revenge on me, who wanted revenge on me. For instance the rock and roll band Quiet Riot. They kind of roughed me up and destroyed a tape I was using to interview them with. The rock and roll band Skid Row: Sebastian Bach, he took my toque. So anybody that kinda gets mad at me kinda gets revenge.

Beck, I upset Beck years ago. He never got revenge physically, but he got revenge through saying how much I upset him, and even to this day, even though I did this interview in 1994 with Beck, to this day, Beck fans e-mail me and say how much they hate me.

Me: Why are you a human serviette?

Nardwuar: Probably just to serve the youth to help mop up the information. In fact, everything I've said probably has been said before.



Me: Now I hear you most often are after these mainstream pop icons like Beck, or Tommy Lee, or Courtney Love, or Iggy Pop or somebody like that. Yet you play in a punk band. Nardwuar, are you a punk?

Nardwuar: I would like to think I am. Although somebody said, 'How can you be in a punk band if you're over the age of 30?' Well um uh, I guess I'm tryna change things. And as for those kind of commercially, major-label-type people that I talk to, it's just kind of fun. Like you're at your college radio station where I do a show (CiTR Radio at UBC). And somebody will say "Hey, do you wanna go talk to Ratt" or "Hey, do you wanna go talk to Warrant" or "Do you wanna do an interview with Iggy Pop" -it just seems so ridiculous, it's something fun to jump into. So yes, there's not too much of a correlation between those famous star fuckers and punk rock, but it's fun to be able to do it because I'm totally bored.

Me: What is a Nardwuar?

Nardwuar: I guess it's just a dumb, stupid name like Sting or Sinbad. Originally when I made up the name, it was with a whole bunch of friends around me, and we used to use the name when we saw old people for some reason. We'd yell at some senior citizens, "You're Nardwuars, you're Nardwuars!" But then I got to University and I got a radio show, and I needed a name, and what name did I take? Nardwuar! So I kinda like stole this name. It was like communal, that me and my buddies all shared and put it towards my radio show.

Me: Where is this all taking you, like the interviews and the music and all that, where do you see yourself in five years?

Nardwuar: Well, I'd like to think it's taking me to the top of the rock heap, but I don't think it has been. I think it's just been taking me on a journey to meet lots of cool and interesting people. And actually it kind of saved my life. 'Cause a few years ago, I ended up in the hospital, and I was pretty scared, and then suddenly all these people that I interviewed over the years and people I knew and friends sent all these cards, and it totally

cheered me up. So where is it taking me? Well, I think it's saved my life. Anything else is actually extra gravy. I don't care where I'll be in five years: I'm alive now!

When you're in a hospital, you're usually pretty scared, and I didn't have time to be scared because everyone was sending me cards. Even like David Lee Roth's manager sent me a card, and a couple days later I got a card from David Lee Roth. I don't even know the guy, but somebody knew that I was a big Van Halen fan. So I just feel happy now. I'm on borrowed time, that's what I feel like.

Me: Nardwuar, a lot of people who have hairy backs are unaware they have hairy backs. Do you have a hairy back?

Nardwuar: Yes I do; I'm sorry about inflicting that on you as well. Somebody did try to light me on fire actually at a in Portland, Oregon, so that's a hazard of having back hair.

Me: As well as fronting the Evaporators, you seem to be affiliated with the Goblins. Are you officially in the Goblins?

Nardwuar: Oh, ahum, well, ah, I won't say I really know the Goblins too well, they're ah, well, I think I know the guy called Thee Goblin who plays organ, and they're a very mysterious masked duo, very very simplistic.

Me: And they happen to use the same instruments as you.

Nardwuar: Sorry?

Me: They use the same instruments as you.

Nardwuar: Yes. The same instruments. And sometimes they're even joined by members of the Evaporators, who help out with, I mean, sorry, with other members of another band that happens to be around the venue that night to join the Goblins, and then they turn into the Skablins. There's also been the Gothblins, and the Disgoblins, and hopefully someday we're gonna be able to do Fat Boy Goblins and GobBizkit.

Me: Do you think, Nardwuar, that most of the musicians you interview know of your musical dexterity?

Nardwuar: I don't think so. I think probably they're totally unaware of what is going on. Although I was lucky enough to, we played a gig last week with the rock and roll band Mudhoney, and they actually asked us to open for them. Actually, Sleater Kinney asked us to open for them on New Year's Eve a few years ago, and Sloan took us on that tour of Alberta a couple years ago. And Sloan was a band that I'd interviewed in 1991, and they walked out on me—they hated me—and yet seven years later, in 1998, they were asking for the Evaporators to open for them. It took seven years to win them over,

but I finally did.

Me: Do you think when you interview someone, does your own personality come across, and does it ever drop out the person you're interviewing?

Nardwuar: I don't really know what that really means, exactly. I guess sometimes I try as hard as I can to get the information across, so if nobody's saying anything, I hate dead air, so I just speak more and more and more. So maybe sometimes it might sound like I'm talking a lot, but I'm not trying to put my own personality into it.

However I do try as hard as I can to get little interesting factoids out there. For instance, when I interviewed that band Skid Row, to the interview I brought a girl that had actually at one time become intimate, became, uh, had, uh, whatever that word is—fucking—um, with, um, Sebastian Bach of Skid Row, and I brought her to the interview as like a prop, like "Hey Sebastian, remember this girl from Saskatoon?" I unfortunately never got to that point in the interview, because he grabbed the video camera and took the tape out, smashed the tape against the wall, threatened to beat me up for fun.

Me: Your interview with Ross Rebagliati, the snowboarder who had his Olympic medal taken away because of a positive drug test was printed in the Seattle Weekly, but it caused a complaint from a publicist about your lack of professionalism. Correct?

Nardwuar: Yes. This is really bizarre, because every interview I do, I try to end with "Doot doodle oot doo." This Ross interview was pretty much fairly boring. However, at the very end, it took him a little while to go "doot doo." The publicist phones back to me and says "What were you doing talking to Ross Rebagliati, you made him sing a song!"

One interesting aspect about dealing with "Doot doodle oot doo doot doo" is Rob Zombie. When I interviewed him, I went "Doot doodle oot doo," and he just left the room, and he left the speaker on, and I just "Doot doodle oot doo... doot doodle oot doo" for about half an hour.

Me: What's your real name?

Nardwuar: Let's perhaps leave that to a mystery. However, if people want to research me, check on the net for an English social critic that lived between years of 1819 and 1900. This social critic, on his wedding night, saw his wife's pubic hair, became disgusted by his wife's pubic hair, became a compulsive masturbator and died a virgin. This is who I am named after.

Me: Doot doodle oot doo.

Nardwuar: Oh! Doot doo.

Me and Them: Drunk Interview in a Sober World

Presented by Jon Twitch

Back in 2011, Stephen Epstein and Tim Tangherlini were back in Korea to film a sequel to their 1999 documentary "Our Nation." This one, later titled "Us and Them," would look at the scene around this time with interviews with ...Whatever That Means, the Geeks, Crying Nut, Rocktigers, and so on. Oh, and "so on?" That includes me.

After the Assignment 27 reunion show at Kuchu Camp, I sat down with Epstein and Tangherlini for one of the drunkest interviews of my life. I went off on some pretty wild tangents and answered the wrong questions, and they bemusedly let me go on and on. Although all my lines were eventually cut, the interview was transcribed. So, with their permission, here is my interview for the documentary. Some parts were omitted, such as when I stopped to talk with someone walking by and told them I was being interviewed, and ranting about girls and the like. Thanks to Jacco Zwetsloot for having to sit through this for the transcription.

Q: How Dunbar got into Korean punk

A: When he was at Uni of Alberta he worked at a college radio station. Fucking great radio station. He worked there 5 years. His last incarnation he wanted to do a punk show on Mondays 11am to 1pm. Every week he would spotlight a different country. The first week was Dutch ska. The second week was Malaysian punk. At this point he was planning to come to Korea (2002). And he could find three Korean bands online. 영양 식초, Assignment 27, Captain Boot-bois. And the third man was 물물말려. Not stop potty. I could hear them online and I played them on my radio show a month or two before I came here. And I came here to find those three bands. Malaysia had a big scene going on. Bigger than Jamaica, I mean Japan. I came to Korea and discovered they have shows somewhere in an area called Sinchon. I found a documentary that said it all was based in a club called Drug. So I tried to find Drug. So my first weekend in Korea December 2003 I escaped my employer and came to Hongdae. I came to where Drug was, and I went there. I found a band that was practising there and they weren't punk. I was happy to meet them but that was all I could get.

My first real punk show was at Club WASP, another place that doesn't exist anymore. The owner didn't like punk so between bands he would play hip-hop.

16 bands for 7,000 won. Such an



Timothy Tangherlini wonders "Is this guy drunk enough?"

amazingly low price. And all the bands that were there played their hearts out. I got on stage and took pictures of the crowd, and I look at them now and I realize that I was the only person not in a band. It was a show where I was probably the only paying customer. That was Dec 27 2003. Just before they started Skunk.

Q: Your impressions in 2003?

A: Maybe we should go from the start of Skunk. Then after that I think this would be the toughest part, what's going on now. I'm going to have to bullshit a bit.

Are you filming right now?

Hongdae has changed since I came here. Through the success of Korean punk and the whole idea that this is a place of underground music, it's just not really the same anymore. Why does underground retreat all the time? In 2006 the Music Camp incident, which I don't want to talk about, punk became public enemy number 1. We were all told just back off, because if we do something wrong people will get arrested. That really changed things. Punk went from something amazing and unbridled to something not amazing and they'd better be bridled or people would go to jail. I tried to interview Jong-hee from Rux about it, but he doesn't want to talk about it anymore.

Q: Where is the scene now? Do you still enjoy it?

A: I arrived just as Skunk Hell got started. And now the scene has spread out. People who were all together in the same camp are now everywhere. The hardcore scene has done well, I think. They don't admit it but they are the best part of the underground scene at the moment. The ska scene has found a lot of success in random Korean bands because ska is a very universally likeable genre.

Rockabilly has gone out too. Rocktigers you know. They have gone out and they promote a lot of their own shows. They've been very good at bringing bands here from Japan.

Five years ago everyone was in one tight place and now it's like 5 or 6 places.

Financially it just isn't going to be as successful. Everybody is apart and everybody is competing with each other. In a lot of ways, the Korean scene has become like how it is in most other countries. I am from Edmonton and the Victoria scene was doing really well and then they reached a critical mass where they've got these genres and these fans and that's it = it's not going to expand anymore.

But here, um, it just kind of evaporated. A lot of the inspiration that went into the punk scene when you guys did your documentary, did evaporate.

Q: Commune feeling. Many more bands are trying to make it like a business.

A: Crying Nut when they were gone for a couple of years got the military. That's when I arrived in Korea. Then I realized when they came back that they are class-act performers. The scene here needs more people like that who are willing to step up and make a stand. Like the Geeks are an excellent example.

I lost my focus. Can we start over? Ask the question again, please.

You need to edit out what I said before. The number one thing a punk band is you're not doing this for a living. If you are doing it for a living whoops you got into the worst industry possible. The Korean hardcore scene is trying really hard to bring big acts over here. And there's a lot of questions about what is going to be the best way to support the local scene here, to

make it grow. For the last couple of years I have thought that hardcore is the solution to everything.

Q: Talking about Edmonton, Canada
A: I discovered hardcore when I came here. Hardcore has been the genre that has brought the world to Korea in the last 7 years.

When I came here the first international tour I saw was a band called Champion, they were a straightedge hardcore band. The guys involved in that, like Keysuck from the Geeks, those guys are doing everything they can to bring the Korean punk scene to the world. But they are having a hard time. But Chinese bands get more attention and get sent all over the world.

This country has been overlooked in my opinion, 100%.

Q: In 2011 the scene is fragmented so how do you figure out when you are going to go?

A: When I first came here there was no infrastructure about where to go. I started a photo website and I got a lot of people interested in that. And then somebody started a Myspace page and then Myspace died and we all came over to Facebook.

Skunk during its last few years, the number of foreigners who went there was increasing all the time. At the same time, the amount of Koreans who went there was going down. Skunk went out of business.

Skunk Hell was surviving for the last several months by receiving funds from their friends that they would never be able to repay. That's what happened. It was really sad because every other pub that survived had a licence to sell alcohol. But Skunk didn't have a fire escape so they were fucked. I am assuming Drug didn't have the same, but Drug managed to escape.

Q: What about the increase of foreigners?

A: Good question. When I first showed up at Skunk I was the first foreigner there who wasn't fully fluent in Korean already. The first other foreigner I met was my good friend Mike who's still here. We did our best to patrol the other foreigners.

There was this idea that we are foreigners but we don't want to bring too many foreigners because it will taint what's going on here. But that's exactly what happened. We ended up tainting the scene.

After a year Paul Brickie originally from Rux came back to Korea came back and joined Suck Stuff. He was a half-Korean half-American who was really into the soldier side of being in Korea.

He came back and said Hey Jon I have this idea, let's start a zine.

How to interview a band

Research.

Start with an easy question but one that provokes a thoughtful response.

Read other interviews.

Pore over album liner notes, websites, band member SNS.

Get the band talking.

Avoid mundane questions such as “who are your influences?” “how did you form?” “how have your members changed?” unless you expect that to lead somewhere.

Never ask open-ended questions like “What’s the craziest thing that ever happened to you on tour?” They usually won’t know.

Know when you’re listening to something you don’t need.

Get anecdotes and stories.

Ask questions that require strategic thought or creative choices, rather than recitation of facts.

Use your biases, opinions, and relationship with the band to get more personal responses.

Direct questions to particular band members.

Control which and how many band members you interview.

Non-musical/non-band experiences are valid to discuss as well.

Ask follow-up questions.

If by phone or in person, record and transcribe, but take notes too.

Ask the most controversial questions last.

How to be interviewed

Be honest about communication difficulties.

Decide whether you want to interview in person or by phone or online.

Answer in full sentences, not "Yes/No" and not "It sucked."

Decide in advance who will answer and tell the interviewer.

Don't rehearse: keep it spontaneous.

Take all the time you want to answer a question.

Try not to skip any questions.

Remember: the interviewer is trying to make you look good.

Interviewers love stories.

Court controversy, but be careful about going negative

Keep the finished interview, clip it, link it, make it available.

Offer the interviewer press materials, sample recordings, promo pics.

It is your decision how long the interview lasts.

CD REVIEWS

Rudy Guns Die Alright Let's RG

Rudy Guns
Let's RGs
Independent
Jon Twitch

After reviewing so many four-song EPs, it's nice to have this seven-song one to listen to. Rudy Guns are a fun band and this CD is full of fun songs. My favourites are "ETT" and "Kick It," making this CD the strongest in the middle for me. The album begins with "One, Two" and ends with "Nagi Song," in which Nagi replaces Indeok on vocals, which is a fun way to begin and end an album. Her voice is a key ingredient in Rudy Guns' musical recipe, as is her keyboard. One thing that sets Rudy Guns apart from more experienced bands like Skasucks is their better utilisation of the keyboard, which has more personality here and is a little more prominent in the songs.

The songs frequently change up the rhythm, tempo, and genre, making this seven-song EP sound more like 28 or so very short songs. Like most ska-punk bands they're much better at the punk sound, with the drums sticking to a fairly consistent 4/4 rock beat. Not the easiest to dance to, but if you like ska-punk, you're going to really thoroughly enjoy this album.

1st EP
Independent
Jon Twitch

I admit, I was greatly disappointed when Midnight Smoking Drive disappeared. There was no way lead vocalist Che Songhwa's new band Die Alright was going to be an adequate replacement, or so we all thought.

That said, this new EP exceeded my expectations. After MSD's proto-punk-rock aimed in the direction of Joan Jett, this new project seems a little more blues-rock, more in tune with the sensibilities of Courtney Love (in the '90s—I honestly don't know if she's still making music). The strongest tracks of the album are the first two, the fuzzed-out "Do Not EAT" and "Satellite" with its driving repetitive song structure. Those two songs alone make this recording well worth it. It takes a few minutes longer to get into the third track, "Heaven," but when it gets going...is she saying "I want the spinach?" The EP-ending track "Hello" — which after coming from listening to the linearly titled Nice Legs album seems like it's at the wrong end of this EP — is another strong number where Songhwa's voice cedes the center stage to the drummer, who keeps the drums racing forward throughout the song.

There is no press coverage on Die Alright yet, so I really have little to go on in describing their sound. I guess we might have to wait until the next Broke for the chance to give them more consideration and learn more about them.

호걸을 건드리면 관아는 젯더미가 된다

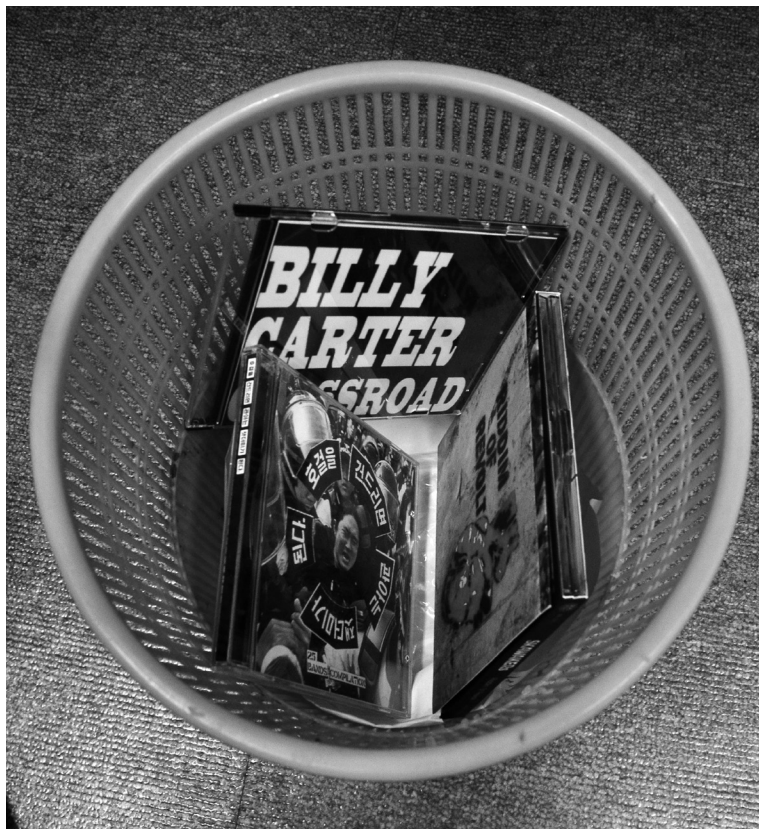
25 Bands Compilation
Independent
Jon Twitch

It's not often that we get a new compilation coming out in the Korean punk/hardcore/etc scene these days. So I was more than a little surprised to see the list of bands on this 25-song album. This was produced to raise funds and awareness for Shim "Black Commie" Jihoon, who's in trouble with the police for political activism. It was produced by Sohn Yisang, who also is having a lot of trouble with the police at the moment. So where's his compilation tribute album? If we had a new compilation every time one of the Korean punks was in trouble with the law, well, my music collection would be a whole lot greater at least.

The list of bands on this album is irresistible. Stretching back a few years, we see the return of the Explode, ICBM, and Mateo (the latter who are apparently reformed now and more active than lead vocalist Jinyong "Never Daniel" Imhotep's other band Christfuck. Speaking of which, Christfuck is on here with the perfectly named "Gangnam-

stein," as well as a lot of other active bands, both established and new. On the one hand you have Find the Spot opening up the album with the reliable "불화" (Fluoride), as well as other established names like Banran and Yuppie Killer. And on the other you have new bands like Gonguri, Sohn Yisang's new band Jordan River, Sagal, Sulsa, Misawa, and the great Dead Gakkahs. Plus, to break up the distortion and roaring vocals, there are a handful of less hard songs by groups like Yamagata Tweakster, Morning Glory, and Joongsik [sic], as well as Billy Carter, who contribute a much more low-fi but still charming number that sounds worlds different from their EP Crossroads. Plus, they included songs by bands from Japan, the US, Indonesia, and Singapore, just to make this whole thing so much more exciting. And the American band is none other than Resist and Exist. The recording quality is uneven throughout, but that just makes this album all the more fun and textured.

You know what, just get this album. You won't regret it. Unless you're a cop.



Billy Carter The Geeks Crossroad Still Not In This Alone

Independent
Jon Twitch

Finally, something like three years after Billy Carter debuted, they've released their first five-song EP. That wasn't so hard, was it? I only wish they'd been making more recordings over the years, as they've written a lot of great songs.

Billy Carter is the duo of Kim Goyang and Kim Jina playing acoustic blues with no backing drummer, except now they've finally broken down and brought in a drummer, changing their sound dramatically. Fortunately, we have these five songs to remember the old Billy Carter.

The two play off each other in "Rollin' Blues," and Goyang's voice is highlighted in "Love and Hatred." The title track "Crossroad" is just slightly less memorable than those two. The longest track, at just over six minutes, is "I'm So Lonely," the slow number of the album. It's a bit risky having a song with those lyrics following Kim Jong-il's musical number in Team America World Police, but they pull it off even if it does greatly slow down the pace of the album. And then the album ends perfectly on their breezy title song "Billy Carter."

The greatest weakness of the album is the sheer amount of stuff left out. There really is no reason why this couldn't have been their third or fourth EP, or the first third of a really good full-length. It's not like they'd be particularly hard to record in the studio. Well, while the new three-piece lineup might open new doors, I hope they keep this duo version of Billy Carter alive, for future recordings or even occasional special shows.

Think Fast/Townhall
Jon Twitch

This album gives Geeks fans what they want: positive hardcore anthems with plenty of singalong parts. It's actually pretty remarkable that the Geeks still sound perfectly like the Geeks, with the same sort of positive messages we've come to expect from them. "Defining Moments" sounds as classic as their early defining "Let it Fade/Live Free." One of the differences now might be that this album is crammed full of guest vocals from big-name foreign hardcore bands that the Geeks have connected with over the years, including David Wood from Down To Nothing, Scott Vogel of Terror and Martijn of No Turning Back, which is a pretty cool way to reminisce about some of the high points in the Geeks' history.

There are a few shorter songs on the album, including the instrumental "17th May," the relevance of which I'm still trying to figure out. Chun Doo-hwan's coup d'etat? The average song length on the album is probably around two minutes, with many songs that go fast and don't outlive their welcome, and others like "Staring into the Sun," "A Light in the Dark," and the previously mentioned "Defining Moments" are longer and build something more memorable. There's also "Worth Dying For," which starts with a sample from what sounds like a motivational speaker. I'm not too sure what the point of it is, whether we're supposed to feel inspired — which I don't, as it's a pretty dry soundbite — or if I'm missing out on the joke.

It's been something like seven years since the Geeks' previous full-length album. Yet in all that time, they've remained pretty well known abroad, and all that time I think it's been established that they could've had another release on Think Fast any time they wanted. So...why wait seven years? No clue.

(Oi!) Resolute

“The Boys” Digital Single Album
The Valiant Punk Rock Music Label
Jon Twitch

Lately, there’s been kind of a lull in oi music in Korea, what with Dongh-yun of Captain Bootbois living abroad for work and Attacking Forces losing guitarist Jongu. The void has been competently filled for the past while by Resolute, Korea’s newest oi band.

From the Resolute interview published this issue, there are a few safe inferences that can be drawn. First, this band whose name starts with a silent “Oi!” is very much an oi band, complete with a full checklist of the requisite oi tropes. And secondly, Janghyup’s vocals don’t quite fit in with what we’ve come to expect of an oi band. Especially an oi band from Asia, where exaggerated hyper-masculine vocals are the norm. The vocals are melodic, at a sensible singing volume compared even to all other Korean oi bands before this; Janghyup was at a loss when I asked him to name any oi bands that have taken this direction, but here are a few other bands you’ve probably heard of that didn’t do the “Cookie-Monster” vocal thing: Cock Sparrer, Business,

Cockney Rejects, and Sham 69.

But despite this pretty obvious precedent, as an Asian oi band Resolute still sounds closer to melodic punk or even pop-punk. That’s fine by me, as I’ve always thought a lot of the earliest UK oi bands, especially Cock Sparrer, are musically closer to that than to where most modern oi bands sit. So I would understand if this isn’t for everybody, and I’d be more likely to point to bands like Captain Bootbois, Attacking Forces, Dirty Small Town, Jiraltan99, and even Rux as more exemplary Korean oi bands. Of those, Resolute is probably closest in tone to Attacking Forces, due to their inclination towards having fun and not taking themselves or their songs too seriously.

I feel like I’m reviewing the genre of oi more than I am this album. It’s good that the band has their own sound rather than just repeating everything that came before. This digital single/EP has a lot of promise, yet still more room to grow. By the time they’re ready to put out a full-length album, I think Resolute will be ready to stand as Korea’s main active oi band.

Ska Wakers Riddim of Revolt

Roots Record
Jon Twitch

I’m still trying to decide what to make of a band whose first full-length release is a double-CD album. I may be looking a gift horse in the mouth, but a double CD is more than enough music for most bands. Also, often a double CD is a sign of a band that doesn’t know how to cut down its lesser material. I suspect this was done to accommodate for some of the very long numbers on the album, but even in this case, what would have been the harm of holding onto one album for a year and releasing it then?

The whole thing starts with the seven-minute “Wake Up Again,” a mostly instrumental song that gradually builds. Next, “Ska Revolution” works as a much more compressed introduction to the band, with catchier vocals, melodica, and the occasional ska-punk breakdown. Granted, there’s one extra syllable in “ska” but that’s not to the detriment of the song. The next song, “어화둥둥 내 사랑,” is far from ska, with influences in funk and more modern Jamaican music. The high point on the back half of this disc is “스캅킹에 임하는 우리의 자세,” a nice slower song with a smooth beat, probably one of their better dance songs. One thing that’s especially odd on this disc is the number of songs with imagery of violence and social upheaval, which is unusual for modern ska.

So far, I’ve been listening a lot more to CD 2 than CD 1. It starts off with the jaunty “Walkin’ To You,” and experiments with reggae on “우린 모두 다 알지” (We All Know), ska-punk on “귀여운 루셀” (Cute Lucille), and dub on “God Save the Princess.” This disc also contains “Firebomb,” which they made into a music video that should be more terrifying than it is, showing the band lurking around a nuclear power plant. This is followed by “Shit,” in which they say that someone named MB is shit. It’s pretty obvious who that stands for, even if it is a bit outdated now. This disc also contains the album’s longest song at just over nine minutes, as well as an amusing a cappella secret track at the very end that helps acquaint the listener with the band members’ various voices.

I felt kind of bad comparing Ska Wakers to Kingston Rudieska in our interview, but there’s not much frame of reference for this genre in Korea. This album succeeds over Kingston’s early releases, maintaining a fun level of energy throughout. Ska Wakers are also more open to mixing genres rather than trying for authenticity, which helps nail down their style. Which is an otherwise daunting task, with two full CDs worth of genre-blending ska songs through which to get to know them.

Nice Legs Lullaby Land

Death Mountain Sound
Jon Twitch

Nice Legs guitarist Mark Lentz sent me a link to their wonderfully ethereal music video, adding “YES IT IS PUNK.” He’s wrong — it’s clearly listed as dream pop, and while the genres may have a lot of common ground, they’re still somewhat clearly defined genres. But that doesn’t mean I can’t appreciate it, let alone write a review in this here zine.

Coming from the Yogiga crowd, which is kind of known for producing overly masturbatory non-music, Nice Legs is a fully realised musical project dealing with fully formed ideas. They started off busking, before I helped book them to perform at a funeral (well, more of a fundraiser), where they wowed all the mourners in attendance. Shortly after that, they were off touring Japan.

This EP has four great songs, creatively named “One,” “Two,” “Three,” and “End.” Of course these simple titles hide brilliant lyrics, a fully realised musical style, and a perfectly fuzzy recording quality apparently captured within Yogiga. If you only go to punk shows you might not get as much chance to see these guys. Your loss.

Scumraid Out of Order

D-TAKT & RAPUNK
Jon Twitch

Now, I’m no expert on crasher crust hardcore punk, but I’ve listened to a lot of really awful-quality recordings of too-loud bands (thanks a lot, Yuppie Killer), so it’s a relief to hear a Scumraid recording that’s been produced so well.

It’s distorted as hell, as it should be, but still clear enough you can hear the drums, bass, guitar, and vocals apart from each other. It’s actually an admirable recreation of what they sound like live.

And looking online, it seems like the EP has been quite popular, having sold out in many places online already. It was put out and pressed to vinyl courtesy of Swedish label D-TAKT & RAPUNK, and apparently a cassette version was put out by Blood of War Records of Malaysia.

The songs on this release are hard for my ear to distinguish, but the one that is most memorable is “Out of Order,” the title track which is also the longest song as well as the last one on the album. At just over three minutes they have time to build up and play around with the distortion and mood, so there’s a lot more to hear in it. Then again, as I mentioned at the start of this review, I’m no expert.

Colours Synesthesia

Independent
Jon Twitch

Colours is a name that’s been showing up a lot lately. A Canadian/American/Iranian math-rock band from Daegu, they’ve been making it up to Seoul for shows in recent months. This is something we don’t get that much of in Korea, and that’s always good. Plus, I approve of their British spelling and the kitten on the album cover, so this gets a review, even if it’s a short, half-assed one.

Like any math rock, this recording demands your attention. Despite the almost total lack of vocals, there’s a lot going on here. This album actually very similar to attending a university math class, where if you miss a few minutes, you’re totally lost. Well, ideally you could come back in and catch up to Colours’ music, but you’ll

be missing something as the music is not exactly about what’s happening in the present, but more about tangents, sequences, and numbers. Math stuff.

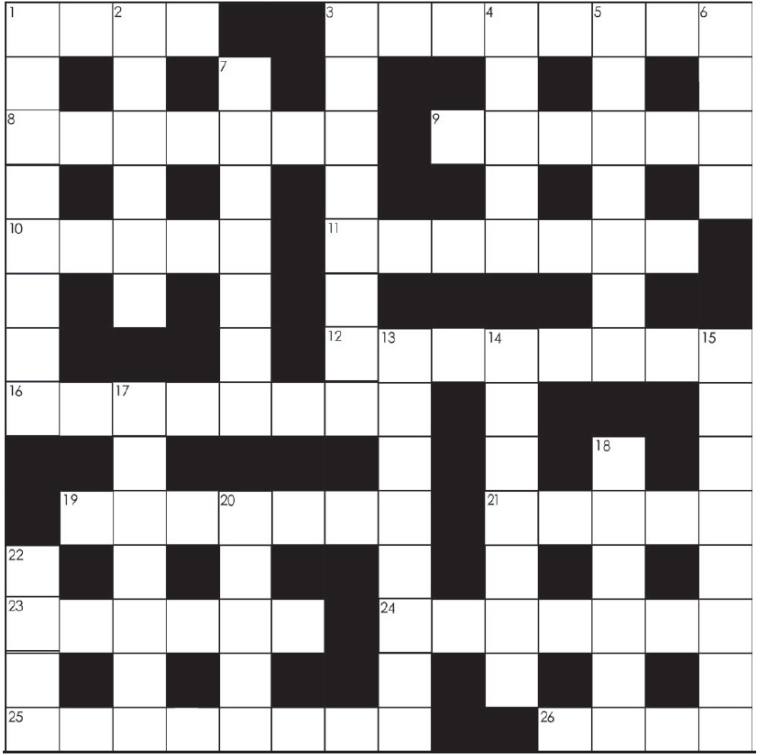
They do something interesting around the end of “Chamchi,” blending the song into the next, “Colors” (US spelling) through electronic noises. After that point, it’s clear that you won’t be able to predict what’s on the rest of the album, let alone what’s coming later this song. The album takes a breath in the song “Daegu,” which takes a few minutes to build in intensity, gradually turning into a slightly more complex version of a post-punk song, and then going beyond that.

I couldn’t listen to this in the background while working; this is more a live music genre. And I’m hoping to get a chance to see them again sometime in the near future.



Crossword Answers ACROSS 1. CAVE 3. RESOLUTE 8. FALLEN 9. OFFSET 10. CREPE 11. GONGURI 12. NARROWER 16. BUSINESS 19. PRILLA 21. NASAL 23. ICHEON 24. MOHICAN 25. KINGSTON 26. BOIS DOWN 1. CATACOMB 2. VAL-LEY 3. RUDYGUNS 4. OMBUG 5. UNSCREW 6. EATS 7. THEFTAN 13. ASIANMAN 14. RAUNCHY 15. ROLLINGS 17. STEPHEN 18. PSYCHO 20. ICONS 22. MILK

Broke Crossword



- ACROSS
- Bad Seeds Nick
 - Oi! ____
 - Counted
 - Counteract
 - French pancake
 - Pyha's new band
 - Less wide
 - UK punk band
 - Korean BBQ green
 - Nosy
 - Pottery village
 - Punk or Indian hairdo
 - ____ Rudieska
 - Return ____

- DOWN
- Burial tunnel
 - Beach ____
 - Korean ska-punk band
 - CBGB & ____
 - Open a jar
 - Pigs out
 - A Himalayan
 - Mike Park's label
 - Dirty
 - Japanese ska band
 - ____ Epstein
 - Misfits' American ____
 - Desktop images
 - Kwon ____

DoIndie vs Korea Gig Guide

So, as of this issue, I am now a contributor to DoIndie.co.kr, as well as Korea Gig Guide. But why have two? Which one is the best?

CATEGORY	DoIndie	Korea Gig Guide	WINNER
Languages	Korean, English	English only	DoIndie
Listings	51	28	DoIndie
Timespan	August 1-31	August 1-October 5	KGG
Contributors	dozens	four or five	DoIndie
Articles	extensive interviews and scene news	less than one per week, usually something self-serving for the writer	DoIndie
Presentation	15 per page, colour-coded, show posters	stripped bare, no show poster or title, all on one page	DoIndie
Design	attractive, colourful	black words on white background	DoIndie
Usability and navigation	major coding problems, sometimes takes long or fails to load, navigation issues	straightforward, few clicks needed	KGG
Smartphone compatibility	exacerbates navigation and loading issues	straightforward	KGG
Name/URL	not self-explanatory, *.co.kr ending	strong keywords	KGG
Google	???	third hit for "shows in Korea"	KGG
Established	2013	February 2008	KGG

Who comes out on top? I'd have to say it depends on which one has the information you want to find at any one time. Promoting show listings is a thankless, Sisyphean task, so as long as one site isn't totally copying all the show listings of the other, there is room for both to exist.



SPECIAL BROKE IN KOREA OFFER!!

ONE-TIME OFFER!! Part 4...come on, people!

IF YOU WANT TO GET A TATTOO PAID FOR BY ME, JON TWITCH OF BROKE IN KOREA FAME, HERE IS A SPECIAL OFFER FOR THE FIRST PERSON TO CLAIM IT (OFFER MAY BE EXTENDED IN THE FUTURE).

TWO ISSUES AGO I OFFERED TO PAY FOR THE FIRST IDIOT WILLING TO GET MY NAME TATTOOED ON THEM. THAT...DIDN'T WORK OUT, THANKFULLY. AND THEN JEFF GOT A TATTOO OF JESSE'S FACE AND I REALISED I'D BEEN BESTED. AND THEN I THINK I HEARD YUPPIE KILLER IS OFFERING A FREE TATTOO?

SO...WELCOME TO THE ONE-TIME OFFER...PART 3. THIS ONE'S NOT FOR MY NAME, BUT FOR THE BROKE IN KOREA LOGO.

I WILL PAY FOR YOU TO GET A TATTOO OF THE BROKE IN KOREA, WITH THE FOLLOWING RULES:

- MAXIMUM COST 50 000 WON, SO IT WON'T BE HUGE.
- 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.
- IT HAS TO BE SOMEWHERE ON YOUR BODY THAT YOU'RE COMFORTABLE HAVING PHOTOGRAPHED.
- I RESERVE THE RIGHT TO USE IT AS AN IMAGE FOR THE NEXT ISSUE OF BROKE IN KOREA, SO CHOOSE THE LOCATION WISELY. CONTACT BADASS BOMI TO CLAIM YOUR FREE TATTOO.

BADASS BOMI

JAPANESE/OLD SCHOOL/CUSTOM TATTOOS

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FACEBOOK/BADASSTATTOOKOREA

01
경영전략 소개

- Topic 1. Pegurians
- Topic 2. Cockrasher
- Topic 3. Mixed Blood
- Topic 4. Return Bois
- Topic 5. Peaz Deaz

8월16일 19:00
입장료 ₩5000

THE BIMONTHLY BOOTFUCK

10 awkward Korean band names OMG you guys 6 is the craziest!

Know something I've always admired about punk? Its inherent integrity. I'm talking about idealism about the world as demonstrated in any cause-of-the-day, like anti-fascism, veganism, or anarchism, and I'm also talking about the cynicism that helps us to say "fuck you" to the bastards, users, fuckers of the world. All of this comes across in punk songs in various ways, no matter what subgenre you're talking about. Without this attitude, it's not punk—all you have is some sloppy band not talented enough to play metal. Integrity is tied to punk, and punk is tied to social conscience.

Years and years ago, when the Broke in Korea message board still existed, there was one member on there who was difficult and contrarian and unpleasant, and we tolerated that because punk isn't about excluding people, at least without good reason. This person worked against us, sharing very few values or musical preferences. He hated the Korean music scene and its bands, and he brought over foreign bands and charged too much money. He asked one of the other Broke members, who was about to fly from the US to Korea, to smuggle some prescription drugs over. You probably know him as the "World's Sexiest Geek," or the guy who knows "everyone in the global indie scene." I kept quiet because I didn't like him on a personal level and I try not to be petty like that. Turns out, I was not alone in this.

A couple years ago, he opened a new live music venue with a few other people, including some good people in the punk scene. Around that time, everyone started to figure out what a parasit he was. His relationship with the other owners deteriorated fast, and he took his ball and went home.

Around the same time, he threatened one of the larger indie labels when they complained about his mismanagement of a domestic tour, telling them basically that he and he alone holds the keys to the rest of the world, and the only way for any band to globalise would be with his benevolent blessing. At that moment, every single concert promoter in Korea realised that we

all hated this guy and had negative encounters with him. Promoters present and past came out of the woodwork to offer testimonies against him.

I got off lucky: my worst direct story was one day when I put on a show for Danish ska band Babylove and the van Dangos, he posted on Facebook something to the tune of "Another boring weekend, same old bands, same old venues." Then later that same night, he sent two "interns" to my show to try to talk their way in for free.

It was worse for a serviceman friend involved in that venue I previously mentioned. This shitbag snitched on him to the USFK, claiming that the serviceman had beaten up the shitbag's girlfriend. The USFK, hands tied, had no choice but to ship him out of the country. So, this guy snitches on promoting rivals to get them removed from Korea!

More recently, he was involved in another ill-fated collective, this one much more secretive, and he exited quietly a brief time before it collapsed, leaving a lot of customers without refunds for advance tickets. This guy was connected with any number of scandals in the Korean indie scene, and his name was dirt.

However, he is still able to organise shows, and he is still able to get his band on other shows, largely thanks to the punk scene. Some of the bands have told me, "I know about all the shady shit he's done, but we get along." If you get along with this kind of person, you need to examine yourself. Others have just not known, or heard these stories only as unsubstantiated rumours.

It was within the punk scene that we first knew that this person was toxic. And now that everyone else on the peninsula has caught up with us, it is now the punk scene that is one of his few remaining refuges.

I would not be a part of a music scene where I was surrounded by worthless or worse human beings. Granted we have a lot of scoundrels, misfits, and shit-disturbers among our ranks. But there's an honour among punks.

Let's keep it that way.

10. Billy Carter

Not that I hate this name or anything, but it's one of those band names that always requires a bit of extra exposition when describing them to new people. "Billy Carter is actually two Korean girls playing acoustic blues...except now they have a drummer." It's basically intentional on their part, but it's easy to overlook them because of the name.

9. Vassline

What's the pronunciation difference between Vaseline and Vassline? I always pronounce it "Vass-leen" but I see it written in Korean as 바세린.

8. Any band name with a number in it (except 1)

In other countries, there's an implicit understanding that bands with numbers in their name are no good (ie Blink 182, Sum 41). But in Korea, bands will have numbers in their name without a second thought: 13 Steps, 49 Morphines, 99 Anger, Jiraltan99, 1Ton. And these bands tend to be pretty good anyway.

7. No.1 Korean

An odd choice for a name, something that sounds like it would be a gag concert or a really annoying e-nationalist talking about how Korea is the best country or how Dokdo is Korea's territory or something. Now, in this same zine I asked where the name comes from, and the answer (that it comes from a dream) is actually kind of cool.

6. Patience/PATIENTS

I'll group these two together because they're homophones (don't fire me, Nomen Global Language Center!). I'm not sure if the Patience still exists, or maybe they changed their name because there was already a band with that name (both formed roughly around the same time I think, and I can't say which came first). As far as band names go, Patience is weaker than Patients, but I'm not a fan of any band name that stylises its capitalisation and expects you to refer to them as such.

5. Skasucks

Ignoring for a moment that they prefer to stylise it "SKASUCKS,"

my main issue with this name is that it is a complete grammatical sentence clause that has a specific meaning "Ska is not good." When I interviewed Skasucks originally (Broke 6), Beomju told me "It's just totally nonsense and funny because it doesn't make any sense." I don't exactly agree -- we're not talking about Cockrasher or Suck Stuff here, and just taking the space out doesn't cancel out the meaning.

4. Kingston Rudieska

My first impression of this name was that we were going to get a particular type of ska more focused on Jamaica, and I was right. But that second word, existing as a compound, doesn't make sense. Rudieska? To make matters worse, I've heard at least two TBS eFM DJs pronounce this as is if it's some kind of Russian name, more like Kingston Rudi-eska or 킹스톤 루다에스카.

3. Turn For Our

As well as number names, the Korean scene also likes band names that have too many words. Beyond Skasucks, which is a declarative statement and thus not part of this phenomenon, we have band names like Find the Spot, Join the Circle, and the sentence fragment Things We Say. Any of those bands may have made this list, until I remembered Turn For Our, the name that leaves us wondering "Are you taking a pause before finishing telling us the name of that band?"

2. Harry Big Button

This name is the equivalent of passing out and having a dick drawn on your forehead. They're far from a punk band, but I dislike the name enough to include it on this list so high up.

1. Wasted Johnny's

Naming your band after discarded condoms? Sure, why not. At least, that is what they're going for, right? It's a fine idea for a band name. What bugs me is that misused apostrophe: it should be Wasted Johnnies. I've taken to spelling their name in Korean as 웨이스트드자니스. Because if you're going to abuse punctuation, you might as well commit. I just hope their foreign member isn't an English teacher.

Psy's 'Heung' is intangible but powerful

Anonymous

Originally published 4 October 2012

Psy, Park Jae Sang, is Korean. What kinds of DNA of his are fascinating the mass around the world?

Psy's 'Heung', an intrinsic sense of joy, has been awakening people's desire to be happy beyond the borders.

On last April, with a professional research center, the Ministry of Culture, Sports and Tourism and Korean Studies Advancement Center conducted a survey regarding the DNA of Korean to promote Korean culture industry. For 100 professionals, depth interview were undergone with regards to 'Words

or adjectives which describe Korean'. For 1000 people, simple questionnaires were asked. Professionals responded that 'natural(12.3%), passion(12.2%), and Heung(Sinmyung, 12%)' are top three of all the expressions they chose. The publics chose 'propriety(20%), perseverance, community spirit, passion.'

The Ministry finalized the ten DNA attributes of Koreans in accordance to the value of sustainability for the future. They are: Heung(Sinmyung), Perseverance, Sharing, Paradox, Fermentation, Propriety, Passion, Community Spirit, Togetherness, Natural.

Koreans are born with a unique disposition of Heung. Heung re-

fers to having an excitable energy combined with all sorts of different emotions including joy, sorrow, hatred, and desire. Heung is combined with dynamic, bright, and positive spirits and drives a passionate compassion. It is not a thing you can fake.

Heung springs from compassion and the spirit of enjoying the festive arts. It has been enhanced in the festival culture combined along with singing, dancing, and drinking. The New York Times explains Korea's growth as a culture exporting country is attributed to its capacity adopting culture and smartly applying Western values to their Eastern culture that attracted their neighbor Asians to easily accept and enjoy

Korean culture and Hallyu (Korean Wave).

The reason Psy is being loved by people around the world is that the very 'Heung' he has been spreading all over the world is a universal language to make people inspire.

More in-depth research on ten DNA of Korean culture will be carried from 2013 to 2016 into the cultural, historical and philosophical perspectives.

Korea achieved unprecedented economic development, turning itself into an economic success just 30 years after the Korean War had reduced the country to ashes. Passion in their DNA has brought economic growth and democracy to Korea.

NEW GENERATION OF SKA FESTIVAL 2014

Bruce Lee band LAZY BONE
ROLLINGS JAPAN U.S.A.

SKASUCKS RESKA
PEGURIANS THE AUTOCRATICS JAPAN

no.1 korean *BURNING*
SKAWAKERS *HEPBURN*

BEACH VALLEY
RUDY GUNS



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