

**ISSUE
FUCK
ING 3**

**FREE
WITH PUR
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ZINE OF
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BROKE

IN KOREA



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Broke in Korea
Issue 3

This zine is published once in a blue moon. Wait, how many times is there a blue moon? Better make that once every two blue moons, just to be on the safe side.

Editor
Jon Twitch

Contributors
Nevin Domer
Jungy Rotten
Verv
Jon Bishop
Samuel Melzner

Paul Mutts didn't get his article on time so instead of reading a story about the old days in Skunk I leave you with a fictional story.

Photos
Jon Twitch took most of them, but a lot of the Chinese photos I don't know about.

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Contributors welcome

This zine was designed using a pirated copy of Adobe IndDesign CS. What are you gonna do about it? Huh? Huh?

Broke in Korea —it works better than herbal viagra



Letter from the Editor

It's been a long time since the last issue. How long? At least a year and a half. So what happened?

The main reason I haven't done anything in a long time is because we had so much difficulty trying to translate all the articles into Korean. My plan was to have the entire issue bilingual, but it didn't pan out. The material was becoming outdated before the translations could come in.

My original plan was that the third issue would be entirely written by Koreans and then translated into English. I know several motivated people who would translate Korean writing into English faster than I could get people translating into Korean.

Of course, that didn't work out too, mainly because I didn't bother trying. I wasn't inter-

ested in making a new scene until now.

Why now? Well, because I'm starting to do a bit of promoting and I'm going to use this thing for a bit of advertising. Pretty good idea, huh?

The biggest news is the Slackers tour in March. I have a big fellatioous write-up on them in here, plus pictures from their Edmonton show in 2003. Their tour to Korea is being run by me so I need to do anything I can to get the word out. If you want to support their tour in any way, contact me.

You'll also see a review of the first Soul Allnighter, where I co-DJed a night in DGBD with Jon Bishop. A little bit more self-promotion, this time written by Vega, our new Tokyo correspondent.

There are a lot of articles in this thing from Jon Bishop,

who just started his new website www.steelrobe.com, which is dedicated to Asian street culture. A lot of his interviews were reprinted in this zine so I'm thankful to him.

My favourite piece in this zine is by far the interview with Jonathan. I originally approached him to write about his days on the streets fighting white supremacists, but he cancelled and told me he didn't have the time. Luckily he did have time for an interview, so I recorded his answers. It is an intense story, made crazier just by the fact that he's usually so quiet.

Another great page-filler in this zine is Verv. His wacky writings on our website have entertained me for a while now. His writing voice has a very unusual power behind it that you have to read for a while

to get. I actually put together a zine full of his writing but never released it because there was too much scene bullshit at the time.

Recently we were all annoyed with a professional newspaper that butchered a story about Skunk, so one of the articles in this zine is 100% lies, fabrications, and urban legends in the making. Want to know which one it is? No, not something Verv wrote.

Anyway, enjoy this issue of Broke because who knows when the next one is coming. Right now I'm highly motivated to put it together to support some of my other projects. When it happens next, who knows.

Jon Twitch

Korean Punk for Dummies

There is a lot of bullshit going around about Korean punk, so I'd like to take the time and clear some of it up for all the reporters out there. This is your helpful guide to the Korean punk scene.

Hongdae has always been the center for underground activity in Korea, ever since the Korean War when it was controlled by North Korean sympathisers. Until recently it was known for anti-American activity, and it was dangerous to have white skin in Hongdae. Recently thanks to gentrification it's much safer, although it still has the highest per capita of North Korean spies in all of South Korea.

What looks like one of many subcultural scenes spread across Hongdae, is actually a complex family structure filled with family relations and pacts written in blood. Outsiders are accepted with suspicion, and insiders are forbidden from leaving before the age of 30. These punks stand united against a country of conformism.

The Confucian culture of Korea is hardly ready to accept kids with mohawks, tattoos, or studded leather jackets. What's worse, the initiation process chases away the weak-hearted and -kneed.

To become a member of the Skunx Army, one has to endure a painful process of amputation and alcohol. The new initiate is given all the free alcohol he can keep down until he is numb enough to begin. Then his left shoe and sock are removed, and a pair of bolt cutters is used to remove his pinky toe. If he cries, a second toe is re-

moved from the same foot. It is a brutal ritual that thankfully foreigners and girls do not have to endure. This tradition began as early as 1974 during the first wave of Korean rock known today as Yushin Rock.

The history of punk is short in Korea due to the political chaos of the '80s. The first punk club, Kaekoora Live Hall, was closed down by President Chun Doo-Hwan in 1986 in an attempt to clean up the city in preparation for the 1988 Summer Olympics. It was not until 1993 that punk reappeared, with the opening of Drug Live Hall in Hongdae.

The regulations on live music were strict at a time as a result of the new president, so in order for Drug to stay open it had to officially register as a church. Now free to worship as they saw fit, it was time to rock. The first star of this new punk scene was Seo Taiji, a rock god who channelled musical greats like Sid Vicious. But he was too wild, and after the Drug owner walked in to find a full-fledged orgy going during one of the shows, with people fully going at it on stage, Seo was shown the door.

After that fateful night, two young new bands started up. They named themselves Crying Nut and No Brain after the events of Seo's departure. No Brain later transformed into a rap-rock band and found a new label, and Crying Nut remained the flagship band of Drug until 2002, when they enlisted in the army. They were stationed in North Korea, where they spent most of their time teaching Chosun teenagers how to shred.



Another new recruit is welcomed to the Church of Skunk Hell.

After two years living on this exchange program, they were welcomed back to South Korea.

Meanwhile, the ownership of Drug switched hands. In a high-stakes poker game, Drug's owner lost the venue, as well as his car and his pit bull Sukie, to Won Jong-hee, a professional gambler with a small fortune in winnings. The club was reopened as the church of Skunk Hell.

For the first few months, Skunk Hell couldn't put on shows, as there were no bands to play. Instead, they held seminars, taught lessons in muay thai kickboxing, and offered a variety of psychological exams. Won was able to select the best students as his first bandmates, and he started his first band, the pogo-punk legends known as Spiky Brats.

Thus began the golden age of punk. Word travelled underground about shows thanks mostly to the Internet, and smaller Skunk Hells opened up across the country—another in Gangnam in southern Seoul, one in Busan, one in Daejeon, and one in Cheongju.

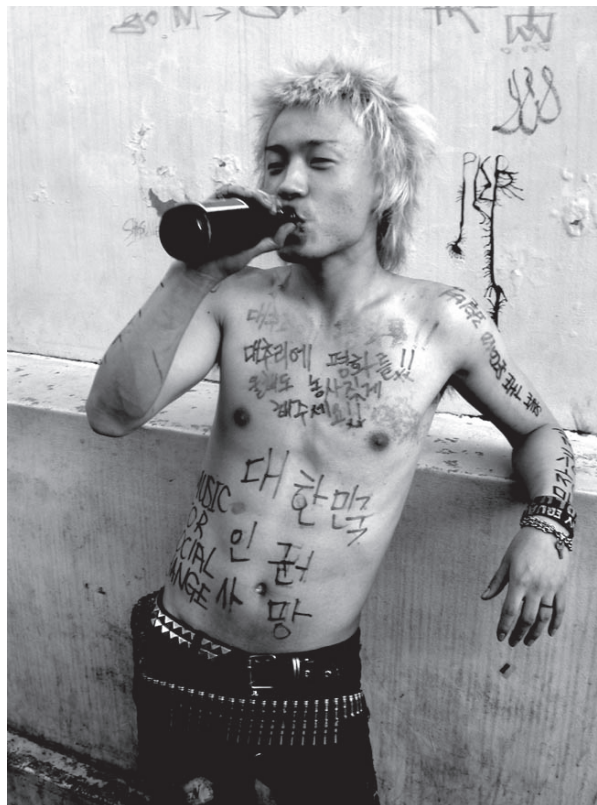
In August of 2005, the punk band Rux was invited to appear on the TV music show Music Camp. It ended badly when two of the Korean punks took off their clothes and flashed the audience. It ended with their arrest, and all punk bands were banned from TV. All the other Skunk Hells across the country closed down except for the main one in Hongdae.

After that incident, Won Jonghee had an increasing number of critics. One such critic was Yoo Chulhwan, the lead singer of Suck Stuff and manager of rival label BPJC who thought he would be a better promoter. The two of

them had a shouting match one day about how to run Skunk Hell. It ended with Won agreeing to let Yoo take over, and to this day there's an uneasy truce in their cutthroat rivalry.

Today, Skunk Hell is run with Yoo Sajang at the helm, a title he demands from anyone addressing him. There is a show every Saturday night, as well as the occasional Friday or Sunday show. There is also a show every Wednesday night where only Koreans with their toe severed are allowed to enter. I personally

have never seen one, but from what I can hear standing outside they tend to be more informal jam sessions with musicians from many different bands. Bands are usually paid for performing in things other than money, usually some kind of goods that can be sold easily in Dongdaemun or another market. It is not uncommon to be paid for opening a show with an old battered scooter and a pot of sardines. The bands take what they can get and resell what they don't keep.



Chansung from the Explode can't remember the lyrics for any of his songs, so he writes them on his body.



Won Jonghee from Rux lived in Paris for several years and is patriotic to France as well as Korea.

I Met Jean-Paul Sartre

Fiction Corner
Verv

14 July 2006

J.-P. Sartre was actually dead when I was born, but last monday evening he was just outside of the Uijeongbu train station at Prowstar Cafe, he was smoking a cigarette and secretly putting vodka into his cocochino — I did not think that a Marxist would drink a cocochino made by a company ripping off Starbucks in Korea, being that not only was it Capitalist, but that is the basest form of capitalism: drinking a capucino with a cute name.

But regardless, I remember being taken aback when I saw him. I had just finished his book Nausea while riding back on the subway. I was slightly annoyed to see him, being that I was supposed to meet up with my friends in an hour and I wanted to smoke a cigar by myself at Prowstar, but I knew that Sartre was going to drag me into a conversation as he interestingly and confusedly looked at me walking towards Prowstar. Oh brother, I thought, now I am going to have to engage this guy in conversation... I am even wearing my Rock Against Communism shirt and I am sure he is going to be a smart ass about it.

His eyes were very criticizing behind his glasses, and he stole the first word of the conversation: "That's an interesting shirt..." I needed to strike back with wit against him, yet be slightly immature.

"And those are interesting glasses, egg-head!" I said in a friendly way, and smiled... Sartre suddenly smiled and pushed his glasses back onto his face with his middle finger, letting it linger on the bridge of his nose so as to flip me off. I laughed a little and shook my head — I went in and I also ordered a cocochino. As I waited for them to prepare the drink I stood there, rather dumbfounded on what to say next. I figured I would ask him why the hell he chose to come to Uijeongbu. As I walked out he was still smiling at me and nodded at the chair across from him, which I eagerly took.

"So, what the hell are you doing in Uijeongbu?" He asked. He stole the words out of my mouth. I chuckled and replied: "I am a soldier..."

"Oh, US Army? Or Navy? Or Air Force?" Like all Marxist intellectuals, Sartre was feminine and displaying his rather homosexually ignorant view of the military, thinking 'soldier' applied to anyone as a member of the military. Even though his dad was a French naval officer, he still really didn't know much about it. I figured we could broach this subject later.

"Army... Now what the hell are you doing in Uijeongbu? Shouldn't you be dead?"

"Haha, well, I always wanted to travel to the East..."

"And you chose Uijeongbu?"

"Haha, no, I fell asleep on the subway and woke up at the top of Line 1. So I figured to get some coffee before I go back

downtown." I now understood.

"I thought you had already traveled extensively — i your 1938 novel Nausea your main character was very well traveled, and..."

"That's just the sort of bullshit I get sick of... Everyone thinks I have some sort of 'profound connection' to my characters... It's a book, man, and I thought I should make an interesting character, not just some regular guy..." Sartre seemed angry. He responded like he had been asked the question 10,000 times and it was getting old. He went on: "Look, even if I was that extensively well traveled, it is irrelevant to the character... Characters are all independent of themselves, and even though parts of me do manifest themselves in characters it is certainly not all like that..."

"I see." Sartre's accent was surprisingly good for being a Frenchman and a Communist. I suppose Sartre was already writing me off. He smoked a bit more and sipped some coffee as I did so. I bet he thought I was some barbarian by now.

"Look," this seemed to be Sartre's favorite phrase, he was very cold when he talked, in stark contrast to his paternal smiles we had earlier, "I really enjoy writing but I do not enjoy it when people interrogate me... I thought I was not going to get interrogated in Korea but now ... Now you are all analyzing my characters. I don't need that. I am Sartre and I am not the guy from Nausea — I even forgot whatever I named that character. I am done writing, I just want to relax... But you know, character names are so trivial — it was stupid for me to even give him a name. Who needs a name? People only need a simple name, one syllable, like Jean, or Claude, no last name, just simple names... I didn't bother to name half the characters." I agree'd.

"You are right... My name is 'Jacob Michael Verville,' but the only time I see this is on official documents and the concept that I would have this giant name is ridiculous."

"Exactly. What do people call you? Jacob?"

"No, I'm Verv."

"Aw, even easier. Verv..." He said it with a French accent, the pronunciation of the word 'green.' He got that giant, comical, warm smile on his face. "Verville... You are French but why do you say your name like that? Verv-Vill... It sounds stupid and barbaric to say your name like an american. You need to say it as the French... Verv-veeeel." He even put a phlegmy, nasal twist on the pronunciation to make it sound as arrogant and French as ever. I laughed. His smile was ridiculous, as was his demeanor.

"Haha, yes... I do like the French pronunciation but I am an American, or an American as you arrogantly say..." Sartre laughed and slapped his leg. Sartre was rather dorky.

"So maybe your parents are French?"

"Yes."

"Parlez-vous Francais?"

"Stop it. You remember that 'I do not connect myself with my characters all the way' type thing? You are treading on that now..."

"Haha, okay, okay, sorry... I just thought... Haha." Sartre suddenly got serious after a long puff on his cigar.

"So what about this shirt you are wearing? Rock Against Communism?"

"It is good music... And you are a Communist, and I am rocking out against you." Sartre nodded largely.

"Okay, but... Really... Don't you think Communism provides solutions and up-

ward mobility to the poor countries, defeats colonialism? Men like Ho Chi Minh are the only hope for many countries..." Sartre was getting on my nerves, now.

"Not true. There are plenty of liberation movements that are rooted in just simple Nationalism. In fact, if you study Ho Chi Minh properly you will note that he was foremost a Nationalist and only became a Communist because of your stupid French education system that organized thousands and thousands of Siamese students into Communists, to include big names like Pol Pot, Ho Chi Minh, Thien Mumm, and that Laos guy. Really, you think most Vietnamese and Kampuchea peasants were well-versed in Marxism and national liberation? They were fighting because they were poor and angry. If you lived an agrarian lifestyle and have only owned a few pairs of clothes, farming tools, and maybe a pipe for smoking tobacco or opium, you really do not have much going for you in the intellectual dept."

Sartre grimaced slightly.

"I see your point, vaguely, but come on, do you really think continued colonialism and foreign businesses exploiting cheap labor and exporting national resources is the answer?"

"No, Nationalism is — the countries merely could have moved to make simple, free states away from their colonial masters... And maybe even eventually did it with the help of the former colonists, as opposed to fighting them."

"That would have taken years, Verv, and I do not think colonists were ready to give up power."

"Well, look at it this way: yes, a little pushing must be done, but eventually colonies get their freedom, and if it is

done in a movement willing to modernize and cooperate..."

"Do you really call a class system riddled with socioeconomic inequities a modernized world?"

"Shit, son, do you call Pol Pot's abolishment of currency, schools, glasses, and basically—everything—good a modernized world?"

Sartre and I both sighed at each other. Both knew we were just bashing the appearance of each others ideals, and neither of us were really attacking the crux. We knew our conversation would become endless if we got into it so we both took a long puff. Sartre was the mature one to change the topics:

"So, what sort of things do you do in the Army?" Sartre smiled. "My dad used to go on boats..."

"Well, where do I begin? We do a lot... And it is a ship, not a boat." Sartre chuckled. I think he also read into my phrase as being 'really, I do not want to recite my daily routine for you,' and did not press it.

"Haha, you argue semantics... You know, my English isn't that good."

"Whatever, Sartre, you just do not know much about even your father's occupation."

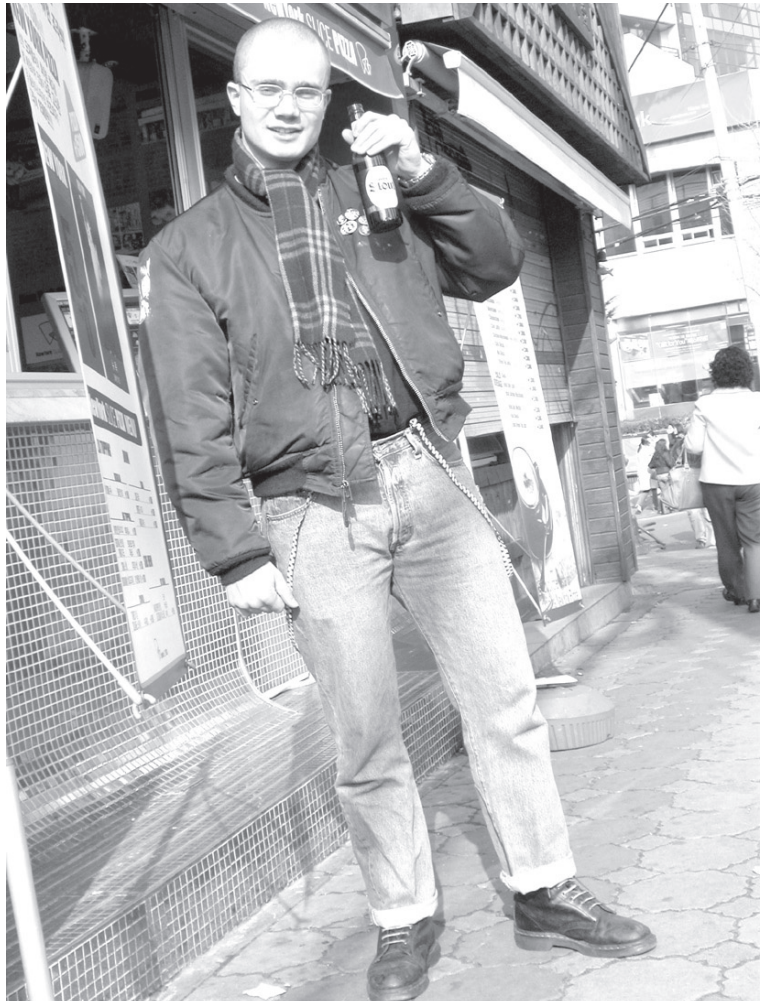
"Well how much do you know about your dad's?" Sartre quickly retorted.

"A lot... I think you weren't close with your father." Sartre sighed painfully and looked away.

"Look, my dad was rather overbearing..."

"Like your writing can sometimes be in its shameless criticism of the bourgeoisie, acting as if their life is somehow more empty than anyone else's."

Continued on Page 9



www.steelrobe.com
Asian street culture

They Rocked and They Rolled

Interview with MR27

Jon Bishop

www.steelrobe.com

So recently we had what was promised to be the last and final show of Command27 in Seoul, S. Korea.

2007 will see Kim Ganji doing his compulsory military service for 2+ years, Burke working in New York, and when I saw Sidney on New Years Eve, it seemed to foreshadow a year of hard drinkin', and a likely new band as well.

After the last "MR27" show, and all of the back patting, hand shaking, and well wishing, I settled in to do a quick interview with Burke who was in Abu Dhabi with his girlfriend, vacationing before his arrival back in the USA.

SR.C: Who are your major influences?

Burke: It's a long list, but it starts with Dick Dale, Link Wray, The Reverend Horton Heat, Mad Sin, The Ventures, and lots and lots of old-school punk bands. I particularly like Menace and Major Accident.

SR.C: Is Command27 really no more?

Burke: No, probably not. I plan to be back in Korea over the summer, Ganji should be out on military leave by then, and we'll do a couple more shows. We'll just have to take opportunities as they arrive.

SR.C: Most people are alot more familiar with the Japanese underground music scene, and not many people know about Korea. Could you tell us a bit about your experiences over the years in the Korean punk scene?

Burke: When I first got here, there were some really amazing bands and people who were very enthusiastic about the scene and the music, but they had no opportunities to go abroad and downloading music was a lot harder in those days, so they had limited influences - mainly Rancid. There was an Oi! band - Jilantan99 - and even a skapunk band - The Skinpops - but there were really no fans and few places to play shows. Within a few years, things exploded because smart organizers wanted to try making a label, doing lots of promotion, and pushing the bands to make videos and albums. That was the Munwha Sagi Dan (Munsadan) label, which was run by a guy who didn't know much about punk but thought it had a lot of promise and backed it with his personal finances. At that time, the bands were very "Korean" in style and the scene had a unique "Chosun Punk" sound (listen to Blue Punk Bugs and you'll know what I mean). There were shows I went to with hundreds of people in the audience. But Skunk was still run in a basement that reeked. Eventually, Munsadan folded, Jonghui at Skunk got out of the army, and the scene got smaller and more hardcore - leather and spikes, screaming about



anarchy, and skinheads who were actually, honest-to-god tough guys.

SR.C: Can we get a more detailed description of "Chosun Punk" for readers who can't find the example you cited?

Burke: The term "Chosun Punk" was mainly used by Crying Nut and other early Drug bands. I think they wanted some term to make punk more "Korean" and seem like they were original instead of having such limited influences to go on. There was actually a certain poppy, melodic vocal, 80's metal, California-skate-punk mash-up of sounds that bands here seemed to like, and that probably best describes the style. Pupeongjung ("Blue Punk Bugs"), early No Brain, Crying Nut, Supermarket, all the stuff on the "Our Nation" CDs, 18Kruk and Skrew Attack were all bands that fit this description one way or another.

SR.C: What is your honest opinion of the underground music scene in Korea?

Burke: I've never seen a place with so many good bands that are so overlooked. The technical quality of Korean bands is probably the best in Asia (yeah, there are amazing Japanese bands, but proportionally, the Korean bands are better). The scene is also one of the friendliest, if not THE friendliest, I've ever seen. In the States, if I went to a show by myself, I know I'd leave it by myself. In Korea, you go to shows by yourself and wind up drinking with everybody at the end.

SR.C: Where do you think the punk scene or the music underground in general is heading in Korea?

Burke: It's hard to say. You really get out of it what you put into it. The scene runs on involvement, but few people

want to get involved in a serious matter. Right now, there's a lot of low-level energy, which I hope can sustain things until something bigger picks up. What I mean is that the people in the scene are putting energy into shows and building an infrastructure of sorts, but it still depends on a handful of people. Scenes rise and collapse all the time, though, and what looks dead in winter can look huge in summer. I think punk in Korea has gone through a lot of phases, and maybe the rockabilly/psychobilly thing is next. It must be, because we won't be there to benefit from it. Damn ironic justice!

SR.C: I heard some people say that you guys never got a fair shake because there's a foreigner in the band. What do you think about that?

Burke: That's probably true, but it's a limited explanation. I think East Asians are very meticulous about appearances and very conformist, so the scene is about being as close to one genre as possible. A genre-

bending band is hard to appreciate. I also think that our sound is very, very American in that we draw on a lot of riffs and sounds that resonate with Westerners more than Asians. It's also impossible for a band with a foreigner to go very far in Korea due to legal problems, so it's kind of a lost cause to start with. So I don't think it's merely Koreans being exclusionary so much as the Koreans in the band have unusually Western taste in music and as a foreigner I can't network as well as guys in other bands.

SR.C: Let's hear about the best show you ever played.

Burke: It has to have been the ROKon opening show. It was the first time we played in front of a predominantly Western audience, and mostly hippies at that. But we packed the crowd with Skunk lads who brought the right attitude, we had very few technical problems and people were very drunk. After that show, though, I think we all realized how Western our sound was.

SR.C: How about the worst?

Burke: We played a show in Beijing where the only people were the other bands. We hadn't come to China expecting to be rock stars, but it was still a total letdown. Even worse was that we played pretty well and didn't make any mistakes.

SR.C: I've heard that there's a huge rockabilly and psychobilly scene in Japan. How about Korea? What other bands did you most enjoy playing shows with?

Burke: When I first started talking about doing a psychobilly band here around 2001, most people had no idea what I was talking about. Boram, the bass player for Samchung, encouraged me to do it. I was also friends with the guys in The Rock Tigers, and we talked about starting a band together. Our styles were just too different, and they went their way, I went mine. I like their stuff, though, and hope they go far. The Moonshiners show a lot of promise - their shows have been obscenely fun, and they pack the house. They've also got good connections and

could lend a lot of "star power" to Korean bands who want to do that kind of stuff. Those are rockabilly bands, though - MR27 isn't. I don't know if they Japanese will like us, and I'm not planning any Japanese tours, although if you're into rock music, you have to keep an eye on Japan. Since MR27 doesn't really present itself as a "rockabilly" band and we're not interested in genres, we like playing shows with bands who care most about playing balls-to-the-wall rock. That's Suck Stuff. I like both the Rock Tigers and the Moonshiners, but I shared Chinese intestinal diseases with Suck Stuff. That's gotta mean something. SR.C: You guys have wrapped up the studio work on a new cd. Tell me about that . . . What's the name? What can we expect when we pick that up, and when is the release date?

Burke: The CD's title will (probably) be "Gisul! Musul! Baemsul!" That, roughly translated, means "Technology! Martial Arts! Snake Liquor!" The jacket has yet to be designed. We're planning an early release in February, and hope to build things up so we can have some big shows this summer. That's one very important thing about Korean bands - they have to record. No mp3s, nobody cares. Because we never got serious about the CD until later, we've had problems building up a fan base.

SR.C: How did the recording process go?

Burke: Smooth in parts, rough in other parts. I'm happy with it. Lots of stuff you just can't do in practice or at shows you can do in the studio, and you wind up with two different bands. The album sounds very complex and technical to me, so listeners might expect us to play well at shows. Man, will they be disappointed. The crowning touch was actually not us - it was the brass section from Kingston Rudie Ska, who came in for a session and kicked serious ass. It was nice to also be able to throw in the bongos, a piano, strong backup vocals, a second guitar. It's got a nice big-band sound.



Girls (and big Filipinos) love Elvis

Slack in Korea

Slackers Korea Tour 2007

Friday, March 30
Club DGBD
with Rux and Kingston Rudie
Ska

Saturday, March 31
Skunk Hell
with Ska Sucks Stuff

All tour details may change without notice. Visit www.dae-hanmindecline.com/slackers for up-to-date news.

Jon Twitch

The four most defining moments of my life:

1. Getting the hell out of my mom's womb
2. Getting the crap out of school
3. Getting the living christ out of the western hemisphere
4. Getting this letter from Dave Hillyard, sax player of the Slackers:

Hi Jon,

the slackers are coming to japan in march. I was wondering if you knew of any way we could visit korea at the same time?

was just reading your article on the korean ska scene and thought, why the fuck not?

Dave Hillyard

That was back in October. Since then I've been organising the Slackers tour to Korea. Recently I had a chance to talk with Hillyard on the phone. It's pretty rare that a band considers coming to Korea, let alone one of my favourite bands. So I was curious where he got the idea.

"I kept on meeting people from different Asian countries that would come to our gigs in the States," Hillyard explains. "There was this woman from Korea actually who came to one of my Rocksteady 7 gigs at this little jazz club, and I was like hmmm...so somebody from Korea likes the Slackers and likes [the Dave Hillyard] Rocksteady 7. And I started looking around the web and I was like 'Hmmm, there's actually a bunch of stuff going on. I wonder how tough it would be to get over there.'"

On the Slackers website, Courtney, an English teacher from the US encouraged them to come to Korea. "is there any chance of you making it any farther out into the pacific, like to, say, south korea? there's a HUGE ska scene here, but it'd be awesome to show them some NYC rocksteady!"

Huge ska scene, huh? Well, we had a lot of work to do.

Like most bands that tour to



Korea, the Slackers are playing several shows in Japan first. "It's pretty well known Japan has a big ska scene," says Hillyard. "It has for a long time. Japan since World War II has been so open to western music, they have a big scene for all kinds of stuff. They're really into music. When they really like something they seek it out. They take musicianship very seriously."

Early in the Slackers' career, they spent a couple days in Japan in 1993 or 1994, before Hillyard joined. "Then the band didn't come back until 2004 I think it was," Hillyard says. "So when we come back again it'll be the third time."

This is only Hillyard's second tour to Asia. "I definitely felt like I was far away from home being out there, and the cultural differences were really intense," Hillyard reminisces. "It was fun—I mean the crowds were great and the shows were great—but it was definitely intense."

The Slackers already had a large fanbase in Japan. They played three shows in Tokyo, and their first show had 300 people. "It was pretty amazing," says Hillyard. "A lot of people knew some of the basic words and they knew all the songs."

They toured around Japan to Nagoya, Osaka, and several other smaller stops.

"I was impressed with the Japanese bands," says

Hillyard. "They were really good, also I thought they grooved pretty well too. When you go to Europe you'll come across bands that have precision, but they don't have that rhythmic oomph, that groove thing, whereas I thought some of the Japanese bands were also pretty groovy."

In Nagoya they ran into Tokyo Ska Paradise Orchestra, who they'd previously seen in Europe. "Me and Glen Pine the trombone player, we went and sat in with them, and then they came down and sat in with us at our show."

They travelled everywhere with two people: a tour manager and a driver/roadie.

They made sure we didn't get lost, which is a real issue actually," Hillyard says. "Some of those cities there's so much going on like Osaka—America town. There was all these lights flashing, all this stuff going on, big TVs, I didn't even know what to do. It's so much more massive than 42nd Street, I felt like a hick. Plus I couldn't talk to anybody. You can't read any of the street signs. It occurred to me, what do I do if I get lost?"

The Slackers have toured many different countries, but Japan caused a bit of extra culture shock. "We've been all over Europe so it's not like we've never travelled, been to Latin American and stuff, we've

toured a bunch of countries," says Hillyard. "I was just so disoriented. The big problem is that you could talk to people a little bit but you don't necessarily know what's going on sometimes."

"I can't really say I understand Japanese culture at all," Hillyard admits. "I definitely don't have a clue about what Korean culture is like. I'm assuming they're definitely different in some ways."

On tour in Japan, they were immersed in Japanese culture the entire time. Unlike Korea, where there's a large foreigner presence at shows, in Japan "there was a few, definitely not a lot."

Hillyard's most surreal experience came when they discovered a Chinese restaurant.

"We were wandering around, couldn't read anything in restaurants, couldn't figure out what the hell was going out half the time. But then we found this Chinese restaurant and all of a sudden everyone's yelling and screaming and cursing each other, you know the people who work there. And somehow we knew what to order on the menu it all made sense. The funny thing was the Chinese restaurant seemed so familiar. The Japanese restaurant, I was like, 'Is somebody ordering, are they just saying hello, or I don't know what the hell's going on, hey food's coming, how'd that

happen?'"

Hillyard is already a little familiar with Korean culture. "There's a lot of Koreans in New York and a lot of Koreans in California where I grew up too, so I've actually known Korean kids my whole life," Hillyard explains. "I'm not going to say that I was intimate with Korean culture, but there's always been Korean people around. I know about the wars and a little bit about the history and stuff after the war. I'm into history myself so I know a little bit about it. I know about the Japanese and the Koreans."

His brother came here to work for an electronics company. When Hillyard was in Japan, he picked up a bottle of soju, "that firewater liquor stuff."

If this tour is a success, Hillyard is interested in visiting more Asian countries. In the past he's had offers from the Philippines and Singapore. He's also interested in touring Taiwan and mainland China, where the scene is growing like wildfire. Let's hope this tour opens up a lot of doors.

"The main thing for me is just not having too many bands on the bill," Hillyard says, "because then we don't get to play long. One of the sad things I didn't like about Japan was we only got to play for about 45 minutes to an hour a lot of the time. We usually like to play 90 minutes."

On the phone with Dave Hillyard

Jon Twitch

What are the Slackers? When I interviewed them in 2003, they told me they were "Brooklyn soul." They don't use that label anymore, but their sound is so unique it's hard to name.

With influences ranging from ska, reggae, soul, jazz, to rock influences, the band has a solid sound. "If anybody's accused of playing heavy metal solos, it's me on the saxophone, dude," Hillyard adds.

Although their sound is very traditional, they don't see themselves as a retro band in the same vein as a band like the Aggrolites, who limit their influences to a short span in the late '60s. "You listen to the music the djs are spinning and you like it more than the bands you are seeing play," Hillyard explains, "so you learn a bunch of songs off all those old records."

"Our songs tend to be very personal," Hillyard says. "We're not writing about secret agents, you know, skanky rue boy guys, rasta this and rasta that."

"I tend to favour more rootsy stuff over the distorted punky stuff," Hillyard admits. He's not a fan of ska-punk. "Most of it's crap. Fishbone was good and a couple other bands had good songs. 98% of it is shit as far as I'm concerned. It's depressing to listen to sometimes."

Of all the ska-punk bands he can name, the only one Hillyard is comfortable enjoying is Fishbone. "Well, Fishbone, number 1, they have some pretty good songs, and they're really good live," Hillyard says. "Most people don't even know about Fishbone as much now. Whether they know it or not, most of the third-wave ska pop bands are little versions of them."

"The Bosstones had a couple okay songs, then they had a lot of crap, and they're good guys too so I hate saying that. Even when I get into which bands I think are good, it's like Let's Go Bowling which I think is more

of a two-tone band. Bim Skala Bim is another third-wave band that had some good songs; they don't really have the punk beat happening. Operation Ivy had some songs, I don't see what the big deal is."

Lately, Slackers lead singer Vic has been doing a lot of projects with Rancid, the west coast punk band known for delving into ska rhythms sometimes. "I think Rancid had some good songs where they do ska where they sound like the Specials are pretty good," says Hillyard. "They're alright but I think their punk songs are probably better."

Things have changed a lot since when the Slackers were a young band. Back then, you'd hear ska-punk at college parties, and at punk shows they'd be listening to Moon Records albums. There was very little crossover.

"We're almost past that now, the third wave thing," Hillyard says. "We're into another generation, and so the other generation's gonna see things that we see as being opposite as being the same. Maybe they see the commonalities we don't."

"I think nowadays there are less divisions in the scene," Hillyard observes. "For better or for worse it's all considered part of the same thing, which is kind of strange to me because I don't really see us as sounding much like Reel Big Fish or anything like that you know."

"Sometimes you'll come across towns in the States where they'll be like 'Oh there's no scene here, there's no shows.' Well you know, get them together then, book the shows man—you know, make them happen—you know, start the bands. If you be proactive and make your own scene, it'll be a lot stronger and a lot healthier, and then other people will be attracted to it and it'll start to snowball."



In September 2003, the Slackers played a show in Edmonton, my hometown. This was a few months before I moved to Korea.



Rich Bomber of Canadian ska band Mad Bomber Society clubs a slacker on the head.

Fireside Chat with MiSanDao

Jon Bishop
www.steelrobe.com

With the next Olympics being held in Beijing soon, we thought it best to sit down in front of the fireplace and have a chat with Beijings own MiSan-Dao. Pull up a chair, put on your slippers, light your pipe and relax. . . Then go to the downloads section to get your quick fix of MiSanDao Mp3's . . .

SR.C: What does MiSanDao mean?

Leijun: it's nothing, just beijing traditional cookies, very sweet.

SR.C: How long has the group existed? Can you give us a run-down on the history of MiSan-Dao?

Leijun: 6 years ago, we make the chinese skinhead band. from begining, we not skinhead. after 1 years, we more like skinhead band. Now we are beijing skinhead band. we have one demo, and one album < proud of the way >

SR.C: Who's in the band? Can you tell us about the members?

Leijun: I am vocal, Leijun you can see us at home page for my space.

SR.C: Your songs are sound alot more "tough" and more like alot of older right wing bands and not as melodic as a band like say . . . Cock Spar-rer. What bands really influence your sound?

Leijun: 4skins, the oppressed,

everything what I like listen.

SR.C: What are your shows like? Is there a big audience for Oi! music in China? How about outside of Beijing?

Leijun: You can see my show at youtube just search my band name "misandao" not really big audience, outside of beijing i think no really skinhead, maybe some people like skinhead music.

SR.C: What's the skinhead scene like in China? Any guess about the number of skinheads? How did that all start off?

Leijun: Just when the punk scene at 1997, after we know more punk music, just like everywhere in the world of punk scene.

SR.C: How do you (you, the band, your crew) feel about foreigners? Are you nationalists? If so, what does that mean?

Leijun: Nothing, I don't care the people where from. I have some foreigners friend. I just care the people is shit or not.

SR.C: What have you recorded? Where can we buy it?

Leijun: You can buy in beijing
SR.C: Do you have any new projects or recordings coming up in the future?

Leijun: I think this new year we will make the new one and also we will make our first tour show in germany and go to the endless punk festival!



Straight to the Point

Interview with Point Blank
Beijing, China

Jon Bishop
www.steelrobe.com

The skinhead scene in China seems like somewhat of a newer development, but it seems to be growing pretty fast.

For our public debut, we thought we'd get a few Chinese bands interviewed, and the second group to get back to us was Point Blank, from Beijing.

SR.C: Can you give us an overview of the bands history? So there are three Chinese nationals, one French National, and one American National in the band. How did that all come about?

PB: Thomas and I met at a punk show here in Beijing due to me wearing a Snix shirt. He therefore assumed I was French and started spitting French at me. . . I didn't understand a word. He switched to English, we began talking, and instantly struck up a friendship due to us having the same group of friends in Paris. Eventually we expressed interest in starting a band here to have some fun. We didn't know a lot of people back then so we recruited Wang Xu (Life For Drinking) to help us find a drummer and a bassist. He introduced us to Wang Hui (Bass) and Wang Xu himself knows how to play the drums. . . well he kind

of knows how to play the drums. We practiced a couple of months then Wang Xu decided he didn't have time to be in two bands, fulfill family obligations, and go to school. He already had Zhang Lu Yin in mind to take his place so there was no down time searching for a drummer. We played two or three shows as a four piece then it was brought to our attention that our friend Chen Hao, who came to all our practices for months, knew how to play guitar. . . and well! So we brought him in on lead guitar and we have been a five piece ever since.

SR.C: How did the two ex-pats end up in China?

PB: I came to Beijing for ten days in 2004 and had a lot of fun so I came back to teach English for a few months to experience a bit more of China. After being here for two months I decided I had better stay longer. I have been here for a year and a half now and am very comfortable and content here so I will probably be here for quite a while.

Thomas was studying the Chinese at university in France and after a few years decided he was getting nowhere studying Chinese in France so he came to Beijing and enrolled in school here. He has also been here for around a year and a half.

SR.C: What's the Beijing skin-

head scene like? Is it National-istic?

PB: Pretty similar to anywhere else I have ever been although it is very, very young (the scene as a whole and the people involved). As far as I have been told the first real punk/skin scene started to develop around 1998 or 1999. But just like anywhere you can cool people, jackasses, and people that will be gone and have moved on to some other scene in a year. In some respects the scene here is centered around music (going to gigs) but not many people know much about any music besides the few Beijing bands. It seems as if quite a few people just want to look like they are a "skinhead" or "punk" poster boy.

Some people are more nationalistic than others, I personally hate talking about politics and I find it very boring so I haven't really discussed politics with a lot of people here.

SR.C: How about a rundown on the general punk/underground scene in Beijing? The rest of China?

PB: I plan to be writing an in depth article for Steel Robe soon so you can check back in a few weeks for more info but here's a quick rundown of the Beijing punk bands. Most of them have a myspace page so

you can get more info or mp3's by searching there.

Brain Failure ? They don't really play with any of the below bands and a lot of the usual underground punk crowd doesn't turn up at their shows (I think the idea is that they sold out in order to tour abroad. . . although I personally disagree). Their recorded music comes nowhere close to capturing the energy of their live show, they are really an amazing live band.

Discord ? UK '82 style streetpunk/Oi! not too fast not too slow done very well. They kinda remind me of One Way System.

Joyside ? 70's rock n roll punk rock! Drunk, staggering, and sloppy but not noisy at all. Absolutely brilliant!

Misandao ? First skinhead band in China. Their set is half Ska and half Oi! with few covers thrown in. The Oi! stuff sounds like a mixture of the Oppressed and Cockney Rejects.

Queen Sea Big Shark ? Female fronted 80's post-punk/new wave band. I usually don't like this style of music at all but they aren't half bad.

The Scoff - 70's style rock n roll punk band fronted by a Chinese guy who lived in the UK for a while. He speaks English with (in my American opinion) a good British accent and sounds

similar to the Buzzcocks while singing. A bit more of a progressive style than the glorious Joyside but still quite good.

Gang Bang Sex Abuse? Started out as a GBH cover band but has now began to write some songs on their own that sound like they could be GBH songs.

Life For Drinking ? Much more melodic than the afore mentioned Misandao. Very similar to the few Malaysian bands I have heard. This band has loads of potential of they can stick together and continue to progress.

Demerit ? Now much too fast for my liking but a year ago they sounded very good. They have become a bit more of a Casualties/Cheap Sex style band with some hardcore riffs thrown in.

No Name ? From Xi'an I am not too familiar with them as I have had difficulty getting a CD the last two times they came to Beijing but play a mid-tempo style of punk rock (think UK '82 Partisans). I was very impressed by the two sets I have seen though.

Hang On The Box ? Another female fronted 80's post punk rock n roll band. I haven't seen them for a long while and I don't quite remember their sound.

The Unsafe ? Amazing band! continued on next page

Captains of Streetrock

Interview with Donghyun from Captain Bootbois
Jon Bishop

www.steelrobe.com

This weekend I caught up with Donghyun from the Seoul band, Captain Bootbois outside of a show at Skunk Hell. . .

I was there for the Cock-rasher cd release show, and because I have nothing better to do with my life. He was there because his other band, Blood Pledge was playing that night, so we took a few minutes out to run down this interview about Captain Bootbois.

Below is the transcript of the interview, or you can Click Here for the .wav audio file. It's almost 10 megs, though so be ready.

SR.C: So you guys have been around for about 6 or seven years. 2001, right?

CBB: Yes. We started in 2001, January. We played first show at Drug. At that time we are a three piece punk band. Oi! punk band . . . We played Business and Oppressed and 4skins covers. . . The members are all changed now.

SR.C: How would you describe your sound? Can it fit into a category like Oi!/Streetpunk/Hardcore/Oi! core/Pub rock, or whatever?

CBB: I think we are based on Oi! and heavy metal and some Korean melodic sound, all mixed.

SR.C: A lot of your songs have sort of . . . Sing-alongs or gang vocals or whatever. Others, like "Way of Life" sound like they're



really influence by metal. What bands do you guys draw inspiration from? Who really influenced your sound?

CBB: Maybe when I was made Way of Life, I was following Japanese Skinhead music, like Sledgehammer and other many bands, and sledgehammers style is very metallic and some emotional, so I'm influenced by

them. So heavy metal band like Iron Maiden, and Man o War, and Judas Priest. We all like heavy metal.

SR.C: What kinds of things do you write songs about?

CBB: I usually write lyrics about way of life and ghetto life and our dream and hope. I think we - I like to live a positive life. So I usually try to make songs

about positive life and positive hope and general future. So I think for our better future, we have to live hard every day.

SR.C: You guys are skinheads, right? Or skins and punks?

CBB: We were looks like skin-head, but now we cannot crop hair because of job and some other things, but me and our guitarist think we are skinhead. I have pride of skinhead.

SR.C: The band took a break for a while because you were doing your mandatory 2 years or so of military service. Just out of curiosity, how was that? Every guy I talk to tells me stories about their girlfriends leaving them and jumping over walls after midnight to buy ramyeon and shit. Was it terrible, or were you into it, or what? In your song "For Whom this War" it sounds like you didn't really like it . . .

CBB: I was at combat police. So this song was made in Army. I think when I was combat police we go to riot squat. But I think what is the truth and who is right? People who riot, riot people are wrong thought and our police, government are wrong, but some guys have a right think, but some guys are very wrong think. Some guys think only for their self. I think stand with shield is very hard, so I think - for whom am I standing?

SR.C: As a band, are you guys political at all?

CBB: I don't wanna make political lyrics, but I think me and our guitarist have some political

mind. We are some right wing. I don't like this Korean government because President Roh is a crazy man. In Korea, we are very special situation because we are still doing war with North Korea. SO we have to - I think North Korea is still our Enemy, but many people don't think that, because this government (very hard to say), this government because of wars some left situation and they have, they are in the government and they manage Korea. So I think more they . . . It's very hard (laughs) SR.C: Can you give us a run down on what you've recorded? Where can people pick up some Captain Bootbois records?

CBB: We have one full length album, and four or five compilation albums, and two demos and we are recording a new "spirit" album now, with Samchung in February or March.

Some international distribution labels have our cd. Like Pure Impact and running riot mail order. Some other labels because I traded with them.

SR.C: What's the Side project, or your other band, Blood Pledge?

CBB: I like Blood Pledge, and blood pledge formed when I went to the Army. Captain Bootbois members only I went to army, and other members had free time, so they go to play again, so they made Blood Pledge. Blood Pledge stopped playing for a very long time, but they wanna play again, so they tell me to play together.

Story Corner with Verv (continued)

"Touche... But that is not the point... We all take pot-shots at each other. I happen to take them at bourgeoisie."

"Haha, Sartre, that is because you are like every other intellectual: you are the bourgeoisie!"

"Haha, got me! But this is unfair. I hardly know anything about you and you can strike at me... But anyways... Most people live day-to-day routines that are hardly flattering to themselves, and that is just how it is... I wanted to know your routine because honestly, I admired the routine of my father. It was very rigid, healthy, and respectable." I nodded at Sartre. "The military is one of the few institutes that enforces some sort of respectable standard in daily life... I am sure it is far from perfect, as my father used to complain of unwarranted promotions and unnecessary hardships, but other than being a monk... If I had less privileges, I would have joined the military..." Sartre sort of droned off, he was getting lost in thought. Maybe he was launching his next novel in his head - surely something penetrating and arrogant about a sailor traveling the ports and reflecting on his past experiences while futilely pursuing love, something with a homosexually simple title like "Reflections." The guy always loved those simple, stupid titles.

"So why do we need a classless society if all people are going to do is live simple, boring, routine lives, and is

money really all that important?" I inquired. Sartre's shoulders dropped and he put out his cigar.

"Why do you ask me these absurd questions? Look, go read books about it, you are asking me to recite books here..."

"Haha, understood... Well, I got to get going." Sartre looked disappointed I was leaving so fast.

"Well, well... " He had a 'what will I do?' look on his face, he was lost without me. He must be so bored, alone, and by himself on this peninsula.

"Look, if you get bored, call this number," I said while I was jotting my phone number on a gay prowstar napkin. Sartre looked over at the number and lighted another cigarette. "Do you like punk rock?"

I could tell Sartre didn't like it, being that he must have been 72 the first time he heard it, and I doubt he was ever a big Sex Pistols fan, but to be polite he kindly smiled and said: "Well... It's all right!"

"Haha, okay... Call me sometime... I am available most afternoons and on weekends..."

"You don't have to work during the day?"

"I work nights, dumbass."

"Haha! Oh, okay," Sartre was really a pleasant and warm guy for a Communist Frenchman, I shook his hand and turned and sighed in relief that that was

over. It was kind of like walking on egg shells. I was afraid to offend him and he was clearly ornary and sensitive, didn't really want to broach any major topic, almost even evasive.

As I walked away I called Palmtree, Lucie, and Baby Giant one by one and noted that we would have to go to a different cafe for fear of running into Sartre and then us all having to sit down with the PMS'ing Frenchman, and they obliged me.

Now it is Friday, and I am wondering if he will call me up drunk and embarrassingly show up at Skunk Hell with his Communist ideas and limp wrist, getting sloppy trashed and ranting about the worker's rights and the emptiness of the bourgeoisie; I know Jon would engage him in conversation but I could just see Paul with a disgusted look on his face at the ridiculous ranting of a drunk Sartre. I bet Amberoo and Lauren and Kort and Jillian would be very polite and interested, but frankly, I wasn't.

I wouldn't mind having afternoon coffees with Sartre from time to time, but really, it would get too much to do it all the time and to think of what would happen if he and Unity started talking is off the wall - by the next morning they'd all have sex changes and Mao Tse-tung worker outfits and be throwing flower pots through windows.

I think I won't answer if he calls.



Hey Verv, Sartre stole your glasses! Give them back!

Point Blank continued

Tight live set of second wave Brit punk influenced band. They lose none of the energy in the studio either. Unfortunately, they have either broken up or are on hold due to one member now living outside Beijing (sorry, I am not in the know on that one)

SMZB ? From Wu Han, I don't know much about them as I was moving the last time they came to Beijing. The songs from their latest CD have a mixed tempo and are a bit chaotic for me. They do a lot for the scene from what I hear though, setting up shows, running a 'zine, (they brought Haggis from Norway to China in December of 2006)

Another Idea ? I don't know if this band is still around but I thought they were pretty good a while back. Sometimes fast sometimes slow but have a few songs I quite like. Oddly enough they stand apart from a lot of other Chinese bands as they sing in Chinese as opposed to English.

The Believers ? Another band that I am not too sure if they are still around but had kind of a progressive rock/punk thing going. A few songs were really good but as I said I don't know if they are still around.

Note: There are some other newer Beijing punk bands who I have only seen once and whose names I don't yet know. And I know other cities in China probably have bands I don't know about either.

SR.C: Have you guys done any touring?

PB: We would like to tour but it is really hard to get a suitable time sorted out to do it. Everyone either works or goes to school and although we all have the same holiday time (May holiday, October holiday, and Spring Festival) we can't realistically tour at that time. No one would be at the shows. Those are all Chinese national holidays and almost everyone in the country is off and everyone goes home to be with their family. We would like to start trying to set up some weekend, one off shows in some other cities around China but just haven't gotten around to trying to organize them yet.

SR.C: Can you tell us about

your first show?

PB: Pretty uneventful to be honest. We played with a few Beijing punk bands at a small bar. Sorry, we don't have any glorious story of creating a riot or playing to a crowd of 30,000 or something else ridiculous and exciting.

SR.C: What was the best show you guys have played so far?

PB: Definitely opening for Haggis. There were quite a few people at the show due to a foreign band being in town and the crowd was really moving at times. Additionally, we played very tight and well.

SR.C: Who are your major influences, as far as the Point Blank sound goes? It sounds like there's some toasting, or something almost like rapping in some songs . . . Is that an influence of American hardcore, or what?

PB: I write most of the rhythm guitar work for the songs but I can't really think of any influences in particular. I listen to a lot of everything, which changes periodically. Sometimes I will go through a phase where I listen to a lot of Japanese Oi!, or maybe it will be California gangsta rap, or maybe traditional country, or maybe Viking rock, or psychobilly, or maybe French Oi!, or maybe 70's rock n roll. The past few years I have been going through a 70s punk phase, listening to the Buzzcocks, Briefs, Epoxies, New York Dolls, Dead Boys. From years of hearing all kinds of different music I suppose they all make their mark somewhere. I just sit down with my guitar and write music that sounds good to me.

Thomas does like a lot of hardcore but being French he also listens to quite a bit of French Oi/hardcore/punk. The song I think you are referring to where you hear a rap influence is probably "Just Another Night." That was actually the first song we wrote for Point Blank. I came up with the riff on the guitar and thought it was catchy, the lyrics and the rhythm in which they are sung were put to it cuz I thought it fit well. I actually never thought of a rap or hardcore influence at all to that song but now that it is pointed out I suppose it does



come out a bit like rapping.

I probably should also note that Chen Hao, our lead guitarist, absolutely loves metal so at times there can be a metal influence on his half of the rhythm or in the solos.

SR.C: Can you give us a run-down on the kinds of things you write songs about? Do you write anthemic skinhead sort of songs, about drinking and fighting, or is it more geared towards life in China, or . . . ?

PB: Our lyrical topics vary quite a bit, I hope anyway. Thomas writes lyrics as do I and we write about whatever we want. It could be life in China, experiences we have had in the past in the US or France, a fictional story, whatever. I am very insistent, however, about not writing anthemic skinhead songs about drinking and fighting Oi! Oi! Oi! There have been bands for the past 25 years writing the same anthemic skinhead song over and over just with different words. I really feel that it is time to put it to rest there is really no need for another song like that to be written, it's outdated and just simply boring. The band Oi! is amazingly relevant, it amuses (or angers or disappoints depending on my mood at the time) me hearing other bands

sing a song that could very well have been an Oi! Song.

SR.C: You've got mp3's all over the place - have you recorded a full length album?

PB: Really? That's news to me! I thought all we had was some mp3s on our myspace page. That's really cool though that our music is circulating around the internet, the more people that hear and enjoy it the better. All we currently have recorded is a four track mini CD. We just sent it to around 20 labels around the world in hope of some responses, I am pretty sure we will have feedback IF they are delivered. I am not so confident in the Chinese postal system.

SR.C: Where do you think Chinese Punk and Oi! are going, and what's the future hold for this kind of music in China?

PB: I think it will continue to grow as China grows. It is now really centered in Beijing once some of the other cities start to develop a small scene of their own I think it will be pretty similar to the US ? a large country with a small punk scene in each of the urban cities. I would really hope it will get a bit more music oriented here as opposed to fashion oriented. People not in bands themselves don't seem

to be incredibly interested in supporting the music side of the scene. For example we have only sold three copies of the CD here. It's not just a CD-R style CD in a clear sleeve either. It comes with a full insert, tray card, printed disk, and jewel case. And we are selling it, in China, for only 10 RMB (\$1.20 USD), I am really surprised we have only sold three copies.

SR.C: What do you guys drink over there?

PB: I personally prefer whiskies (Scottish or American) and darker beers with some flavor to them. Here in China, beer is pretty much all yellow watery pilsner style. While there are many different labels they all taste roughly the same. Most every Beijing punk rocker's favorite beverage is Yan Jing beer. At 2 RMB (\$0.25 USD) per 620ml bottle it is a little hard to beat. Additionally, there is also Bai Jiu (White Alcohol) readily available. I don't drink it much cuz the hangovers are unforgiving and at 56% it can be a one way road to blacking out (obviously this has happened once or twice!!!). Oh, that's 6 RMB (\$0.80 USD) for a 500ml bottle. I don't know anyone who could polish off that bottle in one sitting and not be drunk.



Korean punk photography by Jon Dunbar

www.daehanmindecline.com

Punk Apartheid

Jon Twitch

There really are two punk scenes in Korea. Never mind all that hardcore vs punk crap. I mean the Koreans and the foreigners. We all go to the same club, we drink in the same alley, we watch the bands, but sometimes we're totally oblivious of each other.

Foreigners associate with foreigners and Koreans associate with Koreans, and there's comparatively little crossover. It's disturbing to those of us who've been around for a few years, because we remember the days when we'd be the only foreigners at shows, and we'd always go out drinking with the Koreans after. There was a language barrier but it just meant we needed to be patient. Nowadays the foreigners go off in a separate direction from Koreans after shows.

"95% of the reason is language barrier," says Jesse, an American stationed in Yongsan who has supported Skunk Hell for a few years. "The other 5% might be cultural differences, but I think very few people would let that effect (or is that affect?) them."

"I believe that there is an invisible barrier between most groups of people based on a variety of things such as class, religion, race, etc," Mike, an American in the air force. "It's human nature to gravitate towards familiar groups and

that's what is happening here. Also there are a lot of foreigners who come and go so it may be hard for Koreans to accept them as a permanent part of the scene (just like we used to do when some oddball came walking up the hill)."

Ultimately, foreigners are welcomed at shows, moreso than ever.

"I generally feel welcomed and have never felt as if though I didn't belong," says Mike.

"Of course I am very thankful of it," says Chulhwan, lead singer of Suck Stuff and promoter for Skunk Hell. "Everybody is so helpful with everything, like supporting, purchasing our CDs or merchandise, good manners too. Really I am thankful for it."

Mike, who recently returned to Korea after a two-year absence, was surprised by the boom in the foreigner population. "I went to 7/11 [across the street from Skunk] and there were about 15 people in the store...and only two of them were Korean and happened to be working there. Even though I obviously contributed to the imbalance I didn't like it at all!"

And that's the irony. By our presence we're continuing to the overcrowding of foreigners in the Korean punk scene. There is no solution to this Gordian Knot we've tied. The more zines we write, pho-

toblogs we post, websites we make, the more foreigners there will be. We're certainly not going to stop doing what we're doing.

That leads to a question. Is this a problem worth worrying about?

"Nope," says Chulhwan, "but...if it's a foreigner that is new at Skunk...yes sometimes here are problems with manners and stuff, but the foreigners that come to skunk often have good manners so I really like them."

"I think every foreigner deserves to be here or there," says Boram, the bassist of Samchung. "If they fit here, there's no problem. If they don't, they'll go somewhere else."

"Within our circle (past and present) I believe we make an effort to appreciate the music and people in the scene," says Mike. "Then there are the people who try to prove how punk they are by either spraying beer on everybody or by standing back knowing that they are more 'punk' than the Koreans could ever be and talking amongst their little group. I wish the latter group would just fucking stay away."

Occasionally, there is a problem caused by foreigners at shows. Of course, Koreans cause their own problems as well. "I don't like drunken foreigners," admits Boram, "but I

hate drunken Koreans too."

When a foreigner is being rude at a show, there are plenty of other foreigners around to correct them.

Recently Jesse witnessed two foreigners drag another foreigner violently out of a show in Spot. He first thought it was a "petty 3am bar-room brawl," but soon found out the foreigner had been groping girls in the show.

People who didn't know what was going on were concerned, and Jaeseok from Guk-do tried to cool things down. The two ejectors, Paul and Jonathan, showed restraint. "Paul could have booted his head through the pavement while he was laying prostrate on the street," Jonathan recalls, "and I could have easily broken his neck while I was carrying him up the stairs by said neck. The point is, nobody had to get their ass kicked because we were in complete control of the situation the entire time, and it was executed quickly, without chest thumping or debate, and it happened so quickly that his friends didn't have a chance to react or psych themselves up."

You can see foreigners who are being rude and bothering Koreans. You can also see foreigners who are respectful and fit in well. Foreigners have their own corner in the Korean punk scene. But what I would

like is to return to the days of one unity. Is it possible to bring everyone closer together?

"Yep, but foreigners should understand Confucian ideas in Korean culture," says Boram.

"There is alot of possibility," says Chulhwan. "If there is good manners between them nothing is a problem to get closer."

"Punk in Korea is fairly young (obviously) and I'm guessing the bulk of foreigners have come through in the last two to three years," Mike observes. "Hopefully as the punks become more familiar with each other the walls will come down."

For now, we have an understanding between each other. Although we don't spend enough time together, we are aware of each other's existence. "I consider any Korean punk I have met as an acquaintance for the most part with one or two exceptions," says Mike. "We chit chat and what not, but I don't feel as if I can bring any personal problem to any of them or confide in them because of the obvious communication barriers. I'm not saying it can't happen, just that it hasn't happened yet. But then again I'd back up any punk if i thought they were in the right and I'm hoping they'd do the same for me."

Or, you know, we could all enroll in Korean classes.



Hongdae Jamboree October 28, 2006

Probably the largest gathering of white skinheads in Korea was on this night. Marc, the infamous 'Tokyohoon' of www.skinheads.net, was in Korea on business. He's on the right.

Looming in the back is Jon Bishop, the writer of the other three articles on this page. Read an interview with him in 'Up on the Cross' a couple pages from here.

In a rare shot, Verv stands center-left here. He got wasted later this night and woke up with sharpie artwork on the back of his head.

On the left is Dorian, a skinhead from Victoria, BC, home to the infamous SHOV crew. Well, infamous in western Canada maybe.

Sittin in front on the left is Oronzo, from Italia. Or New York, or somewhere around there. He's officially not a skinhead anymore but he wears his scalp the baldest of all of us

And last but certainly not least, me. If you ever need a coaster, just give me a holler.

A Little Bit of Soul in Seoul



Raul Vega,
Japanese Correspondent

Take a little Reggae, a little Ska, and a little Northern Soul, mix them in a pot, and you get Soul Allnighter. The product of DJs Jon and Jonathan, who were looking to bring a taste of their favorite tracks to the masses and incite some sort of dance fueled riot in Korea. Something people could get down to, tunes from England, Kingston, and Motown. Music with the sub-conscious message, get off your ass and dance. That message was heard by the masses.

If you weren't there you truly did miss something special. As with the first of any event there usually is a bit of unforeseen circumstance, in this case it was regarding the switching of equipment between DJs Jon and Jonathan. Nothing that wasn't remedied after the first set change, keeping the deadly pop and silence of the switch hidden away, and the party goes dancing. Aside from the few minor initial gremlins in the factory the rest of the night was a smashing success.

DJ Jon spined a mix of Ska, Reggae, and Skinhead tracks that got the people excited. He started up the party with a selection of songs to warm up the people on a cool December night. Jon set up a vast variety of tracks with that classic sound that you just can't help getting down with. He even pulled out some tunes that sounded familiar, but were far older than expected. It's enlightening to learn that some of my favorite old Ska songs, were remakes of even older Ska songs.

Every hour or so, the DJs would switch up, and DJ Jonathan would come and take the stage. Jonathan's collection of Northern Soul, a meddle of highly danceable B sides from America that made it big in England, turned up the heat. The dance floor was an incredible mix, with all kinds of folks coming out of the wood work for a night of drinking and dancing to music you don't normally hear in your typical club in Seoul. One woman even came up to Jonathan after his set, being a recent arrival from Los Angeles, California, and thanked him for mixing it up with some Northern Soul.

The music made the night memorable, the music, and the people. Truly and excellent mix of fine individuals, Koreans and Expats alike joined together to enjoy the first Soul Allnighter. The dancing lasted off into the early hours, and the night turned to day and drew to a close. But don't fret if you missed your chance to show off your moves this time. The next Soul Allnighter is getting ready to make you dance.

All photos courtesy of Vega



Set List

The first set, from 11:00 to 11:45, started a little slow. By the end the room was filled up and ready to dance.

Bunny Wailer - Conqueror

Dillinger - Crabs in my Pants (it's funny because it sounds like he's saying "I have crap in my pants.")

Tommy McCook - When the Saints Go Marching in (I meant to play a different track and hate this song)

Black Beatles - Reggae and Shout

Rico Rodriguez - Japanese Invasion (my little tribute to the people of Pearl Harbor who died on December 6; hopefully not too tacky)

Dave Barker - Man Next Door

Danny Ray - Revolution Rock (the original, later covered by the Clash)

JD the Rock - Superbad

Junior Murvin - Police and Thieves (the original, later covered by the Clash)

Peter Tosh - Shame & Scandal (a request from Courtney)

Prince Buster - One Step Beyond (the original, later covered by Madness, a request from two people at the same time)

Seven Letters - Flour Dumpling (request from Burke, who wanted Simaryp - Skinhead Moonstomp. This is one of their side projects.)

Pyramids - Bam Bam Baji (request from Burke, who wanted Simaryp - Skinhead Moonstomp. This is one of their side projects.)

John Holt - OK Fred

Mighty Diamonds - Stoned Out of My Mind (a cover of a song by the Chi-Lites)

Roosevelt Singers - Johnny Reggae

The second reggae set featured mostly skinhead reggae and two-tone.

Winston Shand - Matilda (a great skinhead reggae love song with a strong beat)

Simaryp - Skinhead Moonstomp (Yes Burke, thanks for requesting the obvious.)

EK Bunch - Banana

Andy Capp - The Law

Soul Offrus - Ease Me Up Officer

Lloyd Charmers - In the Spirit

Prince Buster - Ten Commandments of Man

Hot Rod All-Stars - Ten Commandments from the Devil

Judge Dread - On the Beach (rudeboy mix) (another request from Burke)

Derrick Morgan - Big Eleven (Derrick Morgan's response to Judge Dread)

Specials - Stupid Marriage (I switched away from the skinhead stuff and played two-tone here)

Skadows - Ska'd for Life

Skin Deep - Come into My Parlour (a cover of an old skinhead reggae song by the Bleechers)

Millie Small - Carry Go Bring Come (live at the Playboy Club in Jamaica)

Slackers - International War Criminal (they're coming here in March!)

Fishbone - Ma & Pa (I think this was a request.)

Madness - House of Fun

Maroon Town - Average Man (this song got my best response all night)

Specials - Conquering Ruler (covering Derrick Morgan on their 2001 release of the same name.)

Bad Manners - Skinhead Love Affair

International Beat - Hands Off She's Mine (a request from Lorne; sorry I played it while you were in the bathroom)

Madness - Chase the Devil (off their recent Dancergman Sessions album, a Max Romeo cover)

My third set was more eclectic.

Ska D Lite (Holland) - Run Joe

Operators (Canada) - One Day

Chris Murray + Slackers - Janie Jones (covering the Clash)

Laurel Aitken - Jesse James

GG All-Stars - Barbabus (a request from Jongo)

New Establishment - Tell Me Something

Boris Gardner - Commanding Wife (dedicated to Jung)

Hopeton Lewis - Boom Shacka Lacka

Alibabky & Tajfuny (Poland) - Wash Wash Ska (who knew Poland had a ska scene in 1966?)

Count Prince Miller - Mule Train

Bob & Marcia - Young Gifted and Black

Mikey Dread - Barber Saloon (sorry it was so late, Paul)

Dandy - Reggae in Your Jeggae

Slackers - Sarah (a request by Courtney and... Sarah)

Corumn 80s (Malaysia) - Stop Da Pressure

Skanksters (Canada) - Ducky

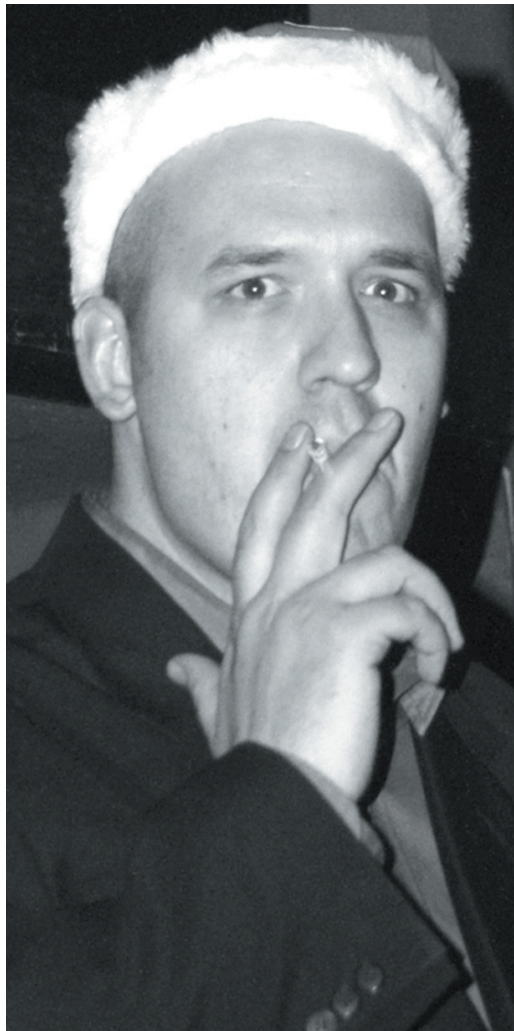


Here's Jonathan's setlist. I'm not sure when he played which songs, or if this is one set or all of them.

The cavaliers - hold on my baby
chuck wood - seven days too long
lorraine chandler - i can't change
sandi sheldon - you're gonna make me fall in love
timi yuro - it'll never be over for me
frankie and johnny - i'll hold you
larry williams and johnny watson - ain't gonna move
ambassadors - (i've got to find) happiness
betty turner - the winds kept laughing
maurice mc alister - baby hang on
nolan porter - if i could only be sure
r dean taylor there's a ghost in my house
steve aldo - you're absolutely right
the metros - since i found my baby
vibrations - gonna get along without you now
Shirley J. Scott - Goose Pimples (This is the one that the girls reacted most strongly to)
David Essex - So called loving
vibrations - end up crying
azie mortimer - you can't take it away
dobie gray - out on the floor
john andrews - it's just love
the california - just say a four letter word (love)
the excitors - blowing up my mind
triumphs - i'm coming to your rescue
billy butler - i can't work no longer
herb ward - strange change
long john bladry - the drifter
seven souls - I still love you
soul brothers six - i'll be loving you
tami lynn - i'm gonna run away from you
the dynamics - i need your love
bobby benet - you're already now
delacardos - hold back the tears
doug banks - i just kept on dancing
sonny till - tears and misery
tony clarke - landslide
clyde mcphatter - baby you got it etc.

I think this will be a winter thing only. It will definitely be in DGBD, and both Jonathan and myself are grateful to the DGBD people for all their support.

If you came and had a good time, thanks for your support and I ask that you drag everyone you can with you to the next one so we can have even more fun.



Up on the Cross



Gang Warfare in the 1980s

Interview with Jon Bishop
Jon Twitch

For many reasons, Korea gets a lot of skinheads visiting the punk scene. Seeing a new skinhead wander up to Skunk hardly turns faces anymore. Right now there is a very strong group of foreign skinheads here.

Jonathan came here last summer. He's a quiet guy, so you might not notice him at first. He towers over you, and speaks with a gentle, subdued voice. He hides a dark and violent past. Back in the '80s and '90s, he went by the name Jon Bishop and was a well known anti-racist.

These days in Korea Jonathan is a busy guy. You can see him in Hongdae every weekend, where he might be staying up all night, taking pictures, or spinning northern soul tunes at the Soul Allnighters. He recently opened a new website for Asian street culture, <http://www.steelrobe.com>, so he didn't have time to write about his experiences for me. Instead, I opted to interview him about his time in the '80s when things were much more insane.

BROKE: Can you describe how white power was a threat back then?

JONATHAN: Maybe ten thousand of them came out of nowhere and tried to bumrush the punk scene in the US and UK.

The media gave the few that were around in the late '80s a lot of exposure, without debate,



Jon Bishop (left) as a lean mean love machine.

and their numbers swelled dramatically because of that.

After '87, maybe you couldn't go to shows without those guys popping off something.

At the time, I lived in Florida, and there were gangs like American Front, O-Town skins, The Saints, etc.

A kid that I knew named John was part of AF and when his parents converted to Judaism, his "friends" tried to kill him on the beach and left him for dead in the low tide.

It was the same everywhere... They were really poised

to take over punk, and even become the dominant white youth subculture for a few years, and they had no problem with attacking anyone when they had enough power to do so.

BROKE: How extreme were you in fighting them? Are you proud of what you did? Is there anything you're ashamed of?

JONATHAN: I don't want to talk about myself, much. Kids I knew died, and there are people who are still locked up behind all of that.

It was real gang warfare, anyhow. It wasn't like having a

rumble behind the school house or something. People were regularly getting shot, stabbed, run over with cars, having their homes firebombed, and that kind of shit.

Years of that had a bad effect on me, and I sort of became a bit sociopathic, though, and that's why I took off for India years ago and never went back to the U.S. I'm not violent by nature. Quite the opposite, in fact, but it became awfully easy to just walk up and do whatever needed to be done to someone.

Until maybe 1999, I never got out of bed without having a lethal weapon within reach. I don't want to talk about what I have done, or haven't done, though. My home and my families home have been attacked. I've been shot twice, and stabbed a handful of times, and I have permanent epilepsy and slight brain damage from taking beatings.

I don't say that as a matter of bravado, either. Other kids I knew died.

The first time kids got organized to fight back was really with the formation of The Syndicate, in the midwest.

BROKE: How badly did these gangs hurt each other? Were there lasting consequences?

JONATHAN: Lots of people went to prison, and there are still a lot of skinheads and punks who are still locked up behind all of that. And yes, kids died. Even recently, in the late '90s, you had the two kids Dan and Spit who got murdered out in the desert in Las Vegas.

Their side took heavy losses, too. Heavier than us. Eric

Banks, the singer of a pretty popular nazi band called Bound For Glory, got his head blown off with an SKS in a frozen parking lot of a convenience store after a car chase in the dead of winter.

Those guys eventually lost any possibility of control of the punk scene because they weren't fighting for subculture, they were fighting for something else, and although they are into all of this regalia, pomp and circumstance, images of power, and so on - they're really usually not ready to really fight a hard fight.

That's what attracts kids to the WP movement (and unfortunately, skinhead in general, I think)... The images of power. It's appealing to people who feel generally powerless or marginalized, and they think it's going to somehow make them tough or whatever.

But the reality is that they were smashed off the streets of every major city in the US and UK, and that in spite of their machine guns, old school racist-funded "training compounds," prison connections, at least support in apathy of most of the country at that time, they were beaten and driven off by a bunch of black, Mexican, and poor white streetkids.

The difference between them and us was that a lot of us were already tough. Reform Schools (kiddie prisons) when we were young, real, legit streetgang involvement, etc. **BROKE:** What do you think today about RAC and white power music?

JONATHAN: I'll say this. If I saw somebody sporting an RAC shirt or WNC or Rock-O-Rama or whatever type of T-shirt back in the States, they would take it off quietly, or it would be taken off drenched in blood.

RAC is this bullshit euphemism that pussies and cowards use. It's white power music. Why not just have the balls to call it what it is and fight for what you believe in, if you believe in that? If you're a white power skinhead or whatever, why hide behind those pretty words? Call yourself what you are, and be prepared to deal with the consequences.

I don't personally own or listen to any of it.

BROKE: A lot of skinheads today listen to RAC and white power music and don't really take the politics seriously. What do you think of that?

JONATHAN: It's a case by case type of thing, I suppose. If



Sonny (famous for having ss bolts and a red swazi tattooed on his forehead these days), Jonathan's best friend and often roommate Marty, and the founders of ARA when it started as a street crew, Micky and Corky.

someone is just titillated by the naughtiness of it or whatever, then – whatever. I don't give a fuck.

If you're listening to that stuff and attacking people because of what they are, or if you're organizing politically along those lines – I'd say you need to be smashed.

The unfortunately reality is that if given an inch, WP dudes will take a solid mile. They might be harmless when they're teenagers, or when they don't have crews clicked up around them, but any time they have the opportunity they'll start targeting people. Maybe a kid is still young. Maybe he's isolated from other WP dudes. I give sweet fuck all. If you draw that kind of line in the sand, and say that you stand for genocide, or the oppression of the majority of the world's population based upon race you gotta go. No motherfuckin' tears for Anastasia.

BROKE: Is white power still a threat today? If so, what kind of tactics/goals/vision do they have now?

JONATHAN: We smashed them out of punk, dude. They're not a threat to the punk scene anymore because kids died and bled and went to prison to stop them from taking over.

They've isolated themselves as a subculture distinct of punk these days, so they don't really present themselves as a problem often.

On the west coast of the US, the new generation of kids are all NLR or Peckerwoods or whatever kind of dirty white boy jailhouse skinhead hip hop kids. They're into car culture and methamphetamines, and shit like that.

Hip hop kids – check that shit!

BROKE: How has the scene changed since your time?

JONATHAN: The main difference between Chicago/NYC/LA back in the day and now is that a lot of kids (moreso in Chicago than anywhere else) came out of real streetgangs and into punk, and it was much more of a legitimate street culture than after the advent of the internet. Most of the guys in those photos are dead or in/in and out of prison these days.

BROKE: Do you think things are better now? Have they changed across the board?

JONATHAN: I'm not one of the people who thinks the change is a necessarily bad thing, because I like going to shows without a gun, or without having to psych myself up to stab someone to death.

It's still that way to a large extent in LA though, I think. A lot of my friends who live there tell me that if there's a big show, it can't go off without riot cops showing up and people getting stabbed up.

I was down for that when there was a good reason for it (nazis trying to take over punk and starting it off), but violence in a vacuum or for its own sake is retarded.

BROKE: So what is your opinion of skinhead culture today?



Old crew shot

JONATHAN: We smashed the WP guys off the streets, and then the vacuum was filled with little kids who wanted to look cute and ride scooters and talk about expensive beer, appropriate black culture while hating black people, etc. and I think most of the guys who had actually put in work and who ended up politicized through the late '80s and early '90s were pretty much over skinhead.

BROKE: Could you drink with someone who has strongly conflicting beliefs to yours?

JONATHAN: Sure. I don't care about someone's beliefs. I'm not a thought cop, at all. And I don't push my ideas or politics or my worldview on anyone, either. In the absence of a real threat, there's no reason to sweat it.

I care about what someone does, though. If they're organizing to kill people because of what they are, I'm not going to be drinking with them.

BROKE: I think the term "bonehead" was invented to say "These racist skinheads aren't true skinheads." Do you think one "type" of skinhead (racist, anti-racist, anti-political, etc) has a better claim to authentic skinheadnicity?

JONATHAN: I don't care, really. I'm still a skinhead because I don't know how to coordinate any other outfits. I walk into a store to buy clothes and I'm just dumb fucking founded. Also, normal girls probably wouldn't be into me.

The people who probably have the most legitimate claim to the moniker are the ones who are basically non-political, or who don't connect any politics to their "skinhead" identity or whatever. That's all it really is, after all. Fashion, music, and that kind of shit.

BROKE: You said that publicity of the problem gave the white supremacists power. What do you think of the media's role?

JONATHAN: Exposure without debate. They always take the low road of sensationalism, and never consider the effects of their actions. Just sell that story about crazy baldheads!

It all just serves to make nazi shit more attractive to disenfranchised kids and kids who feel powerless. "Look at these Nazis on TV scaring everyone." With the exception of Invisible Revolution, and a couple of others, the media has never really given the whole story –

1. That WP skinheads were and still are smashed off of the streets every time they make an appearance, and all of that pomp and circumstance and that imagery of power is for naught. The only power they have is the power of bullies – attacking people when they have the numbers, fucking with kids who can't fight back, etc. They look tough, but they've never been

But the reality is that they were smashed off the streets of every major city in the US and UK, and that in spite of their machine guns, old school racist-funded "training compounds," prison connections, at least support in apathy of most of the country at that time, they were beaten and driven off by a bunch of black, Mexican, and poor white streetkids.

tough. Just sadistic, maybe.

2. Skinhead has historically been a multi-racial youth culture

3. Allowing nazis to get on TV and throw out some pseudo-revolutionary rhetoric, which addresses some of the problems and social conditions that we all face, but never allowing a platform for a deeper and more rational analysis of poverty, unemployment, and so on.

BROKE: Have you ever had any help from the media? Were you ever in any documentaries?

JONATHAN: There are two of them, actually. There's Invisible Revolution, and there is a never aired documentary by Anderson Cooper before he was famous that followed me around after those kids were murdered in Vegas by the WP guys.

That one is pretty good, because you get to see the Columbus, Ohio city prosecutor

get jumped in the middle of the streets in broad daylight. Lots of tasty stuff, like "Oh fuck, I just maced a cop!" and "Hey master race, you're hiding in a shed..." Quality late '80s early '90s street riot footage, punks and skins vs cops, punks and skins vs nazis, punks and skins shooting nazis in the head with SKSs. That kind of thing.

The Anderson Cooper documentary goes much deeper into the gang culture of it all and is a really good exploration of Baldies/SLK/B.R.A.V.O/ARA Syndicate/GD members in the punk scene/Vice Lords in the punk scene/GAYLords in the punk scene, etc. It's really interesting I think.

GUEST INTERVIEWER VOLL-RATH: Anderson Cooper made a documentary about skinheads? When was that done? This is the same son of Gloria Vanderbilt Anderson Cooper?

JONATHAN: Yes, it's the same Anderson Cooper.

It was around

'98 or '99 I guess, when it looked like things were going to get hot again and those anti-racist kids got murdered by WP guys out in the desert in Las Vegas.

Anderson was like a nobody at that time, and had just gotten back from doing war coverage in Uganda or some place like that for a few years.

This was about the time when NLR blew up on the west coast (do a web search for Nazi Low Riders haha – they decided to co-opt another non white culture and try to do what they did to skinhead and now they're listed as one of the worst prison gangs on the west coast), and so there were white power skinheads, and white power homies, too. What a fuckin' mess.

As a tangent ninja aside, NLR is basically what the Hells Angels were 30 years ago or so, and the kids are from basically

the same class extraction, except these days they're a million times more violent.

So anyway, I don't remember what year this was exactly. Late '90s though.

But Anderson caught that year (whichever one it was) on film pretty well. He's a more or less nice guy, and isn't afraid of a lot of things that would freak out most journalists. Oh, and he's like seriously undercover gay, too, and he always came correct with the booze.

He never got directly involved in anything, but he was in lots of pretty sketchy situations so I think (as a fellow journalist haha) that he has really paid his dues and made his bones or whatever in Uganda and on the streets in the west.

By this time the internet had done its magic, and skinhead was kind of... lame and weak and pussified, and more or less right wing by default.

BROKE: Looking back on it all, do you think you did the right thing?

JONATHAN: My own personal opinion is that I don't really feel bad about anything that happened during that time. I feel bad on a personal level about some mistakes I made, but looking at things as an impersonal abstraction, I think that the anti-fascist kids did the right thing, including running rough on people who associated with nazis.

I don't know if anyone else has realized it, but I intentionally keep my mouth shut about a lot of things because I don't want to be perceived as some old guy who's trippin' about "back in the day" bullshit or "you kids now" type of stuff.

But, I know the situation at the time.

The simple and straightforward reality is that the racists brought the ruckus, and everything that was done in response was just that – a response. They brought real terror into the punk scene, where it had just been sort of sophmoric drunken violence before. It was never us that created that kind of havoc.

That's all evidenced by the relatively tame nature of the skinhead and punk scene in the US and UK today (because the same thing was going on there), and the fact that it's largely non-political, largely right wing, and even though we've always had the muscle to do so, we've never actively imposed left wing politics on the scene.

When the nazis left, so did the murders and routine stab-bings and bombings and all of that.

And I think it's sort of important to remind people of that. Not because I want any personal glory or credit or anything like that, because I don't.

Same thing in the UK. If it weren't for Red Action/AFA/Cable Street Beat/etc., the punk scene would be a beast of a different color today (pun intended).

BROKE: Thanks a lot. I appreciate it.

JONATHAN: Dance, monkey.

Quads Sells

Jon Twitch

Probably the most exciting movie of the year in Korea, Quads to Busan: The Search for Hitler is a road movie that follows the standard format. It documents the coming together of two soldiers, one Canadian, one American. It was filmed during the Skunk tour of Korea.

Waking up in the Korean countryside, they are disoriented and don't know where they are. When they hear there is a bar in Busan named "Hitler," the two skinheads decide to journey to the city to find the legendary bar. They get a couple of quads and race

to the city, knowing that it won't be long before the Israeli embassy submits a petition forcing Hitler to change its name or close its doors for good.

Although the movie is slow-paced at times, it has a lot of great buddy-buddy scenes, although I'm still not sure what to make of that kiss scene.

The actors in particular are great. First you have Marc, an alcoholic Canadian soldier who's been stationed in Afghanistan to fight the terrorists who claim the land. Then you have Verv, the alcoholic American soldier who is a cunning linguist with a deep

secret in his past. That secret? He's the guy that farted that one time! Yeah, I bet you didn't see that coming. Anyway, if you're still reading this piece of shit review, go out and find the DVD and watch this movie. And if you don't find the DVD, kill yourself. Ha! Ha! Got you! There is no DVD! So now you have to kill yourself! So I'll just be waiting here. No really, I'll be here when you get back. That's not a gun! I'll know if you're faking.

Sadly, they never do find the Hitler bar, but isn't the point of the film that the journey is the part that matters?



Announcement

Jon Dunbar

On May 25, 2006, we officially got married. We went to the embassy and filled out all those crazy forms. Because we never had a wedding, we didn't announce it at any point. We don't really believe in weddings, or wearing rings. All we believe in is

being with each other permanently, and this made it a lot more easy to do it. Plus, God won't get pissed about us fornicating anymore, so that's good.

We're planning to go back to Canada and have a party there, but we'll be back in Korea. For now, this is our home.

Film

Verv

3 March 2006

I am such a sucker for sentimentle and overly emotional film.

I was reading the description for the Korean film 고양이 부탁해 (English title: "Please Take Care Of My Cat"), and I saw the cover of some carefree folks running, and a story about a group of friends coming of age and drifting endlessly apart from each other but still loving each other (think of Chingoo minus gangsters and with a female cast, it sounds like). I almost shed a tear in anticipation for this film.

Sometimes, throughout the day, I visualize my favorite scenes from movies, and it is at those moments I know I can overcome anything...

When the heroin plays the piano at the end of No Regrets For Our Youth, when Takashi Shimura sings at the bar in Ikiru, when the hero kisses the girl in the car in Unknown Pleasures, when Antoin Doinel explains to the psychologist why he stole the typewriter in The 400 Blows, when Choi Min-shik reads the letter in Failan and when the heroin watches the scene from Joan D'Arc

in My Life To Live etc. ad nauseum.

These scenes encourage and comfort me, and they inspire one to live on new levels.

I am going to keep watching films because nothing moves me more in the world.

If you could only watch ten movies in your life, at this point I would say these are the ten movies that will teach you what you need to know:

- (1) Ikiru
- (2) Failan
- (3) No Regrets For Our Youth
- (4) The 400 Blows
- (5) Unknown Pleasures
- (6) My Life To Live
- (7) Spring, Summer, Winter, Fall, And Spring
- (8) Postmen In The Mountains
- (9) Grave Of The Fireflies
- (0) I Stand Alone

I think about these films often.

In a way, they define the human soul.

I think that if someone were to truly watch these ten films and think about the things happening and the profound beauty therein... they'd become better people. I think I am a better person for having seen them.



STARRING **MARK AND VERV** AND A CAST OF THOUSANDS
A **DAE HAN MIN DECLINE** PRODUCTION
featuring **RUX COUCH SUCK STUFF GHETTO BOMBS**
music by **BOOTBOIS ANTHEM SHORTY CAT PATIENTS**



Seoul Mountain Challenge

Jon Twitch

Seoul has a ton of mountains. They may not be as big as the Rocky Mountains, but they're easy to climb and are a great way to spend an afternoon.

As you can see by the map above, there are 13 peaks in Seoul's city limits alone. Actually the number is much larger, but these are the big ones.

Here's the challenge: climb all 13. It doesn't matter how, as you can take the cable car on Namsan or you can climb a cliff face on Dobongsan. Each mountain is unique and beautiful, and the trip is always worth it.

To date, I have climbed four of them. Namsan should be marked off everyone's list, because if you haven't been up there you probably haven't been to Seoul. Climbing this one is optional as the cable car is pretty awesome. This challenge isn't about physical fitness, just getting up there.

There are two other mountains I've climbed that aren't on the list. Wowsan

is hidden behind Hongik University. At only 200 meters, I guess it wasn't official enough to make it onto the map. It takes half an hour to see everything. The other not on the map is Samseongsan, which is right next to Gwanaksan and offers a great climb.

Gwanaksan itself is the best I've climbed yet. The top is freakishly vertigo-inducing, but on a big flat rock you can find a woman selling beer and homemade makoli. It's worth the trip up there.

I climbed Guryongsan once on my lunch break, as it's right by my office. I lost the path and went through some rough terrain before arriving at the top. Boy was I surprised to see all the old women up there. It has the nicest view of the mountains I've climbed.

Umyeonsan didn't have a nice view, but at the top is a Korean air force base, complete with signs warning of landmines. Don't wander off the path.

Take the challenge. Can you climb all 13?



Pictures in the Life of Diane
www.diane76.blogspot.com

Paddleboats to Tiananmen: The Search for Mao greatest movie of the year

After Quads to Busan: The Search for Hitler, of course

Jon Twitch

Touted by critics as the "interracial Thelma & Louise with full-frontal nudity," Paddleboats to Tiananmen: The Search for Mao is an indirect sequel to Quads to Busan: The Search for Hitler, released earlier in the same year. This time, the characters are in China, and they decide to see infamous Chairman Mao in his mausoleum. The only problem: they're trapped in the middle of a lake.

Paddleboats to Tiananmen: The Search for Mao uses broad sweeping shots to give viewers a feel for Beijing's atmosphere. At times the two main characters suffer for a lack of chemistry, but it all comes

together when they reach Tiananmen Square and confess their love. Look for a cameo by previously unknown acting virtuoso Nevin Domer in a convincing role as a skinhead.

The main actress, Jungy Rotten, is a Korean girl stranded alone in Beijing with a large group of friends. She performed a noteworthy homage to The Brown Bunny in the hotel room, but it will only appear on the director's cut. The excellent soundtrack features original songs by Korean band MR27, who played two shows in China at the time of the movie's filming.

Jungy's partner in crime, Megan, is a Canadian girl

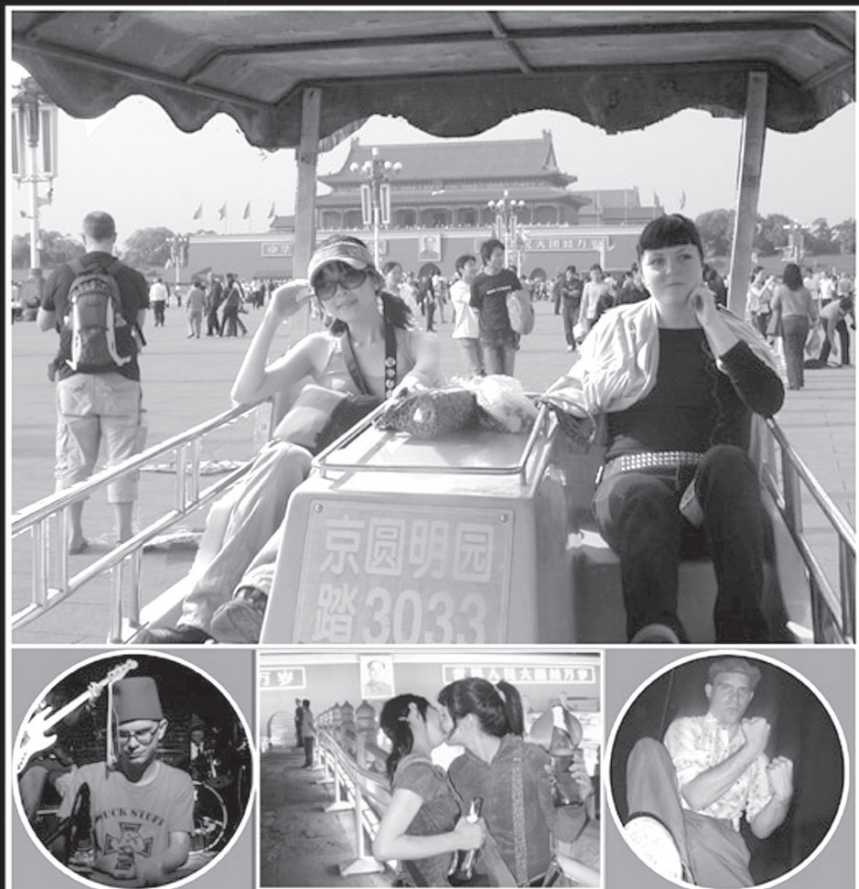
who is teaching English in China. This is her first time in Beijing, and she needs to use her wits to keep everyone alive.

Once again, as in Quads to Busan: The Search for Hitler, the main protagonists fail to meet the object of their search, this time Chairman Mao, as the mausoleum was closed for the day.

Paddleboats to Tiananmen: The Search for Mao does for Beijing what Fat Man did for Hiroshima. Miss it at your own peril.

Will there be a third installment in the (vehicles) to (place): The Search for (person)? Only time will tell. Plus my boss doesn't like giving me time off.

PADDLEBOATS TO TIANANMEN: THE SEARCH FOR MAO



GOLDEN HARVEST/JADAM FILM Presents A FRED WENTHALS Production for CITY FILMS A BRIAN G. HUTTON Film
 TIGAN LELAND BENJAMIN HUNTER "ROCKY ROAD TO CHINA"
 Also Starring JACK WINTON WILFRED BRIDLEY ROBERT SMILEY BRIAN KENNEDY CAMERON A.G.A.
 Music by JOHN BARRY Executive Producer RAYMOND CHOW Based on the book by JON CLEARY
 Screenplay by SANDRA WENTHALS POLANO and S. LEE PODGOSKI Produced by FRED WENTHALS Directed by BRIAN G. HUTTON
 PG-13: Some Material May Be Inappropriate for Children Under 13

Broke Crossword

by Jon Twitch

ACROSS

1 Hotel

4 Butt

7 Nocturnal bird

10 Dongduchon

for GIs

13 Sexy fishing wear

15 Expert

16 Playboy founder

17 Appetiser

18 Cat or dog

19 Environmental

20 "My Way" singer

22 Skank

23 Business degree

26 Sharpen

27 Ages

29 Upper fin

33 Volcano spew

34 Greatest

35 Immobility

37 Packing heat

38 Jailbait

39 Sword

41 Take it easy

44 Panties

49 Bible wanker

50 Number of birthdays

51 Catholic beads

52 ET searchers

53 Non-Governmental Organisations

55 Golf peg

56 Microphone

57 Alternative overcoats

61 Osama ___

Laden

62 US law enforcers

63 Left out

67 Speedwagon band

68 Disobey God

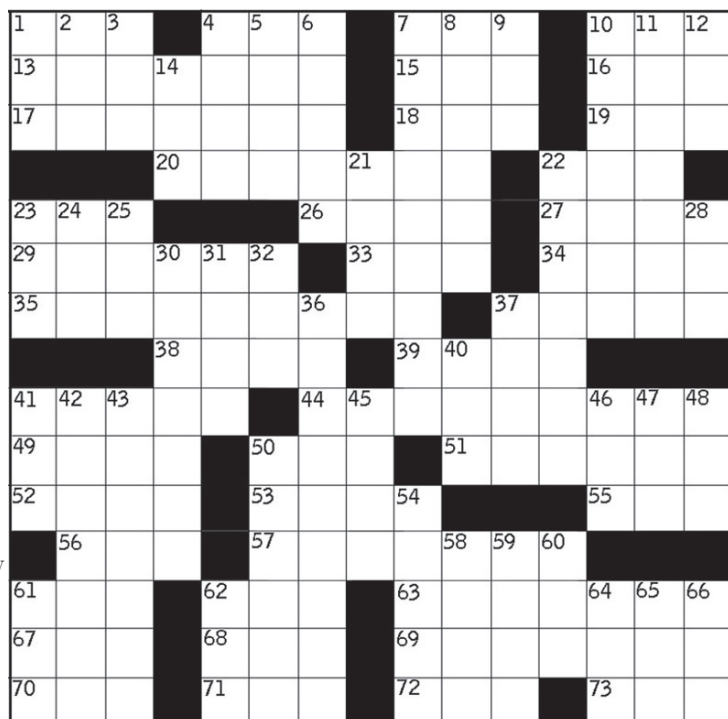
69 Modernises

70 Donkey

71 Chinese food additive

72 Not win, not lose

73 Every



DOWN

1 No ____, ands, or buts

2 Louise

3 Group who spies on the US

4 Against prefix

5 Saw

6 Scarecrow's guts

7 Welsh SHARP band

8 Fred Perry laurel ___

9 Survivor of Sodom

10 Axiom

11 Die

12 Chief Financial Officer

14 Hours

21 Type of massage

22 Jews

23 Formerly Minjudang

24 Korean popstar

25 Pirate's utterance

28 Reason for condoms

30 The Day The ___ Glory

Faded

31 Trebec

32 Sodium or potassium

hydroxide

36 Snogging

37 Avionic chocolate bar

40 ___ capita

41 Sigur ___

42 Nemeses

43 US immigrants

45 Matrix hero and ___ Geo

video game system

46 Consume

47 You ___ My Sunshine

48 Type of whiskey

50 Jackal Egyptian god

54 Dark Korean beer

58 Japanese hardcore band

that played in Ssamzie Space

59 Crying Nut - ___ a Horse

60 ___-Prest pants

61 Boulder holder

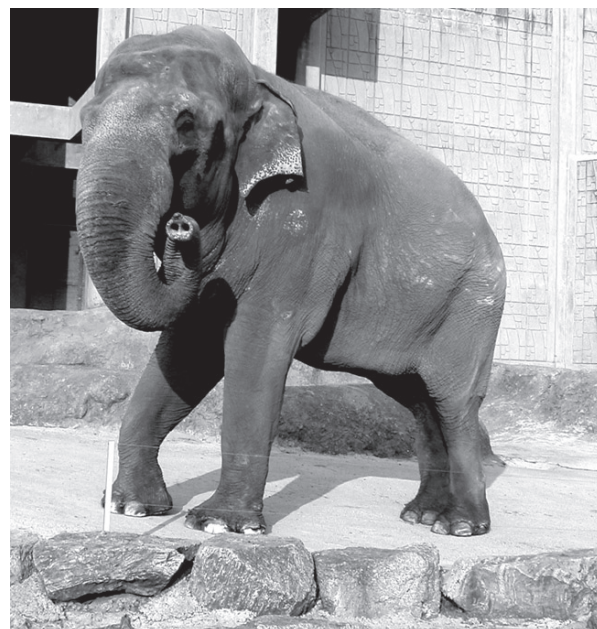
62 ID satire deity

64 Telecommunications

Technology Association

65 Unagi

66 Internet connection



Pride Of The Zoo

Verv

25 November 2005

Many different kinds of animals live in the zoo, and the zoo is a valuable learning resource for everyone. The zoo provides people a chance to see animals they would never normally see — animals that are not even from the same ecosystem!

The zoo is particularly valuable to children whose imaginations and minds are growing rapidly. When they go to the zoo and see some monkeys, some lions, or maybe an elephant they are so impressed by the size, the color, the shapes and movement of these animals that they will talk your ear off for days about it!

Even though children seldom see these animals up close, these animals are alive in their minds and they draw pictures of them for weeks on end. In fact, when they are old people and you ask them what their favorite animal is, I have no doubt that many will

remember a time when they were young and saw a bold animal at the zoo, and from that day on they adopted it as their favorite.

The zoo is one of the best accomplishments of our society — it brings nature to us, and inspires us.

I do not want to feel like I am chaining animals down, but I want to feel like I am giving them the opportunity to mark themselves down in our eternal memories and inspire us to greater heights.

The Zoo should have a lot of pride — it inspired me when I was a little boy. I still remember how excited I was to see the different animals and the Sparkie the Seal show. I still have an imprint on my brain of so many animals I would see at the zoo when I was young.

The zoo is like the pride of our society, and one of our greatest accomplishments.

I think if it presented itself, I'd be interested in working at a zoo.



God doesn't play dice He plays Bingo



Jon Twitch

I was out drinking in Hongdae on Saturday, January 13. Later that night, an American soldier attacked a 61-year-old Korean woman not too far away. He was caught by police, and charged with rape. What happened next? Well, it was very revealing.

All across the Internet, foreigners collectively slapped their foreheads. The first reaction was all the same: "Oh shit." On ESLCafe.com, one poster wrote "I guess *beep* is about to hit the fan in Korea? Expect a new fresh wave of anti-Americanism."

Fortunately the anti-foreigner backlash that's common in Korea hasn't been setting any records yet. But before the facts are in, foreigners are already jumping to conclusions. There was a sense of injustice at how crimes committed by westerners are given more attention.

As one ESL poster wrote, "An American committing a crime against a Korean: An outrage that brings out the worst in Korean nationalism and forces people to act out their worst emotions against anyone white."

"A Korean committing a crime against an American: It is something that has to be proven and if the evidence is considered "circumstantial", the case could be dropped."

"An accidental death of 2 middle school girls: National outrage."

"A deliberate fire set on the subway: National reconciliation."

Foreigners accused Koreans of having a double standard, and in the same breath demonstrated their own double standard.

On ESL Cafe, the discussion turned away from the recent rape to past incidents in which Koreans had attacked westerners, notably the story about a taxi driver who had taken a 19-year-old female GI to a hotel where she claimed he raped her. Suddenly the details of this case were important to everyone.

Another ESL poster pointed out what everyone was missing. "You know, this guy rapes an old lady and all anybody can do is talk about how Koreans overreact and are too nationalist and the conversation conveniently switches to a case where a Korean raped an America.[sic]"

"It's not that any of these posts are 'wrong' or not worth making; it's just that taken as a whole they paint a picture of an

expat community that is massively self-absorbed."

Foreigners who have been in this country long enough remember several incidents which sparked outrage over the last few years. In 2002 an American tank killed two schoolgirls, and Koreans didn't feel justice was served. There were demonstrations and even a few attacks against foreigners.

"In Korea, the magnitude of this situation will depend on one of two things," wrote one ESL poster. "How the Korean netizens deal with it, and how the media deal with it. If the bad mouthing gets out of control, it maybe a bit of a pain in the ass for some of us."

So far we've heard a lot of badmouthing. Some people went so far as to defend the American attacker, doubting he was guilty. "I am waiting for the facts of this case to come out,"

said one poster. "Why would a GI go after some old ajumma? What was the ajumma doing with the GI? Something very fishy here!" Yes, exactly. Why would this young buck of a soldier rape an old woman?

"I'm wondering about this too," chimed in another poster. "'The police heard screams and then rushed to the scene?' Since when do Korean police respond to random screams?"

Over on LostNomad.org, one poster accused the victim of lying. "I now think the rape did not take place," he wrote. "And, a Korean newspaper said that she was raped three times. She is at least embellishing the incident. Probably to bilk the US forces. More facts will come, but I come to suspect the halmonny."

But this goes all the way to the top. The same poster accused the media of covering up the results of the old woman's medical exam. "The first report

wrote that she was taken to a hospital for medical examination. The further reports, however, deleted mentioning this fact. That means the hospital may have found no evidence of rape."

But more Koreans will benefit. "Well," starts one writer. "At least the new anti-american candidate running for President will have his first bullet. This will go over well with the locals. See this is why the US will relocate and at some point leave Korea. Sooner if we (US) sack Iran."

A while later, the accused soldier wrote a letter of apology saying he doesn't remember what he did, but if it was true he would pay restitution to the victim and get help for an alcohol problem.

Quipped one Marmot's Hole reader, "Well, one thing is crystal clear: he was drunk enough to write a semi-confession the police put in front of him as a

letter to the victim."

Anyway, we don't know the exact truth yet, but it is clear he assaulted her, and highly likely he raped her. But we do know that foreigners are very defensive when another foreigner who's a complete scumbag is arrested for rape.

A lot of people want this guy to be proven innocent so they can point their finger at the Korean system. If the guy turns out to be guilty as charged, they're going to look very foolish. Just because someone's about to be crucified doesn't mean we need to make him into an idol.

This is a perfect opportunity to unveil my new game, ESL Cafe Bingo. Simply get yourself a card, find a good thread, and start ticking off squares whenever any of the cliché complaints are mentioned. Enjoy!

kimchi	bad police	Korean sexism	Korean bosses/coworkers	Fan Death
4 seasons	racism against whites	plastic surgery	Korean national pride	gay looking/unmasculine Korean men
S. Korean communist gov't	eating dog		old people	hatred of Japan
Dokdo	Korean drivers	staring at me	cheating Koreans	Sea of Japan
public spitting /defecation /urination	6000-year history	Korean prostitution	asinine pop culture	schoolgirls killed by US tank in 2002

CD Reviews

The Cockrasher
Kids Return Now
Skunk Label 2007
Jon Twitch

One of the golden oldies bands of the Korean punk scene, The Cockrasher has been crawling up urethras before you could find Korea on a map. They had one of the least forgettable songs on the “We Are the Punx in Korea” compilation in 2001, “Not Your Business.” It opens with the chords to Cock Sparrer’s “Argy Bargy,” and just when you’re thinking “Aw, not this shit,” they switch streams into an original song. This song is on the new album, and it serves as a reminder that before The Cockrasher was a great band, they were Cock Rasher, a pretty cool band.

But what I admire about this album are the first three songs. It kicks off with “Lust for Life,” a frenzy of guitars and people shouting stuff which seems more like a 58-second intro than a full song. Then track 2 is “Victory?,” probably the best song on the album. Rather than give up after two songs, the album transitions into “Turning Point,” which has smartly been augmented with organs. This album has 13 great songs that are stacked up in a well-thought out way. It’ll be hard to find a better album in 2007.

Suck Stuff
City Rebels
Skunk Label/Seoul Records
2006

Jon Twitch
We’re all in agreement: if you didn’t think City Rebels was the best album of 2006, you’re either crazy or you don’t like punk. This album marks the

start of a new Suck Stuff, after the singer Chulhwan had to find all new members. He got Paul Brickey, a Korean-American with his own engaging songwriting style, and fresh-faced members Kiseok and Jeongjae. Paul and Chulhwan molded Kiseok and Jeongjae in their image, and everything came together for this album. Over 16 songs, Paul and Chulhwan take turns on lead vocals, one supporting the other. I felt a few songs were missing, such as “One Unity” and “Why Do We Have to Respect Him?” which both define the new Suck Stuff very well. They are supported by an army of guest singers worthy of a rap album, but everyone pulls off their role well and adds to the total product. For English parts, they brought in English speakers to sing the chorus, including me, so that kind of compromises my objectivity. So anyway, how’s the weather over there?

Ska Sucks
Hip Twice Hep Crew
independent 2006
Jon Twitch

This album starts off on a sour note: they get their name wrong. Ska does not suck. Normally it would be enough for me to pass them over completely, but they are tenacious kids. They haven’t quite figured out their sound yet, oscillating between straight-up ska and ska-punk, two sounds that are very much in conflict. Fortunately Ska Sucks doesn’t fall into the Prozac-fueled pepiness and frat-boy mentality of ska-punk. Their songs are laced with anger and pain and could be the start of something much better. The lead singer is

going into the army this spring so we might have to be patient on these guys.

Downhell
At the End of Deaeth
Dream On Records 2006
Jon Twitch
Family dinners got a lot more interesting last year. My sister-in-law met a nice man and married him in the spring. It turned out the guy I have to call Hyung-nim—a nice, quiet, gentle dude—is the lead guitarist/songwriter of the metal band Downhell. He’s one of those guys you can just put a guitar in his hands and he’ll do something cool with it, and Downhell is his attempt to play the music he wants. Since this CD was put out, these guys have been getting a lot of attention. Normally I don’t like metal because I hate rap-metal and I can’t stand James Hetfield’s guttural vocals, but Downhell plays a refreshingly awesome metal sound right out of the ‘80s, like a Korean Judas Priest. If you want to hear some good metal with a Korean guy wailing on the vocals, this CD is the thing for you. And I’m not just saying this because he’s my brother-in-law.

One for All
Rock Love Roll
Tiger Hole Choice/Loft Records
Jon Twitch

I know I’ve seen these guys before. But every time I look at this CD, I get a little mixed up. Weren’t they all skinheads? Why is there a girl holding a clover? It reminds me of the old Gum X album cover to “You are so Beautiful,” which was just a Canadian girl they thought was

hot. Uh, okay. Most of the time you can judge a CD by its cover, but this is not one of those cases.

Just a couple songs in and you know you’re in for another album of balls-to-the-walls anthems with laughable lyrics “Strong wind blow me all the time. My spit splashed against my face.” Or in “Proud of Here,” I don’t know what they mean by “One day blue eyed soldiers came over my town. It’s Biggest news! Responded to their fire with our special weapons and passion.” Maybe if they sang in Japanese, then at least their Japanese fans would be able to figure it out.

With One for All, you’re getting what you’ve come to expect from Japanese skinhead bands. At times it’s hard to distinguish between One for All, Oi! Valcans, and Raise a Flag, but they’re quality nonetheless, even if there are no surprises.

The Waking Party
Fear Not the Storm Icarus!
EP

Asah Records 2006
Jon Twitch
I moved away from my hometown to escape mop-topped hipsters taking over the music scene. Then I came here and saw the Waking Party. Finally I realised: those hipster fops with their sweater-vests and perfectly mussed up hairstyles weren’t trying to be cool: they were trying to be like Alex...and not doing a good job. This EP features six power-pop songs that are heavy on the adrenaline and low on the bells and whistles—it’s seriously lacking in the pretension you’d expect from an indie rock album. The production is a little spartan, but if you were expecting Pulp, you deserve a kick in the eardrums that this EP provides.

Galaxy Express
At that Side of Outer Space
of Dusk
Sangsu City Rockers 2006
Jon Twitch

It’s difficult to come away from this EP with much more than a reminder they’re good live. The sound quality is poor, even for a live recording, but you can hear and recognise the songs. Let’s hope this is a preview of a better quality album they’ll put out soon. It would be quite a chore producing an album for Galaxy Express.

The Buster
Don’t Stop Dream of Youth
POGO Drinkin’ Like a Animal
Independent 2006
Jon Twitch

This album is raw, cheaply produced, immature, and too loud—exactly what I was looking for. For a new band, and for a live recording, it’s an impressive demonstration. The guitar sounds great and the vocals

are full of energy which even Couch doesn’t reach most of the time. Buster is exactly what every scene needs—kids who are full of energy and want to play music. They’re no Couch yet you might say, but where was Couch when they were this age? Buster is one band that gives me hope for the future of Korean punk. We need more cheap recordings like this which are thrown together by some recordable device that fits in your pocket, and which cost less than a buck to produce. Someday Buster will release a full-length and we can look back on this recording and laugh, but for now it’s a good start.

The Geeks
What’s Inside EP
Townhall Records/
Think Fast Records 2005
Jon Twitch

The Geeks are probably Korea’s most successful band abroad. With one US tour finished and a world tour on the way, they’ve put their name out there more than any other single punk or hardcore band in this country. They’ve been recording a lot of small releases lately, and even had a 7” intended for the foreign market. And through all this, Kiseok’s voice still hasn’t gone through puberty yet. He’s kept his voice in great condition, but I guess that’s what you get when you don’t drink or smoke. This CD delivers five very fast Geeks songs captured very true-to-life. The only problem with it is how quickly they go by, coming in somewhere under eight minutes in total. It would be nice to have a full-length recorded at this quality.

League of Noise Attack vol 1

The Bootbois Anthem Presents, 2006

Jon Twitch
Every punk band starts on a compilation like this. It’s poorly recorded but gives you a fair look at the band. Some bands sound better than others at this style. The Patients could sound a lot better because I can imagine them releasing a higher quality recording. The Buster and Explode sound perfect with this level of technology. Bad Idols sound a bit garbled as they’re just too loud for this release. Bootbois Anthem and Reanimator turned out better than I expected, but it’s nothing I’d show to my mom. The Maze song at the very end doesn’t sound like a live recording and caps off the album more professionally with their one minute and 13 seconds of rage. This recording is good to find out about the band, but it would be hard to get into any of these with the recording alone. Let’s hope they all get around to recording decent albums soon.



Contrary to popular belief, my cat Buster (top right) is not named after the Korean punk band. He’s named after Prince Buster, and his big sister is named after Millie Small.

Strikers
Untouchable Territories
Samuel Melzner

From all the punk bands in Korea I've heard so far, The Strikers sound the most pop, even more so than rock star bands like No Brain. Almost all the songs on "Untouchable Territories" (maybe I'm spoiled because of what's always in the news these days, but the time I bought it I actually thought it was called Untouchable Terrorists) are perfectly straight forward, perfectly entertaining and perfectly forgettable. I've seen them live one time, and while they played a great show, I didn't recognize a single song from the album. I might even fall for it if they'd put the name of one of those American bands who have a number in it on the CD and have me

listen to it again. There are a few songs that get some profile if you listen to them multiple times, but the only one that really stands out is the last track, and that one significantly isn't a punk rock song. It's not bad music, though, just lacking a bit of individuality.

I understand they have some success in Japan and I could imagine they would even do well in the west, not at least because all of their lyrics are in English. Strangely enough, the booklet doesn't give the whole lyric text but just the chorus, sometimes not even complete.

Anyway, this CD is good listening to when you're in for some easy American Pie soundtrack type music and don't want to pay too much attention. Nonetheless, I can see no real reason to choose this over any other well done pop-skate-punk album.

Shorty Cat
I ain't be Controlled
Skunk Label 2006
Samuel Melzner
So now we got the first full length of Korea's cutest punk band. I became quite a fan after watching a few of their really fun live shows and was looking forward to finally hear some more material than the handful of songs they used to play beforehand.

It's good material, too. While most of the songs share the same catchy "whatever let's get more fun"-attitude, they usually don't fail to stand on their own, only with a few exceptions:

Maybe it's the one flaw of this work that it's just a little bit longer than it should be. So in the beginning of the second half it becomes a bit repetitive for a while, and I get the impression that it wouldn't have hurt the album when one or two of the less interesting songs just would have been left out. Luckily, this really is a minor complaint in the end, because there are enough great songs left anyway, and before you have a chance to get bored, they throw in gems like their obligatory encore sing-along All the Time, or the outstanding Feminine, one of the fewer songs which at least kind of support the Riot Grrrl image the band seems to identify with to some ex-

tent, as well as the bonus track (alias the track not listed on the back cover), the X-Ray Spex cover I Can't Do Anything. The latter I think is even better than the original, though it is a shame that they didn't get a saxophone player for this one. Aren't the Kingston Rudieska brass players featuring anywhere anyway?

I'm not 100% happy with the recording, though. Don't get me wrong: I'm not complaining about the technical execution, which is good and especially compared to their previous recordings released on the 2006 Skunk Label Sampler I'm quite happy that I can actually hear the bass now (OK, that is a bit exaggerated, but the sound is much clearer now). But: Why the hell did they play 펑크와 함께 (With the Punk) so slow? I like it so much more in "normal" speed and especially when you listen to the album version shortly after for example visiting one of their live shows it sounds like someone took sleeping pills.

But that also doesn't prevent this album from being a great and entertaining one overall, and while the cute, girlish approach to punk rock is well tested in Japan, it offers a welcome diversion from all the tough guy stuff right here in Korea.



Spotlight: Chosun Blade

Chosun Blade
The Mighty Gwanaksan
Dethklok Recs 2006
Jon Twitch

Probably one of the greatest concept albums in ages, Chosun Blade's latest release tells of the journey of climbing to the top of Mount Chosun.

Chosun Blade is made of four friends who trekked to the top of Gwanaksan. Featuring Sean O'Leary as the main vocalist, the band is entirely Canadian except for a token female Korean drummer.

The album starts off slowly with track 1, "The Mighty Urinals of Gwanaksan," as the band had to make a pitstop before heading up the mountain.

Their songs have an

historical message to them, such as on "Korea, the Einsteins of the Paleolithic" and "Baekje and Goguryo, Why Can't We All Get Along?" Many songs are created from words they see carved in rock, especially on track 10's "Sacred Messages You are Hewn into the Mighty Rock." They wrote one song about King Sejong, the inventor of Hangul: "Sejong and His Mighty Alphabet." In that song, they sing "The champion of the common man/ The mighty scientific Hangul/ will help you stick it to the yangban."

Their journey up the mountain is told in two songs, "The Mighty Saunterers" and "The

Mighty Rampart." Stopping at a Buddhist temple, they make the song "Can Crusher" about a device that crushes ordinary cans flat so they take up less room in the garbage.

The album moves toward climax with "Onward to the Apocalypse" as they approach the peak.

Once they get to the peak, they don't let you down. An old woman up there is serving "Mighty Mountain Mead, Brewed by Priests and Wizards"

Finally, the album returns to the base of the mountain where they started off, and they play the album-ending song "Dip the Sacred Ladle" among bowls of dongdongju.

The Bodyslam Duponts VS Dropkick Murphys

Verv
14 September 2005

I think there needs to be a new theme in American Oi music...

Instead of 'Irish pride' and 'Celtic heritage' stuff, we need to get some French pride and French heritage (for all of we Franco-Americans).

I wonder if accordion renditions of Champs Elysees or Je Ne Regrette Rien would fire people up as much as

Amazing Grace or Scotland the Brave on bagpipes?

Screw Finnigan's wake — it is all about De Gaulle's retreat.

All we need is skinheads wearing berets instead of scally caps, and giant bottles of wine next to Fleur de Lis prints. no more drinking and fighting — it is all about drinking and philosophizing, watching abstract cinema and discussing the decline of

Western civilization on the Left Bank.

I am jealous of some of you other folks — your heritage is hearty ales and dockworkers, tough as nails, building America up brick by brick...

My heritage is limp-wristed, thin men in black berets smoking too much and tearing America down with existentialism and experimental cinema.

고기 우웻 I Hate Meat

The Broke in Korea guide
to militant veganism in Korea
Jon Twitch and Jungy Rot-
ten

How's it feel when you
get to Korea and discover
that literally every food con-
tains meat? Even the seem-
ingly vegetarian kimchi usu-
ally contains trace amounts of
seafood. Doesn't it make you
mad? But the problem is, your
primitive carnivorous hosts
won't know why you're throw-
ing a hissy-fit. That's why we
put together this guide to let-
ting your feelings be known.
With several phrases essential
to the militant vegan, you'll be
ready to rattle some cages in
Korea. Also with some phrases
for your doctor to explain why
you're unhealthy.

Milk makes you impotent
우유를 먹으면 발기불능이 된다

Milk kills baby calves
우유가 송아지들을 죽인다

Meat is murder
육식은 살인이다

I have low iron in my blood
혈중 철분이 모자랍니다

I lost 20 pounds since I came
here
여기 온 이후로 20 파운드가 빠
졌어요

Equal rights for animals
동물들에게도 동등한 권리를

Jesus was a vegetarian
예수님도 채식주의자셨다지

Eating meat is as bad as the
Nazis killing 6 million Jews
육식은 나치의 6백만 유대인 학살
만큼이다 나쁜 것이다

I'd Rather Go Naked Than Wear
Fur
모피를 입느니 차라리 발가벗겠소

Your mommy kills animals
네네 엄마는 동물을 죽인다

I need vitamin B12
비타민 b12 가 필요해요

You disgusting dog-eating sav-
ages!
개새끼 쳐먹는 역겨운 야만인들이!

How Much Cruelty Can You
Stomach?
당신은 얼마 만큼의 잔인성을 소
화시킬 수 있나요?

You disgusting bastard!
이 역겨운 후레자식아!

Why didn't you tell me there
was (meat) in this?
여기에 (고기)가 든 거라고 왜 진
작에 말해주지 않은거야, 왜?!

I'm never eating here again!
내 다시는 여기 와서 밥먹나 봐라!

I'll just have the kimchi
난 그냥 김치나 먹지 뭐

You idiot! I can't eat (meat)!
이 얼간아! 나 (고기) 못 먹는단
말야!

Want to be a writer?

Just get a pen and write your article in this space
It's that easy! (or just e-mail me your articles for Broke 4)

Art Idea That I Have (SICK Only —Involves Sex)

Verv

14 December 2005

This is my original art
idea.

It is rated 'XXX'

The idea is:

I could sperm on some-
thing, and then take flow-
er petals, beads, glitter,
and other randm objects
and make it pretty with it,
and then photograph it (or
freeze it) and put it on dis-
play.

I could also do it with a
woman — we could have
many ace shots, and then
we could put flowers, glit-
ter, etc. in it, and some-
times we could do it with
many things.

Maybe we could do it on
the flower, and then put
flower seeds in it.

Maybe we could do it on
a car or a sidewalk, or in a
mailbox.

We could do it any-
where.

They would be shrines to
fertility.

What do you think of my
idea of artwork?

It is more modern than



post-modern.

I hope that the French
would literally EAT IT UP.

Other ideas:

Let's take a good look-
ing Big Mac and other
good looking FAST FOOD,

and put a GIANT SPERM-
SPLASH on it, and photo it.

We will call it: "ADVER-
TISING CAMPAIGN"

We can also start ejacu-
lating on images of famous
pop artists, and we could



call it: "MODERN CUL-
TURE VS. MAYONNAISE"

We could do it on many,
many things and ave many
campaigns. i could never
run.



STEELROBE.COM

ASIAN STREET CULTURE

Say What!?!?

Misheard Lyrics in Korean Punk Songs...Revealed

Nevin Domer
“Waco, Waco, Waco my destiny…” Sometimes I think Koreans are strange but I can only wonder what they think of me when I sing along, interpreting and misinterpreting everything they say. To be sure I’m not the only one. I have heard many a drunken foreigner shout out random lyrics to a song sung in a language he can’t understand. Sometimes it’s truly a wonder we can relate to each other at all! Here is my little attempt at increasing intercultural understanding and helping out anyone who has ever wondered what the fuck is really being said, because actually understanding the words has never been a barrier to singing along and despite what they’re really singing I do “get so drunk in ‘99!”

Let’s start things off Cockrasher. They returned from the military to retake their place as one of the favorite bands at Skunk and they just released a much anticipated and long awaited CD. If you’ve ever seen them live or even just watched their music video on the internet then you’ll be sure to recognize this song.

VICTORY? – Cockrasher
대답없는 현실들을 짊어질 필요는 없어
You don’t have to live up to this unrealistic ideal
이겨야해 패배자의 처우따윈 사라져
Forget that losers always have to win
차라리 눈감올래 신물나게 지쳐간대도 난돌아가지않겠어
I’d rather cover my eyes, I puke I’m so weary but I won’t die

음모 그래 그것뿐야 모두다 그것뿐야
Yeah, it’s a conspiracy, everything is a conspiracy
하루 이틀 시간가도 안개는 걷히지않아
Even after one or two days the fog never clears

잃는자와 얻는자
The forgotten and the winners

날구할건 자신뿐
The only one I can rescue is myself
끝없이 기친항해
On this endless voyage of suffering
그끝을 향하여
We’re always heading towards its end

If Cockrasher is churning out the sing-a-longs the Geeks are busting out the stage dives. Korea’s first youthcrew band their years of ‘screaming at a wall’ are paying off. They are getting ready to embark on a SE Asian tour and then back to North America for their second US tour. They are quickly becoming the most traveled Korean band and their live show attests to this! Pick up their new release “Every Time We Fall” and catch their show in a city near you.

지금 이 순간 “As We Speak” – The Geeks
이 순간, 이 모든 것
As we speak, all these things
그 외침 그리고 믿음
This scream and this truth
함께 했던 이 순간들
All the moments we’ve shared
또 다른 시작, 이곳에서
Fresh start – in this place
지금 이 순간
As we speak
그 외침, 또 다른 시작
This scream, another start
함께 했던 이 순간들
All the moments we have shared
이 순간, 이 모든 것
As we speak, all these things
작은 시작, 하나 된 순간
A small step, one moment is all it takes
Haven’t changed the world but we made a fucking start
And we are having our say!

Stephen Epstein
Jon Dunbar
This next song was translated by Stephen Epstein. Blood Pledge was originally a side project of Captain Bootbois when Donghyun went to the army. They don’t play very

often anymore, but when they do, 동방의 호랑이 is their most powerful song. I’d wanted to know for a while what it meant. Calling on the resonances of the common description of the shape of the Korean peninsula to a crouching tiger, Blood Pledge combines resentment over past injustice with pride in Korea’s growing geopolitical might. The song talks about invasions and distortions of history, but they never really reveal who they are talking about. The song is about all injustices against Korea.

동방의 호랑이 – 혈맹
수세기동안 행해진 억울했던 침략
The bitter invasions suffered for centuries
수세기동안 행해진 억압되었던 자유
The freedom that has been suppressed for centuries
이제는 더 이상 당하지만은 않는다
다 숨기지만은 않는다.

We won’t endure it anymore, we won’t just hide it anymore
잊지 마라! 굶주린 호랑이의 발톱을
Don’t forget! The claws of the starving tiger
잊지 마라! 굶주린 호랑이의 이빨을
Don’t forget! The teeth of the starving tiger
수세기동안 행해진 왜곡된 진실
The history distorted for centuries
수세기동안 짓밟힌 호랑이의 위상
The dignity trampled for centuries
이제는 더 이상 당하지만은 않는다
다 숨기지만은 않는다
We won’t endure it anymore, we won’t just hide it anymore
보이는가! 장엄한 호랑이의 광채가

Do you see it? The majestic splendor of the tiger
들리는가! 우렁찬 호랑이의 포효가
Do you hear it? The resounding roar of the tiger
느끼는가! 진정한 호랑이의 혼을
Do you feel it? The true spirit of the tiger
각인하라 우리가 바로 동방의 호랑이다.
Carve it in your memory, we are the tigers of the East.

THE Bimonthly Bootfuck

Jon Twitch
It’s been a long time since our last Bimonthly Bootfuck, but I’ve got a big one for you. Blood. Give every single red blood cell in your body a kick in its stupid antigens.

It’s a popular belief in Korea that blood type can determine your personality. Utter bullshit. This belief reached Korea when some nutjob Japanese writer named Masahiko Nomi wrote a best-selling book on the topic in the ‘70s. The belief reached Japan in 1927 through their German allies.

That’s right, the Nazis. Blood types were discovered in 1901, but the Na-

zis used this knowledge for their eugenics propaganda. They used it to demonstrate the superiority of Aryans, who are most commonly types A and O, over the Jews and Asians, who have a larger proportion of type B. So if you think blood type determines your personality, you must also follow the underlying assumption that Aryans are the master race and Asians are scum.

Well I say fuck that Nazi bullshit. Asians are not inferior to Hitler’s Youth.

*While I also don’t believe in western horoscopes, at least it wasn’t invented by Hitler as pro-white propaganda.

Things Your Mother Did To Me

Verv
7 November 2005
Here is a list of things that your mother used to do for me before I moved away from your hometown:
+ She made me breakfast with eggs, runny on toast
+ she poured the milk on my cereal
+ she would change the channels on the TV when the remote was broke.
+ She would clean up after the dogs and cats
+ She would tie my boots for me when I was drunk
+ She would download porn for me because she knew I was too busy to do it myself.
+ She did my math homework for me.
+ She fed me crack so I could not have an orgasm and then would give me a hand-on-cock slurpee for

hours.
+ She would put mayonnaise in my bung and then have your family dog lick it out while she was on the bottom
+ she would have me put on your grandfather’s clothes and make me spank her and call her naughty while we watched your family videos
+ She would open the beers for me
+ She would pour my beers for me
+ When I was too drunk or too high on crack, she would drink beers for me and then later tell people I drank them.

Now, I have told you many things that your mother did for me.

You tell me some of the things my mother did for you.

Answers to Crossword

Across
1 INN
4 ASS
7 OWL
10 TDC
13 FISHNET
15 PRO
16 HEF
17
STARTER
18 PET
19 ECO
20 SINATRA
22 HOE
23 MBA
26 WHET
27 ERAS
29 DORSAL
33 ASH
34 BEST
35 PALYSSIS
37 ARMED
38 TEEN
39 EPEE
41 RELAX
44 UNDERWEAR
49 ONAN
50 AGE
51 ROSARY
52 SETI
53 NGOS
55 TEE
56 MIC
57 ULSTERS
61 BIN
62 FBI
63 OMITTED
67 REO
68 SIN
69 UPDATES
70 ASS
71 MSG
72 TIE
73 ALL

Down
1 IFS
2 NIT
3 NSA
4 ANTI
5 SEEN
6 STRAW
7 OP-PRESSED
8 WREATH
9 LOT
10 THEOREM
11 DECEASE
12 CFO
14 HRS
21 THAI
22 HE-BREWS
23 MDP
24 BOA
25 ARR
28 STD
30 SATANIC
31 ALEX
32 LYE
36 SNUGLING
37 AERO
40 PER
41 ROS
42 ENEMIES
43 LATINOS
45 NEOS
46 EAT
47 ARE
48 RYE
50 ANUBIS
54 STOUT
58 EMPI
60 STA
61 BRA
62 FSM
64 TTA
65 EEL
66 DSL



The 2006 Brokeys

A lot of stuff happened this year. So what better way to honour it than a round of handjobs for the elite of our scene. Nominations were accepted on the Broke in Korea message board, and here is your official ballot.

To vote, e-mail your selections to jon_dunbar@hotmail.com. The deadline is March 1. Winners will be announced sometime around then.

Best punk band

- o Couch
- o Half Brothers
- o Suck Stuff
- o Rux
- o Explode

Best hardcore band

- o 13 Steps
- o Geeks
- o Vassline

Best new band

- o Galaxy Express
- o Moonshiners
- o Rule Destroyer
- o Angry Fists

Best Label

- o Skunk Label
- o Townhall Records
- o MF Crew
- o Asah
- o Chaos Class

Best foreign band

- o Team Dread
- o Waking Party
- o Sun Radio

Best foreign tour

- o Hat Trickers
- o Discocks
- o Outbreak
- o Deadly Vibes
- o R*A*M*B*O

Best singer

- o Won Jonghee, Rux
- o Jaeseok, Gukdo and Spiky Brats
- o Chulhwan, Suck Stuff
- o Paul Brickey, Suck Stuff
- o Kiseok, Geeks
- Best guitarist
- o Skele, Captain Bootbois
- o Paul Brickey, Suck Stuff
- o Burke Josslin, MR27
- o Tiger Jin, Vassline

Best bassist

- o Joohyun, Ghetto Bombs and Galaxy Express

Best drummer

- o Kim Ganji, MR27
- o Ja-kyung, Gukdo
- o Sharon, Couch
- o Michelle, various

Best Female Musician

- o Michelle, various
- o Sharon, Couch
- o Trash, BBLT
- o Eunjin, Shorty Cat

Best Songwriter

- o Chulhwan, Suck Stuff
- o Paul, Suck Stuff
- o Jonghee, Rux

Best foreign musician

- o Paul Brickey, Suck Stuff
- o Burke Josslin, MR27
- o Alex, Waking Party

Best show

- o Korea/Japan Punk Festival
- o Suck Stuff CD release
- o Discocks tour/ Couch CD release
- o For the Dogs charity show
- o Rux at Rolling Hall, August 5
- o Korea/Japan Punk Festival
- o Support Your Own Hell fundraiser

Best album

- o Suck Stuff, City Rebels
- o Skunk Label compilation
- o Gukdo/Bad Idols split
- o Shorty Cat, I Ain't Be Controlled
- o Cock Rasher, Kids Return Now
- o Couch, Eternal Kids & Steady Punk
- Best non-Skunk venue
- o DGBD
- o Spot
- o Ssamzie
- o Rolling Hall

Best record store

- o Hyang Music (unopposed)

Best tattooist

- o Sun Tattoos (automatic win) (unopposed)

Most missed Korean army guy

- o Park Yeongsoon
- o Oh Laewal
- o Beomju

Saddest goodbye to a foreigner

- o Jay
- o Freshie
- o Anarack
- o Joey

Best photographer

- o Jonathan Bishop
- o Jon Dunbar
- o Diane
- o Vega

Best scene-related website

- o Broke in Korea
- o Skunk Label
- o Skunxs
- o Daehanmindecline
- o MySpace

Best person to have backing you up

- o Vega
- o Jonathan
- o Jesse
- o Jay

Best dressed

- o Burke Josslin, MR27
- o Jiwoong, I don't speak English
- o Jon Dunbar
- o anyone in fishnets or suspenders

Best mosher

- o Never Daniel
- o Anarack

Best at passing out

- o Jiwoong
- o Hyunbum, Couch
- o Verv

N00b of the Year

- o Simon Byron Brody
- o Diane

Douchebag of the Year

- o Penetrators
- o Simon Byron Brody

Best Rabble Rouser

- o Eric
- o Verv
- o axe-wielding Korean biker Nazi

Best place to sleep

- o Spot
- o park
- o DVD Bang
- o Jjimjilbang

Skinhead of the Year

- o Verv
- o Jiwoong
- o Yunggi
- o Jonathan

Best person to drink with

- o Verv
- o Jesse

Most irreplaceable foreigner

- o Nevin
- o Jesse
- o Paul
- o Joey

Give a flying fuck—Vote