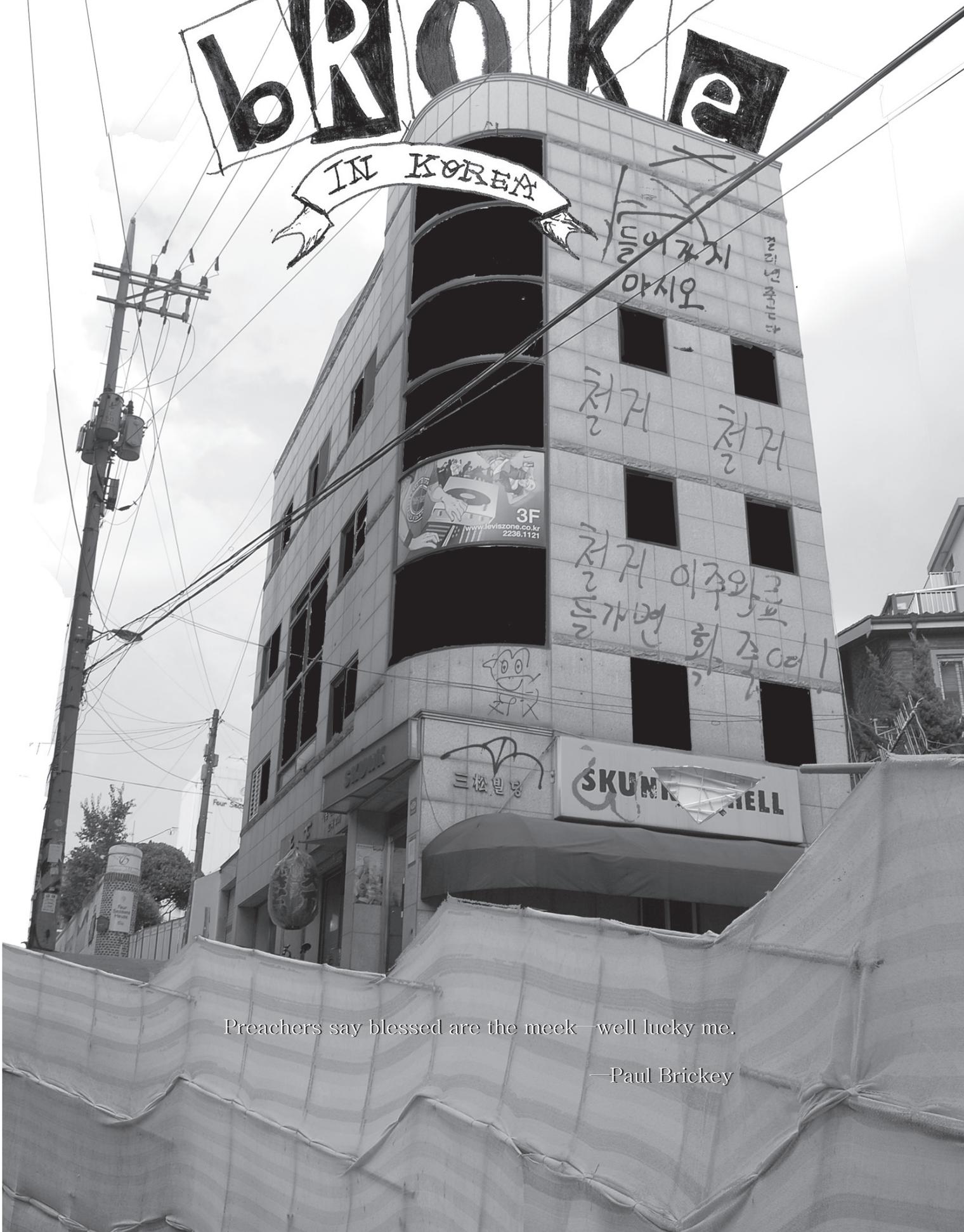


BROKE

IN KOREA



Preachers say blessed are the meek—well lucky me.

—Paul Brickey



RACETRAITOR CONGRATULATES

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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

Chris Hellking

Jungy Rotten

Verv

Tel

Paul Mutts

Photographs

Jon Twitch

Chris Hellking

some guy for 97-shiki

Leonardo da Vinci

Layout

Jon Twitch

Contact

jon_dunbar

@hotmail.com

Message Board

<http://brokeinkorea.tk>

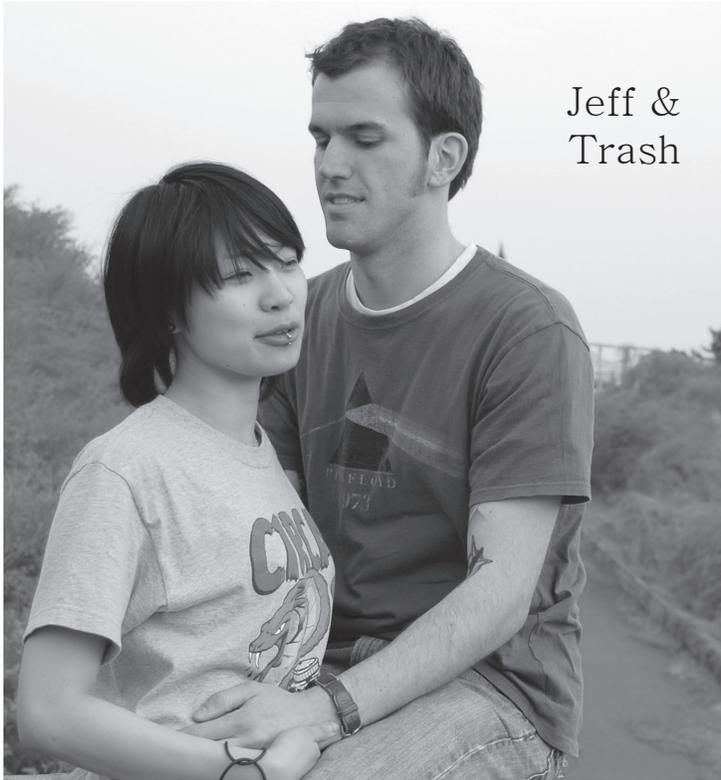
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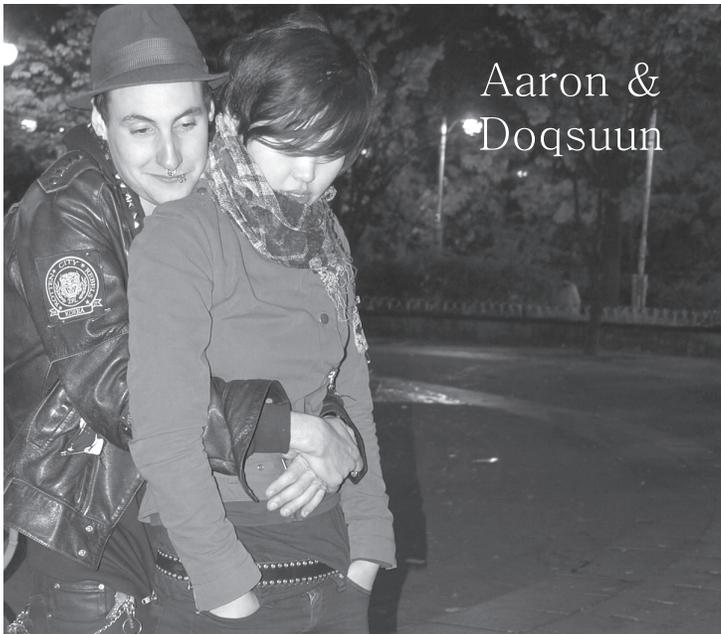
Contributors are always welcome

This zine was designed using a pirated copy of Adobe InDesign CS. What are you gonna do about it? Huh? Huh? Put the phone down. Nobody will help you.

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Escape from Hell

Skunk Hell quietly closes its doors

Jon Twitch
Jungy Rotten

It's unthinkable to those of us who've called Skunk a second home over these last four and a half years. Skunk Hell has been a symbol of punk in Korea since it opened in January 2004 in the old location of Drug. And now that it's gone, the punk scene is without a home.

"I think it should have been closed earlier," says Yoo Chulhwan, former manager of Skunk Hell and lead singer of Suck Stuff. "Running Skunk Hell wasn't a profit-making business and there wasn't much chance that it was going to make a profit, so I think it doesn't make any sense running it losing money."

"I feel free," says Won Jonghee, owner of Skunk Hell and Skunk Label and lead singer of label flagship band Rux. "As time passed by, the pressure became harder and harder."

Anyone who's been to Skunk Hell recently has probably noticed the poor attendance rates. Sometimes there will be less than ten paying customers at a Saturday show. According to Chulhwan, Skunk Hell remained open thanks to support from friends. And though there's no other club in Hongdae that gets the same amount of support, it wasn't doing the job--it wasn't bringing in more people, just delaying the inevitable. "I've never seen any other club getting as much support as Skunk Hell," says Chulhwan. "It wasn't enough compared to the amount of time we devoted."

Now without Skunk Hell, where will we go for punk shows? Well, there's always DGBD, for starters. And Spot. Oh yeah, and Minor League. And of course there are plenty of shows at SSAM, Sangsangmadang, and Freebird. To name a few. All within one district of Seoul.

"I really think there are too many clubs for bands in Hongdae," says Chulhwan.

"The scene is getting bigger," explains Jonghee. "There's more bands, but there's much more clubs right now, so the clubs have no bands. Some clubs have to close down and some clubs have to do other music. I can say Skunk Hell is the original punk club, but now there are more, so I don't wanna fight them. Skunk won't compete with other clubs 'cause we just wanted the punk bands to be free to play."

When Skunk Hell opened in



In January 2004, Jonghee stands inside the newly acquired Skunk Hell.

January 2004, there were no other venues for punk bands to play (unless they wanted to spend a ton of money on hall rental). But now, there are too many clubs, and not enough bands--and not enough fans--to go around.

And of course, both Jonghee and Chulhwan had to look at the scene as both promoters and musicians. "I wanted my label to be fun for me but after a while it was more pressure," admits Jonghee. "One other reason I quit Skunk Label is for Rux." And Rux, along with Chulhwan's band Suck Stuff, recently signed onto Dope Records where they will be exposed to a larger audience beyond Skunk's walls, with far less effort on their part.

"If the punk bands were soldiers, Skunk Hell is the bunker," says Jonghee. "The bunker protected the soldiers. Now we don't need a bunker. I've been a label owner and club owner for a long time. I want to go out and fight. To run the bunker, it's very hard to be a soldier. The punk bands have been in the bunker for too long, so it's time to go out and fight with all the

trendy bands."

Jonghee is also in school right now, studying filming so he can make music videos.

"My musical goal?" says Chulhwan. "I never had one when I started a band, just enjoying the moment." You can see a review of his latest album, "New Classic," in this zine.

"I think working for Skunk made me grow up," says Chulhwan. "I learned a lot in the last three years working as Skunk Hell's manager. I am now interested in starting a few businesses based on what I learned. I'm enjoying this situation because I'm the kind of guy who thinks I'm the happiest when I'm pursuing money."

"For me, punk is not a business," Jonghee says, "so we're gonna go out and fight."

브로크: 스텝크헬이 문닫음으로 인해 대한민국 펑크계에 미칠 영향에 대해서는... 어떻게 생각하시나요?

철환: 사실 별로 미칠 영향같은 건 그다지 크게 없다고 생각합니다. 여전히 공연을 보러올 사람은 보러오고

밴드를 할 사람은 밴드를 하고 라이더자켓을 입을 사람은 입을

것이라고 생각하기 때문에 펑크락의

부흥같은 거창한 걸 떠나서, 작은 펑크락의 상상이 하나 없어질 뿐, 수요와 공급의 원리를 따져 봤을 때

그다지 큰 타격이나 영향은 없을 것이라 생각합니다.

브로크: 스텝크헬이 문닫게 된 특별한 사유가 있다면 얘기 좀 해주세요.

철환: 이 답변은 원래 중회협(스텝크헬사장)이 해야 하지만, 내생각은 특별한 사유가 아니라, 당연히 더 일찍 문을 닫아야 했다. 스텝크헬운영은 애초에 돈이 잘되는 사업이 아니었고, 앞으로도 아닐 확률이 더 크기 때문에, 적자를 보면서 계속 운영을 하는 건 말이 안 되는 것이라고 생각을 한다. 그나마 친구들의 서포트로 지금껏 버텨왔었고, 하지만 운영시간에 비해 피드백이 적었기 때문에 부담은 더 커질 수밖에 없는 실정이다. 사실 좀 더 일찍 닫았어야 한다고 생각하게 내 개인적 생각이다.

브로크: 스텝크가 사라진 거에 대해 유철환씨 개인이 느끼는 감상은 어떤 건지..?

철환: 나름대로 애정을 갖고 애착을 갖고 일했었기 때문에 아쉬움도 물론 크다. 하지만 흥대의 밴드클럽이 워낙 많기 때문에 (흥대는 밴드에 비해 클럽은 정말 많다고 생각하기에) 다른 클럽에도

스텝크헬처럼 친구들의 많은 서포트가 필요하고 생각한다.

브로크: 스텝크와 펑크계에 사람들이 더 많은 서포트를 했더라면.. 스텝크헬이 더 유지되는 데 도움이 되지 않았을까요?

철환: 물론 그렇다. 하지만 그건 이유가 안 된다. 왜냐면 개인적생각으로는 이미 충분한 서포트를 받았었다고 생각한다. 그리고 우리클럽만큼 서포트해준 클럽을 난 다른 데서 보지 못했다. 너무나 많이 친구들이 도와줬기에 전혀 아쉬움은 없다. 너무 고마울 따름이다. 이유를 내부에서 찾고 싶다. 엄연히 클럽일도 비지니스다. 내가 생각하기에는 비지니스를 잘하지 못했다고 생각한다. 평계를 대고 싶은 생각은 전혀 없기에 말씀드리는데, 직, 간접적으로 연관된 스텝크레이블뿐만 아니라 스텝크헬은 그다지 부지런하게 더 열심히 긍정적으로 움직였어야 했다는 게 내 개인적인 생각이다.

브로크: 스텝크헬이 사라진 자리에는 다른 클럽이 들어설 예정인가요?

철환: 그건 중회협이 진행하기에 난 알 수 없는 사항이다. 난 2008년 7월까지 클럽 매니지먼트를 하기로 약속하고 현재는 관여하지 않기에 알지 못한다.

브로크: 스텝크 문닫은 게 유철환씨 개인적인 인생에 어떤 영향은 미치게 될지도 궁금하네요. 더불어 앞으로 음악적으로나 개인적으로 삶의 방향에 대한 계획같은 것도 좀 들려주세요.

철환: 사실 스텝크헬 매니저 일을 3년 동안 하면서 정말 많은 것을 배웠다. 그걸 토대로 여러 사업을 추진해보고 싶은 욕심이 생겼다. 돈이 되는 사업을 만들어보려고 계속 추진중이기에 요즘 정신이 없다. 하지만 난 성격상 돈을 보고 사는 게 제일 행복하다고 느끼기 때문에 지금상황을 즐기고 있고, 시간이 지나면서 느끼는 건 스텝크 일하면서 빨리철이 들었다고 스스로 생각한다. 앞으로의 계획은 때론 물어서 부모님께 효도하는 게 목표다. 흥음악적인 목표? 그런 건 밴드하면서 처음부터 갖고 있지 않았다. 항상 즐기면서 하는 거다. 그냥, 그게 '진짜' 다.

브로크: 썬스터프.. 앞으로 계획이 있다면?

철환: 9월 11일 날 이번 앨범 [뉴클래식]이 정식 릴리즈된다. 아시다시피 우린 빅밴드가 아니라 친구들 돌려주기 위해 만든 음악이 친구들 꼭 체크부탁드리면서 앞으로의 계획은 이것쯤 팔리면 만들 생각이 없다. 사실 바빠서 밴드 활동하기 힘들다. 좋아서 하는 게 억지로 하게 되기 쉽지만, 항상 그러지 않을려고 노력하고 있다. 공연을 많이 할 생각이 없다. 적게 플레이할 생각이 있고, 대신 메디트있게 플레이할 생각이 있다. 도프엔터테인먼트가 항상 너무나 많은 신경을 써주셔서 이 기회를 빌어 너무 고맙고 감사하다는 말씀 드리고 싶다. 운 좋게 우리 주변에 우리 밴드를 도와주는 친구들이 너무나 많기에 앞으로도 변치않게 멋있는거 보여드리도록 할 예정이다.

Would you like Chadfries with that?

by Chris Helling

This interview was done originally with Hong9 but we got Aaron in on it too which was really cool. Again, my apologies to Jon for the interview not being able to make it into the last Broke, but here it is, after many e-mails back and forth and late night (in Pacific time) MSN conversations with Hong9, the final interview product. Hong9's answers will be listed under H, and Aaron's will be A.

Once again, this is what the answers will be presented:

h = Hong9, a = Aaron

And if you still can't get that, you are simply too stupid to be alive.

1. Where did the name of the band come from?

h: That was Aaron's idea, hehe.

a: I'm pretty sure it was Hong9's idea.

2. What would you classify your music style as?

h: Fast and loud and short.

a: Fast, fun, scrappy thrash.

3. How did you all meet?

h: Me and Hyeondong met on the internet first. He was looking for a drummer and bassist, so I called him and said 'I want to join your band.' So we made a hardcore punk band 'Burning Eskimos.' Chan-gun just called after I joined the band, so he joined. But he left soon because he was a really bad bassist.

a: I met hong9 in the park. I was struck by his encyclopedic musical knowledge and the fact that he wasn't an asshole. I like that in people. When I heard he was looking for a bass player, I snapped up the opportunity.

4. Do you think your style of music is more appealing to the underground than some of the other bands?

a: We're not as good as most of the other bands... is that appealing to the underground?

h: Um... I think. I don't know, hehe. You know hardcore punk is very underground music in Korea so... NO.

5. When did the band form?

a: Chadburger has existed since the end of 2007.

h: I don't remember.

6. What are your main influences?

h: Yeah...um... Minor Threat, Black Flag, Rich Kids On LSD, the Descendents, Vivisick, Spazz, Hellnation... and many more bands. I guess everything of punk and hardcore influences us... without pop punk and emo shit!

a: My main influence is the spirit of punk. The idea that any geek with something to say can start a band and play whatever they want. Make the music you wanna hear, skills be damned!



7. What made you want to play punk rock? How did you get into the music?

a: I was always kind of a spazz as a kid. I guess discovering punk was kinda the time I realized that 'hey, I'm not the asshole here! Those jerks are the assholes! And these guys playing this awesome angry music agree with me!' Haha, then punk rock became cool and I got mad laid. Haha.

h: Descendents made me want to play punk rock.

8. Have you been to any other scenes in other countries? If so, what have you noticed are different between Korea and those music scenes?

a: As an outsider I can see so many differences in the Korean scene, at least to the scene in my home town of Adelaide. Some good, some bad. There's not much I can really say about the scene here that hasn't been said many times before.

h: I haven't been to other countries... so I don't know really.

9. Some would say that the Korean scene is dying and is stagnating, do you agree with this statement?

h: Yeah, I 100% agree.

a: To me there is really a sense of the 'old guard' dying if ya like. But in terms of the scene in general there have recently been a bunch of bands coming up. Loads of kids with enthusiasm and energy. Things are happening.

10. From seeing the Korean scene as it was 5 years ago and now, what do you think is different in the scene?

h: I think... the punk scene has no changes from 5 years ago...

11. Seeing the Korean scene as it is now, do you think it is slowly getting better or worse?

h: Getting worse. Skunk Hell is gonna close and new bands are not appearing. And even new bands only play trendy music. We can't help it.

12. Where do you see the Korean scene in let's say 5 years?

h: I think I will be glad if it doesn't vanish.

13. Musically, what would you like to accomplish in life?

a: My musical goals are and have always been, just to be able to play, preferably with people who aren't assholes (although I have been in bands with some real jerks), and hopefully find some kind of audience.

h: Not sure yet... but if I have one, it will be playing in our band with my friends and having fun.

15. Are you trying to play so you guys can get signed and get famous across the world? I know that's what a lot of bands in Korea really hope for.

a: Haha, dude have you actually heard us....? I'd like to think that if that was our goal, we wouldn't fail quite so spectacularly! Haha. We'd probably be wearing cooler clothes too.

h: We are even not enough to be famous in Korea... It would be nice to be famous though... Actually I'd never thought about that. We are just doing

what we want to do.

16. What do you plan on doing in terms of "real life" goals? Where does music come into this?

a: Haha... I'm teaching English in Korea!

17. Fair enough I guess hahaha. You guys just released a demo, how was it received?

a: I handed it to some people and they took it. Haha fuck. A friend said his roommate thought it sounded like the Timmy band from South Park.

h: Not good... We made lots of mistakes and our songs are not complete. We just thought of it as kinda recording practice. We're making a new one soon... I hope this one will be better.

18. Do you think you guys have international appeal?

a: Thrash bands are a dime a dozen. Personally, I'm doing this cuz I enjoy making this kind of music. Being completely honest, I don't think there's too much that sets us aside from any other thrash band out there. For me, I think the main idea behind this band, and thrash in general, is playing live. I've never put too much thought into what is recorded or how it will be received.

h: Not at all..... 'yet...'

19. When will you come to America to play??? I never had a chance to see you guys live!

h: Not sure, our guitarist has to go to the military... and other things bother us a lot, but I really want to play in USA.

20. Who are some of your fa-

vorite local bands?

h: The Geeks, Vicious Nerds, 13 Steps, Rux, Suck Stuff, GumX, 99Anger, Things We Say, Join the Circle, S.I.A., Cx-SxT, Something FIERCE and more many bands....

21. What are some of your favorite local releases?

a: The Guk-Do / Bad Idols split still kicks my ass every time.

h: Too many... recently, Things We Say's new album was really good.

22. Anything you want to say to the readers? Any last words?

h: Um... nothing much really... Just to you I guess I can say thanks? Thanks for interviewing us!!!

And there you go. Straight from the mouths (and fingers) of the punk scene's latest band to hit... well, the scene. Catch 'em if you can tearing up a stage somewhere and be sure to get a copy of the demo and if you get it, be sure to send it to me as well, since I only have one song from their demo on my computer. They are also going to be recording another demo real soon so keep an eye out for that as well! Best of wishes to these guys, much love and thanks for helping me out and keeping me company while I was in Korea. These guys were some of the first people I met out in Hongdae and some of the coolest people I have ever met in my life. I hope they will all have fun with whatever musical projects that they will work on and I hope to see them play a show real soon!

The Royalty of Korean Rockabilly

by Chris Hellking

One thing I have to say about this interview before you go on to read it is that it was done maybe a month or two after I had left Korea (yeah it's been a while now haha) and a big apology goes out to Jon for my holding out on the articles.

Although by the time I had left Korea the Royal Winks had just about finished their demo, they soon went under hiatus due to the fact of Greg going to China. Their demo was subsequently released after the hiatus was effective which is very unusual in itself. I really wanted to see some more out of this band and I think it's a real pity that they had such a short go. Hopefully Greg will return to Korea soon and get the band going again. Here is the interview from a few months back.

1. Where did the name come from?

G. I came up with The Winks, and Donald added Royal to it. We couldn't come up with or agree on a name for the longest time. About two weeks before our first official show, we decided that The Royal Winks would be our name. It's a weird, funny name I suppose. As long as people remember it, that's what counts.

2. What would you classify your music styling as?

G. Many people have called us rockabilly, but we're not pure rockabilly. It's an awesome form of music, but it's not what we solely play. We're just a simple rock n'roll group that mixes it all up. We've been influenced by a lot of different styles of music, from punk to motown. Honestly, whatever people want to classify us as is fine by us. It's all cool.

3. How did you all meet?

G. Donald and 100ers were good friends for a long time, but I didn't really know them at first. One day, I met them both by chance and we became close friends. After talking and drinking, we realized we shared similar interests in music. We then realized it would be cool to start a band together.

4. What made you listen to music in the first place?

G. I was always listening to music without any serious thought since I was young, but the people who really made me get into it were my brothers. My oldest brother Chang Ho used to be a drummer and guitarist, while my second brother Chang U (The Moonshiners) started on guitar at an early age, but quickly learned to rock on the bass in middle school. Since I'm closer to age with my second brother, he influenced me more music wise, getting me into punk, ska, jazz, and so on. From then on, I started to collect records, play in bands, go to shows, etc. My mom was also very important in getting me into music, making me take piano lessons, and simply being great.

5. Why did you start listening to what you listen to now?



G. Like I mentioned before, my brother Chang U definitely led me into that direction. He gave me a lot of his old records before he went to college, and kept me updated on a lot of cool styles of music, from ska to jazz. From then on, I met many awesome people in local scenes that introduced me to different genres of music I didn't know of previously, and found out about a lot of bands and musicians that I listen to all the time. When I was young, I also listened to a really cool oldies station on the radio which played a lot of rock n'roll tunes. Fun times.

6. What made you want to form a band like this?

G. We wanted to play rock n'roll songs with a positive message. There are a lot of bands in Korea, and we wanted to have a sound that wasn't too common. Well, I actually wrote most of our songs before the band even took form, some songs even years before. Fortunately, everything fell into place, and our tunes came out the way they are. Can you imagine us playing metal? Wow.

7. Do you think your style of music is more appealing to the underground than some of the other bands?

G. I don't think our music is more appealing than say street punk, because that all depends on the listeners' tastes. If people enjoy our music, awesome. If not, it's all cool. No worries. We just want to make everyone shake their ass with joy, old and young.

8. Some say that the look and sound of your music seems to get a good following real quick, what do you think would attribute to that? Why do you think rockabilly culture appeals to Koreans in the scene?

G. Does it, really? The rockabilly/rock n'roll culture is still pretty underground in Korea. People might be in awe of seeing an upright bass, sailor tattoos, or the clothing style, but overall, the culture still doesn't have much popularity behind it in Korea. I can only

count a handful of rockers who sport a regent and the '50s look (two of those people are in my band). In Korea, whenever a new style appears, an immediate following forms. People just simply dig the latest trends and bands I suppose. If they are happy, then it's all cool.

9. Greg, you were in the US for a while, you must've seen the music scene out where you were. What are some differences between the scenes that you've noticed?

G. Actually, the Korean scene has many similarities to the local New Jersey scene I was involved in. Since it was a small community of underground music fans, all types of misfits, whether they were heavy metal kids, punks, rudeboys, and so on, we're all close friends and supporters of each others' music. We didn't have a Skunk or a Drug, but we had local American Legions and High School cafeterias to hold shows. Everyone was friendly, and pretty much cool with one another. There are many differences between the two scenes as well, but it's difficult to explain what they are in detail to someone who hasn't seen the Korean scene with their own eyes.

10. Some would say that the Korean scene is dying and is stagnating, do you agree with this statement? Seeing the Korean scene as it is now, do you think it is getting better or worse? What are some things that they're doing right, and some things that can be worked on?

G. Some of my friends who have been involved with the scene for a long time have told me it isn't the way it used to be. I personally can't really say nor compare because I'm not familiar with the scene's past. However, I can say there's a lot of great music these days. There's a lot more variety and styles from what I've seen and heard, so it's an exciting time for local Korean music. Moreover, there are more clubs to play in, and fortunately, more open minded listeners that frequently come

out to shows. I think the scene will gradually get better in many senses, but it still has a way to go. I'm looking at the bright side.

11. As compared to a few years ago and now, what do you think is different in the Korean scene?

G. As I mentioned before, I can't really compare because I wasn't involved with the scene in the past. It seems to have reached more people though. There are more shows and bands playing. Overall, there's a better atmosphere for people to get down and groovy.

12. Where do you see the Korean scene to be in lets say 5 years?

G. Everything about it will get better. More people will take an interest in it, get involved, and party. The bands are going to be rocking, and the people rolling. I'm hoping for the best.

13. Who are some of your favorite local (Korean) acts?

G. There are many awesome Korean bands I dig. I don't want to write a list, so please people, go to lots of shows and check all the bands out.

14. You are no longer in Korea, so what of the band?

G. We played our last show about a month ago. Although the group is no longer, we will continue to play music. 100ers is in The Moonshiners, and will start his own band soon. If people haven't already done so, they should also check out his previous work with The Ghetto Bombs and The Patients. Donald will also start a new band soon. While he's finding people, he will still work hard at his day job as Korea's top barber. I will keep on making music in one form or other.

15. Are you planning on forming some music out in China?

G. That is a goal of mine, but for now, it's not my top priority. I'm still writing songs though. I would first like to meet the right people, get involve in the scene, and then see what happens. Either way, I'm psyched.

16. Who are some of your biggest influences?

G. Music wise: Prince Buster, the Skatalites, Ritchie Valens, Bob Marley, Scott Joplin, Weezer, the Sonics, the Ramones, Louis Armstrong, Buddy Holly, and the list goes on.

17. Greg, your brother is the bassist for the Moonshiners, do you think that affects your band in any way?

G. Sure. Most people don't know who I am. They know the Moonshiners, they know 100ers, they know Donald, but most have no idea who I am. Hence, it's easy to make that connection between the two bands. I'm sure a lot of people found out about us through that relation. However, those who've listened and paid attention know that we are different. Either ways, it's all cool. I have nothing but love and respect for the Moonshiners.

They're my homeys.

18. You guys have a demo that you recorded, are you planning on releasing more material any time?

G. Actually, it's not a demo. What we will release in a few weeks is our album. We did three recording sessions, and the last one we are putting out as our first and only release. The album sounds great although we would have liked to mix it better and taken more time with it. For what it is though, it's cool. Hopefully people will enjoy it as much as we do.

Please check out myspace.com/royalwinks and club.cyworld.com/royalwinks for details. Thanks.

19. Musically, what would you like to accomplish in the greater scheme of life?

G. I would like to be able to just put out a lot of good records, and play some fun shows with some of my favorite people. I would really like to make a vinyl record. That's about it. I don't really have any set goals musically. We'll see what happens.

20. What do you plan on doing in terms of "real life" goals? Where does music come into all of this?

G. Music is a very important part of my life, but I am not going to make it my means of income. The music industry is too difficult and crazy to rely on. I will keep listening to records and play music whenever I can. In terms of "real life" goals, I would like to make a decent living, have a stable job, get settled down, and have twelve kids. The good life. Hehe.

21. Any tips and pointers for people going to Korean punk shows?

G. Go with an open mind, and a peaceful attitude. Respect the bands, venues, and those around you, and have fun. Remember, if you get out of line, there are people who will do you harm, haha. J/K. Just be courteous, and everything will be cool.

22. When are you gonna come to the US so we can jam to some tunes? We never got around to that while I was in Korea!

G. Yeah! I'm planning to go in a few years. I still have to record with my old band from Jersey too. We definitely have to make something happen. First, you need to hurry up and get signed to a cool label. Then we will party! Hellking show part two? I'm down.

23. Any last words you'd like to say to everyone that you think they should know?

G. Thank You. Thank You. and Thank You.

And there you have it, Greg from the Royal Winks. Hopefully they'll be able to get together and kick some more jams some-time seeing as they were a really promising band. But until then, this is what we will have and I wish the best of luck for Greg, 100ers, and Donald K in all their musical endeavors and so on.

Cheongju Bedlam City

Some of you might not know that South Korea exists outside of Seoul. For the brave few down south (who don't come up every weekend), they have to make their own fun. And that's where Luke comes in, a Canadian English teacher in Cheongju who's on his second punk rock band now. I had to ask Luke a few questions and try to encourage him to play a show in Seoul.

Broke: Tell us about Cheongju Rock City.

Luke: The name "Cheongju Rock City" was just a something stupid I thought up in my first band, Team Dread. We wanted to differentiate what we were doing from the better known hardcore scene. When I first came to Korea I was completely clueless about any kind of music scene here at all. I ended up in Cheongju by chance and it was good thing that I did. It turned out that Cheongju had, and still has, one of the most active scenes outside of Seoul.

Broke: What about the other epithet, "Cheongju City Hardcore?" Is there room for two?

Luke: As far as the underground scene in Korea goes, Cheongju will always be synonymous with "Cheongju city hardcore". Really if people have any concept of Cheongju at all it's usually just Thirteen Steps, and rightly so. The guys from MF-crew built and maintained the scene here with their own time, money, and sweat. I seriously believe that the core group of guys from MFcrew (like June from Lowblow, Dokyo from 13, Yongsoon from Attacking Forces, and Saryu from nahu) are the reason we have any bands here at all. They spent years swapping members, introducing new people to music, and playing their balls off. That being said, I've never felt really comfortable representing "Cheongju City Hardcore", since I'm not really into "hardcore" music. I like watching a few Korean "hardcore" bands live, but it's not what I listen to on my headphones as I go to bed at night.

Broke: What would you say about the state of underground music in Korea outside of Seoul?

Luke: It's good and bad... as it always has been. Korea should be rock n' roll paradise: small area, gobs of people, and equipment in every place you play. Bands should be able to travel to a different city every night of the week and play shows. Unfortunately, the dream never really comes to fruition. Cheongju sort of manages to survive in semi-isolation. Other scenes, like Busan and Daejeon, seem to kind of limp along too. Our town has the largest number of perform-



ing bands outside of Seoul, but the opportunities to play are kind of slim. There are all-ages shows about once every couple of months in Cheongju, and it's been like that for the whole time I've been here. Daejeon has tried to really hard to get things going but can never seem to get together enough people to build any momentum. Every year Daegu pops out a couple of bands, and Busan seems to be able to put on shows with some kind of regularity. It is actually really encouraging going to shows in Cheongju because we can almost guarantee 50 people every time. Even by Seoul standards that isn't a bad crowd. We always have a mix of older guys who used to be in the bands plus young kids coming to their first show. Nobody will ever get rich off doing gigs down here, but it's sustainable. We usually come sort of close to breaking even.

Broke: Everyone's been asked this question this issue: do you think the punk scene in Korea is in decline? You must have a different perspective than us being outside of Seoul.

Luke: I think if by "Korea", you really mean Seoul, then yeah it does seem to slipping a little bit, compared to when I first encountered it a few years ago. The Korean scene has always existed on pretty thin ice anyway, it doesn't take much for it to crack. The loss of a few key

people, key bands, and venues is enough to bring the scene to its knees... but not enough to kill it. I'm sorry to have seen the end (or hiatus) of some of the bands I really loved, like Couch, Shorty Cat, Suckstuff with Paul, and a version of Rux that can play consistently. It's a damn shame that SkunkHell finally gave up the ghost too, that place was an institution. It might be that the scene just got too big for its britches, too self important, and needed to die back down to a more manageable size. How can you justify 3 or 4 venues putting on punk shows on the same night when none of them can bring in more than 30 people? Seoul just became oversaturated. The actual number of people actively interested and involved in all of Korea is less than you would get in a medium sized city in North America. This should force people to think more creatively, to do things differently, and to seek out new venues. Unfortunately, Korea isn't particularly known for changing or accepting new ideas quickly.

Broke: Do people treat you and your band differently because you're a foreigner, or is everyone receptive to what you do?

Luke: I think when my first band, Team Dread, started playing we were kind of a novelty. As far as I know we were the only all-foreigner punk band Korea

has ever had. I suppose it kind of helped us get shows at first, though they weren't really the right kind of shows. We toured with a Korean Skidrow tribute band and stuff like that, but it didn't open any doors in the punk community. If anything, being foreigners hurt us a little. I don't think that anyone was outwardly hostile to us or racist or anything like that. It was probably more a matter of poor communication and the intimidation factor some Koreans feel when dealing with foreigners. I also think that there was a definite culture gap between Korean and foreign punks. We were trying to play simple old-school punk influenced by the Ramones and Forgotten Rebels, and Koreans didn't really have a frame of reference for that.

Broke: This is your second band in Korea, after Team Dread. Is it hard keeping a band together here?

Luke: It can be hard keeping a band together anywhere in the world, but it's especially weird here. Playing in a band with foreigners in Korea means that inevitably your members' teaching contracts will end and they will take off. If you play with Koreans they either will quit to join the army (if they're young) or they will quit because their moms and dads don't like it. I admit it has been pretty frustrating to try and play with people who are 28 and have to

ask their mom's permission to come to band practice.

Broke: How is Bedlam Heights different from Team Dread?

Luke: The obvious thing is that Team Dread was all foreigners and in Bedlam Heights, so far, I've been the only foreigner. Musically it isn't that much different. I suppose thus far it has been a little less polished than Team Dread just because of the people I have been playing with. In Team Dread I shared the song writing with Johnny, the guitarist, but in this band I kind of just show up at practice and show them what to play. I know that sounds prickish or controlling, but it isn't like that at all. The guys I'm playing with just don't have the experience or depth of knowledge about music to do it any other way. That's kind of common amongst many of the Korean musicians I've met. They play "punk" but they don't know who the Clash is.

Broke: Okay, where'd you get the mask?

Luke: I have a collection of different masks that I've worn in this band. Some of them I ordered and the one I wore in Seoul (that kept slipping off my face) was one I actually made myself. The mask thing was part of a dream I had about trying to bring some more showmanship to the punk scene. Like most of my ideas it didn't really pan out. I think most punk bands in Korea are boring to watch, so I wanted to spice it up. I'd put on the mask and go ape shit: cursing, screaming, and generally abusing the audience. I thought it would be really fun... but it just sort of freaked people out. My bandmates thought I was nuts and refused to do anything but stand around like lumps. I've played one show since without the mask and people seemed a little less intimidated.

Broke: What are your future plans for staying in Korea and making music?

Luke: I'm pretty much writing the final chapter of that book now. I've got a few more months to go and then I'm heading home to go back to University. It has been a great ride and I'll always be glad I came to Korea, but I feel real life calling me. I'll be moving to Edmonton in January.

My band is kind of in shambles right now. The drummer has quit and the guitarist has quit showing up for practice. I'm trying to scrape something together with some talented foreign musicians from Cheongju (including Ed, the drummer from Team Dread) so I can try to get in a few more shows before I leave. If nothing else we'll be playing an all-ages show down in Cheongju on October 18th. I would love to get up to Seoul one more time before I go.

Paul's Descent into Hell

Paul Mutts

It was winter 2001. Where Skunk is located now was once club "Drug." I was there along with a friend of mine like we did every weekend. Anyway, you know how between bands everyone likes to hang out outside and get drunk? Well not much ever changes. I was outside getting drunk and not particularly happy with the shows lately. I think in high school I was always looking for music that was harder and faster. Metal was too far out there in an esoteric kind of way. You know, dragons and goblins and eating bones and shit, it was hard to relate to that. Nu-metal was closer to my existence but seemed very commercial and fake. Punk rock was it. Finding Drug for me back then was no small feat but I had been going to punk shows in Hongdae regularly since about 1998. Wow, ten years ago.

The standard bands that played at Drug weren't doing it for me either. They were good, no question, but I wanted something dirtier, something more real. It's hard to say exactly what I wanted but I knew I would know it when I saw it. If that makes any kind of sense. At the time I was all into UK82 kind of punk like Abrasive Wheels, Angelic Upstarts, GBH, Discharge and also American streetpunk like The Unseen and A Global Threat. Yeah, so Drug was not the place for me really.

Like I was saying, I was hanging out outside and I started talking to Minju. We started talking because I had my hair up in huge liberty spikes and the standard issue punk rock costume consisting of bondage pants and a leather jacket. I stood out even in the subculture of Drug. He said he knew of a place that was better than Drug. We traded CDs and beers and started walking. The original Skunk is about halfway between Hongdae and Shinchon and I was a regular at both locations.

By the time we got there the last band was playing. They

were Beef Jarkey, some of them are now The Patients... well okay, only one is. I had talked to Jong-hee on the phone a few weeks prior trying to set up a show as a favour to a Korean biker that had just opened a bar. I wanted Rux to play his bar. I don't even know where I heard of Rux but I think I might have gotten his number from Counter Reset; another band I contacted about the show. Anyway, I meet Jong-hee for the first time in the flesh.

After the show we sat around the stage and drank beer and ate snacks. I am using the word "stage" very liberally. The edge of the drum set was about 2 feet from the front of the stage. That was what we did after shows, we had a party.

Ah if you could have been there. Anyone who was anyone was there. Anyone that pulled any weight in the real punk rock scene. It was almost too much for me. Joo-hyun, of Galaxy Express fame (but I will always remember him as Rux's bass player) played the bass solo to Rancid's "Maxwell Murder" almost as if it were a parlour trick. They asked me how old I was and I lied, I said I was 19. I think they believed me. I was about 16 at the time.

To make a very long and very involved story short, I ended up in Rux, got kicked out, went back to the States, had some local success with a band, got kicked out because of local scene politics and drama, came back to Korea, joined Suck Stuff. Those few months I was with Rux I had my highest and lowest moments. I had my first one night stand, I was molested by a guy at a bathhouse, got into a bunch of fights, got drunk almost constantly, smashed my first windshield, broke into my first house, everything. I slept at the park or at the old Skunk. I stole food to eat. Usually the local bakery (which is still there). They would leave loaves of bread out on a rack to cool. Seriously, like a cartoon. I lost about 50 pounds. My knees were wider

than my thighs. It was also the first time I found out that there were people in Korea teaching English. I thought every wae-guk was connected with the US Military at the time. Jong-hee and I would pick pocket drunk salarymen in Shinchon. We worked construction illegally carrying bricks up stairs all day. The big towers in Omokgyo were erected with the help of Jong-hee, Joo-hyun and myself. I had to pretend I was mute because they didn't want an American working there. For a meal or a pack of reds I would have beaten your worst enemy to a pulp. I caught scabies from sleeping in the underpass in Shinchon. Homelessness and raising hell was all well and good in the spring and summer but when the Korean winter rolled around again it was time to go home.

I do not know much about the history of the opening of Skunk in its present (former?) location. But it did take the old Drug which to me, always felt like a major victory. The Underdogs pulled one over on the big guys with the money. Like the Drive By Trucker's song "They might have the money but you've got the fucking nerve."

I guess it was when I had no place to live. I was playing with Rux and another band that will, for now, go nameless. OK, OK, the band rhymes with "Bonny Groyal." That's not important, what's important is we were playing a show with them at Dongdaemoon in front of those huge department stores. They played before us and opened with a song called "Homeless." They had major label backing and all of them had a home. Then the Rock Tigers went up (I knew the Blue Punk Bugs) and the fakery was on. I almost walked away from punk rock altogether that day. After my less than honourable dismissal from Rux I didn't listen to music for months.

All that was years ago. Finding Skunk for me changed my entire lifestyle. For most of you it was just a club to go see bands.

It was where I belonged.

Things the Scene Needs

Verv

17 August 2008

(1) More show fliers with egotistical pictures of band members on the front. We just don't know what the bands look like enough—and if their faces aren't on the fliers, how are the girls going to know whether or not they are actually important?

(2) More anti-smoking regulations.

(3) More awkward people standing at the corner of a place that theoretically is a pit once every five songs when three people begin dancing frantically, semi-moshing, looking for support in the wings.

(4) More people standing outside the shows.

(5) More bands that keep people standing outside the shows.

(6) More stickers. I never have enough stickers to put in a shoebox under my bed.

(7) More shows, CD releases and T-shirts that speak of the brotherhood between Samchung and various other bands (no offense, you know I love you guys).

(8) A greater sense of division between foreigners and Koreans. We definitely need more foreigners who never bother learning Korean, and more Koreans who never bother exercising the English skills they've had crammed down their throats between ages 5 and 20.

(9) More military service for band members. Without martial discipline, the punk scene will never be strong.

(0) More fanny packs with studs on them.

(1) Less girls. If there are five or six guys standing around two girls, that's one girl too many in my opinion. The shows should always look like six male dogs trying to position their penises just right along the one female, jockeying for position.

(2) More people sitting down or standing in the back left corner of Skunk Hell.

(3) More Hyeong-Dongsang politics. Some of these kids look like they aren't bowing enough. And on that topic: More women who quietly sit alongside their boyfriends and skip themselves during introductions. Because women, they just don't have much to say during conversation. They are like children: do not speak unless spoken to.

(4) More foreigners who come to one show with the express purpose of trying to get laid.

(5) Another good one: foreigners who show up and yell requests in the sets. Because... Korean punk bands shouldn't play Korean songs... Just covers of American punk songs.

(6) During large shows, we need more singers calling for circle pits. God knows if we spend an entire song dancing in the middle, doing our own thing, we might lose track of what we are doing. I think at least once a hardcore song the singer needs to call for a circle pit.

(7) Like all scenes, there needs to be more talking in between songs.

(8) More guys who dress like hispanic gangsters.

(9) More stage diving into groups of three people. It is a challenge when there are only a few people. Nothing says "cool" like two guys holding up one guy while others wonder why we even try to do such a thing.

For more stories about Skunk Hell,
turn to page 13.

Chris Murray Combo in Korea

Tour Report

Jon Twitch

ESL teacher. Proofreader. Soldier. Ditch digger. These are all jobs I'd rather do than promote punk shows. But if not me, who?

Chris Murray got in touch with me via Dave Hillyard of the Slackers, who I brought here in 2007. He wanted to play in Korea and I was the only one who could do it. The great thing about him, he's only one guy, travelling with a single bassist and drummer. The Slackers were six, and that means the airfare for bringing the Combo over would be half the price of them.

Skunk Hell was closing down, so I booked the main show at DGBD, and for Friday I chose Bar Nana in Itaewon. The first time I met the Nana owner, I was so drunk I couldn't understand even the most basic things he said. Nevertheless, with Jung's help, we got all the details down, and I had a very competent co-promoter.

The Combo was scheduled to arrive at 11pm on Tuesday, so I would have time to get there from work. But out of the blue, the month before the tour, I lost my job, so the late arrival time ended up being a hassle. We had to rent a taxi van to get to the city, which luckily was cheaper than the driver quoted.

They stayed at Kim's Guest-house, who were very nice to us because they knew I was a repeat customer who brought in big groups. When we walked in, a bunch of Europeans were drinking outside, and Chris went over and said "Hi, we're a band." Throughout the week, they made



friends from around the world and even encouraged a few to come to the show.

On Wednesday, while we were showing them around Insadong, I got a callback from a job interview. I got the job, which was great because it was 50% more than my last job, but they wanted me to start in ten minutes. Impossible from downtown Seoul to southern Anyang. But I had the

job, so no more money worries.

On Thursday night, we met up in the playground after I finished work. Chris borrowed a guitar and sang a few songs, getting quite a few people to join in. It was in the corner in front of the senior community center, so not that many people heard.

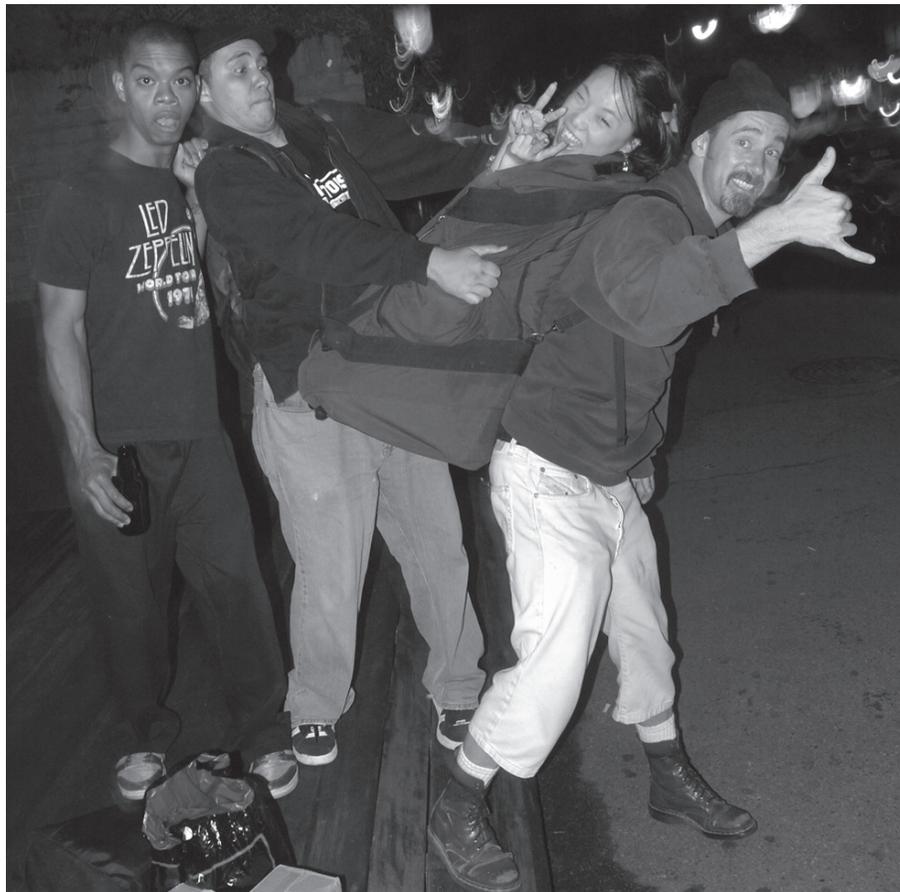
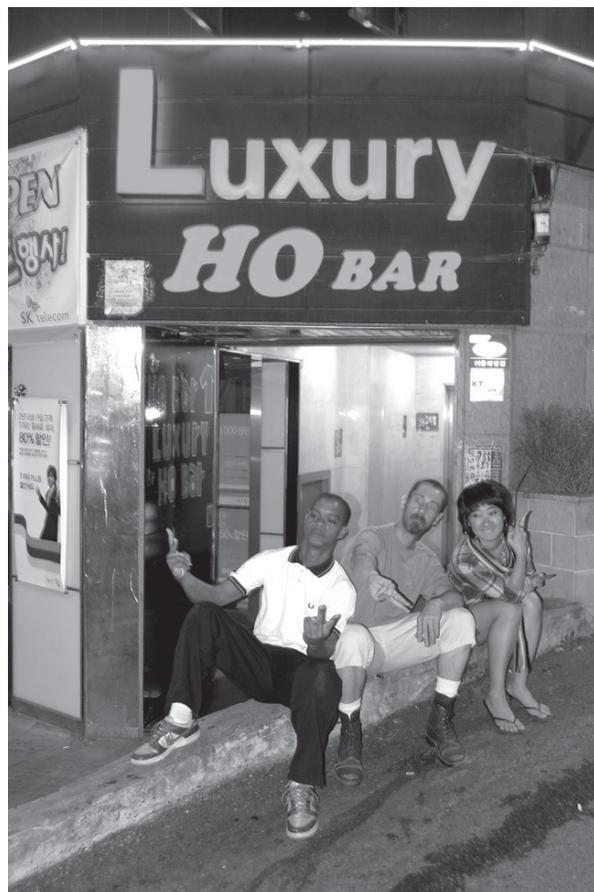
The guitar owner told us if we liked reggae and ska, we should go to Roots Time and

Reggae Chicken, two new reggae-themed spots in Hongdae. We found Roots Time, a tiny basement room kind of between Starbucks and Hongdae Station. We met Smiley from I&I Djang-dan and drank and watched reggae DVDs.

On Friday before the show, the Combo arrived at my apartment to give a surprise performance for Jung and our cats. I had to do

something romantic for her after hearing about Jeff's scrapbook for Trash (by the way, thanks a lot for raising the bar for us guys, you jerk).

The Friday show at Bar Nana had only one band, Kingston Rudieska. Originally they'd been scheduled for Saturday, but I was desperate for a last-minute opener in Nana, and I knew they had a large following who knew



I and I Got Rhythm

Jon Twitch

A few months ago I started to hear buzz about this Korean dub reggae band called I&I Djangdan. I've heard of many of the related projects before—reggae band Windy City, traditional singer Jang Goon, and DJ Seafran from France—but I'd never encountered them in all my time in Korea and was beginning to think they were mythical creatures.

Finally I caught them in Club Obec, a fantastic basement club in Hongdae, and discovered that they were very real. I asked some questions and Francois, AKA DJ Seafran AKA Hoarang, answered.

Broke: For those who don't know, what does I & I mean?

Hoarang: I & I is the Jamaican patois for "us." We like this expression because it respects each one's identity. Djangdan means rhythm in Korean, so our full name means "our rhythm."

Broke: The band seems to espouse a lot of philosophical ideals. Do all band members share all these philosophies, or is there a bit of diversity?

Hoarang: Luckily there is diversity, we don't share always the same ideas, but exchanging each other's ideas is a big part of our team. We want to have a strong base of identity, so we have to exchange our points of view about diverse matters to make a good understanding. I like to say that the basis of our philosophy is rasta, which is for me a lot about unity in diversities. I think philosophy and ideas are a very important part of music, especially with reggae/dub music. It finds lot of its strength in the cultural/philosophical background of Jamaican rastas.

Broke: The members of the band come from several different projects, mainly Windy City, as well as your singer Jang Goon and of course yourself. How did you all decide to get together?

Hoarang: I first meet Bang Jan in a Hongdae club when we both played in the same party. We both really liked each other's set and felt something like a magnet in our musical interests. After, we met in studio and I dubbed the mix when he played the drumset. That is the genesis of I and I Djangdan. The first gig was a jam session in the street as we were joined by our percussionist smiley, and we linked up with Jang Goon as we wanted to get some special color in our sound, something very Korean. A lot of dub bands use some Indian or diverse world music influence as samples which is very good I think, but I am sure that with this part played live it gives something more strong.

Broke: To put your band in perspective, what well-known reggae bands would you compare I&I Djangdan to?

Hoarang: Hmm well, I'd like to say Dry and Heavy, Japanese dub band Iration Steppas, Bush



where the club was. We got 57 paying customers, which was pretty decent according to everybody but Kingston Rudieska's manager. Lorne from DGBD was there to do sound, which was great for the Combo to work with another English speaker.

Kingston Rudieska played a very energetic set, just what I like hearing out of them. As I predicted, the club was filled with their fan club members, as well as a large crowd of foreigners. However, many of the fan club people left without seeing the headlining band.

The crowd inside during Chris Murray's show was smaller, and fluxed throughout the night as people left and came back in. They played an energetic set that had everyone left dancing, something Kingston Rudieska hadn't been able to do with their larger crowd.

The Chris Murray Combo might not look like much at first. A ska band with only three members? And no horns? But they have the presence of a six-piece band. The secret is that all three members also serve as vocalists. For the encore, they were joined by most of Kingston Rudieska for an unrehearsed jam session.

After the show, everyone went out for fried chicken. We met Jang Goon, at the time a typical-looking Korean woman with a penetrating gaze. They arranged to invite her on stage at the Saturday show to play Arirang, which Chris had learnt in the playground on Thursday.

On Saturday when I woke up it was still dark, but Jung told me it was already 1pm. It was raining, the worst sign before a show, as many Koreans don't come out on rainy days. Plus, the playground, where we planned to have Chris perform again in the afternoon, would be empty. We showed up at 4pm for sound check and went next door for beers at Castle Praha.

The first band at DGBD was I&I Djangdan, mainly because they had a complicated stage setup, so they were last to sound check and first on the show. They played a crazy set the likes of which no Koreans have ever made before. It wasn't very full inside yet, and no one got close to the stage. I think they, like me, were just too stunned by the sounds they were hearing.

Skasucks was scheduled to play second, but the drummer was hit by a car outside the venue. He went to the hospital to get a cast, and Number 1 Korean played. They always put on

a reliable show, and they did so here, despite the small audience inside.

The drummer from Skasucks showed up with his foot in a cast, and he managed to play a set. Skasucks has really gotten great over time. Even though singer Jinseok is in the army and the drummer had been hit by a car, they put on an energetic set, including their cover of the Slackers' "International War Criminal."

By this time the door count was way too low, even lower than Friday night. It filled up by the time the Combo played, mainly thanks to the number of guestlisted friends. Around that time we decided it was better to fill the place than get more money, so Jung closed the doors at the beginning of the set so she could go in and film.

Although this show had a smaller audience than the first show, the Combo's set had a better crowd inside, as the band members had stuck around to see them. Members of Kingston Rudieska came back, and three of their horn players joined them for "Home," the last official song. Then for the encore, the Combo invited up Jang Goon of I&I Djangdan for "Arirang," which had all the Koreans singing along.

After that show, we all went out for barbecue and drinking. After, on the way to Club 500, bassist Chiquis got separated from us and found himself lost in a strange foreign country. He managed to find his way from Hongdae to the guesthouse in Hapjeong.

Club 500, if you didn't know, is a basement venue in a quiet corner of Hongdae. No shoes allowed, but the place is worth it. They were DJing roots reggae which had people dancing. Meanwhile, the rain had ended and the playground was crowded. Also, Roots Time was reported to have been filled to capacity.

At the end of the night, Chris Murray left with Hoarang (French DJ for I&I Djangdan) and his wife to watch the sun rise from the river side.

On Sunday we were all late to rise, and spent the day bumming around Hongdae until we burned out and slinked off to the hostel for an early night. The plane left in the morning so I stayed awake all night. After I dropped them off at the airport, I went for my first day of work at my new job, feeling like a wreck.

I can't wait to do it again.



Chemists, Jah Shaka and a lot of UK dub scene artists. We like the french electro-dub scene also (Kaly live dub, Miniman, improvisators dub) and the upcoming NY dub band "dub is a weapon." From very well know reggae artists, we have influences from Lee "Scratch" Perry and King Tubby, indeed the papas of dub, Bob Marley of course, Augustus Pablo, the early Aswad, Scientist, most of what came out from Channel 1, Studio 1, Treasure Isle, Joe Gibbs... all good Jamaican music..!

Broke: Characterise the local reggae scene and interest in reggae in Korea.

Hoarang: It is not difficult to describe the Korean local reggae scene, as Windy City is the only reggae band I know here. I think they play really good reggae, but it is sad they are the only ones. Since I arrived here I started playing reggae music around as a DJ, and sometimes mixed it with traditional Korean instruments in order to make people feel closer to it, because the interest was honestly quite weak. But I can feel a hopeful evolution about that interest while playing

in a band, because I see it having another impact on audiences.

Broke: There seems to be an interest in ska in this country. Are there any ska bands you like? Would you say that reggae and ska are close here?

Hoarang: The best Korean ska band for me is Kingston Rudieska. They play the ska the most close to the Jamaican way here. I played as a selecta on many of their gigs and I can say they improved a lot with time. They are the ska band that are the most close to the reggae influence here. With other Korean ska bands I see more clearly a punk influence. I actually didn't get very close to the ska/punk scene here yet, but I think in general Korean ska is closer to the punk scene than to the reggae scene.

Broke: It seems to me you guys have been active for a while, yet our paths have never crossed. I'm not trying to brag but I've been involved in local punk and ska for quite a few years, so how is that possible?

Hoarang: Yes, that is a mystery our paths have never crossed... they do now, finally!



Sex, Drugs, and Bbongjak

Punk Rock and Roll in Seoul with Hellking

Chris Hellking

It is a cold and dark Sunday morning. Lights still out in the apartment hall somewhere in the Bulgwang prefecture of Seoul with distant sounds of toilets being flushed and the dreary sound of shower water flowing through the drains above me. Early birds, the all important cog in a greater economic machine, rising to go to work in order for their pseudo-capitalistic society to function correctly. I sat there in below zero temperatures thinking how I would have to return to that routine once I get back to Los Angeles. Then I started to notice how incredibly freezing the weather is in negative degrees Celsius. I try to take my mind off of it by thinking about the previous night and all the events that led up to me freezing my balls off in an apartment hallway and find that hard to do. Oh how I wish I was sleeping in a warm bed. As I walk up and down the stairs to get my blood flow up and keep warm a light goes off in my head and a song is written in an instant (that song is later recorded and included on a CD passed out at my show). Here I am standing outside of my aunt's apartment thinking I should wait until around 7am to knock. It is about 5:45am and I don't want to wake anyone up. After a couple million years and several centuries later I decide to take my body out of the ice age and knock on the door. I am greeted by my aunt who then tells me that she had been awake since 5am waiting for me...

D'oh.

And thus ends my first night out in Seoul. But there is much more than that to add to my memorable first adventure in Korea.

Rewind back to the previous day at the exit of Sangsu station. I was to be met by Ki-seok of the Geeks and a mysterious man known only as the "Jesse". Once we had rendezvoused near the Paris Baguette we then proceeded toward Hongdae park. I hadn't been in Seoul in over a decade at this point and most of the scenery was very new and exciting to me. To think, my very first concert experience in the land that I had once called home. After a hearty meal and meeting many interesting characters, many of whom I had only spoken to on the internet via MySpace and MSN we proceeded on towards the infamous live music club known as a breeding ground for Korean punk rock: Skunk Hell. And that my friends is the start of an event filled month of controlled chaos, innocent decadence, tons of loud music, gallons upon gallons of soju and beer (consumed by others of course), long nights at the PC Rooms playing Battlefield II, and a small, harmless dose of karaoke.



So it all started with my first punk show that night at Skunk. I would then go on to see almost every band that I had wanted to see in the 2-3 years I had been listening to Korean punk music (such as Guk-do, The Couch, The Geeks, Suck Stuff, Galaxy Express) at multiple clubs throughout the Hongdae area (Minor League, Ssamzie Space, SPOT). Some memorable shows were the Hell League and New Generation of Ska events which had tons of great bands playing throughout. Lots of pitting, chanting, shouting, pogo-ing, skanking, drinking, frolicing, whatever, to be had.

There were still quite a few bands that I had wanted to see but could not due to various reasons. Bands like The Explode, Kingston Rudieska, Shorty Cat, The Rocktigers, Vassline, Benzene, among others, were not on any of the concert bills that I would attend. The Explode being on hiatus while they plotted the downfall of the capitalist dictatorship regime and how to avoid the mandatory military draft. Shorty Cat and Benzene would play a show I would not be able to attend and then go to other countries to play shows such as Japan (and US for Benzene), and the Rocktigers were to play just as soon as I left Korea. Too bad. I also would have liked to see some of the black metal bands that we have in Seoul but that never happened. Outsider as well... I'm kind of bummed out about that. Oh well...

Like I said, I had a blast overall. My weekends were filled with tons of music by great bands, meeting up with some of the coolest people on the Earth, staying out until dawn with those same people either at SPOT for the midnight show then watching them drink the night away or at the PC Room getting owned by Morgan and the "Jesse" at Battlefield II. Within that month I must have spent almost 1,000,000Won on food, transportation and music related expenses such as shows and CDs. Tons of CDs.

But being there for a month also made me realize and notice

a few key points about the Korean punk scene firsthand. Subtle cultural stuff really, but a few crippling things as well.

In my experience with the Korean culture and it's people I would have never expected there to be the existence of punks in the Land of the Morning Calm. First off, the whole society and culture being built around Confucian ideals and practices. Korean people are just too "nice". Not necessarily nice in a "friendly old lady" kind of way, but more of a feigned friendliness that all customer support reps from any company are supposed to have. They bow to each other, address each other in the formal speak (jondennal) even if the person is younger than them, kindly accept things like free CDs and flyers and say good things about the bands or that they'll show up to the show (even when they know they won't), etc. Just small stuff like that.

I also noticed the fact that there were shows every weekend and a lot of these bands would play over and over again in the period of a month. I must've seen the Couch twice in one weekend at the same venue and Suck Stuff every weekend the entire time I was in Korea (also in the same venue). Now, they are both great bands, but I can see why turnout wasn't that impressive considering you'll get your "I'll catch them next week" attitude from the crowds. Too many shows by the same bands in the same places can lead to stale set lists and lackluster performances real quick. In fact, the same point was pointed out by Ki-seok of the Geeks. He told me himself that he wanted more people at Geeks shows so they purposely limited their playing to about once a month, hoping that people will show up because they don't get to see them that often, which is something I can understand. But at the same time, it must be really hard for bands to constantly fill shows like that and play often. Here in the States, we have 50 states to play in (48 of which are all immediately accessible on the same land mass) and tons of venues and people that will show

up to shows. In Korea, there are only the few clubs in Hongdae that will have punk shows and cater to the punk community and outside of Hongdae you only have maybe 2 or 3 other cities where you can possibly go to play and bring in a crowd. With this, it must be really tough for bands to do what they love and still bring in people.

With that in mind, a lot of the old heads seemed to be looking at other things. As you read this, it is a known fact that Skunk Hell will be gone, the label and site already defunct. Many changes are taking place and it is during this crucial time that the foundations of this already shaken and visibly stagnating scene will be reworked and revamped with new energy and new blood. A changing of the guards as Aaron from Chadburger put it. Much hope and prayers goes out to this fledgling scene, even though it isn't as old as many other scenes out there it still has a lot of potential and room to grow. I definitely see new things growing from it and hope to see much more. Considering the scene only just started back in 1996, it has taken great strides in the bands and music since then. Sure it isn't that impressive compared to Japan's near 30 year mark in punk music, I can see how the Korean scene can grow to be as big, if not bigger if done right. Get the right people, bands, songs, and attitude working together, we can have something big on our hands.

In fact, some of the best bands that I saw in Korea were the Spiky Brats (a personal favorite despite what you foreigners reading this think or say lol) and Rux. We need more bands with energetic live performances as them. They have the songs, they have the talent, and they have the sheer energy and stage presence that I look for when I see a band. A lot of American bands that I see here don't even come close to a quarter of the show that they put on and still get more recognition. If more Korean bands were like that when they played I'm sure more people would have fun at the shows and keep on coming. Also, we need more bands like the Geeks, who took matters into their own hands and received international attention by going out of their way to tour the US. Sure, they didn't really get much out of it in terms of monetary value, but it's that hard work and perseverance that got them a good audience in the States and a lot of people who now know that the music scene in Korea doesn't just consist of BoA, Rain, and crappy hip pop. Some bands I really see promise in are Rux, Suck Stuff, Moonshiners, and Galaxy Express. All these bands I think have a shot at international attention and a tour of the

States. Some other bands that I see having international appeal are Guk-Do, Bad Idols, Things We Say, The Couch, Rocktigers, and several other bands. I know for a fact that Spiky Brats have a fan base here in the Los Angeles area alone. I've even had several people ask me to bring the band over to the States. I can't wait to hear that about some other bands as well. There are so many bands that I would love to see get more popular around here and I'm sure a lot of you agree with me in saying that there is a lot of talent that is going unnoticed in Korea.

But enough of that, I'm just mindlessly ranting here. All in all I had a great time in Korea. I really appreciate all of you who were there to help me around, showing me what's what, where all the happening spots are, and introducing me to all these wonderful people and bands. I can't name all of you because there were so many of you but chances are if you are reading this then you were one of them.

You know though, I did mention that it had been 10 years since I was in Korea last, and a lot of things have changed since then. When I was in Korea last, the punk scene was barely a couple of years old and relatively unheard of (although I do hear from OGs that the shows would pack houses back then and were energetic beyond today's standards of a great show) and Hongdae in itself wasn't the bustling night life attraction as it is today. Korea has industrialized greatly in the past few years alone and this was evident in my return to my grandfather's mountain. He owns farmland and the farms were where I grew up mostly. I thought I would recognize the area and scenery when I got close but I was really surprised. There were paved roads all over the place. A lot of the forests that I remember as a child were cut down or stripped down and bare, the fields had a different look about them, and all the small roadside stores and houses were all boarded up and abandoned. And you know, before I went to Korea I thought to myself that if I don't recognize the farms then the Korea I knew as a kid was long gone. It happens. But even with all that, it was still great seeing all my family.

Another place that I went to was the War Memorial in Seoul. Fucking epic is all I can say. The statues and scenes of the war, monuments and also all the old war machines just out there on display, it all stirred up emotions for me while I was there. There was a statue of a South Korean soldier and a North Korean soldier embracing each other on the battle field, both brothers split apart by the war, and just seeing that made me tear

Continued next page.

22 Hours in Korea

Jon Twitch

If you wait long enough, I guess everyone comes to Korea. A few months ago we got a new member on the Broke in Korea message board, asking about his band 97-shiki playing a show in Korea. I have this conversation more than you'd think, and rarely does anything come of it, but this guy was different: he already had the date and the plane tickets. They're just passing through, and it would be nice if there are people here in Korea who can help them put on a show in the brief time they're here. I did an interview with one member to find out the whole story and how we can help.



up. Not to go off into a political tangent about North Korea and the Korean War, but man did that make me both sad and angry. Mostly sad. Also, I took a trip to the DMZ and saw all the bombed out bridges and looked across the No Man's Land into North Korea. It's amazing, that the Korean War to this day has not been resolved and neither side has been the victor. Most people don't know that the war never officially ended and is still going on today (although there is bloodshed every now and then there isn't NEARLY as much as there used to be). But despite that fact, I saw something very hilarious. There were little gift shop stands and they were all selling DMZ baseball caps. Show the world you've been at one of the world's most dangerous and heavily guarded borders by wearing a cap that says DMZ on it. Priceless.

Now, I just keep going on and on about what I did and didn't do in Korea, what's right and wrong about the scene and whatnot, but I don't wanna bore you guys any further. I didn't really have a point with this little article if you couldn't tell, but this was my trip in Korea in a nutshell. Some of this has been edited and reworked since the original article that I was supposed to contribute to the last Broke, but most of it remains intact as it was all those months ago. One thing that I did forget to mention in the last draft meant for release that I'm adding now in this revision is my experience playing a show at Skunk Hell. Lemme tell ya, I had a blast. A lot of you reading this I know didn't have a chance to make it out to my show, which is alright. I just wish someone filmed it for me. But you know, as crappy of a job I did playing my instrument and the horrible job we did on playing the songs on beat and such, I think we did a show that was fun and filled with so much energy that the people that were there would talk about the show in awe and cause the ones who weren't there to think of it as a near legendary show, to go down in Korean punk history forever. Let me tell you right now, it's far from that and I wish that was how it was haha. We did a decent job

with the songs, considering we only practiced twice before the show, the day before the show and the day before that. But all in all, we had a great time and that's all that counts. The crowd seemed to enjoy the show as well, and we got a great response. There's only one video that I know about from the show and it was filmed by my cousin's friend. You can watch that on YouTube. The only pictures that I know of that show are on my computer and they were taken by my cousin's friend as well. If anyone knows anyone who has pictures from my set, please, I beg of you, get those pictures for me. Also, my CD's just disappeared as the days went by haha. I remember taking it out to the shows two days in a row and all 100+ of them were gone. Now, how many of those people who got CDs enjoyed them I don't know, but just that fact alone makes me feel warm and fuzzy inside. I really hope to play a show again in Korea real soon. Much thanks goes out to Greg of the Royal Winks for playing bass, Junsung of the Geeks for playing guitar, and Hoonhee of Bad Idols and Things We Say for playing drums for me. I hope we can all get together and jam together once more.

And there you have it. Albeit a bit lengthy, I really wanted to say much more. Hooker Hill, politics within the scene, Morgan and Jesse owning me in the PC bang, man, I have so much more to talk about but I shouldn't. You know I just can't get over how great of a time I had in Korea. If you are reading this and have never been to Korea, I definitely suggest going. Meet up with some great people and have a great time. Other than that, before I keep dragging this out, I'll thank you for taking the time and reading it this far. Thanks so much to all of you who helped me out, showed me around, bought me stuff, treated me to a good time, etc. You will not be forgotten. All of you, thank you. Thank you. Thank you. Thank you. Thank you. Thank you. :) I'll catch you all the next time I return to Korea, and be sure to check out my new album when it comes out. Peace out.

Broke: Why are you coming to Korea?

Douglas: We're from Chicago, and we're a pretty new band. However, our singer knew some people from Malaysia through his old band, Hewhocorrupts, who wanted them to tour there. Hewhocorrupts couldn't do it, but we could. So, while we were making arrangements for this first tour, to Indonesia, Singapore and Malaysia, we saw one on Korean Airlines that had a 22-hour layover in Seoul, from 4pm Saturday to 2pm Sunday. We thought it would be a great chance to add a show to our tour, see a little glimpse of Korea, and meet some cool people. We do wish we could tour more in Korea, but we're thankful we got at least this one chance for one show.

Broke: How did you get the idea to try and play a show here?

Douglas: It's on the way to Jakarta! And really, we'd love to try to play everywhere if we can, but time and money make that hard to do. For this, it just worked out with the flight. Hopefully by the time this interview is out, we'll have the show booked.

Broke: Tell me more about the rest of your tour. Why are you going to Malaysia?

Douglas: Arwirth of Utarid Booking (myspace.com/utarid-booking) had met our singer Ryan in Germany. Arwirth was going to school there, and Ryan was on tour with one of his other bands, Hewhocorrupts. They had just kept talking about getting Hwc there, but when they couldn't do it, we could.

Broke: What have you been doing to prepare for the tour?

Douglas: A LOT. We wanted to get a record out, and we've been finishing that up. We've also been talking to a lot of people in Indonesia, Singapore and Malaysia. A Malaysian label, Revulsion Records (revulsionrecords.blogspot.com) is going to do a cassette release for us in Malaysia. That will contain our 5-song 7" release, plus a couple extra tracks, one of which is a cover of a song by Malaysian punk band Carbure-

tor Dung (myspace.com/carburetordung). We hadn't heard of Carburetor Dung before, but we wanted to learn more about the scene over there, and we thought learning a song by a band everyone over there knows, it would help bridge the culture gap a little. We felt it would demonstrate that we're interested in learning about their scene(s), and not just being "hey! we're here from the USA—listen to us and show us a good time!" We hate that attitude that unfortunately some bands have. We want to tour to far away places to meet people and be part of *their* scene for a brief time, not just to promote ourselves. We're going to lose a bit of money on this, and we're in debt getting the tickets. But it is worth it for all the people meeting and music playing we get to do, and it's what we love. We've also been trying to learn a little Malaysian and Indonesian language. We've done a few interviews for some zines over there, one of which, by Cher of the Singapore zine "Two Seconds Notice", was also submitted to MaximumRocknRoll, and sent some tracks for a punk radio show. So, that's a lot of stuff. I hope I can learn a word or two of Korean before we go too.

Broke: Have you gotten much of a response from the Malaysian scene, or the Korean scene (beyond Broke)?

Douglas: As the people over there have been spreading the word, we're getting more and more reaction from people over there. A lot of people have been really enthusiastic about our music, and quite a few bands have asked if they can play with us on our shows in their town, which is great. As for Korea, that was sort of a last minute surprise add-on to this tour, so we're trying to meet as many people online as we can. I hope this interview sends a few new friends our way. Before this Seoul opportunity came our way, we hadn't known anyone in Korea, but we

knew there had to be a scene of cool people, and bROKe was our first point of contact.

Broke: What kind of people would your show appeal to?

Douglas: Anyone who like weird, aggressive, diy music I guess. A lot of the bands in Indonesia/Singapore/Malaysia are grindcore/crustcore, but we're obviously not. In Chicago where we're from, there's a really large, thriving music scene at all levels. There's a great underground diy scene that has shows in lofts, houses, basements, etc. There's also quite a few bars/clubs that are cool and have laid back, inexpensive shows too. The bands that play in this scene vary widely in "sound"; grindcore, hardcore, pop, metal, roch'n'roll, new wave, experimental, punk, arty/experimental, etc etc. And the bands all play together on the same shows, but they all tend to share the same diy/ underground aesthetic. 97-shiki is a blend of a lot of sounds. Although we're a new band we've all been in bands for years, sometimes playing together, Patrick and me in V.Reverse (vreverse.org), the drummer Kammy and me in Fourth Rotor (fourthrotor.com), or just with each other's bands, singer Ryan in Hewhocorrupts (myspace.com/hewhocorrupts) or Patrick in Locks (myspace.com/locks2), Weather, My Lai, Kill Sadie, etc. So, we kind of stand up against the "you don't sound punk" narrow minded crowd. Punk/diy/hardcore is about how you do things, about making your own music, venues, zines, tours, records, radio—basically expression. It's not about upholding some tradition mimicking the Sex Pistols or whatever. I love old punk bands too, but what made them great is that at the time they put out their records, they did something new THEN. I'm pretty sure Black Flag would be pretty repulsed at seeing some new band trying to copy their sound.

Memories of Skunk

The first thing I did when I arrived in Korea was seek out the punk scene. I found Drug on my second night and stumbled down the stairs in pitch darkness. Looking back now I'm surprised I didn't fall down and die.

About a month after I arrived, Drug closed and Jonghee bought out the space. I showed up on a weekday night looking for him, only to find him inside the new Skunk Hell with Jongjae and Sharon of Couch, armed with spraypaint. They were covering up the old graffiti on the walls with their own. At first I was shocked at this act of desecration—this place was a historical landmark of Korean punk—but then Jonghee said "It's time we make our own history." Of course our spraypaint was covered up numerous times, but because I was there on that night I always felt like it was my club too.

—Jon Twitch

Being a cyberpunk/industrial music enthusiast from Winnipeg (where?) I found myself at a loss to hear anything from my small niche of musical taste for the first 4 months I was teaching English in Suwon City. It wasn't until I accidentally stumbled across an article in a waegook club magazine that I heard about a venue called Skunk Hell, infamous for acts like Couch and Suck Stuff. Worried I'd never find any kind of scene I'd fit in with, let alone one I could hear live music, a couple of new friends and I took the plunge and tracked down Skunk Hell. Once there we immediately made friends with a mix of Koreans, ex-pats, U.S. military and English teachers from all over the globe. It also provided a base of operations to meet at every Saturday night after a long week of work. Basically we were welcomed in with open arms and it was easy to feel accepted as a part of the group. This camaraderie was all based around the landmark venue of Skunk Hell. It will be missed and I can only hope the strength of the community and 'the spirit of rebellion will live on.' (—Suck Stuff)

—Mathias Reeve

I met Jesse on this website (Broke in Korea) and he recommended I go to Skunk for a show. I arrived at Sangsu and he picked me up. When we arrived at Skunk people actually talked to me. After three months in Korea without anyone actually striking up conversation I felt awesome.

I met Hodge for the first time. We all ended up drinking together. I got introduced to Soju Drivers and picked up a bottle for myself. I don't even remember who was playing. I was enjoying the show regardless. After we left the show at Skunk, we went to Spot where Hodge and I made out ferociously in front of everyone on one of the benches. As sappy as this sounds, if I had never made it to Skunk, I never would've had the chance to publicly humiliate myself in a dark corner ;) and I never would've met Hodge!

—Anne-Marie

'dear. skanky punx the terrific pals.
even someone who didn't know each other.
all had the heat of passions together.
your lusty dusty times won't be sells.'

—Gigi

My first time at skunk—
As I recall, I finished night shift at about 9am the day I first went to Skunk Hell. At around 5 or 6pm, I met my buddy Josh. We brought along a friend who lived in our barracks whose name I don't remember. We took the subway to Sang Su station where we met Jon and a Canadian girl (whose name I also can't remember [Megan —editor]). They were nice enough to meet us at the subway station since we managed to get lost looking for Skunk the previous week. Anyway, the guy Josh and I brought with us later said he liked hip hop and suddenly disappeared. That night, I met Jon, Grant, Paul, Aaron's sister (god i'm so bad with names! [Amanda —editor]), and watched just a couple of bands. The first band I saw was called mo-gi or something. They covered Ramones songs and were fronted by Jong Hyun, who later went on to play in Galaxy Express. The next band I saw was Cockrasher. Both bands were great. I forgot to mention that as soon as I finished work at 9am that morning, I began to drink heavily. So not only had I been awake over 24 hours, I'd spent the last 12 of those drinking beer. I ended up leaving the show early to get some sleep. On the ride home, I recall humming the song "come back to city" by Cockrasher.

—Jesse Robot Food

Looked for the place for a couple hours, found Verv. Verv takes me to show and introduces me to people. Verv takes me out and gets me drunk and makes me hit him. Verv takes me to bath house and gives me a bath...

—Jake Anarack

I went to Seoul a few months back after stumbling across this website in search of the infamous "Skunk Hell". After finally arriving at Sangsu Station, I wandered around asking random passerbys about the location of SH. Most of them ignored me and muttered under their breath "shipseke migukin". Finally, I asked the correct person, a tall, obese, Korean whom was wearing the latest fashion in afros and mountain man beards. He pointed me in the direction I needed to go. So, finally my mission was becoming successful. And after cluelessly following the directions, which were given in a form that only the early homo-erecti would understand due to the extreme language barrier, I came across the beloved Skunk Hell. After smoking one victory cigarette, which was a Kool might I add, I walked down the narrow steps and paid the cute Korean girl behind the little school desk 10,000 won and opened the sacred door to where the action took place. As I opened the door, Rux was on stage jamming hard as hell. Not a white face in sight. I caught stage fright and ran to the 7-11 I saw on my journey. I proceeded to chug an entire 500mL OB in less than a minute. Promptly, I caught a great buzz. I then grabbed my manhood and walked back into Skunk Hell where I continued to mosh and drink other people's beer without realizing it.

And that my friends, is my first experience at Skunk Hell, goddamn will it be missed.

—sepuku

i want to fuckin squat
i DON'T WANT IT TO CLOSE
im now 1h, 38m before my flight back to korea
i WILL go there!!!
and all the other punks should do so too
sorry for rough tone...
i havent sleep for 30 houers and im drunk..

—tassilo snp

the first time i went to skunk hell i met grant who paid right after me and seemed to have trouble getting change. figured he was another person who like me just wandered in from the street - didn't know he was nearly a year vet, but anyway met him and a drunk verv the same night. it felt like an open place to be.

i miss the environment a bit. the scene was so small it was easy to find on any given weekend. i'm in japan now, and finding the epicenter of punk in osaka just isn't as easy as punching the words "punk" and "seoul" in google and finding the 1-2 clubs (1 of which was always skunk) playing that night within walking distance of each other. and what shows there are sure as hell aren't typically between 5,000-10,000 won. skunk hell was a place where less well off korean kids could go as could american servicemen whose pittances from uncle sam didn't stretch too far. not to forget the alcoholic yuppy teachers living paycheck to paycheck, the group i belonged to.

—Ken Levy

It was March 11th 2006 a Saturday, I read online about a little joint in an off limits part of town called Skunk Hell. Korean punk? Sure why not, fuck staying around base might as well make the best of it. It was my fucking birthday, I had no friends and I wanted to party and get drunk. I headed out early and went up Namsan on foot, not knowing about the cable car till I made the top, it was getting to be around show time so off towards this magic land I went. Fast forward an hour, spent figuring out trains and trying to find the joint using some rudimentary maps and I'm there.

I try to kick it in the back, figure out whats up and enjoy myself. The 7-11 providing brews for the event, and fuck the music was great. I can't remember who was playing that night but it was good times. A man made his way to me and introduced himself. He was Jesse, who proceeded to tell me a little about whats up, and introduce me to more people. Truly a gentleman and a scholar. He introduced me to some more people, and everyone was having a blast. The night progressed, drinking in the park, and then later to spot. I had a great fucking time with some great people, and after that day I came back every weekend I wasn't stuck at work. Skunk Hell was my home in the city. Its where I would meet my friends, hang out, catch a show and party. It was a place where people came and went but we always knew where to find each other. It was the home of the most memorable moments I had while I lived in Korea. To see it close its doors is like seeing a part of you go down with it.

—Vega

The 1st time I went to Skunk was sometime in 2005. There was a CD launch going on and I'm pretty sure that I was handed the 1st edition of BROKE zine. Actual events are a bit of a blur now but the memory of how I felt has stayed with me.

I couldn't stop smiling from the moment I walked till I finally went to bed the next day. It was everything I had been looking for and so much more. I remember the friendly vibe of all the locals and expats which was a relief because I think I was expecting to be grilled and asked a million questions to see if I was worthy :)

Three beers and three bands later I was sure that I would become a regular, even though at that time I was living in Jecheon city and making a two and a half hour bus and subway trip each way. It seemed a small price to pay to get to such a great venue and actually inspired me to seriously consider staying on in Korea for another year (which turned into another two).

So to sum up, I am so glad I persisted and tracked down Skunk. It helped me get through the long weeks and times of loneliness and gave me something to look forward to. Thanks to everyone for the great times and everlasting memories!

Long live the Skunks!

—Grant

my first trip to skunk was in december of 2004.

i was in korea visiting my sister at the time an we went to the 2004 christmas show together.

as anyone who's been around the scene for a while knows, the christmas/new year shows are not to be missed. this show was no exception, and served as a fantastic introduction to korean punk.

my first memory of skunk was walking in the door and being immediately handed a soju and orange juice. my first and subsequent tastes of soju that night have blurred the rest of my memories a little.

i dont specifically remember all the bands that played that night, but i definitely remember being blown away by rux.

there weren't alot of foreigners in those days, but i remember meeting burke and jane for the first time on that night.

i remember meeting beomju and being invited out with him and his friends for drinks at some bar afterwards.

i remember jaesok screaming at me... haha, something like "fuk you, i will kill you". i got ready for a fight, but luckily my sister was there with some wise counsel "that's jaesok, dont worry, he just gets drunk and screams at people, just let it go". wise words that still serve me well from time to time, haha.

anyway, by the end of the night i had seen some amazing bands and had begun to forge friendships, many of which stand to this day. i knew i wanted to go back.

im sad to see skunk hell go. i havent found another place quite like it anywhere in the world..

im gonna miss that place... but i guess its time to look to the future.

—aaron

The first time I went to Skunk Hell I was the only foreigner in attendance. I was a bit surprised as due to the Broke in Korea message board I was expecting a large group of “regulars.”

The third time I dropped by—as I was a (the?) regular at DGBD I was only interested in going to Skunk Hell to see specific bands—I met Jon Dunbar. I am pretty sure I was there that night to see Vassline, Samchung, Captain Bootbois, and to hear some other bands for the first time. Clearly, those other bands were not all that memorable.

Jon gave me the official welcome which posts on the Broke in Korea forum had led me to expect. As I have a habit of drifting in and out of places without comment, I didn't expect to be noticed or spoken to, but Jon came right over and introduced himself. He was expecting me that night, if I recall. He asked me some pertinent questions the root of which were basically to assess if I were an ass, and if so—just how much of one and of what type. Again, due to interactions on the Broke forum, a few of us had some ideas about each other, but I didn't meet other foreign luminaries such as Burke, or Paul until much, much later.

We were pretty much in agreement about the basics of being in a punk club, being a foreigner in a punk club, and what we think about people who do not understand those basics. That smoothed the way for more (and more interesting) conversation.

In those days, there was still a very, very strong Us vs Them mentality about Skunk Hell and Club Drug (DGBD). What was a bit of a mystery to Skunk regulars at the time was that this rivalry was almost entirely coming from the Skunk Hell side. I wasn't a part of that rivalry, nor would I have been had I been involved when it started so it was a strange sort of situation for me to be asked about it. In my experience, such things are usually maintained more by managers and regulars of a club than bands and as DGBD had virtually no regulars... Well, you get the point. Buried deep in the old posts on the forum you can probably find discussions about this by Jon, Joey, Burke, myself, and a few others. It's all water under the bridge now, of course. The scene expanded enough to need both clubs, and then went into a near-coma.

The big questions of those days were about Crying Nut, and if they were still “Punk Rock”, if they could ever be persuaded to play at Skunk again, and what a Crying Nut show was like. I have to admit I was surprised that so many regulars of Skunk Hell had never seen Crying Nut. I guess it was an equal surprise to them that Crying Nut had never wanted to stop playing at Skunk. Minor questions were of course about my interest in and support of the Rocktigers, but that is a whole other thing.

For my part, I liked what I saw of Skunk Hell, and the friendships, camaraderie, and identity that the regulars—foreign and Korean alike—had. I was a part of the attempts at building a similar experience at DGBD so it was nice to get a glimmer of what the end result might be like. It never really happened, of course. It could have, but it didn't.

As I think back on Skunk Hell now that it is due to close, I think that is what I will miss the most about it. As much as I have come to love DGBD and the memories I have of shows and friends there, no experience has ever topped that of night after night standing with stangers, acquaintances, and weekend friends screaming at the top of our lungs with SuckStuff as they reminded us that sometimes, under special circumstances, there are places you belong no matter what you are, how you think, or what you've done. Places you can go where all of your faults are forgiven and you will never be alone.

I will always be thankful for that and I already miss it.

—Anthony

I had just gotten back from a week long stay at my grandfather's shigol out in the country side and I was itching for a show. I had been in Korea for about 9 days without having been to a concert so I was really anxious to go. To think, I had been waiting years to finally see some of these bands play and finally meet all these people whom I had only spoken to on the internet or heard about. I met up with Jesse and Ki-seok of the Geeks, both of whom I had met in the US prior to my being in Korea, and they took me to the park. On our way we passed by Skunk on the opposite side of the street and I remember thinking “Gosh, so THAT is it.” We ate really upscale Mexican food and hung out in the park for a bit where some pop punk band had set up and watched them play a few songs before some old guy pulled the plug on them and started yelling at them. I then met some of the people from the punk scene that I had only known about from their bands like Chan-sung of the Explode and also met Hong9 for the first time. After talking to a few people for a while we all proceeded to go to Skunk which by then I was all giddy and excited for my first show. It was awesome being able to finally go inside Skunk which to me seemed like a hole in the wall. A really cozy place that had an identity of its own. I just liked being there, it was new to me, and like a realization of a dream almost. To me, this was CBGBs of Korea and I really wanted to play there. I'm glad I had a chance to see so many shows there and even play a show there myself with great bands and members. It's sad that it had to shut down again, and hopefully in the future, perhaps, it can open once more and stay open.

—Chris Hellinging

hmmm... my first experience at Skunk Hell.

Like a lot of people I found the “Broke in Korea” board well before I found Skunk Hell. I was a little wary of actually going to Skunk at first because there was this “Race Traitor” guy on the broke board who was talking about how he “earned” his red laces recently (Editor's note: it was by accidentally giving Dokyo13 a nosebleed in a basketball game). I half imagined this 6ft tall 240 pound bonehead rampaging around some seedy back alley club beating on little Korean men. Later on of course I found this out to be a total misconception. Race Traitor AKA Jon stands at an average height, probably weighs 160pnds, and the only thing intimidating about him is that he is the guy taking all those pictures when everyone else drank themselves retarded.

So after printing off an informative subway map from the Skunk website (which I linked to from Broke) I set off to enjoy my first night out in Hongdae's punk scene.

Things I remember from that night was walking from Sangsu station looking left and right for Skunk Hell when I saw a Korean punk in a leather studded jacket. “Nice” was the first word that popped into my head, then it was “Follow that dude!”. Sure enough he led me straight to Skunk Hell. I don't clearly remember who I talked to that night at the show, but I do remember that 13 steps was one of the bands that played and I enjoyed ever second of it.

After the show is when I really met people. You see when you add 1 beer bottle + 1 Drunk Paul + 1 Drunk me with 10,000 won = the start of an awesome friendship + a broken beer bottle.

Me paying Paul 10,000 won to break a beer bottle over his head was how 2yrs of good times, awesome shenanigans, and constant weekend intoxication started. Skunk Hell, and the people truly involved with the Korean punk scene is what makes me miss Korea every time I think about it, and is the reason I consider Hongdae my second home.

—jay todo

Back in 2005.

Wandering around Hongdae for the first time with my friend from New York. it was in the late fall, a bit cold out. Ended up at this place called Skunk Hell. Rambo from Philly was playing during their tour of Asia. It was pretty rad.

—Jay Eff

the first memory i have of skunk is jon dunbar congratulating me on catching herpes from his can of beer about four and a half years ago.

—Mike

Just a few days after I first arrived in Korea, I was walking around near my hasuk in Shinchon, when I came to a park where they had built a stage for all kinds of performances. They were doing all kind of crap, like B-boys and street magicians, but also music shows. Chul-hwan's girlfriend (forgot her name, duh) was there helping organizing it, and we talked a few words about that event, it was called “00 Stage” and they were doing it every week during fall. I went two more times and got to know bands like Kingston Rudieska and Shorty Cat for the first time. Shorty Cat also where the band that announced they would play another free show at a place called Skunk Hell that night. Back home I searched the internet for further info, which eventually brought me to Skunk's website and broke, where I found directions.

Of the Broke Members, I only remember Verv was there in some Chinese costume (which is probably why I remember), but I didn't learn his name at that day.

—derboo

A typical evening at Skunk Hell meant more than just a great show: it felt like being in a great movie, second to none in terms of sheer atmospheric delivery.

This is where I saw The Strikers for the first time, and Same Old Story, and patiently waited for the Patients shows that ended up not happening. The first time I ever went to Skunk Hell, they were actually hosting a dance/student/community event that night; hardly my scene, but nonetheless a testament to the diversity and acceptance within the 홍대-area music scene as a whole.

Of all the places I've ever been in this lifetime, in the universe, Skunk Hell is on a short list of those that most emphatically remind me what a fan of existence I am.

보고싶어요
—채민섭 (Patrick)

—Verv

I honestly don't remember all too well. I had already been in country for a couple of years but was more involved in sex and alcohol than the beloved punk rock that I had left in the States. One morning, as a result of another promise made on a toilet in a hungover stupor, I posted a message online searching for any inkling of punk rock in the H to the a-n-g-u-k. I got a couple of replies from some English-friendly band members and a young upstart just out of high school named Paul Brick-E. Down that road is another long story that ends in Paul humiliating this little drummer boy on the stage in Skunk a few years after. Anyway, I met up with Paul and Matt (very cool motherfuckers mind you -- some of the best relations I've made to date and damn proud of them) and we practiced on post to play at Skunk. I can't even remember if we had even named the band but we were supposed to play this show and that little fucker of a drummer stood us up. Much alcohol was consumed and thankfully I had pictures to document the night otherwise I don't think it would have existed. I wish I knew where they were. Jonghee was a skinny little fucker with this huge ugly-as-sin mohawk and yellow plaid tigers on. I remember that a lot of the bands that played that night were never seen again. I guess the army monster ate them. I think that was the first time I saw 99 Anger. We became pretty close with them at that time. Great fucking band, they were. I don't recall who was playing guitar for RUX at the time. Joohyun was on bass -also very skinny and quite the stage presense too boot- and I think I remember 99Anger's drummer drumming for them. That was the first time I saw Sharon and totally fell good-goo for her for a couple of weeks. But she was doing Jonghee at the time so it didn't matter. I remember she started learning how to play drums later that month, Jonghee was teaching her with the rickety set he had in his basement apartment. I don't remember where the venue was. It was a big show with groups up from southern Korean cities so they couldn't have it at Skunk Shit-hole for some reason -- needless to say that Skunk closed at that time anyway, which could account for why the show was at some other joint. There were zero foreigners there save for me, half of Paul and a mutual punk loving GI whose name escapes me at the moment and I should be flogged for it -- it started with an M, Paul, help me out! The only others that I would run into for a very long time were my later roommate and confidant, Burke, and two very, very beautiful young ladies that for some reason slowly disappeared from the scene. The seem only as whippers in my drunken memories now, but they were there. I became slightly close with one as a matter of fact. She ended up leaving Korea for San Francisco. I've lost touch and hope she is doing well -- she deserves it. She's an amazing artist.

Rawr, tagent!! In the end, I don't remember the end of the show. I think we followed Sean(Hyun) and Nicole to the park or maybe a bar and got drunk.

I was so rejuvenated by this experience that soon after quit my job bartending and whoring to spend my time better with that pretty new shiney I had found, which had been under my nose the whole time and I should have been involved much earlier.

Jon, I have just typed this with quite the nasty lil hangover on my shoulders. So please excuse my poor use of letters. I'm sure if I sat down with a glass of tea, some ginseng, and a nude dwarf I would be able to better recall the past. However, being that everything, including real life, is rather hazy at the moment—we will have to make do with this for now.

—Joye

Infiltration in Asia

Your guide to exploring the forbidden in the Far East

Jon Twitch

Sometimes it moves too slow to be seen, but the entire world is decaying. There is decay in your city, and if you look closely, you can watch it happening, growing, and spreading. Considered ugly or filthy by conventional thought, it is hidden behind fences, walls, blankets, or sometimes just by thought. But there are people who see the beauty in decay and age, and they seek out these sites. They are called urban explorers.

Urban exploration is a blanket term that covers many activities, from crawling through abandoned buildings and storm drains, to infiltrating active buildings and subway tunnels. Urban explorers appreciate the sites they visit, and activities like vandalism, graffiti-writing, and looting are frowned upon. The UE motto is "Take only photographs, leave only footprints."

Recently, urban exploration has spread to Asia as well. To find out more about how far-reaching it has become, I contacted urban explorers in four countries to ask them questions about their activities. Represented here are Malaysia, Japan, Korea, and China. Attempts were made to contact urban explorers in Singapore, but none of them have responded (although there are a lot of them).

BROKE: First of all, are there any security concerns you have, such as over your identity, or the locations of places you've explored, etc?

MALAYSIA: I don't actively advertise who I am nor freely give out location information to just anyone, especially with prewar sites which might have some kind of historical importance.

SINGAPORE: For ours, keeping identities a secret is a positive thing. As our authorities do not condone people visiting abandoned places and people announcing openly of such visits. Our country frowns on explorations and superstitious beliefs like ghost hauntings. (they would deny such things exist).

We have different groups of people here in our country. Most urban explorers (eg. our group) prefer staying low flying under the radar. There are many who are purely thrill-seekers, they visit the place, make a lot of noise, some do vandalism, some do drugs, some do illegal activities and so on, some blatantly publicize themselves on websites to show off their deeds.

As for locations, the famous

ones we need not hide their locations, as generally everyone who's interested will know how and where to go, with the ease of information searching on the internet. (as we are a small country, nothing much remains hidden for long).

For lesser known locations, we do try to minimize information, as thrillseekers tend to use such information to visit and trash up the place, and induce more authorities to clamp down with more security, thus restricting or eliminating the chance for UE activities.

Therefore we do not encourage illegal activities or acts of "boasting" by trashing up places. We visit, explore and document (take photos/videos/notes) locations.

JAPAN: There are some security concerns particularly as to one or two of the locations that I've visited. One of them is an old military installation and people have been prosecuted for going on site there.

There is a famous book that was done on Gunkanjima. A friend of mine studied photography under the author and he couldn't get back to Gunkanjima officially - even with a strong contact, so we had to organize something ourselves and have since gone back there. The police have arrested a number of, particularly foreigners, that have been trying to get on and off the island.

KOREA: Nope, no problems here. UE is under the radar in Korea so I put little effort into hiding my identity. For some sites I don't reveal my access points, but usually I encourage people who want to go poking around these places.

CHINA: Security is the foremost issue we've talking about most before every exploring, and we have to take the different UE equipment according to the different exploring conditions. Beyond anything if the place we locate to explore is too dangerous, after the discussions we will probably cancel the exploring.

BROKE: How popular is UE in your country? How many people are involved?

MALAYSIA: No idea, so far I have not met or found any serious UE type people in this country. No doubt they are out there in one form or another but I have yet to find them. If you find any let me know! The only other guys I have come across with a vague connection to UE have been hobby photographers doing urban

decay projects at abandoned locations.

SINGAPORE: For our group, main active members number less than 10. There are many "unofficial" urban explorers who make their own trips and explorations, these are usually undocumented. So the actual number of people who do UE in the country is relatively unknown.

JAPAN: Huge. Huge. Mixi [Japanese social networking site]'s got whole groups set up for what's called in Japanese "haikyo." Haikyo is huge here in Japan. If you pop that into a Japanese search engine you'd get tens of thousands of sites of people that explore's webpages posting on Mixi. There's a whole series of magazines and books and articles on everything from industrial decay through to modern ruins. I can go into my local bookstore and buy haikyo books and haikyo magazines. Because it's so broad, there's such a wide base of it. That's why there's magazines, DVDs, TV programmes--even mainstream magazines will publish haikyo articles every couple months.

KOREA: Almost non-existent. Most urban explorers are from other countries. I count three Canadians and one British guy over the time I've been doing it. There are many other people who tag along, such as my wife, who I would call the only Korean urban explorer (inside Korea at least). My work has also encouraged other foreigners to take pictures of abandoned sites, so that I can explore them myself later. I hope there are Koreans who do it, and don't know the term "urban exploration" yet.

CHINA: Urban exploration in China goes back just three years, with Beijing taking the lead and attracting mainly the young, many of whom are IT workers. The registered members of China's largest UE website, www.chinauer.com, ranging in age from 18 and 40, now stand at more than 40,000 throughout the country.

BROKE: Is there a distinct UE style in your country? What makes it unique? (ie) photographic techniques, distinct styles of buildings, etc.

MALAYSIA: Without any known UE groups here it's a hard one to answer. When I've checked out local forums about abandonments, people always first want to talk about if it's haunted before anything else; the mere suggestion of a haunting can also scare off

many people wanting to go anywhere near a location. This has got a lot to do with the culture and belief systems, so I wouldn't be surprised if the UE scene out here gets spun off from ghost-hunting clubs or something like that. I know some UE groups in Singapore have a heavy spin on the paranormal with their explores. Not my kind of thing, but whatever floats your boat.

SINGAPORE: Chances for urban exploration in our country in recent years, is pretty limited. Apart from having current events affecting, our small country does a lot of urban renewal, which is tearing down/demolishing old buildings and land, to make way for new development. Rarely we get to visit an abandoned area without security installations.

Major exploration landmarks in our country are fast disappearing, many are being redeveloped into modern amenities like spas, hostels, hotels and other commercial projects. And we lack exciting locations seen in other countries, ours are the humble abandoned hospitals, factories, old British military installations (most are either sealed up or demolished).

Our country may be unofficially considered the most UE-unfriendly, or the most difficult for UE activities. Lack of locations + lots of security concerns = limited UE opportunities. To some, it may be considered challenging on a high level. Our country's urban explorers distinct style?

Maybe it's a "hit & run" technique: Go in, explore, get out

We simply do not have the luxury of time to try artistic photography or map out in deep detail, an entire area. The longer we stayed in a location, the higher the risk we run getting caught or reported by concerned folks.

Another fact of UE here, usually it goes hand in hand with haunting rumours. Singapore's probably the asian country with the most haunting rumours per square feet, considering our country's size and the large amount of haunting rumours to go around.

Most of these explorations are done at night, under the cover of darkness. Which might have contributed to haunting rumours. Exploration in the day just doesn't quite seem appropriate here. (there's no privacy in most places)

one thing here, locals like to be scared silly, they like the

hopeful thrill of meeting some spooks, but always deny their beliefs so as to look serious. Singapore is pretty much a "serious no-nonsense" country, being practical is the highest (but boring) order.

JAPAN: It would be summed up in one word and that would be 'respect'. Because the explorer is someone that's just out for the interests in the architectural style--the artist, the photographer, the painter, and just the person that's just gone there to look. In my countless explores I've come across a wide range of people from young kids to a variety of adults, old people sketching, painters, everything. None of them has had a can of spray paint with them. Because it's old, it doesn't need to be smashed and graffitied. That's almost nonexistent. What it means is it affects the overall explorer culture here, because if you're found on a site where you shouldn't be, the assumption is automatically that you're not there to do bad. If I was exploring in New York or Australia, if I'm found on the premises, immediately I'm in the wrong and they'll be going through my bag looking for spray-paint and for stolen stuff. Here the assumption is the opposite. Here the assumption is I'm there appreciating the aesthetic and not necessarily there to be bad. There once was an amusement park in Yamanashi called Gulliver's Kingdom. Once you got passed the loose perimeter fence, the only thing stopping you from walking into that was a rope drawn over front entrance way, with a sign hanging up that said "do not enter."

KOREA: There are many abandoned neighbourhoods in Seoul that are slated for demolition, so most of my pictures are of residential buildings. I'm more focused on all stages of urban renewal, from pre-abandonment and eviction to condemnation and demolition. Sometimes it is a long legal battle that lasts months or years. When I look at photos from other countries, they are very different from mine. While other countries have sites that are dilapidated and undisturbed for years, Korea's sites are newly abandoned, and often heavily damaged by gangsters during the eviction of the tenants.

CHINA: In addition to take only photos, leave only footprints. This is the slogan of our city adventure (maybe the world slogan). Urban exploration in China is still in the

Korean, Chinese, Japanese, Malaysian, Singaporean Urban Explorers share the secrets about their countries

initial stage, so that the individuals have not yet formed their own style. Actually in China UE in most conditions is a team effort. Abandoned sites in Beijing can be divided into four categories - forbidden places such as underground air-raid shelters and closed metro stations; structures and houses about to be demolished; buildings with a historical background, such as Wan Ning Bridge and Xiliu Palace of the Forbidden City; and haunted houses.

BROKE: What are your favourite UE sites in your country?

MALAYSIA: The best sites for me are predominately pre-war abandoned sites as they can have some amazing architectural styles and history connected with them. One of my favorites is what the locals call the "99 door mansion." It's an old mansion built in the 1850s and abandoned in the 1950s. In the '50s the owner's son was shot and killed by Communist terrorists on the staircase. After that incident the owners sold the house and the entire estate it sat on, and there it still stands till this day. Another prewar favorite of mine is the Relau Villa in Penang. Its design is based on a Roman villa and even had a central fresh water swimming pool.

More recently I've been exploring modern sites. Malaysia has a huge unhealthy amount of modern abandonments left over from the Asian economic crisis in the late '90s. One great site is an abandoned mall in town, 5 levels of shops, 2 cinemas and a 25-storey office tower with a helipad on top. Only problem is that security has been increased after a team of thieves hijacked all the metal parts from 32 escalators in the building.

SINGAPORE: I'm not privileged to list down everything I know, but I am happy to provide some well known locations.

OCH (Old Changi Hospital)

Well known ever since it closed down operations, every local young thrillseeker or urban explorer would have visited this place at least once in his/her life. Abandoned hospital built on a hill, from the foot of the low hill to the top. Plans to convert this place into a spa resort are currently underway.

OCB (Old Commando Barracks)

There's speculation on the actual name of this place, but most called it OCB for short.

Formerly used by the military, it has since been left vacant for years. A colourful building with pre-ww2 designs, impressive pillars can be seen from the front. Another rumouredly haunted place.

Asian Village

Abandoned amusement theme park on the island of Sentosa. Also rumoured to be haunted. Demolished and land cleared totally a few months back, now is the site of the future "Integrated Resorts" (or casinos for the layman).

Istana Woodnuck

A mansion in the middle of a sparse forest, near Botanical Gardens, rumoured to be haunted, and owned by Johore (Malaysia) royalty. Rooms and corridors, and an elaborately designed stairs. Recently some thrillseekers set fire to the place, roof caved in, what's remaining is the mansion's walls, empty till today. Another rumour is that it's gonna be developed soon.

JAPAN: Certainly Gunkanjima, but the appeal to Gunkan though is not just what it is, but it's the location that it's in. There's another well known location called Ashio, and Ashio is essentially Gunkanjima on land and it's larger as well. Although I spent almost 3/4 of a day on Gunkanjima, I've been back to Ashio about 6 or 7 times now, and I'm still discovering more and more things.

There's an enormous amount of urban renewal going on in and around Tokyo too so you can find great lumps of land that have been vacated. Just down the street from me where I live in Tokyo, I found a house that would have been at least 100-150 years old. It was built before electricity and all the post-construction electricity installations have been cabled around the outside of the walls to install lights in, and they just bulldozed it, but I able to explore that prior to it being bulldozed.

KOREA: The top one is obviously Okpo Land, an abandoned amusement park on an island off the southern coast. It's been sitting on top of a hill overlooking a growing city since 1999, and has been a UE destination for me as well as many of my friends. Also I have to mention the Seoul Hotel, an abandoned ten-storey hotel I found in downtown Seoul. It was well preserved, and most of the rooms still had beds and furniture. Up on the top floor there was even a bar with leftover liquor. I took my wife on a short vacation there once.

CHINA: There are old and

forgotten buildings, military sites with their own history or legends, the forgotten people in the buildings, while very likely forgotten history or legends, and this is my favorite place of adventure.

BROKE: Have you ever had any sort of legal problems from UEing?

MALAYSIA: So far no problems or runs ins with the law, yet.

SINGAPORE: So far...none. We are extremely cautious, of course by staying safe and not doing anything silly, we lower the risks. And lastly, we wouldn't want to run into any legal trouble, that's the last thing you want to get into, in this country.

JAPAN: I have had my details taken by the police and by security guards on two occasions in the last five or six years in Japan so I need to be careful.

Gaijins here, foreigners, often are viewed with suspicion, and if you're a gaijin in a place that it's obvious that you shouldn't be, it's likely that someone's gonna call the police and it's likely that the police are gonna come and take your details, and if you don't play it right you're likely to be put in the back of a police car. But if you keep your wits about you and you maintain a low profile, and I'm very fond of the invisible-in-plain-sight routine, and act like you're not being suspicious and not hide and run around and skulk like you're trying to hide something, you can get away with lots.

KOREA: Me, no, never. I'm very careful not to get caught while I'm exploring. Usually the fact that I'm a foreigner gets me out of trouble, as most people think I'm just a lost white guy who doesn't know where he is.

CHINA: Well about the legal problems, so far my team members and I have explored so many places, (most places were abandoned), only a few of them were in unexpected situations. For example last time we were exploring a military site, six soldiers trapped us. They made us delete the pics and finally released us. I have to say in China we don't have a law about urban explorer (stuff like this), but if a person destroys the place or does some damage, it definitely should be punished by detention or a fine. In most conditions if you really meet the police it doesn't matter what you are doing. They will let you go.

BROKE: How do you locate sites to explore?

MALAYSIA: Newspaper reports are handy and also Flickr-type sites. I started a group on Flickr for just that purpose. Even ghost-hunting clubs can be useful. I don't buy into any of that stuff myself, but if you can find one of those clubs they will normally have a good list of locations to follow up on in the area.

SINGAPORE: By word of mouth, history books research or online research.

JAPAN: I guess half the sites we explore we discovered ourselves. The other half we use Japanese websites and other resources like magazines. Gulliver's Kingdom was largely off the global urban exploring radar until we went there. We knew roughly where it was and the only way we found it was because my wife's car has a really old navigational system in it, and on the disc, because the car's 15 years old, it had the original location of Gulliver's Kingdom on it and we were able to find it using that map.

KOREA: I get most of my finds by riding around on a scooter. I found a large abandoned university campus five minutes from my home this way. Also, by posting my pictures on message boards, I get a lot of tips from other foreigners about sites to explore.

CHINA: We often use the GPS or Google Earth to locate the place, and collect information, then we will post the pic and information in our websites, and arrange a good time to explore. Before every exploration we do the same process.

BROKE: What do you hope to do in the future with UE?

MALAYSIA: I've always thought about turning my explores into a book of some kind. I think the main prohibitive factor however might be the cost, we shall see.

SINGAPORE: Well, hard to answer this, but we hope to be still around as everyone in our group are slowly starting their own family or having their own life's commitments. We might even be too busy to run around exploring urban decay. Otherwise we would definitely still fly under the radar, we are not here doing UE for the publicity anyway.

JAPAN: I may be going back to Gunkanjima this year on an official sponsored tour. Someone's making a documentary and they want some local knowledge. Other than that, it really is about relaxation.

KOREA: There are some big urban renewal projects coming up in Seoul. A large section of downtown is going to be bulldozed and rebuilt which will offer up many fascinating abandoned buildings. I've prepared by visiting the buildings in advance. Also, the city will change in a few years when the US army base Yongsan Garrison is closed. It's a large central city enclosure that eats up 2.5 square kilometers of prime real estate. As well, I hope to be the first urban explorer inside the Ryugyong Hotel in Pyongyang.

CHINA: For the future of UE, I think it should be encouraged, with the development of urban exploration, cities are developing the same style, and we have to make it meaningful.

BROKE: What advice/cautions would you give to someone new to urban exploration in your country?

MALAYSIA: Treat each location you go to with great care, the biggest danger is how structurally sound a building is. I made the mistake in the beginning by first focusing on taking pretty photos, rather than paying attention to my immediate surroundings. This could have led to some dangerous situations which could have seen me walking straight into trouble. Now I make sure to properly check out my surroundings before taking any photos of anything.

SINGAPORE: In our country - Always be careful and cautious. Never take anything for granted. Do not disturb the peace or disrespect locations. As the famous slogan of UE, we believe it's a code to honour - Take nothing but photos, leave nothing but footprints.

JAPAN: Take it easy and be culturally aware. In Japan cultural sensitivity is number one. Understand the way that foreigners are treated here and the manner in which the sites are treated here as well.

KOREA: Be respectful to the sites you visit. Many of them were homes to people and still hold a place in their memories, and you never know when you're being watched. And never go into buildings that have been half demolished.

CHINA: To be cautious before doing things, and first contact the local urban exploring union, and this in a safe place on the expedition will have a certain degree of protection.

Meet Lord Xenu

Who is Xenu?

I'm going to tell you a story. Are you sitting comfortably? Right, then I'll begin.

Once upon a time (75 million years ago to be more precise) there was an alien galactic ruler named Xenu. Xenu was in charge of all the planets in this part of the galaxy including our own planet Earth, except in those days it was called Tee-geeack.

Xenu the alien ruler Now Xenu had a problem. All of the 76 planets he controlled were overpopulated. Each planet had on average 178 billion people. He wanted to get rid of all the overpopulation so he had a plan.

Xenu took over complete control with the help of renegades to defeat the good people and the Loyal Officers. Then with the help of psychiatrists he called in billions of people for income tax inspections where they were instead given injections of alcohol and glycol mixed to paralyse them. Then they were put into space planes that looked exactly like DC8s (except they had rocket motors instead of propellers).

These DC8 space planes then flew to planet Earth where the paralysed people were stacked around the bases of volcanoes in their hundreds of billions.



When they had finished stacking them around then H-bombs were lowered into the volcanoes. Xenu then detonated all the H-bombs at the same time and everyone was killed.

The story doesn't end there though. Since everyone has a soul (called a "thetan" in this story) then you have to trick souls into not coming back again. So while the hundreds of billions of souls were being blown around by the nuclear winds he had special electronic traps that caught all the souls in electronic beams (the electronic beams were sticky like

fly-paper).

After he had captured all these souls he had them packed into boxes and taken to a few huge cinemas. There all the souls had to spend days watching special 3D motion pictures that told them what life should be like and many confusing things. In this film they were shown false pictures and told they were God, The Devil and Christ. In the story this process is called "implanting".

When the films ended and the souls left the cinema these souls started to stick together because since they had all seen

the same film they thought they were the same people. They clustered in groups of a few thousand. Now because there were only a few living bodies left they stayed as clusters and inhabited these bodies.

As for Xenu, the Loyal Officers finally overthrew him and they locked him away in a mountain on one of the planets. He is kept in by a force-field powered by an eternal battery and Xenu is still alive today.

That is the end of the story. And so today everyone is full of these clusters of souls called "body thetans". And if we are to be a free soul then we have to remove all these "body thetans" and pay lots of money to do so. And the only reason people believe in God and Christ was because it was in the film their body thetans saw 75 million years ago.

Well what did you think of that story?

What? You thought it was a stupid story?

Well so do we. However, this story is the core belief in the religion known as Scientology.* If people knew about this story then most people would never get involved in it. This story is told to you when you reach one of their secret levels called OT III. After that you are supposed to telepathically communicate

with these body thetans to make them go away. You have to pay a lot of money to get to this level and do this (or you have to work very hard for the organisation on extremely low pay for many years).

We are telling you this story as a warning. If you become involved with Scientology then we would like you to do so with your eyes open and fully aware of the sort of material it contains.

Most of the Scientologists who work in their Dianetics* centres and so called "Churches" of Scientology do not know this story since they are not allowed to hear it until they reach the secret "upper" levels of Scientology. It may take them many years before they reach this level if they ever do. The ones who do know it are forced to keep it a secret and not tell it to those people who are joining Scientology.

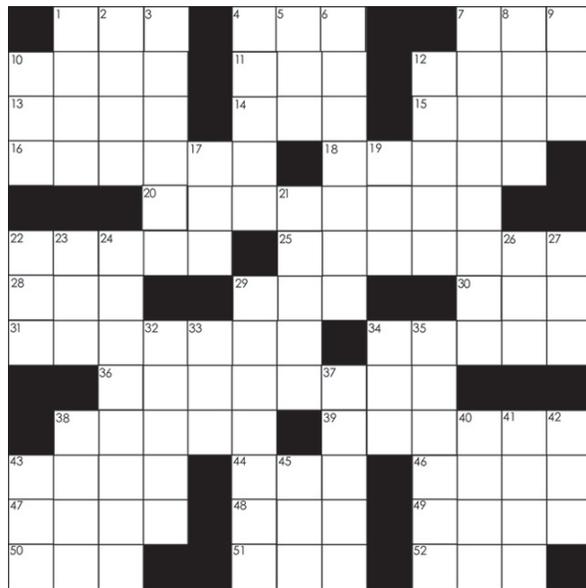
Now you have read this you know their big secret. Don't let us put you off joining though.

* Dianetics and Scientology are trademarks of the Religious Technology Centre. This document is not connected with that organisation in any way.

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Broke Crossword

by Jon Twitch



- ACROSS
1 Bladder
4 Pornstar Kobe
7 Hacker www attack
10 Mrs Peel
11 Possess
12 Scent
13 Va-va ____
14 Admin rules
15 Sole
16 Escape
18 Beatles Starr
20 Trucker's sleeping place
22 South Korean port city
25 Jerk
28 Electric fish

- 29 Emergency Morse code
30 Keanu Reeves character
31 A member of Cave Clan
34 Common skateboard coating
36 President Putin
38 River triangle
39 Chafe
43 Kilroy was ____
44 Smidgen
46 Found in mines
47 Lager
48 Spacewalk
49 Opposite of fake
50 Unusual
51 Poorly lit
52 Unhappy

- DOWN
1 Air pollution
2 Bing Crosby song
3 Urban explorer's equipment
4 Abdomen
5 Amaze
6 Point of entry
7 ____ & Dragons
8 Norwegian city
9 Tibetan burial location
10 Biblical woman
12 30 days
17 Opposite of daughter
19 Opening word of Monty Python
21 NZ native
22 It can be found in a hotel or sanitarium

- 23 Urbex www resource
24 Drooled
26 Flower necklace
27 Epoch
29 I wanna be ____
32 More sick
33 ____ King Cole
34 Taken to create 10 Down
35 Mistakes
37 Brothel manageress
38 Title
40 Zone
41 Killed
42 Foreign country occupation
43 Oz TV network
45 Video file format

to a left hand dying young

Verv

12 September 2006

Based on A. E. Housemans: To an athlete dying Young.

*THE time you won & Camein first in the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought cock-length high.*

*To-day, the road all hands come,
cock-length high we bring you home,
And set you at your cumshot down,
Wankers of a stiller town.*

*Smart lad, to slip bedtimes away
From bedroom sheets where glory does not stay,
And early though the cock it grows
It withers quicker as it is blown.*

*Eyes the vaginal night has shut
Cannot see the foreskin cut,
And ejaculation sounds no worse than cheers
After earth has come on the girl's ears:*

*Now you will not swell the rout
Of lads that wore their penises out,
Wankers whom renown outran
And the joy died before the hand.*

*So set, before its echoes fade,
The skeet shots on the pillow of shade,
And hold to the low lintel up
The still-defended cumshot-cup.*

*And round that early-laurelled head
Will flock to gaze the cumshotless hand,
And find unwithered on its curls
The garland ejaculate than a girl's.*

Save The Punk Because No One Likes It But Us

Verv

3 January 2008

Save the punk because it is on the streets in a decrepid form

the corpse of punk rock was telling people in a hallucinated form to listen to bands which posed with pornography stars and Maxim folks. Not to say we would not pose with porn queens if we could, but to say that somehow we got to a point where we could get chasey lain to pose with us.

The corpse of punk tells the kids to be sad, to be listening to a genre of sound endorsed by companies that cut hair and make scene sweeps and that make hoodies and that make belts and tight pants.

Maybe it was like that before. For really, I am not that sure. But I knew we never were like that and some of us used elmer's glue.

The corpse of punk ran through the malls and

people liked it so someone should tell it to go to bed because really, if people were here to like it it should be Lindsay Lohan or Alicia Keyes singing songs of separation that people can relate to.

This is something about mutation of the sexual organs.

We reformatted your sexual organs to a point where you can no longer gain sexual climax. If you still do not want to be punk, please go away.

No one likes punk but us.

So mutate your organs and join the scene because it isn't about your cunts or your cocks: it's about your hearts and your hearts do not need pseudo-emotional tears to be punks.

It needs laughs and pricks and dicks and whores and punty cunts and ugly people.

For real: ugly people who no one likes.

End paragraph.



Save The Punk Because WWJD/WWSD

Verv

4 January 2008

Satan would save punk and so would Christ and so would everyone because it made them laugh during

"POGO DANCE PERFORMANCE"

Satan would save the punk and so would Christ because it was said:

"I DID IT MY WAY"

Satan would save the Punk

and so would Christ because:

"HOMOSEXUALS ARE PEOPLE, HETEROSEXUALS ARE SOMETIMES CRUEL"

Satan would save the Punk and so would the Christ because:

"IT ISN'T ABOUT WHAT YOU ARE, IT IS ABOUT WHAT YOU STRIVE TO BECOME."

There was an American heritage group which said to homosexual group:

"I believe homosexuals are

great because they are kind and even though they commit a sin they understand persecution and they understand the value of kindness, so I admire."

There was a Homosexual group which said:

"These guys? Can you believe them? Ridiculous that they want to pose like this."

But it is not posing.

I am not a Gay and I think it is wrong but Jesus wants to save

you and save the punk because we see such a profound beauty in You. It was never an insult or a ploy but it was a truth that I saw in you. OK?

Save the Punk with Jesus and Satan.

It plays to both parts, it plays to Human Hearts, and its relevance is totally relevant because Punk shakes off the inner idea of what we ought to be and focuses on WHAT WE ARE.

WE ARE WHAT WE ARE, WE ARE NOTHING ELSE, and the Jesus Says:

"I am the Way to God and tell you to Love each other and to Love God."

And the Satanic says:

"I do not believe in God and I tell you to Love yourself and to Love truth."

Fair enough?

You decide.

Rock the VOTE 2008.

Save The Punk Because Your Parents Hate It

Verv

4 January 2008

Your parents hate bad haircuts.

Your parents hate unmatching clothes and they hate it when you want to do drugs and they hate it when you want to drink.

They hate it when you hate others.

They hate it when you hate.

You explain:

"I am not a Communist but I like them because you hate them.

"I am not a fucking Islamist but Osama Bin Laden should have killed your Hollywood."

You explain further:

"If Osama killed Brad Pitt, Angelina Jolie, Scarlett Johansen, Matt Daemon, Katie Holmes and that guy who married Sharon Stone I would smile as

wide as the River Nile."

"What? You fucking like terrorists?"

You explain further:

"Only the ones that kill scum. And since they didn't succeed yet I am indifferent."

Further Explanatory Part Two: Hollywood stars are blank pads that they write fashion on. Write fascism on. Write cool on. Write anything on.

Gays, Straights, Lefts, Rights.

Who even cares what they write?

If there was a stake they should burn at it.

But really serious:

Their organized thought is poison because it spells destruction of the individual soul.

Organizations set a bad example because they rob the

individual of an inherent solism; an inherent desire to be self and to think independent.

Hollywood sets the worst example because it caters to the lowest common denominator and it succeeds in setting a trend.

Part Three: The Lesson And The Memory

Your parent bought you trendy clothes and a trendy gift on Christmas and you smiled like any child should but you knew something was wrong because it was not what you wanted but what others wanted.

You were forced into a slavery to the gift and to the society because you felt like your self expression was dependent upon it Your inner thought was

always irrelevant.

But now you need to take that part of you and put it into a furnace to burn.

Burn the skin and the Whole that was to be part of the mass consensus.

Your individual stands independent and it will oppose the common thought of right and wrong.

I am a Neo-Conservative due to no trend. Due to only my thought.

I am a Communist due to no trend. Due to only my thought. I am myself because I stand with a group that says:

"No, I do not believe in that."

FACTUAL NOTE:

I agree more with someone who disagrees with me if they

disagree because they are an individual

THAN

I agree with somebody who agrees with me because they are part of a GROUP.

I agree more with AN ENEMY than I agree with A FRIEND

IF

they think their own way because that is themselves.

Before I am Verv I am Verv.

Before I am a friend I am Verv.

Before I am an enemy I am Verv.

Your disagreement is irrelevant.

It only matters that you identify:

"Why Yes, I do it because of my heart, and I am your Friend."

Save The Punk... From: Buddy Holly & His Friends

Verv

4 January 2008

Horned rimmed glasses and peggy sues, fucking peggy sues,

we were geeks but they recorded a sound and maybe you

could relate with a laugh to the bobbed haircuts and glasses.

It was never about us or our image it was about a sound and it was never about a sound:

It was about the fact that

we were not the image and we were not the sound.

It was about the fact that we were not The Cool but became The Cool in a sense.

Never meant to sell out, only meant to "Tell People

About What We Thought About Things Like Love, Things Like How We Were."

Buddy Holly wore glasses that made him cool but to me they made him lame and i do not know if he was cool or not but

you can bet your bottom dollar that if i could, I would have had a talk and I would have wrote about it.

I have a feeling in my dead stomach he was cool.

OK?

Haha

Elvis Perkins

Verv
15 July 2008

"Elvis Perkins (born February 9, 1976) is a folk-rock singer-songwriter. He is the son of actor Anthony Perkins (an Academy-award nominated screen actor best known for his role as Norman Bates in Alfred Hitchcock's Psycho) and photographer Berry Berenson. He was raised in Los Angeles, California and New York City. Perkins is a great-grandson of the fashion designer Elsa Schiaparelli and a nephew of the actress Marisa Berenson.

Perkins's melancholy songs reflect the personal tragedy he has experienced over the years. His father died of AIDS in 1992. His mother was on board a flight that was flown into the World Trade Center on September 11, 2001. His debut album, Ash Wednesday, a chronologically sequenced album of songs written before and after his mother's death, was released in February 2007 by XL Recordings with a lead single called "All The Night Without Love". Perkins had help from his elder brother, Oz Perkins, on drums and friend Ethan Gold who produced, arranged, and mixed the album. The album includes backing vocals by Ariana Lenarsky, Shana Levy of indie band Let's Go Sailing, and Becky Stark of Lavender Diamond among others."

Wow,
So this guy is related to lots of semi-famous people and is a semi-famous person himself. He probably got to where he is because he was capable of playing a guitar and knew enough people to simply ask.

And was it also great about this is the great 'melancholy' he faces. His dad... died of AIDS. His mom in 9/11.

How awesome—two of the greatest tragedies to strike America in the last ten years.

This guy should be a poster boy for...

I am not sure what?

I guess privileged Americans who need to be felt sorry for?

I wish I was related to a long string of pseudo-important modern cultural figures that were relevant for about six months three decades ago.

I hope this guy gets eaten by werewolves or just gets fucking stabbed on a subway car.

Best Satanic Metal Song Titles

Verv
26 June 2007

I knew that the artist Satanic Warmaster, associated with national socialist black metal (NSBM) would certainly have all kinds of great song titles.

Check these out:

- The Vampiric Tyrant
- Carelain Satanist Madness
- Eaten By Rats
- True Blackness
- My Kingdom Of Darkness
- Blessed Be The Grim Arts
- Black Metal Komando
- My Dreams Of Hitler
- Ancient Womb Of Evil

...Plus look at all these great songs about wolves:

- Wolves Of Blood & Iron
- The Burning Eyes Of The Werewolf
- A Wolf Cries In Anger
- The Chant Of The Barbarian Wolves

...Frankly, I wish I could write songs about wolves.

Satanic Warmaster will be downloaded immediately. Anyone who writes songs about wolves, blackness, satanism and dreams of Hitler has to be golden.

Perhaps we came from the same ancient womb of evil.

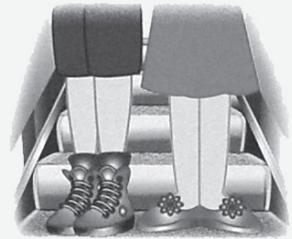
- 1 손잡이를 잡고 타지 않으면 감직스러운 징지 위에 넘어져 다칠 수 있어요!
- 2 어린이는 손잡이에 손이 닿지 않아 오르내릴 때 넘어지기 쉬우므로 보호자의 손을 잡고 타주세요!



- 2 에스컬레이터 밖을 구경하거나 친구들을 찾기 위해 몸을 손잡이 밖으로 내미는 경우 전장에 부딪히거나 모서리 틈새에 끼일 수 있어요!



- 3 신발이 앞 다림판의 접촉면이나 측면에 닿으면 신발끈 및 옷자락 등이 틈새에 끼일 염려가 있으므로 위험해요!



- 4 에스컬레이터와 움직이는 발판과 만대로 오르내리면 몸의 균형을 잃고 넘어져 다칠 수 있으며, 다른사람의 행령에 방해가 돼요!



- 6 에스컬레이터 난간은 징지에 있고 손잡이는 움직이므로 손잡이에 올라탈 경우 균형을 잃고 떨어져 다칠 수 있어요!



LOL THE BIMONTHLY BOOT FUCK

@ Indie Fuckery

Verv
18 June 2007

There is a band called 'Clap Your Hands Say Yeah,' which is a ridiculous name to begin with... But check out some of the song titles:

- The Skin of My Yellow Country Teeth
- Let the Cool Goddess Rust Away
- In This Home On Ice
- upon encountering the crippled elephant
- Add this track to your playlist Mama, won't you keep them castles in the air and burning?
- Goodbye to the Mother and the Cover
- Sunshine & Clouds (And Everything Proud)
- Upon This Tidal Wave of Young

I am really impressed with this fuckery. It is like they took poetry and tried to put music to it—but not just poetry, really fucked poetry.

At first I was offended at indie music, and then I was confused, and now I am still confused but I am laughingly confused.

I do not understand this.

Jon Twitch
If I miss one more fucking subway because I'm stuck behind an asshole standing on the wrong side of the escalator, I'm gonna start giving out poisoned candy on Halloween.

Have you seen this? They've started a campaign to change the basic rules of escalator etiquette in Korea. There are posters up in most of the Seoul subway stations advertising that you should not walk on an escalator. The current batch as I write this shows one of the chicks from "Chat with Beauties" holding up a plain sign saying "No." Poor girl probably thought she was appearing in a campaign against human trafficking.

Why would anyone want to encourage the slower members of society to slow down all of us by blocking the escalators? According to one earlier poster, there were 416 escalator-related accidents last year. Fuck me, aren't there more car-related deaths on the roads of Seoul every hour? Why should we care about a few bruised

knees?
Full disclosure: I had an escalator-related accident earlier this year. I was running up the steps at Yaksu Station, hoping to catch the last train, when I tripped and hurt my knee on the jagged edge of the step. Yes, I was quite inebriated. A few weeks later, I was similarly inebriated on the way home from a punk show, when I tripped and fell on a perfectly flat sidewalk, hurting myself even worse than last time. Before we try to eliminate escalator-related accidents, first we should maybe look into that whole Law of Gravity thing.

Okay, the main argument for forcing us all to stand on the escalators like retards isn't on the posters. Apparently the people in charge of subway station maintenance are tired of paying to fix escalators. It sounds like walking on escalators increases the wear and tear, resulting in more malfunctions and more expensive repairs. Well, dipshits, how about you put together a more accurate budget of how much it

costs for maintenance. This is your fault for being dicks who suck at math, not our faults for fucking WALKING. When's the last time your car mechanic told you "Stop driving your car. It'll help the engine run better and the car will last longer." That's just retarded. Escalator fascists, I have a good idea where you can get the money to pay for proper escalator maintenance: cut back on unnecessary expenses such as major poster campaigns aimed at socially engineering commuters' behaviour.

From now on, this means war. If you stop on the wrong side of the escalator, clogging foot traffic, you are an enemy combatant, and I don't care how old you are or if you think I'm being rude—because you're being rude.

Oh yeah, and if you're one of those special types who likes to stand on moving walkways, I have two words for you: mandatory sterilisation.

That is all.

DROWNING THE LIGHT

the only black metal that matters

Verv
15 July 2008

Just as a note:
My new inspiration in sound that is really making me go freaky and listen to just this one band a lot... really contemplating the tunes...

DROWNING THE LIGHT
I recommended them already to a few people verbally.

Look, I look high and low for the best black metal and I thought

I had found some gold in Sombre Chemin. Absurd, Aryanas and Be Persecuted but the work these Australian metal heads have done is some of the most beautiful music I have ever heard.

Go to the Myspace.
First, listen to Through The Noose of Existence (last song) and then also listen to "Of Celtic Blood & Satanic Pride."

Go download every album and just sit and contemplate the world

while putting them on shuffle.
I think that this is probably the most beautiful music that was ever forged in this genre, and more than that, it captures the innermost feelings of a person and transforms it into a sound.

It has inspired me exponentially. I literally scoured the internet for a shirt and for more information.

Probably one of my new fav bands right here, guys.

Suck Stuff

New Classics
Dope Music
Jon Twitch

Suck Stuff without Paul. For a lot of us, it's unthinkable, even those of us who remember the band before Paul ever joined. I thought in his absence they might revert to an earlier sound, but they've continued to mature.

After Paul, who had "atheist" carved into his chest, the band has swung in a religious direction. No, I don't mean they've become Christian punk. This album is very low in energy, and the fastest songs on this one would've been the slowest ones on the previous album. Chulhwan almost never raises his voice, sometimes bringing his vocals down to a whisper.

I've heard enough Suck Stuff albums start with a slow one and then pick up the pace. This one starts on an extremely slow melodic number and blends seamlessly into the album title track. After that, the songs kind of blend into each other a bit. Korean-listeners might get more out of it, but the English on the album is sparse. On 1982 (Punkrock Chiv-

alry) there is a monologue by Aaron from Chadburger where he sounds exactly like Paul.

The album really got my attention back by slowing the pace even further. Track 9, The Cross, contains only a little bit of guitar strumming, and ethereal voices that had me looking out my window wondering if the Rapture was coming. The next few songs set a record for slow-paced Suck Stuff songs. Track 10, Ave Maria, probably surprises some fans. I was hoping for more of a parody of the overblown pop version, but this song gives us Suck Stuff as monks. Track 11 is one of the most memorable of the album, featuring Skasucks' Beomju on keyboard as Chulhwan's only accompaniment for most of the song.

This album demonstrates a new Suck Stuff different from before, and it shows how great they've become. Still, I wish the pace was a little more varied like on Rough Times Ahead. This album is well polished, but this is a band that doesn't need a lot of polishing to sound good.

GoGo Star

GoGo Party 1st Single
Chris Hellking

I remember the first time I saw GoGo Star live. It was a dead night at Skunk Hell, barely anyone there. I had opted to miss out on one of my favorite Korean hip hop artists Outsider in lieu of seeing the band Things We Say. I had just come from seeing Galaxy Express and the Moonshiners I think and was blown away by the sheer energy. I was expecting more from this show because I missed out on Outsider and by the fact that the show before was so kick ass. But, it turned out to be another dead night at Skunk. GoGo Star, a then unknown band from what I know, played a set to a small group of friends and indifferent foreigners (being me and a few other people). Their performance was kind of nonchalant, and there wasn't too much energy in the room. They were playing dance music, and we all know dance music is repetitive unless you're dancing. I wasn't impressed with the band and thought they sucked.

Then I hear from a friend that they have been kicking a lot of ass live. Every show was crazy and filled with tons of crazy shenanigans on the part of the singer. And the music wasn't bad either. And then I heard they released a split. This I gotta hear...

So I got a copy of the single released by the new kids on the block and you know what, I really liked it. Normally, I'm not a big fan of electronic or dance music but this is cool. From the first song "고고파티" (Go Go Party!) to the last song "블랙조" (Black Joe) it has driving

beats (almost the same beats throughout the entire thing) and heavy with synths and effects. Energy wise, I can tell that it hasn't been fully captured from their live shows, something seems lacking. I guess though, you should just see them live for that. That's how all the Daft Punk albums were for me.

There's nothing I can really say in terms about the individual songs seeing as how it's all pretty much the same song (yeah I'm generalizing for the most part, but in essence, that's what all dance songs are in my opinion). Just listen, each song has its own melody that I'm sure you'll enjoy. I personally liked track 3, "악마성" (roughly translated to Devil's Gender I think) and of course "Black Joe" which also shows up on the No Future For You compilation. "비에 댄스" (track 4, Dancing in the Rain or Rain Dance) was good too. Hell, there're only 5 songs, I liked 'em all.

Now, for people who don't normally listen to this stuff, when you listen to dance music, of course, it will sound mostly the same with few variations in melody and whatnot, but since this is just a single, most of you won't get bored that easily. But, if you like them and their music, I'm sure you'll eat it up. If you're looking to get into them and like dance music or hell, just like to dance with yourself when no one is looking, then this is the album for you. If you're not a fan of electronic music in general and don't like to dance (or want to admit it) then don't bother listening to this single.

No Future For You

Sex Pistols Tribute Album
Chris Hellking

Now, the first time I heard that there was going to be a Sex Pistols tribute from Korea I was very skeptical. First off, I'm not a huge fan of Korean bands doing cover songs: since they have so many of their own songs that are good enough that they don't need to damage their arsenal with horrible cover songs that in my experience have been laughable at best. Then I read the band list and the set listing and was even more skeptical. How is this a tribute album when there are only about 3 songs that the Sex Pistols did? Outrageous I said. This can't be good. My idea of a tribute to a band was covering their songs and this album does not do that much at all. From what I had heard, it's not so much a tribute album so much as a showcase for Korean talent to be released alongside a Korean version of Johnny Rotten's biography. I still thought, WTF is wrong with Korean people??? Then I actually got a hold of the CD and listened to it. I read the lyrics, and after all of that I can see how it can be called a tribute. And to be honest, although first skim-throughs seemed to prove my skepticism right, they were premature.

After actually sitting down and listening to the compilation, I actually grew to like it very much. Indeed, this is a showcase of what the Korean underground has to offer (although not necessarily punk, and a majority of the bands come from Dope) and does a good job of it. And on top of that, it really is a tribute (for the most part). Aside from the obvious Sex Pistols covers, the vast majority of songs were written in a certain style and theme that revolved around the Sex Pistols. Some of the songs used the phrase "God save..." etc, etc, and some were sung in a sort of Johnny Rotten kind of way. Now, you can't really call it a true tribute, but in a Korean sort of way, it works I guess...

The first track is from the Patients called "제 아이들 (88만원 세대)" which translates to "Children of the Ash (880,000won Generation)." I haven't heard any recordings of them since they kicked out their old vocalist so I'm guessing this is actually one of the first to feature the bassist. To be honest, I didn't really care for his vocals much because I'm so used to the other singer. The song itself was good though and the vocals did grow on me eventually. I hope they release a real album soon.

The next track by Crying Nut is actually quite surprising. They do Sinatra's "My Way" which was covered by Sid Vicious and they add their own twist. The start off sounding like the original version of the song called "Comme d'habitude" except with Korean lyrics. Almost the entire song is sung in Korean and they do their own version of the song with nice soft melodies and punk guitars and drunken chants. All in all it actually came out pretty good

with their own unique style shining through.

The track by GoGo Star is actually one of my favorite ones on the album. Kinda sounding like the Korean version of the Polysics if they were more dance oriented, this song has a driving bass kick that just makes you want to jump up and shake whatever you've got. With the vocal effects and keyboards, I can't help but compare them to Japan's Polysics. If anyone is into electronic dance rock this track is a must to listen to. Although this song is on their single, I don't know how this ties in to the whole theme of the compilation.

Some of the songs I don't know how they tie in to the Sex Pistols tribute idea and this is one of them. The Things We Say song "Vicious Circle (악순환)" doesn't seem to tie much into the whole scheme of the album but it doesn't matter. The song itself seems a bit "poppy" for this hardcore band and to me seems kind of out of character. It's still a good song and worth a listen though.

Another stand out track is the Rux song "Everybody's Wicked" where we see the "God save..." etc, etc, theme again and again. In fact, the first lyrics are "God save the Ruckus army..." and Jonghee keeps going on. He has a sort of Johnny Rotten style to his singing in this one as well and overall this sounds like the Sex Pistols (kinda). One of my favorites from the album.

Now, when I was in Korea, there were a few people who did not like this next band. But honestly, I really like them and I really want to hear more recordings by them. The band? Kicks-cotch. Their song "No Future for You" which is the title track of the compilation is a cool number. Not for people who are annoyed with Jina's voice, but anyone who is a fan of Kicks-cotch will like this song as much as I. Oh, and this is another song with the "God save..." etc, etc.

The next ACTUAL Sex Pistol's song is done by none other than Shorty Cat. I was never a big fan of Yoojung's vocals, but anyone who is a fan of cutesy girl punk with high whiny vocals should like this version of the song, hell, I do too.

Suck Stuff's new single "너를 위한 건배" (Cheers to You) is another song that I don't see any correlation with the tribute theme. Although it can be applied to the theme, still... Even with that aside, this is another great track. I was originally not a fan of Chulhwan's voice but his vocals on this song are superb. The melody and songwriting is to a point where I can really see them going up to higher places. The band itself is evolving and their song dynamic as well. I can only see great things for this band and wish the best for my buddies. Cheers.

Now upon first hearing of the Geeks track "이어지는 의지" (Rejoining Will?) I didn't really like it. Ki-seok once told me that he can't really sing his songs in

Korean, which is why they only had one song sung in Korean. It kinda sounded like he was rushed and the vocals didn't really seem fluid. But that was me skimming through the song. I gave it another listen and I really liked it. It's a good song, short, simple, sweet, groovin', it has what I like about the Geeks. The last part where he says "Focus on the pain and find the strength to create your own reality" was kind of funny because "focus" sounded like "fuck us" and after he said reality it had a poorly done echo. Still, good song.

I've never heard anything by Telepathy until now and I'm quite curious how they sound normally. They have an ex-Rux guitar player and are pretty good live from what I hear.

Burning Hepburn's song "살아 가네" (Living On) is a pretty cool track as well. Not a huge fan, but they've got good songs. The San Fernando Valley has killed ska-punk for me so I can't truly appreciate them as much as I'd like to. Their song on this compilation is good and is a must for Burning Hepburn fans.

"Innocent Intention" by the Couch is the last of the "God save..." etc, etc, themes and is pretty good. I think this song talks about their whole "incident" a few years back among other things. It's a good song and although not like their normal pogo punk it kinda sounds like a Sex Pistols song.

The song by Nureongy called "Under Run" is kind of weird but also pretty cool. I haven't heard anything else by this band or seen them live or anything so I don't know what to think of them yet. The song itself is alright and worth a listen.

The last band on the compilation called the International Band is a band I have never heard of. The song was pretty cool, called "우리 이과장" (Our Section Chief, Mr. Lee?). It has a good sing-a-long and some good energy. Still, I'm trying to see what I think of this band. I wanna hear more stuff by them.

Overall this was a good compilation, and let me tell you, it has GREAT production value. All the songs sound crisp and clear and the quality is top notch. The Korean underground is getting better sounding albums by the day. I just hope that one day I can show up on a compilation in Korea as well, but until then I'll keep buying what they release. I would definitely recommend this compilation to anyone who likes these bands and I think this would be better for showcasing Korean punk to a new audience than the "We Are The Punk" CD from all those years ago. Out of a scale of 1-10 I'd give it an 8.5 and that's pretty good.

If you haven't picked it up yet, get a copy as soon as you can. Granted it's nothing to wet your pants over, but it's still a good compilation none the less, and with some editions coming with the Korean version of J.R.'s bio, it's a cool package.

Salute to a Madman

Jon Twitch

I got some sad news when I returned to my hometown this summer. Blair William Piggott, the lead guitarist/singer of Metallica, has died. Never heard of him? Oh, you're thinking of the other Metallica, the shitty metal band that gets off on suing its fans. Everyone knows the real Metallica played surf-inspired punk rock in Edmonton, Canada.

Blair was one of the most memorable characters of the local punk scene. He had the zeal of a Mormon missionary to play music in a band, and got quite a few projects going that didn't get the chance they deserved. His most infamous band was Metallica, who actually received a cease-and-desist order from the original Metallica.

A muscle-bound Mormon in dress shirt and tie, Blair didn't look the part of a punk musician until you saw him perform. He would dominate not only the stage, but the entire club. His shows featured costume changes and audience participation. Sometimes he would even set up in a public area and do a surprise attack; the most infamous was when he played in the Students' Union Building to a captive audience of studying students during exam week. Often his tactics put off the audience, and sometimes his shows ended with the cops escorting him from the premises.

One of his stunts was targeted at Chris Andrich, a local community radio DJ who he saw at shows a lot. Chris was a quiet guy who didn't like to draw attention to himself, and he never danced or got involved at shows. So, Blair named a dance after him, "The Chris Andrich."

Blair once spent a few months behind bars because he punched a university professor after they collided in a swimming pool. He only got an early release thanks to the influence of the city's Mormon leaders, and when he got out he was fuelled by prison-like intensity to change the world through music.

When his death was first released, the details were vague. The newspaper article only called it "an accident." His bassist admitted it sounded at first like a hoax that Blair himself would've come up with.

Later, it came out that he jumped over the barrier at a gun range and was presumably shot by someone who only wanted to pay a few dollars to feel what it's like to fire a gun. A very confusing death, leaving a lot of questions unanswered.

As a tribute to my friend, I am going to reprint two articles about him, one by me and one by another good friend of mine.

Metallica with Skully & the Hypocrites, Red Hot Lovers Stars

Friday, July 12, 2002

Jon Dunbar

The first time I interviewed Blair Piggott, over a year ago, he hugged me and then insisted my girlfriend looked like a boy. Since then, his band the Doukoboehrs collapsed, and he spent a few weeks in the Remand Centre until some of the city's Mormon leaders vouched and sprung him out. Returning to free society, he formed his new band Metallica. I was a little apprehensive about another interview.

"He's got speeches prepared for you," warns guitarist Patrick Palardi before Blair comes in.

First things first: these guys are no metal band; they play refreshingly raw punk rock & roll. They named themselves Metallica because Blair's religion won't let him flip you the finger. They know they can't call themselves Metallica, and that's exactly why they did. But Blair didn't show up for the interview looking to talk about the name; he wanted to dive right into what makes him tick spiritually.

"I play this music because it's spiritually uplifting. I feel a connection with the people at our shows, and I do it because I feel like that life is gonna end really soon," says Blair, who plays bass and

sings. He comes close to sounding like a Jack Chick comic. "If I don't do it now then one of these guys might die soon. We may die in the car on the way home."

When he gets this feeling, there's no stopping him, even if there aren't any shows booked. U of A security opened a file on him when his band played a guerilla show inside the Students' Union Building during midterm week. "The time was right—we had to play during midterm week," he says.

Their drummer, Doc Malcolm, played his first Metallica show behind a 7-11 until the police chased them away. Doc explains the blitzes: "Showing up somewhere, setting up your gear, and playing for people who don't wanna hear you play."

Blair has two reasons for their guerilla rock attacks. "First, it's a spiritual thing—channeling energy and changing our lives. And second of all it's revenge. It's a means of getting revenge against the people who judge us."

"It's also a huge adrenaline rush," adds Doc.

"Rock and roll used to be exciting and dangerous," says Blair, "but what is it now, it's—"

"It's Bear rock," says Pat.

"It's boring," Blair says.

"Most times when you hear a CD and it's fucking crazy," says Pat, "and you see their

show and they're just hanging out on stage."

Doc and Pat may be in it for the fun, but Blair has serious spiritual motivation, even if you may not hear it in songs like "Devil Child" and "The Chris Andrich." Born and raised Mormon, you'd expect him to hand out copies of the Bible rather than handbills, and he comes to all his shows dressed as a missionary.

The rest of Metallica are past these concerns. "At first it was a little awkward because I thought he was trying to recruit me," Pat admits.

"I still think he is," says Doc. "When I met him, he was in his boxer shorts. But he knew I was coming over."

But the only gospel Blair preaches is of rock & roll. And, with a high energy act which gets the audience involved, he's won many converts.

"If you can have such intense experience when you play, others can't help but feel it," says Pat, who's coming around to Blair's way of thinking.

"We came together as three," Blair says, "but we're creating more than three people can create."

Their next mission is to get a reaction out of Chris Andrich, a guy who goes to shows all the time, but never reacts to any of them. "We see him at shows, and no one

can get a reaction out of him," says Blair.

He made a song and a dance after Andrich, called 'The Chris Andrich' in order to get a reaction from him. "If that can't get a reaction out of Chris Andrich," says Blair, "nothing can."

"We're trying to help him," says Pat.

"Maybe he'll say he doesn't want it," says Blair, "but the true Chris Andrich wants to get out."

The band had a slow start due to poor reception from city promoters, mainly over their lawsuit-fodder name. They got a chance from Cory at Fox & Hounds, and slowly built their way up. They were recently featured in Sheri Barclay's local "That's What I Call Hits" 'zine, and hopefully the bad times are over.

"I'd rather have bad times than no times at all," Blair says.

Says Doc, "I'd rather have my music shut down rather than never play at all."

"Hopefully our performance can motivate others to live their dreams and goals," says Blair. "The time is right now to go for your dreams, because there's not much time in the grand scheme of things."

If you have a chance, come see Metallica and find out why they need a 50-foot bass cord. Leave your shame at the door.



Metallica in trouble with Metallica

24 January 2003

James Elford
The Gateway

Wearing little more than a huge rock-hair wig, Speedos and a leopard-print vest, Edmonton musician Blair Piggott munches on a banana that had been stuffed down his pants moments earlier and rambles on thoughtfully about music, fun and what it means to be threatened with a lawsuit by a once-great band.

"I am surprised. I never thought anyone would find out about a little town like Edmonton, Alberta," he laughs. "We just figured no one would pay attention, but obviously somebody has."

Blair is talking about his band's recent induction into the steadily growing legion of people who have been threatened with court action by the ever-litigious California-based Metallica. The problem? They are upset with the Edmonton-based band's choice of name: Metallica.

In a letter from the Los Angeles law firm of Manatt, Phelps and Phillips, the original band is demanding that their local counterparts cease using the name (as well as anything "confusingly similar") amongst other conditions, and has given them until Friday to agree.

"Your use of METALLICA is particularly astonishing to the band, given that you have admitted in at least one interview that 'you know that you are not allowed to use the name,'" stated the cease-and-desist notice.

While the lawyers claim the original Metallica wants this to end amicably, Piggott does express some concern with the letter.

"What if we want to change the name to something like Metardica," asks Blair. "Is that OK?"

University of Alberta law professor Wayne Renke notes that because the more famous Metallica has trademarked the name, they are in a very strong position from which to make demands. "They've been working for years to build this name," explains Renke. "And they want to protect the distinctiveness of the band."

Piggott ignores rumours that the band's name was chosen as a publicity stunt, insisting that it was more of a whim than a well-thought-

out plan.

"Well, me and Pat were just joking around on the phone and I said, 'Let's just call ourselves Metallica,' and we just laughed," explains Piggott.

Blair claims that Pat called him back a few days later and said that he liked the idea. "I said, 'I was joking about that,' and my first feeling was, that's gonna get us in a lot of shit, but then I thought life's too short to worry so let's do it and see where it takes us. Let's have some fun and live for the moment."

When their transgression was finally discovered, Blair was more excited than disappointed.

"I sent their lawyer a letter saying, we're totally stoked that you found out about us. We'd be really happy if you guys would review our mp3s and send back some comments. I really like the song 'Harvester of Sorrow'."

The band's distinctly cocky and troublemaking attitude comes through in their habit of blitzing, where the band sets up their instruments and plays a quick set usually without permission. They've already hit a 7-11 and a house party. For them, though, this habit is part of a larger outlook on music.

"Being a band is more than just the music. It's about getting people together and having fun and breaking shit," insists Blair. "For me, there should be a connection to the music and to the fans ... to people who are too scared to sing with us up on stage, so we drag them up on stage. The music is secondary, if we can make somebody feel good for a night, and forget their problems, even for a little bit."

For the present, however, the local Metallica seems ready to acquiesce.

"I think what I really want to do is play a couple more gigs under the Metallica name and see how far we can push it."

However, the threat of Metallica's expensive lawyers and the potential ramifications of continued resistance seem a bit too much for Blair and company.

"I never really wanted this to be something that keeps me up at night," he says.



Facts About Jon Dunbar

Verv
25 July 2008

Hey guys I thought I would give a list of little known facts about our local hero, Jon Dunbar, so that all of you can understand and respect him better and you will have a better idea of why he isn't out every weekend.

So here's the facts:

—Born in Edmonton, Canada on 15 January 1978. His father is Franklin Albert Dunbar and his mother is Julia Meryl-Streep Dunbar, he has a younger sister named Tanya LaMay Dunbar.

—Age 3 he played his first hockey game, took up his present day hobby of photography.

—His first haircut is a lot like his current haircut which will be his permanent haircut. He is born into a unique class of perma-skinned. It is classified as "Homosapien Permaskinnus."

—First date at age 6 with Quebec Chingchang Minshi. The guy was born with a yellow fever and he has never overcome this weakness.

—Plays an electric accordion and learned it with his dad.

—Grandfather of Jacob M. Verville, AKA "Verv" to the folks on the streets. First man to ever sire a grandchild without having children. The Angel Gabrielle appeared to him in January of 1984 explaining him the situation. He's in the Guinness book for this one.

—Frequently called "Jonny Dunbar" during his semi-professional hockey career with the

Edmonton Fire-Hornets. He was a goalie and had a 98% save ratio and was later thrown out of the league for cannibalism on the rink during the infamous 'Edmonton-Cleveland' game. The video is banned on YouTube because of the gore of seeing Dunbar eat another goalie's ear.

—Lauded by Forbes magazine as "most revolutionary photographer under 30" and was called by Teen Magazine "the best photographer for aspiring models to work with." He appeared in GQ in June of 2004 under the headline "Fabulous Fashions For Fabulous Folks."

—Former UN Secretary General used him as his personal photographer during his late nineties trip through Asia. Reportedly, Dunbar has compromising photographs involving Kofi Annan, a basket of fruit and a brick of coke.

—He won 'Best catholic Family' in 2006 for his relationship with his grandson, Verv, and this tag team along with Rachel Scobie (mother) and Lezerlee Lancaster (Uncle) appeared in a fifteen page piece outlining the importance of religion in the Home.

—People magazine did a 10 page story last week called "Inspiring Youth: Jon Dunbar and the Fifth Street Punks."

During this they photographed Dunbar photographing youths throughout hongdae area.

It was written:

"the beer belly is coming back into fashion. Already young people throughout the Korean peninsula are emulating the skills of Dunbar through excessive beer drinking in order to achieve his 'Sul Bae' as it is affectionately called. When you see the arch in his lower back coupled with the seductive lines of the stomach it gives people the feeling of a warm pregnancy about to give birth to the fun on their friday evenings."

—Jon Dunbar has been known to eat pizza on occasion and also eat Kyochon chicken. He once commented that the combination is delightful.

—He spends some of his Saturday afternoons teaching his grandson about his Canadian heritage through Canadian sitcoms.

—Has largest vinyl collection in south Korea next to his grandson and "Bongjjak Bill" Pugsley of Daejon, SK.

—Once had a phone with a broken screen for over a year and was dependent on his intense intelligence to operate it.

—Eats dog weekly.

—Likes cats.

—Married to Ms. Yim Jung of south Korea. They have a cozy apartment and passionate flames of love that have not faded with time. Yim Jung reportedly said that she has to beat off the competition left and right and was once attacked by a mob of schoolgirls (SGs) on the 10 o'clock subway.

ANSWERS TO CROSSWORD

ACROSS	16 EGRESS	38 DELTA	DOWN	10 EVE	32 ILLER
1 SAC	18 RINGO	39 ABRADE	12 MONTH	17 SON	33 NAT
4 TAI	20 ROOMETTE	43 HERE	17 ITS	19 SON	34 RIB
7 DOS	22 BUSAN	44 TAD	2 AMOR	17 SON	35 ERRORS
10 EMMA	25 ASSHOLE	46 ORES	3 CAMERA	21 MAORI	37 MADAM
11 OWN	28 EEL	47 BEER	4 TORSO	22 BED	38 DEED
12 MUSK	29 SOS	48 EVA	5 AWE	23 UER	40 AREA
13 VOOM	30 NEO	49 REAL	6 INGRESS	24 SLAVERED	41 DEAD
14 REG	31 DRAINER	50 ODD	7 DUNGEONS	26 LEI	42 ESL
15 ONLY	34 RESIN	51 DIM	8 OSLO	27 EON	43 HBO
	36 VLADIMIR	52 SAD	9 SKY	29 SEDATED	45 AVI

Stories About

Very

15 September 2005

I really love dogs, and I have had three of them in my life, and each holds a special place in my heart.

The dog is such an interesting animal -- it has one quality about it that makes it so outstanding: it is the most loyal animal, and even after a master beats his dog, it quietly whimpers towards him, tail tucked, and cries at him. Dogs like these are as children, knowing no right or wrong, only knowing the love it has for its' pack. I think that is what makes the dog such an outstanding animal.

It is an emotional animal, and it shows you with its' face its' love, its' loyalty, its' happiness.

My dog Smokey was a very loyal and great dog, I remember that when I went to school in the mornings I would board the bus, and Smokey would run alongside the bus until she could no longer keep up with it -- seeing me off to school in my youth.

One day smokey was let out of the house, and she was sniffing a smaller dog, and the dog yipped at smokey, so she bit the dog on the neck, causing an injury and an uproar with the neighbors. The police came to the house and though they determined that Smokey was not an aggressive or bad dog, my parents decided that since she was raised in the country and would run around everywhere, and be free, and now that she lived in the city and couldn't have it, we had to put her down.

I still regret this decision because I remember I knew we were going to put her down the next day, and Smokey didn't know

she was going to die tomorrow. I couldn't look at her all day and when she would come to lick me I would want to cry (I was 10), and I would go away into my room and cry.

My parents even gave her a last meal of ice cream, a whole gallon, and she was so happy; and when I was eating, I used to give smokey my pizza crusts, and that night we ate pizza and the dog looked at me, expecting pizza crust, and I could only run to the bathroom trying to cry somewhere where no one could see me. And she scratched at the door... So I gave her my pizza and grabbed her face and cried on her for an hour.

The next day I went to school and didn't talk.

My dad said they put her on the table and when they injected her, she flinched and whimpered a lot, and tried to lick his hand.

I think it was so wrong for my loyal, first dog to die that way and I wish I could have stopped it. I am sad even now. Every boy should grow up with a dog, and every dog should be able to die with their boy. It is a canine's basic right to not be abandoned, and to be put on a table and killed; to not be an accessory to someone.

The canine gives us a loyalty that we cannot even imitate, and we abuse it too often.

I think the dog is specially made by God because he is happy just to have food and a family, and he does not turn his back on you.

The dog is an animal so noble, so amazing, that it behaves better than any human being. We shall commit far more sins in our lives than a dog.



Jon Twitch

My dog was actually attacked by a larger dog, and he had a rib removed. The other dog was put down. I probably wouldn't've cared for larger dogs if I hadn't met Sukie.

Here he is when I saw him last Christmas. He's insisted on wearing a shirt ever since his rib was removed, and he goes kind of crazy when you take it off.

The night before he was attacked, my sister and I got him drunk on wine. He's an aggressive drunk; he began attacking us and biting our hands to get at our food.

Bichon frises look like nice poodle dogs, but they're crude little creatures. Kind of the dog version of Spanky, if you will. They run with their noses to the ground, and one time Mickey picked up a piece of horse crap in his mouth.

I resented the name Mickey, so one summer when my parents were on vacation, I took Mickey to

visit a friend working in a video store and decided to rename him Godard, after French new wave auteur Jean Luc Godard. I called him that for the next few days, and he didn't ever respond. One time he was sitting on the couch, and I kept yelling, "Godard! Godard, come here! We have food!" Finally, I said "Mickey!" and he ran over and looked up at me with...puppydog eyes.

He really looked up to me. One time, I brought him over to my apartment while my parents were out of town. My ex-stalker came over, and we went out on a walk. Outside, we came across my girlfriend at the time. I immediately grabbed her, and my ex-stalker felt like a third wheel and left us alone. To my dog's perspective, it must have looked like I'd just swapped mates. We went back to my place and started to get busy on the couch. Mickey left the

room, but I could see him climbing upon the furniture so he could watch what we were doing. After that, he stuck very close to me, as if to say "Way to go, man!"

He came close to dying another time, when he couldn't eat or crap for a week. My mom took him to the vet, and the X-ray revealed a blockage in his intestines. In order to save him, it would cost a shitload of money for surgery. But my mom wasn't going to let him die. So half an hour before the operation, he shat out a big piece of plastic wrap, which you would use, say, to wrap ground beef.

Also, when we got him I thought dogs were dirty, so I would only touch him by covering my hand with a sock. In his adulthood, I discovered that he goes completely insane whenever anyone puts a sock on their hand. Not feet, hand. He will bite his hardest, going for the kill. Luckily he's way too small to be dangerous.

Our Dogs



Paul Mutts

I have always had a place in my heart for animals, moreso dogs as you all know. When I was about 7 years old we lived on a farm in the upper peninsula of Michigan. Our neighbors had a doberman named Max that I saw every now and again.

There was a small intermitted creek between our two properties and that was better for me than any play ground. I remember once during early spring when it was dry I was looking for fossils and suddenly this huge black and brown doberman had me pinned, growling and snapping. I don't remember how he saw but my dad came running down and scared the dog off. I was scared and crying and vowed to kill that dog. I told that to my dad and he called the dog over. The dog came over slow and my dad told him to sit. He did. He told the

dog to shake with me and I did. I reemmer so well holding that dogs paw and I understood: I invaded his home. It was nothing personal. After that I would sneak the dog my dinner sometimes.

In Utah Samia and I would visit every animal shelter and pet store on sundays withen 50-60 miles of our house. We went to the Salt Lake City pound and I was looking at some of the dogs and Samia called me over saying she found the sweetest dog ever. I came over and there was this pitbull barking and going crazy in it's cage. I thought "Yeah right, no way". Behind this dog was another, sitting down and looking at us. She had just had puppies and had swollen mammary glands and she had just been spayed as well. She was a little thin but good looking. I didn't think much of her, just one more dog in a roomfull but Samia

wanted to take her for a walk like we did with as many of the dogs there that we could. Anyway, we took her our and she WAS simply the sweetest dog I had ever met. Shes was strong but very gentle with us and I feel in Love. That was it. We paid the 37 dollar fee and took her home that day. Her original name was "Xena" and it took us about 3 days to come up with a better one, Sukie. Lord Byron sums it all up about dogs and for me, Sukie:

Beauty without Vanity,
Strength without Insolence,
Courage without Ferocity,
and all the Virtues of Man
without his Vices.

I think that when people meet me and Sukie they tend to like her more. I understand, I would too. If there's a heaven and all dogs go to it I think most people would have a hard time getting in.



Laurie Unity

last weekend annie drank a spot of jack daniels and ate 3 cigarettes while i had stepped out... she's an aggressive drunk, too. she ripped a roll of paper towels to smitherines. looked like it had snowed inside the apt or something. she also tried to eat a credit card.



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