

**fuck specialists
and fuck paying for shit,
do it yrself...**



"HOW TO" GUIDE

**silkscreening, pirate radio, gardening,
putting out records, wheat pasting,
herbal remedies, scamming the post office
how to give directions to touring bands
for stupid motherfuckers, patch making,
scamming photocopies, guitar intonation
making zines, booking tours, recepies,
making blow-up/creatures.**

we need to build a community in which we can share resources and rely on each other. this includes sharing information and learning how to be autonomous as a community. that is the purpose of this zine. there is no scarcity of individuals (or teams) that can do totally amazing things. fuck specialists and professionals---we ~~don't~~ don't need them...

FUCKEN URBAN PIRATES...

please help spread this information by scanning copies of this zine.

for more copies of this write to us: (also, another place to contact us) write to:

CrimethInc.
2695 rangewood dr.
atlanta, GA 30345
or CrimethInc.com

urban pirates
201 n cedar st
greensboro, NC
27401

(please help with postage)

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BACKGROUND ARTWORK ON PGS 40+42 BY KATHE KOLLWITZ. BACK COVER BY NATHAN HOBBS. LAYOUT BY STEF.

THIS PROJECT IS DEDICATED TO JACOB 5-1; THANK FOR CONSTANTLY AIDING US WITH OUR URBAN PIRACY.

LET'S PUT THE HEAT ON... ARSON

THE ART AND SCIENCE OF WHEATPASTING

Wheatpasting posters around town is a great tactic to get radical messages beyond the "radical ghetto" (of your friends) and get them where they need to go: before the public. Once a flyer has been wheatpasted to a light pole or utility box, it will stay up until someone scrapes it off. Stapling posters is much more temporary, and impossible in most modern downtown areas where wood telephone poles have all been removed.

The first and most important part of wheatpasting is to make a great flyer: lots of radical stuff, good strong images, LARGE size type to grab people's attention, humor. If possible, give interested people a way to contact "the movement."

You can either make your own paste or buy wallpaper paste at the hardware store. To make your own, pour one cup of ~~corn~~ flour ~~starch~~ into 1 1/2 cups of water. Stir to remove all lumps, heat to boil until it thickens and add more water until it turns into a thick, clear goop. Cook on low heat for at least half an hour, being careful not to burn it. It expands a lot; experiment. Some wheatpasters prefer store bought because it is more consistent.

Out on the street, use a wide paintbrush to spread the paste on the target surface, and for best results on the back of the poster. Some people put paste over the top of the poster too, while others think this looks messy and doesn't help. Pay attention to getting the corners of the poster down--if they're not tight they'll make it easy to tear down.

One expert favors using a bike with a huge front basket to hold the bucket of paste. Another suggests using an empty dishwashing soap bottle to squeeze the wheatpaste directly onto the brush. Having two people (one to handle paste, another to handle the posters) helps avoid getting paste on the posters, which can cause them to stick hopelessly together. Plus it's fun and someone can watch for the cops. Or, carry a rag to wipe your hands. Gloves are usually more trouble than they're worth. Postering on a bike can make escape a lot easier down alleys and one way streets.

Wheatpasting is the ultimate do-it-yourself radical propaganda weapon. Have fun!



How to Silkscreen

WITH PHOTO EMULSION

MY FRIEND NATE TAUGHT ME HOW TO SILKSCREEN. SINCE THEN, SEVERAL FRIENDS HAVE ASKED ME TO PASS ON THIS INFORMATION TO THEM, SO I DECIDED TO MAKE A LITTLE "HOW-TO" GUIDE. IDIOT-PROOF DIRECTIONS... HERE GOES

You will need:

- SOME SORT OF FRAME
- SILKSCREEN MESH
- STAPLE GUN AND STAPLES
- PHOTO EMULSION KIT (comes with photo emulsion and sensitizer)
- TABLE-SPOON
- BOWL
- CANDLE OR COLORED LIGHT (something dim-red, blue, green)
- SQUEEGEE
- A DARK ROOM
- FAN
- ACCESS TO PHOTOCOPY PLACE
- CLEAR TAPE
- SHOWER
- INK:
- FOR MATERIAL: ACRYLIC TEXTILE INK OR OIL-BASED TEXTILE INK AND PAINT THINNER (OR TURPENTINE OR GASOLINE)
- OTHER TYPES OF INK/PAINT WORK FOR POSTERS AND OTHER STUFF... NATE HAS SUCCESSFULLY PRINTED SHIRTS WITH HOUSEPAINT.
- 200 WATT BULB AND LAMP.

PREPARING AN IMAGE...

CHOOSE A HIGH-CONTRAST BLACK AND WHITE IMAGE (OR ONE THAT CAN BE MADE TO BE THAT WAY—YOU WILL BE ABLE TO PRINT IT ANY COLOR YOU WANT). GREYS WILL NOT WORK, ALTHOUGH YOU CAN MAKE AREAS THAT APPEAR GREY WITH DOTS. THIS NEXT PART MIGHT BE CONFUSING, BUT I'LL EXPLAIN IT THE BEST I CAN...



YOU MIGHT HAVE TO MAKE A NEGATIVE OF THE IMAGE (SOME SELF-SERVE PHOTOCOPIERS HAVE THIS FUNCTION... IF NOT, ASK THE PEOPLE BEHIND THE COUNTER AT A PHOTOCOPY SHOP TO DO IT).

BASICALLY, WHATEVER IS BLACK ON YR IMAGE, WILL BE THE PARTS THAT GET PRINTED.

YOU NEED TO CONSIDER WHAT COLOR INK YOU WILL USE ON WHAT COLOR FABRIC (OR PAPER) BEFORE DETERMINING HOW THE IMAGE SHOULD BE.



IF YOU MADE A SCREEN OF THIS IMAGE AS IS, THE "E" AND THE CIRCLE WOULD PRINT.



IF YOU REVERSED THE IMAGE, THE AREA AROUND THEM WOULD PRINT AND THE "E" AND THE CIRCLE WOULD BE CREATED BY NEGATIVE SPACE (UNPRINTED FABRIC).

IT IS VERY IMPORTANT TO GET THIS SHIT RIGHT, ESPECIALLY WHEN DEALING WITH PICTURES. JUST REMEMBER --- WHATEVER IS BLACK WILL BE INK. I WILL GIVE ANOTHER EXAMPLE:



SAY THIS IS THE IMAGE YOU START WITH. THE BACKGROUND IS BLACK AND THE FLAMES ARE WHITE. BUT YOU WANT TO PRINT THE FLAMES WITH RED INK ON BLACK FABRIC.

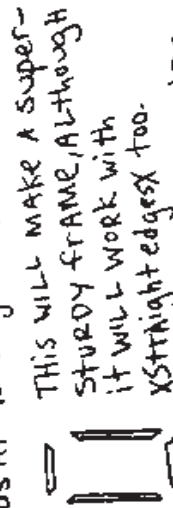
YOU WOULD HAVE TO MAKE A NEGATIVE OF THE IMAGE SO THAT THE FLAMES ARE BLACK. THE BLACK WILL EVENTUALLY BE THE OPEN PARTS OF THE SCREEN THAT YOU CAN PUSH RED INK THROUGH.



NEXT, MAKE A TRANSPARENCY OF THE IMAGE (YOU MIGHT HAVE TO USE THE PEOPLE BEHIND THE COUNTER AGAIN). MAKE SURE THE BLACK PARTS ARE DARK, FOR LARGER DESIGNS, YOU MAY NEED TO TAPE TWO TRANSPARENCIES TOGETHER... DO THIS CAREFULLY.

MAKING A SCREEN...

This is a job for two dirty kids. Acquire a frame you could buy one already made, but come on, yr not a dumb-ass. Reuse old frames from vogy artwork (cut the canvas off) laying around or purchased for cheap at a thrift store, or dumpster some wood that you can cut to size. You can also get wood for pretty cheap at a hardware store or lumber yard and have them cut it for you. If you can, cut (or have them cut) the ends at 45° angles like so:

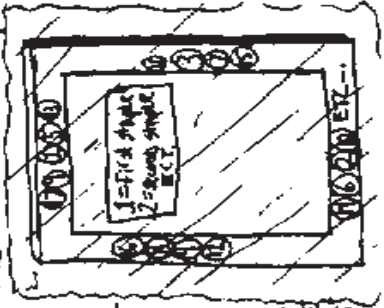


STAPLE THE FRAME TOGETHER ON EVERY SIDE THAT YOU CAN:

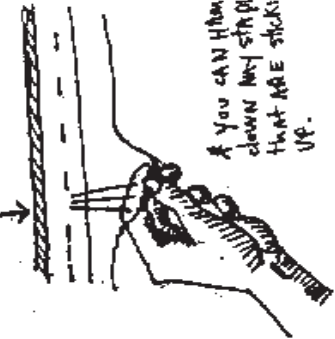


Try to do this on the floor or another level surface - you will need the frame to lay totally flat.

STRETCH THE SCREEN MESH OVER THE FRAME. YOU WILL NEED TWO OR SO INCHES EXTRA ON EVERY EDGE TO WORK WITH, SO KEEP THAT IN MIND WHILE CUTTING. HAVE ONE KID STRETCH AND ONE KID STAPLE. I HAVE FOUND THE BEST WAY TO STAPLE IS LIKE THIS



... YOU GET THE PICTURE. THIS ALLOWS THE SCREEN TO STRETCH PRETTY EVENLY. PUT IN ONE STAPLE ABOUT EVERY INCH AND A HALF THE FIRST TIME AROUND. LEAVE THE CORNERS FOR LAST. YR GONNA HAVE TO STRETCH IT TIGHT (YR FINGERS SHOULD START TO HURT FROM STRETCHING SO HARD) ONCE YOU'VE STAPLED AROUND THE FRAME ONCE, GO AROUND A SECOND TIME. THIS TIME STRETCH THE SCREEN TIGHT BETWEEN EVERY TWO STAPLES WITH YR THUMB, POINTER, AND "FUCK-YOU" FINGERS AND ADD ANOTHER STAPLE.



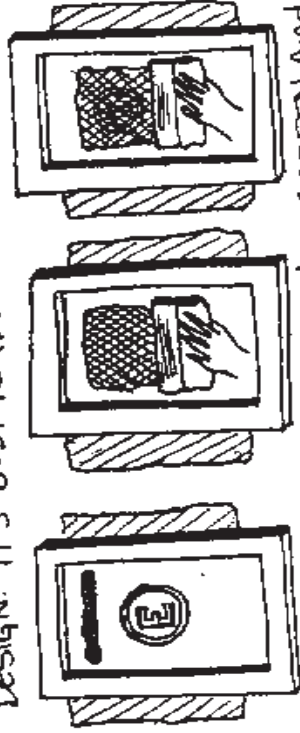
LAST, STRETCH AND STAPLE THE CORNERS. FEEL THE SCREEN. IT SHOULD FEEL TIGHT WITH NO BUMPS. WHEREVER THERE ARE BUMPS, REPEAT THE STRETCHING AND STAPLING. WHEN THE SCREEN IS TOTALLY STRETCHED, YOU CAN TRIM THE EXTRA MESH AROUND THE EDGES, BUT LEAVE AT LEAST 1/4" FROM THE STAPLES SO THE SCREEN WON'T TEAR.

APPLYING PHOTO EMULSION

MAKE A DARKROOM. IT NEEDS TO BE PRETTY DARK, BUT A CRACK OF LIGHT HERE AND THERE IS AL-RIGHT. BRING THE FAN, TABLESPOON, PHOTO EMULSION KIT, CANDLE (OR COLORED LIGHT), STRETCHED SCREEN, SQUEEGEE AND BOWL INTO THE ROOM AND CLOSE THE DOOR. LIGHT THE CANDLE

PRINTING...YAY!

[WHenever you print, you should do 2 or 3 preliminary prints on scrap fabric - or paper - not only to look for flaws (which can usually be fixed with tape on the top of the screen), but also to work the ink through the screen.]
Lay the screen top side down on the fabric. Take a spoon and put a generous amount of ink along the top of the design. It's best to have 2 kids for this



step too... one to hold the screen and one to squeegee. Take the squeegee and gently cover the design with a thick layer of ink (you should not be able to see the design through the ink). Next apply a good amount of pressure as you squeegee over it again. This time you are pushing the ink through the screen. Swipe over the design between 2 and 5 times total with good pressure. You can go in different directions too. Every design is different - you will have to experiment to find the amount of times to squeegee over it. To remove

glass over the transparency instead of using tape. Bring the screen out of the darkroom and place it under the light. You will need to expose it for about 35 minutes (although if your image has many tiny details you should expose it for a bit less, as light can seep under and expose small lines in your design). Basically, what will happen is the light will "cook" the exposed emulsion onto the screen and you will be able to wash off the parts that were hidden from the light. After 35 minutes turn the light off. Try to prevent the bottom of the screen from being exposed to direct light. Bring the screen into the bathroom and turn the shower on cold (yes, cold water. It sucks and it makes your hands ache, but warm water will fuck up the emulsion). Remove the transparency and run the screen under the shower. The water by itself should take off most of the unwanted emulsion. The rest you will have to gently rub off with your fingers. Do this on both sides. Hold the screen up to the light and check if the emulsion has been totally removed in the areas that were blocked. If there is any remaining, repeat. Dry the screen with the fan again. You should let it completely dry - about an hour or so.

The screen, hold the fabric down with one hand and gently lift the screen with the other.

You will be able to determine if you are using too much or too little ink by looking at the prints. This all takes practice - don't worry, you'll be a pro in no time. If the prints start to become distorted, you will need to wipe off the top of the screen with a rag (if yr using oil-based ink, use a bit of turpentine or thinner to do this). Also, after a lot of prints (say 30 or so) the ink may start to harden, so you might want to take a break to wash and dry the screen.

CLEAN-UP...

Clean off acrylic ink in the cold shower. It is important that you clean the screen and tools immediately when using acrylic because it dries fast.

Clean up oil ink with paint thinner or turpentine (or gasoline) and a bunch of rags. You can take yr time with oil ink, as it will take a week or two to dry on its own.

DYING...

Let acrylic ink on textiles or paper dry on its own. It could take between 15 minutes and 2 hours depending on the ink and what you printed on. You can speed this process up with a hair-dryer if you want.

Oil ink will take weeks to dry on its own, so place yr patches or shirts in the oven (don't use oil inks on paper - it's not absorbent enough). After much experimenting, I have found that 5 to 10 minutes at 250-300°F works well. You can put the shirts (or patches) on a cookie sheet, tin foil,

or straight on the oven racks. Make sure nothing is hanging onto the burner. My dad has this theory that if yr supposed to bake something for 20 minutes at 200°, you can instead bake it for 10 minutes at 400°. This theory was proven wrong when I set two catharsis hoodies on fire. It doesn't work. Check on yr shirts often until you determine how many minutes it takes to dry them.

HEAT-SETTING...

You need to heat set printed fabric so that the ink doesn't come off in the wash. Throw them in the dryer on high for about 45 minutes.

you can figure this out on your own. if you need more info about the process or how to acquire certain supplies, feel free to contact me. STEFKONT@HOTMAIL.COM Happy Printing! Fucken Day!!!

Two color designs require 2 screens. (3 color 3 screens, etc). It is the same process as if you will have to carefully line up the second print, so you can get things and exactly where the screen will fall.

MORE

inflatable bombs you can blow up again and again

...WEIRD BANCING IN ALL-NIGHT COMPUTER-BANKING LOBBIES. UNAUTHORIZED PYROTECHNIC DISPLAYS. LAND RAT. EARTH WORKS AS BIZARRE ALIEN ARTIFACTS STREWN IN STATE PARKS. ABANDONED, INFLATED BALLOON SCULPTURE SPOTTED AT VARIOUS MUNICIPAL BUILDINGS. BURGLARIZE HOUSES BUT INSTEAD OF STEALING, LEAVE POETIC TERRORIST OBJECTS. KIDNAP SOMEONE AND MAKE THEM HAPPY.

PICK SOMEONE AT RANDOM AND CONVINCE THEM THEY'RE THE HEIR TO AN ENORMOUS, USELESS AND AMAZING FORTUNE--SAY 5000 SQUARE MILES OF ANTARCTICA, OR AN AGING CIRCUS ELEPHANT, OR AN ORPHANAGE IN BOMBAY, OR A COLLECTION OF ALCHEMICAL MSS. LATER THEY WILL COME TO REALIZE THAT FOR A FEW MOMENTS THEY BELIEVED IN SOMETHING EXTRAORDINARY, & WILL PERHAPS BE DRIVEN AS A RESULT TO SEEK OUT A MORE INTENSE MODE OF EXISTENCE...

Materials:

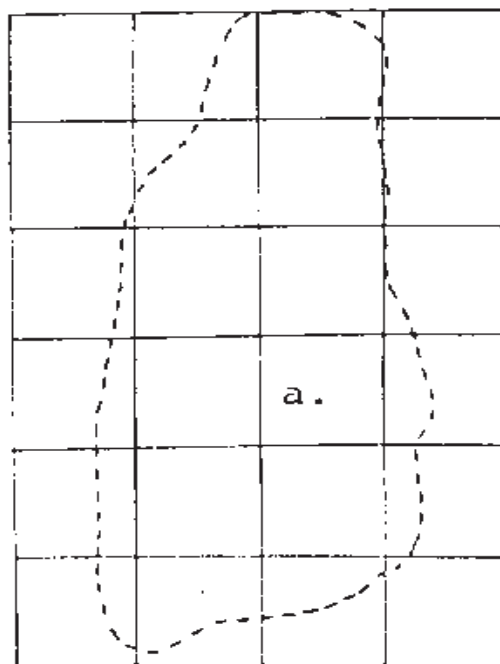
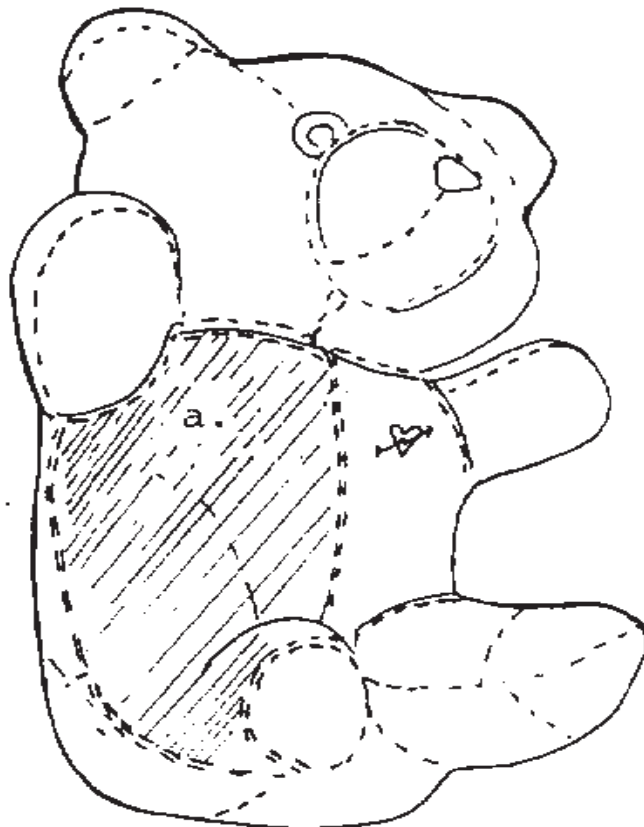
1.) 2 mil plastic painters tarp. This is available at any hardware store. Rolls of plastic should indicate the weight on the package (...2 mil, 4 mil, 6 mil, etc.) 2 mil is lightest and most compact, 4 mil is bulkier but more durable. You should never go heavier than 4 mil. Plastic tarps vary in the size, we suggest acquiring the largest rolls possible (20ft x 200ft is good) that way you will have less piecing together to do when making the largest panels of your inflatable.

2.) clear 2 inch packing tape. Don't go budget on this, get the name brand stuff, Scotch, 3M etc. Start with around 4 rolls, this will vary with the size of your inflatable. Avoid anything that says "Easy Tear"-- that means its weak.

3.) 1 box fan. Any ghetto, 2 speed box fan will do the job. Don't think that you're going to need an industrial fan to inflate a huge sculpture, the only requirement is constant airflow. (I once saw a bedside fan inflate a 50ft sculpture.) The only advantage with using a bigger fan is faster inflation time. Because we needed our teddy bear to inflate in around 2 minutes we used something slightly bigger than a box fan.

4.) a large flat space, preferably inside. This is the most difficult thing to come by. It is helpful if one of your collaborators is connected with a school because a gym or auditorium stage is ideal.

5.) a pattern. The most readily available patterns are found in stuffed animals. Every orifice of the world explodes with these objects. You may want to create your own pattern, but this requires extra skills. If you are excellent at sewing (you know who you are) you know what I mean. If you chose this route, make a



6.) tape measure

7.) permanent marker

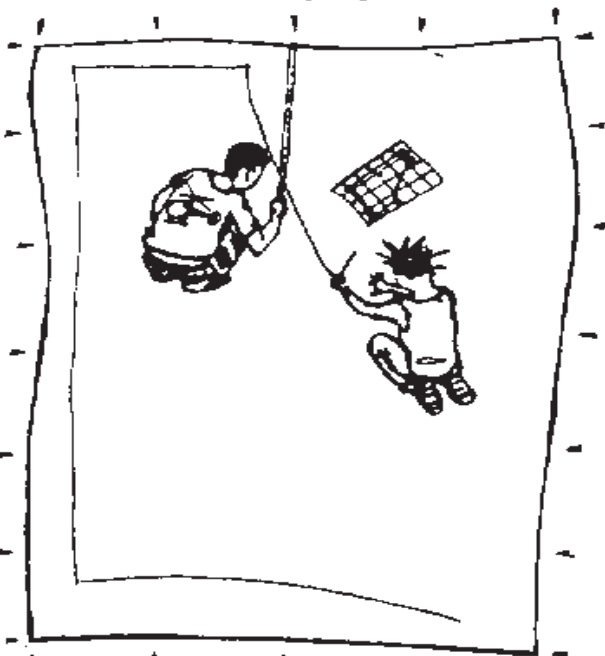
8.) scissors

9.) utility knives, x-acto knives, or razor blades

INSTRUCTIONS

For our demonstration, we will be using a teddy bear because of its availability; there are plenty of simpler shapes to make all the instructions still apply.

- 1.) Begin by making a small drawing of your teddy bear. It doesn't have to be spectacular; you'll just need a picture for reference after you cut up the bear.
- 2.) Measure the length, width, and height of the stuffed animal. Write the measurements down on your drawing.
- 3.) Carefully cut off all the appendages right along the seams and put them in a safe place.
- 4.) Pull the stuffing out of the torso and cut each seam so that the pieces lay flat like pieces of a puzzle.
- 5.) LABEL each piece so that you know exactly how they fit together. Indicate on your drawing where each piece goes. Do not skip this step, when all your pieces are cut apart they will be very hard to recognize and easy to mix up, lose, etc.
- 6.) Repeat this labeling process with all the appendages.
- 7.) On 1 inch graph paper (you may have to make this grid yourself with a pencil and ruler) trace the individual labeled pieces of the bear. These tracings will serve as your blue print when you lay out the shapes on the plastic.
- 8.) Now decide how large you want to make your inflatable and set up a proportion between the length of your small teddy bear and the length that you want your inflatable. For example, the teddy bear we used was about 8 inches long, to enlarge it to 40 feet we made each square inch of our blue print grid equal to five square feet of plastic. This proportion will help you decide how much plastic you are going to need.



9.) Unroll and unfold your plastic. If you want to be especially contentious of your craft, you may draw a grid of one foot marks on the floor in oil pastel (easy to clean, hard to smear) so that you can easily align the uncut plastic. Make sure the grid you lay out is square (90 degrees).

10.) Armed with your blue print, permanent marker, and tape measure, transfer your small blue prints directly onto the plastic. You don't have to be too exact, but with care you should end up with a very close (scaled up) duplication of the shapes on your graph paper.

11.) Label the pieces as you cut them out so you can remember how they fit together and what part they belong to.

12.) When all of your pieces are cut out, tape them together. I suggest doing the parts (torso, arm 1, arm 2, etc.) separately. When you have completed all of the pieces assemble them into your final shape.

Taping:

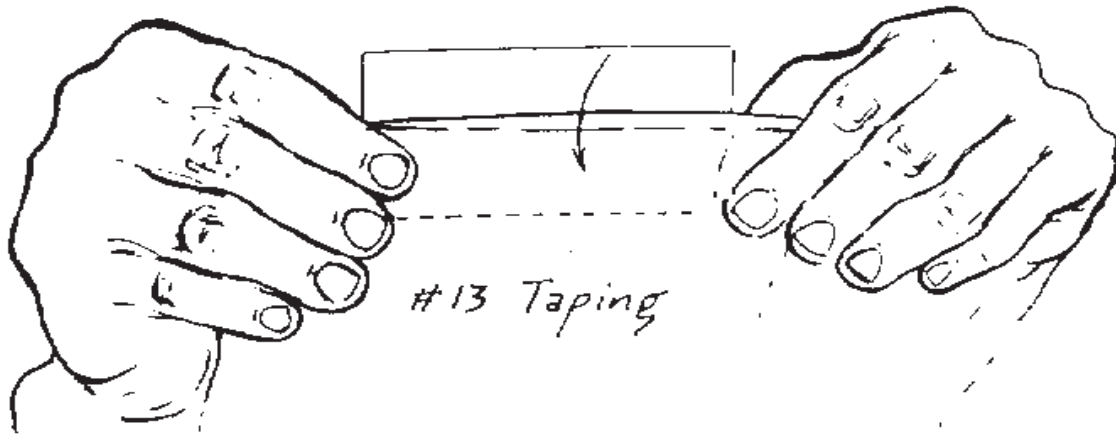
13.) We have developed a system of taping in pairs while seated on the floor. Person 1 tears pieces of tape into 6 to 12 inch pieces (12 for seams that are straight 6 for seams that are curved). Person 2 holds the two pieces flat together like two pages in a closed book. Person 1 applies the tape lengthwise onto one piece of plastic, so that 50% of the width hangs over then folds the other 50% over onto the other side. While Person 1 is tearing off more tape, Person 2 squeezes the seam to reinforce it.

14.) Assemble the inflatable leaving a space in the bottom of one of the feet so a fan tube can be built. This hole will also allow you to go inside the inflatable to finish the final seams.

15.) Tape the fan to the designated hole or to an extension tube that you may wish to make. Be extra thorough, as this will be a high stress connection.

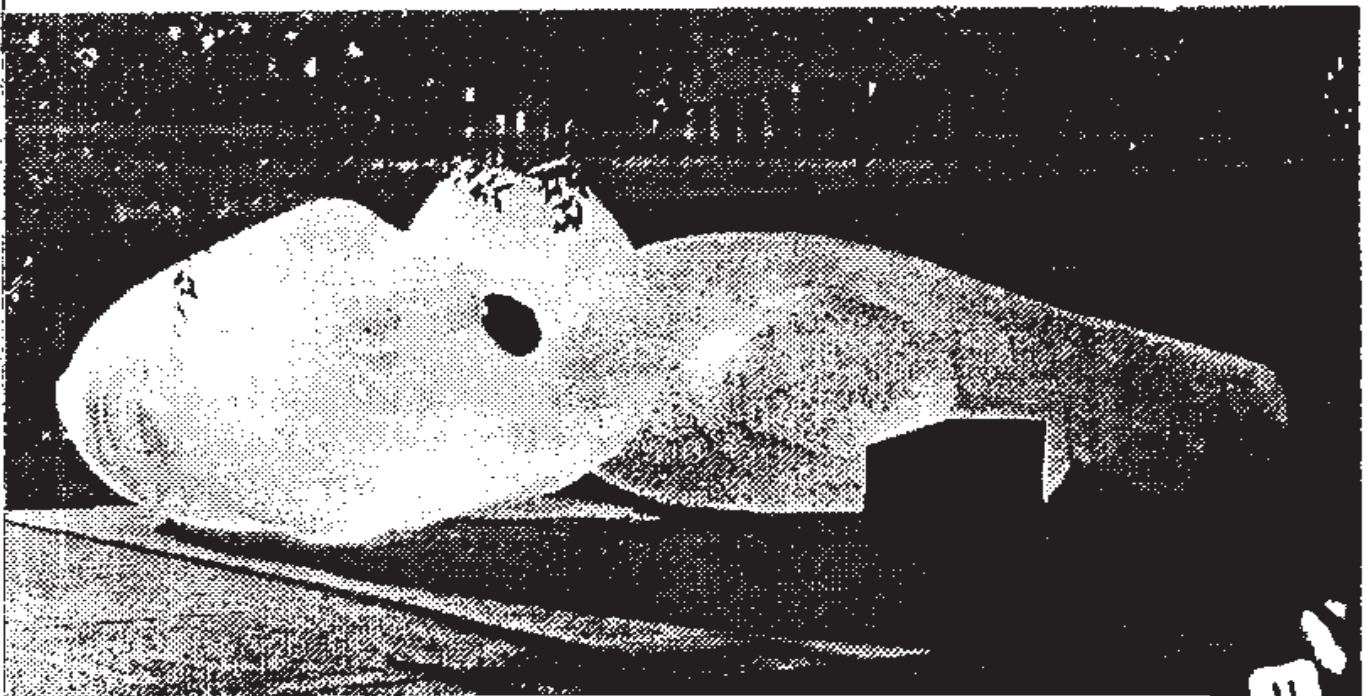
16.) Inflate your teddy bear by turning the fan on high. IMPORTANT: once it is fully inflated, turn the fan to LOW. When your bear inflates for the first time seams will pop open -- this is totally normal. Leave the bear inflated and with one person inside cover the holes with plastic patches. Remember that holes are not necessarily a problem, the fan will constantly be pumping in air and that air has to go somewhere. To leave some holes, just reinforce them with tape. We found that the older our bear got, the better her seams became, and we think that this has something to do with the tape becoming stickier with age.

17.) Your giant inflatable sculpture can roll up to an amazingly small size and weighs very little. Recruit help for this step, the more people you have the tighter your inflatable will pack.



18.) Your final instruction: become a secret agent, stalk your city in disguise looking for lifeless spaces: public parks, street corners, town squares, corporate campuses, municipal lobbies, children's play grounds... they're everywhere. Now pack up your giant teddy bear, fan and extension cord, take it to your spot and blow it up like it was a bomb. This is poetic terrorism. The transformation of an environment is a gift to yourself and everyone who bears witness: Make it an occasion. Dress up. Claim credit under a false name. Be legendary. Make art a crime, commit crime as art, then steal away in the confusion. The best poetic terrorism is against the law, but there's nothing poetic about getting caught. Hammer out reports, dispatch bulletins, you are a phantom, a heroine, a soldier, a pillar of your community. Rock on!

-40' inflatable bear spotted in front of the Greensboro Municipal complex. 8:26 am Wednesday.



OK. NONE OF THESE TIPS ARE FULL PROOF BECAUSE ALL OF THESE IDEAS ARE ILLEGAL. BUT IF YOU ARE TIRED OF PAYING FULL PRICE JUST TO GET YOUR ZINE'S, FLYER'S AND ART WORK DONE, THEN READ THIS ARTICAL CLOSELY AND BE CAREFUL WITH YOUR OWN COPY SCAM'S.

NOW I AM FOCUSING ON THE CORPORATE CHAIN'S LIKE OFFICE MAX, STAPLES, AND KINKOS NOT SO MUCH THE SMALL MOM AND POP STORE'S. I WOULD LEAVE THEM ALONE UNLESS IT'S ALL YOU CAN FIND. IN THAT CASE JUST DON'T TELL THEM HOW MANY COPIES YOU MADE, AND ONLY PAY FOR A FEW.

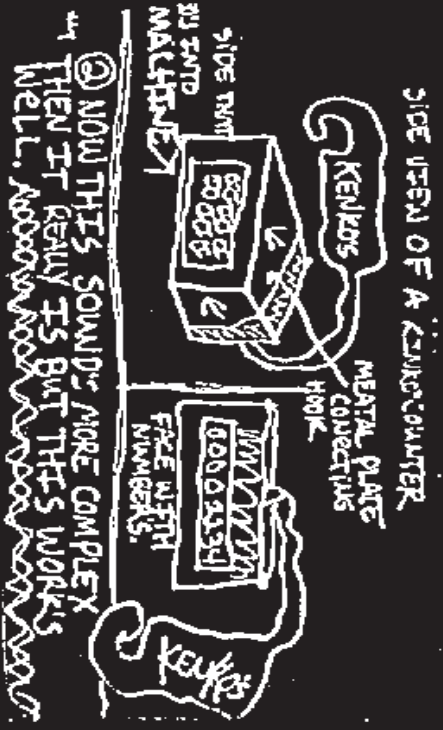
→ ~~SCAM~~ KENKO'S MAKE'S A LARGE PERCENTAGE OFF THIER COMPUTER'S AND JOB'S DONE BE HIND THE COUNTER, THUS MEANING THE SELF SERV'S COPIER'S ARE FAIR GAME FOR THEFT. NOW IF YOU ARE BRAVE THE EASIEST SCAM IS WHEN YOU HAVE FINISHED YOUR JOB, SIMPLY WAIT TILL YOUR FRIENDLY KENCO'S EMPLOYEER IS NOT LOOKING OUT ON THE FLOOR, THEN THROW YOUR COPY COUNTER IN THE TRASH AND WALK OUT, THE BEST TIME TO DO THIS IS MID DAY WHEN THAY ARE SWAMPED WITH CUSTOMERS THAY WONT WANT TO RING YOU UP FOR A FEW COPIES WHEN THAY HAVE A BILLION BUSINESS CARD'S TO CUT OUT.

BUT THIS IS A LOT LIKE SHOP LIFTING, FOR A NOT SO SKETCHY METHOD TRY SOME OF THE NEXT FEW EXAMPLES.

① AS YOU WALK IN TO THE CONVENIENT WELL LIT BUSINESS OF KINKO'S YOU WILL PROCEED TO GET YOUR COPY COUNTER, AS YOU REACH TO GET YOUR COUNTER, GRAB 2 PLUG'S BUT DON'T BE OBVIOUS ABOUT THIS

D.I.Y. COPY SCAM'S

NOW GO TO A MACHINE PROCEED TO DO YOUR PROJECT NOW AS YOU COME CLOSE TO BEING WITH YOUR PROJECT TAKE YOUR CARD COUNTER (WHICH YOU SHOULD HAVE HIDDEN UNDER YOUR BAG ON THE FLOOR) DISCARD THE COUNTER THAT YOU HAVE JUST USED "LETS SAY 1000 COPIES" YOU'VE MADE. PUT THE COUNTER WITH 1000 COPIES IN YOUR BAG PLUG IN THE OTHER COUNTER AND MAKE HOW EVER MANY COPIES YOU CAN AFFORD TO PAY FOR. HIDE WHAT YOU HAVE MADE IN A BAG BFG, BECAUSE IT DOES NOT LOOK GOOD WAITING UP TO THE REGISTER WITH A STACK OF 1000 COPIES AND YOU ARE ONLY PAYING FOR 50.
 BUT IF YOU WALK UP AND PAY FOR 50 COPIES AND ONLY HAVE A FEW PAGES IN YOUR HAND THEN THEY ARE USUALLY GETTING OBLIVIOUS.



② NOW THIS SOUNDS MORE COMPLEX THEN IT REALLY IS BUT THIS WORKS WELL. ADDRESS

GET A THUMB TACK WITH A SMALL PLASTIC HANDLE TAKE THE SIDE AND WITH THE SIDE THAT GOES INTO THE MACHINE FACE UP YOU FLIP THE COUNTER UP SIDE DOWN AND AT THE EDGE OF THE METAL PLATE THAT HOLDS THE HOOK TO THE COUNTER POKE A HOLE INTO THE PLASTIC AT AN ANGLE GOING TOWARD THE NUMBER ON THE COUNTER. THIS WILL TRIGGER A LEVER IN SIDE THE COUNTER THAT MAKES THE NUMBERS TUMBLED BACK TO ZERO. NOW EVERY COUNTER THAT YOU POKE A HOLE IN IS FIXED AND CAN BE ERASED AT ANY TIME. Fixed

③ THERE ARE NOT MANY LEFT BUT IF BY SOME SLIGHT CHANCE YOU FIND A KEENLO'S THAT STILL WORK ON A CARD SYSTEM:

TAKE AN EMPTY CARD THAT HAS NO MONEY LEFT ON IT, AND A CARD THAT HAS (LETS SAY 150 BUCKS) STICK THE CARD WITH \$50 IN THE CARD SLOT, AND THEN TAKE IT OUT AFTER THE CASH PANCE COMES UP ON THE SCREEN THEN TAKE THE CARD BACK OUT, NOW INSERT THE EMPTY CARD INTO THE SLOT. NOW WE PLUG THE WHOLE CARD BOX FROM THE WALL FOR ABOUT 30 SECONDS AND THEN PLUG THE BOX BACK IN, NOW YOUR EMPTY CARD SHOULD NOW READ \$50. OR THE AMOUNT THAT WAS REGISTERED BEFORE

KNOW IF YOU DO THIS DON'T MAKE CARDS HAVE OVER 100 DOLLARS BECAUSE THE STORES DO PUT MORE THEN 50 - 100 BUCKS PER CARD AND THEY WILL KNOW WHAT'S UP. AND ANY SCAM DONE REPEATEDLY WILL CATCH ON AFTER A WHILE, SO SPREAD YOUR SCAMS OUT FROM SHOP TO SHOP AND TOWN TO TOWN. AND BE CAREFUL NOT TO GET CAUGHT SO TILL NEXT TIME ENJOY YOUR SCAMS.

GUESSING GOT ME A 1300 ON THE SAT,

But

IT AIN'T GETTIN' ME TO YOUR SHOW

→ WHEN I GO ON TOUR I KNOW EVERYTHING BUT I CAN'T FIND ANYTHING. WHEN I BOOK SHOWS FOR BANDS I CAN FIND ANYTHING BUT FORGET HOW TO TALK THEM. THIS IS DRIVING DIRECTIONS FOR DUMMIES. FOR PEOPLE LIKE ME AND YOU, SO COME WITH PLANNING THE REVOLUTION WE FORGET OUR RIGHT FROM OUR LEFT. I DECIDED TO WRITE THIS GUIDE AFTER CIRCULING AROUND THAMASSEEE LOST FOR TWO HOURS. I WAS GOING TO SEND IT IN TO MARR BUT NO ONE READS THAT SHIT ANYMORE.

→ Assume Nothing

PEOPLE IN BANDS MAKE MISTAKES. CHANGES ARE THEY HAVE NEVER BEEN TO YOUR TOWN, YOUR STATE OR MAMBE EVEN YOUR COUNTRY. OR IF THEY HAVE IT'S BEEN SO LONG THEY DON'T REMEMBER ANY SPECIFICS ANYMORE. YOU HAVE TO FIND THEIR HAND.

→ BANDS WANT DETAILS

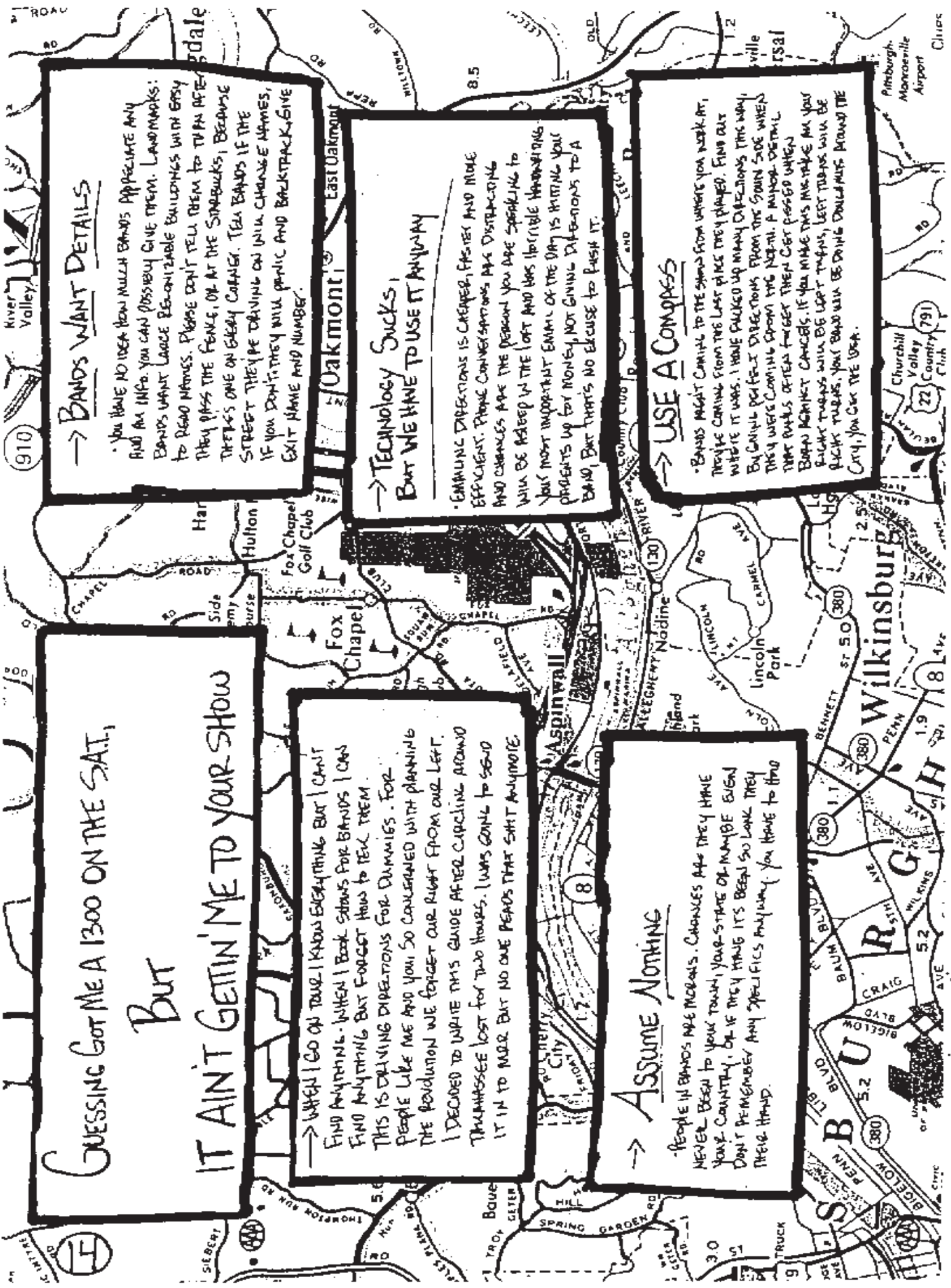
• YOU HAVE NO IDEA HOW MUCH BANDS APPRECIATE ANY AND AN INFO YOU CAN POSSIBLY GIVE THEM. LANDMARKS: BANDS WANT LARGE RECOGNIZABLE BUILDINGS WITH EASY TO READ NAMES. PLEASE DON'T TELL THEM TO TURN AFTER THEY PASS THE FENCE, OR AT THE SIGNPOSTS, BECAUSE THERE'S ONE ON EVERY CORNER. TELL BANDS IF THE STREET THEY'RE DRIVING ON WILL CHANGE NAMES, IF YOU DON'T, THEY WILL PANIC AND BACKTRACK. GIVE EXIT NAME AND NUMBER.

→ TECHNOLOGY SUCKS, BUT WE HAVE TO USE IT ANYWAY

• EMANING DIRECTIONS IS CHEAPER, FASTER AND MORE EFFICIENT. PHONE CONVERSATIONS ARE DISTRACTING AND CHANCES ARE THE PERSON YOU ARE SPEAKING TO WILL BE ASLEEP IN THE LOT AND HAS HORRIBLE HEARING. BUT MOST IMPORTANT ENEMY OF THE DAY IS HAVING YOUR PHONES UP FOR MONEY, NOT GIVING DIRECTIONS TO A BAND, BUT THAT'S NO EXCUSE TO PUSH IT.

→ USE A COMPASS

• BANDS MIGHT COME TO THE SHOW FROM WHERE YOU WORK, BUT THEY'RE COMING FROM THE LAST PLACE THEY PLAYED. FIND OUT WHERE IT WAS. I WOULD GUESS UP MANY DIRECTIONS THE WAY BY GIVING PERFECT DIRECTIONS FROM THE SOUTH SIDE WHEN THEY WERE COMING FROM THE NORTH. A MISTAKE DESTROYED THAT PARTY'S AFTER FEWER THEN GET PASSED UP WHEN BORN AGAINST CANCELS. IF YOU MAKE THIS MISTAKE AN YOUR BRIGHT TUNGS WILL BE UP IN THE AIR, LEFT TUNGS WILL BE PICKED UP. YOUR BAND WILL BE DRIVING DOLLAMUS AROUND THE CITY, YOU CAN'T SEE THE USA.



→ BANDS WANT TO TALK TO THE
OBSESSE COMPULSIVE ←

• IF YOU'RE NOT THE BEST WITH DIRECTIONS YOU CAN CHAT WITH THE BAND AT THE SHOW, FOR NOW I HAVO OER THE RESPONSIBILITY TO SOMEONE WHO IS.

Booking shows is right up there with preparing for into protests and personal hygiene. IT'S HARD WORK.

WE LOVE YOU AND SINGING MUSIC WOULD BE IMPOSSIBLE WITHOUT YOU.

★ THIS IS FOR MOC. 2 TAKE 2000

→ BANDS NEED TO KNOW WHEN TO STOP
SCREAMING ALONG TO ANIMAL AND START PAYING
ATTENTION ←

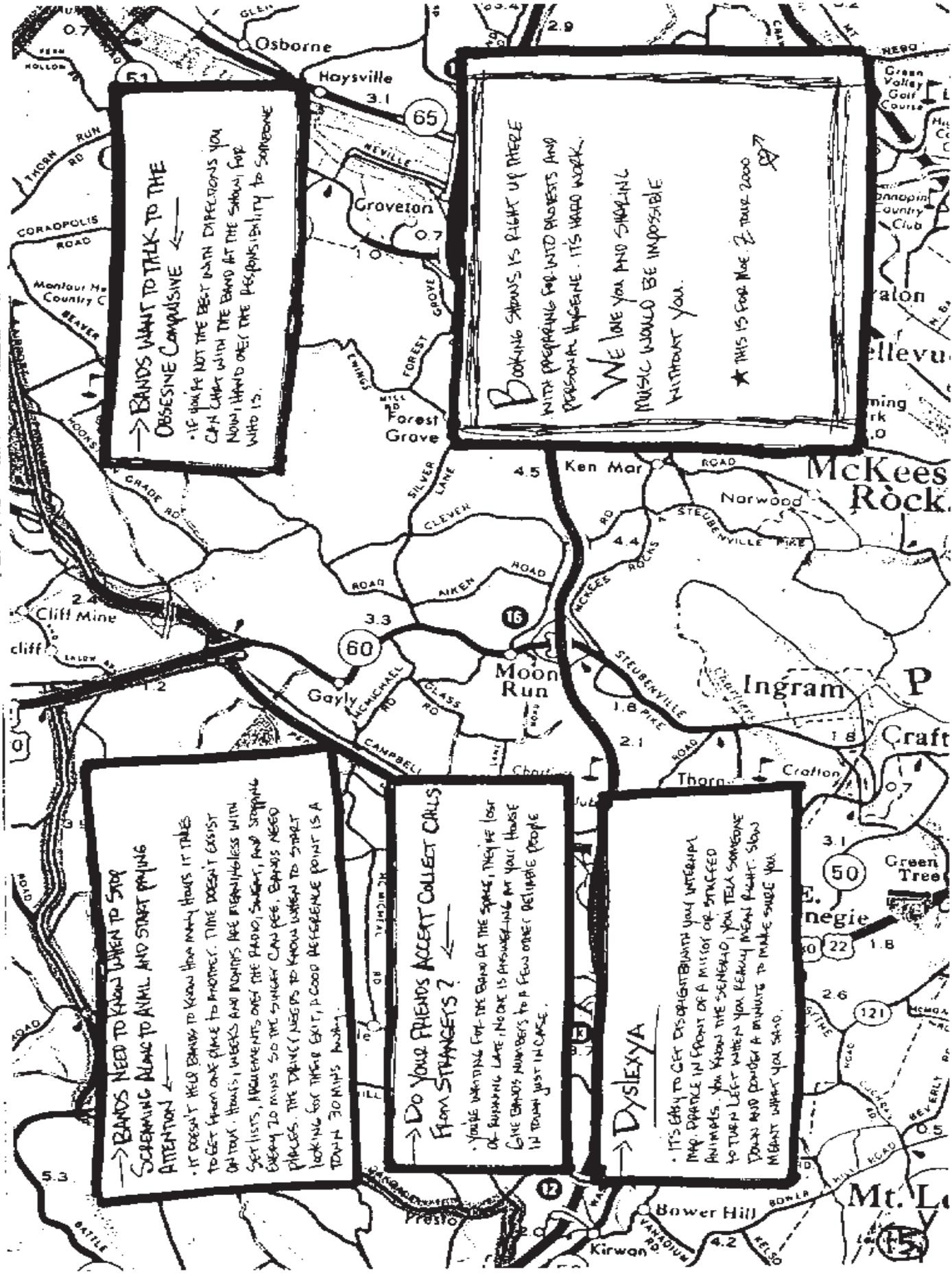
• IT DOESN'T HELD BANDS TO KNOW HOW MANY HOURS IT TAKES TO GET FROM ONE PLACE TO ANOTHER. TIME DOESN'T EXIST ON TOUR. HOURS, WEEKS AND MONTHS ARE SIGNIFICANT WITH SET LISTS, MOVEMENTS OVER THE RADIO, SWEAT, AND STOPPING EVERY 20 MINS SO THE SINGER CAN PEE. BANDS NEED PLACES. THE DRIVER NEEDS TO KNOW WHEN TO STOP LOOKING FOR THEIR EXIT, A GOOD REFERENCE POINT IS A TOWN 30 MINS AWAY.

→ DO YOUR FRIENDS ACCEPT COLLECT CALLS
FROM STRANGERS? ←

• YOU'RE WAITING FOR THE BAND AT THE SPACE, THEY'RE LOSING OF RUNNING LATE, NO ONE IS ANSWERING AT YOUR HOUSE GIVE BANDS NUMBERS TO A FEW OTHER RELIABLE PEOPLE IN TOWN JUST IN CASE.

→ DYSLEXIA

• IT'S EASY TO GET DISORIENTED WITH YOUR INTERNAL MAP. PRACTICE IN FRONT OF A MIRROR OR STUFFED ANIMALS. YOU KNOW THE SCENARIO, YOU TALK SOMEONE TO TURN LEFT WHEN YOU REALLY MEANT RIGHT. SHOW DOWN AND CONSIDER A MIRROR TO MAKE SURE YOU MEANT WHAT YOU SAID.



HERBAL REMEDIES

Hello. Lately the Western World has realized the power of herbs for healing, and I am here with a short guide to the gracious world of herbal remedies. They are much cheaper than our modern medicines, and in most cases work much better with our bodies. Plus, we get to make them ourselves (to a degree) and that is, well, DIY. I compiled this list from a huge herbal encyclopedia I have, and I tried to be concise, but there are so many remedies, and so many things to learn. Most of the remedies in this guide are the safest of the all the listed remedies in the encyclopedia, and most of the herbs are locally available at health food stores, herbal stores, pharmacies, and in your backyard. It is important to note that if you are pregnant or have a sick patient under 5 years old, it would be very wise to consult an herbalist or complete herbal guide before taking or giving any herbal remedies.

The Basic First Aid Kit: *Comfrey* ointment from bruises and sprains, and for healing fractures. *Myrrh* tincture for sore throats and acne. *Thyme* syrup for coughs, colds, and chest infections. *Witch Hazel* for healing cuts and scrapes. *Arnica* cream for bruises and muscle pain. *Valerian* tablets for stress and insomnia. *Tea Tree* essential oil is antiseptic and antifungal. *Lavender* essential oil for insect bites and stings, burns, and headaches. *Slippery Elm* for coughs and digestive upsets. Also, it is important to note the properties of *Garlic*, *Echinacea*, and *Ginger*. These three herbs are the most incredible, powerful, miraculous healers, and can be used with any imbalance in your health. It is also a good idea, especially for garlic, to take these herbs on a regular basis, with meals, to ensure good health and bodily functions. The best way to take garlic is to swallow garlic oil tablets, swallow crushed raw garlic, or for the brave and very desperate, slowly suck on a clove over a period of a few hours, periodically biting on it to release some of the oils.

Making Infusions and Decoctions: Countless times below, the herbal remedy asks you to make an "infusion" of 1 or several herbs. Here's how: (it's like making tea) Place the herb in a strainer (can be found at health food and kitchen stores) and put in a mug. Fill the mug with water that has just boiled, and cover the mug and let the herb infuse for 5-10 minutes. The medicinal value of many herbs lies in their volatile oils, which will disperse into the air if a lid is not used. Standard ratios are: for 1 cup water, use 1 tsp dried or 2 tsp fresh herb; good for up to 24 hours. Some herbs require a more forceful treatment to extract their medicinal qualities; for these we use "decoctions." To make: place the herbs in a saucepan, cover with water, and bring to a boil. Simmer for about 20-30 minutes, until the liquid is reduced by about 1/3. Strain the liquid through a sieve into a jar or other container. Standard ratios are: 20 g dried or 40 g fresh herb to 3 cups cold water, reduced to about 2 cups after simmering; good for about 48 hours.

Herbal Guide for Common Ailments

Allergies

Allergic Rhinitis use *Nettle* and *Elderflower*.

Diet: - reduce intake or cut out mucus-forming foods such as dairy products, eggs, sugar, white flour, fatty foods, and alcohol

Herbs: - Remedy 1: make an infusion with *Nettle* and *Elderflower*, 1 tsp each to 2 cups water and take daily for up to 3 months.

Eczema use *Witch Hazel*, *Peppermint*, and *Oats*.

Herbs: - Remedy 1: apply *Witch Hazel* lotion up to 5 times a day. Remedy 2: make a *Peppermint* lotion by infusing 1 tsp. herb to 1 cup water; leave for 10 minutes, then strain and cool; use to wash gently over affected skin 2-3 times daily. Remedy 3: fill a muslin (or similar) cloth with milled *Oats* and place under a hot tap while running a bath; relax in the bath 5-10 minutes.

Herbs - For chronic anxiety and hyperactivity, take 10 drops valerian tincture in water every hour for up to 2 weeks at a time. For depression and tension, make an infusion using lemon balm, damiana, or skullcap; drink up to 4 cups a day. For short-term stress, take ginseng pills, chew 1 g of root a day, or use it in cooking; or take 2-3 g Siberian ginseng capsules up to 3 times a day, and avoid caffeine.

Headaches, Migraine, Hangover use *Lavender, Linden, Skullcap, Rosemary, and Dandelion.*

General - headaches are caused by many factors, and it is important to diagnose and treat the underlying cause, therefore treating the headache.

Herbs - For headache, rub a few drops of lavender essential oil on the temples. For tension and sinus headaches, make an infusion with 1 heaping tsp linden to 1 cup water, or use teabags; drink up to 6 cups a day. For migraine, make an infusion using 1 tsp skullcap or rosemary to 1 cup water; take up to 4 cups a day. For Detoxification for hangover, make a dandelion decoction using 16 g root to 3 cups water; take in small quantities at frequent intervals throughout the day.

Insomnia use *Chamomile, Linden, Lavender, Passionflower, Valerian, Hops, and Oats.*

Herbs - For difficulty sleeping, Remedy 1: make an infusion using 1-2 tsp of herb (chamomile, linden, lavender, or passionflower) to 1 cup water. Remedy 2: take pills containing valerian, hops, or passionflower. Remedy 3: make a sachet with 100g dried hops and place inside pillow. Remedy 4: eat oats.

Respiratory Tract Problems

Coughs and Bronchitis use *Thyme, Balm of Gilead, Licorice, Elecampane, and Eucalyptus.*

Herbs - For coughs, make an infusion with thyme, and take up to 6 cups a day. For dry coughs in the throat and chest, infuse equal parts thyme, balm of Gilead buds, and licorice powder; take 1/2 cup 6 times a day; reduce dosage as cough eases. For chesty coughs and bronchitis, make a decoction of elecampane; take 2-3 cups a day; to improve flavor, add 5 g licorice powder; for acute bronchitis, add 5 g eucalyptus leaf to the decoction.

Colds, Flu, Fevers, and Sore Throat use *Garlic, Ginger, Lemon, Honey, Yarrow, Boneset, Cayenne, Onion, Thyme, Lemon Balm, Elderflower, Tamarind, Rosemary, Sage, Myrrh, and Echinacea.*

Diet - eat lightly; fruit and vegetables are best; avoid greasy, fatty, sugar-rich foods and dairy products. Drink lots of water.

Herbs - Crush a medium-sized garlic clove, grate a similarly sized piece of ginger, and squeeze the juice from 1 lemon; mix together with 1 tsp honey; add one cup warm water and stir; drink up to 3 times a day while symptoms last. For high fever, make infusion using 1 tsp each of yarrow and boneset, with a pinch of cayenne, to 1 cup water; brew for 5 minutes and drink hot up to 4 times a day. For mild fever, bake a large onion at 400 degrees for 40 minutes; remove and mix the juice with equal amount of honey; take 1-2 tsp an hour up to 8 times a day. For flu with muscle aches and pains, make an infusion using 5 g of each herb (thyme, lemon balm, elderflower) to 3 cups water; brew for 10 minutes and drink up to 5 cups a day. For sore throat, remedy 1: gargle with a decoction of tamarind fruit or 20 ml or lemon juice diluted in warm water. Remedy 2: dilute 1 tsp of equal parts of rosemary, sage, myrrh, and Echinacea tinctures in 5 tsp warm water and gargle; swallow the mixture. For all the above conditions, take Echinacea every hour, and eat garlic with food or plain.

Congestion, Sinus Problems, and Earache use *Eucalyptus, Chamomile, and Lavender.*

Diet - reduce foods thought to increase mucus production, such as dairy products, eggs, fried and fatty foods, sugar, and refined carbohydrates, such as white flour, and alcohol.

Herbs - Make a steam inhalation by infusion 15 g herb (eucalyptus or chamomile) or 5-10 drops essential oil in 3 cups water; inhale for 10 minutes. For saracha, place 2 drops of neat lavender oil on a cotton ball and plug into the ear.

Musculoskeletal Problems

Sprains and Fractures use *Arnica and Comfrey*.

Herbs - For sprains, apply arnica ointment or cream to the damaged area and gently massage into the skin at least 3 times a day. For fractures, gently apply comfrey ointment, cream or infused oil to the area at least 3 times daily. Do not use either herb on broken skin.

Muscle Aches and Cramps use *Arnica, Thyme, Rosemary, and Crampbark*.

Herbs - For tired and aching muscles, remedy 1: apply arnica cream or ointment, except where skin is broken. Remedy 2: make an infusion with 25 g of thyme or rosemary to 3 cups water; brew for 10 minutes; strain into bath; soak for 20 minutes. For cramps and muscle spasms, take 1 tsp crampbark tincture with water up to 3 times a day, or rub neat tincture firmly into affected area.

Back Pain use *Crampbark, Prickly Ash Bark, St. John's Wort, Lavender, Rosemary, and Pepper*.

Herbs - Remedy 1: make a decoction using 15 g crampbark and 5 prickly ash bark to 3 cups water; strain and rub into affected area, or use 1 tbsp tincture and apply in same way. Remedy 2: take 2 tbsp sunflower oil or St. John's wort infused oil, add 20 drops of lavender essential oil, 10 drops each of rosemary and pepper essential oil, and 1 tsp crampbark tincture; shake and rub into tense area, either after a bath or having first warmed the area with a hot towel.

Fungal Infections

Fungal/Yeast Infections use *Echinacea, Thyme, Garlic, Calendula, and Tea Tree*.

Diet - Cut out or reduce intake of bread alcohol, and other foods containing yeast or sugar.

Herbs - Remedy 1: mix 2 parts Echinacea tincture to 1 part thyme tincture and take 1 tsp twice a day with water. Remedy 2: crush 2 cloves garlic and swallow with water or eat with food. For vaginal yeast infections, remedy 1: make a calendula infusion and allow to cool; strain and use as a wash, or add the infusion to a bath and soak for 20 minutes. Remedy 2: use tea tree suppositories, or place 1-2 drops tea tree essential oil diluted with 3 drops olive oil on a tampon and insert into vagina (may sting); remove after 2-3 hours and only use one a day.

Menstrual Problems

Menstrual Problems use *Vervain, Linden, Valerian, and Rosemary*.

Lifestyle - combine herbal remedies with a diet high in fresh vegetables and fruit, and low in fatty foods, sugar, and alcohol. Try to avoid smoking. Regular exercise, particularly that of the waist and pelvis is very helpful.

Herbs - For premenstrual tension, remedy 1: make an infusion using vervain or linden (or an equal mix of both) and drink up to 5 cups a day. Remedy 2: take tablets containing valerian, or take 20-40 drop of tincture with water up to 5 times a day. Remedy 3: make an infusion with 1 tbs dried or 2 tsp fresh rosemary leaves to one liter of water and strain into a warm bath each morning; alternatively, add 5-10 drops of essential oil to a bath.

Circulatory Problems

Panic Attacks and Heart Palpitations use *Linden and Valerian*.

Herbs - Make an infusion using 1 tsp. of Linden and 1/2 tsp. of powdered valerian root to 1 cup water. Drink 4 cups a day.

Poor Circulation to hands and feet use *Cayenne, Ginger, Lemon, and Echinacea*.

Exercise - Aerobic exercise is often the key to improving this condition.

Herbs - For poor circulation, Remedy 1: take cayenne pills, or add a pinch of cayenne powder or chili sauce to every main meal. For chilblains (painful sores), internal remedy: grate 1/4 tsp fresh ginger into food each day. External remedy: apply either fresh ginger, undiluted lemon juice, or neat Echinacea tincture to unopened chilblains twice a week; if blister is open, application will sting.

Hemorrhoids and/or Constipation use *Witch Hazel, Common Oak Bark, Calendula, and Slippery Elm*.

Herbs - For hemorrhoids, remedy 1: apply distilled witch hazel or witch hazel ointment 1-2 times a day. Remedy 2: Mix 1 tsp common oak bark powder with 2 1/2 tsp calendula ointment and apply 1-2 times a day. For constipation, remedy 1: take Slippery Elm tablets or pills.

Skin Problems

Minor Bites, Stings, and Swellings use *Lavender, Sweet Basil, Sage, Thyme, Aloe Vera, Calendula, and St. John's Wort*.

Herbs - Remedy 1: Rub fresh lavender leaves, neat tincture, or essential oil on and around the bite or sting. Remedy 2: rub the juice from the leaves of sweet basil, sage, or thyme. Remedy 3: apply aloe vera, calendula, or St. John's wort in the form of ointment, cream, lotion, or tincture.

Rashes, Burns, and Sunburn use *Chickweed, Calendula, Comfrey, Aloe Vera, Lavender, and Witch Hazel*.

Herbs - For rashes: apply chickweed, calendula, or comfrey cream/ointment as required. For burns, blistered burns, and sunburn, apply aloe vera, lavender, or witch hazel 2-4 times a day. Do not use comfrey on broken skin.

Minor Wounds and Bruises use *Comfrey, Tea Tree, Aloe Vera, Arnica, and Witch Hazel*.

Herbs - For cleansing wounds: apply distilled witch hazel or tea tree oil 2-3 times a day. For healing wounds, apply comfrey ointment around the edges of the wound, or if a scab has formed, use a comfrey poultice (bandage); do not put comfrey on an open wound. Remedy 2: apply aloe vera gel as needed. For bruises, apply arnica ointment or distilled witch hazel 2-3 times a day; do not put arnica on broken skin.

Cold Sores, Chicken Pox, Warts, and Shingles use *Echinacea, St. John's Wort, Garlic, Lemon, Aloe Vera, and Ginger*.

Herbs - Internal remedy 1: take 1/2 tsp tincture of Echinacea or St. John's wort with water 2-3 times a day, or take capsules as directed. Remedy 2: eat 1-2 cloves of garlic and 1-2 slices (1 g) of fresh ginger a day. External remedy: apply either fresh ginger, half a clove of garlic, or lemon juice up to 6 times a day. For warts, apply aloe vera 2-3 times a day.

Fungal Skin Infections, Athlete's Foot use *Tea Tree, Clove, Thyme, Calendula, Garlic, and Turmeric*.

Herbs - For general infections, remedy 1: mix 5 drops of tea tree, clove, or thyme essential oil with 1 tsp calendula ointment. Apply 1-2 times daily. Remedy 2: rub on 1/2 clove garlic 2-3 times a day. For athlete's foot: mix 1/2 tsp turmeric powder with 15 ml of calendula ointment; rub in between and under toes once a day.

Acne use *Tea Tree, Calendula, Clove, Garlic, Lemon, and Vitamin C*.

Herbs - Remedy 1: dab a drop of tea tree, calendula, or clove essential oil on pimple twice a day, or cut a clove of garlic in half and rub over area twice a day. Remedy 2: dab pure lemon juice onto area, or make a skin wash with 1 tsp lemon juice and 1 tsp water; use twice a day. And for general help, increase intake of vitamin C and garlic.

Digestive Disorders

Stomachache use *German Chamomile, Lemon Balm, Crampbark, Anise, Fennel, Mint, Angelica, Garlic, and Calendula.*

Herbs - For stomach spasms, mix 3 parts of relaxing herb (chamomile, lemon balm, or crampbark) with 1 part carminative (to relieve gas) herb (anise, fennel, mint, or angelica) and make an infusion; drink up to 5 cups a day. For digestive infections, remedy 1: eat 1-2 cloves garlic a day. Remedy 2: infuse 2 tsp calendula in 3 cups of water and drink up to 5 cups a day.

Nausea and Vomiting, Motion Sickness use *Ginger, Galangal, Turmeric, Peppermint, Pennyroyal, Lemon, and Horehound.*

Herbs - For nausea and motion sickness, remedy 1: make an infusion of ginger, galangal, or turmeric using 1-2 slices of fresh root (0.5 g) or 1/4 to 1/2 tsp of dried, powdered, or grated root to 1 cup water; infuse for 5 minutes and sip while hot. Remedy 2: chew crystallized ginger. For nausea with headache, make an infusion with 1 level tsp peppermint or pennyroyal per cup of water; drink 4-5 cups a day. For weak digestion, drink freshly squeezed lemon juice each morning. For vomiting, make an infusion with black horehound and drink up to 5 cups a day.

Gas and Bloating use *Fennel, Anise, and Peppermint.*

Herbs - Remedy 1: make an infusion with 1/4 - 1/2 tsp fennel or anise seeds per cup of water and drink up to 5 times a day. Remedy 2: make a peppermint infusion and drink up to 6 times a day.

Canker Sores and Gum Problems use *Myrrh, Licorice, and Sage.*

Herbs - Remedy 1: dab pure tincture of myrrh or licorice on canker sores or infected gums once every hour; will sting. Remedy 2: make an infusion of sage and use as disinfecting mouthwash; or rub gums with leaves or powder.

Constipation and Diarrhea use *Yellow Dock, Chinese Rhubarb, Dandelion, Licorice, Agrimony, Sage, and Bael.*

Diet for constipation - Eat plenty of fresh fruit every day, such as figs, apples, or tamarind, which also counter vomiting, gas, and indigestion.

Herbs - For constipation, remedy 1: make a decoction using 1 tsp of either yellow dock or Chinese rhubarb to 1 cup water; take last thing at night. Remedy 2: make a decoction using 20 g dandelion root to 3 cups water and drink daily, or use the ground root to make an infusion and drink 3-4 cups a day. Remedy 3: mix 3 tsp of dandelion root and yellow dock and 1 tsp licorice, and make a decoction with 3 cups water and drink 1-2 cups a day. For diarrhea, make a decoction using 1 heaping tsp of one herb (agrimony, sage, or bael) to 1 1/2 cups water and simmer for 15-20 minutes; take up to 3 cups a day for no longer than 3 days.

Acidity and Indigestion use *Slippery Elm, Arrowroot, Fennel Anise, and Chamomile.*

Diet - Cut out acidic foods, such as oranges, red meat, spinach, and tomatoes, as well as alcohol and tobacco.

Herbs - Remedy 1: make an infusion with 2 heaping tsp of slippery elm or arrowroot to 1/2 cup water; leave for 15 minutes; take up to 4 times a day. Remedy 2: make an infusion using 1 heaping tsp of fennel or anise seeds to 3 cups water (drink in daytime), or chamomile tea; drink up to 5 cups a day.

Nerve and Stress-Related Problems

Anxiety, Depression, and Tension use *Valerian, Lemon Balm, Damiana, Skullcap, Ginseng, and Siberian Ginseng.*

Lifestyle - eat well, exercise, and save plenty of time for relaxation.

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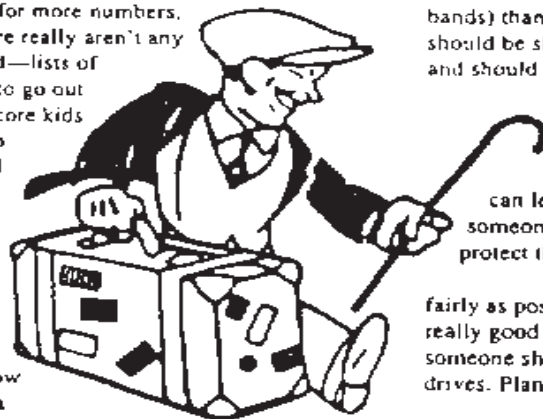
DO IT YOURSELF TOURING

Sooner or later, if you're in a punk/hardcore band, you will have to tour. Touring is the best way to spread your music and message; because out of all the people who go to shows, only some of them buy records... out of all the people who buy records, only some of them read 'zines... and out of all the people who read 'zines, only some of them mail order music. So before you worry too hard about getting interviews and records out, you should concentrate most of all on playing shows far and wide. I'm assuming, of course, that your band is artistically ready to present itself at its best—and psychologically ready to suffer through the grisly ordeal of touring. If you think you're ready for it, you're probably not... but you might be after reading this advice column on the subject.

BOOKING

You should be able to get the phone numbers of people who book hardcore shows from the informal network that exists within our community. Ask other bands for their booking numbers, call those numbers and ask them for more numbers, and go from there. There really aren't any shortcuts to this method—lists of booking numbers tend to go out of date fast (since hardcore kids seem to come and go so embarrassingly fast) and books like "Book Your Own Fucking Life" not only suffer from this problem but also tend to list such a broad variety of individuals without differentiating them that you don't know if you're going to play a hippy commune or a redneck wedding. If anyone finds getting numbers to be that tough, just call the Inside Front hotline, and we can give you advice and help. **H A H A**

Once you have the numbers, start out at least a month in advance, and in the beginning try to book two or more shows for each night. Believe me, you'll have two or three shows cancelled for each night before you get one that is solid (if you ever get a good show...). You'll probably have so much trouble keeping shows booked that you'll end up booking many of the nights from the road. For this reason, you should have a friend at home to try to keep on top of your show dates while you're on the road, to help out by keeping in touch with promoters and rebooking cancelled shows. When you do get a show booked, make sure far in advance that you have an information number on the show, directions to the show, and know exactly when you must be there. It will be too late to get this information later—and, you'll find, booking agents are hard to reach when you need them.



PACKING

Don't bring anything you can do without! It'll just get in the way, and you'll probably lose it or something. That is to say, leave behind that extra nice shirt, or ironing board, or collection of letters from your girlfriend. But do bring everything you could possibly need: general repair tools, duct tape, toilet paper, weapons (that will *not* be recognized as such by cops when they search your vehicle!), credit cards, postage, a cellular phone for emergencies (if you can steal or borrow one!), rope, bungee cords, etc. Bring one or maybe two roadies (but no more, as they will get in the way, slow the band down, and perhaps distract you from your focus: making music) in charge of packing and unpacking the vehicle, watching over equipment, selling merchandise, and keeping track of everything in general. Make sure you pick your roadies above all on the basis of how responsible, dependable, and skilled they are; there is nothing worse than dead weight on a tour, and nothing better than an individual who can contribute to the group in a variety of ways.

TRANSPORTATION

Renting a vehicle is pretty damn expensive, but you may have to, so make sure you know exactly how much it will cost in the worst case scenario. Whether you rent, borrow, or use your own vehicle, it is crucial that the vehicle be in good enough condition to be expected to make it safely through the tour. Van explosions, fires, crashes, and disasters have destroyed more tours (and occasionally bands) than any other problem. Someone on the tour should be skilled with automobile maintenance and repair, and should check on the condition of the vehicle every day, even when it seems to be doing fine. Make sure your vehicle (and your drivers) are well prepared for whatever weather you may be travelling in—bad snow or even rain can lead to accidents. Whenever at all possible, someone should sleep in the vehicle each night, to protect the band from theft.

You'll want to split up driving as fairly as possible, unless you're lucky enough to have a really good long distance driver in the group. Even then someone should stay up with him and her on late night drives. Plan a route ahead of time, and bring a couple different road Atlases with you—plus closeup maps of cities you're playing in. While you're driving, make sure to always watch for landmarks; otherwise a small mistake can go undiscovered until hours later, when you realize you are three hundred miles from the show. Figure not only gas costs but also tolls (which can be very expensive in the northeast U.S.) into your budget. Some days you may have to pay up to \$15 in tolls.

HOUSING

Have a few friends' houses (relatives should suffice, if you have no friends) lined up along the way as places where the band can recuperate and gather new supplies. Of course you should arrange this far in advance so you can depend on them. In towns in which you know nobody, you can expect decent help from strangers (often the person who books the show can put you up or offer advice), but you should expect the worst—especially if you have more than five people in your band. If you absolutely have to rent a room, make sure you do it early enough at night that you have a decent

selection of motels from which to choose. Bring your own sleeping bags (and, if you're sissies, pillows), but no extra bedding, as it will just get in the way. Camping out often works for bands, but bad weather can make it a nightmare and it's not a good idea in winter anyway.

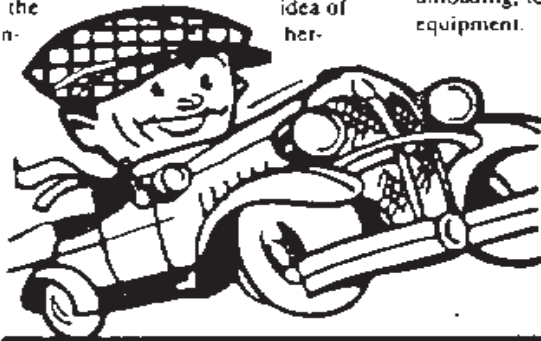
FOOD Bring as much nonperishable food as you can without overpacking. DO NOT eat at gas stations, even though that is the only easy way to eat on tour; the food there is all far overpriced and extremely unhealthy. Whenever you stay with someone, ask them to direct you to a grocery store so that you can buy lots of healthy food cheap. Eating healthy on tour is crucial; you probably won't be eating much, so make sure you eat right or else you will get sick or be too exhausted to play well.

COMMUNICATIONS

You'll be at kids' houses, useless payphones, clubs without phones, in the van, etc. and it will be very hard to stay in touch with anyone, either at home or about the tour. Bring a calling card of some kind so you can at least make long distance calls from payphones and kids' houses. You should have a voice mail/answering machine at home, as well, for people who need to contact you (a pager might be a good idea). As I said earlier, it really helps to have someone dependable at a steady number who can take care of business for you while you're on the road.

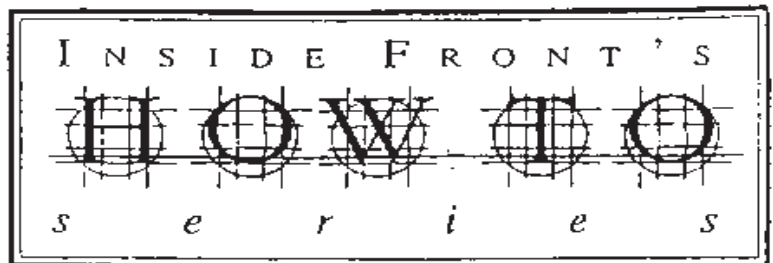
MERCHANDISE

It sucks, but if you ever make any money at all, it will be from band merchandise (those of you who, like me, find the idea of selling things to be inherently counter-revolutionary will find this really distasteful... but I'm just telling it how it is). Have a table up as early as possible at each show, before the kids spend their money at other tables, and try to get a location where kids will at least notice you. Try to have a variety of stuff available, but don't have too much other material distracting from your records or clothing or whatever; or else people may pass over your stuff entirely. Have a roady in charge of organizing and presenting everything, and make sure careful records are kept of everything as it sells (or is given away for promotion) so there is no doubt in anyone's mind as to what is going on at the merchandise table.



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MONEY Keep careful records of everything (merchandise expenses and profits, band debts and loans, band income and expenses, etc.) so no one will be treated unfairly and so the band will not suddenly find itself completely broke. Try to be prepared for hidden costs: vehicle maintenance and repair (changing the oil and tires, etc.), buying food, buying or repairing equipment, paying tolls, medical expenses (cold medicine, broken bones, etc.), etc. etc. etc. Try to arrange how much



you can expect to be paid at shows far beforehand; and when you are being paid, keep in mind that almost no one will treat you fairly unless you insist on it. Given the option most club owners or promoters would rather have a little extra money to buy a hamburger and Coke rather than make sure that you can afford gas to your next show. Be fair but very firm.

ADVICE TO MUSICIANS

Guitarists should take two guitars, both of which they should keep in tune so they can change in the middle of a set if necessary. Of course they should have enough extra cords, batteries, strings, and picks to supply an army. A tuner might help, for loud, crowded, and crazy situations. Drummers should have extra sticks, extra drum heads, extra snares for the snare drum, extra drum keys, extra screws and other parts, extra pedal springs, and a wrench and screwdriver. Road cases are a real asset to a serious touring band, because they protect your equipment from otherwise inevitable transport and unloading damage... however, they do take up a lot more space, as well as being expensive. The band should have a checklist of equipment which they consult frequently, especially during loading and unloading, to prevent theft or loss of costly and crucial equipment.

ADVICE TO SINGERS

It is of utmost importance that you take care of your throat, or else you won't be able to adequately play your part in the band. Take throat lozenges and plenty of anything else that helps your throat. I've found that something that helps far more than anything else is to simply not speak at all for the rest of the night after each show. This way your voice can heal for the next night. Of course this is the time when you're meeting people and discussing things, so it's hard to remain mute, but let the other band members do the talking. Warm up before shows by loosening up your throat and making a little noise. I've been told that drinking hot tea in the morning (and not speaking for an hour afterwards) also helps your throat to heal. More than any other band member, you must avoid illness at any cost.

PHYSICAL HEALTH

Second to automobile trouble, illness ruins more tours than any other problem. As members of a touring group, your health will be completely interdependent: because you all eat, sleep, and breathe together every moment of the day, any illness that one of you gets will spread to the others instantly. Touring is difficult enough; with strep throat or fevers, it becomes near impossible. And remember, you're on the road to give your very best performances for people who haven't seen you before. So the members of the

DO IT YOURSELF TOURING

INSIDE FRONT'S

HOW TO

series

DO IT YOURSELF TOURING

band and the roadies owe it to each other to get as much sleep and healthy food as they possibly can. Be in great physical condition before tour, because on it you won't get any food, sleep, or exercise. You will be stuck in a little box breathing freeway smog half of the time, and the other half of the time you will be breathing dirt and cigarette smoke in the worst clubs and houses you can imagine in every ghetto in the nation. Bring as many vitamin supplements (vit. C especially), protein supplements, and varieties of medicine if you can. It's tempting to stay up all night every night when you meet new people and see new places, and to some of you it might be tempting to use all the drugs that may be around you, but I would recommend against both, because they really wear you out and set you up for sickness. Also—expect to get very dirty, as public bathrooms in the U.S. are pretty fucking horrible (as will be most of the houses you stay at) and showers will be pretty hard to come by. I recommend listening to bands with the letters "dis-" and "anti-" in their names... somehow that makes me feel more comfortable when I'm covered in dirt and grime.

MENTAL HEALTH

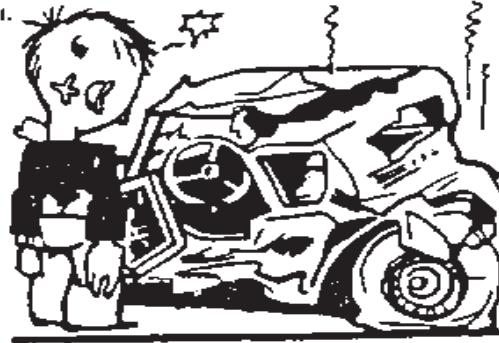
If you love your bandmates and roadies when you leave for tour, you will hate them when you return. If you already have trouble getting along with them before you leave, expect the band to break up (and possibly kill each other) during the tour. If you have an easy life at home, touring will be the hardest thing you ever experience... if you don't really have a home and your everyday life consists of stealing food and slouching on lonely streetcorners, touring won't be so bad—in fact the occasional free food and housing will be exciting. Try to keep a positive attitude so you can get along with your tourmates; the less complaining and the more bighearted everyone is, the better it will be for everybody (it's just like real life or more so). Don't let bad shows get you down on tour: you'll have a million of them, and the best things a new band can do are to learn how to play a great show to three kids, and to get over playing badly fast enough to play well at the next show. On your first couple tours you'll be learning, above all, learning to do those things, and making new friends and contacts that will help you in the future. After a few really tough and unrewarding tours, you'll have enough knowledge and experience to start putting together decent ones.

ONE MORE NOTE

This amazed me, but there are still some teenaged girls out there who think there is something intrinsically exciting about guys in bands. These young women are probably not actually attracted to you, but only to what they think you represent: a little rebellion, a little MTV-style rock and roll glamour, maybe a little attention from a new guy from out of town. Going to great lengths to sleep with these girls (so they can

tell everybody how they slept with the bassist of so-and-so band) is probably a bad idea, because it is likely to get in the way of general band needs and will thus cause tension and possibly hurt your tour in general. Not to mention that you're probably just helping them to make more of a mess of their lives (and perhaps your own), as the usual concerns relevant to sex with strangers also come up here. Please don't mistake me for a puritan, but my advice is to ignore how lonely you are on the road and treat these girls as the young, misguided human beings that they are, not as party favors. I'm sure this situation will happen to you at least as often if you are a woman in a band, so my advice is relevant to both sexes.

CROSSING THE BORDER TO CANADA



This is very difficult. Don't let anyone book you a show in Canada telling you it will be easy to get there. Occasionally they don't check a vehicle, but usually the border cops will go through your stuff. If they think you're crossing to their country without a work permit, to make a

million bucks playing shows (even if you're more likely to lose money), they won't let you in. If they see equipment, let alone shirts and records, they'll be really suspicious. The best thing to try is to have a fake contract to record at a studio in Canada (hide the shirts and records well!) so they think you're going to bring money into their country. You could also try to say that you're taking a shortcut from one part of the U.S. to another, if that is geographically feasible. These cops will confiscate mace, weapons, fireworks, etc. (basically anything you're not allowed to have in junior high school), so be warned. You may think I'm joking about how difficult crossing the border is... but when Dan and I tried to cross on our tour last June, the cops tried to plant marijuana on us and bully us into admitting it was ours so they could incarcerate us. It took a few hours before they finally had to give up and let us go—and by then our show was over.

TO SUM UP

Touring is very difficult when you organize and execute it on your own without the help of some big fucking company. I've seen many bands set out with real dreams and meaningful goals, who after many months of gruelling and unrewarding work couldn't remember what they wanted except maybe to get paid their guarantee and get a nice hotel room to sleep in. Touring is so exhausting that it can force you to forget and for-



sake your something you band, so do not the better of lose sight of and your long Fight!



FUCK CONTELPRO. THIS BUREAU OF INVESTIGATIONS HAS POUTAZI.

By Agent N

© 1988 by Agent N

So you wanna put out a zine? Well, before you even put pencil to paper or fingers to keyboard, you would do well to decide on one major, unifying theme or purpose to focus your efforts on, a goal that this new zine will try to accomplish. Like hands? Do a hardcore "fanzine." Like art? Start an independent art publication or newsletter. Hate everything around you? Start a pretentious, highbrow revolutionary political zine. Whatever you decide, just be sure it's something you are passionate about, with plenty of room for creativity—too many zines just plain suck because they're cliché and formulaic. Please try to make it worth the environmental cost of the trees that were cut down to print it on.

Next you might want to approach a friend or group of comrades who will want to do this project with you, because unless you do it half-assed, it's going to be a lot of work, time, and (hopefully not) money. Not to mention working with others on meaningful, tangible goals is the foundation for almost everything worthwhile in this world, if you ask me. Start out small with moderate goals, and once you get the hang of things (and figure out if you like doing a zine in the first place), start expanding your efforts and ambitions to unheard-of heights. One thing that really helps keep the project moving along is setting deadlines. Even though they will make you feel like a dreckheaded corporate slave/master, deadlines can be the necessary factor in turning a cool idea that drags on with your apathy into concrete action and a final product. Be prepared to assume full parent-mode as you ruthlessly browbeat the people who promised to help you into doing what they said they'd do before they realized how busy doing nothing they were.

Once you have the amount of content you desire for an issue of your soon-to-be zine, it's best to get together with all the main contributors or "editors" and have meeting after meeting discussing how it will all fit together. If you want to put out anything slick and professional, you need to be an absolutely dreadful, anally-retentive bastard who proofreads and proofreads and plans things out and fixes up every last detail and then proofreads one last time. Remember, this publication is how tons of strangers are going to be introduced to you and get to know you, and you have the opportunity to present yourself (and by extension, your ideas, creativity, etc.) in any way that you see fit. One potentially sticky situation that may arise at some point is when you use/steal/borrow someone else's words or images in your own zine, and they get pissed that you either didn't give them credit or did but didn't ask permission first. My advice is officially, fuck those people. Rub it in their face and blatantly plagiarize as much as possible just to piss them off even more (especially if they're fucking lame college graphic design geeks). "Intellectual property" and copyright laws are complete and total worthless capitalist bullshit. And anyway, if you ever get sued or some public spectacle is made of the affair, it's instant and totally free publicity and fame for your publication. That's why my zine is named after the famed and fabled, insidiously disgusting government agency, the FBI. Haha, fuck you, FBI!

There seems to me to be four main options for laying out and producing your zine: cut-n-paste-n-tape-it-handwritten, computer layout/graphics/word-processing programs, photocopying, offset printing. The first three choices are pretty much self-explanatory, and the last one simply means sending a final draft to a printing company who will print out tons of copies on huge printing presses, like any corporate newspaper or magazine would be done. And don't forget that the first two options can be interchanged with the last two options according to your desires and needs. I could write a huge separate article all about the actual steps of printing your zine, so I'll just suffice it to say that it is approximately one quarter adventure and excitement and three-quarters headache and hassle and all totaled, is one huge aspect of putting out a zine that must be figured out by the zinesters themselves (so good luck).

At this point you will notice how doing a zine creates a huge black hole in your wallet that sucks up every last penny you dig out of the couch cushions, and unless you're rich this creates a dilemma of funding. There are a few beaten paths here, such as selling advertisement space to whomever for a predetermined rate, or refusing to bow down to capitalism and funding the entire thing out-of-pocket and charging a certain price per issue to make the money back (wait, isn't that a contradiction?). I recommend you seek out a more creative and adventurous way of funding your project, like scamming copy centers or starting a distro of whatever or organizing fundraisers in your community or stealing cars and selling them to chop-shops. Above all, be creative and innovative, and remember, it's only wrong if you get caught.

There really are many, many behind-the-scenes aspects of putting out a zine that you will encounter along the way, some of which will be disheartening and discouraging, and others which will help



you in the long run and/or in other aspects of your life. One thing I've learned is that it's all about contacts—who you know and how they can help you and your project. And I'm not saying that in a Machiavellian, capitalist way: I'm talking about reaching out and communicating with and working with others to form mutually beneficial relationships. This is also something one must figure out on their own, but it's a good idea to send a copy or copies at your expense to as many distributors, potential advertisers, and potentially interested and/or influential people as humanly possible, and spread the word about your new project to everyone, everywhere. Self-promotion is key, if you want to eventually have lots of people reading your zine.

Remember, it will all fall into place and get easier after a few issues (and enough hard work and patience), and if your heart and motivations stay true to your goals throughout the process, you will reap many rewards. The greatest thing for me is when a complete stranger writes to me or approaches me to tell me about their experience reading my zine, and we start a dialogue about an important issue from the zine or some other aspect of life we have in common. It's pretty much the most flattering thing in the world to know that your hard work, passions, and efforts have positively affected someone else (or even just affected them in any way, positive or not). So overall, doing an independent or underground publication is one of the best ways to teach yourself a shitload of new D I Y skills while trying to make your mark on or have some effect on the world around you. Yeah, there are a whole slew of crappy things to deal with in such an undertaking, but with enough inspiration, passion, planning, and just plain hard work there are some very valuable rewards to be gained. This article is hardly a comprehensive or complete guide to D I Y publications, but dammit, it's a start, and hopefully enough to educate you or even get you off your lazy ass.

Any questions, comments, insults concerning the incredibly corny joke in the title, or correspondence of any sort can be routed to Agent Nick of the FBI/zine Conspiracy to commit Free thoughts and Actions / 15 W. Dayton Hill Rd / Wallingford, CT 06492 / USA, or transmitted electronically via phone or cable lines to: fbizine@hotmail.com. Word.

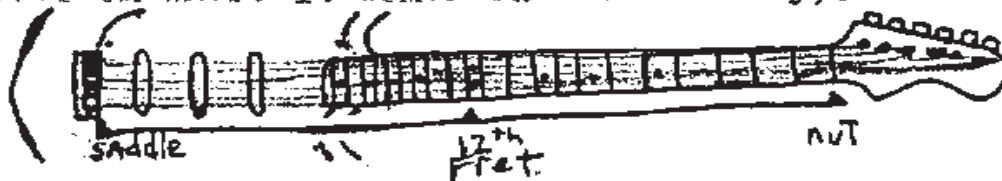


ADJUSTING GUITAR INTONATION

you will need: a tuner, a phillips head screwdriver

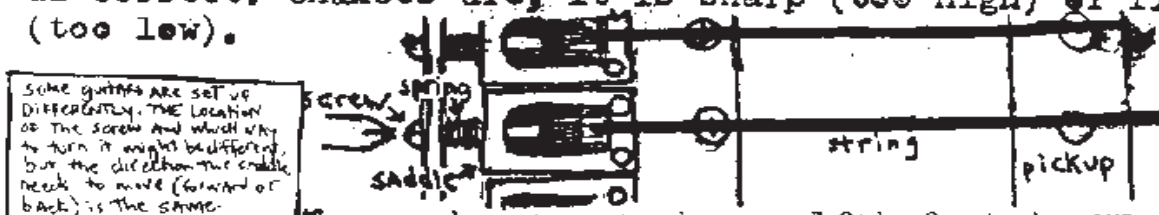
i'm no expert on guitar repair by any means, but these adjustments are so simple, noone should ever pay 30 or 40 dollars for a professional to dp it.

i believe "intonation" is the relationship of the distances between the nut and the twelfth fret, and the twelfth fret and the saddle (the little metal piece that the string rests on where it comes out of the body).



if yr intonation is correct, the distance between the nut and the twelfth fret should be exactly equal to the distance between the twelfth fret and the saddle.

to check yr intonation: work on each string individually. (make sure yr strings are fully stretched prior to making any adjustments). tune the string perfectly with the tuner. hit the harmonic over the twelfth fret and make sure it is perfectly tuned. next, play the note fingered at the twelfth fret (the octave of that string if it were played open). if this ~~xxxxxx~~ note is in perfect tune, then yr intonation is correct. chances are, it is sharp (too high) or flat (too low).



IF the fingered note at the twelfth fret is **HIGHER** than the harmonic at the twelfth fret, the saddle needs to be moved **back**, away from the pickups. do this by turning the screw at the end of the saddle **clockwise**.

---if the fingered note at the twelfth fret is **LOWER** than the harmonic at the twelfth fret, the saddle needs to be moved **forward**, towards the pickups. do this by turning the screw **counter-clockwise**.

* REST THE GUITAR ON YR LEG AS IF YOU WERE PLAYING IT
38 WHEN CHECKING THE NOTES - DON'T LAY IT DOWN CUZ IT
AFFECTS THE TUNING.

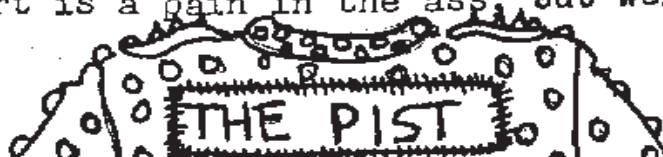
the amount of times you will need to turn the screw is pretty much trial and error. turn the screw in the correct direction a few times. this will throw the string completely out of tune. re-tune the string (using the harmonic) and compare the harmonic to the fingered note again. continue adjusting the screw, retuning the string, and comparing the two notes until they are both in perfect tune. then move onto the next string. (i keep my guitars tuned to D, and these adjustments are the same)...

MAKING PATCHES Using the Transfer Method

you will need: high contrast black and white images, access to a photocopy shop, transfer medium "glue" (you can get this at most craft stores), paintbrush, a big bowl, fabric (white is best cuz most transfer glue dries white), scissors, an unwanted book

take a high contrast black and white image and bring it to a photocopy place. make a transparency of the image. you can fit many images on one transparency if you shrink them down (you can enlarge them later). next, lay the transparency on the glass of a photocopier with a piece of blank paper on top. you need to print out the images reversed. (if they come out normal, flip the transparency the other way). you will need to print the images as dark as possible without distorting the white parts, cut the images out. put a thick layer of transfer glue over the inked side of the paper. you should not be able to see the image through the glue. cover the entire piece of paper. put the paper on the fabric glue-side down. place the fabric-glue-paper thing between the pages of the book. step on the book with all yr weight. this will get out any air bubbles and make a tight seal between the paper and the fabric. remove the fabric-glue-paper from the book. let them dry over night.....fill the bowl with water and soak them for a few hours--you will have to put something heavy on top of them so they stay submerged. rub the paper off the fabric with yr fingers. the ink will be imprinted on the fabric with the glue. you may need to run them under water in the sink and rub more paper off as they start to dry. this part is a pain in the ass, but well worth it in the end.

THE PIST



An Herb Spiral

Plants know what they want - your job is to pay attention. With an herb spiral you can grow lots of herbs with very different needs in a small space.

What you need:

- Enough dirt to make a pile about 2' high and 3-4' wide.
- Fist-sized rocks
- Herbs

How to build it:

Use the best dirt you can find and enrich with compost if you've got it. Mound up the dirt in a spot where it will get at least six hours of sun a day. You can build the spiral on a

patch of grass, just put down a layer of cardboard or newspaper to prevent weeds. Set the stones in a clockwise

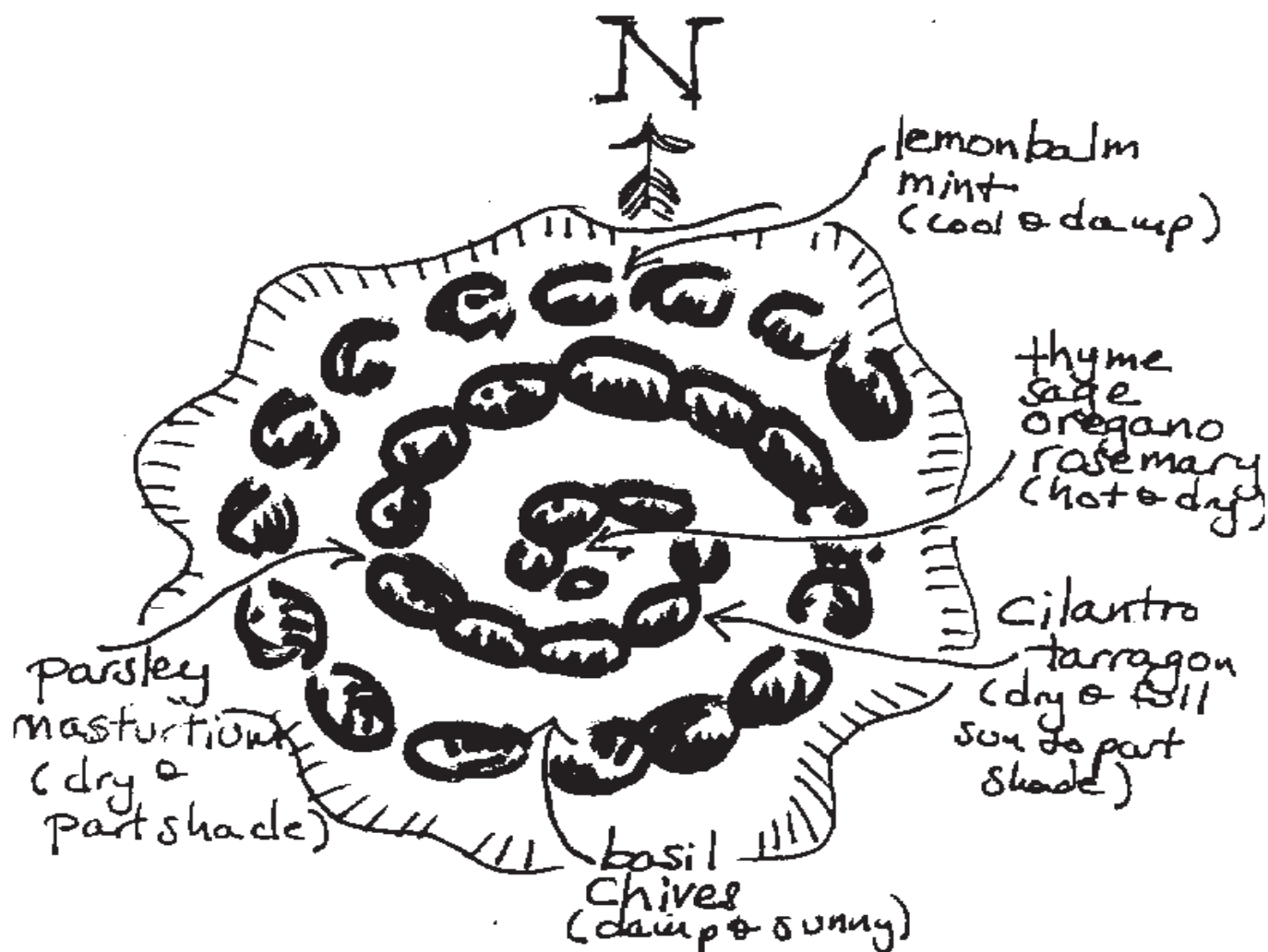
spiral going up the mound; the stones will help to direct the flow of water and will also heat up in the sun and keep the herbs warm.

The top of the spiral will be warmest and driest, best for Mediterranean herbs.

The lower part will be damper, better for cool climate herbs. The south side of the spiral will get more sun than the north side -
Voilà! microclimates

COMPOST IS EASY!

A compost pile can be just a big heap of yard waste and kitchen scraps, although the composting will happen faster if you use some kind of enclosure (wire fencing, pallets) that has open sides so air can circulate. Surprising things you can compost: coffee grounds; eggshells; wood ash; wine corks; cotton balls; chelating gowls; burnt matches.



Some Herbs to Try:

BASIL: Good in soup, stew, bread—anything. Basil leaves can be layered in a jar of olive oil and kept in the refrigerator.

CHIVES: Onion-flavored leaves, good for salads, bread, soup or just sprinkled over everything.

CILANTRO: Used a lot in Mexican and Asian cooking. The leaves are cilantro and the seeds are coriander.

LEMON BALM: Lemon leaves good in salads and tea.

MINT: Many varieties of mint, each with a slightly different taste. Good in salads and tea. Mint spreads like crazy; to limit spreading, plants in a buried flowerpot or coffee can with its bottom removed.

NASTURTIUM: Peppery flowers are good in salads; repels insects in the garden.

OREGANO: Good on pizza, soup, vegetables, dried well.

PARSLEY: Good on all kinds of things and very high in vitamins; also a natural breath freshener. Don't plant near mint—they don't grow well together.

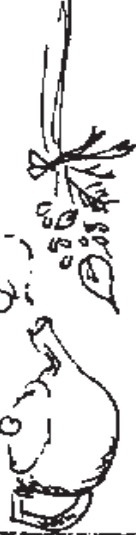
SAGE: Good in soups, roast potatoes, on pizza—strongly flavored so you only need a little. Sage tea is a mouth wash and good for the digestion. An old saying: "You will never be ill so long as sage grows in your garden."

TARRAGON: French tarragon has more flavor than Russian tarragon—good in soups, sauces and vinegar. Trim back occasionally to keep the plant full and bushy.

THYME: There are many varieties of thyme, each with its own aroma and flavor—plant several. Use sprigs in soups, skewer sauces, pizza. Thyme flowers attract bees, which is good for pollinating the garden.

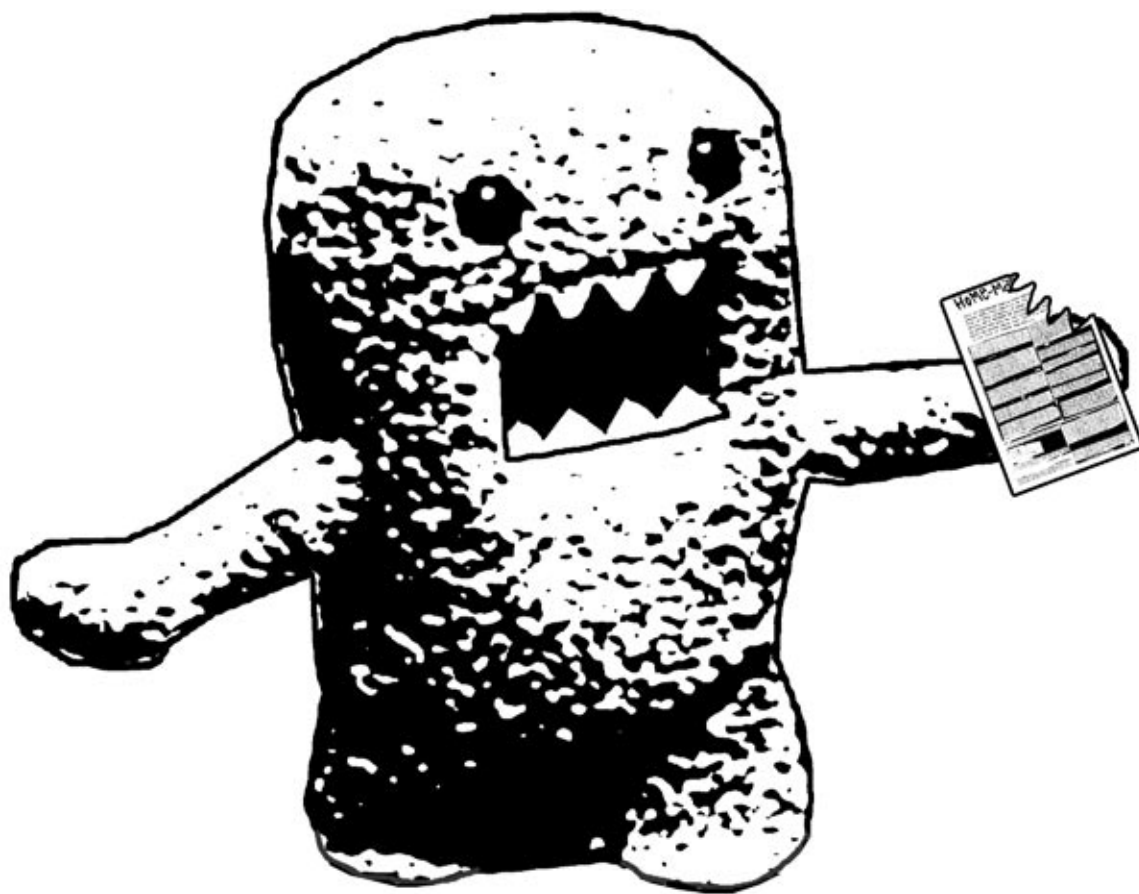
Herbal Tea

Almost any kind of herb can be used for tea. Warm a china or glass teapot (not metal) and put in two tablespoons of chopped fresh herb. Pour in two cups boiling water and let stand for 6 or 7 minutes—no more than 10 minutes or the tea will be bitter. Strain into a cup and sweeten with honey.



ROSEMARY: Aromatic needles great for flavoring soups, mashed potatoes, vinegar. Dries easily.

Sorry... we fed
Domo Kun this page.



Many apologies. He threatened to eat us.



Why You Should Release Your Own Records ... And How To Get Started



Considering the emphasis placed on the "d.i.y. ethic" in our community, it's remarkable how many people still take for granted that they need someone else to release their music for them. I think it's best, under most circumstances, for bands to release their own music. Here are some reasons:



Control: The average label may well take your specific intentions with the record less seriously than you do (remember, they do have an agenda of their own), and even if this isn't the case, they may not understand exactly what you want—you may not know what you want or don't want until you see the finished product, unless you're directly involved in the process. Even in the best circumstances, with the most trustworthy and committed people working on the record, there are still chances that something will go wrong (a layout error, a pressing delay, etc.)—and if it does, it's better you have yourselves to blame than strain a relationship with someone else.



Finances: Who should decide what is done with the money made from your record (if any is made)? You, of course. Decentralizing power and resources in the hardcore scene means taking control of our individual financial endeavors and not letting the "hardcore capital" (whether finances, information, or status) end up all the hands of a small circle of scenester record label guys. If you're against capitalism, you'll still want to make sure that you know exactly what's going on in the compromise with the exchange system that you're making—you'll also want to know that if there are profits, they go to fighting capitalism as you see fit, not maintaining a smaller scale version of it. And even if you are a fucking capitalist (heaven help you), you should know already that the people who suffer the most under this system are the *employees*. Put out your own records when you get started, so you'll have the resources later on to keep doing it and control your own affairs. Besides, if you have any money at all, or can borrow any, it's about the best thing you could do with it. Put out your records with it, and it'll come back as control over your artistic endeavors and useful experience (and maybe enough money to do bigger projects with next time).



Contacts: But who's going to do the work to distribute the record? You are. Don't deny yourself the chance to learn all the stuff you will by doing this—you'll make more of the contacts you need to book your own tours, undertake other projects (musical or not) in your community, find out exactly what prices you think are fair for records in the first place. If you assume that distribution is the private power of a privileged few, you reinforce that state of affairs—but it's really not so hard to do. In fact, you may be willing to work a lot harder on getting your record out there than anyone else will.



Ultimately, you either integrate the different projects and needs in your life into a whole that works, or you end up fragmented, having to choose some parts of yourself at the expense of others. You can work full time, make music when you have a little energy, and let others handle the financial aspects of the music, spending the money you make on entertainment to waste the time you're not playing or working... if you don't get anywhere with your band, it may well be because you didn't approach things in a way that would make you how or learn where to go—and if you do get somewhere, you'll be dependent on labels/booking companies/etc. On the other hand, you can solve a lot of questions at once with the d.i.y. approach: what you do for entertainment/excitement and productive labor and companionship can all be synthesized into one thing if you're involved in the punk scene in more ways than just rocking sometimes. Releasing your own records can be a good way to work towards this. If you look back a few years, you'll see that most of the bands that have done important things in our community—Minor Threat, the Dead Kennedys, Crass, M.D.C., to name four—all got started by putting out their own records.



But how? I trust you already have things worked out with a studio—if not, ask a band whose recordings you like where and how they record, and start from there. After recording, you'll need to do mastering (otherwise, the CD pressing plant will do it for



you, without your input)—this is basically the intermediary part of the process, in which the sounds from your recording are arranged to the best effect for vinyl or CD, and the song order is arranged if it hasn't been already. The studio that records you may have some good advice about mastering. For releasing CDs, I'd say: steer away from package deals. They're probably charging you for the convenience. You should be able to get CDs made for about 65 cents a piece, so make sure you find a company that has prices in that range. You probably will be making the inserts somewhere else—if you are making traditional four-color CD inserts, you'll need to find a local professional place that can print out the color separations from your layout (probably from a computer, these days). I often use Dorado Press from California to do CD and record package printing, they're not too bad. Alternatively, you can make the packaging yourself, with screenprinting (not hard to learn, but pretty time consuming) or xeroxing or what-have-you. Keep in mind that there's always a cheap substitute for something made by the "music industry" at inflated prices.

All this holds true for vinyl pressing as well, although there's another step in the process: lacquering, in which the molds for pressing the record will be made. You need to do this at a quality place, so your record doesn't sound like shit. As for record pressing plants, I'd warn against United, their quality is shit, and Erika, which is often too busy with their celebrity clients to care about people like us. There's a great place in Michigan for doing 12"s, if you can track them down—they're much cheaper than most, about 70 cents per record.

Then what? Send copies to review to every magazine that you can count on to review it. Write to every distributor you can get an address for, and ask them for contact information for all the distributors they know. Talk to other bands and labels about how they do things. Go on tour. Buy ads and do mailorder. Here's where the one actual piece of practical advice I have to offer comes in:

ABSOLUTELY CRUCIAL INFORMATION FOR USING THE POST OFFICE!

It's a real tragedy how few people know how much money can be saved by learning the various rates you can send things at the post office. Don't send everything first class—that's a ridiculous waste of money. For records, CDs, and 'zines, there's another class, called "Fourth Class Book Rate," which is much cheaper, if about a week slower. They won't offer this to you unless you bring it up yourself. Use their terminology (reproduced here in quotes) so they assume you know as much about this shit as they do. If they are dubious ("Is this really a book?") you say: "It's in excess of fifty pages, permanently bound, no letter or message enclosed"—even if that's not the case, as long as it *could be*. Looking at the package. You can also say it's a record with music on it, if that's clearly what it is, and they'll give you the same rate.

For international packages, here's some more advice: unless you're just sending a tiny letter, *never* admit to having a letter in the package, that will skyrocket the price. You can usually get a "book rate" of some kind if you ask, and sending things surface rate can save you a lot of money (although it will take an extra month or more). The best thing to know about for surface rate packages is the Mail Bag class, which works for parcels over a certain weight limit: say you have a package containing "books only" (this should be written on the parcel as well), to go in an "M-Bag," and they will give you an ancient bag to put the package in, and a tag label to fill out for it. You can send something overseas in a mailbag for \$15 that would cost you \$100 otherwise. Oh yeah—one more thing: for customs forms, always fill out that you're sending gifts, of minimal value—customs usually ignores anything of a value less than \$30, and you don't want your poor distributors/correspondants having to pay taxes. Ask them about more details, they'll probably have requests of their own on the tax-evasion tip.

That's all for now. Don't be shy about asking for help. Good luck!
brought to you by the CrimethInc. Central Committee for Decentralization



HOW TO PLAN A LARGE MEAL FOR LITTLE TO NO MONEY

WHILE PREPARING LARGE QUANTITIES OF FOOD FOR A LARGE CONGREGATION OF PEOPLE IS A LOT OF FUN AS WELL AS REWARDING, IT CAN ALSO BE SORT OF STRESSFUL AND SOMETIMES UNBELIEVABLY EXPENSIVE. I THOUGH I WOULD TAKE A LITTLE TIME TO SHARE WITH YOU HOW I GET AROUND THE STRESS AND THE \$\$\$ SO I CAN CONCENTRATE ON THE JOY OF COOKING FOR FRIENDS.

FOOD RESOURCES: BELIEVE IT OR NOT THERE REALLY IS FREE FOOD EVERYWHERE. I'LL START WITH THE MOST COMMON SOURCE, THAT BEING THE ART OF DUMPSTER DIVING. FIND A DUMPSTER BEHIND A GROCERY STORE, CO-OP OR BAKERY AND JUMP THE FUCK IN. ENOUGH SAID. YOU WILL NOT ALWAYS PROSPER, BUT I PROMISE THE DUMPSTER GODS ARE WATCHING AND WILL REWARD PERSISTENCE AND DEDICATION. FIND OUT WHEN YOUR LOCAL CO-OP HAS SHIPMENT DAYS. MORE TIMES THAN NOT YOUR LOCAL CO-OP IS IN SUCH DESPERATE NEED OF SPACE THAT THEY WILL HAVE TO PUSH "OLD" FRUITS AND VEGIES TO MAKE ROOM FOR THE NEW ONES. 9 TIMES OUT OF 10 IF YOU GO TO THE PRODUCE SECTION AND ASK IF THEY HAVE FOOD THAT THEY'RE TOSSEING OUT, YOU'LL WALK OUT WITH AN ARM FULL OF ORGANIC GOODIES. KEEP IN MIND NOT TO ABUSE THIS RESOURCE. LOTS OF TIMES FOOD NOT BOMBS DEPENDS ON CO-OP THROW AWAYS AND YOU DON'T WANT TO PUT FINB IN A BIND.

SANDWICH RESTAURANTS WILL SOMETIMES BE VERY COOL ABOUT GIVING YOU THEIR "GARBAGE" AS WELL. THIS MAY TAKE A LITTLE MORE EFFORT THAN THE CO-OP, BUT IF YOU PLAN YOUR CARDS RIGHT YOU COULD END UP TAKING HOME 10 OR 15 LBS. OF POTATOS OR OTHER WONDERFUL MULTI-BENEFICIAL TREATS.

STEALING IS ONE OF MY PERSONAL FAVES. IF YOU KNOW WHAT YOU'RE DOING AND YOU FEEL CONFORTABLE, TAKE GUERRILLA ACTION AGAINST YOUR MEGA-MART GROCERY STORE BASTARDS AND HAVE A FIELD DAY.

IF YOU DON'T FEEL GOOD ABOUT STEALING FOR WHATEVER REASON, DON'T DO IT. THERE IS PLENTY OF FOOD OUT THERE, YOU JUST HAVE TO LOOK A LITTLE HARDER.

I HAVE FOUND THAT OBTAINING RICE, SPICES, OLIVE OIL AND YACU ARE MUCH HARDER TO DO ON A CONSISTENT BASIS WITHOUT OUTRIGHT LIBERATING THEM FROM THE GROCERY STORE BASTARDS. MY BEST ADVICE IF YOU WANT TO GO THE NON-THEFT ROUTE, WOULD BE HITTING COLLEGE DORM DUMPSTERS IN THE LATE SPRING THE LAST 2 OR 3 NIGHTS BEFORE THE CAMPUS SHUTS DOWN FOR THE SUMMER. YOU WOULD BE AMAZED WHAT THOSE SILLY 18 YEAR OLDS WILL THROW AWAY. YOU COULD ALSO BREAK DOWN AND SPEND A LITTLE CASH BUYING BULK SPICES AT THE CO-OP. IT'S PRETTY CHEAP AND AS FAR AS I'M CONCERNED SPICES ARE NOT AN OPTION TO BE CHINTEY WITH. RICE AND OLIVE OIL CAN ALSO BE PURCHASED IN BULK AND DEPENDING ON HOW MUCH OF AN IRON CHEF YOU ARE, WILL LAST YOU A LONG TIME IF YOU'RE NOT WASTEFUL.

SO NOW THAT YOU HAVE ALL THIS GREAT FOOD, WHAT THE FUCK DO YOU DO WITH IT?

↳ I WILL BE THE FIRST TO ADMIT THAT I AM NOT A GREAT COOK. I HAVE NOT DONE A LOT OF EXPERIMENTING WITH SEASONING AND PREPARATION. IN TRUTH, I REALLY ONLY KNOW A FEW DISHES AND MOST OF THEM ARE VARIATIONS OF "PINK STEW" WITH RA THAT SAID, HERE I GO...

CHANCES ARE, THROUGH DUMPSTERING, CO-OP'S AND RESTAURANTS, MAYBE EVEN A LITTLE THEFT, YOU HAVE SEVERAL OF THE FOLLOWING ITEMS:

* CARROTS, POTATOES, ONIONS, BROCCOLI, SQUASH, ZUCCHINI AND IF YOU'RE REALLY LUCKY, OR HAVE SOME EXTRA \$ THIS WEEK, TOFU OR TVP

SEASONING YOUR FOOD IS A VERY PERSONAL THING. IF YOU ARE NOT USE TO WORKING WITH HERBS AND SPICES IT IS ALWAYS BEST TO FOLLOW THE "LESS IS MORE" RULE UNTIL YOU FIGURE OUT WHAT YOU LIKE. SOME OF MY FAVORS INCLUDE:

* CURRY POWDER, BASIL, CUMIN, GARLIC, ROSEMARY, SALT, BLACK PEPPER, SEA SALT, LEMON PEPPER, OREGANO AND BRASS LIQUID AMINOS - JUST TO NAME A FEW.

EXPERIMENTATION IS THE KEY.

IF YOU FIND A SPICE OR HERB YOU'VE NEVER HEARD OF, GIVE IT A TRY IN A SMALL DISH AND SEE WHAT YOU THINK!

I HAVE SPENT A GOOD AMOUNT OF TIME IN THE LAST YEAR MAKING LARGE MEALS FOR BANDS AND POT LUCK DINNERS.

THIS IS HOW I GO ABOUT ATTACKING MY KITCHEN AND GETTING MY COOK ON:

1) I DON'T CARE HOW CRUSTY YOU ARE, IT IS A LOT MORE FUN TO COOK IN A CLEAN KITCHEN. IT ALSO HELPS THINGS MOVE RIGHT ALONG IF YOU DON'T HAVE TO STOP EVERY TWO MINUTES TO WASH A PAN OR FIND YOUR COOKING SUPPLIES.

2) I TRY TO CUT UP THE TOFU AND FIRMER VEGGIES FIRST. THINGS LIKE CARROTS, POTATOES AND BROCCOLI ALONG WITH THE TOFU I GENERALLY START COOKING ABOUT 10 MINS ON A LOW TO MED. HEAT BEFORE VEGGIES LIKE MUSHROOMS, SQUASH AND ONIONS GET ADDED IN. YOU WANT TO BE VERY CAREFUL THAT YOU DON'T OVERCOOK. YOU LOSE LOTS OF ESSENTIAL VITS AND MINERALS WHEN FOOD IS COOKED TIL IT'S LIMP.

3) ADD SPICES AND OLIVE OIL GINGERLY THROUGHOUT YOUR PREPARATION. YOU WANT THE OIL AND SPICES TO HAVE TIME TO SEEP AND PENETRATE TO GET THE RICHEST FLAVOR POSSIBLE. BE ONE WITH THE SPICES.

4) MUSIC IS LIFE. FOOD IS LIFE. THEREFORE IF YOU PUT THEM TOGETHER YOU ARE UNSTOPPABLE. I ALWAYS PICK A RECORD OUT TO FIT MY MOOD. IT REALLY HELPS ME TO RELAX AND GET INTO THE FOOD GROOVE.

5) LET PEOPLE HELP YOU. I HAVE A REAL PROBLEM WITH BEING A KITCHEN NAZI SOMETIMES. I FEEL LIKE I HAVE TO DO EVERYTHING AND I OUTRIGHT REFUSE HELP. THIS ATTITUDE MAKES FOR A LONELY CULINARY EXPERIENCE. LET YOUR FRIENDS HELP YOU. IT'S MORE FUN AND THE FOOD GETS PREPARED AND IS READY FOR CONSUMPTION MUCH QUICKER!

FOR THOSE ABOUT TO ROCK,
WE SALUTE YOU!

BROUGHT TO YOU BY

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