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Off the Wookiee

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Off the Wookiee is Ice Cream Man's annual "super happy motivate manual for joy making." The zine is totally free, written by Ice Cream Crew members and friends and assembled every March for that week of music and mayhem in Texas.

It might seem hard to believe, but it takes a lot of people to make a Wookiee. James and Meghan did all the editorial work and Jeremiah laid everything out. Without their help there wouldn't be a wookiee. Thanks to Kate for her awesome paper-cut cover, and Christine for her continued wookiee support. Without the help of Jakprints there never would be a Wookiee. Thanks to the advertisers and numerous writers for filling the pages. Thanks to Ben & Jerry's and Popsicle for the cream and treats, all the Ice Cream Crew, Jose and Yumi Ice Cream, The Gahans and Anina, Beth Bellanti, Dameon Guess, Monica Saylor, Chris Muench, Rob and Cream Vintage, Michael and Club de Ville, SXSW, JDI, Josh Jones-Dilworth, Ashley Brown, Hoover's Cooking, Roku, LiveFyre, Rackspace, Road Trippin' crew, Aaron Zacks, Doug Freeman and Rob Banagale for taking the Wookiee virtual at offthewookiee.com. We like you.
-Matt

Our mission is to give away FREE ice cream. To date we've gifted over 300,000 frozen treats. We document everything we do on icecreamman.com. We also have 100,000 photos from shows, festivals and other events all around the world. We're doing everything we can to try to make giving away ice cream a sustainable business. If you'd like to help, please contact matt@icecreamman.com.



Are you reading this during SXSW?
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Tito's



Handmade VODKA

★ MAKE A LIST. ★
FIND YOUR BLISS.

Fifteen or so years ago, Tito Beveridge, master Distiller of Tito's Handmade Vodka in Austin Texas had come to a crossroads in his career as a geophysicist and needed a change. So he drew a line down the center of piece of paper and listed some things he likes and on the other side what he was good at.

He had a friend check it to keep him honest, but the results of his exercise resulted in his confidence to build a pot-still and obtain the first permit in Texas history to distill vodka. Fifteen years later, it wins countless awards and is available in all 50 states and Canada. Tito hopes by sharing his list that it will inspire some to follow their own bliss.

Tito's List

What he likes

1. Be around people
2. air conditioning
3. build things
4. Night life
5. music
6. Travel



What he's good at...

1. Engineering
2. science
3. problem solving
4. dealing with people
5. sales
6. Inventing things
7. Numbers

★ TITOSVODKA.COM ★ Handcrafted to be savored responsibly.

As a distilled spirit, Tito's is **GLUTEN-FREE**. Distilled and bottled by Fifth Generation, Inc. Austin, Texas. 40% alcohol by volume. ©2011 Tito's Handmade Vodka.

How to Make Franken Toys á la Rachel Peters



By Meghan O'Dell

We all know the story of Frankenstein, the doctor who created a monster using limbs and organs from various corpses. But do you know the story of Franken Toys?

Handmade by animator, filmmaker, performer, and all-around artist Rachel Peters, these fun, original creations are mash-ups of secondhand toys, such as an evil-looking purple Teletubby engulfing Ronald McDonald's smiling face, or a dinosaur with a flamingo's head birthing Mickey Mouse.

There's also the Wookiee Mobile, a mutant Garfield with wheels for back legs that carries a removable Wookiee figurine (and can fit more action figures inside his neck). Many of Rachel's amazing goods are also intricately embroidered, making them truly one of a kind.

Rachel recalls making a huge batch of Franken Toys each year of college and handing them out to her professors for Christmas. Although she'd been sewing her own toys since age 14, this was when it started becoming an art. When asked how she comes up with her Franken Toys, she said, "I go to second-hand stores and garage sales to stock up on toys, so



Photos by Rachel Peters and ICM Crew

each creation depends on the toys I have. Usually inspiration won't hit until I have a pile of toys in front of me and can mix and match to figure out what works."

"Looking at a pile of unused plush toys, to me, is like seeing a sculpture in a block of marble. There's something brand-new and exciting—full of character—if you just have the audacity to make that first irreversible move of cutting a doll's head off," she added. "Just keep moving forward, and something will emerge. If it sucks, who needs to know? Try again."

With Rachel's encouraging words, Matt (the Ice Cream Man) and I set off to make our own Franken Toys. Luckily, Matt happened to have a large stockpile of toys, some of which were already broken.

I was immediately drawn to the body of a Pee-Wee Herman doll, and found his severed head (which happened to have a gaping hole where his right eye once was) nearby. Then I ripped a fuzzy blue Cookie Monster head off of the cover of a children's book and sewed Cookie's head onto Pee-Wee's collar, with the generous sewing help of my friend Kimberly.

The idea of placing a toy knife in Pee-Wee Cookie's hand was brought up, which led to the idea of having Pee-Wee Cookie hold Pee-Wee's severed head in its other hand. Matt shaved down some of the areas and glued on the knife and the head, but only after he decorated both with dripping blood (er, nail polish).

Matt created another Franken Toy using the broken porcelain head of a sad-eyed puppy, the body of a flying monkey, and the legs of a cowboy doll. The monkey's arms had surgical tubing that made him fly (though now his head is too fragile to be flung across the room). The legs came from a cowboy figurine, which Matt sewed to the monkey's bottom half. Then he used a glue gun to attach the dog's head and the cowboy's hat. Yee-haw!

While you can certainly make your own Franken Toys, as proven above, you can also buy one of Rachel's creations—that way you don't have to feel the sting of slashing and dismantling your beloved childhood (or adulthood) toys. *Check out her misfit toys at [etsy.com/shop/frankentoys](https://www.etsy.com/shop/frankentoys) and visit her website for more great art at [rachelpeters.com](https://www.rachelpeters.com).*



How to Talk Smack to People of All Colors: A Guide to Blue-Collar Camaraderie

By John Cox

The premise of this article is that blue-collar jobs are soul-sucking, repetitive exercises in patience that lead to generally unhappy lives of grinding poverty and unending frustration.

That being said, talking smack with your fellow proletariat is vital for getting through your hum-drum, pre-revolutionary days. The social aspect of blue-collar work is unique in that you can get away with saying just about anything, because who really cares if the guy stacking pallet after pallet of baby food has a potty mouth?

After all, one of the most tenuous social high-wires that almost all blue-collar workers must navigate is dealing with people of other races. Here are a few rules that will help you break through the inevitable racial tension in the throes of mind-numbing manual labor:

1. Know the difference between talking smack and telling racist jokes.

Generally speaking, racist jokes aren't funny because they're simply mean-spirited.

If you're going to tell a racist joke, I suggest telling the one about the owl that God puts in charge of naming all the animals. After telling a few animals their names based on their unique characteristics, he tells a skunk, "You're half White, half Black, and you stink...you're Puerto Rican!"

Talking smack isn't telling racist jokes like this. Instead, it's telling the Black guy who just told you that sweaty White people smell like wet dog (seriously, that's what they smell like to Black people) that Black people smell like laziness.

2. Always default to positive stereotypes (except when it comes to White people). Remember, Asian people are good at math, Black guys can all dance like James Brown, and Mexicans are the hardest-working people in history.

3. For White people, only negative stereotypes will do. Why? Because White people still rule the world and are responsible for every recorded instance of human suffering and indignity, and for that they should expect some workplace backlash.

4. You can only talk smack about people of another race to people of that race. This is the cardinal rule. No one wants to be the guy who gets caught saying something semi-racist, no matter how funny it is, behind someone's back. The only way around this embarrassing situation is to keep everything above board, and the only way to do that is to be out in the open with your smack talk.

The real secret is that Black people think fried chicken and watermelon jokes are funny, Mexicans think kitchen and landscaping jokes are funny, etc....

5. Unless you're Black, sorry, the N-word is off limits. If you started reading this article hoping that I would have the secret recipe that would allow you to cook up some safe and tasty N-word, I'm sorry to disappoint.

6. Don't be pissed off that Black people have the N-word monopoly. They have almost double the unemployment rate of Whites, were robbed of 400 years' worth of wages, and their entire cultural and family heritage was beaten out of them. In other words, let them have the N-word—it's the least you can do.

7. None of this applies if you ever find yourself at Maya Angelou's house for dinner, because Maya Angelou has a zero-tolerance rule against anything racist, which means that in the negative universe, Maya Angelou is Don Rickles.

A skateboarder in a pink hoodie and dark pants is captured in mid-air, performing a trick on a green-painted ledge. The background features a brick wall and a dark door with a sign that reads "VINCE DURAN" and "EFFIE LOT".

VINCE
DURAN
EFFIE LOT

VINCE DURAN

PHOTO:MIKENDO

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A NORMAL WOOKIE BREAKFAST

GIVE OR TAKE
A FEW SLICES
OF TOAST IF
WOOKIE IS
DIETING!



How to Entertain Your Zombie Friends in a Post-Apocalyptic World



Words and photos by Meghan O'Dell

So, all your friends are now zombies. You somehow managed to avoid being transformed into a drooling, grunting, flesh-eating creature (bravo!), but now you're left with a bunch of really dumb, hungry friends and family members whose body parts keep rotting and falling off.

Most zombie survival guides will advise you to immediately kill your now-zombie pals (aim for the head!), but we understand that this may be easier said than done. So, if you can't make yourself swing a shovel into your best friend's head, or if you can't pull the trigger while aiming between your mom's glazed-over eyes, round up your loved ones (avoiding their bitey-ness, of course), chain them up in a secluded place (basements are good), and occasionally throw them a foot or an arm to gnaw on (there will be plenty of those lying around after the Zombie Apocalypse).

While you'd think having a basement full of zombies wouldn't get boring, you will probably start to feel a bit lonely, especially since zombies aren't much for conversation. When this happens, just throw them a party! Entertaining for the undead can't be all that much different than hosting a party for some really (really, really) drunk people, right?

How do you throw the perfect fiesta for the undead, you ask? Here's a short guide for creating the zombie bash to end them all:

DRINKS: Your party should have a signature drink, and in this case, what

better beverage than the Zombie? Created in the late 1930s by Donn Beach (of Don the Beachcomber restaurant fame), this cocktail contains lemon juice, orange juice, grenadine, cherry brandy, and both light and dark rums. You won't need too many of these, as two or three will have you acting like a zombie yourself.

FOOD: Since you're entertaining zombies, why not eat like one? If there are still means to purchase meat (which could be a long shot), make a trip to your local taquería or Mexican market and get some sesos, or beef brains, which are typically eaten in tacos and burritos. You can also try cabeza, which is the meat from a roasted head of a cow. The zombies should be fine with this, but if they're fussing for flesh, throw them another limb.

ACTIVITIES: Zombies don't have great hand/eye coordination, so many board games will be too difficult for them. But that doesn't mean you can't enjoy yourself! Pop in a movie such as *Shaun of the Dead* or *Zombieland*, or put on some tunes and hope your pals will change their liting shuffle to a hip-swinging dance. Michael Jackson's "Thriller"? "Zombie Dance" by The Cramps? "Astro Zombies" by The Misfits? Or maybe a nice 60s tune by The Zombies? These guys won't be able to tell that their songs have nothing to do with the living dead.

Whatever you do, don't drink too many Zombies and fall asleep—you don't want to wake up with your arm in Bobby's mouth.

KNOW YOUR ICE CREAM PERSON

written and illustrated by: Brian Butler

theupperhandart.com

icecreampeople.org

As chief research coordinator for *The Ice Cream People Project*, I am often asked to differentiate between the various incarnations of the ice cream person. Here is a ruff guide to the two main species of ice cream person

ice cream person *noun 1.*

An individual who distributes frozen treats. Usually heard before being seen, as they are often found behind the wheel of a jingling ice cream truck

ice cream person *noun 2.*

A living breathing ice cream creature. Discovered in the wake of the last Ice Age, the ice cream person can now be found adorning the walls of ice cream parlors and deep within the arctic tundra.



ICE CREAM PEOPLE

— quick facts: —

- *Passion for sprinkles and practical jokes*
this guy is all giggles because the Ice Cream Man is holding a cone of his poop!
- *Their core temprature is also their age.*
this guy is 9°f
- *Reclusive in nature*
- *Unable to withstand direct sunlight*
- *Known to cannibalize other cones*
- *Prone to brain-freeze*
- *Good Humor*
- *Usually travel solo, but occasionally found in packs called "cartons"*

— sightings: —

Should you ever encounter an ice cream vendor, I suggest purchasing the largest cone of whatever is available

If you find yourself face to face with an ice cream creature, consider yourself very fortunate and report your findings, alongside any evidence to icecreampeople.org



Navigating the streets of almost every city in the world requires you to interact with a vast array of private commercial messages. These signs can be easily manipulated and replaced, turning private commercial signage into a public forum for artistic and political dialogue.



TOSAT installation



postertime.blogspot.com

Traditional Billboards & Overhead Media: Overhead media comes in many forms, from advertisement on our interstate highways to the tops of our skyscrapers. Although many remain out of reach, artists and activists have found ways to reclaim their top-down authority.

1. Accessing billboards can be the biggest challenge with overhead media, so scouting your location is a must. You will likely need a ladder or roof access.
2. Billboards are large and require a lot of material. Bringing those materials with you when access isn't easy can be difficult and time-consuming. Choose your materials wisely.
3. If a billboard is lit at night, covering those lights with a non-flammable material can help conceal your presence and give you more time to complete your message.

Note: Simply put, billboards take time and are therefore risky. While working at night offers you the cover of darkness, a little role-playing can go a long way during the daylight hours. The more official you look, the more likely it is that you'll get away with spending an extended period of time at any location.



NEKO Installation-Madrid



Maya Hayuk by Will Sherman



Kid Zoom-Toronto

Street Level Media: Most major cities have a multitude of street-level advertising venues. Many are extremely accessible and, with the right tools, can be manipulated in seconds. Street-level media is also much smaller than overhead media, allowing you to take over large numbers for low cost and risk. From bus shelters and phone booths to free-standing kiosks and transit advertising, street-level advertisements are the low-hanging fruit of public media curation.



Everything you need in NY



Anti-Vandal Bit Set

1. Most street-level advertisements are opened using anti-vandal bits. Local hardware stores stock a small anti-vandal kit (pictured above) for less than \$15. Use these bits with any normal cordless screwgun for quick access to street-level signage.

2. Some street-level venues don't use anti-vandal screws, but some other type of driver that is readily available. You can use Propoxy 20 to make an impression, which you can use to make your own key using steel rod and a file. Either way, all materials should be available from your local hardware store.

3. Once you've gained access, replacing the advertisement is as easy as removing a poster and replacing it with another. This takes seconds and is the least risky type of takeover. This method also allows you to replace the advertisement if you are caught in the act. With no damage done, walking away is a lot easier with street-level advertising.

Note: Cities are busy, and if you look like you're supposed to be doing what you are doing, even police officers often won't bother you. Play the part for best results.



Pixelator by Jason Eppink



PosterBoy-New York



Princess Hijab-Paris

Digital & Beyond: Print advertising will likely stick around for a long time, but digital signage and alternative media are the future. For those of you with programming skills, Godspeed. For the rest of us, alternative outdoor media requires an alternative method of appropriation.

1. Digital advertising requires huge capital investment and therefore requires higher security. Gaining access to digital signage often requires you to make your own "key." Take a cast of a locking mechanism using Propoxy 20, and then fashion your own tools.

2. While replacing posters can be a minor infraction, tampering with digital media is taken more seriously. Lighthearted approaches like Jason Eppink's Pixelator (pictured above) are highly effective, while making a determined statement.

3. As advertising saturates public space, new innovations lead to new possibilities. Low-cost, large-format sticker printing has allowed Poster Boy to remix advertising into his own messages with little more than a razor blade and sharp wit (pictured above).

Final Note: Your interaction with public space is a vital component of civic health. With advertising monopolizing a huge portion of our public environment, isn't it time we took a little space for ourselves? To learn more, visit <http://daily.publicadcampaign.com>.

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How to Make Your Bartender Like You



By Jesse Wilder, Bartender Who Likes Some People

Much like a member of the opposite sex, the bartender can be a difficult species to understand or to get to notice you. Of course, if you have no interest in developing a good relationship with your bartender and/or bar, then you can flip to the next page.

What I really want to do is help bridge the gap between bartender and patron. The better you understand your bartender, the better the bartender will understand you, and thus will tend to your needs. At a bar, a lot of people are after the same thing (i.e. getting wasted) as far as the drink slinger is concerned., so you will want to stand out if you want to be well received...

...but NOT by waving your arms and whistling. Here is a list of ten ways you can be sure to become best buddies with the mixologist of your choice. Remember, they are usually only dicks if you're a dick first.

Have your I.D. Having your I.D. ready is like angels singing, but we don't expect you to be God. One thing most people don't understand is that the police are not interested in how old you look. The bar will suffer the consequences if anyone inside is lacking a form of identification.

Photo by Joseph Richard Negro

Be patient. This is probably the key to a bartender's heart. Bartenders have great peripheral vision, and we see and hear more than you think. Sometimes we will ignore you solely for the fact that you were impatient and blurted out five drinks while not making eye contact just because we were standing directly in front of you.

What you didn't know was we were already making two martinis and a buttery nipple, with ten other drinks on deck. Not to mention pricing all of them. This is the only profession with a plethora of customers that do not stand in a line, so everyone thinks he's first. Fact: Even if you don't get served as fast as you'd like, I bet you still get drunk. So politely calm down.

Tip well, but don't be creepy. This is based on a male bartender's perspective, so I apologize for not representing the ladies as much as I would like to. That being said, of course it is appreciated that you tip. That's how bartenders survive. If you don't want to tip, move to Europe where they pay them more hourly to do the same thing.

On the other side of this, don't use your tip as ownership of the bartender and don't tip obscenely for no reason. It's weird. I mean, I love money, but don't make me feel like I have to get down on all fours for it.

Buy the bartender a drink. Going back to the previous rule, don't be creepy but offer to buy them a drink if they look slammed or irritated. Honestly, you just have to put yourself in their shoes. Then it becomes easy. P.S. This is most likely against the rules, so enjoy the thrill.

Learn the line of scrimmage. Where you place your drinks and money on the bar is important. If your drink or money is near you on the bar, then obviously it's all you—we won't touch it. If your money or beverage is near our side of the bar, we will most likely be taking it. In between is a gray area, so it's best to keep things on one side or the other to be safe. However, if you've taken a seat and have your stack of money there for the bartender to draw from, you can place it wherever you like. Just make it known that this is why it's there.

Have your money ready. It sounds so remedial but this really goes a long way. If you help your bartender's night go quickly and smoothly, he will appreciate it. Things like this just might result in him getting your next round.

Don't add on to your order. This is like ordering at the drive-thru and then adding a chocolate shake and some fries when you get to the window. It's not a huge deal, but it creates more work and everyone "behind" you has to wait longer. I've said it before, but I will say it again: The biggest reason that customers have to wait so long at a bar is other customers.

Don't ask a million questions. One or two is fine, but if you get past three I will usually excuse myself to another customer and I won't be coming back. I think this is a good time to explain that I work at a "high volume" bar/music venue where about 300 people are in my face, so it's not a fancy get-together where you can have a calm and friendly conversation. If you approach the bar and say, "I don't know what I want, just make me something good," then I will gladly pee in a glass for you and tell you it's stupendous.

Leave. Seriously, just leave when it's time to go. It's like this unspoken coolness that if you are at the bar with all the lights on at 3 am that you mean something to the world. It really means you either didn't hook up that night or home doesn't sound as fun. Either way, nothing exciting really happens after closing. We just close. We're tired from dealing with you people.

Refrain from using nicknames. Don't use any of the following titles to address your bartender: Chief, Boss, Bro, Baby, Sweetie, Sexy, Hot Stuff, or even just the word "Hey!" "Excuse me" will do just fine. Also, the phrase "...whenever you get the chance" is insulting. When I have the chance, I will let you know.

So in conclusion, just be a decent human being. You have to recognize that we deal with people in a not-so-usual state of mind. I want you to close your eyes and imagine yourself at your job. (If you don't have one, close your eyes and think of gumdrops and lollipops.)

Now I want you to imagine that every customer you deal with is impatient and drunk. Welcome to my Hell.

Jesse Wilder is a bartender at Alex's Bar in Long Beach, California. Check out his blog at bartendersear.blogspot.com.

DON'T BE A



DICK!

Hey Pup

By Carolyn Maine



How to Write for a Magazine

When You're in Grade School

By the Writers at 826 Chicago

A small collection of "how to" stories from the young authors at 826 Chicago, a non-profit writing and tutoring center whose mission is to help students improve their writing skills and help teachers inspire their students to write. Find out more about 826 Chicago and 826 National at 826chi.org.

How To Get Dressed

By Alisette – Grade 5

First, you take a shower with soap. Then, you get out of the shower and put on clothes.

First off, you put your pants on by putting your right leg in the right leg sleeve and your left leg in the left leg sleeve. Then you pull them up and—"click"—you button them up.

Next, you put on your shirt by putting your head through the big hole and one arm in each small opening. Then you put on your socks, which is easy. You just put them on your feet. Last, you put on your shoes. Which is like putting on socks, but you have to tie them.

How to Be a Class Clown

By Sebastian – Grade 5

First, you have to be funny. Then you need some jokes. Next, you tell those jokes and be funny when the teacher is around or when anyone who works in the school is. Finally, you become the class clown and some girls MAY like you!

You should wear makeup (if you want), throw pies in people's faces, trip people in the hallway, and make FUN of them (but not all the time because you might never know what they can do)! Also, pull someone's chair out before they sit and TURN THEIR BACKPACK INSIDE OUT!!

How to Sell Chocolate

By Marvin – Grade 5

First, ask people that you know or ask a parent to go with you to sell. If they want chocolate, open the box. And give them chocolate. Get the money. And close the box.

How to Be a Cat

By Simba the Cat (Jennifer – Grade 5)

We all know dogs aren't that cool, but cats are.

Step 1: If you are an alien or a human, try to eat beans that make you grow two legs. These beans are called "cats rock." Also, if you are an octopus, try to lose legs.

Step 2: Eat cat food, and don't drink water at all.

Step 3: Get used to purring and meowing—that's the only way you will get food from the owner.

Step 4: You have to use the bathroom in a box, but soon they will teach you how to use the toilet. Don't worry.

Step 5: If the family you live with has a son the age of two to twelve, try to catch a fly, and he will think you are cool.

Step 6: Just hide from the mom, because she might take you to the doctor.

How to Be a Phillip

By Phillip – Grade 6

Be handsome.
You can't be a wannabe.
You have to have a kickin' phone.
Once you join, there is no backing out.
You can't stop talking.
You must be a runner.
You must love suits.
You must be funny.
You must be charming.
You must have a friend.
You must have this list.



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How to Move From Idea to Invention



By Teresa Herrmann, Inventor of the Contrail Bicycle Device

Three years ago, my boyfriend Pepin and I entered a contest to design a product that helps build bicycle communities. We invented Contrail, a device that places washable, eco-friendly chalking fluid onto a bicycle's tire, allowing cyclists to mark their bicycle's path and create temporary bike lanes. Our design made the contest finals, patted ourselves on the back and moved on.

A year later, the blog Bike Snob included the Contrail concept photo in a post. Soon, our idea was featured on TreeHugger and CoolHunting, and we were getting calls from major companies. The only problem: We didn't know if it even worked.

We raced to create the product, converting our kitchen table into a prototype lab, and our floor, covered in black tape, into a road. The first Contrail was made out of sidewalk chalk and a glue stick. Now, two years later, we have a machined prototype and are prepping for our first production run. The process has been long and we've learned more than enough lessons to share:

1. Protect Your Idea: Even if your concept is "open source," document your progress with pictures and dates. You never know who'll want to profit off of

your idea or pervert it – we learned this lesson the hard way. Consider having all those who enter your work zone (for us it was all dinner guests) sign an N.D.A. (non-disclosure agreement). Also consider filing a Provisional Patent. You have one year from when you make your idea public (meaning showing it to someone without an NDA or putting it on the Internet) to file for legal protection.

2. Collaborate: After doing all that work to protect your idea, it can be hard to share it with others, but working with people outside your team can lead to valuable insight. By talking to local non-profits, we found new applications for Contrail, such as using it in leading bike-to-school programs.

3. Use Your Resources: Forget all those who say that American manufacturing is dead. We are a society of makers. Ask around and you'll be surprised by how many people in your life deal with manufacturing. By asking friends of friends, parents of friends, and even cold-calling toy companies, we learned a lot about how stuff was made and sold. We also used the website Kickstarter to contact family, friends, and fans to successfully raise funds for a down-payment on our product mold.



4. Keep on Believin': Believe in your project no matter how many setbacks or naysayers you encounter. Even if you find yourself taking a shower in the sink of a Home Depot at 5:30am to make a deadline, remember that it's just another step in making your product great. And it makes for a great character-building story.

5. It's Not (Only) About Making Money: You may not get back the money and time you've put into your idea, so make sure that you're creating a product you're proud of. Because of Contrail, we've met a lot of amazing people that have inspired us to continue pursuing our invention as well as to think up more.



Teresa Herrmann's parents always told her to get her head out of the clouds. She now lives in cloudy Brooklyn and works as a writer and producer. You can find out more about Contrail at bikecontrail.com.



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IDEA!

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AGREE.

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EITHER!

I WISH WE
WERE REAL
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SISTERS TOO.

DOOOODE!

OMG
THAT
WASSO
FUNNY!

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BOTH DISHES
AND SPLIT
THEM!



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FOLD

CUT



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How to Make Household Cleaning Cocktails for the Apocalypse

By Ellen Griley

So, it's the end of the world. The Maya were right about 2012; the Big One has hit; rabid zombies are clawing at your boarded-up windows, etc. You're huddled with Mr. Kitty in the corner of your kitchen, armed with a busted broom and your dwindling wits. Sounds like you could use a drink!

If you're Janine Christiano, the founder/mixologist behind Domestic Bliss, an assortment of all-natural household cleaning and personal grooming products, you needn't look further than, well, below the kitchen sink.

That's because many of Janine's products—which she sells monthly at the Altadena Urban Farmers Market near her home in Pasadena, California—are made with alcohol, from vodka-based kitchen and bathroom cleaners to gin-based aftershaves.

Working from a standard base mix of one part booze and one part water, Janine adds essential oils (often peppermint or eucalyptus) or tinctures (including the very Zen-sounding “stone essences”), resulting in powerful and wondrously fragrant sprays that stand up to even the toughest grime, mold, and other kinds of yuck. (No kidding: A recent demo in her kitchen yielded infomercial-like results.)

Although Janine recommends that you avoid swigging mixes containing essential oils—it won't kill you, but you could get pretty sick—cleaners made with tinctures are perfectly fine for consumption. And if, say, you've got a tidying bender ahead of you (Spring cleaning, apartment move-out/in), you'd do well to whip up a batch using fresh herbs or citrus peels.

Best for quick weekend jobs (fresh ingredients don't keep much longer than that), simple mixes like vodka/peppermint and vodka/citrus work wonders on cabinets and counter tops (and are best enjoyed over ice).

To make your own batch, grab the cheapest vodka you can find—we used Romanoff—and a handful of peppermint leaves or the rind from an orange or a lemon. (If you go with fruit, be sure not to include any actual juice, as its sugar can result in unwanted stickiness.) Mix contents (full recipe below) and muddle (combine ingredients in the bottom of a glass by smashing and churning), then strain into clean spray bottles (brown or blue bottles will block out light and prevent your herbs from browning) or into your best mug.

A spritz here, a sip there, and you're truly on the path toward domestic bliss. Cheers!

Standard Recipe for Kitchen and Bathroom Cleaner:

1 cup vodka
1 cup water

... and your choice of the following:

10-12 drops of essential oil of choice (peppermint or orange preferred)
or 1 cup torn, fresh peppermint leaves
or peel of one orange or other citrus fruit

Combine ingredients. If using fresh ingredients, add mint or peel directly to vodka, then muddle or shake repeatedly in closed Mason jar. Let rest for 5-15 minutes until oils are released and the scent is strong. Strain. Then add to 16 oz. spray bottle.



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[adult swim]



How To Make a Wallet from a Plastic Bag

Words and Photos by Kelso Doesn't Dance

There are many plastic bags out there. We all have them, and they'll all end up in the landfill unless they're reused, so here's a practical reuse project that everyone can complete: a wallet for any kind of card you might want to carry, present, or deliver.

This wallet is pretty quick, easy, and inexpensive to make. It's perfect as a gift-card holder, adding a personal touch to those times when a gift card is necessary. It can also be used as an everyday credit card wallet, business card holder, or cash and coin wallet!



Materials

- plastic bags
- iron
- ironing sheets or paper (computer paper works great)
- scissors
- permanent marker
- masking tape
- 1" Velcro
- ruler or measuring tape
- scrap cardboard (cereal boxes work great; for pattern, at least 4 1/2" x 6 1/2")
- sewing machine or needle and thread



Make the Pattern

1. Draw a 4 1/2" x 6 1/2" rectangle on scrap paper.
2. Measure 1 1/4" down the long side and round the corners from that point to the center of the short side.
3. Fold paper in half length-wise, and cut to make both sides symmetrical.
4. Transfer to cereal box.



Fuse the Plastic Bags

1. Select plastic bags to make about 8 layers. Thick bags may require fewer layers, thin bags a few more. You can fold one bag into several layers or use 8 separate bags (think bags from grocery stores, but don't forget to save bags from clothing stores and even product packaging).

2. Cut the handles, bottom seams, and any other thick or reinforced layers off the bags and flatten.

3. Stack the 8 layers, making sure to keep all printing inside so the ink doesn't get messy (either sandwich between other layers or turn bags inside out). Try layering different patterns over one another or preserving a pattern by adding a thin solid bag over a printed one, and consider that the front and back are the inside and outside of the wallet.



4. Lay out your plastic pile, covered on both top and bottom by ironing sheets or computer or butcher paper (paper must protect both ironing surface and iron).



5. Iron on a medium to medium-high temperature, starting in the center and pushing the air bubbles toward the edges, for about 15 seconds, moving constantly (caution: paper and plastic will be hot).



6. Flip over the entire pile iron for 15 more seconds, moving constantly.



7. Check the plastic. If several layers are still visible, or if one side is soft and blistery, continue slowly ironing both sides. Small holes will appear when the surface is over-ironed, so check it every few seconds. You should have a single piece when finished. Different bags require different iron temperatures and ironing times, so you may want to practice once or twice to get the hang of it.

Take It a Step Further

Once you've fused together a few bags, try cutting out and layering shapes and making designs or pictures with different bags (the ink rule still applies: place the ink side face-down). Static cling makes it a bit difficult to keep these pieces in place, so be extra careful when moving the iron around.

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Sew the Wallet

1. Align the pattern over the plastic material you like (don't forget that the back will be the inside of the wallet). Trace the pattern with a permanent marker and cut.



2. Lay the pattern piece down with the outside facing up. Add 1 side of Velcro to the end with square corners, align in the middle (about $\frac{1}{4}$ " from the edge), and attach with masking tape.



3. Sew the Velcro in place (I like to use a zigzag stitch), removing the tape as you stitch your way to it.



4. Flip the pattern over (with the inside facing up). Add the other side of Velcro to the end with rounded corners in the same way (also in the middle), about $\frac{1}{4}$ " from the edge.



5. Sew the Velcro in place in the same way.

6. Sew across the bottom (the side with square corners) about $\frac{1}{4}$ " from the edge to protect it.

7. Lay the pattern piece (inside facing up) and fold the bottom upward $2\frac{1}{2}$ ". Tape in place.

8. Start at the bottom and sew up, around the rounded corners and down the other side using the same stitch as step 6, about $\frac{1}{4}$ " from the edge.

9. Remove the tape, and trim all loose strings.

10. Add cards! Close flap to attach Velcro.



Find out more about Kelso and Kelso Doesn't Dance's upcycled wallets, notebooks, and totes at KelsoDoesntDance.com and LongBeachCraftMafia.com.

How to Start a Record Label on Next to No Money



By Christina Gubala

Sneaky Snake performing live, photo by Ally Sachs

The Decision

George and I never seemed to have any money. From our competitive vinyl purchasing to our penchant for gourmet pastrami sandwiches, we always found a way to keep our collective financial situation “paycheck-to-paycheck.” I was working as receptionist at the majorest of major record labels, while George worked at Vacation Vinyl, an independent record store in Silver Lake.

In the evenings George would listen to me vent about how much I resented the so-called music being peddled to the masses by my company. We constantly daydreamed of creating our own record label, but a steady lack of funds made it seem little more than a daydream. George’s band, Sneaky Snake, had been recording in our garage for a few months, but there was no avenue for their music to travel into the public arena, aside from a few scattered shows in the strangest corners of Los Angeles. Something had to give.

While George’s sanguine demeanor had earned him friendly relationships with all kinds of inspirational denizens of the town, my disgruntledness at work was boiling to a fever pitch, which peaked on September 27, 2010. I walked into work with one mission: to give them the business end of my middle finger.

The Labelmates

After I quit, we had to find more creative ways to entertain ourselves, as we were pointedly more broke than before. Sneaky Snake had a quiver full of excellent tracks, and it seemed that all of our musically inclined friends were experimenting with their own recordings: George’s coworker and his band Harassor had recently recorded a few doom-metal synth tracks; our friend Tim had been cogitating over his solo project, Tenstairs, for a year and a half; and Son Fish, who wishes to be anonymous, had become George’s friend by confessing his precision with a Kaosillator to him one afternoon in the record store.

The stars were aligning around us. We purchased a website domain, agreed on a working model, and christened the project, and all of a sudden our dream label was, to some capacity, real.

The Cassettes

In a perfect world, we would have loved to press vinyl for each release, but if we would have held out for the money to do it, these albums would never be released. George and I never listened to CDs, and it would cost substantially more money to produce them than their technological predecessors, cassettes. We could print a run of cassettes for about \$100 less than it would cost to make the same amount

of CDs, and they would look professional. We weren't the only ones who had realized this: Many of our musical friends had started pressing and circulating cassettes, and a serious culture was developing around the medium.

We had decided on the medium, but now we needed a manufacturer. Our friends at Pour Le Corps Records, a Texas-based indie label, recommended National Audio Company (NAC) to us (they knew of their expedience and tendency to throw in "thank you" bonuses like special chrome tape and reduced shipping costs). They gave us a quote for the Sneaky Snake cassette that was around \$90 for 100 24-minute cassettes—far less than we expected. Delighted, we requested quotes for Harassor, Son Fish, and Tenstairs, and the total was under \$500, including art and cassette imprinting (we agreed to print, cut, and insert the artwork ourselves).

The Business

Next, we composed a manifesto for our label. We wanted to be fair to our artists, maintain our integrity, and minimize drama.

Our business model was simple: We would press 100 tapes, give 50 to the artist, and then distribute the remaining 50 to recoup the cost of the pressing. We rejected ownership of the rights to the music—our artists maintain complete creative control—and encouraged them to establish pages on Bandcamp.com, through which they could sell digital tracks and receive 100 percent of the profit (after Bandcamp would take its chunk, of course). It was all coming along, and we still hadn't spent more than \$600 total.

The Launch

With our releases set to arrive mid-December, we figured it would be an excellent opportunity to debut our little label to the world—right before everyone broke for the holidays. In a moment of clarity, we remembered that George worked at the sweetest record store in all of Los Angeles, which happened to host in-store performances almost weekly. It was a stroke of luck, but it gave us a free venue and free promotion through the store and its web presence.

I spent the week prior to the showcase putting up flyers, Facebooking up a storm, and entreating our loved ones to attend. The night of our showcase, however, it started raining (for those of you unfamiliar with the L.A. culture, rain might as well be hot lava). We figured our attendance rates were doomed. I truly believed that Son Fish, Tenstairs, and Sneaky Snake were going to be playing to an audience of one—me.

In spite of the crappy weather, friend after friend took their place among the record bins to behold our maiden showcase. My parents even braved three hours of traffic to support us and buy some tapes (in spite of the fact that I had taken their only cassette player as my own). All three bands played moving sets, and at the end of the night, we had sold over \$100 worth of cassettes (at \$5 each). I was teary-eyed and George was glowing with pride. We had made back 1/6 of the total cost of our operation in a single night.

Not the End

In the weeks following the showcase, we let the label rest on its modest laurels for a while. Tapes were selling at Vacation at a clip I found hard to believe, and it was nice to relax and just watch things marinate. March 18, 2011 marks the release date of our second batch of tapes.

It always seemed so impossible to live a dream like this, but, to paraphrase The Minutemen: Our label could be your life!

Christina is the co-founder of Complicated Dance Steps, a cassette record label distributing to California and Texas. Find out more about the label and its music at complicateddancesteps.com.



How to Make Humans Smile

Words and Photos by Kayt Canino



Humanity can always use a little cheering up. Humans like to smile, so wouldn't you like to help out? You can spread happiness throughout the land with this simple project.

1. Draw a smiling flower on a piece of white paper, like this.
2. Color your flower with colored pencils.
3. Cut out the shape of your flower.
4. Fold in the petals, so that the flower turns into a waiting surprise.
5. Place about 1/4" of water in a small cup or bowl, and place the flower in the water. Watch as the surprise inside produces a smile!
6. Send some smiles to your friends. Repeat steps 1-4, and then write or type up a note that reads something like this:

Hello, friend!

WAIT! Don't open the cute little curiosity I've included in this envelope. Keep it closed and safe, and please follow these instructions:

- 1.) Get a small cup, saucer, or bowl.
- 2.) Put about 1/4" of water in it.
- 3.) Place the curious circle in the water.
- 4.) Enjoy a little sunshine.

Your friend,

7. Now, get the addresses of your favorite friends. Color, cut, and fold a flower and put it in an envelope. Put the instructions in the envelope, too. Mail the smile to your friends, and get ready to be loved!





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How to Be a Band Wife



By Elizabeth Wachtel

Clockwise from left: The Wachtels, the Shaheens, and the Wilders

You've most likely heard the saying, "Behind every great man, there's a great woman." I like to say, "Behind every great band, there's a great band wife." Yet, articles and interviews with up-and-coming bands almost never bring up wives or girlfriends.

What about the women with these guys? I ask this because I am married to Chad Wachtel, guitarist for Long Beach's Tijuana Panthers, and I know I'm not the only one who reads these interviews and wonders what's happening at home.

I decided to interview two friends who are also band wives, or "tour widows," as some would call us. Jaime Shaheen, who is married to Tijuana Panthers' drummer Phil Shaheen, and Krista Wilder, who is married to Jesse Wilder of Mr. Mister Miyagi (a live 80s karaoke band) and many other musical projects, took some time to chat with me about their relationships. With their help, I have constructed a guide for the ladies behind the musicians:

1. Know what you're getting into. All three of us knew from day one that these guys were musicians. Jaime found pictures of Phil in LA Weekly after they first met; Krista and Jesse were in the same third-grade

class, and met again decades later when Jesse was in a band called Teen Heroes. You can tell right off the bat if these amping fellos are afflicted by a discontent in their core that can only be cured by stardom. Their love for music will always be deeply rooted, but can you blame them? If you are completely dependent on this person to fill your time and keep you occupied, then get a hobby.

2. Expect your man to get hit on. When asked what her least favorite thing is about being with a musician, Krista says, "It's rough when they go on tour. But even worse than touring can be the girls. There are some little hookers out there! It's funny when you overhear girls talking about your man, but it's irritating too. One time, when I was pregnant, I was standing next to two very young, beautiful girls who were discussing how they were going to give Jesse a blowjob as soon as he got off stage. They were very detailed and explicit. It was pretty hilarious, but at the same time, I kept an eye on them the rest of the night!"

3. Wear many hats. Don't go out and buy a bunch of hats, but be prepared to play any role needed when it's needed. When married to a band member, you

are instantly the “merch girl,” especially when the band is unsigned and uses its own crew. If in this position, make sure you carry plenty of one- and five- dollar bills because it’s embarrassing to run out of change in front of the other bands on the bill. Once you retire from the merch table, you transition to another role. Krista says, “I think I’m more of a therapist now.” Jaime has been a second set of eyes for artwork, and we’ve all listened to endless recordings. When you are asked to load amps and pack up gear while they enjoy a beer, well...that’s when you tell them, “Oh hell no!”

4. Be flexible. Tour dates don’t care about holidays, birthdays, and anniversaries. When your man is in a band, you have to be really good at sharing him. Krista says: “Most shows start so late so they usually don’t take much time away from important events. If anything, it gives us an excuse to leave holiday parties early.” Jaime says, “I try to support what he loves. I get a little crabby when he’s gone a lot, though.” Yes, you will get a little lonely or bored when the band is on tour, but it’s not the end of the world. Remember, absence makes the heart grow fonder.

5. Have fun! Jaime says that her favorite thing about being with Phil is “watching the band grow and seeing how excited Phil gets about it.” She adds, “I love going to their shows and seeing all the kids get crazy.” This makes the nights alone worthwhile to her. For Krista, not only does she get to meet amazing musicians that can become lifelong friends, but these friends have been able to help her raise funds for the school she teaches at. “We actually just had a fundraiser called ‘Hot for Teacher,’ which was really successful. It wouldn’t have been as positive if it weren’t for Jesse and the generosity of Mr. Mister Miyagi.”

Both of these bands are incredibly hard-working, and the support of the ladies behind the men has helped make it possible for them to entertain the city of Long Beach and beyond. So the next time you see a band wife, give her a high five and don’t hit on her husband.

For more information about these bands and their upcoming shows, go to tjuanapanthers.com, mrmistermiyagi.com and palindromeentertainment.com.

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How to Make a Meat Sundae



By Cory Robertson

The Meat Sundae is much more delicious than it sounds; trust us, we've tried it!

The evolution of this project is a story in itself; a story that may seem confusing and at times absurd, but that perfectly encapsulates a typical weekend for me and my roommate, Bill. The journey began when Bill sent me a link to a Los Angeles Times article called "50 Fattiest Foods Across the Nation."

The item that caught his eye was a hot beef sundae, which made its debut at the Iowa State Fair in 2006. This was not a particularly delicious-looking dish: a bed of roast beef, a scoop of mashed potatoes, a hefty pour of beef gravy, a sprinkle of cheddar cheese, a cherry tomato topper and, for some reason, a toasted hot dog bun sticking out of the whole mess.

My initial thought was, "Where's the dog?" You can't just throw a bun in there and

expect us not to question the whereabouts of America's favorite processed meat. Something had to be done about this. About 30 emails later, we decided to include our other roommate, Kim, in the mix, which eventually lead to the creation of the meat sundae.

Each email included a series of arrow-laden pictures noting the potential meat replacement for each element of various sundaes, and each diagram was more detailed and carnivorously indulgent than the last. Eventually, we ended up with the natural equivalent of a hot dog sundae: the banana split. We would replace the banana with a Polish sausage, the three ice cream scoops with three meatballs, whipped cream with mashed potatoes, and the fudge topping with a savory mushroom sauce.

We were all in agreement: This genius idea must come to pass. One Sunday, we began our trek to the dark side of dessert, and we were thoroughly pleased with the results. Follow these steps to make your own delicious meat sundae:

Ingredients:

Meatballs:

- 1 lb. ground meat (beef, turkey, or pork)
- ½ cup buttermilk
- 2-3 slices of white bread, crusts removed
- 1 egg yolk
- ¼ cup grated parmesan cheese
- 1 clove garlic, minced
- 2 tbsp. fresh parsley, minced

Mushroom sauce:

- 1 tbsp. butter
- 1 tbsp. olive oil
- 1 small shallot
- 1 cup dry red wine
- 1 cup beef stock
- 8 oz. mushrooms

Mashed potatoes:

- 2 lbs. red potatoes
- ½ stick of butter
- 2/3 cup milk
- chives

1 Polish sausage

Kalamata olives for garnish

Directions:

Start by making the meatballs. Make a panade by combining 2 slices of bread with ½ cup buttermilk. Mash with a fork to create a smooth paste. Combine the meat, egg yolk, parmesan cheese, garlic, and parsley together in a medium-sized bowl until thoroughly mixed. Form the mixture into meatballs that are about 2 inches wide. You can either fry the meatballs or bake them in the oven. With frying, the meatballs get a nice crust and the leftover bits can be used to add flavor to your sauce. Baking takes less effort and frees you up so you can focus on the rest of your dish. To bake, pre-heat your oven to 400° and bake the meatballs for 20 minutes or until cooked through. To fry, cover the bottom of a frying pan with about ¼" of vegetable oil on medium heat. Fry the meatballs for about 10 minutes, turning them several times, until they are nicely browned on all sides.

To make the mushroom sauce, sauté the shallots with butter and olive oil, and then add garlic and mushrooms. Continue cooking until the mushrooms have lost most of their moisture. Add red wine and beef stock and reduce until you have about 1 cup. Season to taste and add parsley.

Put potatoes in a large pot and cover with water. Bring to a boil and continue to cook for about 10 minutes or until a fork can be inserted with little resistance. Drain potatoes and return to pot. Add milk, butter, and chives, and mash until you get the desired texture.

Next, fry a Polish sausage in the pan you used for the meatballs until heated through; split the sausage in half.

Now put it all together! Create a bed of mashed potatoes and top with the Polish sausage, placing the three meatballs between the slices of sausage. Next, add some more mashed potatoes on top of the meatballs. Pour the mushroom sauce all over, as you would fudge. Garnish with Kalamata olives and parmesan cheese, and dig in!



MATCH STICK ROCKET

BY ANDREW YOUNG

MATERIAL LIST

A book of Paper Matches
Aluminum Foil
2 sewing pins
Scissors
Lighter
Paper Clip

Match



Pins

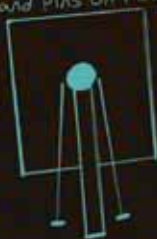


Lighter



Paper Clip

Place Match and Pins on Foil



Wrap Foil Around Match Head



Make sure the foil is tight around the pins and they touch the match head

trim End of Match Square



Remove the Pins to reveal the Jet Ports, this is where your rocket's exhaust will exit. Be careful not to crimp the tubes or your rocket won't work.

Fold the paperclip so that it can support the rocket at an angle



Set up your rocket and launcher outside and make sure you have a clear 30 feet for launch



Tips:

1. Try shaving the match a well balanced match flies far
2. Make sure your exhaust ports are clear and not kinked
3. If your match blows a hole in the foil it won't fly

Hold a lighter under the foil, as the foil heats up it should ignite the match head. Be careful to keep your hands, clothes, eyes, etc out of the path of the flame

REMEMBER YOU'RE MAKING AN EXPLOSIVE AND EVEN A MATCH CAN BE DANGEROUS! BE CAREFUL, FIRE HURTS!

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MAGNUM

For pleasure seekers

How-to FABRIC BUTTON BOBBY PIN

YOU'LL NEED:

- Light-medium weight cotton, silk, or synthetic fabric (vintage or recycled clothing even)
- pantyhose scraps (for stuffing)
- 2 thread spools (or circular objects): 1 1/2" & 1 1/4"
- thin sewing needle
- 1 seed bead
- 1 sequin
- thread
- bobby pin
- scissors
- pencil



ashdel
handmade



1. Trace three small circles (1 1/4") and one larger circle (1 1/2") onto fabric (wrong side up). Cut out circles, setting larger one aside.



2. Thread needle, tying a double knot at one end. Holding fabric circle wrong side up (start with knot on wrong side) begin a running stitch about 1/8" from the edge around the perimeter of the circle until you reach where you started. Pull thread to gather the circle,

Running stitch

3. Stuff fabric with nylon pieces until button is smooth and even. Pull thread tight and tie off so that hole is closed tightly. It's ok if a little stuffing sticks out. Repeat for remaining two circles for a total of three fabric buttons.



4. Sew two of the buttons together so their sides touch. Sew the third button to the other buttons to form a clover shape. Sew the three buttons together until they feel secure as one piece. Thread needle up through the center.



5. Thread needle with one sequin, followed by one bead. Pull needle down, around and up through the bottom of the bead (forming a loop). Pull thread gently to close loop. Slide bead down so that it touches sequin. Thread needle down through center of the sequin. Sew to secure to the center of the fabric buttons.

6. Hand sew around the perimeter of the larger circle (same as in Step 2 except this circle will not be stuffed). Gather thread until the circle hole is closed. Press the fabric flat with the hole in the center.



7. Place circle with gathered side so that it covers the bottom of the buttons. Slip stitch around the edges of the circle so that the circle covers the bottom side of the buttons.

Slip stitch



8. Slide bobby pin through the flat circle piece with ridges side facing up.

YOU'RE FINISHED!



How to Have a Baby at Home

By Jackie Rockwell, Ice Cream Mother

Photo by Dr. Knife

1. Don't freak out: My contractions started in the middle of the night. At first, they were easily noticeable, but ignorable. It was 3:00 am and my husband had returned home only an hour before, so I moved out to the couch with 4,000 pillows (being nine months pregnant is very uncomfortable). Using my cell phone, I was able to see how long and how frequent my contractions were. Friends of mine who had given birth recently had very long deliveries, so I had it in my mind that this could go on for a while. Around 6:00 am, I was having a contraction and I heard (and felt) a small pop. I shouted out, "MY WATER JUST BROKE!" Of course, my dear husband was sleeping so I had to repeat myself, but soon enough, I was being sufficiently fussed over.

2. Clear your mind: Now my contractions were much more intense. I needed to focus on two things: relaxing as much as possible and my cervix widening. I found that visualizing the purpose for the pain helped me cope with it. So, when having a contraction, I visualized my cervix dilating and the baby moving down the birth canal.

3. Trust your body: Part of the reason I decided to have a home birth was because I viewed birth as a natural process that my body would know how to do, and it sure did. I was unable to eat anything and I could only drink small sips of water at a time. The midwife had told my husband to make sure I ate to keep my strength up, but after a two-bite attempt, I had to give up on my peanut butter and jelly sandwich. I found the most comfortable position was to be lying on my back on our couch. Feeling like I had the flu, I was sweating, shaking, and vomiting, and to top it off, I pooped four times!

4. Get your midwife: I desperately needed to be comforted. Giving birth for the first time is scary because you don't know what to expect. The midwife arrived around 9:30 a.m. My husband had been very supportive, but what did he know about giving birth? The midwife smoothed my hair, rubbed my feet, helped me to the bathroom (again), and moved the coffee

table when I wedged myself between it and the couch to get on my hands and knees for delivery.

5. Fill a large plastic trough: The pain was getting close to unbearable, so I asked if I could get in the tub. My husband and the midwife's assistant moved quickly, getting the tub set up in our dining room and filling it with warm water. Our water heater only allowed for it to be filled halfway, but that was plenty for me. I got in the tub on my hands and knees, sinking as low as my belly would allow.

6. PUSH: Soon after getting into the water, my body was shuddering with the urge to push. It was time. Each contraction would start with my body's involuntary reflex of moving the baby down, and I would finish it by pushing. The pain was intense. I ground my head into the edge of the tub and thought about all of the other women who had done this before me, especially my own mother. That gave me strength. I pushed a few times to get the head out; during the downtime between those contractions, it felt like my vagina was on fire. I pushed the rest of her body out with no contraction, because the umbilical cord was wrapped around her neck. The midwife told me to reach down and I brought my baby up through my legs. Eleanor was here.

Jackie is married to Dr. Knife of the Ice Cream Man crew; Eleanor is their first child.



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Last Day in Studio 6A, Home to Austin City Limits

By Caitlin Lowery

Photo by Scott Newton

Whether you're a native of the Live Music Capital of the World or just a fan from afar, you've probably experienced the magic of Studio 6A. This small, one-room venue, barely fitting an audience of 300, was the famed stage for the longest-running music series ever, Austin City Limits, and provided live music for more than 36 years.

However, after more than three decades of broadcasting intimate shows to the world, Studio 6A would be upgraded and expanded via a newly designed venue. On November 8th, 2010, Studio 6A hosted its last performance for Austin City Limits, but its iconic background and historic importance to music will not soon be forgotten.

From the beginning, Studio 6A was never meant to be a live music venue. It was, after all, just a simple KLRU television studio. But as the music scene took off in Austin, TX, it seemed like the obvious opportunity to spread more Texas tunes to the world, and as KLRU's Executive Producer asked, "Why not do it? Why not try?" So, on October 17th, 1974, Willie Nelson performed the inaugural set for the pilot episode of what is now known as Austin City Limits.

The unknowing eye would hardly know Studio 6A existed, as it was located on the sixth floor of Communication Building B on the University of Texas campus. However, the Rock and Roll Hall of Fame landmark plaque posted on the outside wall of the building shines as a symbol of just how important this venue has been to the music scene. These plaques are given to places that are considered "essential to the story of rock and roll," and Studio 6A is no exception.

Over the course of its 36-year history, Studio 6A has hosted more than 800 artists. While in the beginning the goal was to spread the wealth of the Texas music scene, Austin City Limits soon became much more diverse, from hip-hop and indie to classic rock and folk. The impressive roll-call of music to stream from this incredible place includes Johnny Cash, Ray



Charles, Bloc Party, Arcade Fire, Mos Def, Pearl Jam, and the legend to end the era of Studio 6A—Lyle Lovett.

Although Lyle Lovett had played on the stage of Studio 6A before (he has graced the show 12 times, making him one of the most frequent performers in ACL history), the air was thick with thoughtful goodbyes and anxious possibilities.

The finale was considered the most in-demand show in Studio 6A's history, filling both the tiny studio and an auditorium nearby where attendees could watch the show live as it was being filmed. Tears streamed down the faces of many ACL fans, and the crew of the show stood on stage and sang along as Lovett played "Closing Time," saying farewell to a place that had become home to so many songs and so many memories.

While the story of Austin City Limits is far from over, it has made its transition to a new venue—The Moody Theatre—where it held its first ACL taping on February 24th, 2011. As music lovers from around the world continue to find new musical sounds through the broadcast of Austin City Limits, we still remember where it all began and hold dear in our hearts and ears the echoes of the history of Studio 6A.

Caitlin lives in Austin, and is a long-time fan of Austin City Limits and live music.



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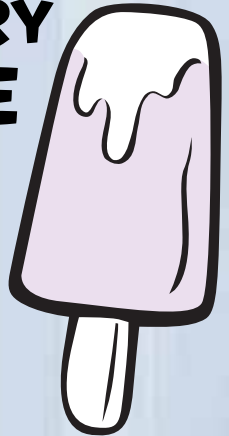
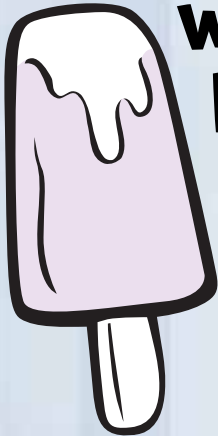
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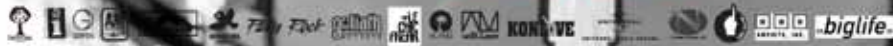
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