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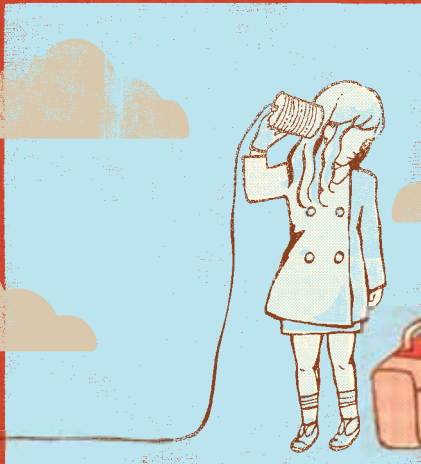


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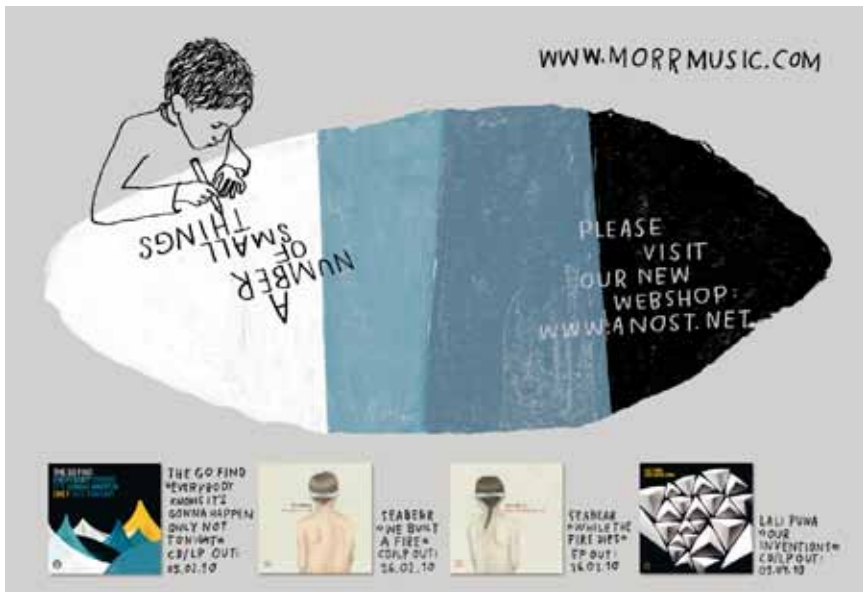
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*Off the Wookie* is Ice Cream Man's annual "super happy motivate manual for joy making." The zine is totally free, written by Ice Cream Crew members and friends and assembled every March for that week of music and mayhem in Texas.

We decided to return to our roots for our fifth year with a "How To" theme, and thanks to our ever growing family, we've got art, comics, fiction, non-fiction and of course some amazing guides on how to punch a higher floor -- from how to make an ice cream bar the size of your head to how to raise a flock of chickens in your backyard and never pay for eggs again. Enjoy the stories,

be liberal with your hugs, and we'll see you at the Ice Cream truck all summer long. -James

It might seem hard to believe, but it takes a lot of people to make a Wookie. James has taken over full editorial duties, and thankfully Chris Muench keeps returning to lay out the zine. Thanks to Christine, Sergio, Dab & Myla for their artwork. Without the help of Jakprints there never would be a Wookie. Thanks to the advertisers and numerous writers for filling the pages. Thanks to Ben & Jerry's for the cream, all the Ice Cream Crew, The Gahans, Beth Bellanti, Dameon Guess, Jeremiah Garcia, Rob and Cream Vintage, SXSW, Porter Novelli, Jones-Dilworth, Hoover's Cooking, PacSun, Road Trippin' crew, Tom and Nicole Zinn, Aaron Zacks, Doug Freeman, Kate Schrueth, Doejo, and of course Rob Banagale for taking the Wookie virtual at offthewookie.com. We like you. -Matt

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## A Mega Man for All Seasons

By Rich Bunnell

Like anyone trapped in a state of suspended adolescence, I've made a name for myself in realms as far-flung as Zebes, Castlevania, Floating Island and the Mushroom Kingdom. I've pillaged Bowser's fiery keep more times than I can count – though, granted, it helps that he always leaves an ax standing behind his rickety suspension bridge. But through it all, I've never been able to shake the feeling that I'm not actually a fan of video games. I'm a fan of Mega Man.

The Blue Bomber's adventures against the single-mindedly villainous Dr. Wily played such a critical role in my upbringing that I'm tempted to call him a third parent, or at least a second sibling. *Mega Man 2* had such an impact on me that I wore out the tutorial tape at my local video store. A few years later, I was sternly reprimanded when I included a napalm factory in a miniature city I built as part of an after-school program. I had no idea what napalm was, but I did know that *Mega Man 5* had a totally awesome Robot Master named Napalm Man.

Photos from wallpaper collection at [gamesradar.com/capcom](http://gamesradar.com/capcom)

It's hard to pin down exactly why the series appealed to me so much at the time, or why it still appeals to me today as I continue to snub my nose at the siren song of maturity. Maybe it's the fact that even with the endless possibilities offered by games as impressively open-ended as *Grand Theft Auto*, sometimes it's just more relaxing to walk in a straight line and shoot. Or maybe it's the sheer consistency of its celebration of pleasure: If Super Mario is the 8-bit Beatles, Mega Man is gaming's Mötörhead – always the same blurry, brainless experience, and that's the point.

The little blue guy's adventures on the Nintendo Entertainment System defined my youth to such an extent that in 1996, when the World Wide Web descended upon humanity and offered the world a never-ending fountain of useful information, my first instinct was to use it to learn more about Mega Man. Eager to show off my writing chops to an already-bustling online fan community, I embarked upon my masterpiece: a seven-part fan fiction epic that would draw upon all corners of the

Mega Man universe and thereupon dazzle minds and set souls aflame.

Twelve years later, all I remember was that Part Two told the poignant origin tale of a minor character named Ballade from the fourth Game Boy game.

Unfortunately, as the years went on and technology improved, the bells and whistles artificially grafted to Mega Man only became more inane and distracting. When my brother got a PlayStation for Christmas, I was thrilled to finally be able to play the 32-bit *Mega Man 8*. Sadly, I found to my extreme distress that the normally nimble Bomber handled like a Beanie Baby, and the action was interrupted by animated sequences that make Dragon Ball Z look like Hiyao Miyazaki. I sought solace in *Mega Man X*, a sequel series taking place in a futuristic dystopia, but grafting a cut-rate *Blade Runner* onto my childhood memories didn't soothe the longing.

Thankfully, the original generation of video gamers has now aged into thirty-somethings with disposable incomes and insatiable nostalgia. Among the welcome results of this movement? The release of the downloadable *Mega Man 9*, which cut the crap and recaptured the Mega muse. No mangled, labyrinthine plotlines about bio-engineered humans discovering their

souls – just as in days of yore, my sole quest was to junk a robot with a ridiculous, themed superpower and steal a weapon from his robotic carcass.

Since Nintendo's nostalgic Mega Man revival produced one of the most thrilling (and fiendishly difficult) games ever, I've been hoping that the creators of *Mega Man 9* would do the right thing and follow up on its success, not only because I crave my gaming crack, but also because, with the existence of *Mega Man X*, a game called *Mega Man 10* could create some sort of Lost-level paradox.

Well, my wildest dreams have come true, because at the time of this writing, the aforementioned super sequel is just one week and ten bucks away from my two thumbs. As long as the Blue Bomber is out there to ascend Skull Castle and make Dr. Wily grovel and beg, the spirit of classic platforming will remain alive into the year 20XX and beyond. Fight, Mega Man – for everlasting peace!

*Mega Man 10 is now available for download on the Wii Virtual Console.*

*Neither Rich Bunnell nor Off the Wookiee was paid for this statement.\**

*\* = Except for payment in ass-kicking fun.*







C. H. H. G.

## How to Catch a Leprechaun: Seamus Galsworth's Twist on a Tale

By John Derhak

Illustration by Love, Christine

"It's like this wherever I go," the diminutive Seamus Galsworth said, frustrated. "A wise-ass remark like, 'What color is your rainbow?' sure makes me want to kick my heels up!"

We were at the bar of the moe.Republic Hotel, quaffing a few ales, when we bumped into Mr. Galsworth, resident leprechaun and folklorist. Mr. Galsworth is known as a man with an edge.

"I'll kick up my heels, all right—kick you right in your ass!" He took another sip of his ale, toked on his tiny clay pipe and gently blew smoke rings in concentric circles. "There!" he quipped, and spat on the floor. "That's what I usually tell 'em."

A fifth generation leprechaun, he goes about his business in town quietly, tending to the family's pot of gold and distilling rainbows. "I guess you can blame my ol' granddah' for the mess we're in," he sighed. "He took to the whisky at an early age and got sloppy, not so unlike many of our folk." His bright red hair, thick with curls, fell out from beneath the brim of a bowler hat.

"I suppose you want to know how to catch a leprechaun?" he asked loudly, suddenly. Heads bobbed. Ears perked. Bodies leaned in around us.

"Everyone always wants to know how my ol' granddah' was caught. How such a secretive folk could become domesticated." He rubbed his chin, then spoke softly, "Well, one day a friend of ol' granddah' walked in a pub with a big bowler hat on. He walked up to the bar, pulled the hat off his head and out popped a leprechaun. That be my ol' granddah', always taking a risk. My granddah's friend told the bartender, 'I want a pint of beer and a shot of whisky for my buddy here.'

At the opposite end of the bar sat a man, watching the scene, befuddled. So after ol' granddah' drank his shot of whisky, he ran down to the end of the bar and spat in the guy's face. Then ran back to the other end of the bar and laughed.

My granddah's friend said, 'Gimme another shot of whisky for my buddy,' like nothing unusual happened. The bartender watched the leprechaun drink his shot of whisky, run to the end of the bar, spit in the guy's face again, and dash back giggling. Another shot was ordered. Again, me ol' granddah' drank his shot of whisky and ran down to the end of the bar.

This time the man pounced; grabbed me ol' pappy. Held him tightly. Shouted angrily, 'If you spit in my face again, I'll cut your pecker off.' At that ol' granddah' laughed and said, 'Leprechauns don't have peckers.' The man, dumbfounded, replied, 'If you don't have peckers then how do you pee?' Me ol' granddah' looked at him brightly and answered, 'Why, by spitting!'"

Mr. Galsworth suddenly squirmed in his chair, sat upright, and spat on the floor. "Phew! I couldn't hold it any longer!" he shouted with relief, and grinned.

"That people," he declared as he finished his ale and stood to leave, "is how to catch a leprechaun."

*John Derhak, a Production Assistant with the band moe., is author of Tales From the moe.Republic and Chill Your Cocksles. John resides at moerepublic.org.*

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## You Don't Win Friends With Salad! (...But You Can With Ice Cream)

Article and Photos By Kenny Wu

Have you ever been to a cookout where all the guests show up with salads and drinks? I have, and it isn't pretty. Bowls of yellowing greens languishing on tables, new arrivals with hopeful eyes thinking to themselves, "Maybe mine will get eaten..." Meanwhile, others from the crowd glance over, muttering, "Where's the beef?"

Don't try to win your friends over with salad. Instead, bring on the ice cream! Think of it: Rather than walking up with a big bowl of dressed-up lettuce ready to wilt in the sun, you roll in with a cooler in one hand and a scoop in the other.

Savior of the salad eaters: the ice cream maker. You can do this, and it's easier than you think.



### Ingredients and Tools

Ice cream is so simple to make that you can't go wrong. For one quart of basic ice cream base you will need: **3 egg yolks, 1 pint heavy cream, 1 cup milk, and 3/4 cup of sugar.**

You'll also need a big bowl, a whisk, a stiff rubber spatula, and a container for storage. Lastly, you will need an ice cream maker. These come in a variety of flavors, from old-school hand crank to modern automatic to freezer in a ball. You can find one used for around \$20, but if you want to do it the fun way, you can make your own with a couple coffee cans and a roll of duct tape. These contraptions all work same way: They keep the base moving while it freezes, so you don't end up with a difficult-to-share brick of delicious goodness.

### Wait! What about Flavors?

Flavoring your ice cream can be done in one of three ways: infusion (add a couple drops of vanilla extract), mix-ins (toss in some chocolate chips), or a combination of the two (as we'll see in just a second). No need to get fancy – the main idea behind flavors is: Infuse if you can, but chunky things will sink, so mix them in when the base is already half frozen.

### Let's Make a Classic

Today we'll be making the classic: cookies and cream (Oreo cookies mixed into a vanilla-infused base). In addition to the ingredients above, you'll need vanilla extract and a cup of crushed Oreos. The crushing is best done on a hard surface, with your cookies in a plastic bag.

Since we're making a quick, uncooked base, no cooking skills are required. All you need to do is whip the egg yolks in a frenzy until they turn pale yellow. Add the sugar and whisk until smooth. Finally, pour in the milk, cream, and a teaspoon of vanilla extract and whisk until combined.

Stick this in your ice cream maker, and you'll have something that resembles delicious soft serve in about 25 minutes. Scrape the half-frozen goodness out of your ice cream maker and into your container while mixing in half-frozen cookie bits. Freeze this for a couple hours, and you'll scooping ice cream for your friends in no time!







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## How to Raise Chicken in Your Backyard

By Megan Paska

Photos by Rachel Styer (header, closer) and Katrina Mauro (all the other ones between)

A year ago it would never have occurred to me that I could keep a small flock of hens in my 800-square-foot Brooklyn backyard... but it happened.

I wake up early every day and stumble through my four-unit apartment building into the communal basement, where we tenants store our junk and do our laundry. I walk through a back hatch door, and I let four funny birds out of their padlocked home and into the 14x4' run (a protected outdoor space for my flock) situated on our concrete patio. Here, they enjoy a satisfying breakfast of vegetable scraps, leftover cooked rice, barley or noodles, organic chicken feed, grits and oyster shells. I then open the side of the coop and retrieve a few eggs, so fresh that they are still warm from the chickens' bums.

Sounds pretty great, right? Well, it is, if you have the right schedule and presence of mind for the task. Let me tell you how it's done.

**Misconceptions About the Coop**  
*Chickens are noisy. Have you seen their shit? It's totally disgusting, and they smell horrible. Your neighbors are going to hate you. Aren't you worried about neighborhood cats? Why not just go live in the*

**country if you're going to do this kind of crazy stuff?**

These are the questions I got when I first decided to convert the abandoned dog house in my backyard into a small coop. I might have considered all of these points valid, but before I made any hasty decisions involving living creatures, I took my landlord, Katrina, to visit my friend, Martha, who has a small flock of chooks in South Brooklyn. Between what Martha showed me and what I learned on my own, I soon realized that the skeptics were wrong about a few things.

**Playing Chicken for the First Time**  
 Martha has three hens. They each lay about four to five eggs a week, which is more than enough for her family and the occasional friend. They invested money in an Eglu (omlet.co.uk) coop and run, which have a modern, aesthetically pleasing design and are apparently easy to maintain. I asked her to not clean it before I came over, so I could see what a dirty backyard coop would look and smell like – I didn't want my neighbors cursing my name on a daily basis when a whiff of nasty chicken manure would waft into their kitchen window.



where you live; predators will find your hens, and they will try to get at them. In Brooklyn, we have feral cats, kestrels and hawks, and the worst offenders of all, raccoons. A raccoon, with its devious little hands, can pry open gaps, rip apart walls and tear the heads off every single chicken for just a few bloody morsels if given the chance. If your coop is locked and you secure your flock at sundown every single day, you shouldn't have much to worry about.

Constructing a predator-proof run, however, can be more difficult. Chickens will stick their heads through the holes in deer netting or wire mesh to get to food on the other side, making them vulnerable. Cats, skunks, foxes and opossums will dig their way to the inside of the run, so you often have to bury the bottom portion of the wire frame deep enough, to where hungry critters won't be able to dig around it.

### Building a Home

Another thing to consider when building your coop and run are what I call "poultry amenities." Is the coop spacious enough for the number of birds you plan to keep? Is there good ventilation? Conversely, will it be drafty and cold in the winter? Is there room for a nesting box and a sturdy perch for them to roost on at night? Will each chicken have at least four square feet of space in the run? Can you easily access the nesting box, food and water supply? Is your setup easy to clean?

These are all questions that must be considered before you begin constructing your coop. There are many good coop plans out there to help those with limited carpentry and design skills. You can find many of them, as well as forums and blogs



It had been raining for a few days prior, so I was certain the odor would be especially bad. I was shocked to find that there was really no stink at all: Since her flock was small and fed a balanced, organic diet, their little white-capped turds did not smell much. Their poop also dries out quickly, making it easy to dump into a compost bin. This in turn kicks the decomposition process into overdrive. It was a big selling point for me, as I am also a gardener.

Another piece of information that Martha shared was that roosters should be avoided; they can be rather loud and aggressive and altogether unsuitable for city life. Hens are only slightly audibly celebratory when they lay their first eggs, but they never make noise at night and are fairly quiet in the morning. I let all of this information wash over me, and I could tell Katrina was quickly warming to the idea, so during the car ride home we started brainstorming on how to convert that sad, unused dog house out back into a cozy home for three or four hens of our own.

### Protecting Your Flock

There are things one should consider when designing a coop. The most important is your chickens' safety. It doesn't matter



dedicated to raising small flocks, at BackyardChickens.com. Do your research and make modifications to coops that you feel best exemplify what you require.

### Picking the Right Birds

The next step on the road to backyard chickening is to order your chicks. MyPetChicken.com is one of the only online retailers that will allow you to order as few as three chicks at a time (most hatcheries have minimums that are close to 20 chicks per order, which is not ideal for the backyard farmer).

You must first decide whether or not you will be raising birds for egg production or for meat. I do not recommend the latter for city-dwellers; it is simply not cost effective nor pleasant to raise and slaughter birds for meat in very small flocks. My Pet Chicken does a great job of separating breeds based on temperament, winter/heat hardiness, egg laying prowess, etc. They even have a Breed Selection Tool online, which allows you to select a variety of birds that will suit your needs perfectly.

Katrina and I chose an Australorp, two Rhode Island Reds and a Polish Standard Buff Laced for our first flock. Our Australorp lays a light brown egg almost daily and is very friendly with people, while the Reds are a little sassy and generally disinterested (they lay about one brown egg a day as well, so their personality flaws are forgiven). The Polish Standard (aptly named Pierogi) was a political move on our part, as our neighbors are all Polish and find her flamboyant plumage and quirky mannerisms incredibly endearing. She is now laying three to four eggs per week! There are many other breeds to choose from, and it's easily one of the most fun aspects of

preparing for this hobby. I suggest hitting up the forums at BackyardChickens.com to check popular opinions on different breeds.

### Day One

When you receive your day-old chicks in the mail, you must have what's called a "brooder" set up for them immediately. You can fashion one out of a large plastic bin or even a cardboard box with a clean layer of wood shavings on the bottom. Add to this setup a chick waterer, a dish for chick feed and a heat lamp correctly positioned for ideal heat distribution, and you've got yourself a fine environment for rearing baby chicks.

### Leaving the Nest

The chicks will live in this box for about four weeks before they are big enough to go out into the coop. This transition is when they require the most attention. They require some babysitting during the day; you must check up on them every two hours or so to make sure that they do not get too cold or hot, run out of food or defecate in their water source. It can be a lot of work, but it's only for a few weeks, and you must be diligent if you want your chicks to make it through the move to their permanent home.



### Achieving Eggcellence

Finally, the day will come when you want to put your pullets into their shiny new, predator-proof coop. They will quickly take to it, happily scratching in the run and liberally pooping everywhere they can. The hard part is now over, and if you feed them an abundance of fresh foods daily and keep them safe from harm, in about 20 weeks your ladies will begin giving you the gift of some of the tastiest, nutrient-rich eggs you will ever have for less work than it takes to care for a dog.





Katrina and I now collect almost two dozen eggs a week from our hens. At your local farmer's market the freshest eggs cost about \$5 per dozen, sometimes more. We figure that we'll save about \$480 a year on eggs alone. Our initial costs for chicks (a whopping \$2.50 a pop), dog house conversion, run building materials, food and supplies were about \$225. We pay about \$5 a month for feed, and we get free coffee chaff from the coffee roaster next door to use for bedding.

In less than six months of living supermarket egg-free, we will have broken even. The rest is gravy. The way I see it, our pet chickens not only make us breakfast every day, but they also will be sending us on vacation this year. I'd like to see your cat do that.

*Megan was raised in Baltimore, MD and spent her summers on the family farm in Monroe County, Virginia. In late 2006, she made the unlikely move to Brooklyn. She now grows vegetables, fruit and mushrooms, composts, and keeps chickens and bees just like her family does back home. Read more about her projects at [BrooklynHoney.com](http://BrooklynHoney.com).*





## How to Become a Bubble Boy (or Girl)

By Jackie Canchola

Photos by Nelly Canchola

If you're a Flaming Lips fan, you may have at one point seen front man Wayne Coyne floating atop a sea of hands in a giant bubble. But have you ever thought about what it was like inside? What was he thinking or hearing as he collided with numerous heads and digits as he lost his balance for the fifteenth time?

I haven't been nearly attacked by hundreds of thousands of crazed fans grabbing for a piece of me with only a layer of plastic protecting my body, but I have taken my share of falls inside a plastic bubble. In Odessa, a southern Ukrainian port town on the coast of the Black Sea, a rich foreigner like myself can rent a giant bubble on the beach for \$2.50US.

Boys younger than fourteen told my mother to translate their Russian instructions to me as I entered deflated, plastic Heaven. I was told to hold up the bubble's flopping inner walls as I sat inside, swim-suited and cross-legged. One boy zipped up the outside just enough to let the nose of a leaf blower inside. He started up the machine to inflate the bubble to full size, giving me my last breath of fresh oxygen for the journey.

A pre-teen chauffeur pushed me out into ankle-deep water. Every push surrounded me with rippling echoes. My laughs and squeals became inaudible sounds, as if I were the only living thing making noise in the entire world. I tumbled down, crawling on all fours like a lost animal, and looked

through my blurry vessel at the Ukrainians checking out the foreigner trapped on the water. I dug my hands into the plastic, attempting to stop myself from spinning, and realized that I needed to stop the motion to figure out how to make this thing work before I made myself sick.

Then I began to learn the process: With the help of my chauffeur, I carefully stopped the motion of the bubble. I settled myself far enough from the Ukrainians to avoid accidentally bumping into them – safety first! I got on my knees and made sure my kneecaps were ahead of my body and aligned with the curve of the bubble. Then, to lift myself up from my knees, I pushed with my arms spread firmly against the front wall of the bubble as each foot steadied itself from beneath.

Pushing forward with my toes, I lifted my arms in a Y-shaped gesture and suspended myself with fingers spread, pushing in opposite directions against the plastic. By this time, my feet and toes were doing the rest of the work. Balancing became key, of course – the farther in I leaned, the more quickly I needed to adjust my formation, and my body ended up looking more like a sloppy X.

Fluid with the motion of the sea, I rolled forward into the waves. Wayne Coyne, you might be good at playing embryonic, but you've got nothing on the Black Sea.



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HOT DOG CHALLENGE







## What Happened to Wally World?

By Danielle Kelly

Image Courtesy of Wikicommons

In today's haze of banks too big to fail and the record store as an endangered species, there is something to be said about the economic impact of the recession on another industry: amusement parks. Whether witnessing the closure of Wild Rivers in Irvine, CA or the closure of Astroland at Brooklyn's Coney Island, one is left to ponder: Where have the holy grails of thrill-seeking gone?

In asking this question, we should know that recent economic and cultural shifts have posed ever changing hurdles for the historic amusement industry. Yes, historic Parks have been around for nearly five centuries, withstanding the Industrial Revolution, both world wars and the Great Depression, so it's hard to imagine the extinction of this enterprise. The first amusement park was created in 1583 in a town called Bakken, just north of Copenhagen, and for centuries thereafter societies indulged in the permanent fair that amusement parks have provided.

### Fun Without a Name

However, the past two centuries have given us a split in the genre: that of the amusement park versus the theme park. While a theme park is distinguished by having various lands, each devoted to telling a particular story, an amusement park is a less-structured collection of attractions.

This divide between amusement and theme parks began to grow in the mid-1800's. Britain's scenic, curiosity-themed Blackgang Chine park on the Isle of Wight opened in 1843, while the U.S.' Coney Island launched the nautically themed Sea Lion Park in 1895. It was the inception of Anaheim's Disneyland theme park in the 1950's, though, that caused the new format to explode and become more profitable than its amusement-centric predecessor. Though Santa Claus Town in Indiana and Knott's Berry Farm in southern California preceded the mouse house, Walt Disney's budding hegemony defined the modern financial approach to amusement parks.

### Cash for Coasters

As with any industry, amusement parks are highly reliant on cash flow, and not just from the wallets of the masses. The current model for amusement and theme park production is based on funding from corporations – for example, after two years of hanging in the balance, Universal Studios has finally greenlit its new Korean theme park and resort with the help of additional investment from Lotte, a major conglomerate based in Korea and Japan.

The corporate route is not the sole model for creating a park; however, it is the most lucrative one. Family-owned theme parks have become rare and more of a novelty, thriving in specific hotbeds like the north-eastern United States (especially Pennsyl-

vania). Without the lunchboxes, movies, action figures and other franchise hooks in the water, these smaller parks are at a material disadvantage – not just in terms of dollars, but also in terms of fans.

### The Brand Name Game

Yet, the creativity of these family-owned underdogs has not been compromised, as shown by the United Kingdom's especially successful franchise, Gulliver's Kingdom. This family-owned entity has expanded its brand into two other parks, Gulliver's World and Gulliver's Land, and it continues to develop new innovative elements in its flagship park.

The Gulliver chain and its corporate counterparts are thus seeking out new themes and developments to make their own. In attempts to keep up with new parks like Incheon, Korea's new Robot Land, park owners are in the race to evolve with the market and create innovative, kitschy or resort features to better distinguish themselves. Whether it's Gulliver's recently established Eco-Park, Disney's addition of California Adventure or the U.K.'s Wild-wood's grant for the Endangered Species Centre, changing names and building out is now the game.

### Globalized Amusement

Although household names like Disney and Six Flags are a part of America's DNA, the stage for amusement has gone global. Last year, international conglomerates dominated the U.S. Parks market, while American companies kept their sights abroad. Disney

is building a new park in Shanghai, and Universal's Korean super park and resort – equipped with movie theme park, water park, resort, golf course and condominiums – will begin construction in Seoul.

On U.S. soil, Village Roadshow, an Australian franchise, opened one of the only new American parks last year: the Wet 'n' Wild water bonanza in Phoenix, Arizona. In another sign of the reverse flow of new parks, the transformation of Cypress Gardens in Florida to Legoland resulted from a takeover of the park by the U.K.'s Merlin Entertainment.

Those parks still in the game struggle to stay there: In 2009 alone we bade farewell to Chicago's Kiddieland and Seattle's Fun Forest Amusement Park. Meanwhile, places like Coney Island have become dilapidated meccas of a once-flourishing public amusement culture – it's hard to believe that the Brooklyn hub was welcoming one million attendees on any given Sunday at the turn of the 21st century.

So at the end of this all, where is Walley World? Well, it's likely that Marty Moose has been unplugged during construction while Roy Walley is abroad, expanding the park franchise. Please visit again soon!

*Information for this article was taken from Leisure Management, Amusement Today, Attractions Management, The Korea Herald, and wikipedia.org. Additional thanks to Jeremy Ross for these references and insightful conversation.*



Photo By Ice Cream Man's Mom



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Where there's smoke, there's a story.



## How to Become the Nuke Kid on the Block

Article and Visual Guide By Alex Bollfrass

Photo by jtjdt  
(<http://www.flickr.com/photos/jtjdt/>)

Anyone who has caught more than one episode of *24* or seen a vintage Bond movie would come away thinking that any country can build a nuclear weapon, as long as it has that can-do spirit and indigenous supplies of high-grade evil.

their nuclear energy programs. Any moves to divert resources for illicit activities would be detected very quickly. For the best chance of success, a cunning country would have to build an entirely separate facility in secret. The chances of keeping such an undertaking under wraps are not great, but with enough skill and a lot of luck, a country could succeed...

Fortunately, the world is a better place than that. Plus, physics is on the side of good – it is, in fact, still very difficult to build nuclear weapons. Sure, maybe a respectable engineer could cobble together a crude firing mechanism. The tough part, though, is creating atomic bomb fuel, either highly enriched uranium or plutonium. Neither of these materials occur in nature, so either must be created via complex industrial processes.

...which means the big question at the moment is: What happens after a secret attempt is discovered, as has occurred most recently in Iran and North Korea? In theory, the UN Security Council should enforce the Non-Proliferation Treaty, but its chronic deadlock and archaic voting arrangements have prevented it from taking the tough actions that could bring nuclear rogues to heel.

As all kinds of voices, from Greenpeace to John Bolton, love to remind us, these materials can also be produced as part of nuclear energy programs, and most countries with nuclear arms have drawn on civilian know-how to kick-start their bomb-building projects. For those who aren't already members of the nuclear club – that is, everyone except for the United States, Russia, China, France, the United Kingdom, Israel, India, Pakistan, and (barely) North Korea – this classic strategy probably wouldn't work today.

To show how all of this goes down, I've put together a visual guide that reduces the process of secretly assembling a weapon to a few basic steps and highlights the most difficult parts. Those that take a long time are wider, and the height of each action indicates its risk of detection. This model, based on historical data and expert estimates, is adapted from my research for *Elements of a Nuclear Disarmament Treaty*, a book about the technical obstacles to the global elimination of nuclear weapons with suggestions for overcoming them.

Why? First of all, these countries have all signed the Nuclear Non-Proliferation Treaty, which prohibits them from developing weapons and imposes safeguards on

**Turn the page to take a whirl on the Axis of Evil...**

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# How (Not) to Get Caught Building a Nuclear Weapon

The engineering challenge is only part of the difficulty in building nuclear weapons. The entire process would need to be undertaken in secret.

That mostly rules out using known nuclear energy facilities, even if they are useful to train scientists. Here is a helpful guide on the various pathways toward building a bomb that identifies how long it takes to complete each step and how likely it is to be detected by foreign intelligence agencies.

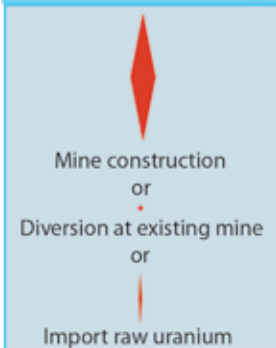
## KEY

Vertical: Minimum odds of being detected by foreign spy agencies  
Horizontal: Minimum time required for task

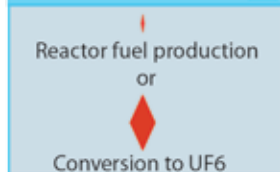


The first step is acquiring raw uranium, which can be mined in nearly 50 countries. The best option is diverting uranium ore from an existing operation for other resources, such as mercury.

## Uranium mining 1

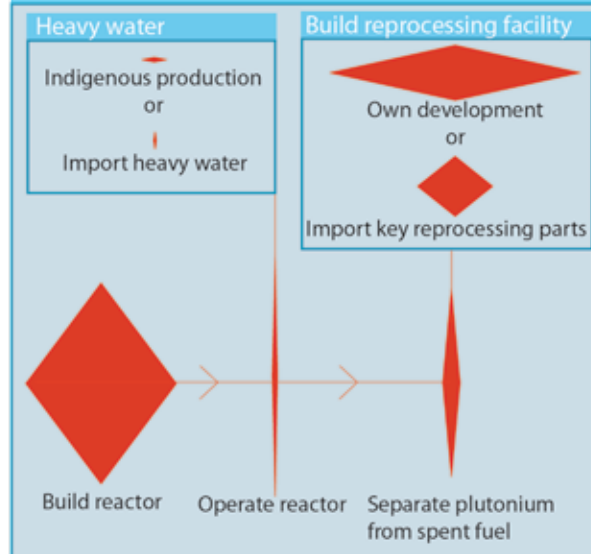


## Uranium conversion 2

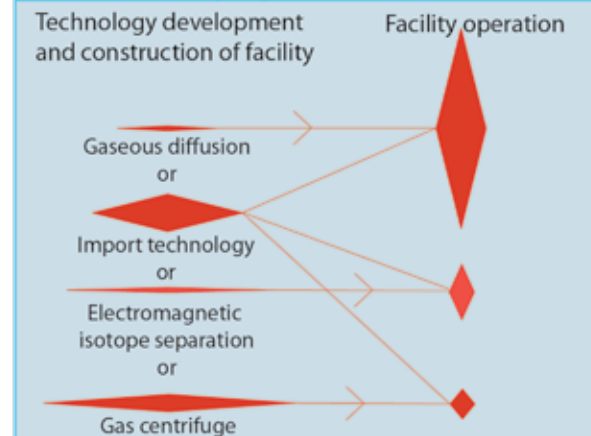


Once you have mined at least 8 tons of raw uranium, you must convert it to either reactor fuel or prepare it for enrichment.

## Plutonium production with a nuclear reactor. P3

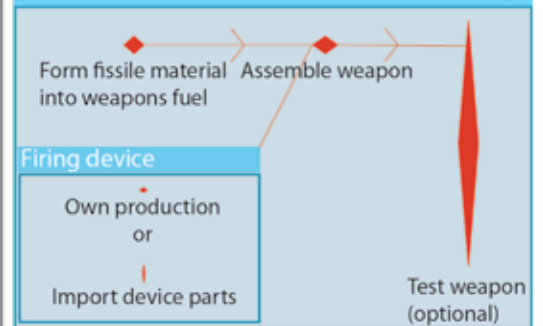


## Uranium pathway to produce highly enriched uranium (HEU). U3



The greatest challenge is turning raw uranium into bomb fuel. One way is to run it through a secret nuclear reactor and then separate out plutonium (**Step P3**). The other is to enrich the uranium (**Step U3**). P3 is technically simpler, but more detectable.

## Weaponization 4



To increase confidence that it will work or to develop a small warhead to fit on a missile, the weapon can be tested, which is nearly certain to be detected.

## Deployment 5

Attach warheads to missiles or airplanes.

DUCK AND COVER, FOREIGN ENEMIES!

By Alex Bollfrass

This data is adapted from the author's research in *Elements of a Nuclear Disarmament Treaty*, edited by Barry Blechman and Alex Bollfrass. The source data and methodology can be accessed at: [www.stimson.org/elements](http://www.stimson.org/elements).





Photo by nogoodreason  
<http://www.flickr.com/photos/nogoodreason/>

*(Continued from Pgs 30-32)*  
**If You Got It (The Wrong Stuff)**

Nukes are tough to build in secret, but, as the chart shows, the clandestine enrichment of uranium presents the most attractive route for creating a weapon and surprising the world.

Current developments throughout the globe will make it easier to succeed. A booming interest in nuclear energy threatens to spread the necessary materials and knowledge for kick-starting weapons development to more countries. In response to Iran's nuclear roguery, governments in the Middle East are already scrambling to obtain the materials for a weapons program under the guise of energy production.

The Non-Proliferation Treaty has been the world's most powerful tool for slowing the spread of nuclear weapons, but it cannot stop the spread of these starter kits. Those barred by the treaty from developing weapons refuse to accept further restrictions on their use of nuclear energy technology, retorting that the current nuclear powers have no real intention to dismantle their own supplies.

The fear of a crumbling nuclear order has rallied some unlikely figures to the cause of nuclear disarmament, from Cold Warrior extraordinaire Henry Kissinger to ousted CIA agent Valerie Plame Wilson, members of a coterie of steel-nerved scions of national security. This group is brought together by a common mantra:

**As long as nuclear weapons exist, they will continue to spread. The likelihood that they will be used increases with the number of states deploying such weapons, as does the danger that sooner or later they will fall into the arms of terrorist organizations.**

At that point, not even Donnie Wahlberg will be able to help the world hang tough.

*Alex is a think tank researcher and the producer of a forthcoming interactive documentary on nuclear non-proliferation. Visit [stimson.org/URZ](http://stimson.org/URZ) to sign up for notification of its release and other news.*

# THE MANY Flavors

OF WOOKIE ...IF WOOKIE WAS ICE CREAM,  
 ALTHOUGH IMAGINE EATING  
 WOOKIE INSTEAD OF ICE CREAM?!  
 GROSS!





NO TENGAS MIEDO



NO TENGAS MIEDO



NO TENGAS MIEDO



NO TENGAS MIEDO



*Singer*



## How to Shoot Stop-Motion Films

Article and Photos By Dr. Knife

Wikipedia says that stop-motion animation is "...an animation technique to make a physically manipulated object appear to move on its own. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence."

I've been making stop-motion movies for almost three years. My goal in this article is to explain what is required to make these films on the cheap. More specifically, I'll be telling you what you need to obtain and keep in mind as you put together the minimal materials needed to shoot in stop-motion.

### The Essentials

- Digital camera
- Tripod
- Lighting
- Staging room
- Editing software

### Digital Camera

I use a DSLR to shoot my scenes because this allows me to change lenses. However, the camera you use does not need to be anything fancy; it can be just a regular point-and-shoot model, like the Canon Powershot.

### Tripod

The tripod is an essential piece of equipment for stop-motion animation. In fact, it is probably more important than the type of digital camera you have. If you have a crappy tripod, it may move slightly while you shoot a scene, and this movement will be very noticeable in the final product.

Make sure you have a tripod that is sturdy, and be sure to consider the weight of the camera and lenses being used. If you are going to purchase a tripod, it is a good idea to have your camera with you while you're browsing, so you can see how the tripod feels with the camera on it.

## Lighting

When I made my first stop-motion video, I used regular desk lamps and regular light bulbs to light my sets. I also invested a few dollars in some colored party lights, which I used these to add some color to the shots. Be creative with the lighting, as it is the most important and distinctive element of any shot.

## Stage

You will need some type of work surface: a table, two saw horses with plywood on top, the floor or any other flat surface. This is also something you want to be very sturdy; slight movements of the table, just as with the tripod, will be very noticeable on film. I usually tape down the parts of the set that will not be moving in my story to protect them from accidental bumps and shifts.

## Story

There are no limitations on what you can animate. You can animate people, drawings, Legos, clay, Playdough, paper clips... anything. The main idea is that you are giving motion to an object that would not normally move – the options for this are limitless.

## Software

Animation of your pictures requires two pieces of software: some type of stop-motion program, which will take the sequences of images you capture and turn them into fluid video clips, and some type of video-editing program, which will allow you to stitch your clips into a complete film.

The programs I use to produce stop-motion animation are iStopMotion and iMovie. Both of those programs only work on Macs, so I have no recommendations for Windows users. I don't have space to address the issue of how to use these software programs in full detail, as that would be a completely separate article, but this is a decent start.



## Shoot

The basic process of shooting in stop-motion is: 1. Take a picture. 2. Move your characters, objects or other elements slightly. 3. Take another picture. 4. Repeat.

You will need to choose a frame rate, which is the number of pictures you take to fill one second of video. Hollywood films traditionally have a rate of 24 frames per second. Making your character move fluidly will take practice, so I recommend that you Google "stop-motion techniques" for the tips that won't fit in this tutorial. You can also look at a live-action movie, frame by frame, to see how people move, then mimic those movements in your own work.

## Animate!

Once you finish shooting, you will convert your pictures into video clips with iStop-Motion or a similar program. Next, you will need to edit these clips with iMovie or a similar program. The most important element in all of this is your creativity. You can play with the timing of each scene, add captions, set your scenes to music, and add voice-over dialogue, among other things.

Not counting the costs of a digital camera and of movie-making programs, stop-motion animation can be a really cheap way to spend a rainy weekend. Better yet, once you have invested in the equipment, you will always have those tools and will only get better at creating animated films. Now, get up and dust off those Legos and action figures!

*Dr. Knife, a founding member of the Ice Cream Crew, is also half of Smugg Knife Productions, a stop-motion animation team. His work can be seen at SmuggKnife.com.*





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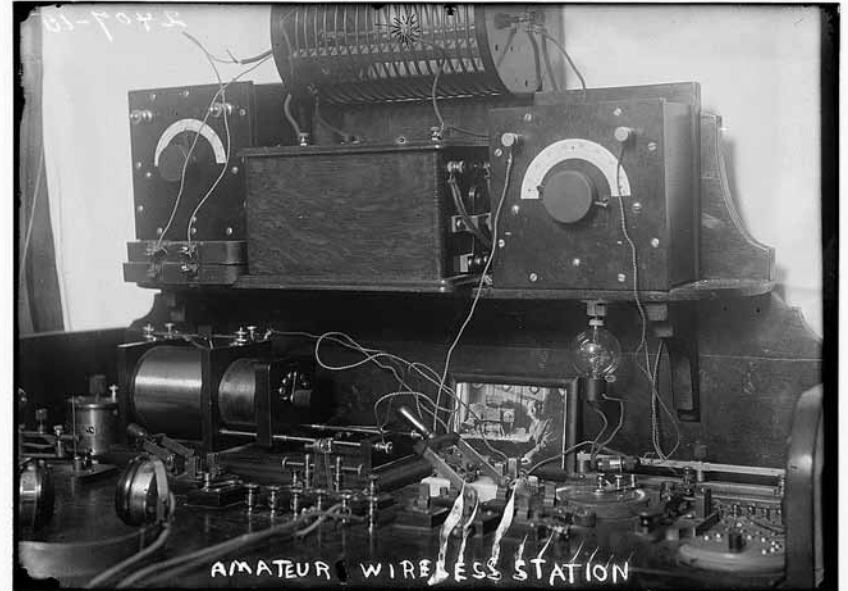
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## How to Pirate: An Inside Look at Little Radio

By Dave Conway

Illustrations by Sergio Hernandez - Photo from Library of Congress

Tired of the music choices major media outlets are offering on the FM dial? Local college station spotty at best? The answer to these problems may not be a subscription to XM/Sirius.

I launched Little Radio in 2004 as an Internet station that could also be heard as a pirate FM broadcast. While broadcasting, I tried different ways of doing things, broke gear, learned from my mistakes, broke gear in new ways, figured it all out and kept Little Radio on the air for about a year and a half. Sound hard? It isn't. Sound illegal? It is. But let's just say for a minute that you don't care: Keep reading, because I'm going to take you through the ins and outs of how to equip and operate your very own FM radio station.

### Type

Are you looking to show the world how kick-ass your iTunes library is? Debate some politics? Expose conspiracy theories? Read fifteenth-century English poetry? Perform radio theater? The formats are limitless, but the key ingredient to

creating a really good radio station is community. Build a station with people who will bring a variety of consistently good content to the airwaves. Mix it up and keep things interesting. A lack of good music and unique content on the airwaves is the reason pirate radio exists.

### Range

What kind of range do you want out of your radio station? Are you looking for full takeover, broadcasting over an entire city, or are you doing something more local? This is the best place to start. Since Little Radio was in Los Angeles, where everyone is spread out, I decided to go big.

With the antenna on the roof of a house high up in Echo Park, which overlooks L.A., 100 watts gave me a 15- to 20-mile radius. With one watt from the same spot I was able to cover about two miles. With the antenna about ten feet off the ground at my house in Venice Beach, which is on flat terrain, 100 watts gave me about a one mile radius. One watt there gave me eight blocks.

Make sense? Range will vary at every location. Electrical lines, a building blocking your view and several other things matter. I've had a great location with the antenna mounted on a lightning rod but got terrible range because there was electricity traveling into the lightning rod. You just have to test the conditions.

The more powerful the station, the higher the chances it will be shut down and the more money you'll have to spend on equipment. My advice is to keep it simple and local. Smaller stations with community support have a history of staying on the air.

### Location

When it comes to broadcasting, location is a key consideration. The higher the antenna is, the less wattage you'll need to cover a given area. FM (frequency modulation) works on a line-of-sight principle. Rooftops are usually the best broadcast locations for houses, and windows are ideal for apartments. The clearer the view, the farther your range. Stay away from city-owned property unless you're trying to get your gear confiscated. I don't recommend using your office or workplace unless the boss is in on it.

The location will need power and some sort of "studio" area, depending on your needs. Hilltops and high buildings are the most ideal spots. You'll also need to run a cable outside to the antenna, so think about being near a window. My first broadcast location was a house sitting on top of Echo Park, where I could literally stand on the roof and look down at all the radio towers around the city.

### Frequency

Now you need to choose what number your station is going to be on the radio dial. This part is pretty fun. Look on the FCC website ([fcc.gov/mb/audio/fmq.html](http://fcc.gov/mb/audio/fmq.html)) for a listing of frequencies in your area that are NOT being used. This list also includes stations that are under construction or preparing to go live. Try to find an unused frequency with nothing broadcasting around it; this will help keep the Man off your back and give you a clearer signal.

Once you've found an unused frequency in your location that is all static, with no bleed-through from other stations, get in



a car and drive around, listening to the static. That's right. Drive around, and be sure to go well outside your broadcast area to make sure that there are no other stations in operation. Sometimes your range will push further than you expect, and you don't want to push a legal station out of its area. Los Angeles, for example, is easily one of the most congested cities in America, with most frequencies already claimed by legit stations. In most other cities, you should be able to find something.

Don't broadcast on another station's frequency or set yourself up right next to a frequency that may be disrupted by what you're doing. It might seem like a punk rock way to stick it to Clear Channel, but it won't seem so punk when you're paying for lost ad revenue from a week's worth of missed Geico/Extenz ads.

### Equipment

Now it's time to go shopping for your broadcast equipment. This is where most people think things are complicated, but it's actually fairly simple. If you're going to do something local, you can spend about \$600 on your equipment. If you plan to go bigger, expect to pay anywhere from \$1,000 to \$3,000.



Once again, keep it simple. Higher-wattage equipment is very temperamental and can break easily if you overlook the simplest connection. There are a handful of electronics companies that make consumer-level broadcast equipment. There are also quite a few tinkering, hobby-heads soldering wires in their moms basement that might be best to avoid. Hobbytron, BXL, Broadcast Warehouse and even Ebay are all good resources for equipment.

### Transmitters

As far as transmitters go, Ramsey is one of the least expensive and most reliable brands. I still have the first Ramsey 100B I bought five years ago, and it runs as well as it did on the day I got it. You can run a minijack cable from a laptop or mixer and into the RCA connection on the back of the 100B. It's honestly as simple as hooking up a stereo. Ask questions of the seller. The people that sell this stuff know way more than I and are usually happy to help. Tell them what you are trying to do and take their recommendations into consideration. Keep in mind that it's illegal for them to sell to you for the purpose of pirate broadcast, so you may need to use code words like "cassette tapes" or "cookies."

Since you're essentially dealing with a black market operation, you can also seek underground sources for exchange. I've seen Ebay listings for a one watt Ramsey 100BWT priced at \$489.00. The 100BWT can be used on its own with an external antenna. It can also be boosted by an amplifier. If you go with the 100BWT, make sure you buy the one watt unit. The standard 100B is in mW and won't get you any distance.

### Antennae

Antennae are a simple piece of the puzzle. There are two that have been around a long time, and I've used both. The TM100 Tru-Match FM Professional Broadcast Antenna and the Comet CFM-95SL are both great, versatile antennae that are easy to set up and work well with other equipment. They are priced between \$82.00 and \$129.00 and are fairly easy to track down. I personally prefer the Comet.

### Amplifiers

If you've tested your setup and want more power, it's time to look at amps to boost the transmitter. Amps can range from 5-watt/7-watt boosters that give you a great push in distance to 100-300 watt models that will give you a city from high up. Try getting a small 5-7 watt booster and see what it does for you. They can also be found on Ebay and only run about \$50.00. Bigger amps will cost you up to thousands. If you run a bigger amp, never turn it on without the antenna plugged in ALL the way. Otherwise, you'll blow the amp. I've learned this from experience. Twice.



### Cable

You'll need a coaxial cable to connect the antenna and transmitter. Check with your electronics dealer for the connections that match the rest of your equipment.



### Other Notes

For legal reasons, many companies sell transmitters as kits that you solder and assemble yourself. If you want to go really DIY, this is a fun way for you to totally geek out. I'm more for the open box, plug-and-play approach. Avoid a company called TECNOLAB, Inc. like the plague. They are terrible people with completely shoddy equipment. I've also had a bad experience with Free Radio Berkley's hand-made gear. I wasted money on both of these companies, so be careful.

### The Lifetime of Little Radio

What I'm going to tell you about next is a loophole that I somewhat exploited to keep Little Radio up on the airwaves for a while. We'll call it the "hot potato" method of staying on the air. Let's say I'm broadcasting from my house and the FCC finds out or picks me up while they're checking for dead frequencies being used illegally. They're going to come by, take some readings with their equipment, get photos of the antenna from the street if they can and write down the address.

Following that, they'll deliver a "Notice of Unlicensed Operation" by certified mail. This is a letter declaring that what I'm doing is against FCC Regulations and ordering me to stop or face liability for fines of up to \$100,000. If I keep broadcasting, they can come back, fine me and have U.S.



Marshals take my broadcast equipment. However, if I move my equipment to a friend's house, I'm no longer broadcasting in the legally specified location and have essentially complied with their request. Now that the broadcasting is occurring at a new location under the responsibility of a new person, they have to go back to step one.

Each time we got a letter, I moved the equipment to a new location and so on and so on. This is by no means foolproof, but I have five Notices of Unlicensed Operation that say it can work.

### Legal Issues

While it's not illegal for you to buy broadcast equipment, it is illegal for you to operate unlicensed, transmitting devices with more than 100 milliwatts (0.1 watt) of power. The combined length of your antenna and feed line (coaxial cable or other) must not exceed ten feet. Let's just say your mom's old cordless phone has more range than 100 milliwatts. So, unless you're trying to broadcast to your flatmate, pirate is the only way.

There is risk involved in broadcasting on the airwaves. I personally think there are worse things in this world than pirate radio, but you can't beat the FCC. They make the rules and have a long history of squashing good stations and fining people who try to take a stand.

If people could actually obtain the rights to radio frequencies from the FCC, there would be much better choices on the radio. The FCC describes itself as "regulating all non-federal government use of the radio spectrum (including radio and television broadcasting), and all interstate telecommunications that originate or terminate in the United States." In people terms, the FCC creates and polices legislation designed to protect media corporations from terrible fiends like "competition" and "variety." The FCC has now, at the request of large media companies, also begun to focus on the Internet and new media platforms.

Los Angeles is one of the most heavily FCC-policed areas in the United States due to the fact that there are many stations broadcasting but pretty much no empty frequencies. While Little Radio was first up, it was months before the FCC came knocking; by the end they were checking for me weekly. The FCC uses radio tracking equipment to triangulate the source of a signal. Sound hard? It isn't at all. In fact, it takes about as much time to find a pirate station as it does to drive to one.

Again, the best way to stay on the air is to not draw attention to yourself. Some people broadcast only at night or on weekends, which gets much less attention than going 24/7. If a local station hears about you, they will most likely call the FCC. In a failing industry, it's best to keep the competition to a minimum.

Some righteous pirate broadcasters try to stand behind a passage in the Communications Act of 1934, claiming that non-licensed entities can broadcast during a wartime situation. Yes, we're at war right now, but unfortunately these same people overlook Title 47, section 73.3542: (b), which states that *any emergency operating authority issued under this section may be canceled or modified by the FCC without prior notice or right to hearing.*

This law was published in 1934, the same year Orson Wells made a live radio broadcast of War of the Worlds that had people losing their shit thinking Earth was being attacked by alien invaders. Just ten years before that Congress passed an amendment to the Constitution allowing women to

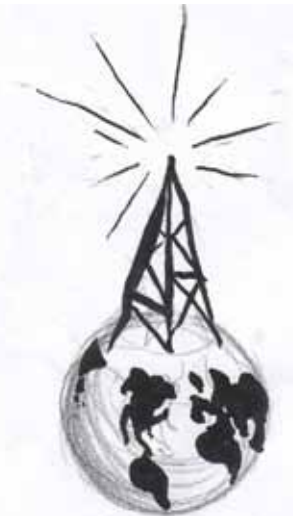
vote – this should give you a reference to the state of laws and lawmakers back then. Don't waste your time trying to make a stand behind radio laws from 80 years ago. There are laws from that time that don't make sense even in 2010.

For those of you who remain unconvinced, take note of a few other laws still on the books:

- In Texas it is legal to commit a homicide as long as you tell the person when and how you are going to kill him.
- In New York a person cannot walk around on Sundays with an ice cream cone in her pocket.
- In California it is illegal to eat an orange in your bathtub.

Happy Pirating!

*Dave Conway is the founder of Little Radio, an Internet radio station and independent music network. Learn more at [littleradio.com](http://littleradio.com).*





## How to Make It Through This Week on \$20 a Day (Yes, it is Possible!)

Article and Photo By Caitlin Malone

After scrimping and saving, you roll into town on fumes, check in at a grungy motel and are ready to hit the biggest party in Austin – that is, until you check your account balance. Just when you’ve made it to the Mecca of music, you realize you have no cash left to enjoy it! Do not fear, dear pilgrim. This Austinite will show you how to enjoy the holiest of holies on next to nothing and still get your money’s worth.

### The Free Drink Showcase

If you’re here on a budget, you may believe that sobriety is not an option, but don’t lose hope! During last year’s festival, The Parish began offering free drinks for their first showcase of the day to attract a bigger crowd. Other venues will do the same. While local bars won’t advertise these deals, if you take an extra half hour at the beginning of your day to seek out the whispered deals of the gods, you may just find yourself drunk off their golden nectar without a penny spent.

### Easy Ridin’

Austin’s Capital Metro bus routes can get you anywhere in Austin for a tenth of the cost of cabbaging around all day. While a

one-time pass is just \$1.00, you can do even better by getting yourself a 24-hour pass for just double that price. Capital Metro also offers service through 3:00 a.m., so you’ll still have a ride home from that last showcase you just can’t miss. Use this opportunity to check out the parts of Austin beyond 6th Street, including historical beauties like our gorgeous state capital, college hangouts like Little Woodrow’s on the Drag, and rockin’ places along South Congress, like the Continental Club.

### Eatin’ Bueno

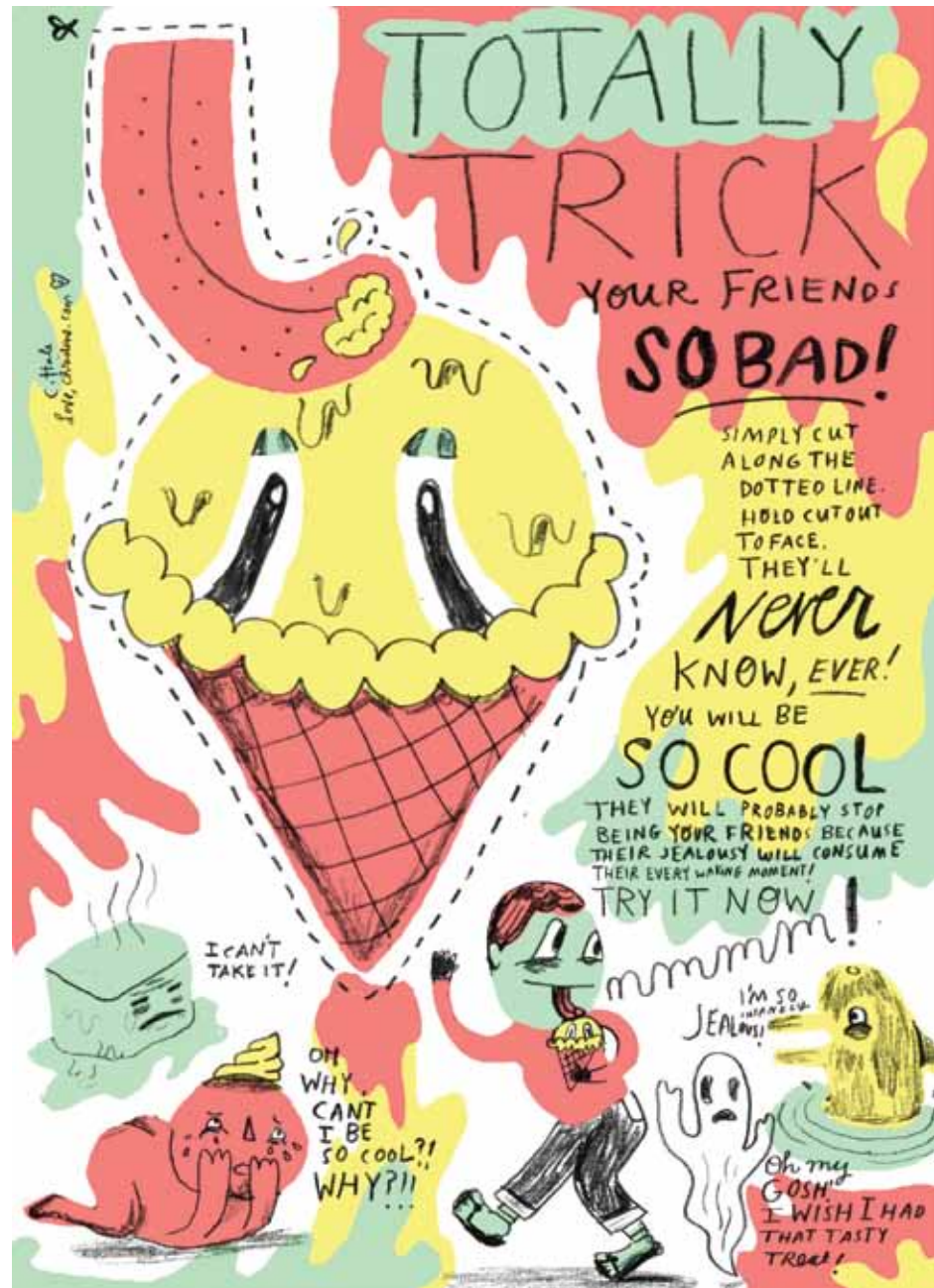
As any Austinite will tell you, some of the best tastes of Austin are found not in restaurants, but on the street. Food trailers can be found throughout the city, offering great meals at low prices. A favorite on 6th is The Best Wurst, a sidewalk cart off of Red River with the best bratwurst in town. 6th Street also features walk-up pizza windows scattered amongst the bars; you can order a giant slice of pepperoni and inhale it as you mosey on over to your next showcase.

If you happen to be experiencing the unique world of South Congress, then you have to check out its tasty trailer park, which features an array of foods – for starters, the park’s infamous Hey Cupcake! trailer turns its mini-cakes into gourmet delights (I recommend the Michael Jackson). With such a wide variety of choices in all parts of town, you’ll be eatin’ bueno all week long.

### The Unofficial Parties

For every official showcase of the week there are about twenty unofficial showcases trying to get your attention. Find some of the free gigs that bands play on the side, and you’ll get more music for less. Bars to check out for unofficial parties include the Parlor, One 2 One, B.D. Riley’s, and Red Eye Fly. Austin’s favorite weekly, The Chronicle, will let you in on the week’s best unofficial lineups – even the magazine itself is free!

These guidelines will not only save you money, they’ll make you a local pro. These four days of music don’t have to break your bank. While tourists and festival first-timers dish out the dollars, remember these guidelines to save yours and enjoy more of the live music capital of the world.





## Interesting Facts About Things You Didn't Know You Wanted to Know

Interesting Facts About  
By Caitlin Malone

### Peeps

Easter's most colorful treat, Peeps give marshmallows a face to love. During the 1950s the Rodda Candy Company made these by hand; it took 27 hours to make a single Peep! Just Born, Inc. bought out the company in 1953 and automated the process, creating a machine that could pop out Peeps by the tons. Although the most popular color for these yummy chicks is yellow, Peeps have been manufactured in a variety of colors throughout the years. Peeps are now made not only in the shape of chicks but also in the shape of tulips, bunnies, hearts, Christmas trees and ghosts!



Photo by lonecellotheory  
(<http://www.flickr.com/photos/lonecellotheory/>)

### Bumper Stickers

Once Henry Ford added a bumper to the Model A, it was only a matter of time before people would find a way to express themselves through it. The first bumper stickers were made of cardboard and metal, and they hung from bumpers on metal wire, resembling license plates more than their modern counterparts. Forest P. Gill of Kansas City capitalized on this trend, making bumper stickers from canvas and weather-proof inks. When he incorporated self-adhesive paper into his design, Gill revolutionized the concept, inventing what we now know as the bumper sticker.



Photo by Tim Patterson  
(<http://www.flickr.com/photos/timpatterson/>)

### Jellies

One of the totally tubular fads of the 80s, Jellies were often seen on the feet of American girls. Jelly shoes were originally introduced to America at the 1982 World's Fair by Preston Haag, Sr., who was looking to start a business that he could share with his family. At the height of their popularity, Jellies could often be purchased for less than a dollar. While they were often worn on hot summer days, people often complained about the discomfort these shoes created when their feet got sweaty. Regardless, jelly shoes have tried to make a comeback in every decade since, and they are still a cheap choice for your next pair of glitter-infused kicks.



Photo by TheOnlyAnla  
(<http://www.flickr.com/photos/theonlyanla/>)

### Kazoos

The kazoo originates from the horn-mirliton, an ancient African instrument used for hunting, and was created using the horn of a cow and the egg shells of spiders. As the African influence spread throughout America, interest in this new instrument grew. The Original American Kazoo Company was founded in 1916, making kazoos for the masses to this day. This little musical instrument is one of the easiest to play – whether you're a tone-deaf music lover or a melody pro, you'll find it a perfect fit.



Photo by cafemama  
(<http://www.flickr.com/photos/cafemama/>)

### Shoe Trees

Found all across this great nation of ours, shoe trees are the greatest communal art form of our time. While no one knows where the first one bloomed, they all start the same way: One artist-to-be kicks off a pair of shoes, ties their laces together, and chucks them (pun intended!) into the air and onto the branch of a tree. It may be days, months or years until the next participant adds a pair to the bark-covered canvas, but after enough people join in the fun and at least 50 pairs of shoes hang from the limbs, the title of shoe tree will be earned. Many contributors even scrawl messages, quotes or love notes onto their kicks before tossing them to the wind.



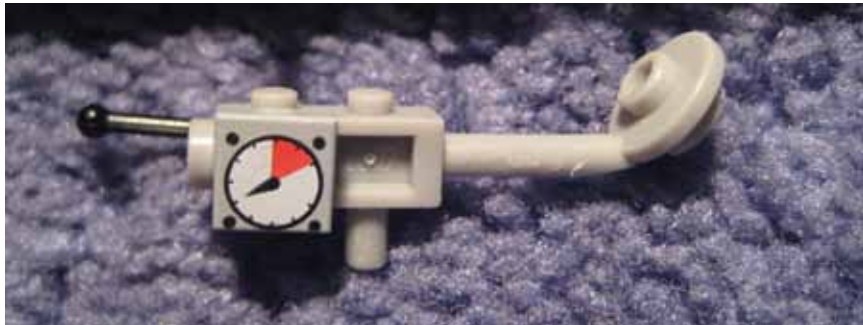
Photo by Jessica Mulley  
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### Lebowski Fest

Lebowski Fest was first conceived in Louisville, Kentucky, by two average dudes who shared a strong devotion to the Coen brothers' cult classic, *The Big Lebowski*. It is a traveling festival, during which true Lebowski fans (affectionately called the Achievers) get together, watch the film, dress up as their favorite characters and (of course) bowl! Even Jeff Bridges attended the Los Angeles celebration of Lebowski Fest, much to the pleasure of all Achievers in attendance. Other cities that have hosted Lebowski Fest in the U.S. include Seattle, Denver, Minneapolis and Washington D.C.



Photo by N10Z  
(<http://www.flickr.com/photos/n10z/>)



## The Collector

By Josh Goller

Grass smeared another layer of green stain onto his jeans as he dropped to a knee. He rubbed sweat from the back of his sunburned neck and reached into his hip pocket. The metal detector crackled and hissed on the lawn beside him as he pulled out a long flathead and thrust the screwdriver into the earth, moistened by the automatic sprinklers that had already risen up and juiced him twice. Working the flathead around in the soil, he reversed his grip on the handle and stabbed at the hole like Norman Bates in the shower scene, in and out and in again, until he heard that familiar metallic clink.

An earring stud. Not his best find ever, but with the sun beating down he'd have to call it a success and head home. He sat back on the grass, unlatched his leg and plinked the stud into the hollowed-out space that held the rest of his day's booty: sixteen bottle caps, eighty-three cents in change, a snarl of armature wire, four paper clips, three brass buttons, a toenail clipper, a double-A battery, and half a fork.

With his metal detector hoisted over his shoulder, he hobbled home, his leg rattling with each step. He stopped only once to check the grassy areas by the biker bar where he'd found a lifetime total of three teeth with fillings.

The wind blew through bolt and washer wind chimes on his porch as he reached for a screen door handle fashioned out of half a carabiner he'd dug up from under the university's rock climbing wall. He leaned the metal detector in the corner, dropped

Photo By OCON 5 ( <http://www.flickr.com/photos/ocon5/>)

to his couch and sighed. The clock – encircled by syringes arranged in a sunburst – ticked on the wall, and sunlight streaked through his windshield wiper mini-blinds.

He unlatched his leg and dumped its contents onto the coffee table, tapping the bottom of his shoe to make sure everything came out. A retainer had once been lodged in there for weeks. He plopped the prosthesis on the couch cushion beside him and pulled open a drawer in his coffee table to retrieve a safety pin necklace and rings of electrical wire, which he then looped around his neck and fingers. Properly adorned, he got down to business.

Separating his bounty by item, he jotted down a few figures in his journal, then placed the items in their respective containers – mostly old coffee cans and prescription bottles. When the sorting was finished he reached back into the drawer for the film canister that contained the single mushroomed bullet he'd found near the playground four years before, dug from the all-time greatest depth of 27 inches.

He'd polished off as much dirt as he could without disturbing what appeared to be dried blood and tissue matter. He now examined the bullet in front of his face, smiling.

Content, he dropped the bullet in the film canister where it belonged, and put it back in the drawer. He sunk deeper into the couch and listened to his clock and his wind chimes. It was a good day.



## How to Make a Novelty-Sized Ice Cream Bar

Article and Photos By Megan Costello

I grew up in a family that shopped for groceries at Costco, so when it comes to food, I say bigger is better. From gigantic bags of chocolate chips to five-gallon tubs of ice cream, anything that comes in a size large enough to feed a summer camp full of growing children is A-O.K. in my book.

It is with this spirit in mind that I proudly present to you a guide on how to make a gigantic ice cream bar. What better way to impress your friends and make frenemies jealous?

### Ingredients

- 1 giant bag of chocolate chips
- 1 tub of ice cream

### Tools

- A wooden spoon (to be used as the handle of the ice cream bar)
- A pot and a double boiler (if you don't have a double boiler, you can MacGyver one by stacking two pots on top of each other; the steam from the bottom pot will heat the upper pot)
- A bar-shaped mold (this could be any sort of rectangular dish, from a casserole pan to rectangular Tupperware)
- Waxed paper

### Business Time

Fill your pot with about an inch of water and bring to a boil. Place the double boiler over the pot, so its bottom rests above the water line.

Dump in the chocolate chips and stir until they've completely melted, making your pot a vat of velvety smooth deliciousness.

While the chocolate is melting, line your mold with the waxed paper. This is very important if you actually want the chocolate to come out of the mold when it has cooled. Make sure to smooth out all the edges, as whatever texture the waxed paper has assumed will become the outer texture of your finished ice cream bar.

### Making the Chocolate Shell – Part 1

Drizzle the melted chocolate into the mold and spread it all over the waxed paper with a spatula. This part may get a little messy, but it's a very tasty mess. Be sure to push the chocolate up onto the sides of the mold to make lots of space for the ice cream.

Once you've got the chocolate where you want it, take another sheet of waxed paper and press it on top, molding the chocolate into a shell about ¼" thick. After you've licked all the chocolate off your fingers,





Melt a little more chocolate, enough to spread over the rims of the chocolate boats. Think of it as the chocolate glue that will hold both sides in place once you've pressed them together.

Lay the wooden spoon into the ice cream, with the spoon part on the inside and the handle sticking out. Then place one ice cream-filled chocolate boat on top of the other and seal all the edges with the last of your melted chocolate (don't worry if this gets a little messy and melty). Wrap the bar in waxed paper, and stick it in the freezer to set. If you are as anal retentive as I am, you can touch up the bar a second time with more melted chocolate, then freeze again.

**Enjoy!**

When all is done, take your novelty-sized ice cream bar out in public. It's especially fun to eat it in the park like it's not a big deal, and when you're done you can use the wooden spoon to eat a novelty-sized bowl of tapioca pudding.

stick the mold into the freezer. Check on the mold every five minutes to finesse the shape as the chocolate cools and hardens.

Gently pop the chocolate out of the mold and stick it back in the freezer. Only remove the chocolate from the mold when it's solid enough to cleanly peel away from the wax paper without sticking.

**Making the Chocolate Shell – Part 2**

Now that you are a professional at lining, pouring, spreading, and shaping, do it all again!

**Assembling the Bar**

Now you've got two tempting chocolate boats, frozen and ready to be filled with ice cream. If you are feeling especially ambitious, you can make your own ice cream to fill your bar, but I'm going to go ahead and lean on my old buddies, Ben and Jerry. It's easier to work with the ice cream when it's a little soft, so let it sit out of the freezer for fifteen minutes or so. Gently press the ice cream into the boats, filling up all the corner space.



- HOW TO RIDE A BIKE
- HOW I GOT IN TROUBLE
- HOW TO BE AWKWARD
- HOW TO AVOID STIGMATA
- HOW I GOT YOUR NUMBER
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NICK CARLBY 2004

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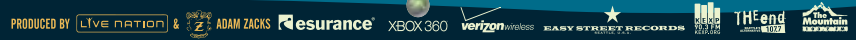
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