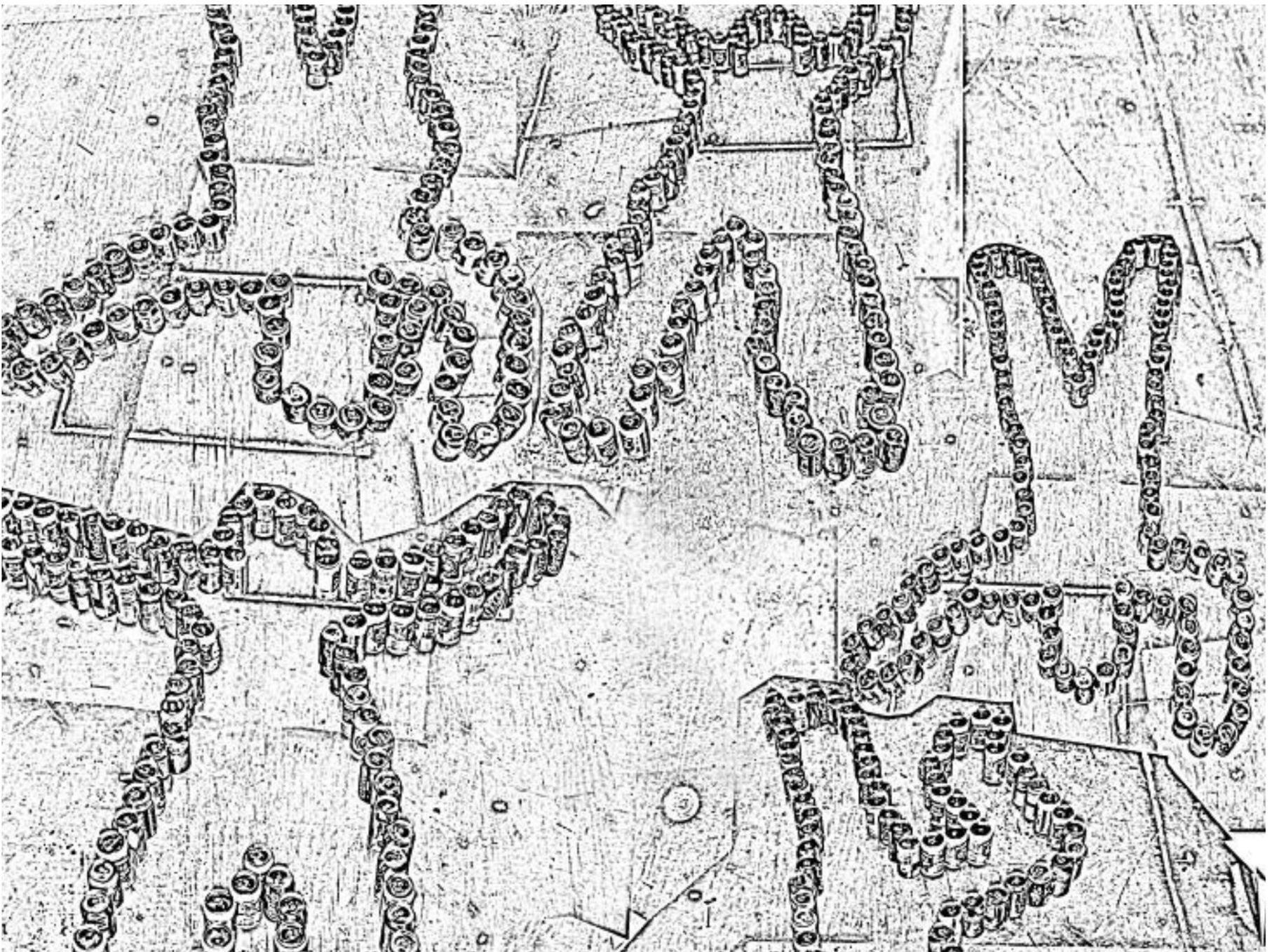


CD





MAKE YOUR OWN NEWSPAPER

Making a newspaper like this is actually not as complicated or expensive as you might think. Here is some general information to help you get a sense of what this might entail and how much it might cost.

There are many different design software programs you can use to design your newspaper. You could also make the entire thing by hand and then photograph the hand-made pages with a digital camera or scan them with a scanner, save the pages as PDF (portable document format) files and make the paper that way (check the "Save As" function on most programs to see if the PDF format is an option). Note that for some stupid reason, most design programs do not include a spell-checking function. If you write a lot of the content of your paper directly in the design program, when you are finished writing, take the time to quickly copy the text, paste it into some other program that has a spell check function and then check it all out that way. Chances are, you'll find something you need to go back and fix.

When you take photos for a newspaper or include them in the layout, make sure they are high quality large files. You will want your pictures to be at least 300 DPI (dots per inch). Note that most pictures on the internet are 72 DPI. These look okay on your computer screen but they will look terrible on a printed page. You can convert a 72 DPI image to 300 DPI, but it will only look good if you are making a very large image smaller. For example, it should look okay to reduce an 11 inch by 17 inch 72 DPI photo to 4 inches by 6 inches at 300 DPI. If you are taking photos with your digital camera, make sure you use the setting for larger photos. If you are using a scanner to scan printed photos or writings, make sure to set the scanner to 300 DPI or higher.

Most printers can work with a variety of software programs, but some will simply ask you to send them a PDF of the finished publication. You could mail them or deliver a CD with your newspaper design. Or, in most cases, if you have speedy internet service you can upload the big PDF file of the paper to a website that the printer will use to receive files from customers. Generally, once they have your newspaper file, they will make what is called a "proof". A proof will show what your finished paper should look like. They may send you back another PDF file to inspect, or you could get a printed version on paper. In either case, you will want to look over the proof very carefully. Look over all of the photos. Does anything look like it got moved somehow, or like the image quality is less than you expected? If you notice a typo or some other little mistake you made, let the printer know and they may be able to fix it for you. Otherwise, you may need to fix it yourself and upload a revised file to their website or give them a new disc.

Remember when contacting printers that you are going to be paying them to make something for you so don't be afraid to ask basic questions and let them help you with any terms you don't understand. Because we always have a limited budget and can't just make whatever we want regardless of cost, in our experience it is a good idea to contact some printers before you start designing the newspaper. For example, you will need to know how large the printing

area on the page will be. Most newspapers have a little border around each page where there is no printing. You will need to know how large to make your borders. For example, on this newspaper, each page size is 11 3/8 inches by 17 inches, but the printing area on the press is only 10 1/8 inches by 16 inches. Ask the printer how much space you need to leave around your images and text so that the press can print your design.

Don't be afraid to ask questions like, "What is the cheapest paper size and stock to print on?", "How can I design this in a way that will save money?"; "Would you be willing to give me a discount if I paid for this job in cash?"; and "Can I pick up the finished newspapers myself rather than paying a delivery fee?"

To make 3,000 copies of an eight-page paper like this will run you about \$350 if you can pick up the papers yourself. It is greatly to your advantage to find a printer that you can drive to; the delivery of 3,000 papers could easily add \$150 to your final price. Three thousand twelve-page papers will cost about \$500. Once you have printed the initial several thousand papers, if you want to print an extra thousand at the same time, this will only cost a nominal additional fee - as little as \$40 more. Of course, make sure you have a plan for distributing that many papers before wiping out those extra trees.

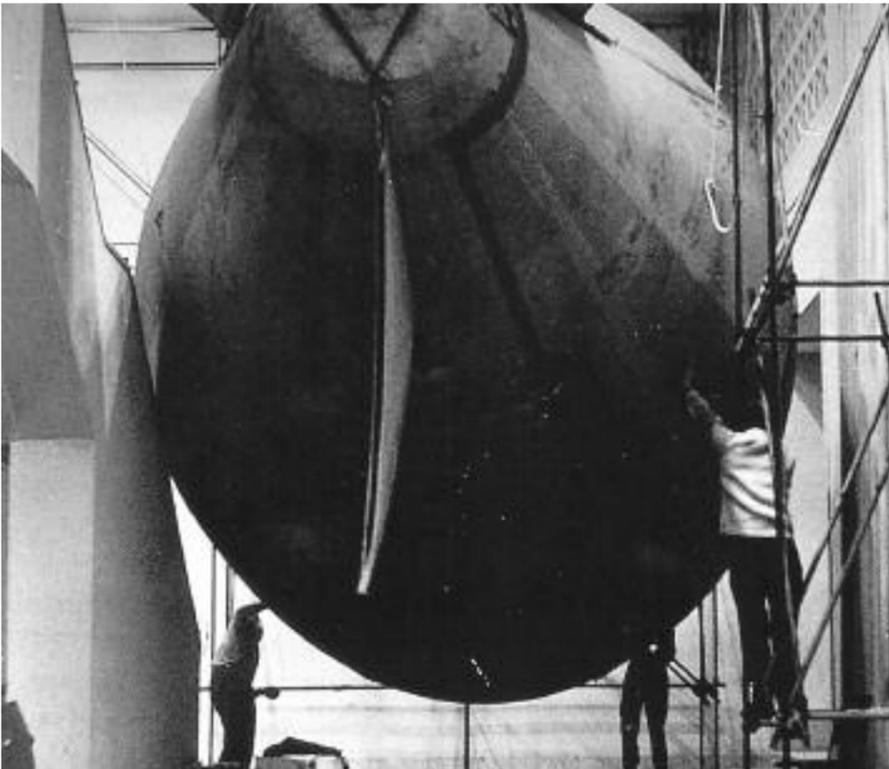
Three to five hundred dollars may seem like a ton of money for just one person - particularly if you are giving this thing away for free and don't want to bother trying to get people to advertise (we have no interest in making anything that is a vehicle for advertising). So don't do this all by yourself! Find some friends who have things they want to write and publish too. If everyone pools resources it shouldn't cost each person much money to make this. Find twenty five people to kick in twenty dollars each. You could also do a fundraiser of some kind but sometimes just digging into your own pockets a little is much more efficient if this is an option. Having more contributors will also help when the time comes to distribute the paper. Everyone can help with this as well.

Keep in mind that none of us learned how to make publications in our schooling. We've been figuring it out by asking questions along the way, working with different people, and taking advantage of their experience. So take all of this with a grain of salt and don't be afraid to do some research or ask others for help. At the very least, just know that it isn't that hard, it isn't that expensive and you can do this!

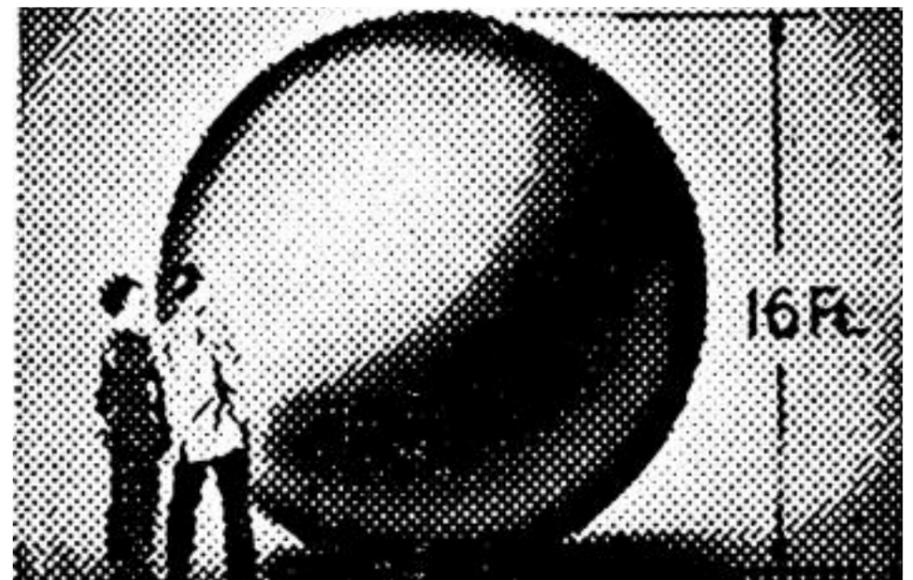
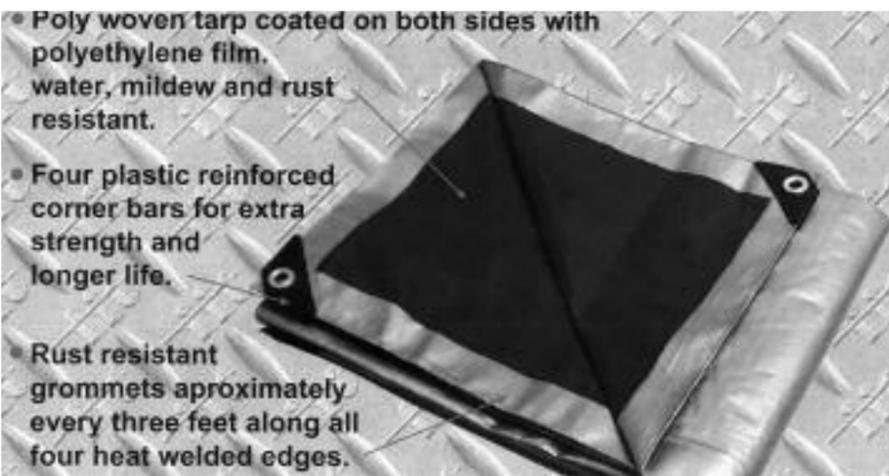
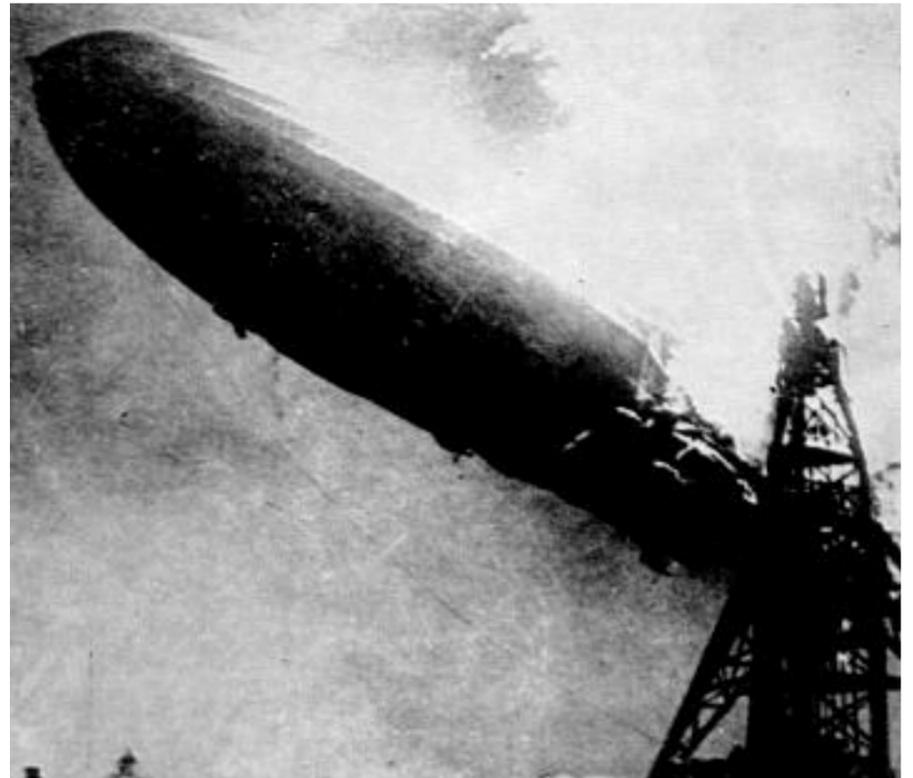


BIG BALLS

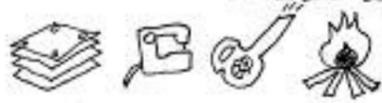
Using plastic tarps to make your own hot air balloon



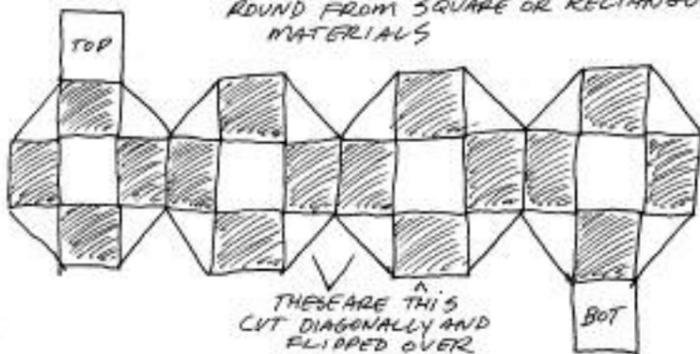
French Balloonin'. From the exhibition "Structures Gonflables", Musée d'Arte Moderne de la Ville de Paris, 1968.



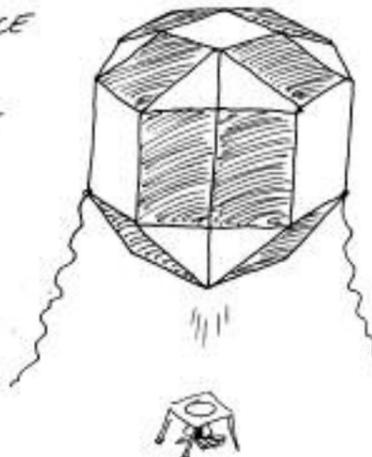
MAKE A HOT AIR BALL



QUICK TEMPLATE FOR MAKING SOMETHING ROUND FROM SQUARE OR RECTANGULAR MATERIALS



SUGGESTED LAUNCHING DEVICE



* REMEMBER - FIRE IS FUN BUT DANGEROUS



Hot air balloons are based on a very basic scientific principle: warmer air rises in cooler air. Essentially, hot air is lighter than cooler air, because it has less mass per unit of volume. A cubic foot of air weighs roughly 28 grams (about an ounce). If you heat that air by 100 degrees F, it weighs about 7 grams less. Therefore, each cubic foot of air contained in a hot air balloon can lift about 7 grams. That's not much, and this is why hot air balloons are so huge -- to lift 1,000 pounds, you need about 65,000 cubic feet of hot air.

LEAF BLOWER ATTACHMENTS & MODIFICATIONS

SUGGESTED LEAF BLOWER ATTACHMENTS AND MODIFICATIONS

Bubble blower

Use it to super charge a riding lawn-mower

Pillow (for feather blowing)

Shoot foam balls (like Nerf) at people

Tube filled with deck of cards for 52 pick up

You could probably cut another piece of that tubing off, and make a magazine to hold several projectiles

Tube filled with unwrapped tampax for 52 pick up-pax

A band called The Phenomenauts attach rolls of toilet paper to a spool mounted on a leaf blower and blow it in streams out into the crowd while they play.

With some rejiggering you could have yourself supercharged fireplace bel-lows.

Fill that whole tube with ping-pong balls and you might have something.

Get two leaf blowers. Place on either side of a pushbike/skateboard/razor scooter/light manually powered vehicle of some sort. Activate. Combine with previous ideas based around fire to make it feel like said vehicle is jet-powered.

You could attach an assload of whistles and air-powered noise makers for a really annoying toy.

Go to a very leafy yard, light some leaves on fire and blow them around with other leaves.

Inspiration: www.ronpatrickstuff.com. Go to the bottom of the thread to see what this bloke did to his wife's scooter. leaf blower is not quite as powerful as jet engine, but still kinda cool, and infinitely easier to work with, i'd imagine.

Or you could make a little wind turbine that generates electricity, and blow air at it. That'd be kinda lame and inefficient, but whatever.

If it sucks air also, you could use it to make a super high powered lung bust the fuck up bong.

Everybody chew some gum and then form it in a big wad on the end. See how big of a bubble you can blow.

Go to a swimming pool and pour a bunch of soap in it. Stick the air hose part in the water and make a bunch of bubbles.

Attach two leaf blowers face to face, and you'll create a tear in the space-time continuum.

You could make a long metal tube, and drill lots of holes at the end, looking like a machine gun.

I made one into a mid power potato gun. I can put more power in it if I want and got an attachment to put grapefruits in it or small size water-melons.

Get a little gas tank type thing, maybe an upside down water bottle that just kinda drips, and have the part that drips, inside the tube, so the air passes over the nozzle and sucks the gas out. You'd probably need a few small holes in the bottle for the air pressure difference though. Leave a lit rag at the end of the metal pole. Have fun with big fire cannon.

Note: Don't use when drunk. Walls will get destroyed, glass will get broken and friends will end up in the hospital due to broken bones or major ball pain.

You could get one of those anti-rape stinkbombs, whatever the fuck they are. Attach a tube to launch one of those fuckers somewhere far away from you, and close to someone you hate.

Spend the day walking around blowing the hats off young people.

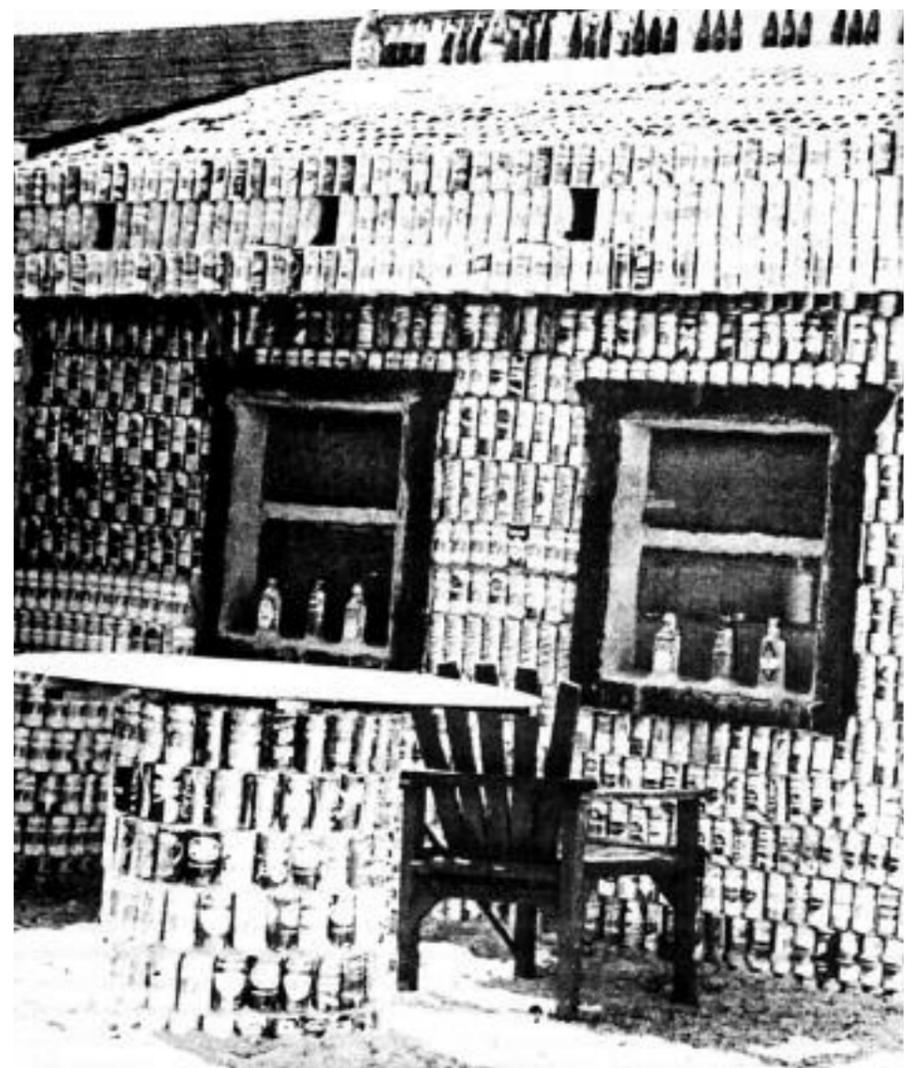
- Collectively generated by members of the General Discussion forum on www.stonerrock.com

LEAF BLOWER-POWERED CAN GUN



Leaf Blower made into a can gun with a cardboard tube attachment. Shoots empty cans up to about fifty feet! Cans can be cut up and inserted into each other for even better results.

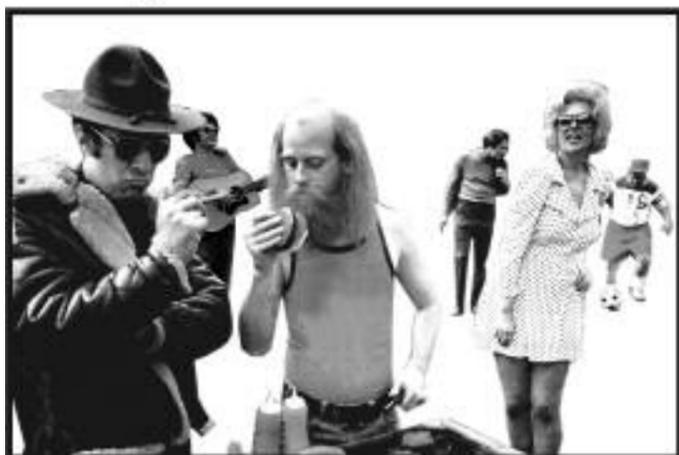
CAN HOUSE



The idea of a simple conversion from primary to secondary use has a seductive logic. Bottles and cans are produced at between seven and ten times the rate of bricks and concrete blocks. (We stole this text and image. Steal this idea.)

ADVERTISEMENT

Can you tell who did what?



GROUP WORK

It's not for everybody

(but it could be for you).

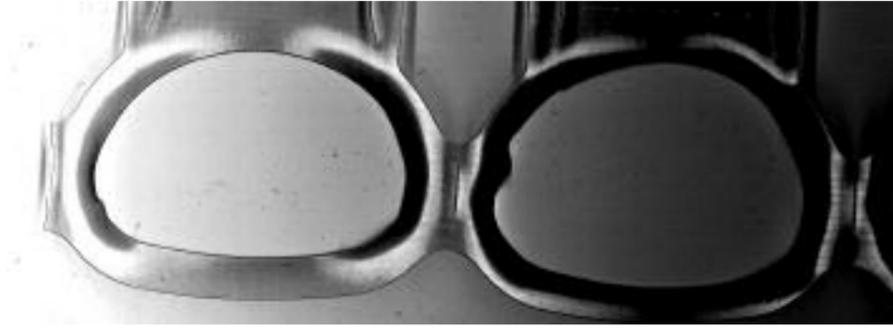


6,000-PACK

How many cans can 6 people consume? (or scavenge from parties, garbage & events)

BIGGEST TEMPORARY CAN DRIVE EVER

BTGE has attempted to construct a 6,000-pack of cans collected through our own consumption as well as at social functions, art spaces, our work places and by putting the call out to others. The field of cans will be thoroughly smashed in Greencastle, after which, the condensed collection will be donated to a can drive that is raising money for the Putnam County Humane Society.



BEER CAN CHICKEN

Recipe courtesy Bob Blumer
Show: The Surreal Gourmet
Episode: Thrilling Grilling

Q) Why did the chicken cross the road?
A) Because it couldn't remember where it left its beer



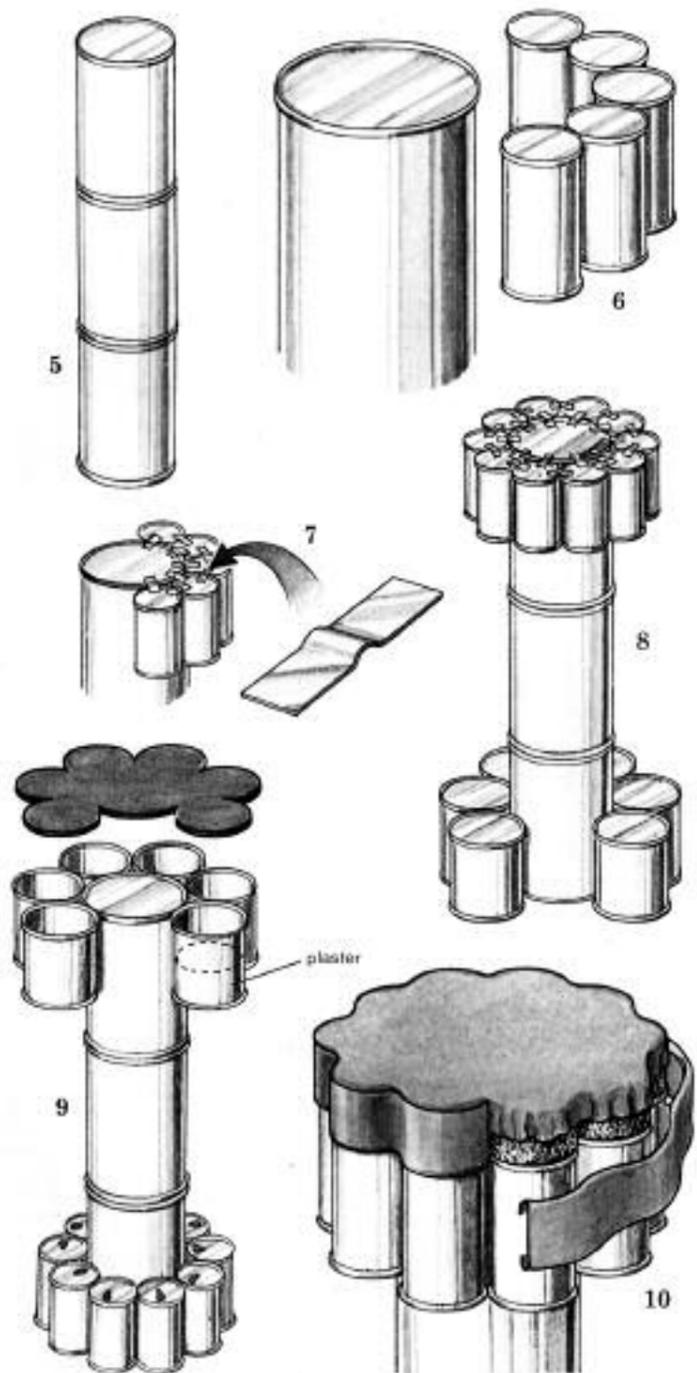
- 1 (4-pound) whole chicken
- 2 tablespoons vegetable oil
- 2 tablespoons salt
- 1 teaspoon black pepper
- 3 tablespoons of your favorite dry spice rub
- 1 can beer

Remove neck and giblets from chicken and discard. Rinse chicken inside and out, and pat dry with paper towels. Rub chicken lightly with oil then rub inside and out with salt, pepper and dry rub. Set aside.

Open beer can and take several gulps (make them big gulps so that the can is half full). Place beer can on a solid surface. Grabbing a chicken leg in each hand, plunk the bird cavity over the beer can. Transfer the bird-on-a-can to your grill and place in the center of the grate, balancing the bird on its 2 legs and the can like a tripod.

Cook the chicken over medium-high, indirect heat (i.e. no coals or burners on directly under the bird), with the grill cover on, for approximately 1 1/4 hours or until the internal temperature registers 165 degrees F in the breast area and 180 degrees F in the thigh, or until the thigh juice runs clear when stabbed with a sharp knife. Remove from grill and let rest for 10 minutes before carving.

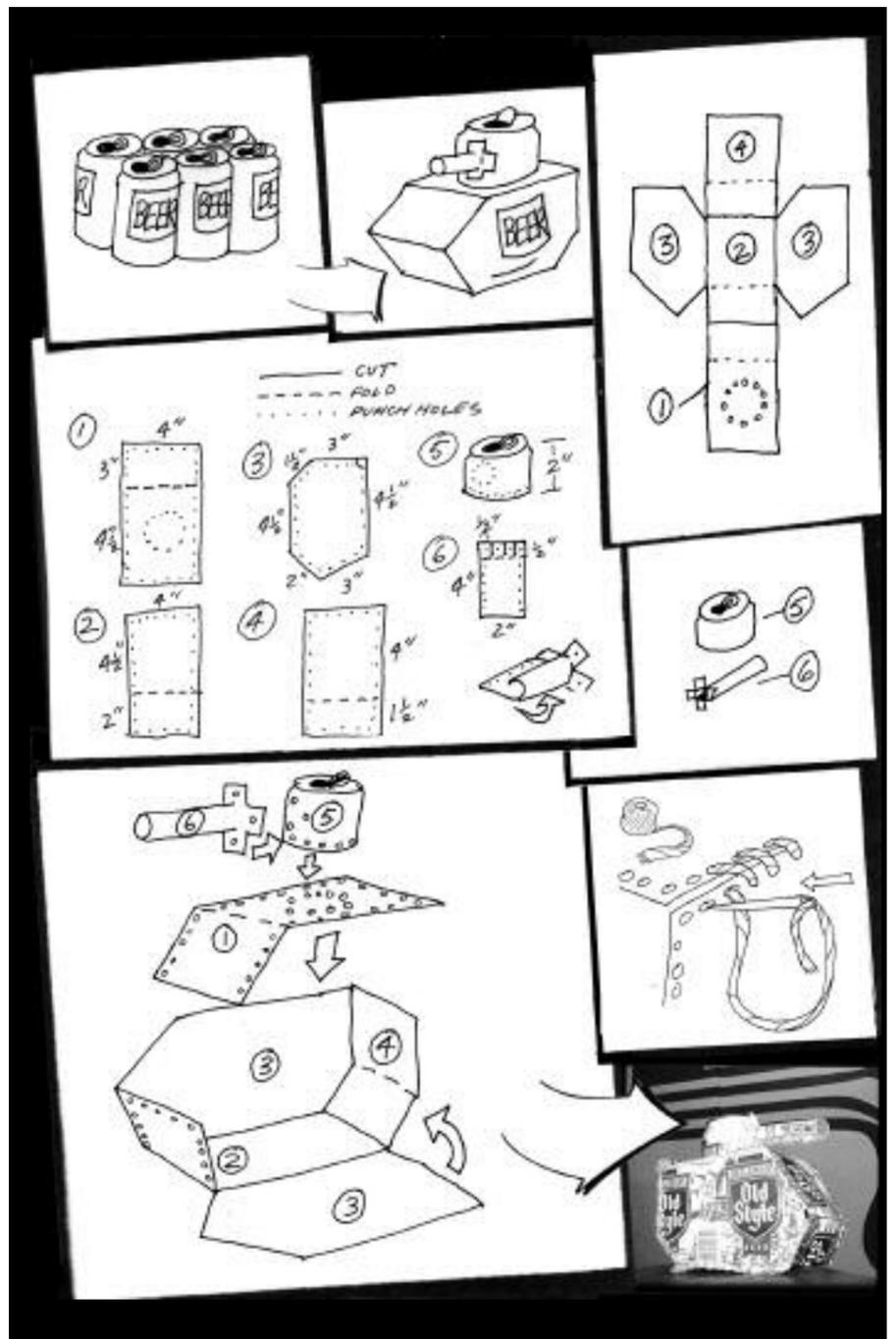
CAN YOU MAKE THIS PIECE OF FURNITURE?



5. Large tin cans form central column. 6. Smaller tin cans fit round central column. 7. Strips added for strength. 8. Tin cans for the base. 9. Hardboard to fit base. 10. Shaped foam rubber covered with fabric.

Paul Williams

CANSPERIMENTS



HARDCORE PUNK IN INDIANA

An interview with Paul Mahern of the ZERO BOYS

The list of Indiana-born musicians has quite a few distinguished names. Among those who came from the state: Michael Jackson, Janet Jackson, Cole Porter, Wes Montgomery, John Mellencamp, Axl Rose and David Lee Roth. But what about the people that stayed in Indiana and built up the music culture there rather than leaving for the coasts? For this, we can look no further than the great hardcore punk band the Zero Boys. Paul Mahern not only sang for the band but put on shows, started the label Affirmation Records to spread the sounds of Midwest hardcore, and recorded, produced and engineered some of the great groups of the day including two of Italy's finest bands: Raw Power and Cheetah Chrome Motherfuckers who came to Indiana while on tour to be recorded by Mahern. We couldn't travel to Indiana without delving into its underground music history and on March 15, 2007, Paul was generous enough to speak to Marc Fischer from BTGE by phone about the Zero Boys, hardcore in the Midwest, producing bands after the early years of hardcore and the work he's doing now at Indiana University's Archives of Traditional Music.

Biggest Temporary Gang Ever (BTGE): It's such a different time now for music than when you guys were starting in 1979. With underground music we're sort of in this period of instant gratification with the Internet and downloading and you can basically hear this music pretty effortlessly and there's not the kind of difficulty of finding out about things that there was earlier. So what was it like being into this music in a place like Indianapolis back in the late 1970s and early 80s

Paul Mahern (PM): It was really hard to find. Back then in Indianapolis there were two stores that sold punk music, where you could get like even a Ramones record. For me, where I was, either one of them was like a 45 minute bus ride. So we had to go way out of our way to get our hands on the stuff. Which I think made it have a real value. There were closer record stores that you could go where you could buy the same stuff that they were playing on the radio that everyone else was listening to. But there was one, Karma Records, that had a tiny little punk rock section that at any given time it maybe had like thirty records in it. That was only place that I knew of at the time that I was, I guess, maybe a sophomore in high school was when I first got turned on to punk rock music.

BTGE: And what about access to seeing bands performing live? What were you able to experience?

PM: Well, there was like the large rock shows that I would go to like Black Sabbath or Van Halen – they would have them at the Convention Center downtown in Indianapolis and there was a show that came to the Convention Center that Blondie played. That was probably like the first new wave or punk band that I saw live was Blondie. I'd seen Cheap Trick and a lot of these bands that *kind of* blurred the line a *little* bit.

BTGE: Do you remember the first punk show or the first thing you had gone to that maybe someone in town had organized or when that phenomena of people starting to set things up themselves took hold?

PM: I'm pretty sure that the first show of that kind, we put on. It was in Broadripple, in Indianapolis at the Canine Dog College. We built a little stage or had a stage brought in and it was the Zero Boys and T.S.O.L. And that was like the first Punk Rock show that kids could get into, that was locally promoted, that wasn't in a bar. So it was a big empty room and it was in the right neighborhood so we were able to secure that. Before that I'd seen Do-It-Yourself kind of shows at a place called Third Base in downtown Indianapolis but that was over 21 and I always had to sneak in and those were local bands like Dow Jones and the Industrials, The Gizmos. There was a pretty heavy noise rock or No Wave scene in Indianapolis at the same time as the early hardcore scene was forming. And a lot of those bands would play at Third Base.

BTGE: When did your experience with recording bands start? Did that start with your own music?

PM: I remember in my band I was in before the Zero Boys we had two cassette decks and we would do that thing where we'd record the band on one cassette deck and then we'd bounce it to the other cassette deck while singing. I was always experimenting – always completely fascinated by the recording process and by records. My record collection was probably the most important thing to me. I would listen to records every day. I'd get home from school and I'd put on headphones and I'd just be kind of blown away by music and the possibilities and just really fascinated by the process and the way records were made. So when I finally got into a real studio with the Zero Boys and we made the EP, it was the first time I was in a multi-track studio with real microphones and stuff – it was in a guy's basement - and it blew my mind. I knew right away that that's what I wanted to do. There really wasn't any other career choice for me from that point on.

BTGE: It's almost like a badge of honor that on the Cheetah Chrome Motherfuckers album you produced it says that it was "Recorded in 41 hours." Was that fairly typical at the time?

PM: Oh, yeah. Well, nobody had any money. All the punk rock bands were completely broke. I think that I made about five dollars and hour as a recording engineer, on average, making punk records for the first five years that I made records. If I got paid at all I would get like five bucks an hour. Maybe I'd just get some food out of the deal and some beer. It really wasn't about making any money. But at some point, when you get responsibilities, that kind of has to shift. But if I think back, five bucks an hour, that was maybe just above minimum wage. But it was still a great life. It was a lot better than working at a fast food restaurant. I probably got a hundred bucks to make that Cheetah Chrome Motherfuckers record. Probably the same thing for Raw Power. The studio had to be paid and so those records might have cost seven hundred dollars a piece to make, but I got very little of it.

BTGE: Did you have a hard time at a young age getting access to work in these studios to do production?

PM: No. What I did – I didn't really realize what a brilliant plan it was at the time but now that I look back on it, it was probably the smartest way for young engineers and producers to get going in the business - was that I started a record label. I started a record label and I started putting on shows. And the record label put out a couple of compilation records. I went to members of my family and I said, "Hey lend me some money so I could put out this record," and once I had a little bit of money I *hired* the studio. So then I got the guy who had done the Zero Boys record, who was a really excellent engineer, and instead of just going and interning for him and schlepping my way through, I was the client. I just sat there and watched him record like Die Kreuzen and Articles of Faith and my own band and he was a really great engineer. So I got on-the-job training as the client, and then also he was not familiar with the style of music, so it was really interesting for him and I to go through listening to Circle Jerks records and Dead Kennedys records and me trying to relate to him why a record should sound like that and him kind of getting it, and both of us getting it at the same time. So we went through the process of making "The Master Tape Volume One" record and then almost immediately Toxic Reasons wanted to make an album and he was too busy. So I was put in charge of making the Toxic Reasons record. I didn't have *any* idea what I was doing, and there I was recording the first Toxic Reasons record - which is not my best work ever, but I somehow managed to record it.

BTGE: It was 1985 when you recorded Raw Power's "Screams From the Gutter" album. I kind of came to Hardcore through underground metal and someone made me a tape of

the "We Can Do Whatever We Want" compilation that has Raw Power's "Fuck Authority" on it, which was a really crappy live recording but it still tore my head off. Not too long after that I found a copy of "Screams from the Gutter" and I think it's an extremely well-recorded record. Recording-wise it's certainly the best sounding thing Raw Power did. How did that come about? How did they find out about you? Was it set up while they were already on tour in the U.S.?

PM: I didn't know who they were. I didn't have any idea who they were when I got contacted by Bill from Toxic Shock records who had recently re-released the Zero Boys album. So he and I knew each other and he was somehow involved in bringing Raw Power to the States. At least setting up part of the tour or something. And he said he wanted to record an album of theirs while they were here. So he sent me some of their stuff that they'd already done and I totally dug it and we just figured out a way for them to come to Indiana and play a show and then while they were there, record the record. So they played at... we owned a little vintage clothing store right around the corner from the studio and they played a show there with a couple other bands – maybe the Zero Boys played as well that day- and then went into the studio the next day, recorded all day long. Made the whole record in a day I think. Maybe two days.

BTGE: Outside of the UK, there really weren't many bands coming from overseas at that point, if my understanding is right. Do you remember when you got a sense that this music and this way of doing things was not just a US phenomena or a UK phenomena but a global phenomena; there were things happening in Italy, in Japan, in Holland...

PM: Well, there were already world reports in Maximum Rock 'N' Roll [fanzine] and you could read about the German scene and the Italian scene. So I had a sense that that was going on. It was kind of mind-blowing when there were Italians *in my town* playing punk rock music. It kind of boggled my mind as to how they could even do that and afford it when we could hardly afford to play in Milwaukee. It was just a matter of dedication and being willing to go for it and live on Ramen noodles for a month or whatever. They were really livin' it. They were just kind of living some dream and that's what kept them going. For me it was just being in the right place at the right time and knowing the right person and having access to a studio and having made a couple of punk rock records that had sold pretty well. And then of course once I'd done the Raw Power record I did the Cheetah Chrome Motherfuckers record directly *because* of that. I'm sure they came to me directly because of the Raw Power. They had no label to release that record and no money. I think I probably fronted the money to make the Cheetah Chrome Motherfuckers record. We were hoping that Jello [Biafra of Alternative Tentacles] would put it out because he seemed to be a pretty big fan but in the end he decided not to and I forget what label that record came out on.

BTGE: A friend who was going to shows in Chicago in the 1980s said that the Zero Boys had kind of a hard time getting accepted in Chicago. What was your take on the Chicago scene as an outsider? Did it feel like it was closed to bands from other parts of the Midwest?

PM: Well, I don't know. They didn't like us much and maybe, from their perspective, for a good reason. We were a pop band. I mean we had all these hooks but we were a guitar rock band with pop hooks that played fast. We really had much more to do with The Dictators than we did with like anything that was very arty. I always kind of thought that the Chicago scene - that they were more about somehow an extension of The Fall or Wire or something more than The Dictators or The Ramones. So I think that probably turns people off. They were used to hearing The Effigies and Naked Raygun. Those bands were different. It was more political, kind of in your face, darker, and we were just trying to have a good time. I had a friend of mine say, when we were on our first east coast tour, this friend of mine from Indiana - who had also been in bands and we'd grown up together - and he's like, "You know I really dig your band but like girls don't go to your shows." [Laughter]. And I totally realized, "Wait a minute. You're right." It never even fucking dawned on me that the music we were playing was appealing almost exclusively to guys. The Chicago scene was definitely this kind of macho thing.

BTGE: Well that's a criticism of hardcore that comes up all the time in general.

PM: Right. Even though mostly we appealed to guys, we were not a macho band. And I think that people thought that we were silly and wimpy and whatever. The Effigies, actually - when their first single came out - I know that they had written on the inside of some copies, something along the lines of "Jello obviously doesn't know too much because he likes the Zero Boys." I mean they've gone out of their way to say that we weren't cool. So, whatever. And we'd booked shows with them and got them shows in Indiana. It was kind of my first experience in this weird attitude that bands have. It was the same thing when we played with Hüsker Dü and it was like a "We're so much better than you guys" kind of attitude. And it was really weird for me because I thought that hardcore was all about this unity, so I was always trying to put on shows and put out records and help other bands, and it really wasn't about *my band*. It was about the scene. I totally believe that. And there were some bands that we played with and some people that we encountered and that totally wasn't their vibe at all. Their vibe was that they were somehow better than we were. Whatever.

So yeah, we were not very well accepted by the Chicago punk scene. We probably played in Chicago twice or something like that. But we were really good friends with the guys in Toxic Reasons and we played in Dayton a few times and had them play with us in Indianapolis. We were good friends the guys in Die Kreuzen. We were good friends with the guys in Articles of Faith.

BTGE: And you said you had recorded Die Kreuzen also for your compilation? I still have not heard those compilations. You put out a few right?

PM: Yeah, the first one is called "The Master Tape." The second one is called "The Master Tape Volume II." And I would say that "Master Tape Volume I" is an absolutely *essential* Midwest punk rock record. Toxic Reasons are fucking great on that record. Articles of Faith - among their best performances. My very favorite things Die Kreuzen ever did are on that record. The Zero Boys are on that record with some pretty solid material. And then there's a handful of smaller bands that all have great performances on there. It's a really solid record. So that was the only thing I recorded of Die Kreuzen - like three songs for that comp.

BTGE: I need to hear that. Of pretty much anything I would have liked to have been able to see, I unfortunately didn't get to see Die Kreuzen until around 1990 or '91 and it was still good, but five years earlier would have been nice.

PM: They were absolutely incredible. The first time I saw them they were still called Stella and I think they changed their name within a month or so. And they were the best band I'd ever seen at the time. I think that it was never really fully captured on record - the intensity in their approach. Their first record - that first full length that they did on Touch and Go - it just really weirded me out that his voice sounded so distorted and so weird because he was just plain a great singer. But I think that there was something that happened right around that time with bands just trying to be really hard and really fast. All of a sudden a lot of bands who were relatively melodic and had great musical ideas all of a sudden kind of dropped some of that because... I don't know. Because that's the way things were moving.

BTGE: There was just the 25th Anniversary festival for Touch and Go Records in Chicago, and a lot of groups -not just on that label but in general - have been reforming and playing music that they haven't played since the early 1980's. Obviously The Zero Boys have

done reunions here and there. What's your take on this resurgence?

PM: I don't know, it's just something to do. It's just fun. We've never sought out a gig. People approach us about gigs and every once in a while everyone's schedule is open enough that we can actually do it but we don't entertain ideas of recording new material or trying to get back together because nobody really has the time. When we go out and play a show, it's a blast. It's great to go out with those guys again and ride in the van for a couple of days and play a couple of shows and meet some people that are fans. It's a great kind of retreat from normal life, but that's pretty much exactly what it is. It's the kind of thing that you can do that for a couple days every once in a while and it's a blast but you can tell almost immediately that if that's what we *had* to do or if that's what we were doing on a regular basis it would get old pretty quick, I think.

BTGE: Who are some bands from Indiana that maybe never really left the area or didn't ever make proper recordings that people should know about or that people really missed out on?

PM: Well I don't know how much people know about the Gizmos. They certainly released material and every incarnation of that band was great. But my very favorite band of all time from Indiana was Dow Jones and the Industrials. They were a band from Lafayette, Indiana. They were Purdue University students and I would say that they successfully combined the true energy of punk rock and like early Devo, or that [Brian] Eno influence of weird noisy stuff. Fucking incredible band. Great songs. I'm sure in every generation there have been great bands from Indiana but those two especially were our peers and actually those guys were a little bit before us. Certainly everything Dow Jones did was easily as good if not better than what the Zero Boys did.

BTGE: Do you feel that there has maybe been some benefit of staying in Indiana, or do you wonder what would have happened if Zero Boys packed up and moved to another city? What keeps you working in Indiana?

PM: Well, I always thought that I would leave Indiana and actually when my son graduated from high school I thought that I would probably leave at that point. I stayed in Indiana when my first wife got pregnant and it seemed like a great place to be, a great place to have kids, it was familiar, and I thought I would probably leave, but I ended up not leaving and I'm comfortable being here. I don't know if it really matters where you are. I mean you can make whatever reality you want pretty much anywhere. Sure things would have been different but it's certainly not anything I ever think about.

BTGE: I also wanted to ask about the documentary "American Hardcore" that you were included in. Did you have a chance to see that?

PM: I have not seen it.

BTGE: I think you come off quite well. I think the documentary maybe in some ways doesn't capture aspects of the music and that whole culture that I might have hoped.

PM: I'm glad that that movie got made but I haven't heard really good things about it. But I know that they made it on a shoestring budget and just did what they could with it and then it got kind of blown out of proportion probably when Sony got involved with the amount of promotion. And and at that point they probably could have gone back and done a little more with it and they just opted not to mess with it. But at least somebody tried to tell that story. I completely agree with the premise of the movie and that being that this is an extremely important period in American music and American art and there's really nothing like it. In modern history I don't think there's anything quite like it.

BTGE: Does it surprise you that there's still a lot of interest in the music you were making 25 years ago and that people are creating these MP3 blogs where they convert cassettes into digital format and put them up on the internet and post all of their old show flyers... how does that sit with you?

PM: I think it's great. I'm not surprised at all. I mean, it's the way I was. To me when I was a teenager, I was always into older records. I became kind of a collector of 60s psych and there's definitely some records that are out of my time frame for instance "Easter Everywhere" by the 13th Floor Elevators I think is the best record *ever made*. And I'm kind of obsessive about certain stuff that bands have done and want to read all about what certain artists have done, so I totally get it. And the Zero Boys have that added thing of... well we kind of broke up - at least the original incarnation, we didn't stick around too long. For a young person into punk rock music, you can get into the Circle Jerks and Black Flag, and the Dead Kennedys and the Bad Brains and then eventually, if you're into that period of music, you have to start looking a little deeper, and we're kind of that next level down. Which always, as a person who's into that discovery of music myself, that's where the cool stuff is because nobody else knows about it. So I totally get it. And "Vicious Circle" is a great fuckin' record! And I'm not saying it because I'm on it, because the person who made that record - I was 16 when I made that record.

BTGE: How old were you?!

PM: I think I was 16? Maybe 17 when I made that record. It's a great record. I listen to it and I go, "Yeah, fuckin' well put together." The band is incredible - fuckin' Tufty's incredible. Terry's incredible. The fuckin' drums are great. It sounds great. It's not any better than those other records mentioned but it's totally on par with the first Dead Kennedys record and first Circle Jerks record and the first Bad Brains record and the Germs record. It fits right in there with all those other records as far as quality and intensity. So yeah, it makes sense to me.

BTGE: Money notwithstanding, if you could continue do the work of recording bands like Raw Power, Articles of Faith versus say... John Cougar Mellencamp - any preference which way you would go?

PM: Well, I do whatever I want to anyway, pretty much. I've kind of moved beyond where I have to do things for monetary reasons and I don't have a real attitude - especially when I'm engineering a record - I'm just there to help people make records. I'm just trying to help the artist in their vision of whatever that is. I would like to make more intense records. Especially when you're talking about the Cheetah Chrome Motherfuckers record. That's like every bit of an art record as it is a hardcore record. It's extremely intense. I'd *love* to make more records that are like that. I mean if the question with me is would I like to make more... weirder records. I definitely would. But unfortunately a lot of the records that I'm hearing coming out on the more indie labels that are hyped as being cool all sound like something I've already heard before. So I don't really see the difference between that and what John Mellencamp does.

BTGE: Because the music already fits into a pretty prescribed style.

PM: Totally. Completely. It has gotten to the point now - and maybe it has just been this way for a long time - where you can say, "This band is a combination of this, this and this record." It's not even necessarily that they sound like this band anymore. It's like, "They sound like this record." If people are expressing themselves, I hope they're happy expressing themselves by sounding like Neil Young or whatever but it doesn't *thrill* me.

BTGE: Right. It's a discussion I have with friends about old punk music and if the vitality isn't so much in inventing a new form, if there's not much of a stylistic shift, maybe the value has to be in the vitality of creating your own culture and people making their own magazines and figuring out how to release their own records and have this kind of autonomy. And then all of the global communication and self-sufficiency. That's maybe where I find the power. Or you maybe get to hear something that's a good approxima-

tion of something from the 80s and it maybe has the same kind of spirit but certainly doesn't sound so different.

PM: Right, well the thing is let's look at, just for a second what was going on in 1982, okay? In 1982 to 1984 here's some of the big hardcore bands or punk bands in the states: Black Flag, The Minutemen, Hüsker Dü. Those three bands have almost *nothing* to do with each other in the way they sound and in the way they approach their music. The Dead Kennedys, The Circle Jerks, Bad Brains, The Butthole Surfers. These fuckin' bands all have such identities that when I say their names you can immediately tell the difference. You can feel it; you know what the differences in all those bands are. And then, slowly, it all became homogenous. And you stopped having these bands with these wildly different feels and approaches to what was essentially the same scene. And it started to become more and more one thing. At least that's the way I perceived it and when that started to happen I stopped being interested. Now, I just wonder, as far as just the music part of it, is it nostalgia? Because I'm totally not interested in nostalgia. It certainly wasn't nostalgia at the time. It was vital. It was real and every day or every week or every month you'd get a new record by some band who was trying to up the bar and playing on their own terms. I mean, the difference between the Bad Brains and Black Flag is pretty vast, structurally, musically, tempo, attitude lyrically.

BTGE: Has anything crossed your ears lately that has that for you?

PM: Well I'm very fortunate in that I work this job at Indiana University in the Archives of Traditional Music so all day long I listen to recordings that have been made over the last hundred years - most of them field recordings that have been made of like Native ceremonies from all over the country. So I'm listening to that stuff *all the time*. To me, this music - listening to stuff that was recorded in the Congo in 1952 has got the same exact raw energy as Black Flag or the Bad Brains or the Butthole Surfers. There is fundamentally a spiritual quality to the music that is about people celebrating and letting loose and finding some kind of aspect of the infinite or god or whatever you wanna call it through the act the act of beating on shit and running around and screaming. So I hear that stuff within the walls of the archives all the time. Now who's making that music outside of here? I don't know. I really don't know. I have to think that people are doing it for sure, but it's not coming to my attention.

BTGE: So in addition to recording you're also maintaining this library collection?

PM: It's a research position at Indiana University in the Archives of Traditional Music and I'm involved in a research position at this program called Sound Directions and we're just investigating the best way to digitize old audio objects that are deteriorating. So we've got seven thousand cylinders and lots of wire recordings and lots of stuff on analog tape. And for the last several years we've been looking at different ways of collecting meta data, different analog to digital converters, different software packages, different work protocols to figure what's the best way to digitize a collection like this. This particular collection has 110,000 recordings. And some of the stuff is unbelievable. Since I've been here I've done some amazing stuff. One of the highlights is this Lawrence Gellert collection which is African American protest songs recorded in the twenties and the thirties. So it's like all of that Lomax stuff except these are actual protest songs where they're singing about killing the captain and a lot of them are like blues hollers and work songs but they're with different lyrics. They're with much more radical lyrics than what has been heard.

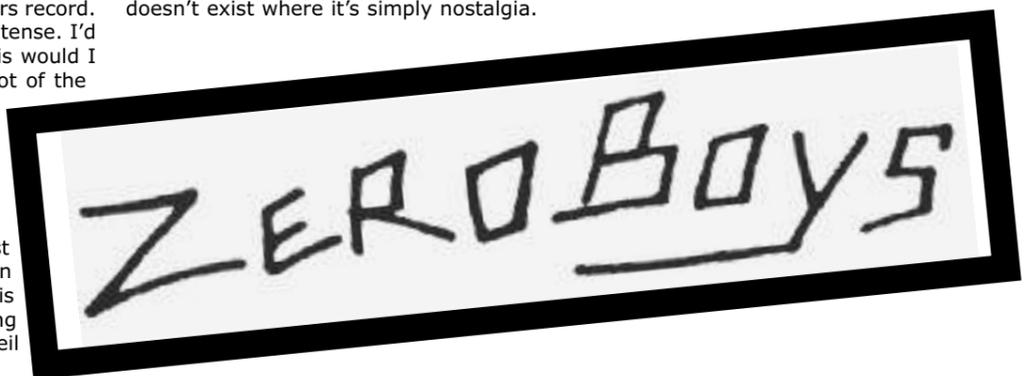
BTGE: Wow. Lawrence Gellert.

PM: You can look him up online. There was some stuff released in the 70s on Rhino. Maybe one or two disks of his stuff. We have his entire collection here and have just digitized it in the last year. Once they figure out all of the legalities eventually they'll be offering this stuff online.

BTGE: That's incredibly important work to be doing and it has to be really gratifying.

PM: Yeah it's great. And then lots of stuff... for a month solid I just recorded stuff of the Suiás Indians from Brazil. And here's a culture where music is such a part of their life that when you're born, you're given a song. And when you reach puberty, you're taught that song. So one member of your family holds your song until you reach puberty. And when you reach puberty they teach you that song and that's the song that you sing for the rest of your life. There are other songs that you might sing during ceremonies but that is your song, and at certain times of the year during certain ceremonies you sing that song from when you wake up in the morning until you go to sleep at night, for *days* on end. They believe that they create their reality through sound. So to them, hearing is the highest sense that you have. That's how you communicate to god is through the vibration of sound. And I'll tell ya, listening to that stuff for a month completely rearranged my molecular structure. [Laughter] And I started having dreams with those guys in it, they started appearing in my meditations and stuff. It was a mindblowing and eye-opening experience about the power of sound and it made me realize, "Okay this makes sense. This is why I was so much into Punk rock music." Because it had this. This is the kind of stuff that appeals to me and this is where I come from. So there's a real fundamental difference between like music for entertainment - which I love; I love some pop music - and music which has some kind of spiritual offering. Something that is vibrating to the tune of the cosmos, whether it's mellow or it sounds like swords clashing against shields. And the early hardcore scene had all of that. It was fucking real, man. It was a manifestation of pure destruction. And then, like all things it kind of shifted into being something different. But I can say for sure that I saw dozens of shows and performances where the band totally got that. Where it was just like they were off the fucking hook and everybody was in their own kind of weird punk rock state of ecstasy just laying it down. And I've seen just as many shows where people are just kind of going through the motions.

And recently I've seen some shows - and I really don't want to harp on the young bands - but recently I've seen some shows where you've got a bunch of kids standing around in a room, you've got a band that sounds just like Minor Threat. Everybody's going through the motions and eventually they play "Screaming at a Wall" or whatever and everybody goes berserk and it's like fucking watching Sha Na Na at Woodstock or something. It's nostalgia, and this has *nothing* to do with today. *But*, at the same show I saw Coheed and Cambria and they blew my mind. So it does exist. But it doesn't exist where it's simply nostalgia.

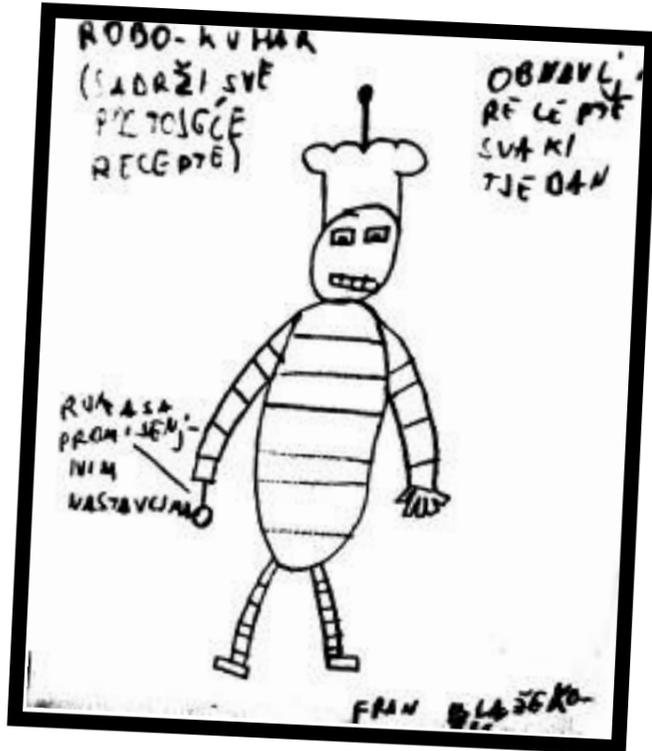


Zero Boys web links:

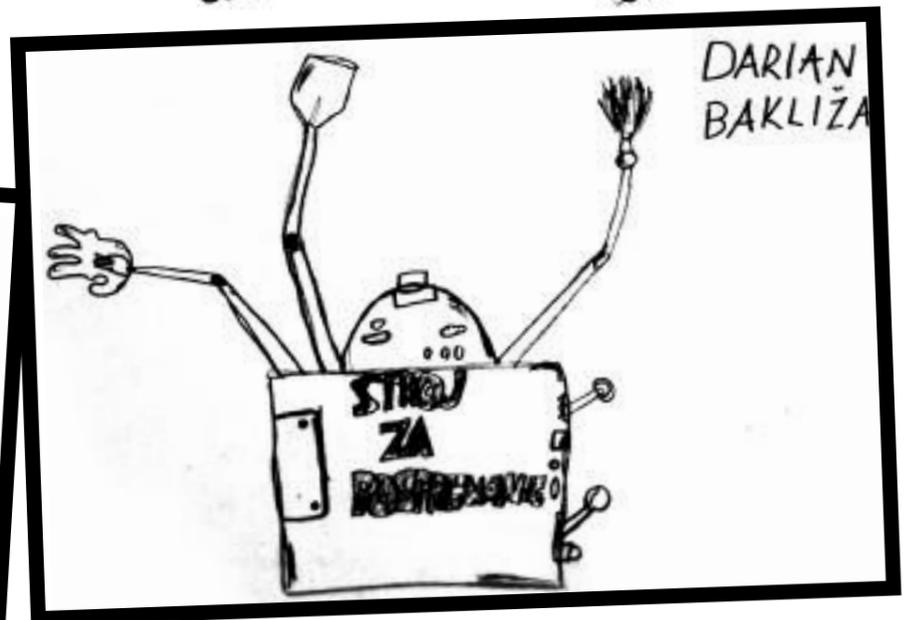
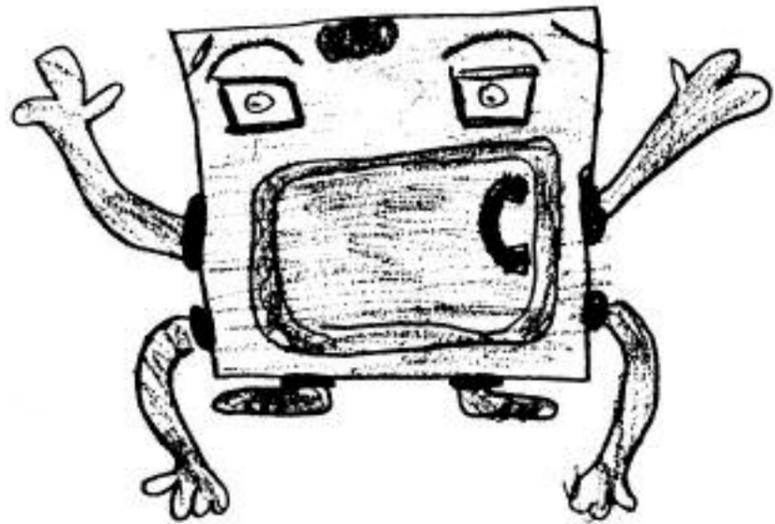
www.zeroboys.net
www.myspace.com/zeroboys
www.musicfamilytree.com (free MP3 downloads of The Zero Boys, The Gizmos, and the entire "The Master Tape" compilation!)

CROATIAN CHILDRENS' INVENTIONS

In February 2007 the Arts and Crafts Museum in Zagreb, Croatia featured an exhibit about Leonardo Da Vinci's *Codex Atlanticus*. Unfortunately, so many visitors attended the exhibit that it was hard to see anything. The museum lobby, however, was nearly empty. There, one could see a display of hundreds of drawings by children that had visited the Da Vinci exhibition. These are some of their inventions.

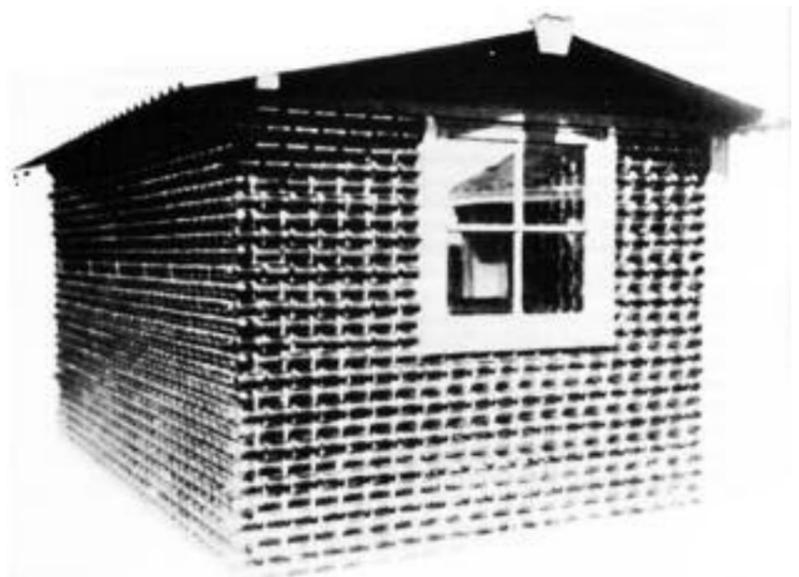


STROJ ZA DAVANJE
SVEGA ČTO
POŽELIŠ



LIVING IN BEER

Alfred Heineken's interlocking Heineken World Bottle, for a short time in the 1960s, held his well-known beer for Caribbean consumers. The bottles could be used to build shelters when empty. Heineken was inspired by a trip to Jamaica where he saw the landscape strewn with trash and people living in substandard housing. Here was his solution to both situations. After building a test house, the bottle design was scrapped, never being put out on the market.



HANDY HOW TO'S

HOW TO START AND RUN A FREE STORE

A Free Store is just like a store, but everything is free. You have items or services, and others come take them with no obligation to you. Your "customers" don't have to bring a coupon, take your literature, or pledge allegiance to any of your ideals. They just have to show up, and take something.

So actually, a Free Store is not just like a store. It's something that is better – more fun, more pure, and more important for both the "proprietor" and the "consumer" than any market could ever be.

Why start a Free Store? There are practical reasons. Maybe you've just gained or lost a lot of weight, or your baby has grown up, or your live-in partner is now living out. Don't despair – it's a great time to open a Free Store clothing boutique! Start small. Go through your closet, your baby's pile of useless t-shirts for three-month-olds, that jerk of an ex's pile of shoes that s/he didn't have the sense to take with to his/her new digs. Throw all the stuff you can't use into a big empty box. Then invite your friends and family over for a Free Store boutique in your living room! Serve them coffee and coffeecake and let them take it all away for you.

One common response that you'll hear from your guests is "I have so much stuff that I don't know what to do!" So join forces! Perhaps you can borrow one person's garage. You and your five closest friends bring the stuff you don't want or need anymore on a Saturday, put a sign saying "Free Store" in the yard, and watch your stuff walk away!

Participating in a Free Store, whether you're giving or receiving, is one of the most responsible acts that we, as sentient beings living alongside capital, can do. It reminds us that there are enough resources for everyone. It reminds us about our connections with others, about what and who makes up our communities. It promotes reusing items rather than contributing to the massive negative environmental and social impact that industry and capital give us. It's not about giving charity to others, nor is it a substitute for charitable organizations. It's about claiming our identity in the world without using the mask of our wallets or lack thereof.

Free Stores, or related activity involving giving items or services to others without the notion of reciprocation, have been around for centuries – really, since the first people on the earth figured out that by working together, they could hunt and gather their food and provisions in a more efficient way than sticking to their own resources. In the United States in the 1960s, The Diggers popularized the idea of a Free Store – a place that mimicked the physical attributes of a department store or boutique without money being involved. Currently in the U.S. and elsewhere, many groups including Freecycle and the Really Really Free Market are spreading the idea and continuing this legacy of giving it away.

You don't have to be an anarchist or a hippie to run a Free Store. You don't have to be anybody special to go to a Free Store. You just have to be willing to give something or get something, and maybe even rethink your ideas about what stores should be in the first place.

QUICK TIPS FOR RUNNING THE STORE

*Keep it within your means. You may not need an entire storefront. How about putting out items on a picnic bench in the park? Or use one of your unused drawers in your desk at work for a "Free Stash"...cookies for snacking, magazines, extra office supplies that your co-workers can take or add to. Keep it simple

*Maybe you happen to have a storefront space available to you (if you don't, find that empty storefront in your neighborhood, and ask the building owner to lend it to you for the day). So how do you fill it? Ask all of your friends and family to look through their stuff for one bag or box-full that you can have. Call a moving company and ask if they would be willing to donate the extra stuff that they get from people who change their minds for one day of moves. The same request can be made of your local dry cleaner...they might even have hangers for you. Dumpster dive! Take a walk or drive around your neighborhood and check out what people throw out. You would be surprised what people put out in the street.

*Treat everyone who comes in the way you would want to be treated. Reassure them that they need not give you anything in return. Be brave. Ask questions. Be respectful. Smile.

QUICK TIPS FOR FREE STORE SHOPPING

*Think about all of the people in your life. Could your mom use some of those sweaters? Could your little brother use that teapot? Maybe you know a non-profit or community group that could use those books or art supplies?

*This is also the perfect moment to "gift-shop"!

*Take what you want. Really. If you end up not wanting it, start a Free Store!

FURTHER READING

Web

<http://diggers.org/overview.htm>
<http://www.gift-economy.com/>
http://en.wikipedia.org/wiki/Give-away_shop
<http://www.freestorebaltimore.org/>
<http://www.mango-a-gogo.com/scot/free.htm>
<http://www.geocities.com/freedetroit2005/FreeStoreFirstPage.htm>
http://en.wikipedia.org/wiki/Free_store
<http://inside.bard.edu/berd/recycle/sos/>
<http://www.warren-wilson.edu/environmental/greenliving/campus.php>
<http://www.freecycle.org>

Books

Sleeping Where I Fall: A Chronicle by Peter Coyote (1998)
Ringolevio by Emmett Grogan (1972)

DIFFERENTLY-ABLED WEALTH REDISTRIBUTION

This is a story about a foundation in a suburb of Chicago that provides a variety of services to people with developmental disabilities. The foundation administered the lives of hundreds of people. These people's challenges range from fairly mild obstructions, to functioning in an intolerant society, to those who sometimes have difficulty communicating with others.

The people who ran the foundation saw themselves in a positive light despite the fact that they had created an abysmal place that further limited the freedom and possibility for a full life for the people they served. There was a great deal of resignation about the plight of people with disabilities and an utter lack of imagination on how to improve the situation.

State funding for the foundation, and those like it, has been drained to crisis levels for several years. This is nothing less than a vicious and callous political maneuver against a population that can't effectively speak for itself. Cutting their funding was translated as "tax relief" for the greediest Americans, which seems to be most of us at the moment. This reduction of funding has had corrosive effects on the quality of life for those with developmental disabilities and has been a perpetual headache for the foundation for the past several years.

Funding problems have also effected the hiring of people to take care of the disabled "clients" of the foundation. Job turnover was extremely high as the foundation offered poor pay, long hours, and a climate of indifference. There were many new immigrants, mainly from Nigeria, who would take the job as it was one of the only ones they could get that paid slightly better than fast food restaurants.

There was one person, who shall remain nameless, a newly arrived immigrant from Nigeria, who was really great with the people he helped take care of at the foundation. His patience dwarfed everyone else's and he was constantly going out of his way to make things better for the people he worked with. Everyone liked him and felt that he improved the general climate of working there. His position was terminated when he was caught taking a large group of disabled people into a chain store to help him relocate jeans and other clothing to Nigeria. It seems he had been doing this for a long time, and was caught after many such re-appropriations of material wealth. It is hard to muster any outrage at these activities. Sure, he was using the "clients" from the foundation in ways that they were not completely aware of, but he was also doing something to help other people who need clothing much more than the doughy Americans overfed on fast food slouching around the stores wasting time and money supporting a system that doesn't take care of everyone.

This situation is inspiring and can be developed further. The public often doesn't know what to do when there are large groups of people with developmental disabilities in their midst. They aren't allowed to mingle with the rest of us on a regular enough basis that we are completely comfortable with them. This must have been what was used as a distraction at the stores to cause some chaos and to divert attention from the relocation of resources that should happen by design and not by so-called criminal expropriation. This strategy can easily be applied to various situations that could fully fund the lives and needs of people living with developmental disabilities. They could be taught to pick-pocket people at shopping malls, and to rob banks, gathering money from the greedy assholes that should be paying to take care of them in the first place.

HOW TO SHOPLIFT AT WALMART



LISTS

ACTUAL ITEMS FOR SALE AT THE DAN QUAYLE CENTER IN THE VICE PRESIDENTIAL MUSEUM, HUNTINGTON, INDIANA

Quayle 2000 Bumper Sticker. From the 2000 presidential campaign. Collector's item. (\$.19 each)

www.quayle.org Bumper Sticker. From the 2000 presidential campaign. Collector's item. (\$.19 each)

"Standing Firm, Vice President Quayle's Memoirs". Book On Cassette (\$4.72)

"Things The Media Talk Show Hosts And Liberals Never Tell You About Dan Quayle" softcover book, Autographed Copy (\$9.43)

Golf Tees Imprinted with "Quayle Center Classic" (\$.24 each)

Dan/Marilyn Quayle Signature, Eagle "Faith - Family - Future" 3 1/2" button (\$3.77)

Shot Glass - Dan Quayle signature, Huntington, Indiana (\$3.77)

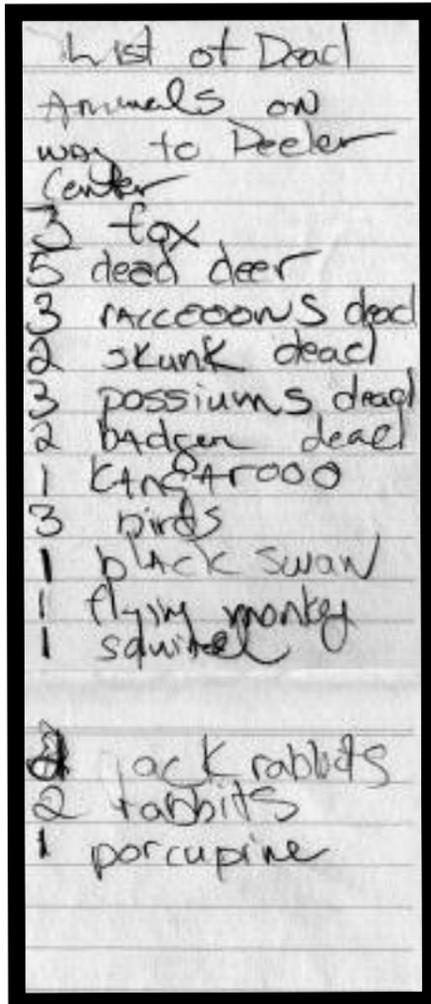
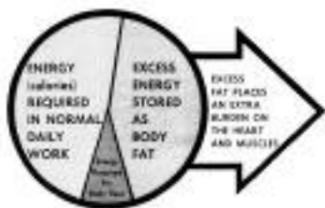
Yo Yo - Quayle Center logo (\$1.89)

WWW.QUAYLEMUSEUM.ORG

NAMES FOR SEX ACTS THAT AREN'T REAL BUT SHOULD BE

- The Startled Tortoise
- Coldlogging™
- Greasing the Ladder (both inverted and regular)
- Playing Ketchup Finger
- The Gaping Weasel
- The Turnip Train
- Sporking
- The 9/11
- The Bloody Knuckle
- The Rip Torn
- The Wacky Lobster
- Operation Iraqi Freedom
- The Slippery Stem Cell
- The Hung Jury
- The Reverse Plantation
- The Boston Tea Potty
- The Cesarean
- Spelunking
- The Chicken Fajita
- The Golden Girl
- The Radical Mastectomy
- The Missing Child
- The Learner's Permit
- The Human Tornado
- The American Girl Place
- The Foot Locker
- Whole Foods
- The Catfish Dinner
- Restoration Hardware
- The Concept Album
- The Heavily Medicated Paula Abdul
- Mythbusters
- The Chicken And Waffles
- The 15 minute EP
- The Double A Side Single
- The Split 45
- The External Hard Drive
- Megan's Law
- The Amber Alert
- Shaken Baby Syndrome
- The Toxic Shock
- Rocket from the Tombs
- The Man on the Silver Mountain
- Heaven and Hell
- The Double Occupancy Trailer
- The Hamburger Hill
- The Nightmare on Elm Street
- The Conjugal Visit

- Collectively generated by members of the General Discussion forum on www.stonerrock.com



COMPONENTS OF A BTGE EVENT



FIFTEEN FANTASTIC FAT PEOPLE

1. Buddha
2. Harriet Tubman
3. Orson Welles
4. Elizabeth Cady Stanton
5. Margaret Mead
6. Alfred Hitchcock
7. Liliuokalani, the Queen of Hawaii (from 1891-1893)
8. John Candy
9. Ben Franklin
10. Fred Berry
11. Missy Elliott
12. Otis Redding
13. Jus Osborn (guitar/vocal for Electric Wizard)
14. Nomy Lamm
15. Hanne Blank

10 PEOPLE WHO HAD SYPHILIS

- Wild Bill Hickok
- Napoleon
- Nietzsche
- Al Capone
- Baudelaire
- Christopher Columbus
- General Custer
- Magellan
- Keats



TIPS FOR ORGANIZING A CAR BASH FUNDRAISER

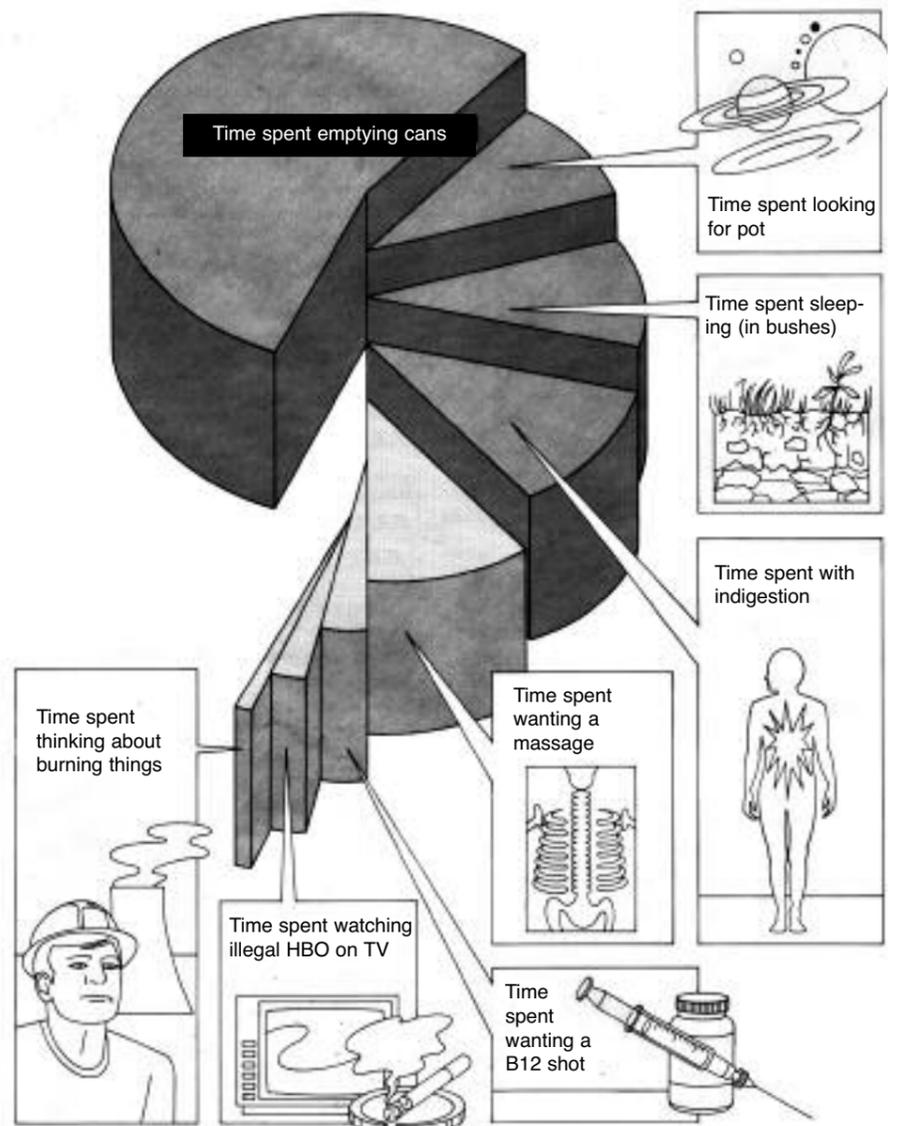
(NOTE - a Car Bash or a Car Smash is an event where participants pay a donation to the organizers for the privilege of swinging a bat, etc. at a junker car.)

1. Get a 70s American made vehicle, all steel sides, the sound will be a better call to passers-by
2. Have the junkyard/salvage yard guys help you remove the windows, lights, and glass fixtures before.
3. Also, drain ALL the fluids unless you want to be responsible for a bigger smash.
4. Take out the battery and the gas tank too.
5. Minors must be accompanied by adult
6. Charge people \$5 for thirty seconds and time them.
7. Charge extra if they want to bring their own pipes and bats.
8. If the cops show up, let them swing one for free.
9. Safety glasses and gloves for everyone
10. Take the last few swings yourself and save on medication for the next six months

- From Mike Julin

CHARTS 'N GRAPHS

TIME SPENT ON PROJECT PIE CHART



IN CASE YOU WERE WONDERING

BIGGEST TEMPORARY GANG EVER

BTGE is a group of six people:

Ausgang
(Melinda Fries)
www.ausgang.com

Biggest Fags Ever
(Rob Kelly & Zena Sakowski)
www.biggestfagsever.com

Temporary Services
(Brett Bloom, Salem Collo-Julín,
Marc Fischer)
www.temporarieservices.org

SELECTED PREVIOUS COLLABORATIONS AND PROJECTS

Marc Fischer, "Dispensing with Formalities", organized by Brett Bloom, Champaign/Urbana, Chicago, Copenhagen, Columbus, 1997-2000

Zena Sakowski & Rob Kelly, "Mobile Sign Systems", organized by Temporary Services, Chicago, 1999

Zena Sakowski and Rob Kelly, "Dispensing with Formalities", organized by Brett Bloom, Columbus, Ohio, 2000

Zena Sakowski & Rob Kelly: "Biggest Fags Ever", Temporary Services' office space, Chicago, 2001

Brett Bloom & Salem Collo-Julín, "Three Acres On The Lake: DuSable Park Project", Gallery 312, Chicago, 2001

Temporary Services: "Eukabeuk", Coordinated by Zena Sakowski and Rob Kelly, Chiang Mai, Thailand, 2001

Temporary Services & Zena Sakowski and Rob Kelly: "Midwest Side Story", PR '02, Puerto Rico, 2002

Zena Sakowski and Rob Kelly, "Binder Archives", organized by Temporary Services, 2002-ongoing

Temporary Services & Zena Sakowski and Rob Kelly: "Winter Services", 60dum, Chicago, 2002

Marc Fischer, Salem Collo-Julín and Zena Sakowski, multiple contributions to *ausgang.com*, 2003-ongoing

Melinda Fries & Marc Fischer: "13 Spots on the Map", The Roof, Chicago, 2003

Melinda Fries, "Binder Archives", organized by Temporary Services, various locations, 2003-ongoing

Melinda Fries, included in "Audio Relay", organized by Temporary Services, various locations, 2003-ongoing

Biggest Fags Ever: "Unfortunate Effects of Spiral Meningitis", Mess Hall, Chicago, 2003

Melinda Fries, "Mapping: Part 1", organized by Mess Hall (a space that is co-run by Temporary Services), Chicago, 2003

Marc Fischer & Rob Kelly, "Mess Hall MetalFest", Mess Hall, Chicago, 2004

Temporary Services and Biggest Fags Ever: "Construction Site", Outpost for Contemporary Art, Los Angeles, 2005

Brett Bloom & In the Weather (Melinda Fries and Bonnie Fortune), Chicago, 2006

Biggest Fags Ever, Salem Collo-Julín, *ausgang*: "Hot 'N Ready", Chicago 2006

Ausgang, Biggest Fags Ever, Salem Collo-Julín, "Free Store", Gosia Koscielak Studio & Gallery, Chicago 2007

Melinda Fries & Salem Collo-Julín, "COMA 10", COMA, Chicago, 2007



"Brains" by Zena Sakowski and Rob Kelly, provides free candy bars to the children of Bridgeport, Illinois. 2001.



Marc Fischer and Melinda Fries: "13 Spots on the Map" - one of multiple banners at The Roof that encouraged passersby to seek out phenomena in the area.



The second Biggest Ball Ever from "Hot 'N Ready" on Walnut and Damen streets, Chicago.



Everything is coming to you. You better get ready. "Free Store", Gosia Koscielak Studio & Gallery, Chicago



One of seven books by Zena Sakowski and Rob Kelly that were surreptitiously placed in Harold Washington Library by Temporary Services for "The Library Project."



Two attendees wearing cardboard masks of 80s band mascots at Marc Fischer and Rob Kelly's "Mess Hall MetalFest" at Mess Hall.



The giant inflatable hands visit various fast food establishments in Puerto Rico during PR '02.



Zena Sakowski on the rampage with inflatable hands during "Winter Services" at 60dum in Chicago.



An inflatable wall modeled by Brett Bloom. One of several inflatables created by Zena Sakowski and Rob Kelly and Temporary Services for "PR '02" in Puerto Rico.



A giant fabric ball that is filled with one thousand balloons. It was rolled to a park where children destroyed it. From "Construction Site", Los Angeles.

WHAT IS BTGE DOING IN GREENCASTLE, IN?

THE 2007 DEPAUW BIENNIAL

Our presence in Greencastle is part of the 2007 DePauw Biennial, an exhibition featuring work by contemporary artists based in Illinois, Indiana, Kentucky, and Ohio. The exhibit at the Richard E. Peeler Art Center runs from February 14 - May 10, 2007.

The Richard E. Peeler Art Center is located on the DePauw University Campus:
10 West Hanna Street
Greencastle, IN 46135

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All of the texts in this newspaper were written by members of BTGE unless otherwise noted.

BTGE, April 2007

BIGGEST TEMPORARY GANG EVER PRESENTS:

**SATURDAY
APRIL 21, 2007
4:30-6:00 PM
McKeen Field**



6,000-PACK PARADE BBQ BALL LAUNCH

(PARADE STARTS FROM PEELER ART CENTER PARKING LOT AT 4:15)

GET UP OFF THE COUCH INDIANA



HOMEBREWED FOR YOUR MOST EDUMAJOYMENTNESS EVER