

# SPLIT CITY JOURNAL

ISSUE 11

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WORM SUICIDE PRUNO CASSETTES

KOOL-AID TRICKS

FREEDOM INDEPENDENCE PARANOIA

WHEAT PASTE

CURES FOR BOREDOM

EATING GRASSHOPPERS

SELF RELIANCE  
DIY PUNK TECHNIQUES  
SECRET KNOWLEDGE

AND MORE!

WE LIVE IN A SOCIETY  
BASED ON DECEPTION AND  
CONTROL; WHERE SCHOOLS  
TEACH US WE ARE FREE BU  
CONDITION US TO BE TOOLS,  
WHERE THE POLICE ARE THE  
MOST VIOLENT CRIMINALS;  
WHERE THE HEATHCARE SYSTEM  
ADDICTS US TO DRUGS AND  
DRIVES US INTO DEBT,



THE MINDLESS MASSES HAVE  
BEEN PROGRAMMED TO SUPPORT  
A SYSTEM THAT IS MAKING  
ORWELLIAN NIGHTMARES REAL:



"ENDLESS WARFARE"  
AS IN ORWELL'S 1984.

OPT-IN SURVEILLANCE OF  
OUR LIVES.



Do the dead need your help?

TURN OFF YOUR XBOX AND  
LOOK OUT YOUR WINDOW.  
ARE YOU SATISFIED WITH  
THE GREY STATIC YOU SEE  
IN PEOPLE'S EYES?





Can you talk with the dead?



YOU DO HAVE A CHOICE IN  
HOW YOU LIVE YOUR LIFE. YOU  
CAN ACCEPT YOUR PROGRAMMING  
AND BE THE SAFE, UNINTERESTING  
PERSON YOUR EMPLOYERS WANT  
YOU TO BE... OR YOU CAN BE  
A COLORFUL INDIVIDUAL WHO MAKES  
THE WORLD A MORE INTERESTING  
PLACE.





WHICH DO YOU PREFER?  
 A NICE, NEAT, ORDERLY   
 EXISTENCE WHERE YOU  
 TRADE YOUR LIFE FOR A  
 WAGE? OR DOES THE   
 IDEA OF A LITTLE CREATIVE  
 DESTRUCTION MAKE YOU  
 FEEL A LITTLE WARM INSIDE?



WE ARE OUTSIDERS,  
 OUTLAWS, MISFITS, AND FREAKS.  
 ISOLATED, WE ARE WEAK.

TOGETHER, WE CAN BECOME  
 AN UNCONTROLLABLE FORCE.



JOIN US.



# WE ARE SLUTCITY PUNK

SLUTCITY PUNK IS A D.I.Y. COLLECTIVE BASED IN SALT LAKE, UT

SL, UT = SALT LAKE, UT

WE ARE PUNK SHOW PROMOTERS, ARTISTS,  
 PHOTOGRAPHERS, WRITERS, AND YOUTH.

WE ORGANIZE ALL AGES PUNK ROCK SHOWS  
 AND OTHER EVENTS (PICNICS, POTLUCKS, PARTIES, ETC).  
 WE PUBLISH ZINES, BREW CIDER, MAKE FOOD,  
 SCREEN PRINT, SPREAD STREET ART, POST FLYERS,  
 EXPLORE HIDDEN PARTS OF THE CITY, MAKE STUFF, AND MORE.

OUR GOAL IS TO MAKE THE SALT LAKE  
 PUNK SCENE THE BEST THAT IT CAN BE.

WE BELIEVE THAT THE BEST WAY TO GROW OUR SCENE  
 IS BY MAKING MORE PUNK EVENTS ACCESSIBLE TO  
 PEOPLE UNDER 21, AND GETTING MORE YOUTH INVOLVED,  
 WHICH IS WHY ALL OF OUR SHOWS WILL ALWAYS BE ALL AGES

ARE YOU IN HIGH SCHOOL, COLLEGE, OR MIDDLE SCHOOL,  
 AND INTERESTED IN GETTING INVOLVED IN THE LOCAL PUNK  
 SCENE? IF SO, WE WANT TO MEET YOU, GET IN TOUCH!!

FIND US ON ALL SOCIAL MEDIA @SLUTCITYPUNK

OR WRITE TO US AT: SOP O/O PUNKS AND ROGUES  
 369 EAST 900 SOUTH #326  
 SALT LAKE CITY UT 84111

# IMAGINE THE BEST PUNK SCENE IN THE WORLD

It doesn't have to be a place you have been, or even a place that is real. Just imagine some place that has the kind of punk scene that you very much wish you could be a part of.

Try to place yourself there, mentally.

What is it like? What do you see? What kind of punks do you meet?

What would you do there on a Saturday afternoon? What sort of things would be going on? What kind of places would you be able to go to? Would there be record stores stocked full of new and obscure punk records? Would there be lots of zines? When you walked down the street, would you see flyers for punk shows? Would there be some kind of a punk street market, or a punk flea market to go to? Or some other kinds of punk shops?

When you met punks on the street who you had never met before, how would they interact with you? Would they welcome you like an old friend who they just haven't met yet, or would they ignore you or sneer at you? Would they fill you in on a party or invite you to hang around with them all afternoon, or would they just kind of blow you off like you weren't worth their time?

What would you be able to do on a Saturday night in this mythical place? Keep in mind you just arrived in town, and you are looking for something to do.

What kind of places would you be able to see punk bands play in?

What would the crowd be like at punk shows? How much enthusiasm would the crowd have?

How much would the punks in this scene care about and support the local bands? Would you see the names of local punk bands spray-painted on walls around town? Would you see the local punks wearing shirts made by local bands?

When touring punk bands made a stop in this mythical place, what kind of impression would they have? What would happen that would make them want to come back again? What would it be about this amazing punk scene that would make bands want to play there?

How DIY would this scene be? Would there be loads of new tapes, zines, 7 inch vinyl records, and other self-made stuff being produced all the time?

Would most people in this scene be involved in a band or a zine or some other kind of DIY project? What would the zines be like? What other kinds of DIY projects would be happening?

When you walked to a park on a Sunday afternoon, what are the chances you would see some punks hanging around together? Or would the punks congregate somewhere else? Or would the local punks be too absorbed with the world inside their smart phones to actually go out and hang out with other punks in person?

Ok, so now you've formed the idea of an amazing punk scene in your mind. Hold on to that image for a moment, and ask yourself these questions:

Is the place you imagine somewhere you would want to visit often? Would you want to move to this place? What would you be willing to do to be a part of it?

What makes it better than the place you live now? How is it different?

Ok.. so now I want you to stop imagining, and I want you to ask yourself this:

### **WHAT WOULD IT TAKE TO MAKE THIS REAL?**

A moment ago, I asked you to imagine what makes this imaginary "best punk scene" place different than where you live now.

So now I ask you: *What would it take to make this real, right now, right where you live.*

What things could you do differently that would make your scene more like the scene you'd rather be in?

What kinds of things could you start doing that are different from what you do now?

Does your attitude match what you imagined the attitudes of people in that mythical scene to have?

What sort of things do you do, without thinking about it, that keep your scene from being the best that it could be?

Maybe you think that transforming your local scene isn't doable, because everyone else in your scene sucks or something.

You can have an effect on what other people do. When you take action to make a difference, you set example for others to follow.

It may be just a few people at first who notice what you are doing, and who are inspired by your example to do more. But if even just a small number of people start to follow your example, they may inspire more people. And over time, things start to change.

A new list of questions for you to consider:

1. What is one thing that I could do that would make my scene a little more like the "perfect" scene I imagined?
2. What is keeping my local scene from growing? What could I change that would help it grow just a little more?
3. Are there people doing things in my scene, today, that is making it better? What can I do to support them?
4. What do I complain about the most, or dislike the most, about my scene? What can I do to fix that?
5. What are my 3 favorite local bands? Could I be doing more to support them?
6. Is there some kind of DIY project or band that I've thought about doing, or that I used to be a part of? What steps can I take to start or re-start it, right now?
7. Do I live on social media more than in the real world? Does that make me boring?

That "perfect" scene you imagined is possible but it will never happen unless you **MAKE IT HAPPEN.**



## How to eat for practically nothing

This system is based on the use of cheap filling foods, cheap proteins, and foods that add flavor.

You build a meal as follows:

1. Use one base filler.
2. Add a protein
3. Add one or more flavoring.

### Base fillers

Rice	
Noodles and pasta	Potatoes
Oats	Yams
Cabbage	
Tortillas	
Bread	

### Proteins

-----  
Beans (dried or canned)  
Eggs  
Bacon  
Peanut butter  
Cheese

### Flavor

-----  
Garlic  
Butter  
Spices  
Salt  
Lemon or lime  
Onion  
Condiments  
Olive oil  
Honey  
Molasses  
Hot sauce  
Peppers

Examples of putting these things together:

1. Pasta with bacon  
Boil pasta, drain, set aside.  
Sauté garlic in butter, and add bacon to the pot and cook.  
Add the pasta into the mix and stir while heating.

2. Ramen noodles with eggs  
Boil ramen and drain, ~~S~~AVING broth.  
Sauté garlic in butter. Add egg.  
Mix ramen back into GARLIC and egg mix. Eat with ~~or~~ or WITHOUT broth.  
Squeeze lime on it FOR EXtra flavor

3. Rice with beans and peppers  
Sauté peppers in butter.  
Add beans.  
Cook a pot of rice.  
Mix cooked rice with beans.  
Add cheese and/or spices if you want.

### Other bonus methods:

Steal condiment packages from fast food places.

Host lots of potlucks.

Start a Food Not Bombs. Use donated food to feed yourself, your friends, and everyone else.

Go even cheaper by buying flour, sugar, baking powder, yeast, grains, and baking things instead of buying ready-made ingredients.


Buy grains and oats in bulk from feed stores. Yes, you can eat them.

Try millet (bird seed). It tastes pretty damn good for snacks.

~~ATT~~  
Harvest wild food (like dandelion greens). Research what's edible and safe.


# SLUT CITY SCENE REPORT

## FOR APRIL/MAY 2018




THE SCENE HAS BEEN EXCITING THIS WINTER AND SPRING. LOTS OF NEW BANDS HAVE BEEN FORMING, AND SOME OF THE BANDS THAT FORMED LAST YEAR HAVE BEEN GETTING ALOT OF STRONG SUPPORT. THERE IS TOO MUCH GOING ON TO FIT ONTO TWO PAGES, BUT HERE ARE SOME OF THE HIGHLIGHTS OF RECENT ACTIVITY.

SHIT DOGMA IS A BAND THAT PEOPLE ARE PRETTY ENTHUSIASTIC ABOUT. THEY ARE A 3-PIECE, AND THEIR PERFORMANCES BRING ALOT OF GREAT ENERGY. THE BAND REHEARSES IN A PUNK HOUSE CALLED DIXIELAND. I DONT KNOW IF THEY HAVE RELEASED ANY TAPES YET, BUT BE ON THE LOOKOUT.



LUBED IS ANOTHER BAND THAT IS DOING REALLY WELL RIGHT NOW. YOU REALLY NEED TO SEE THIS BAND LIVE TO APPRECIATE THEM. STRONG STAGE PRESENCE AND A REALLY RAW SOUND.

POWER BEER IS A BRAND NEW STREET PUNK BAND THAT HAS A REALLY STRONG OI-INFLUENCED SOUND. THEY ARE WORKING ON THEIR FIRST RECORDING, AT PRESENT. THE BAND INCLUDES PRESTON FROM DRUNK AS SHIT, AND TYLER FROM ANGRY STREETS. KEEP AN EYE OUT FOR THIS BAND. THEY WILL BE PLAYING AT WILD PEPPER ON JULY 30TH.



BADGER (FROM SHORT FUSE) HAS A NEW BAND CALLED M.A.D. I HAVE NOT HEARD THEM, YET, SO I CANT ACCURATELY DESCRIBE THEIR SOUND, BUT I EXPECT GOOD THINGS FROM THEM. THEY PLAN TO GIG EXTENSIVELY THIS SUMMER.

THE MAIN VENUES FOR PUNK SHOWS IN SALT LAKE RIGHT NOW ARE THE UNDERGROUND, BEEHIVE SOCIAL CLUB, AND WILD PEPPER PIZZA. ALL OF THESE SPOTS ARE ALL AGES.

THE UNDERGROUND IS A SEMI-SECRET DIY VENUE, CURRENTLY OPERATING OUT OF A LOCATION ON MAIN STREET, JUST SOUTH OF DOWNTOWN. THE VENUE IS VOLUNTEER RUN.

BEEHIVE SOCIAL CLUB IS A PUBLIC VENUE AT 666 SOUTH STATE STREET. IT HAS A STAGE, A GOOD PA SYSTEM, A KITCHEN, AND A SKATE RAMP. THIS IS ONE OF THE LARGER VENUES FOR PUNK AND HARDCORE SHOWS.

WILD PEPPER PIZZA IS ACROSS THE STREET FROM BEEHIVE, AT 777 SOUTH STATE STREET. THIS PIZZA DELIVERY SHOP RECENTLY EXPANDED, TAKING OVER THE SPOT NEXT DOOR THAT USED TO BE A PORN SHOP. THE PORN SHOP HAS BEEN CONVERTED INTO A RESTAURANT SPACE WITH A STAGE. THEY JUST RECENTLY STARTED ALLOWING US TO DO PUNK SHOWS THERE, AND SO FAR THE STAFF AND OWNER HAVE BEEN VERY WELCOMING. THE VENUE DOES NOT HAVE A PA SYSTEM, SO PEOPLE SETTING UP SHOWS THERE MUST PROVIDE THEIR OWN.

LOTS OF SHOWS HERE ARE HAPPENING IN PUNK HOUSES. THE MAIN HOUSES FOR SHOWS RIGHT NOW ARE "DIS HOUSE", "ANGRY FUSE HOUSE", AND "DIXIELAND".

THERE ARE MULTIPLE DIY PUNK COLLECTIVES OPERATING AT PRESENT. BESIDES "SLUT CITY PUNX", THERE IS ALSO "CITY OF DIS" (WHICH RUNS "DIS HOUSE"), AND "HUMAN FILTH SEWER SLUTS" (WHICH OPERATES OUT OF "ANGRY FUSE HOUSE"). THERE IS ALSO TALK OF THE LOCAL PYRATE PUNX BECOMING ACTIVE AGAIN.

THERE ARE SEVERAL OTHER NEW BANDS EXPECTED TO DEBUT THIS SUMMER. IT IS AN EXCITING TIME TO BE IN THIS SCENE!



# How to start a punk rock scene in a small town.

So, you live in shitsville. There's not much to do, and you sometimes find yourself wishing you lived somewhere else, but you're stuck.

Well, it doesn't have to be that way. You can use DIY tactics to spark a small scene in your town, and once you've made that spark, you can stoke it and grow it into a huge fire. DIY tactics are what has kept punk rock alive for decades, and they are what enable punk rock to take root in the most unlikely places.



Maybe you don't live in a small town, but you live in a suburb, or the scene in your city just ain't all that it could be. Much of this article will be useful to you, as well.

If you live in a small town, you have a built-in advantage over large cities when it comes to building a punk scene. In large cities, there are usually lots of things to do. In small towns, there just isn't as much going on, and people are bored and looking for something to do. You can provide that "something to do" to them.



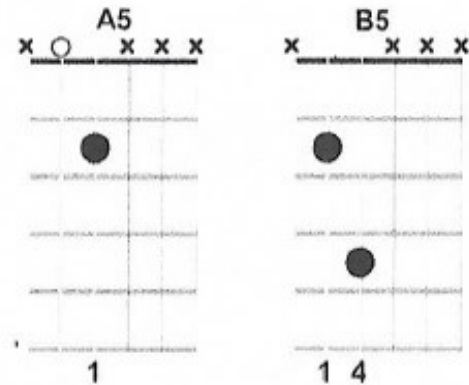
## STEP 1:

First, you need bands. At least 2 of them. You can't have a scene with only one band. If you don't have at least 2 bands, you need to start one (or both).

If you don't know how to play an instrument, this is how you do it:



This is how you play a power chord on a guitar:



"1" shows you where to put your first finger (your index finger) and "4" shows you where to put your fourth finger (your pinky).

To play bass, you play the same note on a bass guitar by just holding your finger on one string the same fret as the top (left) note. In other words, you just use the "1" finger.

To play drums, you keep time on the hi-hat (hit the hi-hat on every beat), and also hit the snare and/or bass drum on every-other beat. (Mix it up)

Just do that and practice, play along with some songs you like, and you'll get better. But don't practice too long by yourself before your new band starts rehearsing, writing songs, and playing shows.

If you need to start 2 bands, pick another instrument and play that in the other band. Re-use members if you need to, by having them play a different instrument than they play in the other band.

If you think you need talent or skill to play in a band, you absolutely do not. Punk is not about talent, it is about just fucking doing it.





STEP 2:

Now that there are at least 2 punk rock bands in your small town, it is time to organize a show.

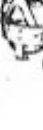
Pick a location. It doesn't need to be a bar or a real music venue. It could be a basement, a garage, your backyard, or someone's living room. Anywhere that has power outlets and where you'll probably be able to play for at least an hour before someone calls the cops.

Now, pick a date. Friday or Saturday nights work best, but it could be any day of the week. You probably want to pick a date at least 3 weeks away, to give you time to promote the event.

Think about asking one or two a bands from out-of-town to play. Pick somewhere close, and be upfront with them about what they can expect in payment (or if there is no payment). Bands from out of town usually appreciate help with gas money and a few bucks for food or beer.

You might also want to consider asking some other kinds of local bands to play your event, if you don't have more than a couple of punk bands on the show. Metal bands, alternative bands, whatever. They'll bring different people to your show, and usually more people is better. Some of those people may become regulars at the punk shows you'll be setting up in the future.

DISEASE



STEP 3:



Make a flyer. You can cut out letters and photos from a newspaper or book, or doodle, or get an artist friend of yours to draw a decent flyer. A good punk flyer will have artwork or photos that get people's attention, and probably won't look professional at all. The flyer should have the date of the show, the address of where it is going to happen, what time you want people to show up, and the names of the bands who are playing. If the show is taking place at a bar or another place where there are age restrictions on people who can enter, it is important to put that on the flyer also. If the place is hard to find, put directions on the flyer.

Plan where you will post copies of your flyers. Think about the kind of people who might be interested in your show, and where these people will likely be standing or walking in their daily lives. This is where you want to put your flyers. Think about crosswalks around schools, record stores, tattoo parlors, skate shops, skate parks, comic book stores, coffee shops, novelty shops, and areas of town that people will be walking around in. Look around for bulletin boards inside stores you go into. Once you have a list of spots where you want to post your flyers, plan a route for hitting these spots in an efficient way, so you aren't zig-zagging all over town.

Print copies of your flyer. The cheaper, the better. Make full-size 8.5x11 flyers, and make smaller ones for handing to people or leaving next to cash registers. Expect people to ask you for a copy of your flyer when they see you posting them around town, and have these smaller handbill-size copies to give out, or to leave next to a register.

1111



Post your flyers. Bring postage tape, a staple gun with lots of staples, thumb tacks, and scotch tape (so you can post your flyers on multiple kinds of surfaces. You might also think about using wheat paste for posting on metal utility poles (but consider that this may be illegal, so be careful).

Distribute handbills. Ask to leave handbills by the cash register inside stores. If you see someone on the street who looks like they might be interested in your show, give them a handbill. Go to other events in your town (concerts, parties, whatever) and give out handbills for your show to people at the event. Give copies of handbills to your friends and have them give them out, also.

Social media can also be a good way to promote your event, especially if you do it in combination with flyering. Take a photo of one of the flyers you posted, and post that photo on your personal social media accounts. Text a photo of the flyer to your friends.

#### STEP 4:

On the day of the show, make sure you have all of the gear you need. If you don't have a PA system for the vocalist to sing/shout through, you can try wiring up a microphone to a guitar amplifier, or you can have the singer use a bullhorn. To save time between bands, you can have the bands share equipment. Offer to let any bands from out-of-town to use your gear (but give them details about exactly what kind of gear you have).



When you play the show, be energetic. Move around, make faces, roll on the floor, whatever. Make a fool out of yourself. People want to be entertained, so make a spectacle. You may not have the best songs, and you may not play great, but if you are entertaining, that is all that matters. People can stay at home and listen to music, so you need to give them a reason to be glad that they came to a live show. Act weird, jump around, go nuts. This is a performance, so perform. You'll probably come across best if you practice whatever you are going to do during your rehearsals.



During the show, get friends to take some photos. After the show, ask someone who was there to write something about what it was like being there. Now, take the photos and the write-up, and make an article out of it. This will help people who weren't at the show to get an idea of why they should come to the next one. Interview the bands who played, and get someone else to interview your band. Voila. You have the first issue of your zine. Print copies of it and distribute them around your town. Give copies to your friends and have them give copies to their friends. Include an ad for the next show you are organizing in the zine. Include a bit asking people for submissions. Plan content for issue number 2.

#### STEP 5:



Ok, so now your scene has bands, it has shows, it has a zine, and there are people around town who know that something is happening (thanks to your flyering, your zine, and word-of-mouth). You are off to a good start. So its time to take it to the next level.

Start making stuff. Record a demo with your band and make copies on cassette or CDR (or both) and give them away for free (or sell them for a ridiculously cheap price). Learn to screen-print and make some shirts, promoting your local band, or promoting your scene in general. If you don't want to screen print, then make stencils and get some spray paint. Get old clothes from thrift stores and screen print or stencil stuff on them. Get some stickers printed. Buy a button press and make buttons. Give away the buttons and stickers to your friends, and leave some for people to take in record stores and skate shops.



Write to bands that you like in neighboring cities and states, tell them why you like them, and ask them to come play your town.

Help others in your scene discover the bands you like by sharing their music with them.

Think about what makes your new scene unique. Focus on that and build upon it. Write about it. Put on more shows.

Send scene reports to zines in other cities. Build the reputation of your scene and watch it grow.

Congratulations. Your small town is now a cool place to be. Keep it up.



## EASY WAY TO WRITE LYRICS

1. START WITH A TITLE. USE AN IMAGE OR ACTION WORD.

2. MAKE A LIST OF QUESTIONS ABOUT THE TITLE. EXAMPLES:

- WHAT DOES THE TITLE MEAN?
- WHY ARE YOU SAYING THAT?
- HOW DO YOU FEEL ABOUT IT?
- WHAT HAPPENED TO CAUSE THIS?
- WHAT DO YOU THINK OR HOPE WILL HAPPEN NEXT?



3. ANSWER ONE QUESTION IN THE CHORUS, AND ONE IN EACH VERSE.

- ADD IMAGES OR ACTION WORDS IN YOUR ANSWERS.
- DESCRIBE YOUR EMOTIONS. HOW DOES IT MAKE YOU FEEL?
- MIX IN CLEAR STATEMENTS BETWEEN EMOTIONS IF THE MEANING IS NOT CLEAR.



4. STRUCTURE YOUR SONG. EXAMPLE:  
VERSE / CHORUS / VERSE / CHORUS / BRIDGE / CHORUS.

5. DONE.



# CURES FOR BOREDOM



Gambling and Drinking.

COMMIT A PETTY CRIME  
APOLOGIZE TO SOMEONE  
YOU WRONGED YEARS AGO



SNEAK INTO A MOVIE  
WRITE A LETTER  
MAKE A WAGER

LIE TO A RESTAURANT MANAGER

GIVE UP YOUR WORST VICE  
AND TRY A NEW ONE

ATTEND A STRANGER'S FUNERAL

SETUP A LEMONADE STAND

BECOME INTOXICATED

DRAW SOMETHING AND THEN  
DRAW IT AGAIN + GET BETTER

PLAN AN EVENT

GO FLYERING

YELL IN A BAR "NEXT ROUND IS ON ME"

THEN SNEAK OUT WITHOUT PAYING

GET A HAM RADIO LICENSE

START A BUSINESS

MAKE HOMEBREW

LEARN TO SEW

GIVE UP SOMETHING YOU CONSIDER  
VITAL FOR 30 DAYS

COOK A NEW RECIPE

PICK A FIGHT WITH A PARENT.



TURN YOUR FRONT YARD INTO  
A FARM.

SEND AWAY FOR  
SEAMONKEYS

START COLLECTING  
BOTTLECAPS

CONVERT TO A  
NEW RELIGION

INVENT A TALL TALE INVOLVING YOURSELF  
AND TELL IT TO A DISTANT RELATIVE

HOST A CARD GAME

BUILD A FIRE

MAKE A RADICAL CHANGE  
TO YOUR DIET

TRY BEING A  
STREET MAGICIAN

LIE IN A JOB INTERVIEW

MICROWAVE A BALLOON



QUIT THE INTERNET

INVITE DOOR-TO-DOOR MISSIONARIES  
AND SALESMEN INTO YOUR HOME  
AND ARGUE WITH THEM

COOK A MEAL USING ONLY  
INGREDIENT ON-HAND

MOVE TO A STATE YOU HAVE  
NEVER BEEN TO

MAKE A ZINE

HOST A JAM SESSION,  
EVEN IF YOU CAN'T PLAY

BECOME A BOOTLEGGER

MAKE PRANK CALLS AND ANSWER  
WHEN THEY CALL BACK



ACCEPT INVITATIONS YOU WOULD  
NEVER ACCEPT

CALL PHONE NUMBERS ON THE  
BACKS OF FOOD PRODUCTS IN A GROCERY  
STORE AND COMPLAIN ABOUT THEIR  
QUALITY



START A BAND

GO CAMPING

THROW THE FIRST PUNCH



LEARN SCREEN PRINTING

MAKE A MIXTAPE

GO CAROLING

TRY TO FIX SOMETHING BROKEN

WASTE A MILITARY RECRUITER'S TIME

PLAY HOOKY

CONFESS A SECRET

DO VOLUNTEER WORK

INVENT A TELEMARKETING SCHEME  
AND TRY IT OUT



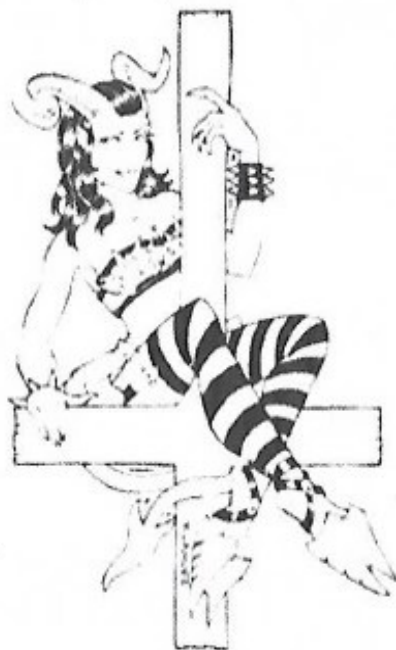
GIVE AN IMPROMPTU SPEECH  
IN PUBLIC

CRASH A WEDDING RECEPTION

THE STORY OF  
**WORM SUICIDE**

WORM SUICIDE, FORMED IN 1996 IN VICTORIA, TEXAS, PLAYED A MAJOR ROLE IN CREATING AN IMPRESSIVELY LARGE PUNK SCENE IN A PLACE MANY PEOPLE DON'T EVEN KNOW ABOUT.

WHILE MANY PEOPLE IN SMALLER CITIES COMPLAIN ABOUT HOW LAME THEIR SCENE IS (OR BEMOAN THE LACK OF ONE), THESE GUYS WORKED HARD TO CREATE SOMETHING AMAZING.



EVENTUALLY, TOURING BANDS LIKE THE MISFITS BEGAN TO MAKE VICTORIA A STOP ON THEIR TOURS, AND FOUND IT TO BE WELL WORTH THEIR WHILE, THANKS TO THE WORK THAT WORM SUICIDE AND THE BLACKLISTED DID TO ESTABLISH AND BUILD THEIR SCENE.

WORM SUICIDE AND THE BLACKLISTED ESTABLISHED STOUT CITY, WHICH IS A FICTIONAL PLACE INSIDE OF VICTORIA, TEXAS, WHICH IS MEANT TO REPRESENT THE D-I-Y UNDERGROUND COMMUNITY WITHIN THAT TOWN.

WORM SUICIDE REFORMED IN AUSTIN, TX A FEW YEARS AGO, AND HAS ESTABLISHED A REPUTATION AS THE HARDEST WORKING BAND IN AUSTIN.

## STOUT CITY DAYS: 1996-2000

SCATTER: SO, MY UNDERSTANDING IS WORM SUICIDE BEGAN IN VICTORIA TX, ALMOST 20 YEARS AGO.. HOW DID YOU GUYS BEGIN?

PABLO: WELL SCOTT AND I WERE IN A BAND IN 1991-93 FIRST. CARPETFISH AND IN SCHOOL HE WAS IN A BAND LIKE IN 87. I DID ARTWORK FOR THEM.

WORM SUICIDE WAS STARTING TO FORM IN HOUSTON WITH SOME FRIENDS OF OURS AND SCOTT WAS ON GUITAR. I WASN'T IN THE BAND

SCOTT: I WAS GETTING OUT A DOWNWARD SPIRAL RELATIONSHIP AFTER ANOTHER BAND HAD DISSOLVED. DID A FEW SESSIONS WITH SOME OTHER MUSICIANS I HAD WORKED WITH IN THE EARLY 90S. YEA THEM.

PABLO: I WENT UP WITH SCOTT AND WE HAD WRITTEN 'CLEANSING MAN'. WE LIVED IN VICTORIA. ANYWAY THEY LIKED SONG AND WHATEVER BUT THEY DIDN'T WANT ME IN BAND. WANTED ANOTHER DUDE. SO SCOTT AND I DECIDED TO KEEP THE NAME AND JUST DO IT OURSELVES IN VICTORIA. (IT WAS HIS CREATED NAME, BY THE WAY)

SCOTT: WASN'T REALLY WHAT WE WERE LOOKING FOR AT THE TIME SO WE JUST STARTED RECORDING WITH A DRUM MACHINE PABLO AND I. AND I PLAYED THE REST. PUT TOGETHER A 12 SONG TAPE ('SUICIDE SESSIONS FROM THE DEPTHS OF HELL') AND PASSED 'EM OUT AT EVERY LOCAL SHOW WE COULD.



PABLO: WE WENT TO OTHER PEOPLE'S SHOWS AND SOLD MERCH. MERCH FOR OUR BAND THAT DIDNT REALLY EXIST. PEOPLE LIKED IT SO WE FORMED A BAND, WITH THE TAPE AS OUR FOUNDATION.

SCATTER: DIDNT ANYONE WANT TO KICK YOUR ASS FOR SELLING YOUR MERCH AT THEIR SHOWS?



PABLO: I'M SURE THEY LOVED IT. NEVER HAD ANY ISSUES .REALLY.. IN FACT WE HEADLINED FIRST SHOW WE EVER PLAYED.



SCATTER: WAS THAT IN VICTORIA, OR DID YOU GO ON THE ROAD TO HOUSTON AND PLACES LIKE THAT TO PROMOTE YOUR NON-EXISTENT BAND?



PABLO: ALL IN VICTORIA. HOUSTON WAS ONLY BECAUSE A FEW GUYS LIVED THERE.. WHEN WE DECIDED TO BE WORM WITHOUT THEM .. NO REASON TO GO BACK.



SCOTT: EVEN DURING THAT TIME I WAS STILL DOING SOME VENUE POSTERS FOR SHOWS SO IT HELPED US GET THERE AND START PUSHING TO CREATE A SCENE THERE.

SCATTER: WERE THERE PUNK SHOWS IN VICTORIA AT THE TIME? A FRIEND OF MINE WHOSE GIRLFRIEND WAS FROM THERE INSISTED THERE WAS NO PUNK ROCK IN VICTORIA (1996)



PABLO: THERE WAS ROCK AND PUNKISH STUFF



SCOTT: METAL SHOWS MOSTLY.

PABLO: NO GRINDCORE SHIT. LIKE REAL METAL

SCATTER: WERE THESE LIKE REDNECK METAL SHOWS OR WERE THEY COOL

PABLO: WE KNEW A LOT OF THE GUYS. THAT MADE IT OK.

SCOTT: NO ONE PROMOTED SHIT THOUGH. OR I GUESS REALLY KNEW HOW. THERE WAS A BOARD AT THE LOCAL HASTINGS THAT WE USED TO PUSH THE EVENTS WE WERE HOSTING. BEFORE INTERNET YOU NEEDED TO KNOW WHERE TO GO TO LOOK FOR EVENTS.

PABLO: RECORD SHOPS AND FLYER THE MALL



SCATTER: SO FIRST SHOW.. WHAT DO YOU RECALL ABOUT THAT?

PABLO: THERE WAS A HUGE SMOKE MACHINE BLASTING. EVERY BLAST, WE WOULD DISAPPEAR.

SCOTT: PABLO WAS WEARING A SHIRT THAT SAID CAMP COUNSELOR I THINK. AND A DOG COLLAR.

PABLO: FIRST SONG WE STARTED WE FUCKED UP. BLAMED IT ON NEEDING MORE MONITOR TO DRUMMER. THEN WE STARTED GETTING OUR GROOVE AND IT WENT GREAT. DID OUR SET AND PLAYED MISFITS SONGS WE DIDNT REALLY KNOW AT THEN END,

SCOTT: IT WAS A METAL SHOW I THINK, BUT FOR A BUNCH OF GUYS WHO DIDNT PLAY ACTUALLY THAT GREAT.. TOGETHER ANYHOW AT THE TIME - PEOPLE RESPONDED WELL, THAT WE WERE KINDA RAUNCHY ANGSTY PUNK, WITH DIRTY SONGS ABOUT SEX AND TRENDY ASS HATS.



SCATTER: WHAT WAS THE TITLE OF THE FIRST SONG YOU PLAYED AT THAT SHOW?

PABLO: "MTV BOY"

"IN MY MIND I FIND ITS A FUCKING WASTE OF TIME TO SPEND ANOTHER SECOND ON AN ASSHOLE ASSHOLE LIKE YOU..

YOU FUCK..

YOU SUCK..

ALL YOUR FANS TO MAKE A BUCK.

HOW DO YOU FUCKIN LIVE WITH YOURSELF

YOU'RE SUCH A FUKN PIECE OF SHIT

YOU'RE AN MTV BOY.. AN MTV BOY"



SCATTER: SO YOU'RE UP AND RUNNING AS A BAND IN VICTORIA, WHAT KIND OF VENUES WERE YOU PLAYING AT FIRST?

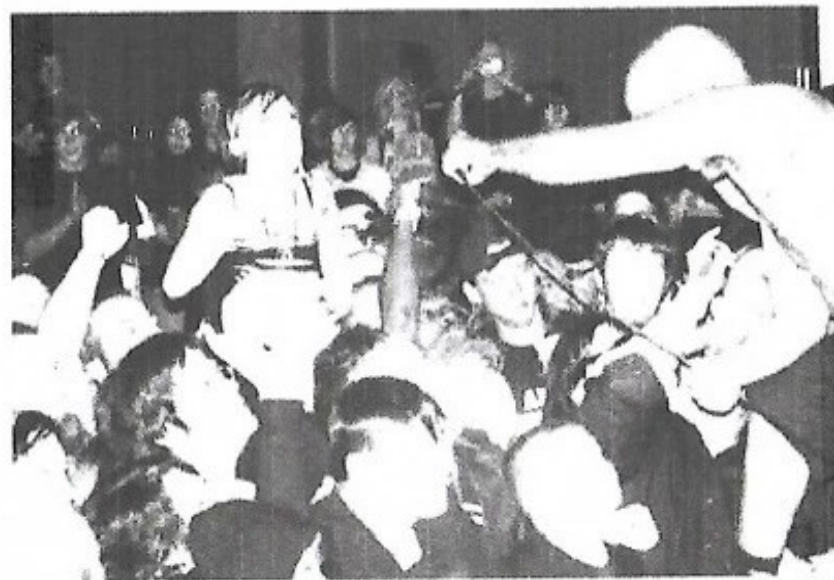
SCOTT: COUNTRY AND MEXICAN BARS. EXCLUSIVELY.

SCATTER: HOW DID YOU GO ABOUT GETTING BOOKED THERE?

PABLO: PEOPLE JUST RENTED OUT HALLS. YOU PAID BAR A COUPLE HUNDRED. THEY SOLD BEER AND MADE MONEY ALL AROUND.



SCOTT: WHEN SOME OF THE CLUB OWNERS WERE SEEING THAT WE DID A TON OF PROMOTING, AND SAW HOW MUCH BEER THEY COULD SERVE AT A PUNK GIG - IT WASNT HARD FOR THEM TO GIVE US A SLOT AND GOOD DEAL ON THE HALL, EVEN IF THEY HATED THE MUSIC, OR COULDN'T UNDERSTAND IT



SCATTER: SO I GATHER VICTORIA WAS "A METAL TOWN.. WHERE DID YOUR FANS COME FROM? WHO STARTED COMING TO YOUR SHOWS REGULARLY?

PABLO: I THINK THERE WERE A LOT OF PEOPLE INTO PUNK, JUST NO BANDS. OUR FAN BASE GREW QUICKLY, LIKE WE WENT FROM 20 TO NEVER PLAYING FOR LIKE UNDER 200. TOP SHOW HAD OVER 500.

BOBBY: WHEN I GOT THERE IN 98-99 THERE WAS LOTS OF PUNK KIDS

PABLO: MISFITS SHOW WAS LIKE 800, BUT THAT'S MISFITS.. WE DID 500 WITH JUST LOCALS AND SOME BANDS FROM HOUSTON AND AUSTIN







SCOTT: BETWEEN US AN TIM OI FROM TSS (CURRENTLY), WE WOULD PULL A LOT OF HARD WORKING BANDS TO THAT TOWN. VICTORY EVEN STARTED SENDING BANDS THERE FOR A BIT.

SCATTER: WHY DO YOU THINK YOU WERE ABLE TO BUILD A FANBASE SO QUICKLY? WHAT WAS THE SECRET SAUCE?

SCOTT: WE HAD A FAT GUY THAT WOULD DROP HIS PANTS ON STAGE DURING 'HOG' AND DANCE WITH NUTS SWINGING. THAT'S KINDA SAUCEY.

PABLO: NOT A LOT OF OTHER BANDS DOIN WHAT WE DID. NOT A MILLION OTHER CLUBS TO GO SEE MUSIC.

PABLO: NUDITY.. BLOOD.. VOMIT..



(THAT ISNT RAIN ON STAGE. THAT IS BEER)

SCOTT: WE PUSHED OUR SHOWS LIKE THEY WERE THE BEST THING TO DO IN THAT TOWN ON THAT NIGHT.

PABLO: WE HAVE ALWAYS BEEN MASTERS OF SELF-PROMOTION.

SCOTT: AND EVERY BAND SHOULD DO THAT.



SCATTER: SO WHAT DID YOU DO TO PROMOTE BESIDES POSTING ON THE BULLETIN BOARD AT HASTINGS?

SCOTT: WE DISCOVERED GEOCITIES LOL



PABLO: WE HAD KIDS IN SCHOOLS GIVEN OUT FLYERS. MADE THEM LIKE A STREET TEAM. LET THEIR BANDS OPEN.

SCOTT: YEAH KIDS WOULD COME TO OUR PLACE AFTER SCHOOL AND PICK UP FLYERS

BOBBY: IT SEEMED TO ME, THAT THE VIC SCENE WAS PRETTY TIGHT KNIT, LOTS OF WORD OF MOUTH

SCOTT: BUT ALSO ONLY LIKE 2-3 VENUES WE COULD DO SHOWS AT. SMALL TOWN POLITICS, CAN WORK FOR YOU - IF EVERY ONE PLAYS NICELY.



SCATTER: WERE YOU GUYS DOING MOST OF THE PUNK SHOWS IN VICTORIA? OR DID OTHER PEOPLE START SETTING UP THEIR OWN SHOWS?

PABLO: THE SCENE STARTED TO GROW OFF OF WHAT WE STARTED, BUT WE WERE PLAYING A LOT.

SCOTT: WE REALLY DID MOST OF OUR OWN, OR WITH TIMS BAND BLACKLISTED. LATER A PROMOTER CAME IN AND TRIED TO TAKE OVER SOME OF IT. BUT THAT WAS AFTER A FEW YEARS.

PABLO: FOUND OUT THAT WE WERE BEST AT PROMOTING OURSELVES AFTER THE PROMOTER FIASCO

SCOTT: WE PRETTY MUCH BOOKED THE TOURING ACTS THAT WERE OUT DOING IT THEMSELVES. HUDSON FALCONS, GCS, ROUSTABOUTS GREAT BANDS.

SCATTER: DESCRIBE THE FIASCO?

PABLO: WASNT LIKE A DISASTER BUT.. MONEY DISAPPEARING .. JUST A WEIRD VIBE

SCOTT: ALWAYS A MONEY THING. NOT A SURPRISE.

PABLO: WE ARE NOT GREEDY. WE PLAY FREE ALL THE TIME. BUT IF WE GET MONEY AT DOOR AND THEN YOU TAKE IT. ISSUES.

## WORM SUICIDE REBORN

SCATTER: FAST FORWARD TO WORM SUICIDE REFORMING IN AUSTIN. HOW DID YOU GUYS COME TO BE HERE, AND WHAT LED TO THE REFORMATION OF THE BAND?

PABLO: I MOVED HERE IN 2003. WE DID A FEW REUNIONS BUT NOT MUCH ELSE.

SCOTT: I GOT HERE IN 04-ISH. DID A REUNION IN 04 AND 07 THINK 08 TOO.



PABLO: SO AFTER A WHILE WE DECIDED TO RECORD AN ALBUM. BOTH SINGLE; NOTHING OBSTRUCTING US. LONELY LOSERS WANNA MAKE MUSIC AGAIN. I WANTED TO DO A CD AND JUST LIVE ONLINE.

SCOTT: IN MAY OF 2014 I LAID DOWN DRUM TRACKS AND GUITARS FOR SOME COVERS JUST CAUSE I WANTED TO PLAY SOMETHING. SENT EM TO PABLO.

PABLO: WE RECORDED VOCALS FOR THOSE IN MY CLOSET PABLO: FAKE DRUMS AND GARAGE BAND. SOUNDED PRETTY GOOD. STARTED LAYING OUT ORIGINALS.

SCOTT: AND THAT COVER CD BECAME THE "ALTERNATIVE TO WHAT" EP

PABLO: AND THE ORIGINALS BECAME THE "DAUGHTER" EP SAME TIME WE WERE ASKED TO DO A BEST OF CD, SO WE WERE NECK DEEP IN WORM. AND THE NEW STUFF WAS GOOD, AND THE OLD STUFF HELD UP. SO WE GOT THE FEVER; THE BURNING IN THE SACK...  
...LIKE WE COULD MAYBE DO ANOTHER RUN.

SCOTT: AND THEN WE FOUND JETT.

PABLO: HE WORKED AT A DRY CLEANERS THAT CAME TO A BUILDING I WORKED AT.. TALKED MUSIC.. HE SAID HE PLAYED DRUMS. STARTED BUILDING A BAND, AFTER HE LISTENED TO THE CD

JAD: I MET PABLO FRONT ROW AT A MEATMEN SHOW IN AUSTIN EARLY IN 2015 AND WE SANG EVERY SONG. HE MENTIONED HIS BAND WORM SUICIDE AND I LOVED THE NAME.

JAD: BUT A FEW DAYS LATER WHEN HE SENT ME THE MUSIC AND I HEARD IT, IT BLEW ME AWAY. IT MADE ME FEEL DIRTY AND I LIKED IT.

PABLO: IT WAS JUST BECAUSE HE LIKED SIMILAR MUSIC.. I DIDNT KNOW HE EVEN PLAYED GUITAR

SCATTER: SO, FIRST SHOW WITH NEW LINEUP. WHEN/WHERE WAS THAT?

PABLO: WAS AT GYPSY. WE GOT A CALL FROM JOHN BLAIR. TRYING SOMETHING NEW AFTER COMEDY NIGHT. IT ENDED EARLY ON TUESDAY AND HE WANTED SOMETHING AFTER. JUST ONE BAND - US- THAT'S IT. WE WERE NERVOUS. AT LEAST I WAS. IT HAD BEEN SO LONG, IT SEEMED.

BOBBY: I HADNT PLAYED IN FRONT OF PEOPLE IN A DECADE..

SCATTER: HOW WERE YOU RECEIVED?

JETT: WE DIDNT GET KICKED OFF THE STAGE, LIKE WE HAD SEEN, AT LEAST.

SCOTT: PEOPLE DROVE IN FROM VICTORIA AND SAN MARCOS ON BASICALLY 4HRS NOTICE

PABLO: THIS SHOW WAS LAST MINUTE, AND WE HAD LIKE 25 PEOPLE SHOW UP. ON A TUESDAY

SCOTT: I THOUGHT WE WOULD DO FINE, WE HAD BEEN REHEARSING FOR ABOUT 3 OR 4 MONTHS - AND AFTER GOING THROUGH ANOTHER GUITAR PLAYER AND BASS PLAYER - WE WERE OILED AND READY.

PABLO: FOUND THE RIGHT GROUP OF GUYS. CHAD  
LEARNED SET IN LIKE TWO WEEKS.



SCOTT: IT WAS TIME TO JUMP. BEING OLDER, I NEVER  
THOUGHT WE COULD SLIDE BACK IN THE SCENE AS FAST  
AS WE DID. WE OWE A LOT OF THAT TO THE BOOKERS  
AT GYPSY FOR HELPING US. PSYCHO PUNK AND JOHN  
BLAIR.

## "WORK SUICIDE"

SCATTER: YOU GUYS PLAY AN IMPRESSIVE NUMBER OF  
SHOWS. HOW ARE YOU ABLE HANDLE IT?!

PABLO: WHY WOULD YOU BE IN A BAND AND NOT PLAY  
AS MUCH AS POSSIBLE?

JETT: IF IT COULD PAY RENT, I'D PLAY EVERY DAY.

PABLO: WE PLAY BULLS. DIFFERENT CROWD THAN GYPSY

JAD: I AM A LIVE MUSIC JUNKY. ITS MY DRUG.

PABLO: PLAY WITH DIFFERENT BANDS THAT DRAW FROM DIFFERENT  
GROUPS. SO IF WE PLAY 3 TIMES A WEEK, WE HAVE A FEW  
PEOPLE THAT COME EVERY SHOW, BUT WE PLAY FOR DIFFERENT  
GROUPS ALL THE TIME.

SCOTT: A LOT OF THE VENUES HAVE A WAY DIFFERENT CLIE-  
TELE. WE ARE NOT THRASH, OR JUST PUNK OR STRAIGHT  
METAL, OR HARDCORE. WE HAVE SOME OF ALL OF THAT. WE  
CAN PRETTY MUCH PLAY WITH ANY TYPE OF BAND, AND OUR  
SOUND CAN REACH ALL OF THE PEOPLE. IF WE GET ONE COMPLI-  
MENT A SHOW I'M GOOD WITH THAT. SELL A SHIRT, I'M GOOD  
WITH THAT. FINDING REASONS TO NOT PLAY - I'M NOT GOOD WITH  
THAT.

SCATTER: DONT YOU GET EXHAUSTED? THE LATE NIGHTS,  
MOVING GEAR BACK AND FORTH, ETC?

PABLO: YES I'M EXHAUSTED .. THEN TONIGHT I HIT THE STAGE  
AND BOOM. ALIVE

BOBBY BLAIR: FUCK YEAH. LOL TODAY FOR SURE

SCOTT: I'M EXHAUSTED ALL THE TIME.

PABLO: WE DROVE 5 HOURS IN A STORM ON FRIDAY

BOBBY: THIS LAST FRIDAY DURING THE FLOOD

PABLO: TORNADO HIT TWO MILES AWAY THAT NIGHT



SCATTER: HOW OFTEN DO YOU REHEARSE?

PABLO: ONCE A WEEK ON THURSDAYS. REHEARSAL WAS TUESDAY AND SATURDAYS, BUT SHOWS KILLED OFF SATURDAY.



## AUSTIN AND ELSEWHERE

SCATTER: WHAT DO YOU THINK OF AUSTIN SHOWS AS COMPARED TO THE RECEPTION YOU GET ELSEWHERE IN TEXAS?

BOBBY: I THINK WE'RE WELL RECEIVED HERE. SMALLER TOWNS ARE A LITTLE DIFFERENT. THEY DON'T GET AS MUCH LIVE MUSIC, SO IT'S PRETTY EXCITING FOR THEM.

PABLO: AUSTIN HAS BEEN GREAT .. THE SHOWS IN SAN ANTONIO HAVE ALSO BEEN FANTASTIC / MAYBE EVEN MORE ENTHUSIASTIC WITH CIRCLE PITS AND SUCH.. BUT AUSTIN IS FAMILY. FRIENDS SINGING ALONG UP IN THE FRONT

SCOTT: GETTING ESTABLISHED HERE WAS WELCOMING, ALMOST EVERY BAND WE'VE PLAYED WITH HAS BEEN REALLY GOOD TO US, ALMOST EVERY SHOW HERE A NEW PERSON HAS APPROACHED ME AND MENTIONED SOMETHING ABOUT A SONG OR THE SHOW. I DON'T THINK I SAW AS MANY PEOPLE SING A LONG AS I DID AT LAST NIGHT'S HALLOWEEN SHOW. THE DEVIL CLUB CHORUS WAS IN FULL EFFECT HA

BOBBY BLAIR: LAST NIGHT WAS FANTASTIC..

SCOTT: TOWNS WE HAVE NEVER BEEN IN THAT WE GET TO PLAY, THE RESPONSE HAS BEEN SUPER GREAT - SAN ANTONIO HAS REALLY BEEN ONE OF EM. WE LOVE SA. AND THEY KEEP INVITING US BACK.

BOBBY: SA HAS BEEN GREAT TO US.. MY HOMETOWN (LAKE JACKSON) HAS BEEN REALLY FUN TOO

JAD: I LOVE BOTH, BUT SAN ANTONIO SHOWS HAVE BEEN MY FAVORITE. THE CIRCLE PIT WE HAD AT THE KOROVA WAS FUCKING APESHIT.

PABLO: I'M EAGER TO EXPLORE OTHER TOWNS.. WE PLAY A LOT AND WHY SHOULD WE CHANGE THAT? JUST ADD NEW TOWNS TO THE LIST. WE DID WELL IN CORPUS .. I THINK THE THING WITH A LOT OF AUSTIN BANDS IS THEY HAVE NOT HIT A LOT OF OTHER CITIES .. I MEAN I LIVE ON FACEBOOK BOOKING US SHOWS AND THAT INCLUDES OUT OF AUSTIN .. MORE BANDS SHOULD DO LIKEWISE.

SCATTER: WHAT WOULD YOU LIKE TO CHANGE ABOUT THE AUSTIN SCENE TODAY, IF ANYTHING?



JETT: PEOPLE WHINE ABOUT JUSTIN NOT BEING AS GOOD AS IT WAS OR WHATEVER BUT I THINK IT IS WHAT YOU MAKE IT, THIS ISNT JUST ABT THE PUNK SCENE ITS THE WHOLE CITY. STOP BEING NOSTALGIC AND MAKE IT WHAT YOU WANT IT TO BE.

BOBBY: YES



SCOTT: I KNOW BANDS HAVE HAD HUGE DISCUSSION ON HOW TO HELP THE SCENE. WE PLAYED I THINK 10 SHOWS IN OCTOBER BUT AS PABLO STATED WE ALSO TURNED DOWN 9. AND TRIED TO GET BANDS ON THOSE SLOTS. WE ARE ALWAYS THE FIRST BAND THERE USUALLY AND STAY TO THE END OF EVERY SHOW WEVE PLAYED SINCE 2015. AT LEAST, I HAVE.

JAD: ASK NOT WHAT THE SCENE CAN DO FOR YOU, BUT WHAT YOU CAN DO FOR YOUR SCENE. I THINK CONFUCIOUS SAID THAT ER SOME SHIT.

SCOTT: I HAVE SEEN THE PRETENTIOUS ATTITUDE DESTROY A SCENE IN A SMALL TOWN COMPLETELY. SUPPORT WHAT YOU LIKE, ANY STYLES OR WHATEVER. I HOPE KIDS HERE ARE NOT LIKE 'OH WELL THAT'S NOT REALLY A PUNK GIG' I'LL STAY HOME. YOUR FRIEND PLAYS IN THAT BAND? GO SEE HIM. WE NEED THAT. ALL OF THE BANDS DO. IT'S NOT HARD.



## WORM FUTURE

SCATTER: PLANS/GOALS FOR NEXT YEAR?

PABLO: YES. GETTING BACK TO PLAYING A BUNCH - - WE PLAY A LOT. PEOPLE TALK ABOUT OVER SATURATION. I GOT TWO SHOW OFFERS YESTERDAY .. IF PEOPLE DONT WANNA SEE US STOP FUCKING BOOKING US SO MUCH.. WE HAVE TO TURN DOWN AS MANY AS WE BOOK.. BANDS NEED TO GET OUT OF THERE OWN WAY AND START FUCKING PLAYING MORE.

BOBBY: I'D LIKE TO PLAY OTHER CITIES/TOWNS AND PLAY SOME BIGGER SHOWS.. AND RECORD A FULL LENGTH..

PABLO: PLAY MORE NOT LESS..

SCOTT: DONT DIE IN OUR VAN.

JAD: FOR 2016 I HOPE TO CONTRIBUTE IN WRITING A COUPLE SONGS. NO LUBE.

PABLO: WE'LL PLAY WITH COUNTRY BANDS / SWING BANDS / METAL BANDS

SCOTT: HITTING THE SHOWER TO WIPE LAST NIGHTS FUNK OFF. AND THEN DO IT AGAIN TONIGHT.

SCATTER: ANY CLOSING COMMENTS?

JAD: I FUCKING LOVE WORM SUICIDE. THIS BAND COMPLETES ME. I HOPE TO BE DOING THIS 'TIL I'M 60 YEARS OLD. THANKS FOR THE INTERVIEW MAN.





ART BY COURTNEY RENK

# HOW TO MAKE AND USE WHEAT PASTE

WHEAT PASTE IS A CHEAP WAY TO POST FLYERS, AND UNLIKE TAPE, IT IS DIFFICULT TO REMOVE.

## WHAT YOU NEED:

- WHEAT FLOUR (3 TABLESPOONS)
- SUGAR (3 TEASPOONS)
- WATER (1 CUP)
- BOWL
- WHISK
- METAL WATER BOTTLE OR OTHER CONTAINER THAT WON'T MELT



1. MIX 3 TABLESPOONS OF WHEAT FLOUR WITH 3 TEASPOONS OF COLD WATER IN A MIXING BOWL.
2. USE A WHISK TO MIX THE FLOUR INTO THE WATER UNTIL ALL OF THE LUMPS ARE GONE.
3. BOIL 1 CUP OF WATER OVER THE STOVE
4. ONCE THE WATER IS BOILING, STIR IN THE LUMP-FREE MIX OF FLOUR/WATER YOU WHISKED IN A BOWL.
5. BOIL THE MIXTURE FOR 2 MINUTES, STIRRING CONSTANTLY TO KEEP IT FROM BUBBLING OVER OR GETTING LUMPY.
6. REMOVE FROM HEAT
7. STIR IN 2 TABLESPOONS OF SUGAR. THIS WILL MAKE YOUR GLUE STRONGER.
8. POUR THE GLUE YOU JUST MADE INTO A CONTAINER THAT WON'T MELT. (RECOMMENDED: METAL WATER BOTTLE)
9. WASH EVERYTHING IN HOT WATER THAT YOU USED TO MAKE YOUR PASTE BEFORE IT DRIES AND HARDENS.



## HOW TO USE YOUR WHEAT PASTE:

1. WET THE SURFACE YOU WANT TO PASTE YOUR FLYER TO WITH YOUR WHEAT PASTE.
2. PLACE THE FLYER AGAINST THE WET SURFACE.
3. COVER THE FRONT OF THE FLYER WITH MORE WHEAT PASTE, SOAKING IT THROUGH.



## HOW TO STAY OUT OF TROUBLE:



WHEAT PASTING FLYERS CAN BE CONSIDERED VANDALISM. YOU ARE LITERALLY GLUEING YOUR FLYER TO THE SURFACE YOU ARE PUTTING IT ON. IF YOU PASTE YOUR FLYER TO PRIVATE PROPERTY, YOU CAN GET INTO TROUBLE (AND THE VENUE LISTED ON THE FLYER MAY GET INTO TROUBLE ALSO).

FOR THIS REASON, YOU PROBABLY WANT TO AVOID PASTING YOUR FLYER ONTO THINGS THAT BELONG TO PEOPLE.

METAL UTILITY POLES AND THE BIG METAL UTILITY BOXES NEAR CROSSWALKS ARE RELATIVELY SAFE PLACES TO PASTE YOUR FLYERS. THESE TYPICALLY BELONG TO THE CITY OR A UTILITY COMPANY, AND YOU ARE MUCH LESS LIKELY TO GET INTO TROUBLE.

THE BOARDS ON BOARDED-UP WINDOWS ON EMPTY BUILDINGS MAY ALSO BE A SOMEWHAT SAFE PLACE TO PASTE YOUR FLYERS.

IT IS BEST TO LOOK INCONSPICUOUS WHEN YOU ARE WHEAT PASTING. YOU DON'T WANT TO BE WALKING AROUND LOOKING LIKE YOU ARE DOING WHAT YOU ARE ACTUALLY DOING. DON'T CARRY A BUCKET FULL OF PASTE AND A PAINT BRUSH AROUND WITH YOU. KEEP YOUR PASTE IN A CONTAINER THAT LOOKS LESS UNUSUAL (LIKE A METAL WATER BOTTLE).

IF YOU SEE COPS, DON'T REACT LIKE YOU ARE VANDALIZING SOMETHING. REMAIN CASUAL. IF YOU SPOT THEM WHILE YOU ARE IN THE ACT, ACT LIKE YOU HAVEN'T NOTICED THEM.



IF THE POLICE STOP YOU, ACT LIKE IT NEVER ENTERED YOUR MIND THAT THERE COULD BE ANYTHING WRONG OR ILLEGAL ABOUT WHAT YOU ARE DOING.

IN MOST PLACES, THERE ARE NO SPECIFIC LAWS AGAINST WHEAT PASTING OR FLYERING IN GENERAL. IF YOU ARE STICKING TO PUBLIC PROPERTY (UTILITY POLES), THERE IS UNLIKELY TO BE ANYONE WHO CAN FILE A COMPLAINT ABOUT YOU.

COPS PROBABLY WON'T HAVE A CLEAR IDEA OF WHETHER OR NOT WHAT YOU ARE DOING IS LEGAL, SO AFTER THEY STOP YOU, THEY MAY JUST LEAVE YOU ALONE, OR LET YOU OFF WITH A WARNING. (UNLESS YOU ACT LIKE THEY CAUGHT YOU DOING SOMETHING; IF THEY SENSE THAT YOU THINK YOU WERE BREAKING THE LAW, THEY ARE MORE LIKELY TO TREAT YOU LIKE THEY CAUGHT YOU BREAKING THE LAW). THEY MAY EVEN SEE YOU IN THE ACT OF WHEAT PASTING AND NOT EVEN CARE.



SLUT CITY PUNK PRESENTS

# BREAKOUT

FROM FRANCE

## STATIC DEATH

## POWER BEER

## THE SPOOKS

TUESDAY JULY 10<sup>TH</sup>

8 BUX ALL AGES DOORS AT 6PM

WILD PEPPER 777 SOUTH STATE ST SALT LAKE UT



## 10 SECRET USES FOR A BAR OF SOAP

1. Rub a bar of soap on stamps before mailing to protect them from postage marks. This makes stamps re-usable.
2. Make a weapon by sticking it in a sock. Swing it at whoever you want.
3. Repel rats and mice with Irish Spring.
4. Put a scented bar in a drawer with your clothes to make them smell clean. Even though they aren't, really.
5. Fill in nail holes in your walls before you move out of an apartment.
6. Cover with fabric to make a pin cushion.
7. Loosen a stuck zipper by rubbing a bar of soap on the teeth.
8. Dig your nails into a bar to keep them clean while digging in dirt.
9. Spike your hair.
10. Lubricate screws.

DIAL THIS PHONE NUMBER  
1-858-651-5050



IT'S WEIRD!!



## HOW TO COOK + EAT GRASSHOPPERS

### REQUIRED INGREDIENTS:

- 1 POUND GRASSHOPPERS
- 3 CLOVES GARLIC - PEELED + CHOPPED
- 1 SERRANO CHILE - SEEDED + DICED
- 1 LIME CUT INTO WEDGES
- 1/2 ONION - CHOPPED
- 1/2 CUP OIL FOR FRYING
- SALT



IT IS CRITICAL TO COOK BUGS BEFORE YOU EAT THEM, OR YOU MAY INGEST PARASITES - THE SAME REASON YOU NORMALLY SHOULD NOT EAT RAW ANIMALS.

FIRST, PULL THE WINGS AND LEGS OFF THE INSECTS. YOU DON'T WANT THIS GROSS STUFF - YOU ONLY WANT THE MEAT OF THE INSECT.

NEXT, SAUTE THE GARLIC, SERRANO, + ONION IN THE HOT OIL. WHEN THE ONIONS TURN CLEAR, REMOVE THEM FROM THE OIL, LEAVING THE OIL IN THE PAN.



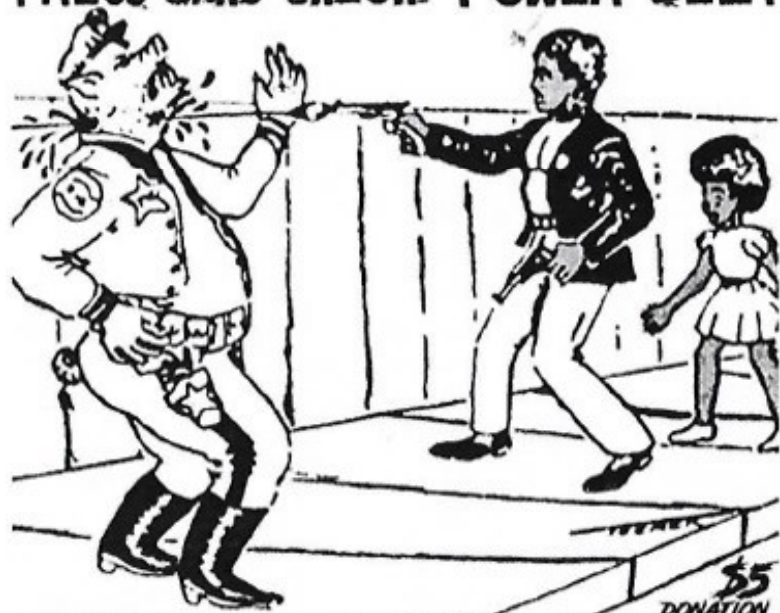
SAUTE THE BUGS IN THE OIL  
UNTIL THEY ARE BROWN + CRISPY.  
THEN, REMOVE THE BUGS FROM THE  
OIL AND DRAIN THEM ON PAPER  
TOWELS.

SERVE WITH LIME + SALT.  
BEST ON TACOS.



SLUT CITY PUNK PRESENTS FROM OREGON

**NOT A PART OF IT**  
**COCKFIGHT CYANIDE 14**  
FROM IDAHO  
**PRESS GANG UNION POWER BEER**



**SUNDAY JUNE 3**

**\$5**  
DONATION  
6:30 PM AT  
ANGRY FUSE HOUSE  
5101 WESTWIND WAY  
RESPECT THE HOUSE!

## HOW TO START AND RUN YOUR OWN CASSETTE LABEL



### 1. Acquire high-speed tape duplication equipment

There is professional gear out there that is made for duplicating several cassette tapes at once, at high speed. You want this. You may think you can start your label using dual cassette decks that were designed for home consumer use, but these are slow and not made for heavy usage. You will be much less efficient using this gear, the quality of your product will suffer, and you will probably get sick of the slow process of making tapes before too long.

Good duplication gear will copy the front and back of a cassette in one pass, and will do it at a much higher speed (16x) than a normal cassette deck can dub tapes. Professional tape duplication gear will usually also work on "tab out" cassettes (tapes that have had the tabs removed that prevent recording over the contents on a consumer deck).

Pay attention to whether or not the duplicator does stereo or mono. Most tape duplicators do only mono, which is intended for copying voice-only recordings (not music).

The deck I own and which I would recommend is a Sony CCP-2300. These are fairly common, as far as professional tape duplication gear goes. They can make 3 copies at once, at 16x speed, and work with tab-out cassettes. You can also daisy-chain add-on devices (the Sony CPP-2400) to add 4 more cassette copy bays to your setup, as your needs grow.



## 2. Acquire cassettes for recording and empty cases.

You want a bunch of tapes that you can copy your releases onto. National Audio Company is a source for audio tapes made for duplication, available in several colors and tape lengths.

You can sometimes find better deals on eBay (from people liquidating their excess blanks), or you may be able to find tapes you can use at thrift stores. Pay attention to the length of the cassette. You want batches of tapes of uniform length.

You want plastic cases for the cassettes, known as Norelco cases. You can obtain these from National Audio Company, eBay, or from thrift stores.

## 3. Obtain the rights to the material you want to release.

Decide what kind of stuff you want to release on your label. Talk to bands that would fit with your label, and negotiate with them for the rights to release their music. It is fairly standard for small labels to pay bands in copies of the tapes for them to sell themselves. Work out exactly how many copies they will receive, and be explicit with them about how many copies you will make and keep for yourself.

## 4. Design and print the tape cover.

I hope you know how to use Photoshop. If not, you will want to learn.

Download a J-Card template from the internet.

Layout the front and back of the tape cover (called a J-Card).

Print it out and make sure it will actually fit the cassette case.



Once your J-Card design is ready, you need to decide how you want to print it. You can print it yourself on a printer, hopefully using some thick paper. You can have it printed at a retail print shop, like Fedex Office. Or, you can have a professional print shop do the job for you.

Pay attention to printing costs. This will be one of your largest expenses. Shop around, and print samples so you know exactly what you are getting before you submit a large order.

If you don't want to (or can't) use Photoshop, you can try cut/pasting a label together using scissors, tape, and glue sticks, then photocopying it or scanning it for printing. There is nothing wrong with this approach, as long as you are happy with the end product. You may even find you like this better than something designed on a computer.

## 5. Produce the master tape.

You need a high-quality tape that will be used to make all of the copies.

If you are starting with digital files, turning those into a good quality master tape can be tricky.

The easiest method I have found for making an analog master tape from digital files is the following:

a. Burn a CD from a computer. Do not use iTunes, as it will screw up the audio quality.

b. Compare the sound of the CD your burned to the original files. I recommend playing the CD on the computer, pausing it, and then playing the original digital file. They should sound the same. If not, try different CD burning software.



c. Use an all-in-one stereo, which has a cassette recorder and a CD player built-in, to copy the audio from the CD to your high quality cassette. I use a Sony CFDG505 boombox.

d. When you are done recording what you want to go on side 1, stop the cassette and flip it over, then record the tracks you want to go onto side 2. If the cassette you are using for the master is longer than the cassettes you will be copying onto, then you probably do not want to rewind side 2 (unless you will only be duplicating 1 side at a time). This can get tricky, so it is probably best for your master tape to be the same length as the tapes you are copying onto.

Listen to your master tape, when you are done, to make sure you are satisfied with the quality.

6. Use your duplicator to make the tape copies.

You'll want to read the manual for your gear before you do this, if you have a manual.

Make sure the settings on your duplicator match what you want to do. Pay attention to whether it is set to copy 1 side at a time, or both sides in one pass.

Rewind all of the tapes to the beginning (master and the blanks you are copying onto).

Start the duplicator. If there are input level meters, look to see if these are in an acceptable range. If not, there are knobs you can use to tweak this. You probably want to be peaking just about at the threshold where you enter the red. Peaks above that will probably sound distorted.

Now play one of your copies in the same stereo you tested your master tape recording on. Make sure you are happy with the quality of the copy.

You may want to test all of the tapes made in your first batch, in case one of the bays in your duplicator is not working the same as the others.

When you are happy with the audio quality of the copies you made, go ahead and make the rest of the tapes.

7. Make labels for the tapes (Optional)

You can obtain sheets of cassette tape labels that are made to go into an inkjet or laser printer. Part of the sheet is cut-out in the shape of the part of the cassette that surrounds the holes. These peel-off as stickers, which you can then apply to each side of the cassette. One source I know of for these labels is [duplication.ca](http://duplication.ca)

You will need to layout on a computer the graphics that you want printed on each sheet of labels. Lining those graphics up with the area of the label sheet that peels off as a sticker can be tricky. You may need to tweak and re-try several times before you get the result you want.

8. Put the covers and cassettes into the Norelco cases.

This will be the most tedious and repetitive part of the process. You'll need to fold your J-Card covers to fit inside the Norelco cases, then place the cassettes into the case.

9. Send the band their copies.

The band you made these for are probably eager to get their copies. I recommend you ship their share off to them as soon as they are ready.



10. Build your distribution network.

Ok, now you have hundreds of copies of your first release sitting around. It might be occurring to you for the first time, at this point, that it is going to be very hard to find hundreds of people locally who want to buy this tape.

What you need to do is build a distribution network that will get your tapes into the hands of buyers all over the world.

Distribution is critical to your success. Bands want to work with labels with good distribution, and you can ship alot more product if you are able to get it into the hands of people all over the world.

There are several other tape labels in the same predicament as you. They have tons of inventory left over after selling all of the copies they could to the people local to them. Contact these labels and offer to swap some of your tapes for some of theirs. This enables both of you to diversify your inventory, and to get your releases being sold in each other's cities. Contact several tape labels and distros all over the world and negotiate similar deals with each of them.

You now operate a distro for other labels, as well as other labels being your distributors.

Congratulations, you now have channels available to you to sell your releases all over the world.



write more LETTERS



11. Go wholesale.

If you've succeeded in building your distribution network, and you've been getting lots of releases from other labels around the world, you now possess a diverse inventory that will not only be of interest to people who buy direct from you, and other distros and labels that you trade with, but you have inventory that will help record stores diversify their inventory.

Print up a list of all of the items in your inventory. Figure out the cheapest price that you can sell each of the items in your inventory without losing money, and list those prices. This is your wholesale catalog.

Send your wholesale catalog to record stores all over the world. If the record store is in your area, bring copies to the record shop and give it to the owner or manager on duty. If the record store isn't local, email the list to them, or send it via USPS mail. (You are more likely to get noticed if you put a physical copy in their hands, rather than an email).

Try to make at least a small sale to each store. Follow-up with the ones who bought from you a few weeks later and see if they want more. Keep sending your updated catalog to stores who bought from you.

You aren't going to make much money doing wholesale, but what you are doing is building new distribution channels, and that is something which will make more bands want to do business with your label.



You don't want excess inventory sitting around, collecting dust. Unsold inventory doesn't do you or anyone else any good. You want to move as much of that stuff out-the-door and into people's hands as you can. And to do that, you need as many sales channels as you can get. Wholesale is one of those channels.

## 12. Track and reduce your costs.

You probably aren't doing this to lose money, and if you lose money for a long time, you probably will reach a point where you will have to say "no more".

Every penny spent matters. Consider not only the costs of the tapes you are selling, but also the costs of the covers and the cases. How much did it cost you to make and mail tapes to the bands whose material you released? You need to know that so you can factor that into the amount of money you need to sell each tape for to break even.

How much are you spending on postage? Retail sales probably cost you more in postage, per unit, than wholesale sales. Your sales prices may be higher for direct sales to individuals, but maybe the postage cost is making that less profitable than selling bulk via retail.

For trades you did with other labels and distros, what did the postage cost you? What was the per unit cost of the items you traded to them? You need to know this so you know how to price the items you acquired from them.

Write in the telephone numbers you will need in case of emergency



Are you spending money on packaging material for the stuff you are selling via mail? Always be thinking about how you can reduce or eliminate those costs. (One way people eliminate this expense is to use USPS Priority Mail boxes, but wrapping them in brown paper so the post office doesn't know you are using their materials for a lower class of service.)

Know what you are paying for every Norelco case, and look around for a cheaper source. Maybe you can find them cheaper on eBay, or maybe you can find a bunch in the dumpster of a thrift store.

Know what your printing costs are, and look for a way to get the same quality for less. Or maybe your buyers will be just as satisfied with covers that were made using cheaper paper. Look at and question everything.

Consider whether it might be more to your advantage to make less tapes at first.

You may do better by just duplicating a few tapes at a time, then making more after those are sold or shipped out.

If you are always looking for a better deal, or a way to do things cheaper, you will get there, over time.

13. Repeat what worked best and do it even better. Stop doing what didn't work as well. Help the bands on your label succeed.

Which tapes sold best? Which did you have a hard time moving? Think about this for future releases. You want to do more of what you were able to move, and you want less of the stuff that sits around for a long time.



You want to keep putting out tapes from the bands that sell well.

If one band on your label isn't selling as well as another band on your label, think about why that is. Is it because the music isn't as good? Or is it that one band tours more often than another? Is one band doing a better job at self-promotion than others? Is one band getting more coverage on blogs and in zines than another? Is one band getting played on podcasts and college radio, and the other one isn't? What can you do to help the band that isn't selling as good as you think they could be? And the band that is selling well, what can you do to boost them even further?

Will it help your sales if podcasts and college radio stations are playing music by the bands on your label? If so, how can you make that happen more than it already is? What can you do to get bands on your label featured in the alternative press? Do you have contacts that could help your band get in front of better audiences when they tour?

That's about all there is to it!



## HOW TO DYE YOUR HAIR WITH KOOL-AID

WHAT YOU NEED:



1. 2 PACKETS KOOL-AID (UNSWEETENED) IN THE COLOR YOU WANT.
2. HAIR CONDITIONER
3. A BIG TRASH BAG
4. A GLASS OR METAL BOWL
5. PLASTIC CLING WRAP (AKA SARAN WRAP)
6. PETROLEUM JELLY (VASELINE)
7. A HAIR DYING BRUSH



### INSTRUCTIONS:

1. BOIL SOME WATER.
2. MIX 2 PACKETS OF KOOL-AID IN A BOWL WITH A FEW DROPS OF HAIR CONDITIONER AND SOME OF THE BOILING WATER.
3. STIR WITH A BRUSH UNTIL YOU GET A SMOOTH PASTE. YOU DON'T WANT ANY LUMPS AND YOU DON'T WANT IT TO BE LIQUID.
4. PUT ON A TRASH BAG (STICK YOUR HEAD THROUGH A HOLE THAT YOU CUT IN THE BOTTOM OF BAG) TO KEEP FROM GETTING THE KOOL-AID ON YOUR CLOTHES.
5. PUT PETROLEUM JELLY ON YOUR SKIN AROUND YOUR HAIRLINE AND YOUR EARS, TO KEEP THE DYE OFF YOUR SKIN.
6. BRUSH THE DYE PASTE INTO YOUR HAIR, GETTING IT EVEN THROUGHOUT.
7. AFTER THE DYE IS IN YOUR HAIR, WRAP YOUR HAIR IN CLING WRAP. YOU MIGHT WANT TO USE SOME DUCT TAPE TO HELP HOLD THE WRAP IN PLACE.
8. WAIT ABOUT 30-60 MINUTES.
9. RINSE IT OUT WITH COLD WATER.



DONE!

The National Security Agency and the FBI teamed up in October 2010 to develop techniques for turning Facebook into a surveillance tool.

### *N.S.A. Collecting Millions of Faces From Web Images*

**Big Brother Is Watching You Swipe: The NSA's Credit Card Data Grab**

XKeyscore: NSA tool collects 'nearly everything a user does on the internet'

## **U.S. to Collect Social Media Data on All Immigrants Entering Country**

The department published the new requirement in the Federal Register last week, saying it would collect "social media handles, aliases, associated identifiable information and search results,"

Some 800 pages came back containing information such as my Facebook "likes", links to where my Instagram photos would have been had I not previously deleted the associated account, my education, the age-rank of men I was interested in, how many Facebook friends I had, when and where every online conversation with every single one of my matches happened ... the list goes on.

**"You are lured into giving away all this information,"**

## **Multiple Government Agencies Are Keeping Records Of Your Credit Card Transactions**

"Think of your Facebook account and your Facebook messenger and your news feed and things that you post; [...] likes or dislikes or commentary that you make on other people's pages, even search results." All that gets scooped up and kept as part of a user's immigration records. And the same happens on other social media platforms such as Twitter, Instagram, Snapchat and more.

**Geofeedia could quickly access public user content and make it available to the 500 law enforcement and public safety clients claimed by the company.**

The ACLU of California has received thousands of pages of public records revealing that law enforcement agencies across the state are secretly acquiring social media spying software that can sweep activists into a web of digital surveillance.

***N.S.A. Gathers Data on Social Connections of U.S. Citizens***

The collected information covers "nearly everything a user does on the Internet," according to a presentation on the XKEYSCORE system. The slides specifically mention emails, Facebook chats, websites visited, Google Maps searches, transmitted files, photographs, and documents of different kinds. It's also possible to search for people based on where they are connecting from, the language they use, or their use of privacy technologies such as VPNs and encryption, according to the slides.

**What information does the NSA collect and how?** Email, Facebook posts and instant messages  
A record of most calls made in the U.S.  
The contents of an unknown number of phone calls

# **WELCOME TO 1984**

How We Have Opted-In to  
Monitoring of Where We Are,  
Who We Know, What We Read,  
What We Say, and What We Think

When the internet first became a part of ordinary people's lives in the 1990s, it was an extremely liberating moment in history. For the first time in history, the average person could access endless amounts of knowledge and information on any subject. We could share ideas and communicate with people around the world, instantaneously and for free.

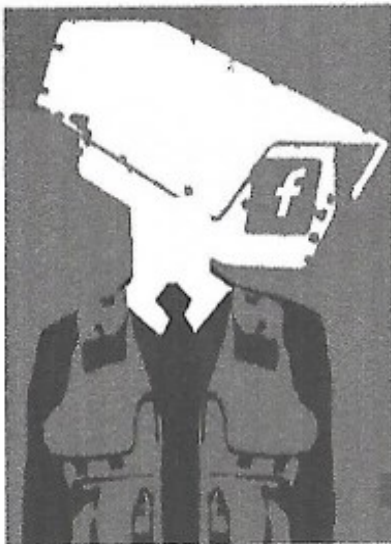
The internet was an open and wild place, where anyone could post a web page, multiple competing search engines would index that page and make it accessible to everyone, and ISPs were often operated by private individuals who were just a little bit ahead of the curve than most of the rest of us. In some cases, like RipCo in Chicago, anarchistic hackers were running the first ISPs.

Governments and corporations were kind of clueless about this new free-zone of information, and controlling and monitoring it was a bit out of their grasp.

We accessed this network on cheap generic PCs without GPS capabilities, that were usually rooted to a fixed location, which we turned on when we wanted to use them, and turned them off when we were done.

Now it is 2018, and the internet is a much different place than it used to be.





We now spend most of our time on the internet inside walled-gardens operated by powerful corporations, like Facebook, who collect and aggregate information about us. In the case of Facebook, they ban us if we don't provide our legal name so they can more easily tie

our activity on the internet to our legal identity. (Facebook tracks you across most web sites you access, via embedded code.)

We access these walled-gardens on devices in our pockets that have multiple ways of betraying who we are and where we are. And today, almost all of our search usage goes now through two companies: Google and Microsoft (you are searching Microsoft's search database when you use Yahoo, Bing, and most other search engines).

Even if you opt-out and block all forms of tracking that are made apparent to you, your device still leaves a unique digital thumbprint, which is a combination of information about your device, what apps you have installed, fonts you may have added, what browser you use, etc, that gives 94% of all persons on the internet a unique fingerprint.

Smartphones surrender information about where we are located, at any given time, in multiple ways.

Do you doubt any of this? Do a few minutes of research using your favorite search engine to check for yourself. Search for things like EXIF, fingerprint.js, and web beacon. Or install an EXIF app on your phone and load some of your photos into it and see all of the information about you that is embedded in every photo you take. That information gets uploaded along with the photo everywhere you send it.

My points so far have spoken to the monitoring that is possible, but the real problem we are now facing, the crisis at this moment, is that the U.S. government is now openly admitting it is beginning to use these technologies to monitor us.

In September of 2017, the Department of Homeland Security announced that it is now tracking and monitoring the social media profiles (including aliases) and search history of immigrants. If you missed this news, you can find multiple articles about this by searching for "DHS immigrant social media".

Maybe you aren't concerned because you aren't an immigrant, and you think you're exempt from this? Well, do you have any friends who are immigrants? Do you talk to them online? If the government is monitoring their communications, and they are communicating with you, guess what? They are monitoring you as well. And once the government has fully built-out the infrastructure to monitor the social media activity and search history of millions of immigrants, do you really believe it isn't inevitable that they will begin to find excuses to use this to monitor millions of citizens, as well?

Let's pretend that all interactions you have with an immigrant are filtered out and sanitized out of all DHS monitoring, and that the government will never target citizens with these tools.

Even if you ignore that, the fact is that other departments of the U.S. government have already been spying on you in other ways. For example, AT&T makes a copy of all internet traffic that passes through its networks, and makes that available to the NSA, who databases it.

Please do not take my word for this. Please do just 2 minutes of research yourself. "Google" phrases like "domestic internet backbone surveillance", "CIA spying smart-phone", "NSA collecting millions of faces from web images", and most importantly, "DHS social media immigrants". Look at the sources for the information: New York Times, Washington Post, Electronic Frontier Foundation; these are highly reputable organizations who are not known for putting out poorly researched information.

For a while now, I personally have looked at the internet as a trade-off between the ability to communicate and access information with almost no limit, and the amount of privacy I was exchanging to obtain that. Until recently, I felt that I was getting more than I was giving up.

I began to think about that differently after the Department of Homeland Security is now monitoring search history and social media profiles of immigrants.

This is a tipping point. The internet is shifting away from being a liberating force to becoming a force that will be used by governments to monitor and control us.

For those of us who value liberty, privacy, and control of our own lives, I believe that we should begin to reconsider how we use the internet, and to prepare for the day when we may feel it is no longer in our best interests to use it. I propose that we look to the ways we used to communicate, obtain information, and entertain ourselves before the era of smart phones, smart TVs, and social media.

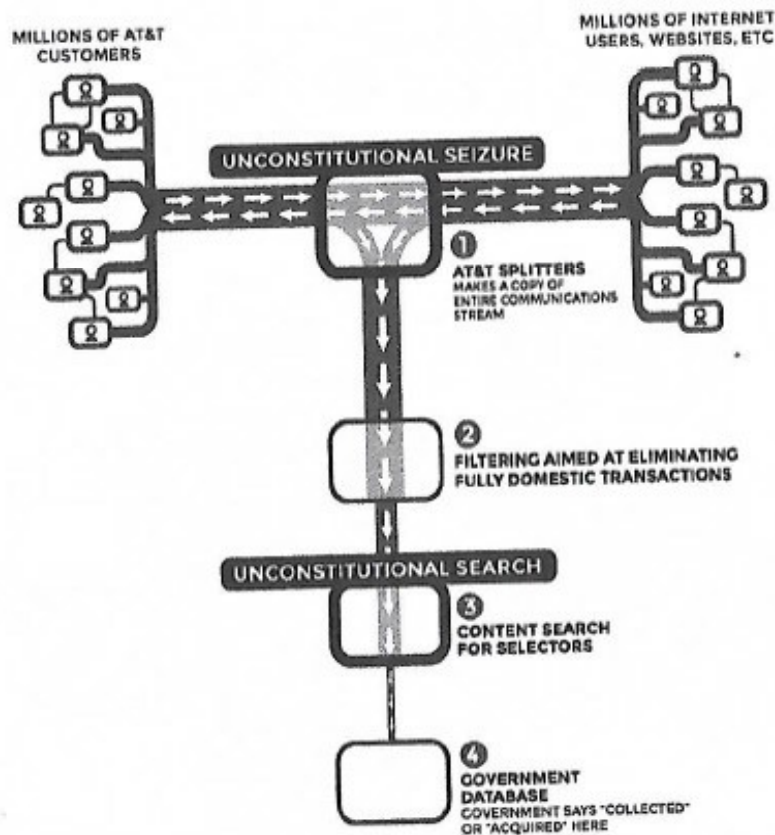
We could be spending more time gathering with friends rather than interacting with them online. We could write letters and send actual photos in via the postal system, instead of emailing them or relying exclusively on social media.

Instead of texting a friend, how about making a quick phone call, or if it is less urgent, sending a postcard? It is just as easy for us to do (once we break our habits), but much harder for the government to aggregate, database, and search. In my personal opinion, this is also more personal, more fulfilling, will be more appreciated, and will make better memories than what has become the norm today.





## DOMESTIC INTERNET BACKBONE SURVEILLANCE



# IT IS TIME TO REBUILD THE ZINE UNDERGROUND

THERE WAS A TIME WHEN LARGE ZINES RAN SEVERAL PAGES OF CLASSIFIED ADS: PEOPLE LOOKING FOR PEN-PALS, PEOPLE LOOKING TO TRADE TAPES OR RECORDS, CALLS FOR ZINE SUBMISSIONS, PEOPLE LOOKING RECONNECT WITH LOST CONNECTIONS, AND ALSO JUST GENERAL WEIRDNESS. "MAXIMUM ROCKNROLL" AND "SLUG AND LETTUCE" WERE TWO MAJOR PUNK ZINES THAT DID THIS.

THIS WAS A PEN-AND-PAPER SOCIAL NETWORK.

THERE WERE ALSO EXTENSIVE DIRECTORIES OF OTHER ZINES, WITH REVIEWS, THAT WERE PUBLISHED REGULARLY. "FACTSHEET 5" WAS THE MAIN ONE.

## WE NEED TO RETURN TO DOING THIS!

IF ALL ZINES ACCEPTED CLASSIFIED ADS, AND CHARGED TWO BUCKS FOR PRINTING THEM, THIS WOULD GIVE ZINES A REGULAR INFUSION OF CASH TO HELP MAKE THEM MORE FINANCIALLY STABLE.

ZINES SHOULD REQUIRE MAILING ADDRESSES FOR ALL ADS, AND REVIEW LISTINGS. FORCING A READER TO GO TO THE INTERNET IS POINTLESS! ZINES SHOULD EXIST AS A COMPLETELY SEPERATE WORLD FROM THE INTERNET!

MORE ZINES SHOULD PUBLISH DIRECTORIES OF OTHER ZINES. LET'S BUILD OUR OWN NETWORK!

WITH THE WAY THE INTERNET IS EVOLVING INTO A TOOL TO MONITOR AND CONTROL US...

ZINES ARE NOW MORE VITAL THAN EVER BEFORE!

# BREAK FREE TO BE FREE

The System. "The System runs our lives."  
"The System holds us down." "The System  
keeps rich people rich and poor people  
poor." Etcetera, etcetera.

The System also feeds us. The System pro-  
vides what we need to survive if we trade  
our labor for a wage. The System delivers  
fresh oranges in February, medicine for when  
we are sick, and stands ready to intervene  
in almost any situation involving a threat  
to our safety or to our property.

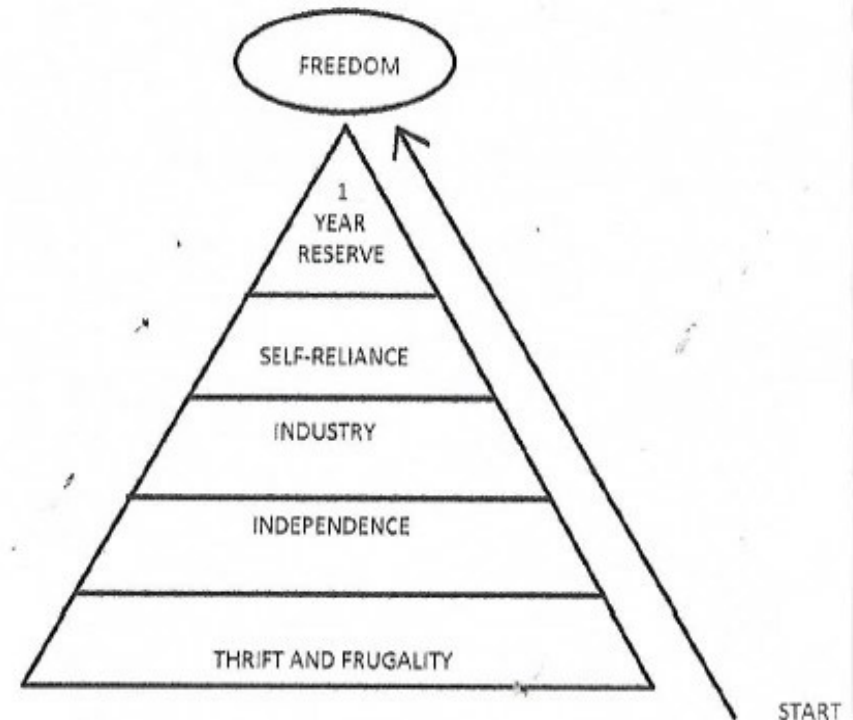
If you want to eliminate the system, you  
need to make it redundant.

In other words, you need to be able to live  
without depending on the system to provide  
your basic necessities for living. You need  
to be able to produce your own food, provide  
for your own security, live without utili-  
ties, fix things when they break, and heal  
yourself when you are sick. You need to be  
able to survive without being an employee  
(aka a "serf" or "wage slave") and you need  
to be free of all debt.



There is a path that you can follow that will  
lead you to freedom.

## THE CLIMB TO FREEDOM:



### THRIFT:

Not wasting time, money, or resources.  
Being prudent with money, cautiously and  
guardedly deciding how to distribute it.

### INDEPENDENCE:

Avoid and eliminate debt.  
Build savings.  
Be free of addictions.  
Don't be concerned about the judgement of  
others.  
Be secure in your own person.  
Be free of social pressures, advertisers,  
marketers, and conformity to societal norms.

## INDUSTRY:

Learn, explore, do.

Be enterprising.

Explore opportunities.

Seek ways to create benefit to you and anyone in your household who you care for.

Acquire new skills.

Make learning a life-long process.

## SELF-RELIANCE:

Grow your own food.

Make soap, cleaning solutions, cosmetics, and items needed for your personal hygiene.

Provide your own energy.

Defend yourself.

Create the things you need.

Repair what you own.

Practice a vocation where you can acquire expandable income using your labor and talents, rather than a salary and a job description.

Be free of the \*need\* of companies, governments, and communities. (There is a difference between choosing to be a part of a community, versus depending on a community.)

Shift from grocery stores being the primary source of goods to a supplement.

## RESERVE:

Save enough cash and food to survive a year without working.

This can get you through poor health or some other type of emergency, but it can also give you the freedom to spend part of your life doing something that doesn't involve earning money.

With a 1 year reserve, you can take a few weeks or months out of work to focus on creative endeavors, travel, or just whatever the hell you want to do. It also allows you to say "fuck it" to any work-situation (self-employed or otherwise) that you aren't happy with, and to take your time finding your next opportunity.

A person who is thrifty, independent, industrious, self-reliant, and has enough savings to live comfortably for at least a year without working, is a free person.

Liberating yourself from the system is a process that takes time. Start slow.

## HOW TO MEASURE YOUR FREEDOM

Add up all of the money you spend each month: THAT IS HOW UNFREE YOU ARE.

Measure your progress towards freedom by comparing how much less you spend each month than the previous month.

## HOW TO BEGIN

### STEP 1: BEGIN BY FOCUSING ON THRIFT

Reduce your expenditures and save money. Everytime you spend money on something, think creatively about what you could do, instead, to spend less.

1. Will this make me more or less free?
2. Will it save me money?
3. Can I use it to produce income?
4. Can I sell it later without taking a loss?
5. What is the likelihood I will have to pay to store it at some point?

6. Will using it consume my time at the expense of more important pursuits?
7. How will owning this improve my life?

There is an old saying:

"The things you own, own you."

Take a look at everything you own that you do not use on a regular basis, and ask yourself these questions:

1. Will I be better-off without this?
2. Do I use this more than once a year?
3. Would it cause me emotional distress to lose it?
4. Would I replace it if I lost it?
5. How could I use money I would get by selling this?
6. Is it costing me money to own this, right now?
7. How else could I use the space that this item is consuming?
8. Does this item make me more or less free?

#### STEP 2: STRIVE TO BECOME MORE INDEPENDENT

1. Find ways to earn or save extra money to pay down your debts as quickly as you can.
2. Avoid new debt like the plague. You have heard this before: "Debt is slavery". That's pretty much the opposite of what we are working towards.
3. Avoid advertising or anything that is designed to part you with your money.
4. Carefully consider how much of what you do in your daily life is an addiction rather than a real choice. Are you addicted to your phone? To the news? To junk food? Whatever it is, the first step in eliminating your addictions is to be aware of them.

5. Stop caring what friends, family, or co-workers think of you or say about you. If you learn to always be true to yourself, your true friends will find you, and people will probably respect you more.

#### STEP 3: WORK TO BECOME MORE INDUSTRIOUS

1. Set goals.
2. Create a list of steps to achieve each goal.
3. Work to make progress on one of those steps every day.
4. Think creatively about ways to make more progress towards your goals.
5. Use more of your time working to accomplish things.
6. Actively look for opportunities to acquire new skills.
7. Seek ways to earn extra income on the side. Increase over time until you no longer need a real job.

Remember: This is a process. You cannot instantly become all of these things overnight. You will backslide, and you will make mistakes, but as long as you keep working at it, you will get better and better at this over time.

Eventually, after working at this consistently, once you have become an expert at being thrifty, you have increased your independence, and you have become industrious in your every day life, you are ready to tackle the next step:

#### STEP 4: BECOMING SELF-RELIANT

At this stage, we reach the point of reducing our reliance on "the system" and being able to provide most of our basic needs for ourselves.

Start small. Make mistakes. Learn from them. Then gradually expand what you're doing.

1. Start a small container garden, growing 2-3 kinds of vegetables. Each season, expand your garden.

2. Make a list of all of the non-food items you buy from stores (like soap, toiletries, clothing, household chemicals) and gradually learn to make your own. If you don't own a sewing machine, consider buying one and learning to use it.

3. Dig a fire pit in your backyard, or install a wood-burning stove in your home. Find cheap (or free) sources of firewood. Acquire a cast-iron dutch oven and learn how to use it. Do more and more of your cooking over fire or on your wood-burning stove.

4. Take a class in foraging for wild foods and/or learn to hunt. If legal in your area, consider raising chickens for eggs.

5. Learn to defend yourself. Take classes in martial arts, boxing, or self-defense. Consider buying a firearm and practice with it at a firing range. Your goal is to become proficient and confident in handling any violent situation, rather than relying on the police to save you.

6. When something breaks, look at that as an opportunity to learn how to repair it. If the item cannot be repaired, replace it with something that can.

7. Every time you trade money for goods or services, consider what it would take to be able to do-it-yourself next time. Put it on a list and prioritize it.

8. Take notice of friends who make things, repair things, hunt, fish, forage, brew, or grow things. Trade with them.

9. Learn and practice methods of food preservation: Canning (water-bath method and pressure-cooker method), pickling, dehydrating, burying, and root-cellaring.

10. Develop an off-grid water source. This could be rainwater harvesting, snow melt, a well, or maybe you happen to live near a creek or stream. Look into water filtration methods, choose one, and learn how to do it.

11. Consider learning to make your own beer, wine, or cider. Even if you do not drink alcohol, you may think that this is very useful for barter.

12. Become your own primary health provider. For any chronic health issues that require medication, research possible home remedies. Reduce your chances of becoming ill by eating healthy and living as healthy as you can. Understand that most germs enter your body by getting on your hands, which then touch your eyes, mouth, or food. Use that soap you make for yourself to wash your hands several times a day, which is one of the best ways to prevent illness.

## STEP 5: ACCUMULATING A RESERVE

Congratulations! You have reached the pinnacle. You are now being very thrifty with your spending, free of debt and addictions, earning extra income, and living in a self-reliant way. Hopefully, at this point, you are probably accumulating cash that you aren't spending.

You want to take this cash you are accumulating and put it somewhere safe but accessible.

However, you can't eat cash, so you also want to start building a reserve of food and drinking water. You are probably already accumulating some food reserves by canning foods you are harvesting from your garden, but now it is time to ramp it up.

Since you are now able to provide for most of your own needs without spending much money, you don't need as much money to live on as you previously did. So, accumulating a cash reserve large enough to get you through a year will not take as long as you might think.

Accumulate everything you need to live for 1 year without working. This means rent money (if you pay rent), medicine, food, water, and clothing.

Being able to live for a year without working gives you more choices in life than the average person.

It's not just an emergency fund, but it is also a "FUCK YOU" fund (or "FREEDOM FUND").

## STEP 6: BONUS POINTS

If you've achieved everything above, or at least have achieved alot of it, WELL DONE!

Here are some less essential things you may want to look into or consider:

1. All of that paper minted by the government and called "money" is really only worth anything as long as people believe it is. You may want to look into real hard currency, such as government-minted silver coins, or unofficial metal coins (called "rounds") made by small mints all over the world. These contain silver, copper, gold, platinum, or palladium. These can be used as an alternate currency. Unlike bitcoin and other crypto-currencies that you hear so much about these days, you can hold these in your hand, they have been used for thousands of years, and their value is well-understood.

2. The sewage system is a part of "the system" too. And you are paying to use it. If you have land, you could consider building an outhouse. When the hole gets too full of shit, plant a fruit or pecan tree in it, dig a new hole, and move your outhouse.

3. Radio is a communication system that has no bills. CB, Family radio service, HAM, and Multi-use radio service (MURS) are some of the 2-way communication bands you can use. You can even access the internet via HAM radio.

Shortwave (world band) receivers also offer access to news and programming from around the world, offering a different perspective on the world than what you will get from commercial mainstream media.



Your personal information is for sale on the internet. Learn about data brokers, and learn how to remove yourself from their databases. Facebook's business is luring you into giving them information about you and selling it to data brokers (you are not their customer, you are their product), so you might want to consider what it is you are giving up in exchange for use of their "service". Other social media companies do this too, but Facebook does it the worst. Any for-profit corporation that is offering you something "free" is getting something from you in return, whether you realize it or not. This is something you may want to consider anytime you make use of a service without paying for it.

RECOMMENDED READING:

"How I Found Freedom in an Unfree World"  
by Harry Browne

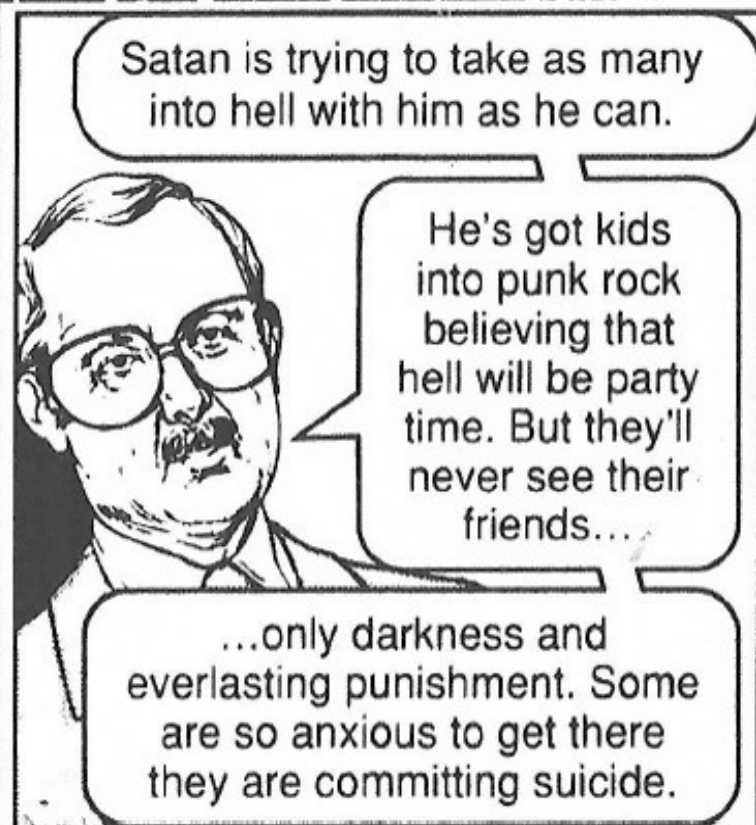
"Possum Living: How to Live Well Without a Job and Almost No Money"  
by Dolly Freed

"Eat Well for 99 Cents a Meal"  
by Bill and Ruth Kaysing

"Toolbox for Sustainable City Living"  
by Scott Kellogg, Stacy Pettigrew, and Juan Martinez

"Where There Is No Doctor" by David Werner, Carol Thuman, and Jane Maxwell

"Where There Is No Dentist"  
by Murray Dickson



**HEY KIDS!** YOU WILL NEVER SEE YOUR FRIENDS IN HELL, BUT YOUR FRIENDS CAN BUY THIS ZINE BY MAILING \$2 US DOLLARS TO:

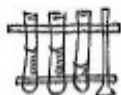
SLUT CITY JOURNAL  
C/O PUNKS AND ROGUES  
369 EAST 900 SOUTH #326  
SALT LAKE CITY, UT 84111

ALL ARTICLES AND OTHER CONTENT IN ISSUE #1 OF SLUT CITY JOURNAL WERE WRITTEN BY SCATTER EXCEPT WHERE OTHERWISE NOTED. BOMBS AWAY!!

# HOW TO MAKE PRUNO (AKA PRISON WINE)

## What you need:

1. A bunch of oranges
2. Canned fruit cocktail
3. Ketchup
4. Bread
5. Sugar
6. Some big plastic bags
7. A large bucket
8. A brick
9. A clean pillowcase
10. A towel



## Instructions:

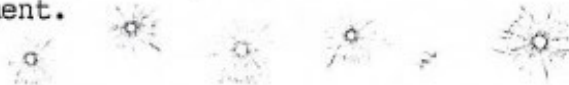
1. Peel the oranges and put them in the bucket
2. Empty the cans of fruit cocktail into the bucket
3. Add a cup of sugar to the mix in the bucket
4. Add 4 tablespoons of ketchup
5. Add 2 slices of bread
6. Pound into a mush with the brick
7. Mix the mush really good to get an even mix
8. Put the mush into the plastic bags and tie them closed
9. Clean out the bucket
10. Put the plastic bags full of mush into the clean bucket
11. Pour hot water over the plastic bags in the clean bucket and cover with a towel.
12. Repeat the last step every day for 7 days, removing the water from the previous day, first.



13. If the bags fill with air like balloons, open them enough to let the air out, and close them again. Don't let any of the juice out! The juice is the pruno!
14. After 7 days, remove the bags from the bucket.
15. Dump out any of the soak water that is in the bucket, and clean the bucket thoroughly.
16. Put the pillow case in the bucket, as if it were a trash bag, with the pillowcase lining the bucket.
17. Open each plastic bag and dump all of its contents into the pillowcase. Be sure to get all of the juice in the pillowcase, also.
18. After all of the mush and juice is in the pillowcase, use the pillowcase to strain all of the juice into the bucket, separating the juice from the mush.
19. Drink the juice. It's pruno!

Beware that if you make a bad batch, you could get really, really sick!

Try to keep everything as clean as possible, and during fermentation, store the bucket in a clean environment.



If you can't "stomach" the risk, try this recipe for Thunder-Chicken:

## What you need:

1. A bottle of Thunderbird fortified wine
2. A packet of Kool-Aid



## Instructions:

1. Pour the packet of Kool-Aid into your bottle of Thunderbird
2. Drink it
3. Do it twice, and wake up the next day not knowing where you are.

## WILL WE BE REMEMBERED?

TODAY, I WAS UNPACKING SOME BOXES THAT I MOVED WITH ME TO SALT LAKE FROM MY PREVIOUS HOME IN AUSTIN. AS I UNPACKED, I KEPT COMING ACROSS OLD LETTERS FROM PUNK PEN PALS FROM 20+ YEARS AGO, PRINTS OF PHOTOS OF OLD FRIENDS (SOME LOST, SOME DEPARTED), OLD FLYERS, AND MIX TAPES THAT I MADE OR WHICH WERE MADE FOR ME BY FRIENDS. THERE ARE SO MANY MEMORIES AND EMOTIONS ATTACHED TO THESE THINGS, AND IT REALLY BROUGHT ME BACK TO AN EARLIER TIME IN MY LIFE. EVEN THE LETTERS FROM PEOPLE WHOM I HARDLY KNEW, THEY ARE PRECIOUS TO ME NOW, GIVING ME A LOOK BACK AT SNIPPETS OF OUR LIVES, WHAT WE THOUGHT, WHAT WE FELT, AND WHAT WE EXPERIENCED.

THIS MADE ME WONDER: WHO WILL REMEMBER THIS TIME? WITH PEOPLE COMMUNICATING ALMOST EXCLUSIVELY ONLINE, LETTERS AND PHOTO PRINTS WILL NOT EXIST IN THE SAME QUANTITY AS FROM EARLIER DECADES. WILL THERE BE ANY WAY TO LOOK BACK AND REMEMBER THE CONVERSATIONS WE HAD, THE PEOPLE WE KNEW, THE EXPERIENCES WE SHARED? WILL IT ALL BE LOST TO SOME KIND OF DIGITAL ABYSS, ONCE TODAY'S SOCIAL MEDIA SITES AND MESSAGING APPS GO THE WAY OF MYSPACE, FRIENDSTER, AND AOL?

DOES ANYONE RUN ACROSS EMAIL CORRESPONDENCES THEY WROTE 10-15 YEARS AGO? DOES ANYONE FIND OLD PHOTOS OF THEMSELVES AND THEIR FRIENDS ON DIGITAL CAMERAS TOSSED ASIDE IN THE LAST DECADE? ARE THERE ANY FEELINGS IN WINAMP PLAYLISTS REDISCOVERED ON A DESKTOP COMPUTER FROM 20 YEARS AGO?

WILL THE MODERN PUNK CULTURE EVEN BE WORTH REMEMBERING? IF THEY HAVE THE MEANS, WILL PEOPLE 20 YEARS IN THE FUTURE LOOK BACK AT DIGITAL PHOTOS AND FEEL "I WISH I WAS THERE. I WISH I HAD BEEN A PART OF THAT TIME. I WISH I HAD BEEN BORN A BIT EARLIER." OR WILL THE DIGITAL ARTIFACTS OF OUR TIME LOOK CHEAP AND HOLLOW AND INSIGNIFICANT?

I WANT THESE DAYS TO BE DAYS THAT ARE WORTH REMEMBERING. I WANT TO LOOK BACK ON A LIFE FULL OF RICH MEMORIES. I WANT THE EXPERIENCES OF MY LIFE TODAY TO BE AS PRECIOUS TO ME IN THE FUTURE AS THE MEMORIES EVOKED BY MY OLD LETTERS AND WRITING FROM 20 YEARS AGO ARE TO ME, NOW.

WE CAN CHOOSE HOW WE LIVE. WE CAN CHOOSE HOW WE CAPTURE THE MOMENTS AND FEELINGS OF NOW SO THAT THEY WILL BE THERE FOR US IN THE FUTURE. WE CAN CHOOSE NOT ONLY HOW WE APPROACH EACH DAY WE LIVE NOW, BUT THE WAY WE WILL REDISCOVER OUR PAST WHEN WE LOOK BACK ON IT FROM THE FUTURE.

WE CAN MAKE OUR MEMORIES NOW. THIS IS UP TO US.



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