

CULTURAL CORRESPONDENCE

BANNERS
SIGNS-FLOATS
THEATER
MUSIC-SONGS
CHANTS
PUPPETS etc.

the
art
of

Techniques
materials
How to -
WHERE to



one dollar



summer 85



DEMONSTRATION



DEAR READER,

I HAVE JUST COME FROM A MEETING
AT WHICH NINE OR TEN PEOPLE
THRASHED OUT THE CONTENTS OF THIS HANDBOOK,
AND I AM EXCITED.

A FEW HUNDRED IDEAS WERE FERVENTLY EXPRESSED
ALL BY WAY OF SUGGESTION.

OH, I SUPPOSE A FEW OF US FOCUS
ON YOU FOLKS DOING WHAT WE SAY YOU SHOULD DO,
BUT MOST OF US MOST OF THE TIME ARE OBSESSED
WITH THE MOVEMENT'S OVERSTUFFED STORES OF SURPRISE.

NOTICE: NO ONE HERE'S SAYING
HERE IS WHAT YOU FOLKS SHOULD SAY,
THIS IS WHAT YOU SHOULD DEMAND,
THIS IS WHAT YOU SHOULD OPPOSE,
NO! THE CONTENT OF THIS BOOK IS FORM:
ITS MESSAGE IS HOW-TO,
HOW-TO!

PLEASE, LET'S MAKE IT HOW-TO,
IN THE SPIRIT OF SHOW-US.

NOW, CULTURAL CORRESPONDENCE
CRUSADES AGAINST THE CULTURE HOLE:
THE LYING MEDIA,

THE ACADEMIC DISCIPLINARIANS
THE PROFESSIONAL LEFTISTS

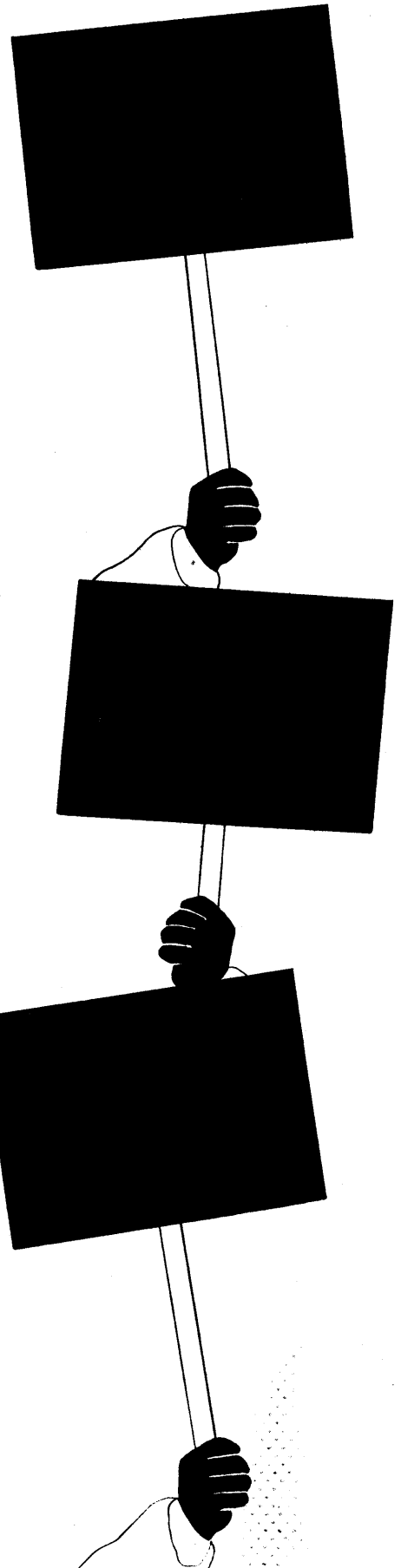
ALL THE EXPERT PONTIFICATORS
TAKE OUR HUMAN INTEREST

IN BEING AND BELONGING
TO SOMETHING LARGER THAN OURSELVES,
AND THEY BURY IT OUT IN THE BACK,
PIGEON-HOLING OUR HOPES
TO PROVE ALL IS HOPELESS.

WE SAY NO MATTER WHAT THE SOCIAL ORDER
NO MATTER WHAT THE SITUATION
WE WILL CREATE OUR OWN CONNECTIONS DEEPER
THAN THEY WILL CAREER THEIR LITTLE CATEGORIES.
AND WE WILL ALWAYS
FIND OUR WAY TO SPEAK.

JIM MURRAY

CULTURAL CORRESPONDENCE,
505 WEST END AVENUE, NEW YORK, N.Y. 10024







NUCLEAR WAR WILL NOT PASS OVER YUPPIES AND WHITES. NO SOCIAL POSITION, NO AMOUNT OF MONEY CAN SAVE YOU.

ART: SETH TOBOCHMAN

WHERE DO WE BEGIN? WITH WHO?

A YOUNG WHITE COLLEGE STUDENT + AN OLDER UNEMPLOYED PUERTO RICAN WOMAN ARE SITTING NEXT TO EACH OTHER AT A MEETING. IT WAS CALLED BY TENANTS LIVING IN DIFFERENT BUILDINGS OWNED BY THE SAME LANDLORD. THE TWO HAVE THE SAME PROBLEM: POOR LIVING CONDITIONS. BUT THEY'RE SUSPICIOUS OF EACH OTHER ANYWAY; THE LANGUAGE IS A PROBLEM AND THEY'VE HAD VERY

DIFFERENT LIVES. WHAT DOES THIS WHITE PERSON WANT TO TAKE FROM ME? WHY CANT THIS PUERTO RICAN SPEAK ENGLISH? THE TENANTS DIVIDE INTO SMALLER GROUPS TO TALK ABOUT SPECIFIC TACTICS. THE MAN + WOMAN SPEAK THROUGH A TRANSLATOR AND FIND THAT THEIR BUILDINGS ARE NEXT TO EACH OTHER. THEY DECIDE TO GO AROUND + TALK TO OTHER TENANTS AS A PLAN SO THEY CAN COM-

MUNICATE WITH BOTH ENGLISH + SPANISH SPEAKERS. BECAUSE, DESPITE THEIR SUSPICIONS THEY'VE REALIZED THAT AS INDIVIDUALS THEY HAVE NOT HAD ANY EFFECT ON THE LANDLORD. BUT THEY BOTH FIND THAT WHILE OTHERS WILL COMPLAIN, THEY WONT COME TO MEETINGS. THEY DECIDE THAT OVERCOMING THIS APATHY TOGETHER WILL BE THEIR AIM.

A GAY MAN IS IN THE FOOD STORE BUYING BREAD. A WOMAN, WHO HAS SEEN HIM AROUND WITH HIS PRE-SCHOOL STUDENTS, ASKS HIM HOW THE CHILD-ABUSE SCANDALS ARE AFFECTING HIM. SHE IS A FAIRLY CONSERVATIVE WOMAN, BUT CURIOUS. THEY TALK ABOUT THE SUSPICION SURROUNDING GAY MEN + YOUNG CHILDREN. THEY TALK ABOUT THE OVERCROWDED, UNDER-STAFFED CLASSROOMS WHICH BREED ABUSE. ABOUT THE DRASTIC CUTS IN FED. FUNDING WHICH FORCE THE SCHOOLS TO UNDERSTAFF + FINALLY TO CLOSE. THEY TALK ABOUT HOW WOMEN THEN BECOME (AGAIN) THE PRIMARY CHILD-CARE PROVIDERS.

HE ASKS HER TO COME TO A WORKSHOP HE'S HOLDING CALLED "SEX ROLE STEREOTYPING IN PRE-SCHOOL". SHE HAS YOUNG CHILDREN, SO SHE THINKS SHE MIGHT.

THE SMALL WORLD WE OPERATE IN IS PETTY, PEOPLE ARE RESISTANT TO NEW IDEAS. SO WE KEEP OUR IDEALS TO OURSELVES + OUR OWN KIND. BUT ITS JUST A MATTER OF BEGINNING WITH THE (PETTY) SUBJECT PEOPLE ARE FAMILIAR W/ + GRADUALLY DRAWING THE CONNECTIONS BETWEEN THEIR IDEAS + OUR OWN. MAKE A HABIT OF SPEAKING TO PEOPLE YOU DONT KNOW

YOUR POLITICS ARE HOW YOU DEAL W/ PEOPLE IN A DAILY BASIS

SO IF WE ALL WITH-HOLD RENT SIMULTANEOUSLY HE WILL HAVE TO DEAL...

STREET PERFORMANCE

TEXT: CHARLES FREDERICK; ART: SETH TOBOCMAN

Festival, outdoor, and other street performances are cultural expressions of all communities, past and present. And the rope that ties them all into one bundle of a common tradition is that they put on display--or call into question--the most important beliefs and values of the communities where they happen. It may be a religious festival or the Fourth of July; it may be Carnival or the Poor People's March on Washington--it's always people in the streets, somber, joyful, angry or triumphant, performing what matters most to them. Our political street performances are just one more expression of an old and glorious form.

GUERRILLA THEATER--TAKE 'EM BY SURPRISE

There are four kinds of street performance: Guerrilla theater, Street theater, Processions, and Mass Demonstrations. Guerrilla theater, as the name immediately suggests, is a hit-and-run intervention form. It is small and quick. It often forces some response from the people it is thrust upon. It relies on wit and often sensationalism and confrontation. Often it doesn't immediately appear as theater, perched as it is on the dividing line between life and art.

Two examples, one relying on wit, the other on confrontation: A Solidarity worker in the guise of a waitress approaches some people on the street. She carries a tray. On the tray she has painted a map of Central America and glued to it a couple of toy soldiers. She asks, "Did you order this war?" Whatever the response (usually confusion), she then says, "Well, you're paying for it." She then presents a bill for the cost of US support for the dictators and puppet presidents and Contras in Central America.

Or--people are on the long subway ride under the water on their way to Brooklyn from Manhattan. The train is crowded. Suddenly two men grab a third one from his seat. He struggles. He asks for help from the people in the car. He explains that these men are the FBI and they are taking him away. He says he is innocent of any crime. He pleads for help as the other men contain him more brutally. He explains that they are taking him because he is participating in the Sanctuary movement.

Both of these guerrilla theater pieces end with the people who have performed the roles talking to the people they have confronted. To be effective, guerrilla theater must be startling. To accomplish its intention of educating people about the issue at hand, the performers must be able to continue a dialogue with the people who have been accosted. Guerrilla theater can be done anywhere and by anyone. It uses almost no props or elaborate costumes. There is little or no script. It blends in with the surrounding life until it jumps out in performance. It's easy: just plan some funny or confrontational action. Go into a crowd and do it. Stay and talk.

There are many, many possibilities. One rule is that guerrilla theater takes any of the everyday experiences of a community--that the performers think need to be acted upon by the community--and enacts them. The difference between the everyday and guerrilla theater is that with performance, the event is staged. This allows the people in the community to talk about something that usually happens too spontaneously for them to reflect upon it. Guerrilla theater permits the meaning of the event to become more important than the action of the event. Think of the people on the subway car. Think of people seeing an eviction in their neighborhood. Think of a heated argument in a bar about the rights of farmers. Think what the people in these situations do if they are only "ordinary" reality. With guerrilla theater we are not allowing people to remain passive or to refuse their responsibility to evaluate the events of their experience.



STREET THEATER--GIVE IT YOUR ALL

Don't be put off by the word, "theater." Time and time again it has been proved that people who have not been "trained" in the theater can become great performers. And, practicing the role refines the skill. On the other hand, if you are in the theater, do some of it in the streets. Just remember that different skills are required. People often worry about the loss of psychological complexity in street theater. Don't: that's not the job here. Remember the slogan, "In the moment of action, rhetoric becomes poetry."

Unless you can set up in a park or a playground, where your audience can sit and munch on sandwiches and sip their beer, you should keep your play within about 10 to 20 minutes. In the street you are in tremendous competition for people's attention. Start louder, remain more colorful, funnier, and more exciting than everything around you. A tall order. You have to appeal with the most popular (democratic) forms of performance: circus, clown, melodrama, rodeo, television; use parody, satire, acrobatics, derring-do. A fight always attracts attention on the street. You need drums, horns, homemade instruments, songs and strong

voices. Use art, make banners, masks, puppets. Don't let there be any confusion (what's called ambiguity in "high art"). Act out who you are portraying, but also wear a sign saying who it is.

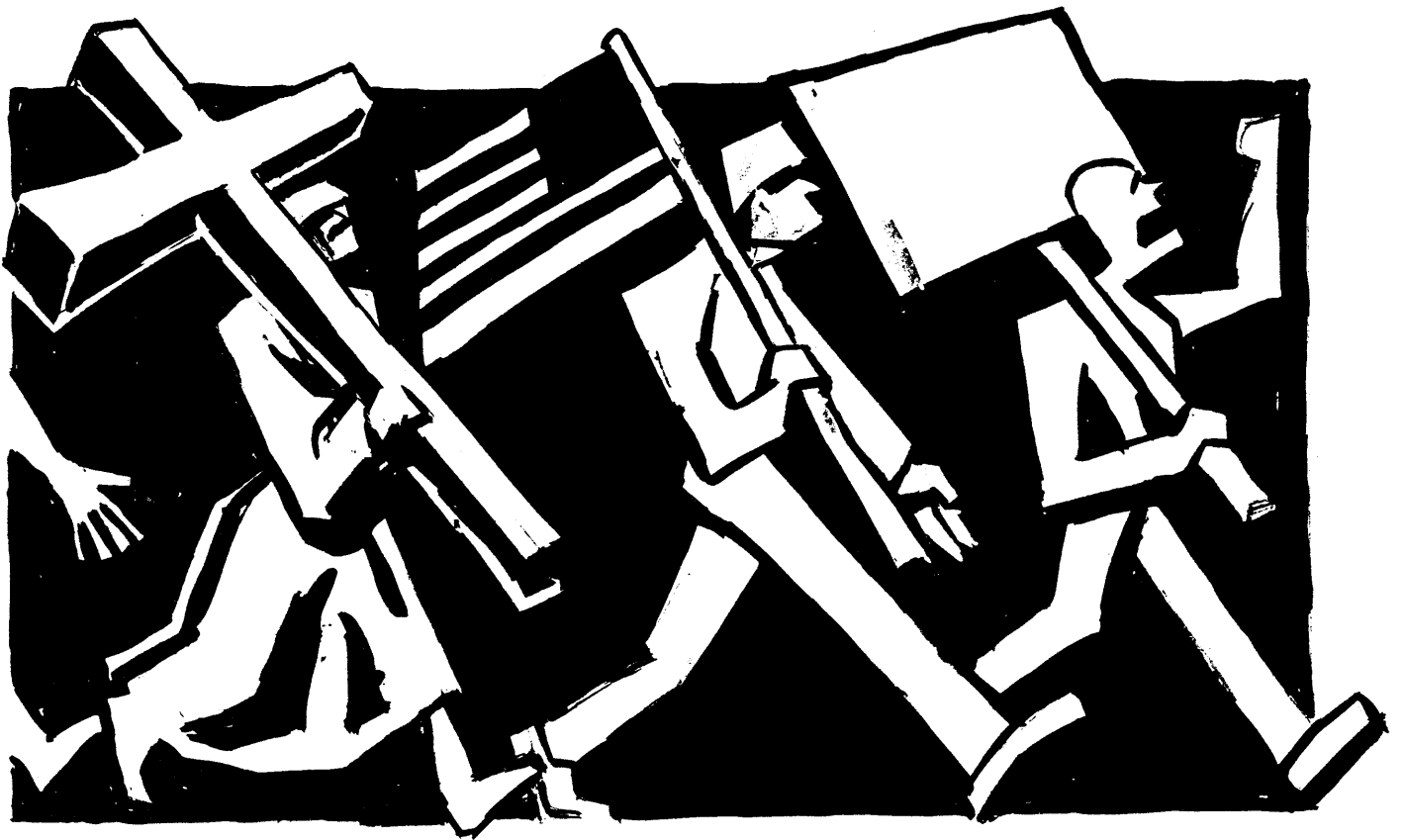
Your model for structure is the comic book, not the essay, not the novel--certainly not the realistic drama (although the soap opera will do just fine). Make trashy, loud, tasteless costumes. Use a great profusion of paper money. (Over)populate your piece with obnoxious businessmen, child-eating bankers, bloodthirsty military men, evil landlords, sinful priests, whores-with-hearts-of-gold. Trust the truth of what you want to say and tell it with the most vulgar, most appealing images. The only formal rule in street theater is to find the fastest, funniest, and clearest way to say what people need to know.

To write a street theater play you start with a political discussion. What do you want to say? What do you agree on in your group? Write in a collective process. Say for example you want to write a play on gentrification. First, you have to research what is going on in the neighborhood. Who are the landlords? What are the banks doing? Who are the people in the neighborhood? What is their history? What are the ways they are being evicted or harassed? What is the city government doing? Find specific stories of people. All of this stuff is what makes the play--and the reason for doing the play.

As you talk all this out; get up and move around. Don't just describe the landlord, become the landlord. Don't just say there was a fight between the landlord and a tenant: make a street battle out of it. Push each story--without ever losing the truth of it--to its most sensational image. This is improvisation. Write everything down. There is nothing worse than having a great idea and then forgetting it. Dig into your experience and the experience of the people in your neighborhood. Find your metaphors there. Do people play a lot of pool? The pool table can make a whole scene with all of the (cardboard) characters in the play in conflict (some of the them will play dirty pool, of course). Is there cock-fighting, boxing, craps, three card monte, voodoo? Try to place your story inside images from the community life. Just exaggerate them, theatricalize them with a lot of running around and shouting, quick changes. Make good guys and bad guys. What are the other performance traditions in the community? Religious processions? Marching bands? Dancing?

What you are trying to do with street theater is to tell the story of something familiar to people in a way which makes it different: different because you make it clear who's at fault, and because you are telling people they can do something about it. Every street theater play has a happy ending: street theater is based on the belief that people can change things. I don't mean lie to the people. But, the actors can all take off their masks and their costumes and end with a chant of anger or the oppressed characters might organize as an example of what people might do. And, just like with guerrilla theater, the actors have to stay around and talk about the things that might be done.

There are a couple of more things to remember. Rehearse the play alot. Keep your characters simple and direct. Speak clearly and loudly. Be flexible; you're in the street. You never know what might happen--and go with whatever does happen; make it part of the performance if you can. Go in and out of character. The same actors do more than one character. Don't rely on a single cast of performers. Don't worry about verisimilitude: most people don't know what the word means anyway. People want stock characters; stereotypes. The social reality is what is important here, not the personal reality--except for what happens to people at the hands of the bad guys. Take the guff; keep changing the play. Tell a story; tell the truth.



PROCESSIONS--EVERYBODY LOVES A PARADE

There really isn't much to say here, except to remember why small town Memorial Day, Rosebowl, and big city St. Patty's Day parades work. 1) It's clear what they're about. 2) Everybody is in uniforms. 3) There are marching bands. 4) They use main streets and take the traffic off them. 5) There are many different kinds of people: men, women, and children. 6) People are disciplined and march in measured patterns with great energy and commitment (except near the end of the parade where the beer creates a noticeable wobble). 7) Parades end with a culminating event, emphasizing symbols and rituals, not speeches

So what do we need to remember when we create processions? 1. The (fascinating, well-written--bi-lingual when necessary--always visually splendid) handouts should clearly state what we want to say and our (beautiful, sensation-causing) banners should leave no room for doubt about the justice, meaning, and necessity of our march. 2) We should be in costumes, masks, and use puppets. 3) We should use drums, rhythm sticks and blocks, homemade instruments, clapping, and rehearsed chanting (if somebody will add a marching band, don't say no). 4. We should use main streets and take the traffic off them. 5. We should march with many kinds of people: Black people, white people, Latino people, poor people, gay people, children people, women people, men people, worker people, undocumented people, etc. 6. We should agree on the tone (funereal, celebratory, angry) and perform it with all of our bodies, hearts, and minds. 7) Processions end with a culminating event, emphasizing symbols and rituals, not speeches.

MASS DEMONSTRATIONS--ANYBODY CAN PLAN ONE

A demonstration shows power and creates power. You make your demands known and you feel the great potential of the community of participants. The only audience at a demonstration are the people who aren't there, some of whom you repre-

sent, some of whom you are communicating to. Let's quickly pass over some of the obvious details which we don't have the space here to go into much. You need collective agreement on the political propositions of your demonstration (I didn't say any of these details were easy...). You need to organize resources: demonstrations cost money. You need a competent staff (yourselves) to handle the myriad of details. You need disciplined outreach to involve many communities of people in the expression of the demands and propositions. You need a great deal of literature and publicity. You need to talk to the police and you need toilets. Medical things, food, water and good weather help. You need many, many meetings--but that's o.k.--people get to know each other and get work done in meetings. People, unlike wasps, are social creatures.

Here, however, we are going to concentrate on the democratic art of demonstrations. Because, a political protest is a cultural demonstration.

There is no contradiction between a festival and a serious display of militancy. With our demonstrations we are not in rehearsal to be victims in history, we are in rehearsal to be the community of democracy--people's power--in history. Our demonstrations are saying what's in the way. The street performances described above and everything else mentioned (and left out) of this publication are all part of the vital experience of a demonstration. Each individual at a demonstration is a giant of meaning.

Demonstrations have beginnings, middles, and ends. You start out, march, and rally in a final event. Every part must be expressive, must communicate. Each part must be understood and imagined as part of an enormous community performance. When you gather, gather to see art: poetry, theater, music, puppetry, dance--the issues are on display and made real because manifest in expressive (entertaining) form. The gathering is an exchange among friends, making new acquaintances, LEARNING about the different people and what faces their communities. Listen to a couple of informative speeches, make some speeches of your own. Give away handouts. Find out the route of the march. Organize your affinity groups. Rehearse some chants. Consolidate your anger.

The march--a procession--should go through communities and neighborhoods you want to communicate with. The people seeing the march should wish they were in it. The world belongs to the people marching--or at least the future does. The name of this dance is anger.

At the end of the march, the demonstration culminates in a community expression. Remember! At no point should a demonstration ever become boring. Speakers have a responsibility to give human testimonials about the lives of people, not poorly uttered polemics which kill the spirit. The final rally should be a mass public form, a street theater play writ large. Use the public forms people know in their lives and histories: public trials, auctions, quilting bees, sports events. The culminating event should transform the errors of the present ways into a new human promise. If there is something evil plaguing the world it must be exorcised or put on trial. Create performance events which replace the lies of the present condition with the truth of a future.

And then the demonstration returns to the participation of the people. In a festival of performance and community. Like a carnival. Remember that a carnival was the assertion of the possibility of a full stomach and a happy life against the deprivations of hunger, cold, terror, senseless death. It was a reminder that a time of scarcity would be replaced by a time of plenty.

The demonstration does not end when the buses leave. The experience of the community gathered in the demonstration must continue in the different communities where people live. Go home and make more street theater.

POLITICAL DANCE?

THE "COMPARSA" IS A TRADITIONAL PART OF LATIN AMERICAN FESTIVALS, PROCESSIONS AND MARCHES AND HAS ALMOST BECOME A TRADITION IN CENTRAL AMERICAN DEMONSTRATIONS IN THIS COUNTRY AS WELL. USUALLY DONE WITH A CORE GROUP OF ABOUT 10 DANCERS, IT HAS THE POTENTIAL OF DRAWING IN SCORES OF OTHER PEOPLE TO PARTICIPATE ON THE DAY OF THE EVENT. THE MOVEMENTS ARE BASED ON THE PUERTO RICAN BOMBA DANCE OR OTHER AFRICAN DERIVED LATIN AMERICAN FORMS. THESE DANCES ARE HIGHLY RHYTHMIC, AND ORIGINATE IN THE STRUGGLES OF AFRICAN SLAVES FOR THEIR FREEDOM. THE ELEMENTS OF THESE FORMS; UNITY, CONNECTION TO THE EARTH, ANGER, AND EMPOWERMENT CREATE A POWERFUL AVENUE FOR EXPRESSION.

TO ORGANIZE A COMPARSA IT IS NECESSARY TO LOCATE A DANCER OR GROUP OF DANCERS FAMILIAR WITH THIS STYLE OF MOVEMENT AND INTERESTED IN PARTICIPATING IN THE DEMONSTRATION. MEET WITH THEM AND EXPLAIN THE POLITICS AND ISSUES OF THE EVENT. EXPRESS TO THEM THE IMPORTANCE OF PARTICIPATORY CULTURAL ACTIVITIES AT THE EVENT. ONE MONTH BEFORE THE DEMONSTRATION DISTRIBUTE A FLYER ANNOUNCING THE CREATION OF A CONTINGENT + REHEARSAL TIMES FOR THOSE INTERESTED IN BEING PART OF THE "CORE" (PUBLICIZE IN DANCE SCHOOLS, REHEARSAL STUDIOS, ART GALLERIES, THEATRES, COMMUNITY CENTERS, ETC..) AT THE REHEARSAL(S) THE LEAD DANCERS CAN TEACH SOME OF THE MOVEMENTS AND EXPLAIN THE HISTORY AND TRADITION OF THEIR PARTICULAR DANCE FORMS. ON THE MORNING OF THE DEMONSTRATION MEET EARLY TO ESTABLISH WHERE THE CONTINGENT WILL START + TO ENCOURAGE OTHER PEOPLE TO JOIN IN. SOMETIMES HOLDING A "MINI-WORKSHOP" ON THE MORNING OF THE EVENT AT THE DEMONSTRATION WILL PULL IN MORE PARTICIPANTS.

TWO OTHER IMPORTANT ELEMENTS ARE **MUSIC AND STREAMERS**. RECRUIT A GROUP OF AT LEAST 4 AFRICAN DRUMMERS TO BE THE "CORE" OF MUSICIANS. ENCOURAGE OTHER MUSICIANS TO PLAY MARACAS, TAMBOURINES, WHISTLES, CYMBALS, AND WOOD BLOCKS. HAVE OTHER HOMEMADE CHEAP INSTRUMENTS (CANS WITH DRIED BEANS INSIDE, STICKS, ETC..) TO PASS OUT TO WILLING PARTICIPANTS ON THE DAY OF THE EVENT. HAVING LIVELY, LOUD ACCOMPANIMENT HELPS TREMENDOUSLY WITH THE ENERGY OF THE CONTINGENT. ALSO, STREAMERS (ONE FT. BY 3 FT.) CAN BE MADE FROM COLORFUL INEXPENSIVE MATERIAL. THESE CAN BE DANCED WITH, VISUALLY CREATING A SENSE OF UNITY IN THE CONTINGENT (ALL OF THE STREAMERS UP, DOWN, AROUND IN A CIRCLE ETC.) THE STREAMERS CAN ALSO BE USED AS A SYMBOL. FOR EXAMPLE, AT ONE DEMONSTRATION, N.Y.C. DANCERS PAINTED ON THE STREAMERS THE NAMES OF NICARAGUAN ARTISTS, DANCERS, AND ACTORS WHO ARE PERFORMING FOR THE SANDINISTA TROOPS DEFENDING THE REVOLUTION ON THE BORDER.

REMEMBER:

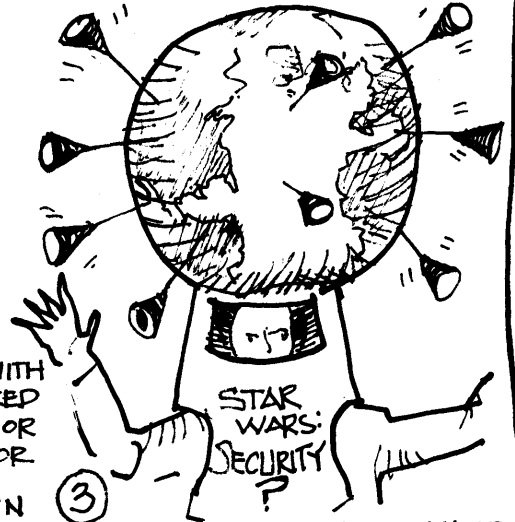
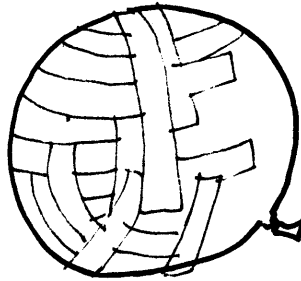
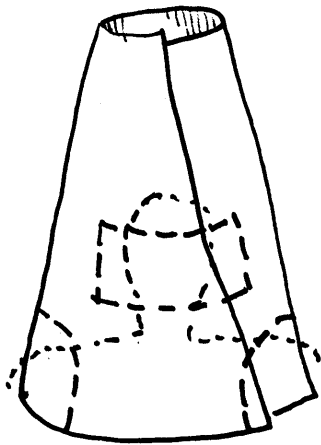
1. BE CLEAR TO THE CORE OF DANCERS WITH YOUR EXPLANATION OF THE DANCE FORM YOU ARE USING. RESPECT FOR ITS HISTORY AND ORIGINS WILL PREVENT THE CONTINGENT FROM BECOMING A "FREAK-OUT-FREE-FOR-ALL" WHERE THE LEADERS AND DANCE FORM ARE LOST.

2. BE CONSCIOUS OF THE WEATHER. IF IT IS GOING TO BE 100 DEGREES AND A 5-MILE MARCH, MAKE SURE THE DANCERS TAKE BREAKS ALONG THE WAY.

3. **COSTUMING** CAN HAVE A POWERFUL UNIFYING EFFECT. ENCOURAGE PEOPLE TO WEAR YARDS OF MATERIAL AND/OR SKIRTS, BELLS ON THEIR ANKLES, RIBBONS, AND OTHER DECORATIVE TOUCHES IN THEIR HAIR OR ON THEIR BODIES. SOMETIMES EVERYONE IN ONE COLOR CAN BE STRIKING!



MASKS AND PUPPETS



① MAKE A FUNNEL SHAPE WITH A LARGE SHEET OF CORRUGATED CARDBOARD - CUT HOLES FOR YOUR FACE AND ARMS AND FIT TO YOUR BODY.

② COVER A BIG BALLOON WITH STRIPS OF NEWSPAPER SOAKED IN LIQUID LAUNDRY STARCH OR WHEAT PASTE - 4 LAYERS OR MORE - LET DRY - POP BALLOON

③ COMBINE FUNNEL AND BALLOON HEAD WITH TAPE AND STAPLES. ADD FEATURES, ATTACHMENTS, ETC. PAINT & VARNISH.



FOR MORE COMPLEX SHAPES, MAKE FORMS WITH CHICKEN WIRE AND COVER WITH PAPER MACHE.

MATERIALS:
 LARGE SHEETS OF CARDBOARD
 BALLOONS
 NEWSPAPER
 LIQUID LAUNDRY STARCH
 OR WHEAT PASTE
 CARDBOARD TUBES
 MASKING TAPE
 PAINTS & VARNISH
 FABRIC (LIGHTWEIGHT)
 CHICKEN WIRE
 GLUE, SCISSORS, ETC..



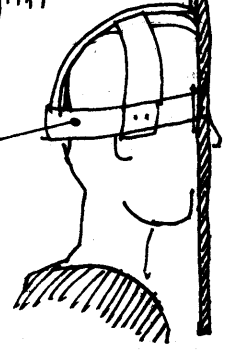
FLAT, CUT-OUT MASK



FRONT VIEW

MAKE SIMPLE, FLAT, CUT-OUT SHAPES OUT OF HEAVY CARDBOARD. USE STRIPS OF CARDBOARD TO FASHION AN OPEN HELMET AND ATTACH WITH STAPLES AND TAPE TO THE BACK OF THE CUT-OUT - ADD SLOTS FOR EYES, NOSE & MOUTH.

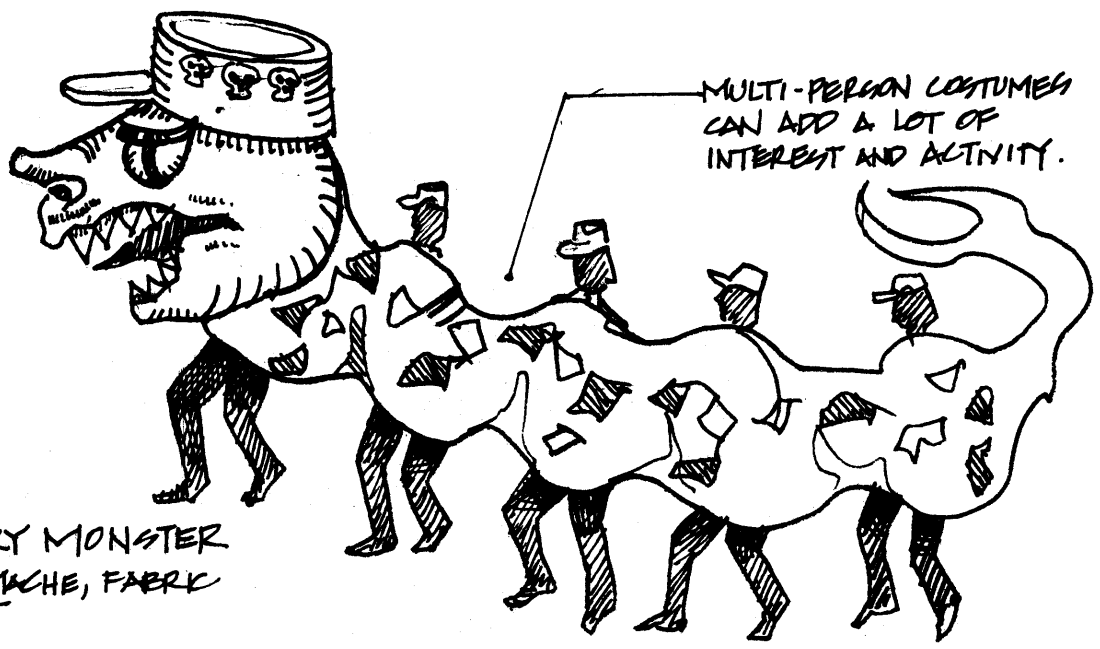
THIS WAY YOU CAN WEAR YOUR MESSAGE AND YOUR HANDS ARE FREE.



SIDE VIEW

GENERAL TIPS:

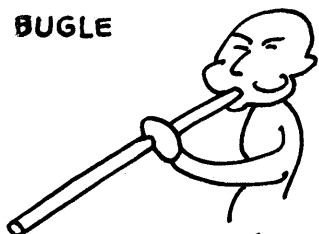
- ① DESIGN FOR COMFORT
MAKE YOUR MASK OR PUPPET LIGHT ENOUGH TO WEAR OR CARRY FOR A LONG DISTANCE. USE LIGHTWEIGHT MATERIALS AND FABRICS SUCH AS NETTING. PROVIDE LOTS OF HOLES FOR VENTILATION.
- ② DESIGN FOR WEATHER
MAKE ALL JOINTS AND ATTACHMENTS STRONG ENOUGH TO WITHSTAND HEAVY WINDS. USE WATER PROOF PAINTS OR COAT WITH VARNISH IN CASE OF RAIN.
- ③ MAKE SURE YOU CAN SEE!
BE GENEROUS WITH EYE HOLES. OTHERWISE YOU'LL BE BUMPING INTO OTHER MARCHERS OR TRIPPING OVER CURBS. PLUS YOU'LL MISS SEEING EVERYONE ELSE.



MILITARY MONSTER
PAPER MACHE, FABRIC
& PAINT

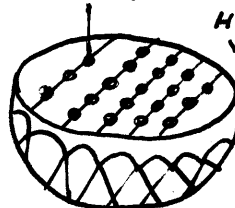
HERE ARE SOME SUGGESTIONS FOR HOMEMADE MUSICAL INSTRUMENTS TO BE USED FOR DEMONSTRATIONS. THE MATERIALS USED ARE FOUND MAINLY IN THE HOME OR HARDWARE STORE.

PIPE BUGLE



LIPS ARE PURSED AGAINST END OF COPPER TUBING OR ALUMINUM ELECTRICAL CONDUIT PIPE TO PRODUCE BUGLE-LIKE TONES. MUCH BREATH REQUIRED.

BEANS OR NUT SHELLS STRUNG AND LOOSELY PASTENED TO BOWL

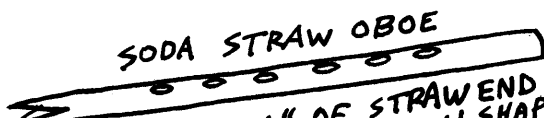


HEAVY PAPER OR YELLUM FASTENED ACROSS MOUTH OF BOWL

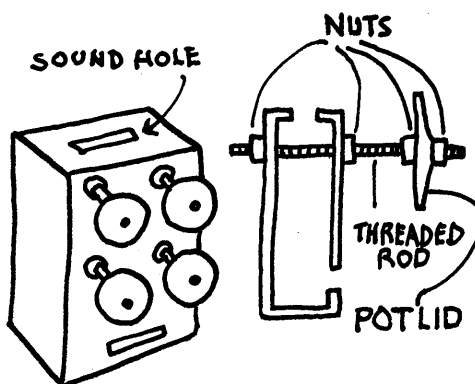
WOODEN BOWL 10-12 IN. DIA.

RESONATED JINGLE

POT LID GAMELAN



FLATTEN 1" OF STRAW END AND SNIP OFF V OR U SHAPE USE HOT MATCH TO MELT ROUND FINGERHOLES. LIPS ENCLOSE STRAW END PAST V TO SOUND TONE.

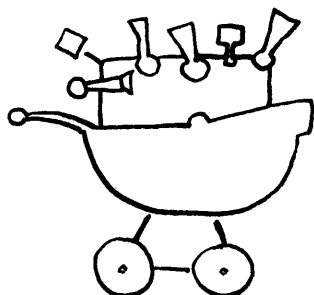


SOUND HOLE

NUTS

THREADED ROD

POT LID



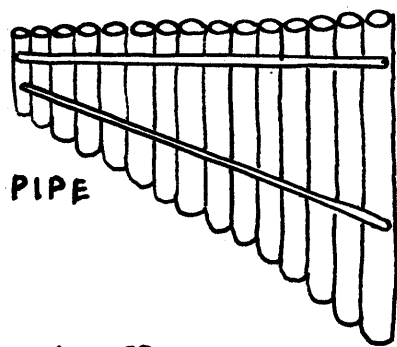
A BABY CARRIAGE, SHOPPING CART OR OTHER WAGON CAN BE ADAPTED TO CARRY LARGE INSTRUMENTS SUCH AS THE POTLID GAMELAN.

BABY CARRIAGE MOUNTED WITH BICYCLE HORNS AND COWBELLS. CAN BE PLAYED BY AS MANY AS HALF A DOZEN PLAYERS TO GREAT RHYTHMIC EFFECT.

AN ASSORTMENT OF METAL POT LIDS ARE MOUNTED ON THREADED RODS WITH NUTS. THE RODS ARE INSERTED IN DRILLED HOLES THROUGH A HOLLOW WOODEN BOX AND FASTENED FIRMLY WITH NUTS ON BOTH SIDES OF THE BOX. SLOTS ARE CUT IN THE TOP OR SIDES FOR SOUND HOLES. THE POTLIDS ARE STRUCK WITH DOWELS OR MALLETS TO PRODUCE GONG-LIKE TONES.



PURSE YOUR LIPS AND DIRECT A STREAM OF AIR DOWNWARD INTO THE MOUTH OF AN EMPTY SODA BOTTLE. WITH A LITTLE PRACTICE YOU SHOULD BE ABLE TO ACHIEVE A DEEP FOGHORN TONE A MIDRANGE NOTE AND AN EAR PIERCING HIGH NOTE. PARTIAL FILLING WILL CHANGE THE EFFECT.



PAN PIPE

SHAKER

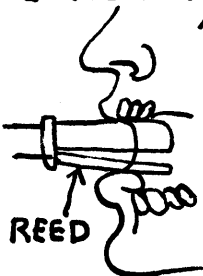
CARDBOARD MAILING TUBE PARTIALLY FILLED WITH RICE, PEAS, BEANS, OR BOTTLE CAPS AND SEALED AT ENDS.

FLUTE

INTERNODE OF BAMBOO WITH ONE NODE BURNED OUT. HOLES FOR LIPS AND FINGERS BURNED OUT WITH HEATED METAL ROD



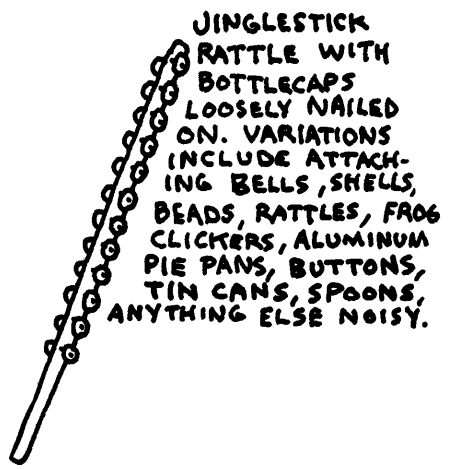
THE BULB OF A BIKEHORN OR A LONGER BULBHORN CAN BE UNSCREWED TO EXPOSE THE METAL REED. THE LOWER LIP COVERS THE LOWER TEETH AND THE REED RESTS ON IT. THE UPPER FRONT TEETH APPLY PRESSURE TO THE UPPER PART OF THE REED ASSEMBLY. VARYING THE BREATH AND PRESSURE ON THE REED PRODUCES A VARIETY OF TRUMPETING, VOCAL OR MOANING SOUNDS FROM THE FORMER BULBHORN. DON'T BITE YOUR LOWER LIP.



- PENNY WHISTLE
- KAZOO
- OCARINA
- BELLS
- FINGER CYMBALS
- SLIDE WHISTLE
- TOY DRUM
- MELODICA
- TRANSVERSE FLUTE
- TAMBOURINE

- MARACAS
- BOTTLE CAP RATTLES
- CASTANETS
- SANDPAPER BLOCKS
- POTS + PANS
- WOOD BLOCKS
- PORTABLE BATTERY-OPERATED AMPLIFIER
- BOX RADIO
- ELECTRONIC KEYBOARD
- THESE 3 IN COMBO + W/ELECTRIC INSTRUMENTS

JINGLING JOHNNY



JINGLESTICK RATTLE WITH BOTTLECAPS LOOSELY NAILED ON. VARIATIONS INCLUDE ATTACHING BELLS, SHELLS, BEADS, RATTLES, FROG CLICKERS, ALUMINUM PIE PANS, BUTTONS, TIN CANS, SPOONS, ANYTHING ELSE NOISY.

T.M.



**IN
Me-
mory
OF**

Michael STEWART

**Beaten to death by 11 COPS
IN NEW YORK CITY, SEPT, 1983.**

**With 60 SEPARATE WOUNDS IN HIS
HEAD NEW YORK CITY MEDICAL EXAM-
INER CALLED IT "HEART FAILURE."**

**STAND UP FOR THE RIGHTS OF ALL PEOPLE
STOP RACIST COPS!!**

NOON GOURFAIN



Banners ARE signs on cloth carried by 2 or more people or hung on walls, fences, between 2 trees or posts etc. They usually have large images and/or slogans on them that can be seen far away

They can be informative as well as dramatic, beautiful as well as arresting. A banner can educate as well as organize. It can have many small elements graphic and written, as well as large ones.

HERE ARE SOME POINTERS ON HOW TO MAKE THEM

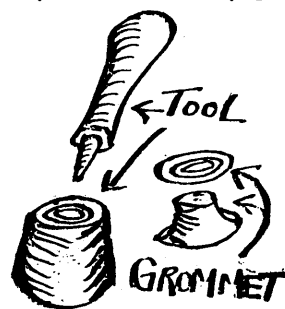
When you buy material you want the best strength to weight ratio for the money.

MUSLIN and colored Taffetas are commonly used. Both are cheap and come in varying weights and widths. MUSLIN is white cotton and can be used sized or unsized. You can use ordinary latex water base house paint or acrylic Gesso as size.



APPLY the size with a ROLLER OR A BRUSH. MUSLIN CAN BE PAINTED ON WITH ANYTHING: FABRIC PAINT, HOUSE PAINT, SPRAY PAINTS etc. DRY TEMPERAS CAN BE USED WHEN MIXED WITH A POLYMER MEDIUM AND WATER, $\frac{1}{2}$ AND $\frac{1}{2}$. WAX CRAYONS, OILSTICK, COLORED PENCILS, GRAPHITE CAN BE USED - ANYTHING WATERPROOF.

BANNERS CAN BE CARRIED BY HAND AND ON POLES, TUBES OR STICKS. GROMMETTING THE BANNER IS A GOOD THING TO DO INSTEAD OF STAPLING OR TYING IT BECAUSE IT WILL LAST LONGER. GROMMETS ARE METAL, USUALLY BRASS, EYELETS AFFIXED TO THE EDGES WITH A GROMMETTING TOOL, OBTAINABLE AT THE HARDWARE STORE.



BANNERS CAN CARRY A LOT OF INFORMATION AND STUFF THAT EDUCATES THOSE WHO SEE IT, IN ANY COMBINATION OF GRAPHIC AND WRITTEN FORMS. (NOTE THE WORK OF ROMANESQUE PAINTERS AND ILLUMINATORS FOR EFFICIENT DIVISION OF THE SURFACE INTO MANY DIFFERENT SCENES THE EFFECT IS POWERFUL FROM A DISTANCE AND GROWS MORE SO AS IT APPROACHES.)



PLACARDS



BANNERS CAN, OF COURSE,
be silkscreened, printed,
QUILTED, sewn, Appliquéd, etc.

Placards, signs, sandwichboards are
EASIER TO PRINT + MASS PRODUCE. CARD-
BOARD, CORRUGATED, ILLUSTRATION + MOUNT
BOARD - ANY + ALL PAINTS, GRAPHIC MATERIALS
CAN BE USED. WITH A SANDWICH YOU
CAN PLAY A LOT OF MUSICAL INSTRUMENTS
WHILE YOU'RE CARRYING IT.



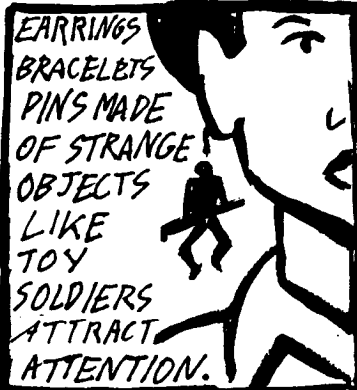
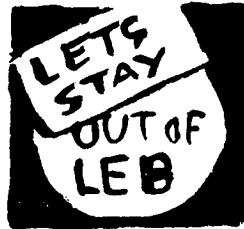
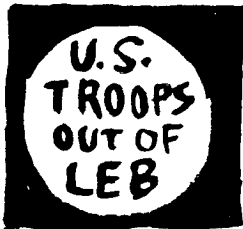
WEARABLE POLITICAL STATEMENTS

THE APPEARANCE OF ACTIVISTS HAS A BIG IMPACT ON HOW WELL THE PUBLIC UNDERSTANDS THEM.

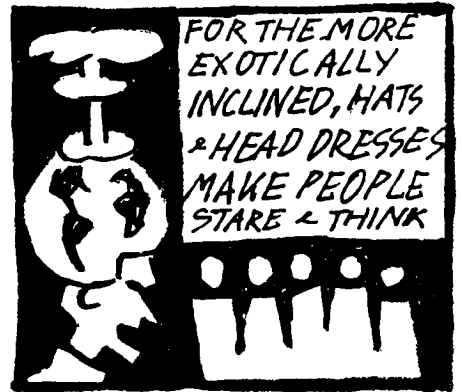


BE YOUR OWN DEMO WITH CLOTHING & BUTTONS SO INTERESTING OR WEIRD, PEOPLE ASK QUESTIONS GIVING YOU A CHANCE TO SPEAK.

YOU CAN ADVERTISE A COMING ACTION OR COMMENT ON DAILY HEADLINES BY STICKING GUM LABELS OVER BUTTONS, MAKING A NEW BUTTON EACH DAY.



EARRINGS BRACELETS PINS MADE OF STRANGE OBJECTS LIKE TOY SOLDIERS ATTRACT ATTENTION.



FOR THE MORE EXOTICALLY INCLINED, HATS & HEAD DRESSES MAKE PEOPLE STARE & THINK



WHEN IN LARGE GROUPS IT IS BEST TO THINK IN TERMS OF THE OVER-ALL EFFECT, IF YOU DEMONSTRATE WITH A GROUP, GET EVERYBODY TO DRESS IN SOME KIND OF COORDINATION WITH THE THEME AND VISUAL MATERIALS. BIG MARCHES CAN LOOK PRETTY SCRAGGLY. BUT IF EVERYONE WEARS SOME SPECIFIC COLOR COMBINATION OR REPEATED IMAGE OR IN SIGNIA, YOUR GROUP WILL STAND OUT AND HOLD TOGETHER. YOU CAN USE COLORS SIGNIFICANTLY, I.E. THOSE CARRYING PLACARDS ABOUT BAD STUFF CAN WEAR DULL GREY OR BLACK & WHITE AND THOSE CARRYING GOOD STUFF WEAR BRIGHT COLORS TRY TO LOOK AT THE DEMO AS A WHOLE AND ORCHESTRATE THE COLORS AND SHAPES AS YOU WOULD A PAGEANT. WEARABLES CAN BE AN IMPORTANT ELEMENT, A WHOLE SEA OF CONSIDERED COLORS MAKE AN EFFECT ON ITS OWN WITHOUT A LOT OF STUFF TO CARRY.

THIS IS HARDER IN WINTER SINCE MOST PEOPLE HAVE ONLY ONE COAT. BUT IN THE ARTISTS CALL PROCESSION FOR PEACE WE MADE BLACK CLOTH PONCHOS TO PUT OVER COATS THEN PINNED ON THEM WHITE STRIPS OR ARM BANDS WITH NAMES OF CENTRAL AMERICAN "DESAPARECIDOS". ANOTHER ALTERNATIVE IS THE MORE ELABORATE TUNIC OR "PINNY" (TIED AT THE WAIST) SOFT SANDWICH BOARDS CAN BE MADE OF CLOTH. PAINT OR SILKSCREEN WORDS, LETTERS OR IMAGES ON THEM OR ON T-SHIRTS THEN USE THEM TO FORM WORDS SENTENCES OR SEQUENCES. ONE ALONE SEEMS HARMLESS BUT WHEN YOU LINE UP THE POINT IS GOOD AND CLEAR, AND YOU CAN ASSEMBLE AND DISBAND FAST... GOOD FOR GUERRILLA WORK IN PUBLIC.



MASKS, HATS & HEADRESSES CAN ALSO BE PUT ON & OFF FAST. MASKS ARE HANDY IF YOU'RE SHY OR NEW AT THIS SORT OF THING, YOU'RE TRANSFORMED INTO SOMEONE ELSE. DANCERS FOR DISARMAMENT HAVE USED LONG RED SCARVES TO GREAT EFFECT AS TWIRLING PROPS FOR EASY DANCE STEPS IN DEMOS. YOU CAN MASS PRODUCE PHOTOGRAPHIC MASKS AND HEADRESSES ON THICK PAPER OR TURN HALLOWEEN COSTUMES INTO SOMETHING SCARIER THAN WITCHES LIKE ED MEESE!





YOU CAN PAINT ON CLOTHES WITH TEXTILE DIES. MANY COMPANIES PUT THEM IN TUBES WITH BALLPOINT CAPS THAT ALLOW YOU TO WRITE WITH THEM.

PAPER MACHE OR CARDBOARD SCULPTURES AND CUT-OUTS CAN ALSO BE WORN AS "COSTUMES" CUBIST STYLE. (A BIG BOXY "HELL NO" WAS A BIG HIT AT JUNE 12, WORN/CARRIED BY BLACK & WHITE DRAFT AGE MEN.) WITH A LITTLE HELP FROM YOUR FRIENDS YOU CAN BE A WHOLE COMICSTRIP, OR A CITY, A WAR, A TRANSFORMED FUTURE. CREATE YOUR OWN ANTI-FASCIST FASHIONS!

LUCY R. LIPPARD WITH SETH TOBOGMAN



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as anybody else has reached. I hope you are not scared to write about what concerns you, what you know: these things matter. (C.L.R. James)

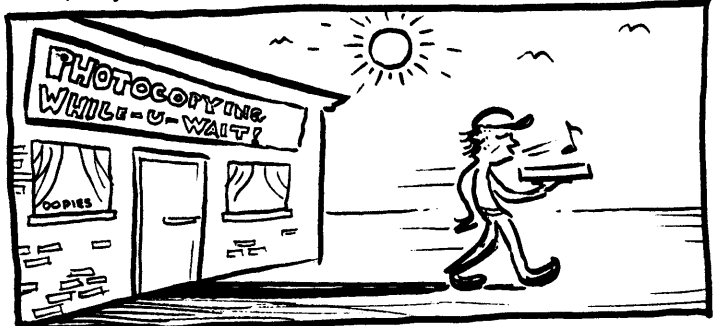
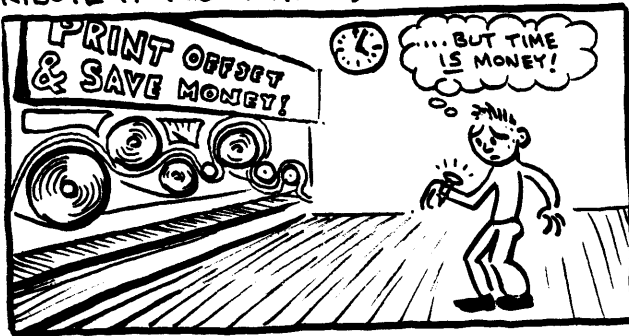
You must be able to write what you think--and maybe what you write about your day-to-day, everyday,

ordinary life will be some of the same problems that the people of the world are fighting out. You must be able to write what you have to say.

and know that that is what matters. And I hope you can see that you can begin anywhere and end up as far

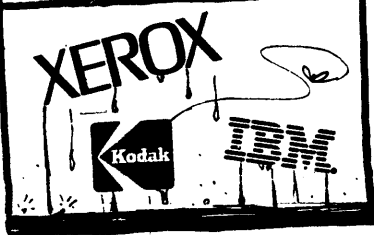
INSTANT PRINTING

AS A GENERAL RULE, OFFSET PRINTING IS THE WAY TO GO WHEN YOU'RE PRINTING QUANTITY. BUT IF YOU WANT TO REPRODUCE SOMETHING IMMEDIATELY SO THAT YOU CAN DISTRIBUTE IT RIGHT AWAY, PHOTOCOPYING IS QUICK, EASY AND READILY AVAILABLE.



UNFORTUNATELY, MOST PHOTOCOPYING MACHINES ARE OWNED BY GIANT CORPORATIONS THAT YOU DON'T WANT TO SUPPORT, IF AT ALL POSSIBLE.....

FORTUNATELY, ALMOST ALL OFFICES HAVE PHOTOCOPYING MACHINES THESE DAYS, SO TAKE ADVANTAGE OF THEM! IF YOU DON'T WORK IN AN OFFICE, CERTAINLY YOU KNOW SOMEONE WHO DOES. WHEN THE BOSS HAS STEPPED OUT TO EAT: TIME TO EXPLOIT THAT MACHINE!



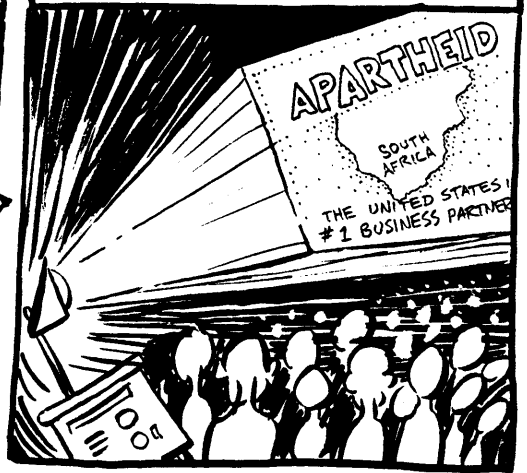
BOOKLETS CAN EASILY BE MADE BY PRINTING ON BOTH SIDES OF THE PAPER AND FOLDING THE PAGES IN HALF. A SINGLE PIECE OF PAPER BECOMES FOUR PAGES WHEN FOLDED OVER. OF COURSE, THIS MEANS THAT TWO PIECES WILL GIVE YOU AN EIGHT PAGE BOOKLET, THREE: 12, PGS., FOUR: 16 PGS., ETC.



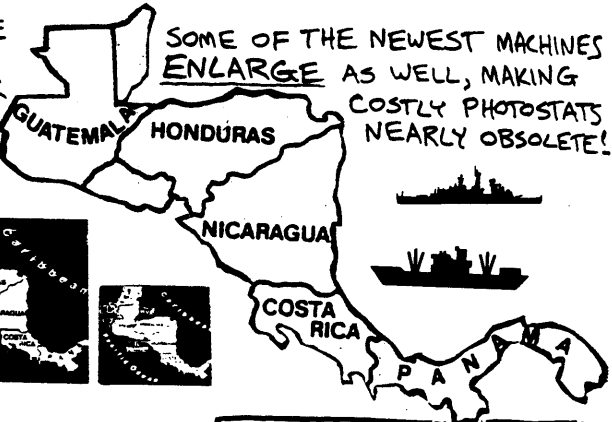
SELF ADHESIVE LABELS CAN BE FED INTO THE MACHINE INSTEAD OF PAPER. EVERY MAKES THESE LABELS, WHICH ARE SOLD IN STATIONERY STORES. STICKERS CAN SPREAD YOUR MESSAGE TO FAR AWAY NEIGHBORHOODS



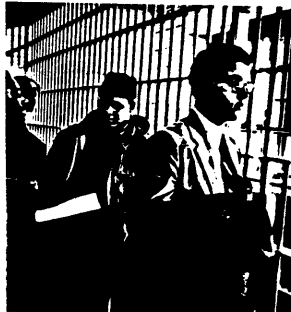
MOST PHOTOCOPIING MACHINES CAN PRINT ON CLEAR ACETATE, WHICH CAN BE PROJECTED ON A SCREEN OR WALL WITH AN OVERHEAD PROJECTOR



REDUCTIONS ARE POSSIBLE ON MANY MACHINES.... ANY IMAGE CAN BE SHRUNK DOWN TO AS MUCH AS 64% IN ONE SHOT.



PHOTOGRAPHS FROM MAGAZINES OR NEWS-PAPERS REPRODUCE WELL BECAUSE THEY ARE PRE-SCREENED. OBSERVE THE TINY DOT PATTERN UP CLOSE



IF YOU WANT TO RETAIN THE GREY MIDDLE TONES, ASK FOR A "PHOTO-CONTRAST" SCREEN TO BE PLACED ON THE MACHINE.... THIS WILL TRANSLATE THE GREY AREAS INTO FINE HORIZONTAL LINES.

A CONTINUOUS TONE PHOTO WILL REPRODUCE, BUT WITH A LOT OF CONTRAST. MANY INTERESTING EFFECTS CAN BE ACHIEVED BY MAKING COPIES OF COPIES. EXPERIMENT WITH SEVERAL GENERATIONS OF REPRODUCTIONS, VARIOUS SETTINGS, ETC.



SOMETHING TO START IMMEDIATELY IS A PICTURE "MORQUE". COLLECT A WIDE RANGE OF PHOTOGRAPHS IN A FILE SO THAT YOU MAY DRAW FROM IT IN A GIVEN SITUATION. CERTAIN PUBLIC LIBRARIES HAVE PICTURE COLLECTIONS WHICH LEND OUT AS MANY AS 50 PICTURES AT A TIME. WITH HUNDREDS OF CATEGORIES ON FILE, THIS IS AN EXCELLENT RESOURCE FOR COLLAGE & PHOTO MONTAGE



BEGINNERS

GRAFFITI-PROPAGANDA

by Seth & Josh

A HOW TO FOR THE FIRST OFFENDER.



PUT IT WHERE PEOPLE CAN SEE IT.

LIKE INSIDE PHONE BOOTHS OR ACROSS FROM A BUS STOP

REVOL



REAL ESTATE



OR WHERE IT MAKES A POINT

WORK IN GROUPS WITH ONE PERSON AS LOOK-OUT



4 A.M. - 6 A.M. IS PRIMETIME
COPS CHANGE SHIFTS AT 5 A.M.



DON'T BE TOO CONSPICUOUS.

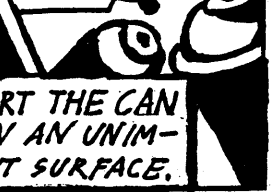
SPRAY PAINT



AT FIRST IT WILL SPRAY TOO THICK OR TOO THIN -



NOZZLES ARE INTERCHANGEABLE SOME SPRAY BETTER. SAVE THEM.



SO START THE CAN OUT ON AN UNIMPORTANT SURFACE.

A STENCIL IS A PIECE OF BOARD WITH HOLES CUT IN IT. BY SPRAYING THROUGH THE HOLES AN IMAGE



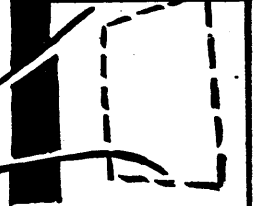
IS CREATED ON A SURFACE. THE STENCIL SHOULD BE TAPED TO THE SURFACE THE CAN, ABOUT 1 FT. AWAY.

THE CHEAPEST WAY TO PRINT A SMALL # OF POSTERS IS XEROX, FOR A LARGE # USE OFFSET

GLUE ON WITH A SOLUTION OF WATER & ELMERS GLUE OR WATER & WHEAT PASTE



IF SOLUTION IS THIN ENOUGH YOU CAN SPRAY IT FROM A 'FANTASTIK' BOTTLE



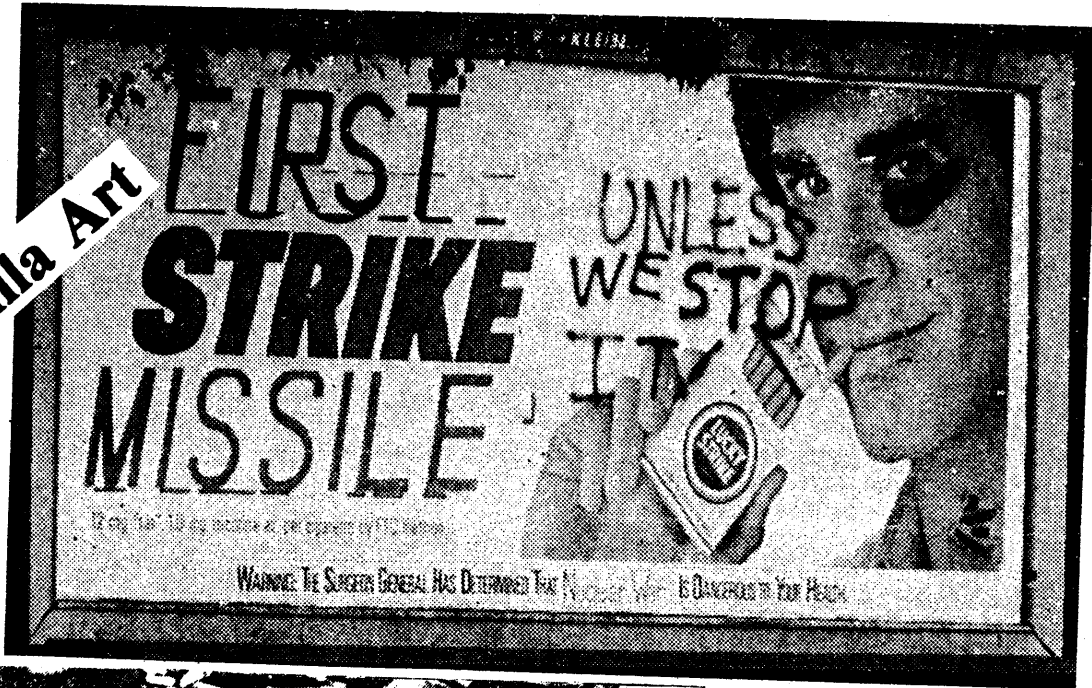
COVER SURFACE WITH GLUE BEFORE YOU PUT ON POSTER.

STICK POSTER ON THEN SPRAY ON TOP OF IT TO SEAL IT.



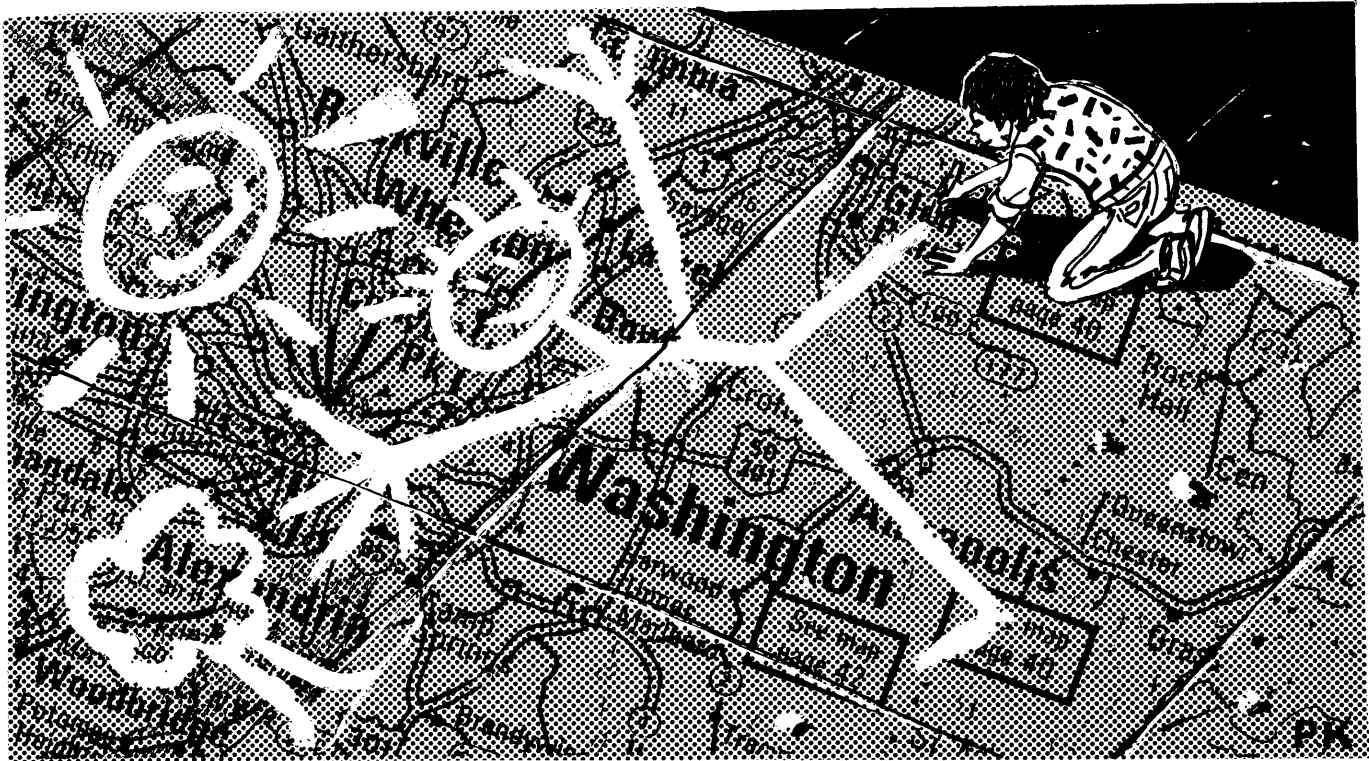


Guerilla Art



South Venice Billboard Correction Committee





TEXT: HERB PERR ART: PETER KUPER

Get yourself a box of colored chalks. Thick and thin, many colors, don't forget pure white and black.

You can either work alone or form a team of two or three other people. Brainstorm: what do you want to say in words and images? Refer to the goals of the demonstration. Better still, refer to your own aspirations, cut through to your own edge, sharpen your own point.

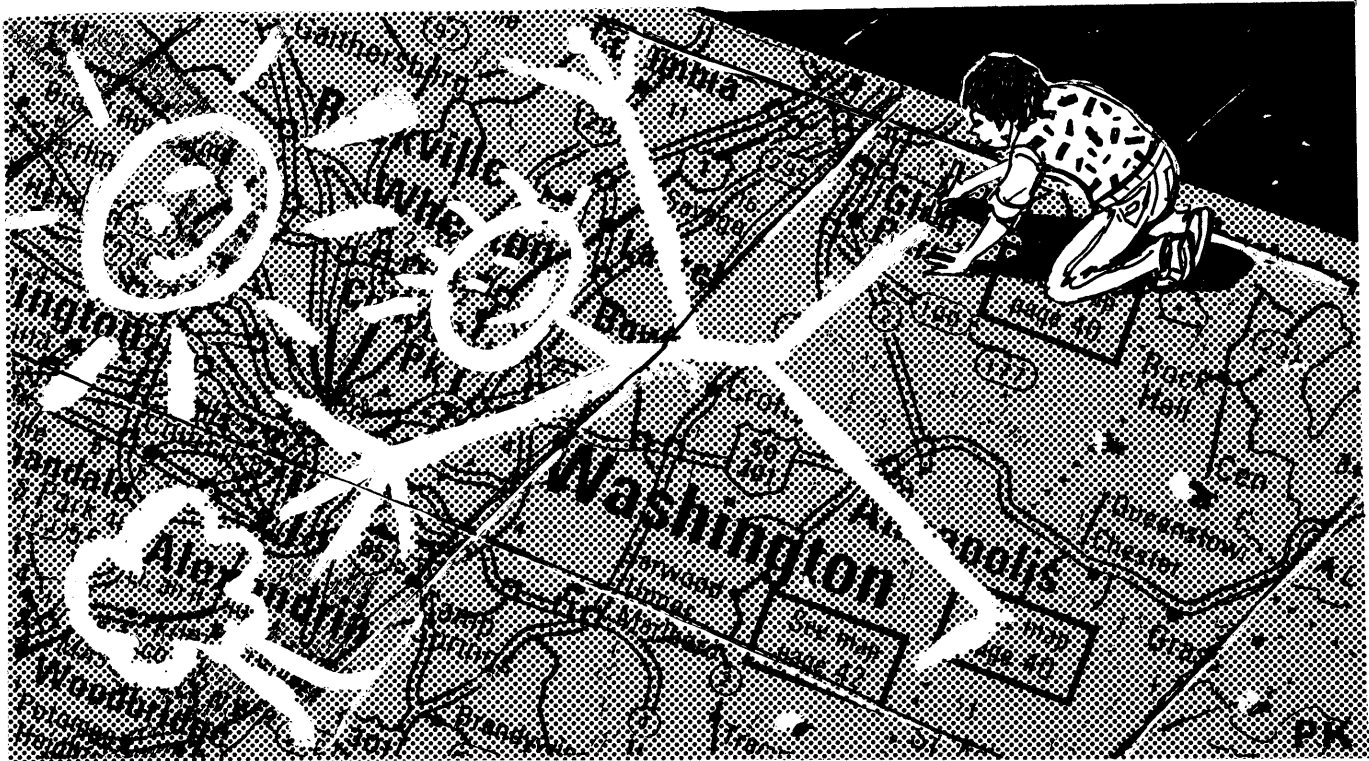
Because there is a possibility that you will be harassed by the powers-that-shouldn't-be, it might be a good idea to think of the chalking as guerrilla art. Keep it short, like you're quickly scattering thousands of emergency messages. Long statements have their place, but...okay, coke, this is it!

In a team of three, one person can be the letterer, another prepared to draw the picture or just draw arrows pointing to or away from the message, another can watch for cops, go for food, scout the next site, make up new messages.

Consider the relationship between what you are saying, where you are saying it, and to whom. But not for too long! Use a lot of contrast, intense colors, to make your images stand out. All styles are possible, from graffiti to advertising to poster-art to your-own-at-the-moment.

Wherever we go, we will leave our messages behind...

CHALK ONE UP



TEXT: HERB PERR ART: PETER KUPER

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Wherever we go, we will leave our messages behind...

CHALK ONE UP

NO INTERVENTION

Stop U.S. military intervention in Central America. Support human freedom and dignity by ending intervention in the Caribbean, the Middle East, Asia, the Pacific and Europe.

BUILD A JUST SOCIETY

Create jobs; cut the military budget. Provide for human needs and challenge racism and discrimination based on sex and sexual orientation.

REVERSE THE ARMS RACE

Freeze and reverse the arms race beginning with a halt on the testing, production and deployment of nuclear weapons.

OPPOSE APARTHEID/ END RACISM

Oppose U.S. government and corporate support for South African apartheid and overcome racism at home.

CALENDAR OF ACTIONS

APRIL 19-22 • PROTEST IN WASHINGTON DC

4 DAYS IN APRIL

FRIDAY APRIL 19

Educational and cultural events in Washington DC.

SATURDAY APRIL 20

Massive march and rally in Washington DC. The day will begin with gatherings at several sites throughout Washington, marches will then feed into one another and culminate with a brief final rally.

SUNDAY APRIL 21

Training sessions for lobbying and nonviolent civil disobedience on Monday. Educational and cultural activities.

MONDAY APRIL 22

Lobbying at Congressional offices on Capitol Hill and nonviolent civil disobedience at selected sites throughout Washington DC. Major activities are also being planned for San Francisco, Los Angeles and Seattle to coincide with the Washington, DC mobilization.

APRIL ACTIONS FOR PEACE, JOBS AND JUSTICE

"THE REAGAN ADMINISTRATION ADVANCES A POWERFUL IDEOLOGY OF MILITARY OVER HUMAN PRIORITIES. WE MUST MAKE IT CLEAR THAT THE ALTERNATIVE WE DEMAND IS A HUMANIZED LIFE, WITH ROOM FOR OUR DESIRES AND OUR IMAGININGS TO THRIVE. WHEREVER REAGAN REPRESENTS STOICISM, STASIS, AND MONUMENTS, WE MUST INTERCEDE WITH ANGER AND FEELING, CHANGE, AND DIVERSE REPRESENTATIONS OF A PEOPLE'S CULTURE."
--SUSAN McCARN, CULTURAL COORDINATOR FOR THE APRIL ACTIONS

1. Ask your organization, church or group to endorse and get involved.
2. Sign up to distribute leaflets and put up posters around the city.
3. Get involved with any or all of the Days of Action.
4. Join one of the coalition working groups to help on: outreach; media; fundraising; publicity; lobbying; civil disobedience; buses.
5. Call the coalition for information on buses.

APRIL ACTIONS, PO BOX 2598, WASHINGTON, D.C. 20013-2598