



# FANZINES

TEAL TRIGGS

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Fanzines have been one of the liveliest forms of self-expression for over 70 years. Their subject matter is as varied as the passions of their creators, ranging across music, comics, typography, animal rights, politics, alternative lifestyles, clip art, thrift shopping, beer drinking...

Produced in small quantities, distributed by hand or via independent music or book stores, fanzines were the original medium of super-niche interest groups and the cultural underground. Ephemeral and irreplaceable, many have been lost to all but a few passionate collectors.

The graphic style of fanzines has a do-it-yourself verve, uninhibited by design conventions, which has been widely influential in mainstream design and popular culture. Many of the most exciting zines have been made with very basic tools: scissors and glue, a photocopier, staples or string. Yet their collaged photos and hand-drawn type and illustrations explode across the pages.

This book is a high-impact visual presentation of the most interesting fanzines ever produced. From the earliest examples, now incredibly rare, created by sci-fi fans in the 1930s, it takes us on a journey of subcultures through the decades. Superhero comics inspired a flush of zines in the 1950s and '60s. In the 1970s, the DIY aesthetic of punk was forged in fanzines such as *Sniffin' Glue* and *Search and Destroy*, while the '80s saw the flourishing of political protest zines as well as fanzines devoted to the rave scene and street style. The Riot Grrrl movement of the '90s gave voice to a defiant new generation of feminists, while the arrival of the internet saw many fanzines make the transition to online.

The first decade of the new millennium has seen a flourishing of the scene, as a new generation of graphic designers, illustrators, artists and writers combines the urge to self-expression with a rediscovery of the handmade, crafted object.

Whether obscure or prescient, subversive or downright weird, fanzines have an irresistible energy and style that allow us to glimpse grassroots social and cultural movements at their most explosively creative moment.

With over 750 illustrations

On the back cover:

*Chainsaw* No. 11, 1981. Charlie Chainsaw. Cover illustration by MJ Weller. London, UK.

*Negative Reaction* No. 1, February 1977. Jonathan Romney. London, UK.

*Bang!* No. 2, c. 2001. Manuel. Madrid, Spain.

*Screw, Crash & Explode* n.d. Marc Monobrain and Marcel Herms. Dedemsvaart, Holland.

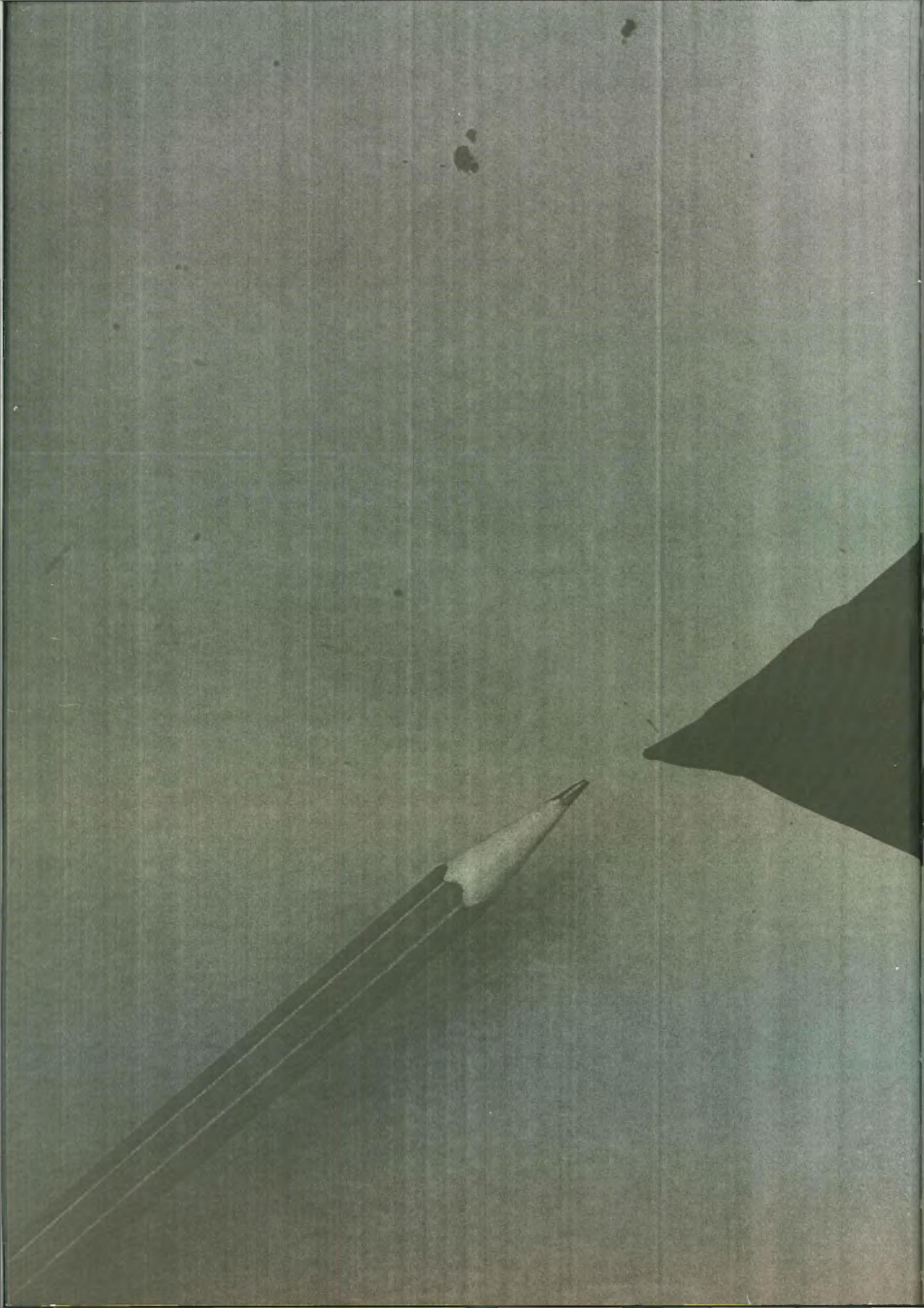
*L'Incredible Cinema: The Film Magazine of Fantasy & Imagination* No. 3, 1970. Editors Harry and Marie Nadler. Cover illustration by Eddie Jones. Orion Press. Salford, UK.

*Panache* No. 10, 1978. Mick Mercer. London, UK.

*How to Make a Super 8 Film* c. 2006. Jill Matheson and Sonia Edworthy. Halifax, Nova Scotia, Canada.

*Girly Transgender Zine* No. 6, October 1996. Mona. London, UK.

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TEAL TRIGGS

With over 750 illustrations

 Thames & Hudson

This book is dedicated to my parents Edward Elmer Triggs  
and Rae Janice Triggs.

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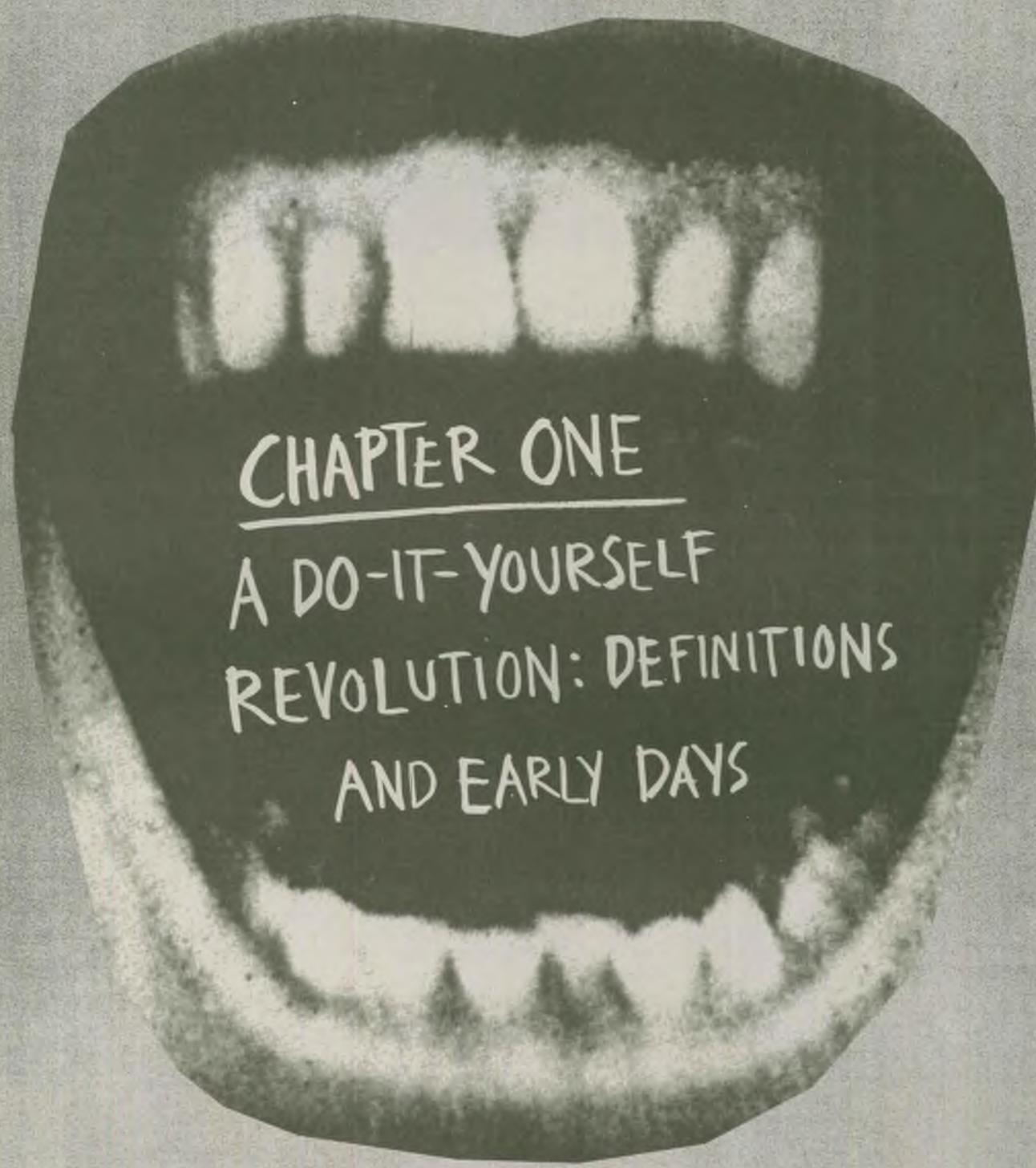
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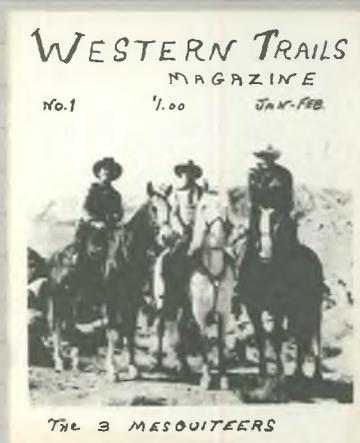
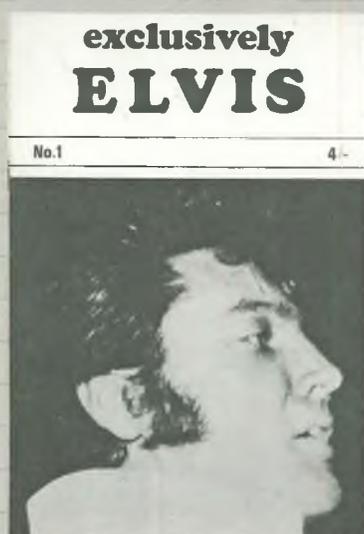
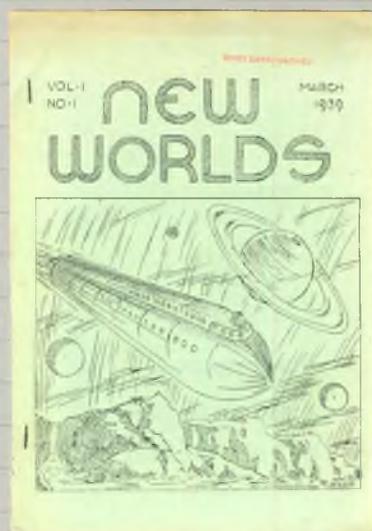
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CHAPTER ONE

A DO-IT-YOURSELF  
REVOLUTION: DEFINITIONS  
AND EARLY DAYS



Fandom had its roots in the early genres of science fiction, rock and roll and Hollywood movies. British fanzine *New Worlds* (1930s–1997) is one of the longest-running science fiction publications. The rise of rock and roll set the stage for such musiczines as *Exclusively Elvis* (1969) – a bi-monthly first sold during an Elvis convention in Leicester, UK. *Western Trails Magazine* (c. mid-1970s) featured fan news about 1940s–60s Western stars, with this launch issue celebrating the Saturday matinee.

Walking into any fanzine symposium today one is immediately aware that the days of these small press publications are far from over. There is an air of excitement at such events, where fanzine editors and enthusiasts come to sell, buy or swap publications. Folding tables line the venue's walls, piled high with fanzines in all shapes, sizes and formats. Some fanzines are produced using desktop publishing, while many others are lovingly put together by hand using more conventional techniques such as scissors and glue. The atmosphere is fair-like, combining market trading with fanzine-making workshops, curated exhibitions and talks from zinesters themselves. This is a space where an invisible fanzine culture becomes visible.

### From Underground to Overground

For the most part fanzines, or 'zines', remain hidden, flying beneath the radar of mainstream publishing and its conventions. Their production is often irregular, and distribution takes place at zine fairs, by word of mouth, through independent music shops or bookstores, or through the post. Zinesters (producers of fanzines) are less concerned about copyright, grammar, spelling, punctuation or the protocols of page layout, grids and typography, than about communicating a particular subject to a community of like-minded individuals. The print-runs vary in numbers. Some are limited editions of up to fifty, while others may be downloaded digitally from the Internet. It is hard to estimate how many fanzines are produced each year – although in the late 1980s, the *Guardian* newspaper reported that more than 10,000 titles of UK football-related fanzines alone were in publication, while in 1994 *Time* magazine reported that 20,000 titles were produced in the United States, a figure that was then growing at an annual rate of 20 per cent – 4,000 fanzines were sold in one month at one branch of the (now defunct) record chain Tower Records.<sup>1</sup>

The interest in small press publications and fanzines has increased over the last two decades, as evidenced by the plethora of international fanzine symposia and exhibitions and the increased number of book

compilations of fanzines published by mainstream publishing houses. All of this started in the late 1990s, when there was a bustle of activity in America. At this time the range of topics and personal interests that zinesters were writing about came to light. Pagan Kennedy, a journalist and writer, was among the first to move from the underground into the overground, with her book *Zine: How I Spent Six Years of My Life in the Underground and Finally Found Myself ... I Think* (1995), which was based on the writings in her own personal fanzine, *Pagan's Head* (c. 1988–94). Other fanzine producers soon followed in a publishing flurry that brought into the public consciousness, for example, insights into the everydayness of contemporary life as observed by Paul Lukas in *Inconspicuous Consumption: An Obsessive Look at the Stuff We Take for Granted, From the Everyday to the Obscure* (1996); Al Hoff's 'scavenging fun' at thrift stores in *Thrift Score* (1997); the antics of America's temporary work industry as viewed by Jeff Kelly in *Best of Temp Slave!* (1997); and, notably, from Chip Rowe, producer of *Chip's Closet Cleaner* (1989–), *The Book of Zines: Readings from the Fringe* (1997). This book still sits alongside an accompanying website that continues to provide an updated resource with practical 'how-to' advice, fanzine directories and interviews with producers.<sup>2</sup>

This process of moving from 'below critical radar' into mainstream publishing houses was not without its critics or controversy. By 1997, some within the do-it-yourself community were accused of selling out, by trading on the DIY ethos for commercial gain. Fanzine producers are in a unique position, at the same time author, editor, publisher and designer; they are subcultural insiders and embrace the ethos of a DIY community. Despite fanzines being amateur publications, their producers have become their own makers of cultural meaning, taking part in the construction of the very pop culture that they critique. With this in mind it is no wonder that critics have expressed concerns that mainstream publishing would 'endanger the alternative, anti-establishment viewpoint that makes zines unique', and asked: are these 'the last days of Pompeii for the zine world?'<sup>3</sup>



The graphic language of 1960s and 1970s fanzines formed the basis for the 'design' of zines to come. John Ryan, editor of this special offset edition of the Australian comiczine *Boomerang* (1970s), is pictured in front of his comics collection. On the cover of *Aware Magazine* (1977), produced by Steve Kolanjian, is a session photograph of Fleetwood Mac, whose discography and history appear inside. Bob Dylan appears on the cover of issue four of *Crawdaddy!* (1966–2003), often credited as the first publication of pop music criticism.

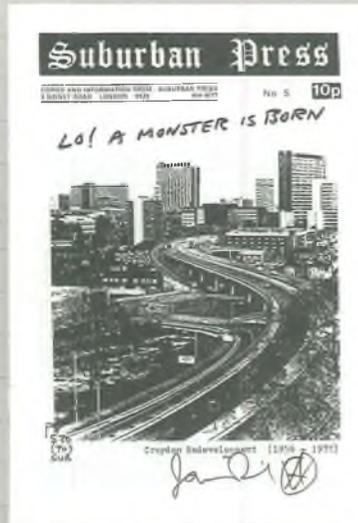
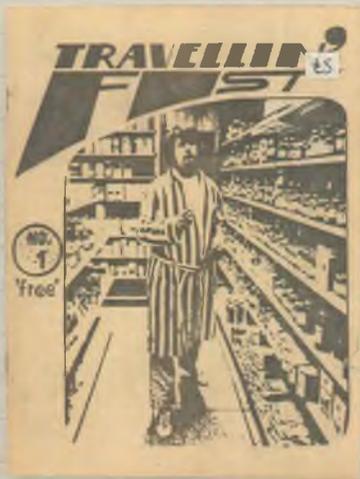
On the other hand, it is not uncommon for fanzine producers to have intentionally used fanzines as a testing ground before entering into professional careers as journalists, photographers or graphic designers. You have only to look at established British media figures such as Jon Savage (*Bam Balam* and *London's Outrage* to weekly music press and then to *The Face* and on to national press and television) and Danny Baker (*Sniffin' Glue* to *NME* and BBC Radio) to get the idea. In the United States, James Romenesko (*Obscure*, 1989–99) runs spin-off indie websites The Obscure Store and Reading Room (1998–) and MediaGossip.com (1999) and a page on the journalism site PoynterOnline (1999–), which have attracted a regular readership from 'people obsessed with newspapers'.<sup>4</sup>

Some fanzines have undergone a parallel transition. *Giant Robot: Asian American Pop Culture and Beyond* (1994–), for example, began as a modest fanzine in Los Angeles created by former punk-rock zine producers Eric Nakamura and Martin Wong. With the help of a loyal fan base and a self-confessed DIY ethic *Giant Robot*, with its Asian pop culture focus, went from being a fanzine in the form of a stapled-and-folded photocopied 'digest' of 240 copies per issue to a fully blown bi-monthly magazine sold in all good bookstores. By 2001, its producers had also turned *Giant Robot* into an established brand label with retail and gallery spaces in New York and San Francisco. *Bust*, 'the voice of the new girl order', is another title that had its roots in fanzine popular culture. Created in 1993 by Debbie Stoller, Laurie Hanzel and Marcelle Karp, this few-hundred-run photocopied fanzine was part of a new wave of feminist publications reacting against the established women's magazines such as *Cosmopolitan* and *Glamour*; others were *Hip Mama* (1997–), *Bitch* (1996–), *Bamboo Girl* (1995–) and *Rockrgrl* (1995–2005). Within five years *Bust* was a glossy magazine with female pop stars on its covers and a national circulation of 20,000. Other fanzines have made the jump to the mainstream, including the football fanzine *When Saturday Comes* (1986–), which proved there was a huge audience for a wittier take on football and which influenced

media cover elsewhere (for example British television's *Fantasy Football League*). The British style bible *i-D* (1980–) took everyday subcultural street clothing and turned it into a glossy fashion cult. And finally, *Cheap Date* (1997–) – tagline: 'antidotal antifashion for thinking thrifters' – produced by Kira Jolliffe and courting such high-profile fashionistas as Sophie Dahl, Anita Pallenberg and Erin O'Connor, is now published in the mainstream, with a Russian edition. All these examples of zines that started off small and made it big are the exception rather than the rule, but they show what can happen when an idea catches the zeitgeist.

The on-going debates have not deterred other zinesters from turning to mainstream publishers, nor the mainstream itself from co-opting the fanzine as a popular cultural form. In the 1990s, it seemed that everywhere you turned faux fanzines were being published by large multinational companies. The fanzine as a graphic form was co-opted – moving from an authentic, edgy, political underground into the world above as an item now imbued with commercial hipness. *Dirt* was brought out by Warner Brothers, *Slant* emerged out of Urban Outfitters, and *Full Voice* was published as part of the Body Shop's advertising campaign celebrating the body and self-esteem in 1997. A year later, the Portland-based advertising agency Wieden & Kennedy drew upon its local community and interest in DIY American culture to produce *U Don't Stop* for Nike.<sup>5</sup> Conversely, *Us! The Fiat Fanzine* (2009–), produced by British design group This is Northstar, presented the fanzine as a way to 'build a sense of community and brand loyalty': its use of matt paper and unusual illustration is clearly rooted in the graphic language of fanzines.

Fanzines have even made it on to television. *Our Hero* (2000–02) was a hit television series that aired in Canada, in which the lead character, Kale, wrote a fanzine about her life as a seventeen-year-old with her two best friends. In the Nickelodeon cartoon *Rocket Power* (1999–2004), one of its main characters, Reggie, publishes her own zine, dubbed appropriately 'The Zine'. Fanzines have also played a



Fanzines are critical spaces free from conventional constraints. In *Travellin' Fast* (1989), Dan Koretzky complains about the lack of mainstream publishing venues and the low quality of rock criticism. Greg Shaw's commitment to raising the profile of rock journalism in *Who Put the Bomp!* (1970-79) is evident as he observes a shift to a more discerning fan and collector. Jamie Reid's *Suburban Press* (1970-75) provided an early experimental aesthetic of gritty photocopied imagery that suited his Situationist-inspired critique of Croydon's urban development.

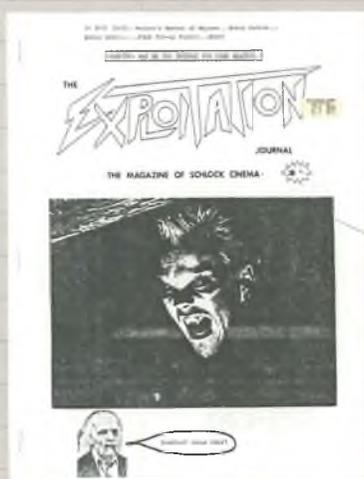
supporting role in such novels as *Hard Love* (1999) by Ellen Wittlinger and *Tales of a Punk Nothing* (2006) by Abram Shalom Himmelstein and Jamie Schweser, whose narrative about the punk scene in Washington, DC is constructed through the use of fanzines and letters.

One of the earliest studies on fanzines was written by the German-born American psychiatrist Fredric Wertham, titled *The World of Fanzines* (1972). In 1982 when Mike Gunderloy began to produce the bi-monthly catalogue *Factsheet Five* (later edited by R. Seth Friedman), a readily identifiable fanzine community started to emerge, reinforced by the publication of multiple fanzine compilations in the 1990s. By the late 1990s fanzines had become a serious subject for academic study, and such books as Stephen Duncombe's *Notes from the Underground: Zines and the Politics of Alternative Culture* (1997) and Bob Dickinson's *Imprinting the Sticks: The Alternative Press Beyond London* (1997) led the way for a broader appreciation of what had been a subcultural phenomenon.<sup>6</sup>

Yet the do-it-yourself authenticity fostered by early fanzine producers has not necessarily been lost. Zinesters today maintain an enthusiasm for and commitment to the fanzine form as a way of expressing their individual concerns, their rants on politics, their loves and hates, their desires and disappointments. The authentic resides in the authorial voice, where the personal is political and not beholden to global corporations. Zinesters continue to operate on the margins of the mainstream. They disregard the traditions of professional design studios and the conventions of literary publishing houses. Rather than conforming, zinesters are defining and 'manufacturing' their own identity and representing this through their writing and DIY image-making. Referring to fanzine editors as producers or makers introduces new ways of thinking about the producer as a 'popular author' and the fanzine as an 'autobio/graphical object'.<sup>7</sup> Through the DIY nature of their production, fanzines take on an enhanced value in how they contribute to and reflect a broader everyday cultural experience.

Wertham describes fanzines in his 1972 study as a 'novel form of communication', arguing that they have a unique place in the history of communication, design, journalism, publishing and popular culture. Fanzines are documents of a social history framed by political, economic and cultural contexts. Wertham observes that fanzines 'exist as genuine human voices outside of all mass manipulation'. He argues that these voices 'deserve to be heard'.<sup>8</sup> Fanzines are also about a relationship that is formed between producers and readers, where the readers may also be producers but most certainly are fans sharing similar interests. Fanzines may be considered as 'virtual' spaces where producers and readers unite in communities of interest or dissent. Perhaps the most visible evidence of this process is in football, or soccer, where each club may have a number of separate fanzine titles, yet have a collective voice that can have a real impact on club decisions – for example, concerning ticket prices or club regulations.

Just as important are the form of the fanzine and the way it has been made, both elements that feed into our understanding of what is being communicated. This includes the design of the layout (often visually 'chaotic'), the choice of typography (either handwritten or, as with early fanzines, typewritten or using rub-down lettering), and production techniques (whether mimeographed, photocopied or computer-generated). Mimeographing and photocopying are both methods of duplicating, the former using a stencil fitted around an inked drum, the latter using the now prevalent form of xerography. With the rise of computers in the 1980s, producers began to use desktop publishing packages to generate their texts and layouts. More recently producers have discovered – or rediscovered – the art of letterpress printing. Fanzines are usually sized to be held easily in the hands, although sometimes a producer will use oversized broadsheet formats. Occasionally they might resemble more three-dimensional objects and incorporate recycled objects or materials, such as old vinyl single records. Advances in technology over the last few years have also, for better or worse, changed how we view fanzines, with online or digital forms.



Shock value has always been a fanzine draw. The Australian punkzine *Sydney in the Sewer* (1985) aimed to reveal the facts people are not told through 'regular media circles'. The focus of *The Exploitation Journal* (1987-) was on horror films, with reviews of classic films such as *The Brain Eaters* and *Night of the Living Dead*, along with commentary on filmmakers. *Ungawa!* (1989-92) was a glossy and humorous kitsch fan magazine whose subjects ranged from Mexican wrestlers to 'Vampire Klubs'.

This book focuses primarily on British and American fanzine production, using fanzines from other countries as specific examples throughout to punctuate certain points about stylistic approaches or shared themes. Some non-Anglo-American fanzine titles are written in English (or in dual languages) rather than in a producer's first language – partly as a way of ensuring wider distribution and links with other fans internationally. The selection of fanzines contained within this book reflects the author's position as a design historian and also as a fanzine collector, and as such the book is by no means an exhaustive study, presenting simply 'a' history of fanzines rather than pretending to be a definitive textbook on the subject.

### Defining and Positioning Fanzines

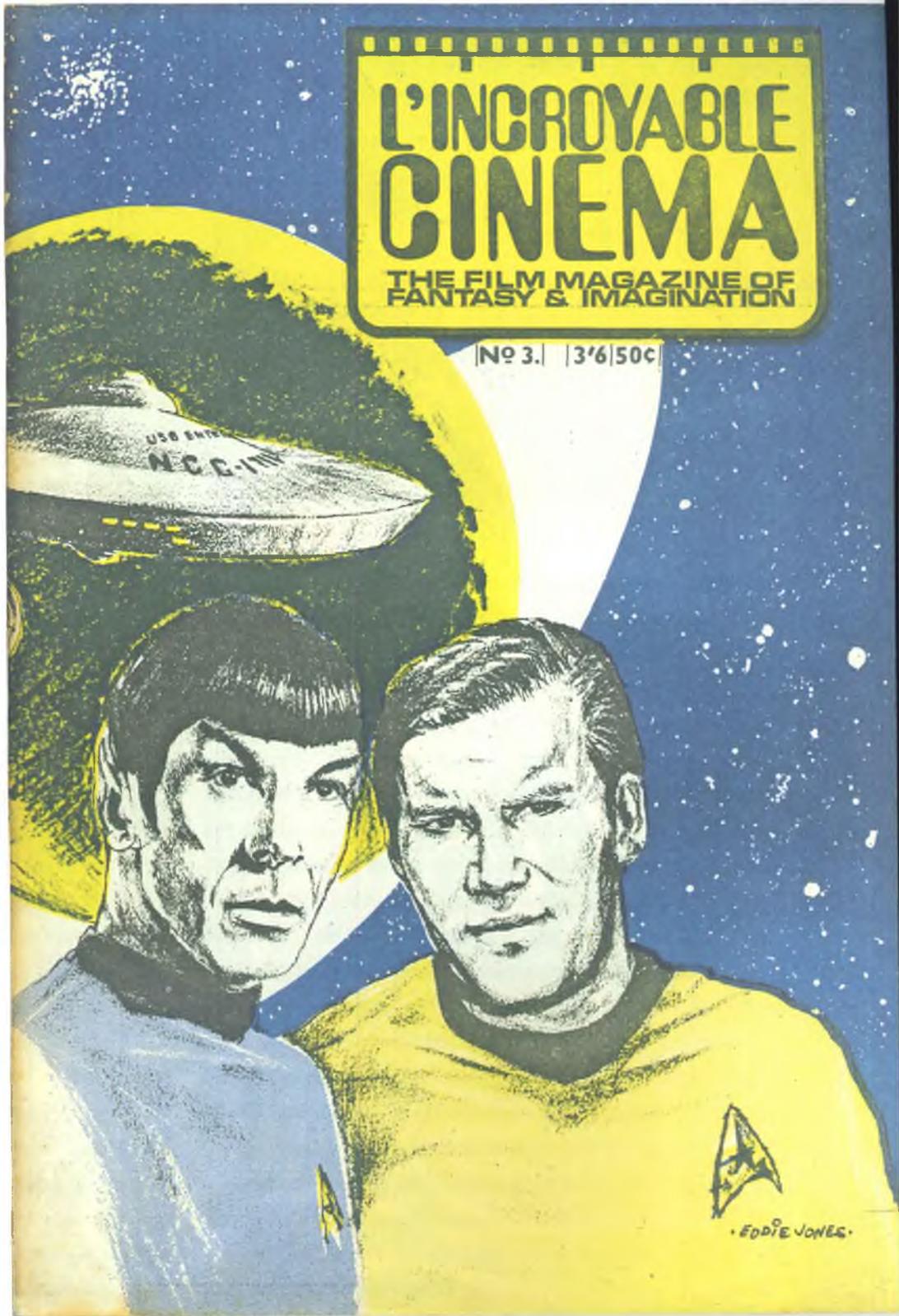
The term 'fanzine' is the conflation of 'fan' and 'magazine', and was coined by the American sci-fi enthusiast and zine producer Louis Russell Chauvenet in 1940 in his hectographed fanzine *Detours* (1940s, USA), when he declared his preference for the term 'fanzine' rather than 'fanmag' as the best shortened version of 'fan magazine'. (Hectograph was an early twentieth-century printing method that used glycerin-coated layers of gelatin to make limited copies.) Other producers followed and adopted the term readily to describe a mimeographed publication (using a more up-to-date production method of duplicating) devoted primarily to science fiction and superhero enthusiasts.<sup>9</sup> By 1949, the term was in common use and was included as a formal entry in the *Oxford English Dictionary*.

'Fanzine' itself first appeared abbreviated to 'zine' sometime in the 1970s, describing a photocopied, stapled, non-commercial and non-professional, small-circulation publication. Wertham differentiates fanzines from the underground press and little magazines while at the same time acknowledging there is some 'fluidity in the boundaries of these publications'.<sup>10</sup> He defines 'underground' as being 'in opposition' or 'anti-establishment', with the emphasis on the social-political. Some of the more recognized examples of the underground or counter-cultural

press include *Oz*, *IT*, and *Frendz* from the 1960s and 1970s. On the other hand, little magazines are concerned with 'mainstream literature', and are often 'avant-garde' and publish experimental works.<sup>11</sup> Early literary figures to have contributed to or edited little magazines include Max Eastman (*The Masses*), T. S. Eliot (*The Criterion*), Ezra Pound (*Poetry: A Magazine of Verse*) and James Joyce (*The Little Review*).

Wertham describes the salient characteristics of fanzines as being 'dependent upon their independence', fostering free expression without censorship, and their producers not seeking mass circulation.<sup>12</sup> Cari Goldberg Janice defined zines in 1992 in relationship to what they are not – small press, underground press or alternative press. She proposed that while integrally linked to these movements, 'a zine is anything that is published on a non-commercial basis ... anyone can publish a zine – that's the main attraction'.<sup>13</sup> A few years later, Duncombe defined zines within the context of 'a rapid centralization of corporate media', arguing for their political independence and localization. In 2002, Chris Atton proposed fanzines as sites for cultural production and described the fanzine as 'the quintessence of amateur self-published journalism'.<sup>14</sup> In all cases, zine producers and scholars alike acknowledged that fanzines build and promote DIY communities.

Historian George McKay defines DIY culture as being 'youth-centred and -directed clusters of interests and practices', and makes the links between alternative culture and the DIY ethos explicit.<sup>15</sup> He considers the way in which DIY direct action is in keeping with ideas about 'self-empowerment' through campaigning and lifestyle politics. Zine producers have followed suit. However, there is another way of looking at DIY that does not emphasize the oppositional or subcultural framework: what if, for example, a housewife from Virginia or from Hertfordshire produces a zine about collecting Pez dispensers? True, the very act of creating such a zine could be seen as a challenge to mainstream consumer culture, but at the same time it is not coming from a counter-cultural position.



**T.C.M. THE COMEDY MAGAZINE** **FIRST ISSUE**

Number 1 Autumn 1986 90p

**inside:**  
**INTERVIEW WITH HANCOCK'S WIDOW IS 'V' THE YANKS BEST SITCOM?**  
**THE HOW AND WHY OF DIY COMEDY TAPES**

Plus reviews of Victoria Wood, Half Man Half Biscuit, Guy Bellamy, Alas Smith and Jones, Comics, Venues, Novelties and More.

**FOR PEOPLE WHO GET SERIOUS ABOUT COMEDY!**

**PENETRATION**  
 .13. Exclusive interview with **Dave Brock** 20p

 The image shows the cover of the magazine 'PENETRATION'. The title is in large, bold, red letters. Below the title, it says '.13. Exclusive interview with Dave Brock 20p'. The cover features a photo of a person and text like 'DRUGZ', 'NUDES', 'PIX', and 'Motorhead Nugent-Moorcock and lots more!'.

*L'Incroyable Cinema* (1969-c. 1971), a precursor to today's 'media zine', ran for 5 issues, printed in Manchester on an old Multilith 1250 press. The first issue of *TCM* (1986) contains articles on DIY home-recording and reviews of Victoria Wood's performance as well as a centrefold of comedian Tony Hancock. *Penetration* (1976-c. 1977) has articles on rock stars Ted Nugent and Dave Brock, with a photo-collage essay on Motörhead reminiscent of the essays in John Holmstrom's *Punk* fanzine.



*Diana Rigg* (1986) gives a nod to the British star of *The Avengers*; this musiczine about 'spiky pop groups' has a particular reference to post-punk and retro culture (note the checkerboard mock-1960s DC Comics header). *Everyone Needs a Hobby* (1994-n.d.) is a tribute to director Tim Burton and celebrates such films as *Ed Wood* and *Edward Scissorhands*. *The Complete Monty Python* (1978-79) is an extensive resource for information on the Pythons' work, including photographs, records, films and interviews with Python members.

Fanzines are disseminated to like-minded 'fans', whose interests may range from science fiction, sport and music, to television, thrift shopping and beer-drinking. They have, for example, flourished in the underground music scene; they form part of the thrift-shop culture; they have been mouthpieces for animal rights groups; and they may serve, equally, as personal diaries for young teenagers growing up and interested in a range of issues and concerns. Early on in the history of fandom, Wertham noted that fanzines 'are sincere and spontaneous'.<sup>16</sup> Larry Bob, the producer of the now-defunct queerzine *Holy Titclamps* (1989-2003), has described the zine 'as a labor of love, producing no profit, and frequently a loss, of time at least'. He continues, 'information is the reason a zine exists; everything else, down to the paper it's printed on, is there to convey information'.<sup>17</sup>

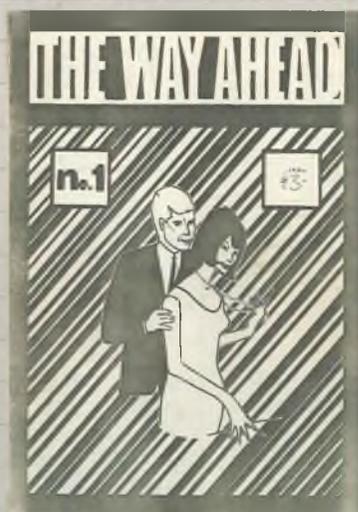
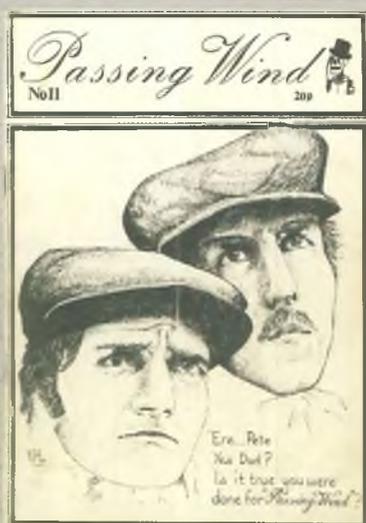
Although providing an exact definition of the term 'fanzine' is somewhat problematic as shifts in historical context, genres and producer definitions must be taken into account, we may define fanzines as non-commercial, unofficial, amateur publications that are politically self-conscious and can form an important communication network for alternative cultures. They may be photocopied or printed, or in electronic form as 'e-zines' or downloadable from websites as pdf files. They are forums in which their producers articulate their view of the world around them. The main areas of consideration include a fanzine's format and layout, its method of distribution, a specific producer's motivation and the intent and context of the text.

We may also propose that the fanzine is a continually evolving form of communication. What it is attempting to communicate – whether personal or political – is determined by how it is put together as much as by what it is trying to say. For many fanzine producers, a politics of resistance is communicated visually through its graphic language, which has become integral, if not vital, to the development of a subcultural discourse. This is most evident in late 1970s punk fanzines – notably in *Sniffin' Glue* (Mark Perry, 1976-77, UK), *Search and Destroy* (V. Vale, 1977-79, USA) – and, later, in riot grrrl fanzines

of the 1990s, in which a similar graphic language is used, but this time with a feminist twist – for example *Jigsaw* (Tobi Vail, 1988-, USA), *Bikini Kill* (Tobi Vail, Kathi Wilcox and Kathleen Hanna, early 1990s, USA) and *Girl Germs* (Allison Wolfe and Molly Neuman, early 1990s, USA). In both cases, the political intent of the producer is reinforced through a graphic language of dissent – breaking all of the rules about design layout, typography and readability.

For others, the fanzine is a space for personal experimentation, which also remains free from the conventions of traditional forms of writing and/or design practice. In these personal fanzines, or 'perzines', authors document the most intimate details of their lives, generating personal narratives and thereby unique autobio/graphical snapshots. In this way there is a holistic relationship between the autobiographical and the graphical. There is a preoccupation with the handmade, which often manifests itself through the use of DIY media such as ribbons, stickers, different-coloured papers, crayons and felt-tip markers. The academic Anna Poletti has observed of perzines that 'the practice of self-making through zine-making is particularly momentary'. In other words, zines reflect a slice of life at a particular time, characterized as they are by 'out-of-date contact details, continually changing titles, the common use of pseudonyms or just first names...' and quickly dating DIY production methods.<sup>18</sup> It is within this context that a distinct graphic language emerges, born out of an individual's handwritten scrawled text, uniquely dysfunctional typewriters and cut-and-paste collage imagery.

Fanzine genres that draw on the perzine format include horror (*The Vincent Price File*, 1996-n.d., UK), music (*Bye Bye, Duffel Boy*, Pete Green, 2009-, UK) and queer (*Ricochet! Ricochet!* Colette and Patrick, 2005, UK). While they focus on topics of which their producers are fans, perzines are typified by a focus on the 'self' as the subject of discussion. For example, David Greenberger's humorous observations as an activities director at a nursing home have been the focus of *The Duplex Planet* (1979-, USA), while *Nancy's Magazine* (Nancy Bonnell-Kangas, 1983-c. 1994, USA) gives us insights into the author's life



Iconic English style unites these three zines. *Passing Wind* (c. 1978–c. 1981) takes a satirical look at British culture, with an interview with Peter Cook, a cartoon about Oxford's Bodleian Library and pen pal requests from Magdalen College, Oxford. *The Way Ahead* (1984) is a modzine about 'Modernism: from scooters to fashion and music' and includes advice on fashion for mod girls. Singer Adam Ant appears on this mini-zine, *Panda Eyes* (2009), with a first print-run of 150 issues sold over the internet.

as a librarian. In other perzines, Ayun Halliday reveals the realities of motherhood in *East Village Inky* (1998–, USA); Cindy Crabb shares her daily (and often emotional) life experiences in *Doris* (1991–, USA); while *Toast and Jam* (Rachel Kaye, 1997–98, UK) dealt with often heart-rending tales of eating disorders. In all cases, there is an intimacy to the writing, and visually individual stylistic approaches to match. Zine producers choose to create rather than just consume the culture around them.

### Fanzines as Graphic Objects

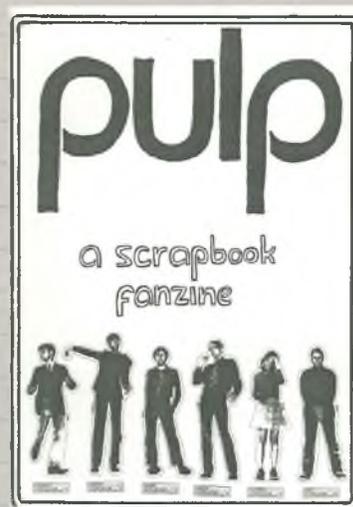
Up to this point we have examined fanzines in terms of their role as a vehicle for alternative or underground communication. But the fanzine is also a graphic object, in which its form and the DIY process by which it is produced provide some understanding of a history of design and popular culture. The fanzine looks the way it does because it is created by a single producer conflating the roles of author and designer. This opens up the possibilities for experimentation in terms not only of a fanzine's editorial direction but also of its graphic sensibility, both unencumbered by the kind of self-censorship that would pertain in the mainstream. For example, when a publication is owned by a corporation then it generally has to conform to a corporate strategy, and that might involve content compromises to avoid upsetting advertisers or to prevent conflict with aspects of corporate business interests (how many glossy women's magazines have had to spike stories about animal experimentation in the cosmetics industry?). By contrast, the production methods adopted by zine producers – such as the photocopier or desktop publishing – allow the producer to have more freedom in putting together the zine in his or her own way, often without consideration of conventional design rules or aesthetics.

In the graphic design profession, debates around graphic authorship came to the fore in the mid-1990s, focusing for the most part on a designer's practice and process of self-publishing. Critic and designer Michael Rock's seminal essay, 'The designer as author' (1996), and

subsequent discussion in 'Fuck Content' (2005), provided a platform for re-evaluating the role the designer might play in mediating between form and content. This went some way in legitimizing the designer's voice as equal to that of other privileged forms of authorship. Rock's proposition was that the object as a form could be considered as a 'kind of text itself'. That is, design principles such as 'typography, line, form, color, contrast, scale, weight' become devices by which a story might be told. This opens up for discussion ways of understanding the graphic object not only by what it means but by 'how it means'.<sup>19</sup>

Such an approach may be applied to the study of fanzines. Meaning is constructed not only through visual images, but also through the symbiotic relationship between image, text and the graphic form itself. Collectively these elements communicate ideas and themes, and also subtly shape readers' attitudes, opinions and beliefs. Fanzines actively engage with popular cultural texts. The 'poaching' and re-contextualization of mainstream newspaper articles, photographs in collage form and other mainstream media elements create an 'urgency of resistance' and an 'urgency of personal engagement'.<sup>20</sup> The use of the photocopier (or mimeograph and duplicator in early fanzines) reinforces the sense of immediacy of the message. (The duplicator, often referred to as a 'ditto machine', was invented in the 1920s and gave a characteristic aniline purple text.)

Writing about the value of fanzines as historical objects, scholars often draw on the work of Walter Benjamin and his essay 'Author as Producer' (1934). Duncombe explores this in relationship to a 'politics of form'; fanzines are positioned 'within the condition of the production of culture that constitutes an essential component of their politics', but also 'within' the very conditions of the culture in which they are produced. The way in which fanzines are amateur productions suggests they are already situated in opposition to mainstream publishing and its conventions. At the same time fanzines are designed to be ephemeral: they are produced quickly and cheaply using copy-paper and lo-fi production and printing processes, with irregular publication dates and



The international impact of the British music scene is demonstrated by these zines. Considered the authoritative resource, *Where's Eric!* (1992-) is a desktop-published zine produced by Clapton fans, boasting a readership today in 42 countries. *Weller Is Back* (1991) was the third Paul Weller fanzine to emerge out of Dundee, and printed news clippings, gig reviews, and features on a Jam tribute band. *Pulp* (2004) is a second printing of a collection of clippings and reviews of Jarvis Cocker and Pulp.

limited print-runs and distribution. This leads Duncombe to suggest that the form is operating 'against the fetishistic archiving and exhibiting of the high art world and for the for-profit spirit of the commercial world'.<sup>21</sup>

This all goes towards defining a fanzine 'style' that also refers to the individual traits distinctive to the fanzine producers themselves. In other words, fanzine 'style' operates on two levels. On the one hand, it adopts style as a form of prevailing 'symbolic resistance' to the dominant culture, while on the other hand, it announces individual styles about difference on a more local or personal level. Style denotes a way in which a shared language is formed and a community identifies itself.

At the same time, the form of production 'has encouraged many readers to produce their own publications'.<sup>22</sup> This is an interactive process that forms an integral part of the DIY attitude of the movement. Duncombe describes it as a 'participatory cultural production and organization', where the producer and the reader are both active in the creation of the message. The visual and text-based language that the producer uses to address the reader of the fanzine tells us something about the identities of both the producer and the reader. It also suggests something about the assumed relationship between them.

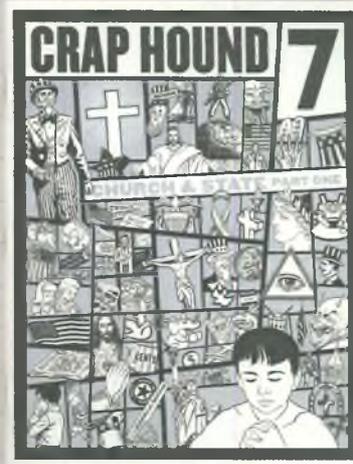
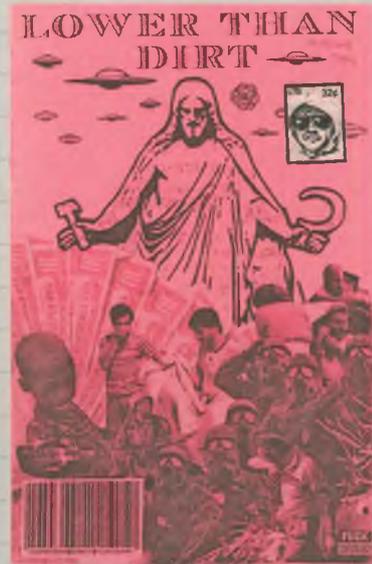
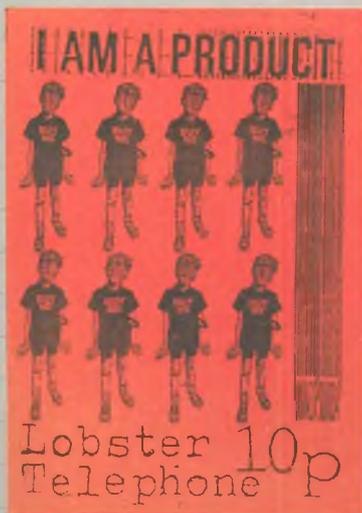
### A Brief History of Self-Publishing

Fanzines have played a key role in the evolution of fandom and alternative printing histories. Born out of the traditions of nineteenth-century political broadsheets, pamphlets, self-publishing and amateur printing, as well as of the underground counter-cultural publications of the 1960s, fanzines are part of an alternative press history. The fanzine as a self-publishing form stretches as far back as the publications of the radical social critics of the French Revolution. Thomas Paine's political pamphlet *Common Sense* (1776), for example, is often cited as an early example. The literary self-publisher, poet and engraver William Blake produced his *Songs of Innocence* in 1789, with poems illustrated by lavish engravings – a sort of forerunner to the contemporary artzine.<sup>23</sup> Other historical roots for fanzines include little

magazines, which emerged in force in Britain and the United States around 1910 as a form of non-commercial, self-published literary publication. The focus tended to be on experimental poetry, fiction and criticism. *The Dial*, published by Margaret Fuller and Ralph Waldo Emerson (1840–44), is often cited as one of the precursors to the zine form of publishing.<sup>24</sup> Although short-lived and having a limited readership (shared characteristics with today's fanzines), it nonetheless became an influential, if not controversial mouthpiece for the literary, philosophical and religious writings of the Transcendentalist Club in Boston, Massachusetts. Another early influential little magazine was *The Germ* (January–May 1850), which ran for four issues and provided a forum for Britain's nineteenth-century Pre-Raphaelite group of artists and writers. Here, poems and literary texts sat alongside drawings as a place where artists themselves could express their opinions about the nature and principles of art.

In the United States the formation of amateur press associations (APAs) during the nineteenth century facilitated the publication of amateur papers alongside the writings of amateur journalists. The model was for subscribers to send in their own pieces of work to a central collection point where all the works would then be collated and redistributed to members. Warner, writing in his book *All Our Yesterdays* (1969), makes mention of the amateur journalist Howard Scott, who in the 1870s issued a publication called *The Rambler* – which as an APazine speculated about scientific developments and also fan conventions (for example in September 1879 the editor reports on the plans for the WAPA – 'a nineteenth-century amateur journalism group whose full name is lost' – convention in Chicago).<sup>25</sup> Such enthusiasm led the way for the development of communities of interest (especially in science fiction), where we find some of the inspiration for today's zine networks and communities.

However, it is not until the early twentieth century that we begin to see the formalization of some of these early visual characteristics, which help to establish a readily identifiable form. It may be suggested



*Lobster Telephone* (1980s–90s) was a 'cyberfunk art terror' zine whose subject was social degradation, symbolized visually through its chaotic layout and low-fi print quality. *Lower than Dirt* (1996) was a limited edition of 150 copies. Its editor, Richard Santos, creates a series of photo collages from mainstream press stories about murder suspects, popular shootings and conspiracy theories. Sean Tejaratchi's *Crap Hound* (1994–) is a 96-page clip art zine, this issue focusing on black-and-white religious and patriotic imagery.

that what we might consider a graphic language of fanzines has its roots in two main areas: one that draws from the forms, techniques and contexts of artistic and literary practices such as Dada, Fluxus and Surrealism; and a second one based primarily in the intentions of political and counter-cultural activity as found in Situationism from the 1950s and 1960s, in the underground radical press and in the music and subcultural movement that came to be labelled punk in the 1970s.

Nico Ordway comments on the emergence of the post-World War I art movement Dada, arguing for recognizing the Dada artists' self-published journals as the 'first proto-zines': that is, zines 'produced for the pleasure of their creators and provocations of readers, ignoring or satirizing all canons and standards of journalism'.<sup>26</sup> Dada had a direct impact on the visual language of fanzines and specifically those produced during the punk period beginning in 1976. Illustrations and advertisements were cut out of the newspapers and popular magazines of the time, and re-presented using collage techniques. The collage approach, which juxtaposed 'found' imagery with photographs and texts, reinforced the Dadaists' attack on the dominant culture of the time. Such an approach generated an 'aesthetic of rebellion' that matched the Dadaists' contempt for bourgeois sensibilities.<sup>27</sup>

Self-publishing continued into the 1950s with a form of underground publishing characterized by works that were typed, mimeographed or Xeroxed in the tradition of what the Soviets had coined *samizdat* publishing.<sup>28</sup> Although the idea of *samizdat* has a long history, in the 1950s it meant clandestine DIY magazines distributed via anarchist networks in opposition to post-Stalin governments.

In the United States and Western Europe, fanzines are often affiliated with the underground press and the counter-cultural movement of the 1960s, though there is a distinction to be made. While fanzines sit comfortably within the domain of the underground they are not considered part of the underground press movement of the 1960s and 1970s. The relationship between private and public spaces helps to differentiate the two types of publications. The underground

press, for example, often entered into the consciousness of the 'public' realm, whereas fanzines remained essentially 'private' in that they were produced by fans for fans. This meant that traditionally fanzine producers blatantly disregarded copyright or censorship regulations while the underground press was more susceptible to the libel laws – laws from which fanzines tended to be sheltered by remaining firmly out of sight within their underground spaces. However, with the rise in profile of many fanzines in the 1990s, the threat of libel cases has increased, with some producers facing charges of copyright infringement in their appropriation of corporate imagery in challenging the rise of consumer culture.

Despite this distinction, the graphic language of the counter-cultural publications was not lost on fanzine producers. Counter-cultural broadsheets of the 1960s and 1970s such as *It*, *Frendz* and *Oz* created a visual mix of styles, colours and techniques, the result of each spread having been designed by a different person. Designers and illustrators also relied on their vast collections of comics, cartoons and illustrations as inspiration for collages, which ultimately captured the spirit of psychedelia and the rough edge of rock and roll. But this was also the result of new technologies such as the IBM Golfball typewriter and the more cost-effective printing method of offset lithography, which gave designers and printers a new-found freedom. The resulting experimentation created, in part, an attitude reflected in the density of overlapping colour, collaged images and typographic legibility in the production of fanzines that carried from the 1970s well up to the present day.

#### Fanzine Genres Pre-1976

One way of looking at the history of fanzines is through the development of genres, specifically early fan writing as found in science fiction, music and comics. Genres are created as a result of a number of fans locating themselves within subjects of interest. R. Seth Friedman, for example, in the metazine *Factsheet Five* (1982–98), one of the more substantial

# spilt milk

\$1

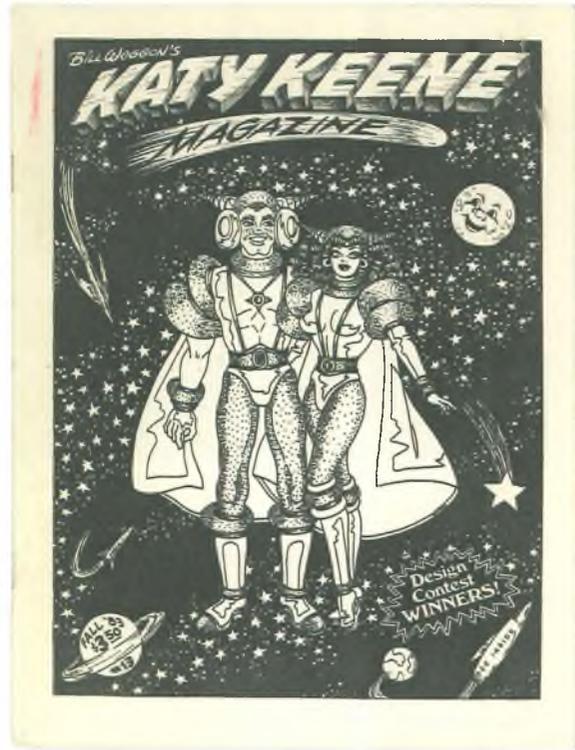
winter 1996 issue #1

interviews with...  
air miami!  
yo la tengo!  
cub!

best songs of 1995!

a road trip!

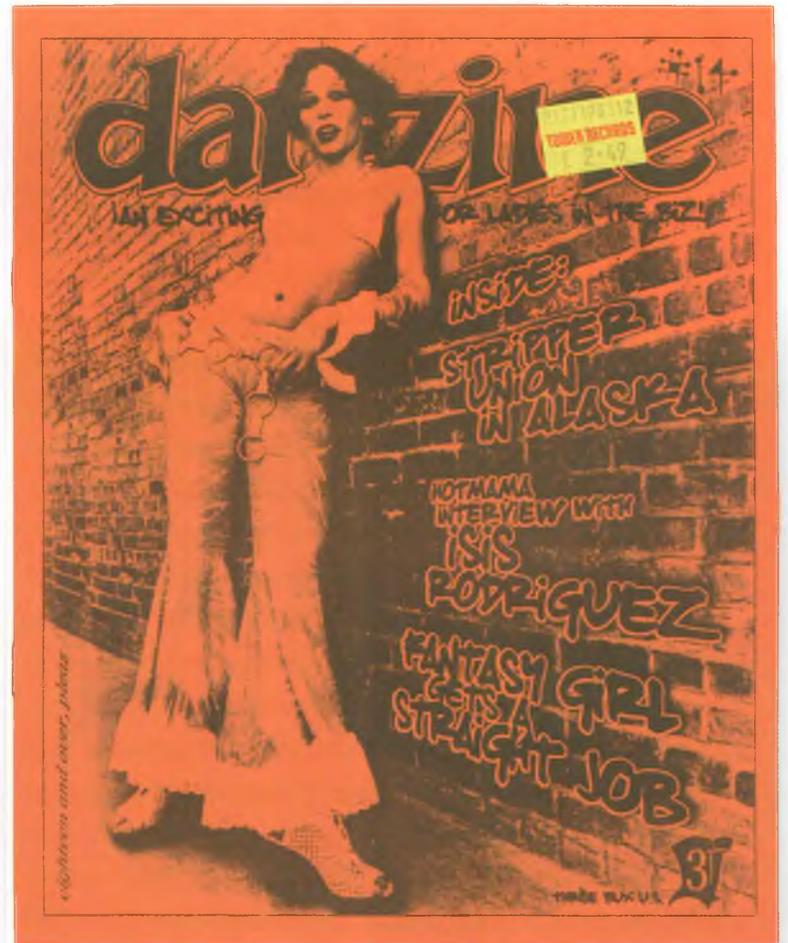
the best show on television!



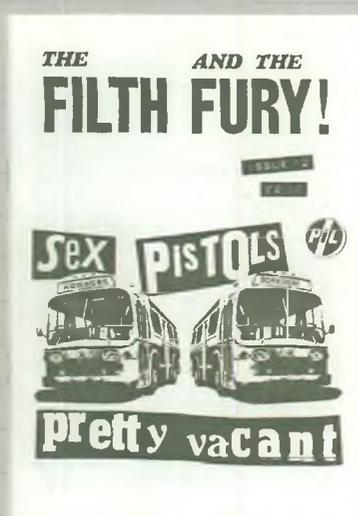
## LIKE A VIRGIN



Italian Fanzine about Madonna  
Anno VII - Gen./Jan '98 - N.40



Independent women find a place in fanzines in one way or another. *Spilt Milk* (1996), produced by two sisters, used riot grrrl-inspired 1950s images of teenagers and hand-drawn doodles. *Katy Keene Magazine* (1979-83) was dedicated to Bill Woggon's comic book *Katy Keene*. The singer Madonna was the subject of the Italian fanzine *Like a Virgin* (c. 1990s) and featured an interview with the diva herself. *Danzine* (1995-2003) was an 'adult' quarterly zine for exotic dancers and workers in the sex industry.



Punk attitude and design outlasted the 1970s. One of the first queercore punk zines, *Outpunk* (1992–97) was produced on a Mac LC 475 using QuarkXpress, Adobe Photoshop and Microsoft Word. In the DIY spirit, *Lip Gloss* (c. 2009) produced homemade badges that were attached to the cover of the zine. Retro punk imagery – here, Jamie Reid's image for the Sex Pistols – featured on the front of *The Filth and the Fury!* (2000) to coincide with the opening of that film in London.

fanzine review publications, formalized the fanzine taxonomy in order to organize the vast array of material that he received for each issue. Friedman reveals in the publication's October 1995 editorial that in that year alone he had produced five issues reviewing a total of 6,258 zines.<sup>29</sup> By the end of its run, *Factsheet Five* reviewed fanzines under the generic categories of quirky, medley, fringe, music, punk, grrrlz, personal, science fiction, food, humour, spirituality, politics, queer, arts and letters, and 'comix'. With the advent of electronic zines, Friedman also introduced a digital category.

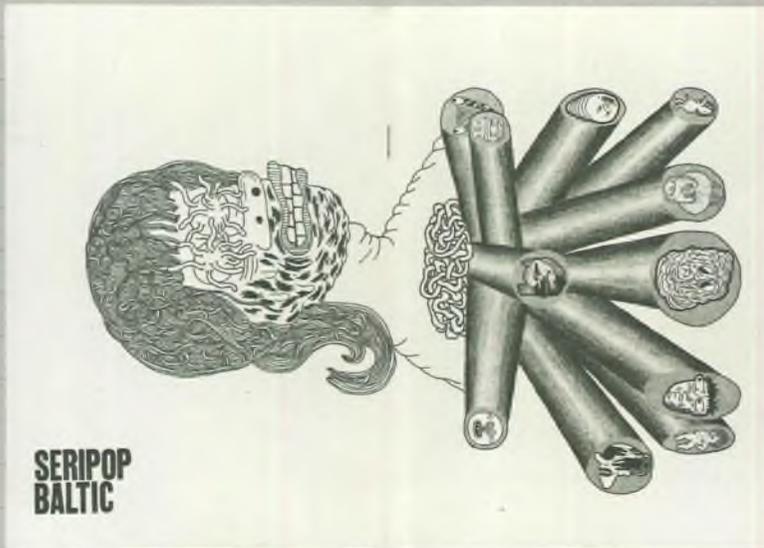
A history of the contemporary incarnation of fanzines begins within the science fiction genre. Duncombe, like Wertham before him, argues that fanzines emerged as a 'distinct medium' with the rise of science fiction clubs in the 1930s.<sup>30</sup> Writers would publish in order to 'share science fiction stories and critical commentary', including some now notable authors such as Ray Bradbury and Arthur C. Clarke. The earliest amateur sci-fi fanzine to be established was called *The Comet* (1930) and was edited by R. A. Palmer for Chicago's Science Correspondence Club, while the earliest-established science fiction professional magazine, or 'prozine', was titled *Amazing Stories* and edited by Hugo Gernsback. It was Gernsback who introduced the idea of publishing readers' letters in the magazine, thereby providing a catalyst for early science fiction fan communities. Readers' letters were of particular importance to science fiction fan publications and were a precursor to the process of connecting readers and creators in contemporary fanzines. Ray Bradbury published his first story in his own fanzine, *Futura Fantasia* (1939–41). Warner suggests that Bradbury's publication was well edited, though it included spelling mistakes; it was printed in green mimeograph ink to represent the colours of 'Technocracy' – a future society shaped by its technology.<sup>31</sup> In the UK, *The Futurian* was published in Leeds (1938–40) by J. Michael Rosenblum and included fiction poems and articles from 'leading sf fanz of the day', one of whom was Arthur C. Clarke.<sup>32</sup>

These early publications were created as 'handwrittenzines' or 'carbonzines', each copy being produced individually, or duplicated copies made from a handwritten or typewritten original. Robert Hansen suggests that offset lithography has been used throughout the history of science fiction fanzines, although less frequently owing to cost. The Gestetner ink duplicator (a stencil printing process developed by David Gestetner in the late nineteenth century) was used until about 1980 when photocopying began to become the preferred production method.<sup>33</sup> Like most fanzines, sci-fi fanzines had print-runs of around 100–250 copies and were produced either on a duplicator or on hectograph or mimeograph machines. Warner reports that some popular science fiction zines, such as *Le Zombie* produced by Bob Tucker, had only 150 copies for distribution.<sup>34</sup>

The first Trekker fanzine began in 1967, a year after the start of the first run of the cult science fiction television series *Star Trek*. Fanzines included *Spockanalia*, which appeared in New York City as a ninety-page mimeograph with staples. Spock himself, the actor Leonard Nimoy, wrote a letter that was published in the issue 'wishing them luck'. Fanzines with a high profile at fan conventions included *Terran Times* (1969–early 1970s), *Thrall* and *Beyond Antares* (both early 1970s). Other contemporary science fiction television programmes such as *Doctor Who* and *Blake's 7*, and such Hollywood films as *Planet of the Apes* and (to a lesser extent) the *Star Wars* series, have generated cult followings and corollary fanzines.

Developing alongside the science fiction fanzines were the comic book fanzines. In some cases, comic fanzines would cross over, covering aspects of both genres and their fandom. David Kyle's fanzine *Fantasy World* (1936–n.d.) created, as its subtitle suggested, 'Cartoons of Imagination' as science fiction comic strips. The first British comic fanzine, *EC Fan Bulletin* (1953) – a mimeographed and limited-run fanzine for the small publisher Entertaining Comics – was produced by Bhub Stewart and inspired by science fiction fanzines. A year earlier in the United States, Superman was celebrated in Ted White's fifty-copy





The lack of constraints in the fanzine format affords emerging artists space to experiment and to publish new works. *Seripop Baltic* (2009) is a contemporary collaboration between DIY artists, writers and zinesters, created as a one-off response to an exhibition by Montreal artists Seripop at the Baltic Centre for Contemporary Art in Gateshead, England. James Pallister's *Meat Magazine* (2004-) provides a biannual forum for up-and-coming writers and artists. This themed issue takes as its subject national identity.

which were about single bands or branches of the rock family tree. Other less specific publications he called genzines.<sup>38</sup> Shaw went on to edit *Who Put the Bomp!* (1970–79), which ran for twenty-one issues, providing a forum for serious fans and professional critics who had something to say about the new music scene and record-collecting. The first few issues contained six pages of mimeographed typewritten texts and were produced with a print-run of thirty-five copies; from issue 4 a standard format was used (cover, table of contents, editorial, readers' pages, band and fanzine reviews, and feature story) and the size increased to twenty-two pages, using three-colour mimeography. Early American rock-and-roll zines such as this were to have an impact in terms of both content and form on subsequent music zines, including punk. The link is explicit in the case of, for example, fanzine producer Jonh [sic] Ingham, who was assistant editor and art director of *Who Put the Bomp!* and who moved to London in 1976, where a year later he would start the punk fanzine *London's Burning*.

Another zine, *Bam Balam* (1974–c. 1980s), was published quarterly by Brian Hogg in Dunbar, East Lothian, Scotland, employing a typographic treatment of the title that referenced 1960s counter-cultural psychedelia. The drop shadow and outline letterforms were hand-drawn and organic in their construction – a visual representation of the mid-1960s' sounds of garage and freakbeat. *Bam Balam* was a training ground for journalists, including Jon Savage, who remarks that the fanzine had 'an unacknowledged but important influence on British punk'.<sup>39</sup>

In the case of these genre fanzines – science fiction, comics, music – it may be argued that fans are constructing a hierarchy of taste. Their knowledge is highly specialized, whether it be a science fiction fan obsessing about Arthur C. Clarke, a comic fan celebrating Jack Kirby, or a music fan idolizing Elvis. It is here where the fan becomes an elitist – someone who knows what is in 'good taste' within his or her peer group. In a similar way, Thomas McLaughlin has proposed, 'zine writers and editors may legitimately be thought of as "elite fans", fans who have

accumulated the textual and historical expertise that places them above the average couch potato...'.<sup>40</sup> It is this specialist knowledge that has a significant role to play in unpacking how popular culture is understood, but is also critiqued in both textual and visual forms.

### So Zines Are...?

We began with a description of a zine fair, and have explored some of the ways in which zines have moved from the underground into a more mainstream consciousness. This process has roots in the history of fandom and the formation of fan genres. However, it is also clear that when zines more latterly have made a more mainstream impact it is their DIY 'charm' that is at stake. If there is a stereotype of a zine in 2011 then it is of a photocopied, roughly hewn production, probably produced by a lone and slightly awkward youth. This is what the mainstream media focuses on: this is what they make television shows about. But equally clearly, those early roots have given rise to an infinite variety of zines, serving a hugely varied demographic. This book acknowledges that the 'zineness' of zines is crucial, but it also points to the potential of the form outside of narrow pigeonholes. The DIY revolution is here to stay.

# SHOCKING PINK !!

60P

YET ANOTHER

SICK AND TWISTED?

Young Women's Magazine

WOW!!!!

ZAP!



# IT'S OUR CHOICE

Including  
**FIGHT EVIL! FIGHT ALTON! A JACKIE INSERT  
CUTTING CRITICISMS OF SOCIETY TODAY.  
EXCLUSIVE POSTCARD FROM MICHELLE SHOCKED.**



**NO<sup>6</sup>**



**NOTHING  
IS  
TRUE**

**OMSK**

**JACKO** **BACKO**



**JACKSON;  
HEAVEN  
SENT?**

**HOLLY  
WOOD**

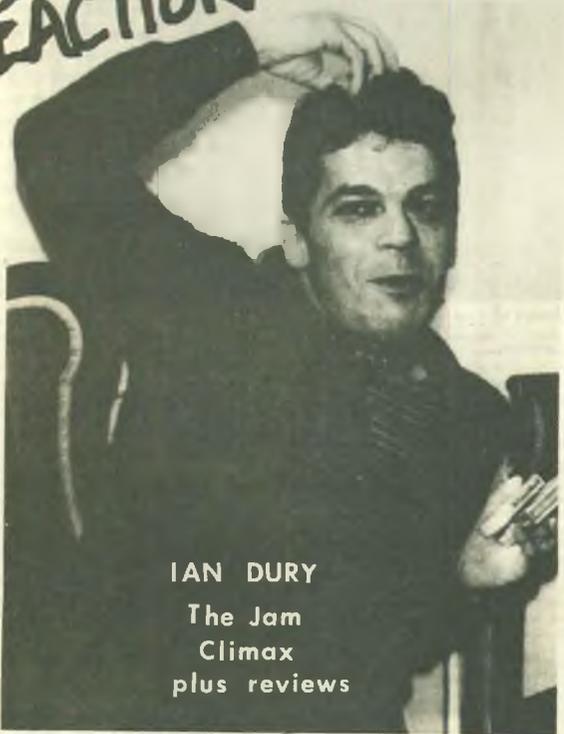
**LADS**

**SEA  
MONSTER**

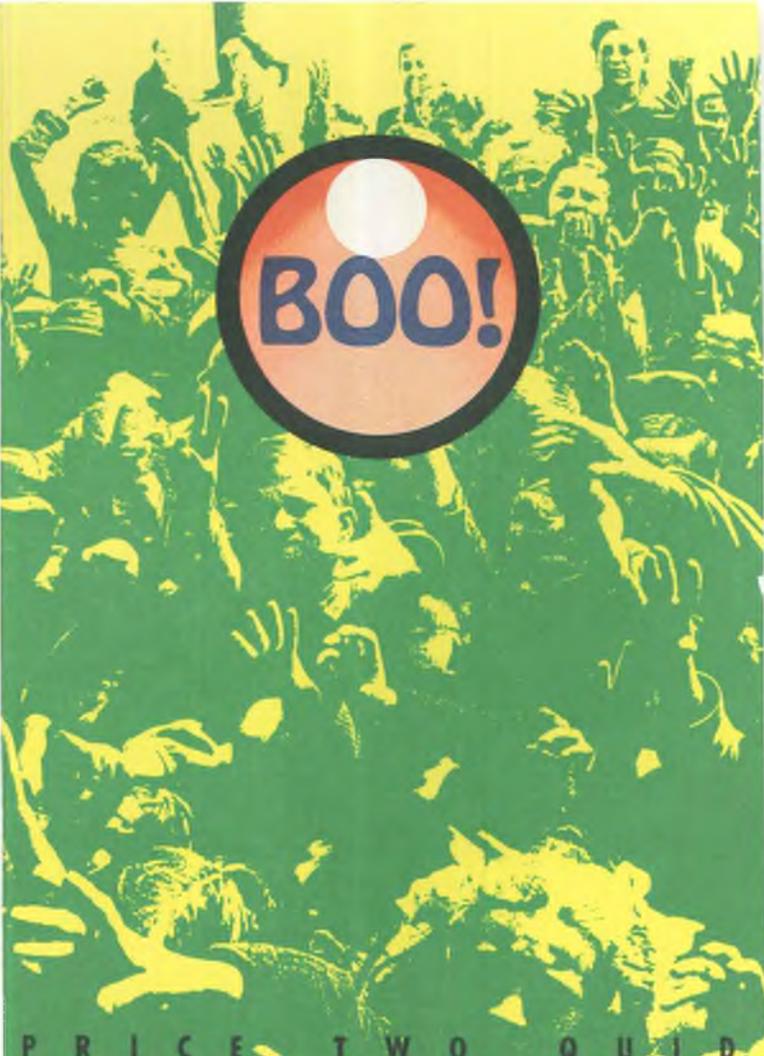
**WOMANS  
SPOT**

ISSUE NUMBER FOUR  
MAY 1996  
BI-MONTHLY  
ONE POUND  
+ 50p  
THE ONLY MAGAZINE

**NEGATIVE  
REACTION** -We got no values  
No.1 Feb '77 20p

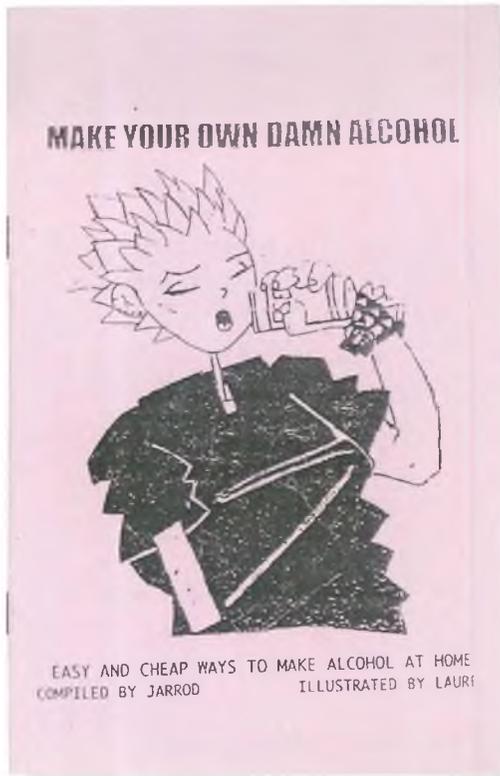


**IAN DURY**  
The Jam  
Climax  
plus reviews



**BOO!**

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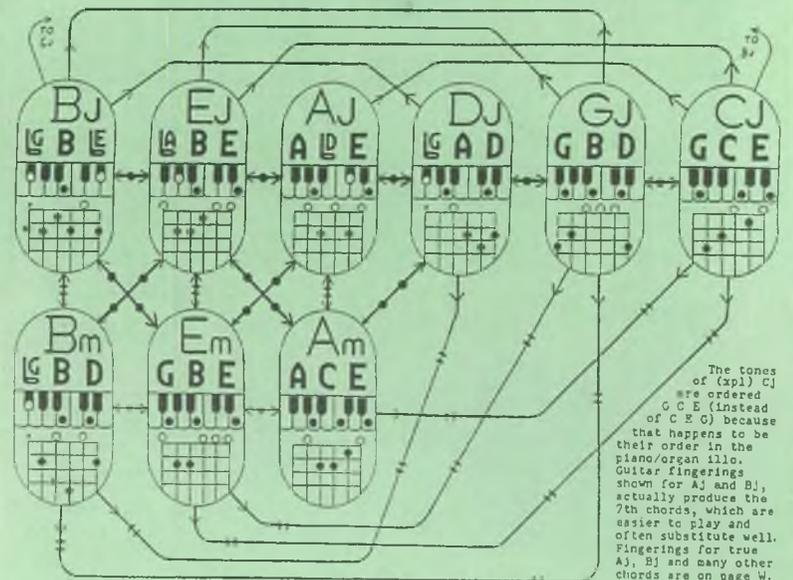
# CHORD EASY

**HOW TO CHOOSE CHORDS.** If you can play a melody or hum it true, you can select chords to accompany it. This booklet can help beginners start, and help the experienced expand harmonic horizons. It can help you choose chords for almost any song: old, new, popular, obscure - or one you compose.

If you already know that most music has 12 tones per octave labeled A B<sup>b</sup> B etc, and if you are able to jot down a melody you know, continue below. If not, go to page Y.

**CHORDS** are combinations of tones that sound pleasing if played together or in rapid succession. Two types of chords are used most. I call them j chords and m chords. There are 12 of each, one for each of the 12 tones per octave. Each j or m chord consists of 3 tones. Example (xpl): G<sub>j</sub> consists of G and B and D tones. (More about terminology on page W.)

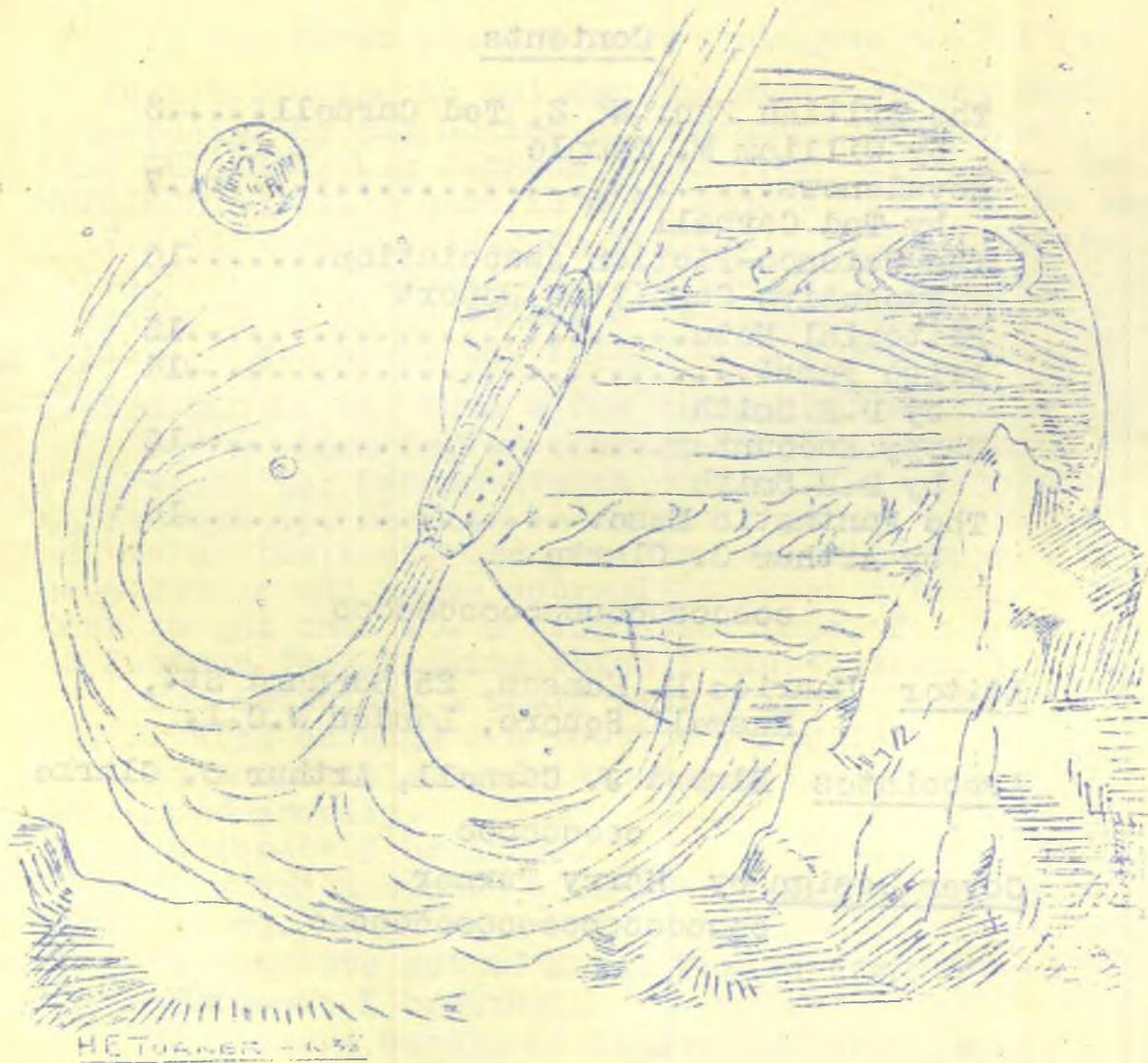
Nine chords are enough to accompany well most pop/rock/folk songs. WHICH 9 (of the 12 j and 12 m chords), depends on how a song is played. This diagram gives the 9 chords for songs played so they end with G<sub>j</sub>; plus the tones in those 9 chords, and piano/organ and guitar fingerings. The connecting lines show which chords most often follow one another. (This diagram is here for easy reference. No need to study it now.)



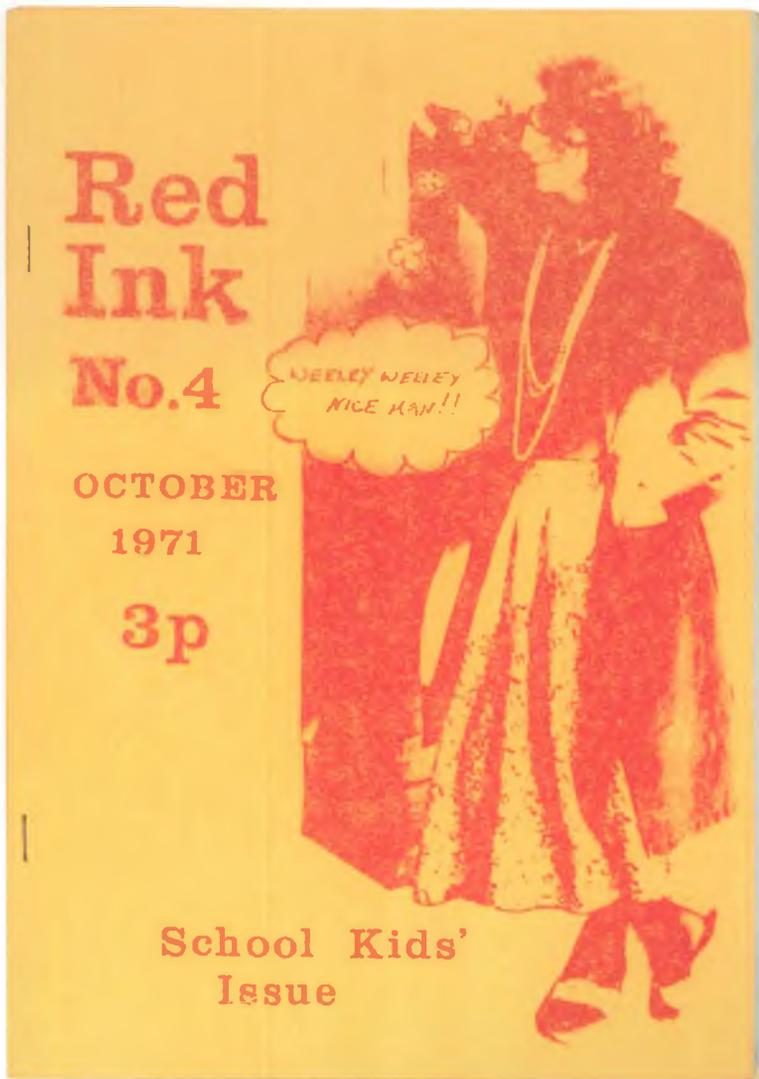
While 1970s punkzines were generally photocopied, the first issue of *Negative Reaction* (1977-78) was printed using offset litho, but it still drew on an emerging punk aesthetic of typewritten texts and hand-scrawled lettering. In *Nothing Is True* (1992), featuring political rants on war and misinformation, Letraset typefaces are used to replicate the aesthetic of cut-out lettering. In the satirical magazine *Omsk* (c. late 1990s) the hand-rendered cover drawing reinforces the cartoon-like character of Michael Jackson. Camilla and Fred Deakin moved the fanzine aesthetic into the 1990s with the Acid House fanzine *Boo!* (early 1990s), using overprinted fluorescent colours and psychedelic lettering. The DIY spirit is fostered in the three 'how-to' fanzines: *Make Your Own Damn Alcohol* (2005), *The Complete Soapmaker* (1997) and *Chord Easy* (2007).

TERRY CARR FANZINES

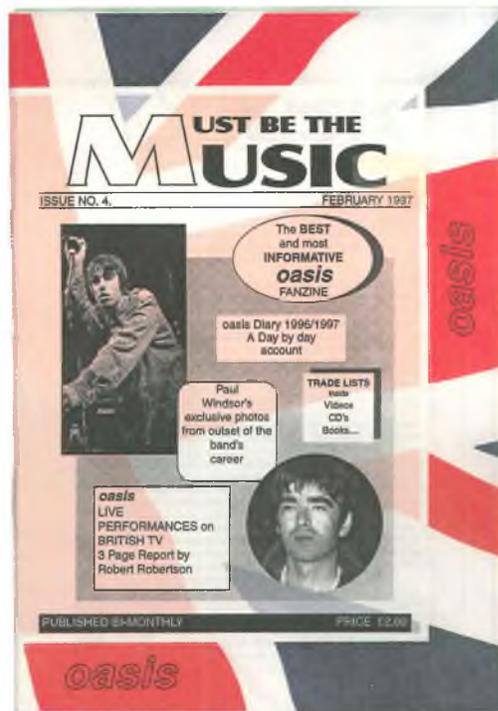
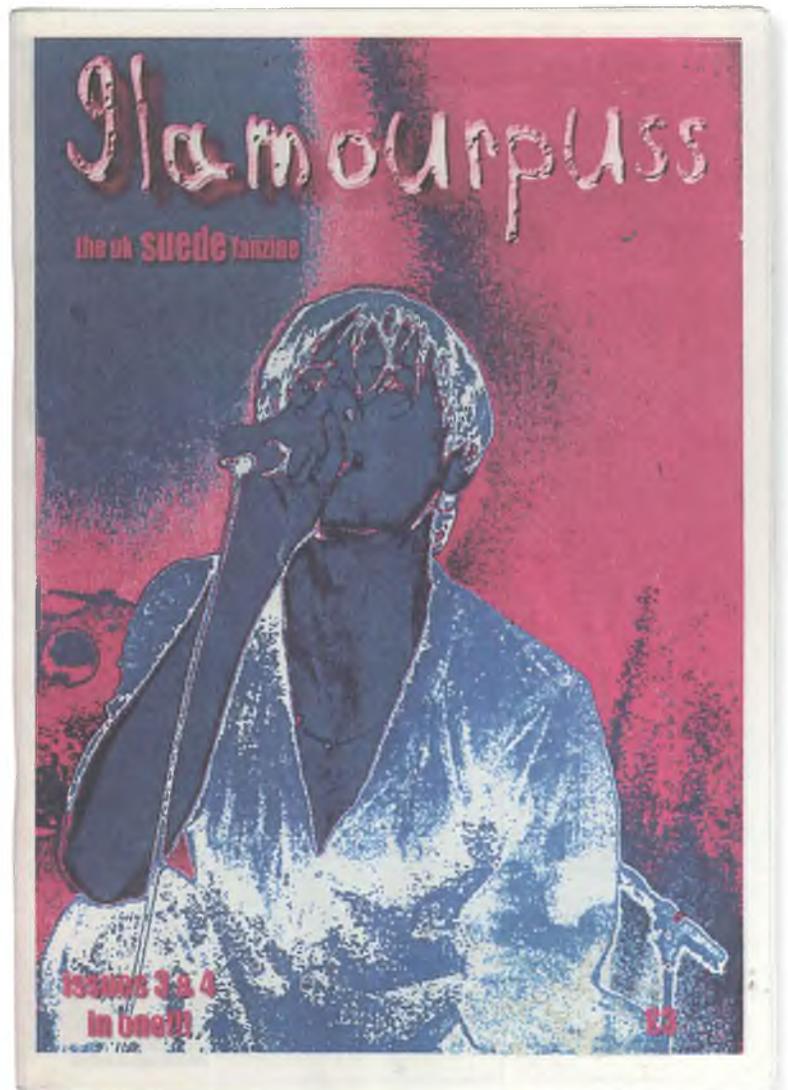
# NOVAE TERRAE



*Novae Terrae* (1936-39), founded by Maurice K. Hanson for the Nuneaton branch of the Science Fiction League, went on to become the official mouthpiece for the Science Fiction Association (SFA) in 1937. It ran for 29 issues until it was renamed *New Worlds* in 1939. Many of the early covers were provided by Harry Turner, an early Royal Air Force radar technician and artist who had an early interest in science fiction and wrote his own fan magazine in the early 1940s.



*Red Ink* (early 1970s) was a satirical zine produced by Newcastle University Socialist Society, which spoofed university life and the politics of the time. A quarterly comiczine, *Heroes Unlimited* (1967–n.d.) was produced on a Gestetner duplicator. The genres of comics and science fiction come together in this cover illustration, where the library of the future is a place where bodies rather than books are lent out. *KRLA Beat* (1965–68) was a zine compilation of newspaper articles on bands and music.



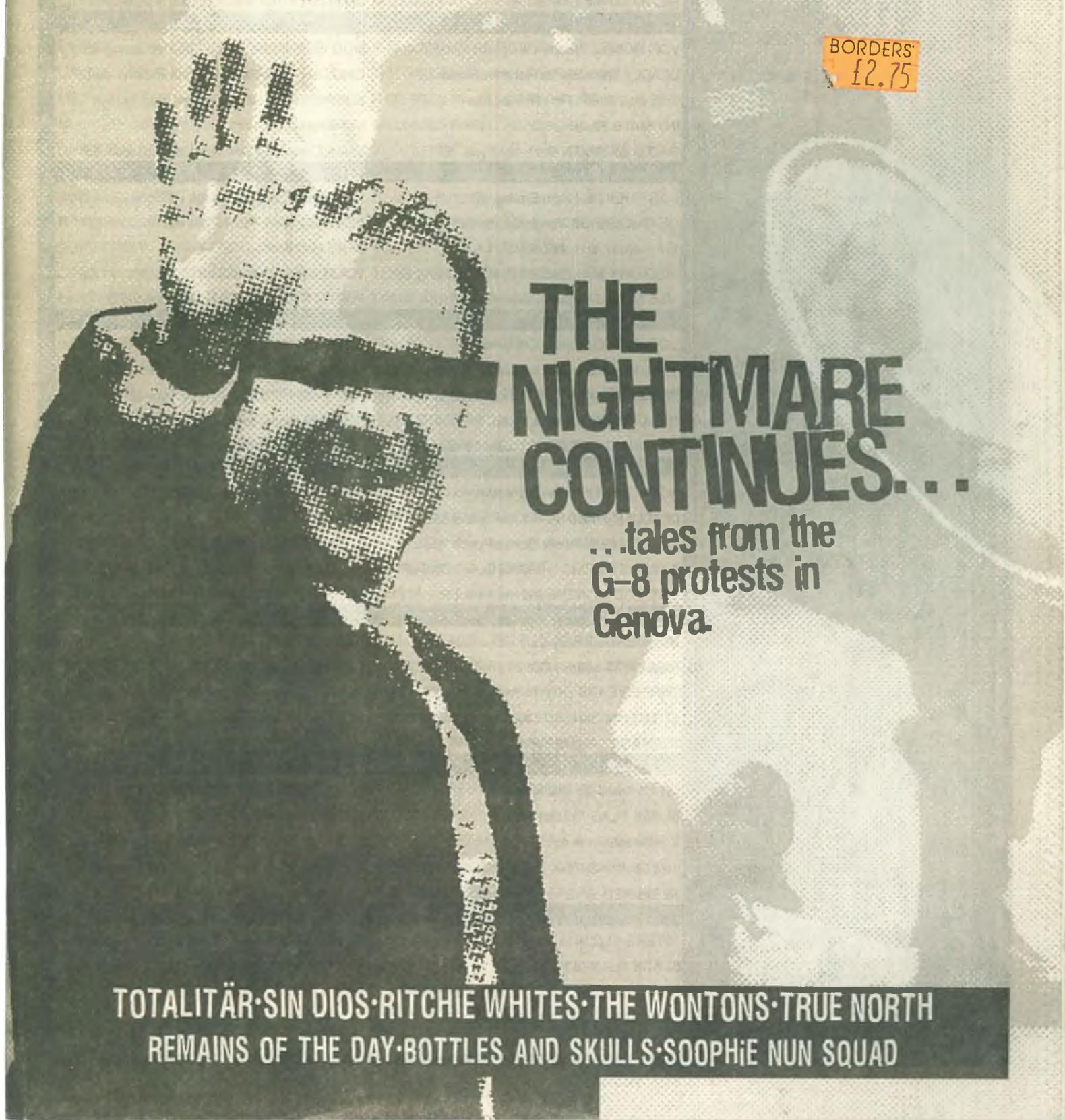
Pop music is one of the most prolific fanzine genres. *Creep* (1990s) provided a forum for commentary on 1990s bands, while at the same time referencing the content of zines outside the music scene, publishing clip art from Sean Tejaratchi's *Crap Hound*. Suede fans were treated to this double issue of *Glamourpuss* (1996). The Oasis-inspired *Must Be the Music* (1996-99) was a promotional zine that ran 12 issues: the bi-monthly publication boasted a readership of more than 2,000. *MaximumRocknRoll* (1982-), a punkzine, began in 1982 as a newsprint booklet inside *Not So Quiet on the Western Front*, a compilation album on the Alternative Tentacles record label. This authoritative publication is still going, and to date more than 300 issues have been published.

# MAXIMUM ROCKNROLL

ISSUE #221

OCT. 2001 \$3.00

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CONTINUES...**

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Genova.

TOTALITÄR·SIN DIOS·RITCHIE WHITES·THE WONTONS·TRUE NORTH  
REMAINS OF THE DAY·BOTTLES AND SKULLS·SOOPHiE NUN SQUAD



VOLUME TWO NUMBER TWO

NOVEMBER 1978

FIFTY CENTS



*Slash* (1977-80) was a highly respected US West Coast punk music broadsheet, with contributors from other zines including Tony Drayton (*Ripped & Torn*), Jon Savage (*London's Outrage*) and cartoonist Gary Panter (*Jimbo*). Meanwhile on the East Coast, *Punk* (1975-79), founded by John Holmstrom, featured a mix of British and American bands - here, punk princess Patti Smith. Some credit the title with giving punk music its name. *International Anthem* (1977-81) was produced by the anarchist collective Crass, whose hard-hitting agit-prop political messages were more counter-cultural than punk but who inspired generations with their views on animal liberation, human rights and government injustices. This issue of *Artcore* (1986-) celebrates its twentieth anniversary with a vinyl fanzine - a combined 40-page print zine and compilation album of nine rare or unreleased American punk rock and hardcore bands.

Following pages The format, offset-litho printing and monthly publication hark back to some of the early science fiction newsletters. *The Celestial Toyroom* (1976-) is a *Doctor Who* newsletter that claims to have reached more than 1,000 fans. The free two-page newsletter *Your Mornings Will Be Brighter* (c. 1990s) kept local fans up to date with listings of gigs held in and around Folkestone, Kent, England.



# THE Celestial Toyroom

Number 7

July '79

## INVASION

CUP FINAL DAY was more noticeable this year for the exodus of people away, rather than to the country's capital city, when DOCTOR WHO fans rendezvoused for the annual DWAS invasion of Blackpool. Whilst London might well be the base for the Society Executive, and venue of PANOPTICON III, Blackpool can be regarded as the Northern centre of Doctor Who fandom, with the largest of two exhibitions in Britain featuring props costumes and hardware from the programme.

MORE THAN 40 Members of the Society, from far afield as the Surbiton Local Group and West Midlands 'Beyond Cygnus-A' had collaborated and booked out an entire hotel. Organiser, J. Jeremy Bentham, who drove a mini-bus of fans up to Blackpool from London was overwhelmed at the success of the Weekend, and is hopeful of further activities in the future amongst the Society 'hard-core'.

## WHO

### PUTS HIS FOOT IN IT

OCEANS IN THE SKY - the film made by the D. W. A. S. drama dept. is now complete, bar the special effects. Premiered at the Tom Baker Pen-Pal Club Social Event on May 26, the full version is hoped to be ready for PANOPTICON III.

The film has taken three years to make at a cost of £3,000. The sets include a magnificent TARDIS console which was made by Reg Spillet who also plays a part in the film. The whole of the TARDIS interior was built on a stage cannibalising existing materials. An original score has been written for the soundtrack by Tunbridge Wells D. W. A. S. Member Mark Ayres. A version of the original television theme will be used to open the adventure concocted by Owen Tudor and Paul Howden-Simpson. 'Oceans' boasts a cast of 20 actors, including Leo Adams as 'The Doctor'. Leo is a professional actor of 30 years and had his own rep company.

The last session was filmed in a sewage works with Mr. Adams having some unfortunate accidents with the co-ordination of his feet in relation to the nature of the location, which broke up his co-star, Diane Woodley.

There is already a poster available of the film, and a paperback book is planned explaining how the film was made.

#### IMPORTANT ANNOUNCEMENT

ALL MEMBERS WITH MEMBERSHIP CODES BEGINNING "8 A G" PLEASE SEE 'RE-APPLICATION TO MEMBERSHIP' LETTER ENCLOSED, AS THIS IS THE FINAL EDITION OF CT OF YOUR PRESENT YEAR.

#### SUMMER REPEATS

The repeat this summer of 'The Pirate Planet' seems much more certain, with probably that well-known cure for insomnia, 'The Androids of Tara' to follow.

## PANOPTICON THREE

Just six weeks after booking for the convention opened we have been forced to close our registration files. 375 of you have registered and this response is intensely heartening. However, we do still have 16 places left for Sunday only and if you wish to register please send £3.50 to Deanne with a registration form and sae. Now an apology to those Members who have had to wait a few weeks for confirmations of their registrations. This was because the accommodation was massively over-subscribed. Happily, we have been able to extend this facility. As regards to paying for accommodation please send your cheque/postal order payable to Deanne as soon as possible. Whenever you write with a query on the convention it would help us if you could quote your convention number. The good news is that we will almost definitely be able to show the entire first story consisting of four full episodes. Several guests have replied to our invitations including Dick Mills, Graham Williams and Douglas Adams. If you are unable to come we can offer supporting Membership costing £1.00 for which you will receive all bulletins, a copy of the convention booklet and a badge. If you want to take this up, please write to Mark enclosing an sae, with your cheque/PO payable to Deanne. Lots more next month!

David, Deanne and Mark.

#### WRITERS POOL MEETING

The venue: 287 Carlton Hill, Nottingham. The purpose: The launching of the third edition of COSMIC MASQUE. On May 26 at the home of John Peel, an interesting discussion followed the official launching of the third Writers Pool publication. One topic of discussion was the way the Doctor had changed and it was decided that the transition from Hartnell to Troughton was a rejuvenation - the body returning to an earlier age. Troughton was changed into Pertwee by the Time Lords. His cells destroyed by the Metebellis Spider, the Doctor was as good as dead. Even the power of the TARDIS could not repair his body and effect a rejuvenation. Cho Je came to his rescue and regenerated the cells of his body and he became a younger, different personality. But what will happen to the Doctor next time?

#### LATE NEWS

#### LOCAL GROUP ANNOUNCEMENT

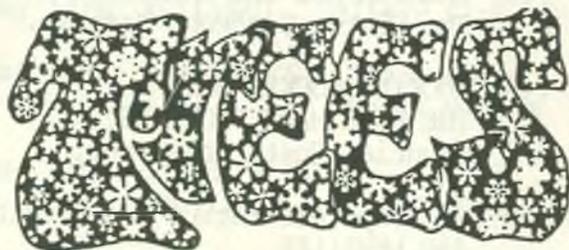
We are pleased to announce the official opening of our eleventh Local Group: Michael Nicholson, 25 Long Bank, Birtley, Chester-le-Street, County Durham. A full list of the existing Local Groups is on page two and three.

May 1990 ... May

**YOUR MORNINGS WILL BE BRIGHTER**

FREE ... FREE ... FREE ...

FREE ... FREE ... FREE ...

The Arena, Vienna

What a momentous year mighty '90 is turning out to be - Tyson knocked out, the West Indies beaten in the first test on their own soil, Liverpool beaten by Crystal Palace in the F.A. Cup semi final, Mandela free, Thatcher (or Torture as one Austrian is to pronounce it) with her back to the wall, a new era unfolding in Europe, Poll Tax anger swelling up ... and Folkestone four-piece TREES spreading their gospel overseas, hot on the heels of their three-date "Hit the North" weekend and first local gig of the new decade.

It's Friday 13th and all is well. Heathrow Airport is woken from its slumber by the arrival of Matt Goss, chased by a bevy of emotional girls; there's a party from Sheffield United Football Club present as well, cult-hero of the 70's Tony Currie amongst their ranks.

I have a very tight schedule ... my plane to Munich is delayed by half an hour ... I'm going to miss my train ... but no, the train's late as well, perhaps the Germans are human after all.

Vienna's indoor Arena is a Marquee-style venue, indeed Mark E.'s The Fall play here the next week. The gig starts at 8pm and goes on until 5am, it's quite a rave, there's about 500 people present.

TREES are on fifth out of six, due on at about midnight after CLOUDS OVER CHRYSLER (from Linz in Austria), the excellent BOMB CIRCLE and OCCIDENTIAL BLUE HARMONY LOVERS, both from Vienna; and German/American hardcore act SPERMBIRDS. The band are tired, the acts go on for longer than had been expected, they finally hit the stage at 1.30am; by now the crowd has mingled, but there's still an expectant faithful to entertain, radio

airplay of their "Love Child" EP had gone down well. Those who witness the spectacle insist that it will go down in legendary terms within the city.

TREES vocalist Jason MacKenzie has been mysteriously left out of Sounds' "Rock Nutters" series so far, tonight he's demented, revelling in the clean air and friendly atmosphere of a city he's clearly taken to, dancing around his large stage. Tonight he's making the Viennese whirl in their city of Mozart, Beethoven, Schubert and the Strauss family. Guitarist Richard Carlile is also in party mood, signing autographs, pulling some extraordinary faces and even contributing some backing vocals. There must be something in the air.

The band are called back for The Doors' "L.A. Woman" and The Stranglers' "Pretty Face" and then it's goodnight Vienna. Tom Jones' "It's Not Unusual" is left out of the set tonight, now that would be breaking down the cultural barriers a little too far.



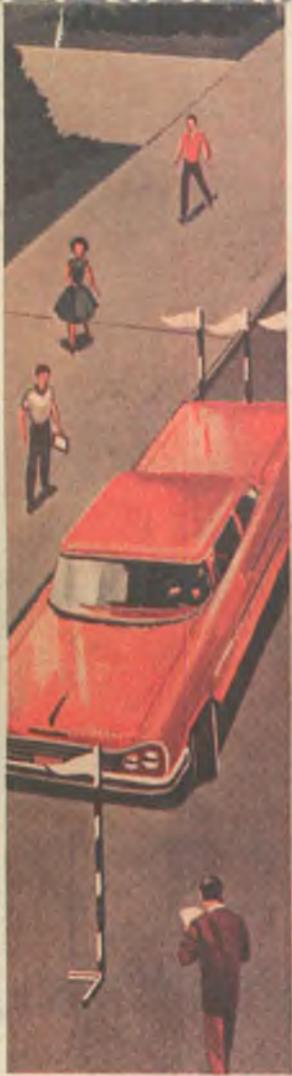
THE SHEDS unveiled their new line up at a Hunt Sab benefit gig at Bottoms in Folkestone on Good Friday. Bass player Dave "DJ" Jones left the band at the end of last month. They acted quickly to switch drummer Matthew "Mole" Lambert to bass and recruit new drummer Michael Warren (also of Big Blue Dirt Box, formerly of The Cutlery). EPIDEMIC and THE SKYDOGS completed the line up that night. See the new-looking SHEDS at Heroes in Folkestone on Wednesday May. 9th.

All enquiries to: RICHARD MURRILL, 9 Gainsborough Close, Folkestone, Kent CT19 5NB.

#7

\$4.50

# SPEED KILLS!

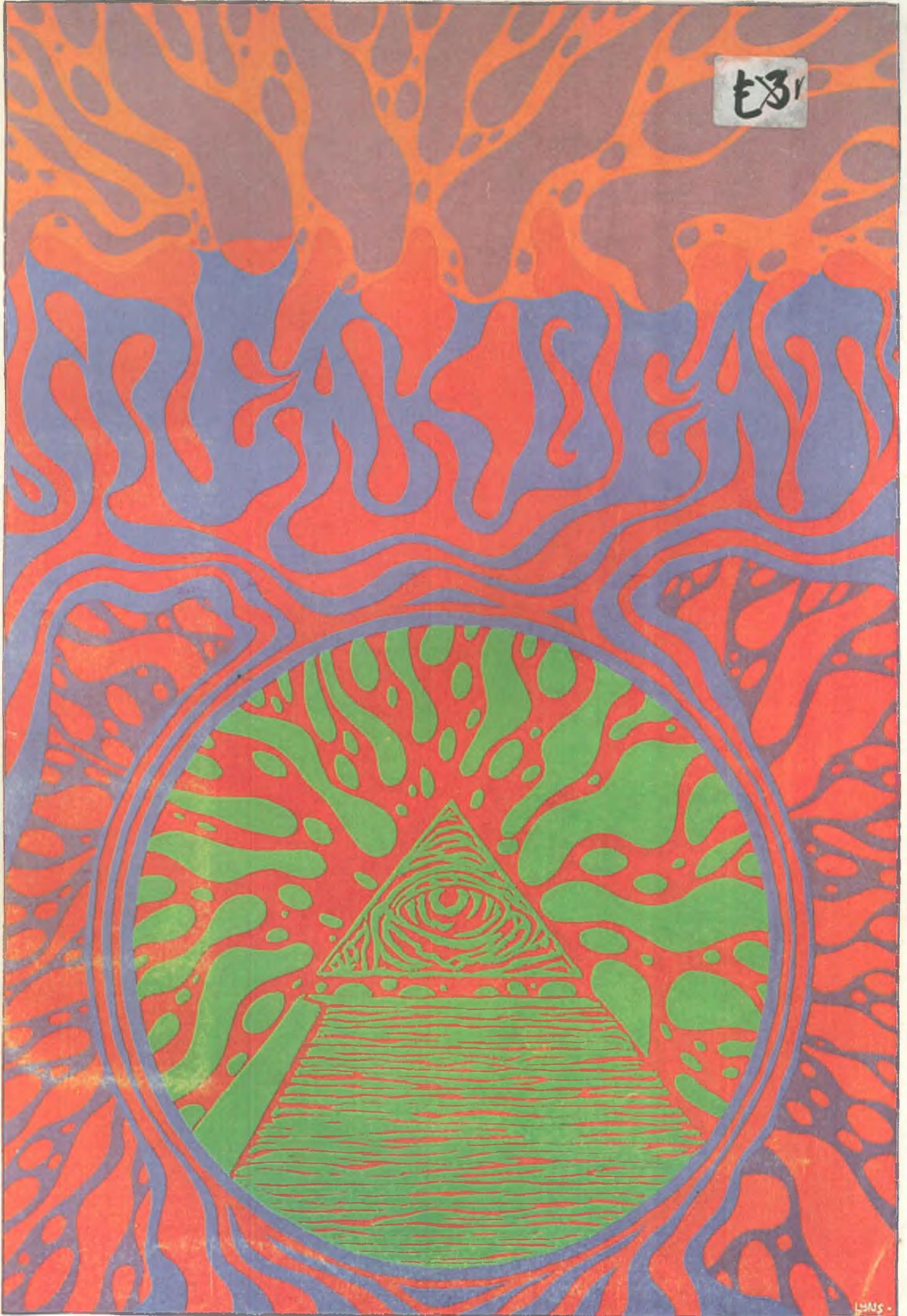


futurism/virgil exner/fsa/unwound/art&text  
**BONUS 10" phonorecord featuring: back off  
 cupids, flying saucer attack, a handful of dust,  
 and portastatic**



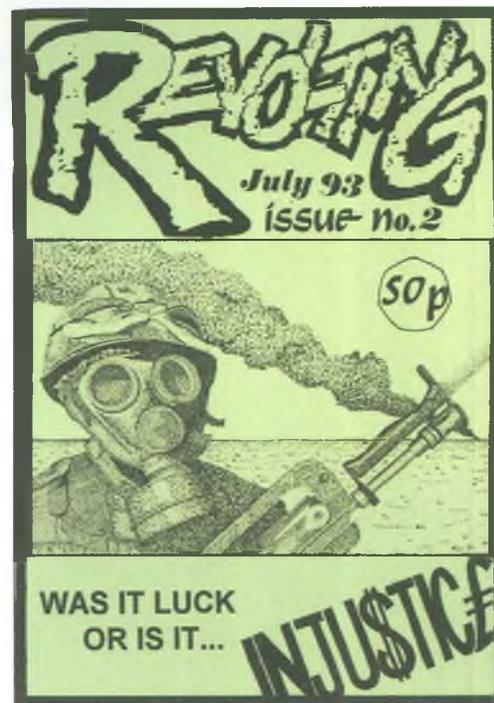
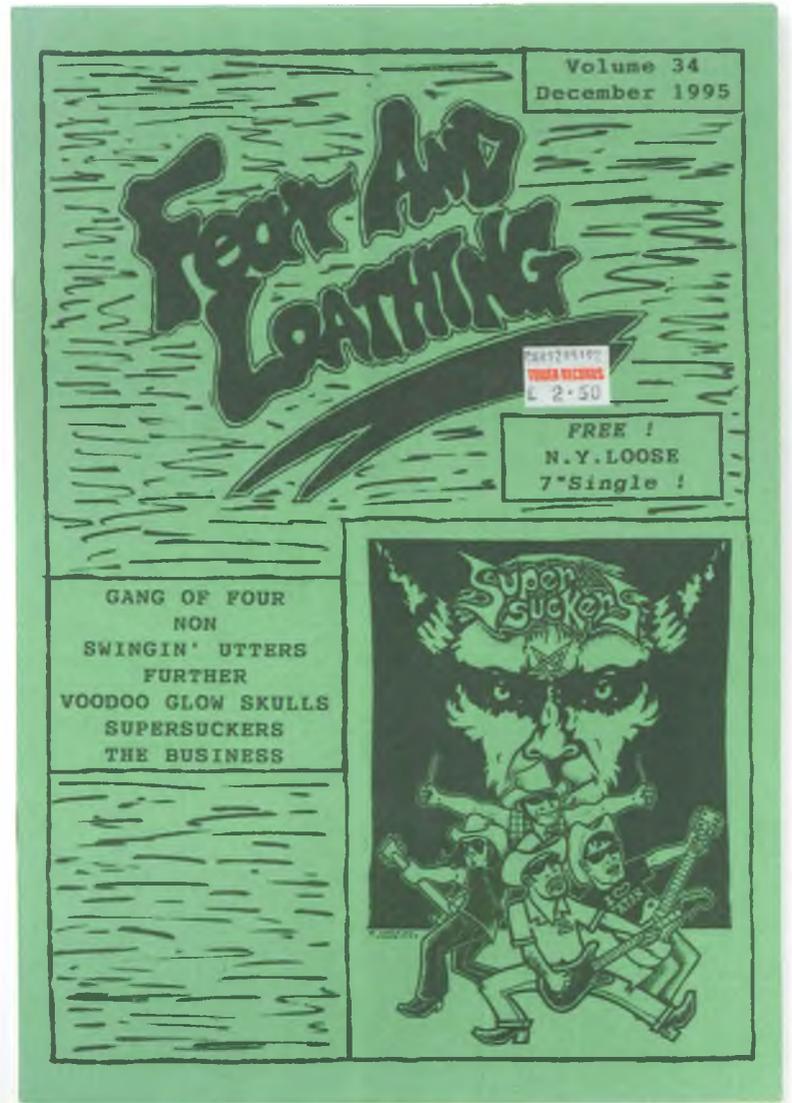
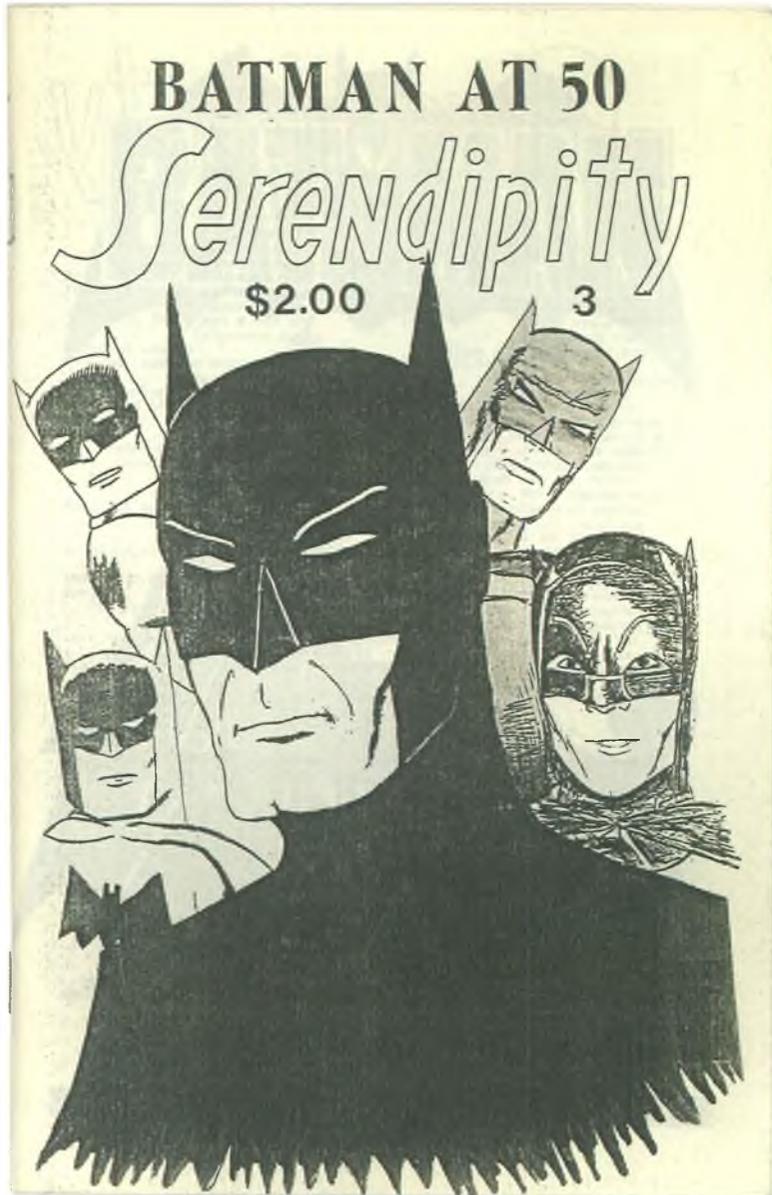
Without conventional publishing constraints, fanzines can take on different formats and methods of production. *Speed Kills* (1990s) follows in the tradition of 1970s punk fanzines that inserted flexi-discs into their page; here a 120-page newsprint fanzine accompanies the 7-inch vinyl. *Things I've Found/Things I've Lost* (2009) is a 25-copy limited edition split zine, opening from both front and back, with two screen-printed front covers and interior pages on pink photocopy paper. This zine reads in two directions, enumerating items that the producer has found by the side of the road plus others that have been lost. The 1980s Swedish fanzine *Straight from the Grooveyard* includes a cassette tape featuring top Swedish garage and psych bands such as Roky Erickson, Crimson Shadows and Creeps.

EX 31



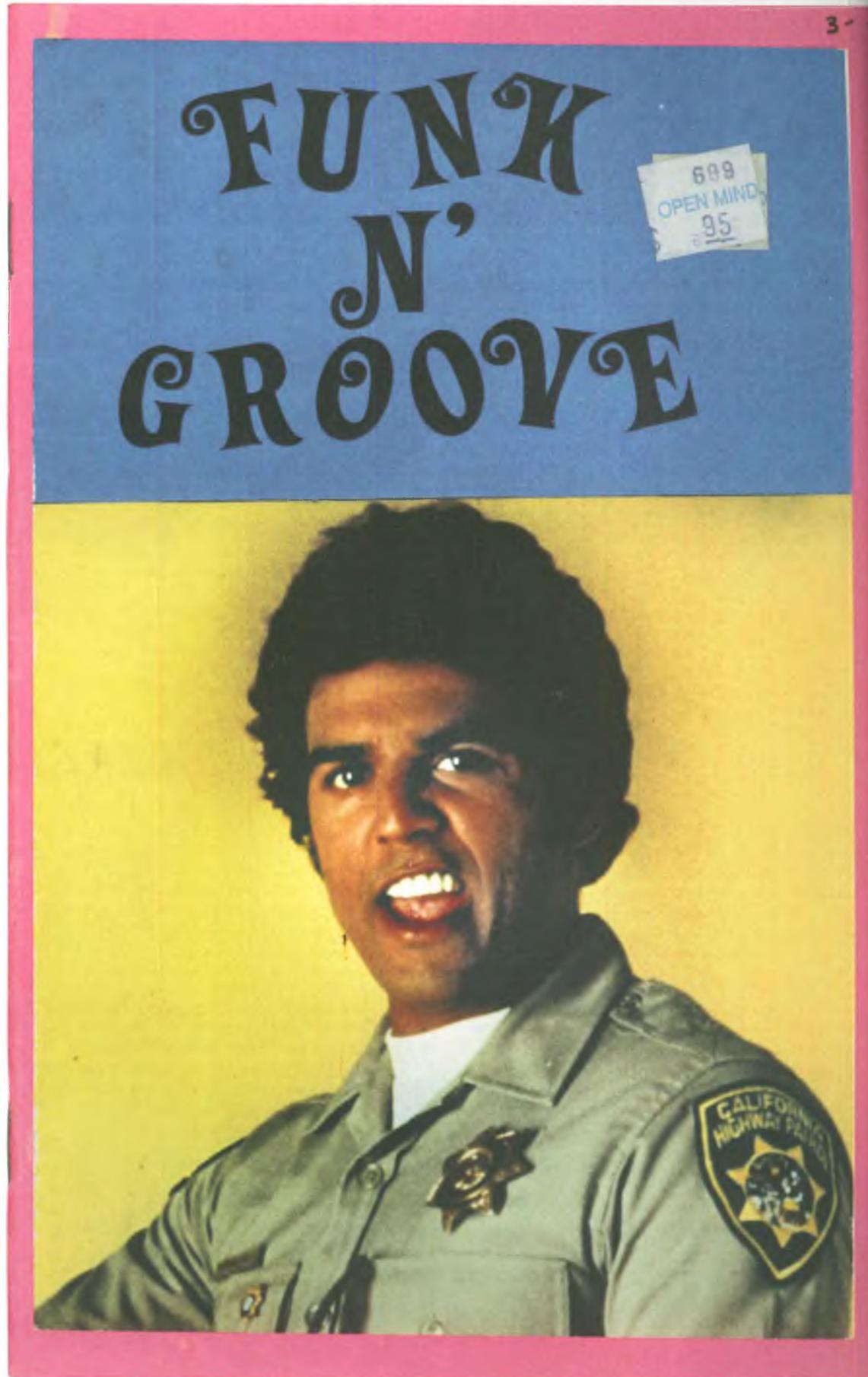
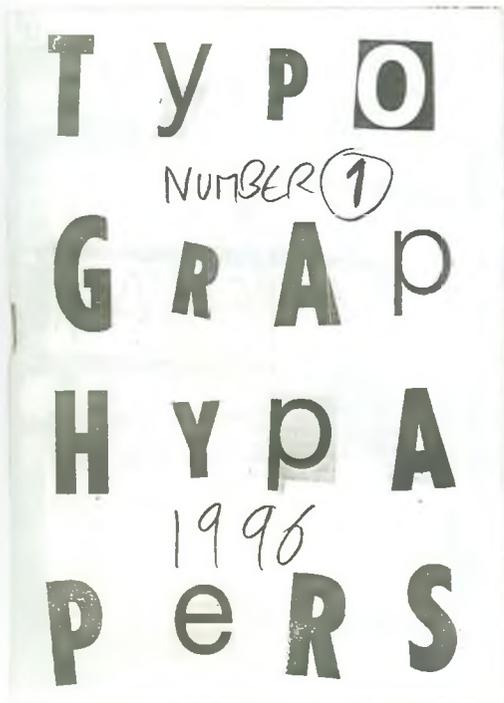
Hand-rendered typography features in this set of fanzines spanning the 1960s and 1970s. This 1998 issue of *Freak Beat* (1980s-90s), produced by Richard Allen, founder of the now defunct Delerium Records, harks back to the counter-cultural imagery and typographic treatment of the original European rock music genre of the 1960s. Inserted into the zine is a 1987 flexi-disc featuring the Steppes' only full version of their single 'History Hates No Man'. This edition of Paul Williams's classic rock fanzine *Crawdaddy!* (1966-2003) includes pieces by future rock luminaries Jon Landau and Sandy Pearlman, as well as photographs by one Linda Eastman - soon to be Linda McCartney. Published twice a year, *Bam Balam* (1974-c. 1980s) was a 1960s pop music fanzine, which Mark Perry credits as predating by four issues his own influential punkzine *Sniffin' Glue*. This issue includes items on Manfred Mann, the Beach Boys and Buffalo Springfield. *Sniffin' Flowers* (1977-n.d.) was produced as a literature and art zine by Sue, Simon, Andrew and Jackie as their 'first excursion into the depths of print...'. It features an interview with British writer Michael Moorcock, who talks about his early career and his first contribution to a fanzine at the age of eleven.

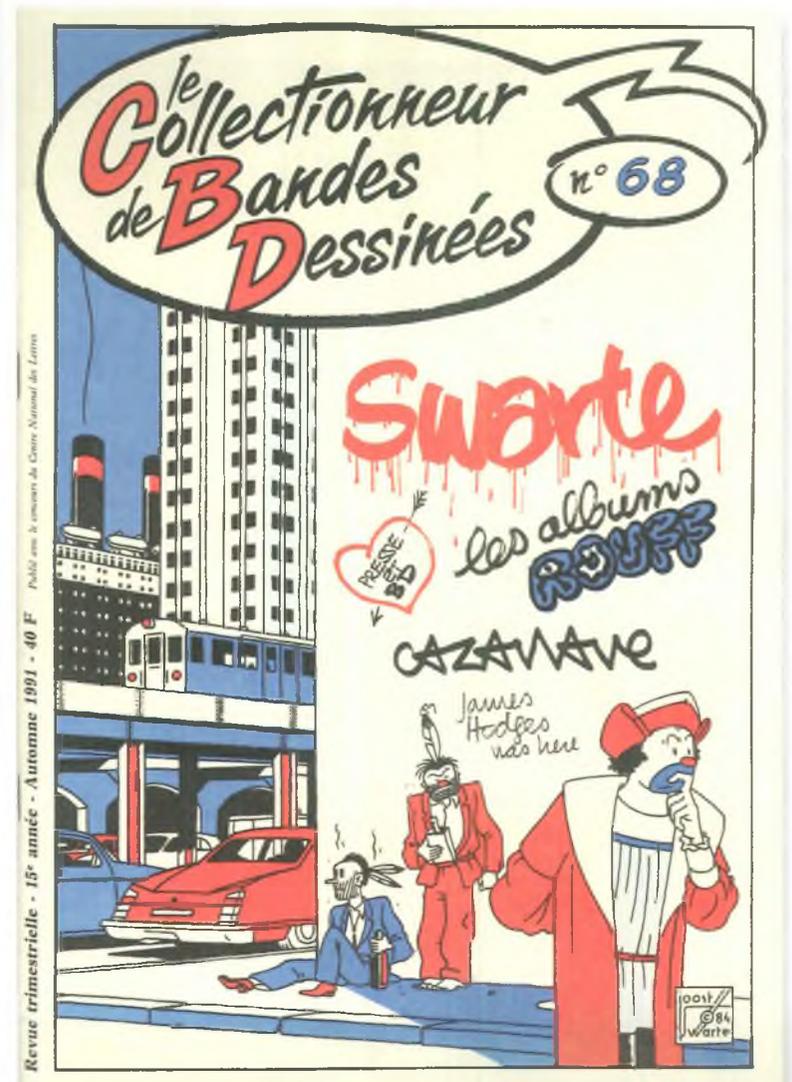
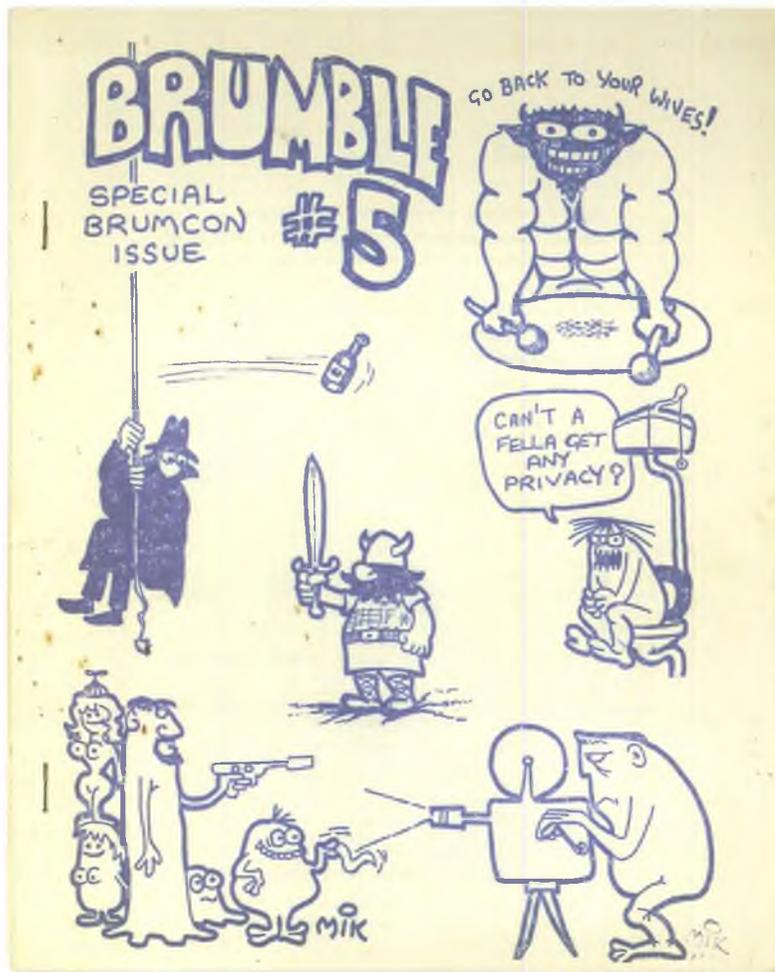
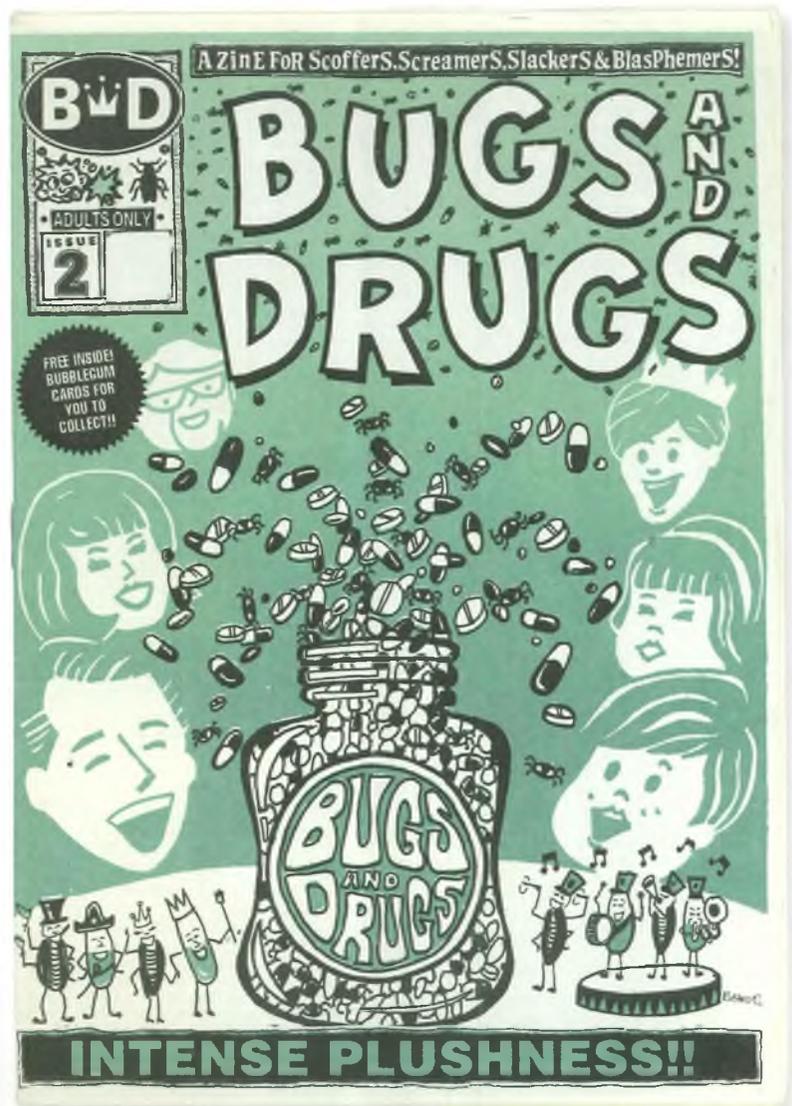
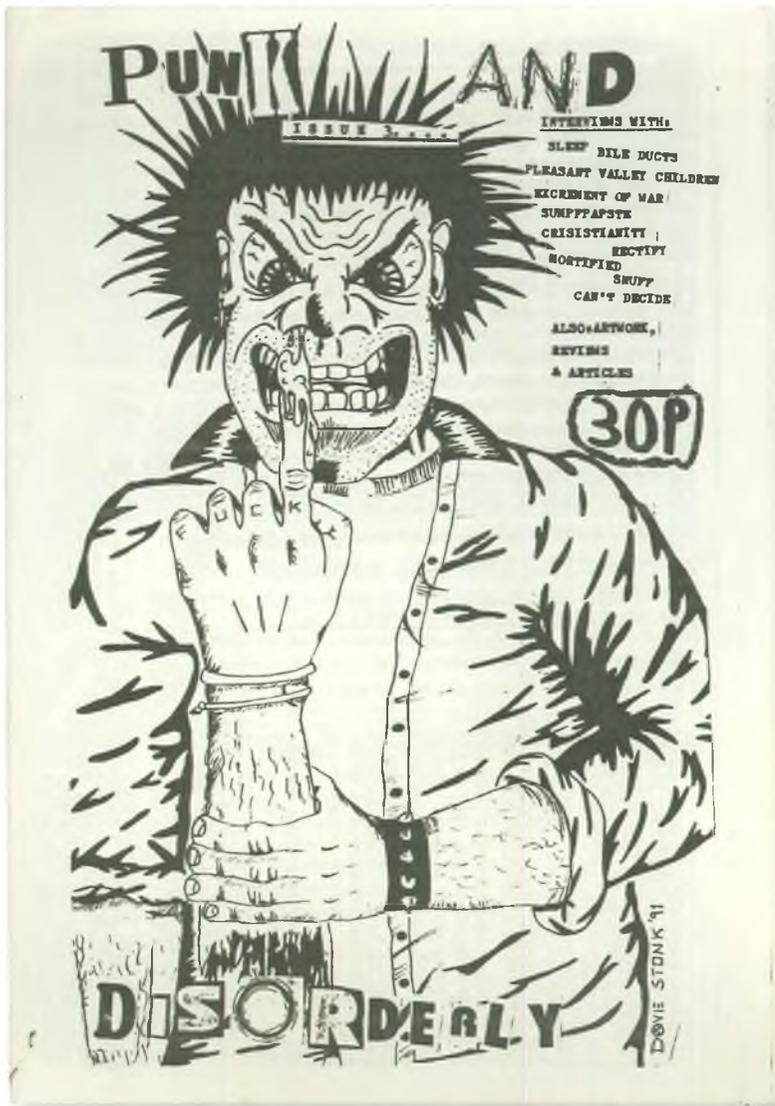




The 1980s fanzine *Serendipity* looks back to the previous decade's television shows, such as *The Man from U.N.C.L.E.*, *Batman* and *Star Trek*. In this issue *Batman*'s fiftieth birthday is celebrated with drawings of the inner workings of the Bat Cave. *Fear and Loathing* (early 1990s-) is one of the longest-running and most influential punk fanzines in the UK (issue 61 was released in 2010), with densely typewritten text and colour-copied covers. With many of their issues, inserts for indie-label 7-inch singles were also included - this issue, it was the American female punk band N.Y. Loose, helping them to develop a UK fan base. *Revolting* (1993-n.d.), 'a publication to raise social awareness and human potential', is printed on recycled paper. It was a zine that focused on political injustices; this issue also has articles on recycling, sustainability and environmental concerns.

*Console* (1980s) was a *Doctor Who* sci-fi zine that contained reviews of the British television show as well as examples of original scripts. It also offered a 'Console Quiz' crossword puzzle for the diehard fan. *Typography Papers* (1996-) was a formal exercise for students at the University of Reading, looking at ways of presenting typography for reading; it formed a precursor to the academic series 'Typography Papers'. *Funk n' Groove* (1990s) featured Erik Estrada, star of the American cop show *CHiPS*, on the cover of its first issue. The obsession of the zine's co-producers for 'collecting, idolizing and worshipping the greatest stars and icons of the last three decades' is reflected in their nostalgic references to, for example, *The Brady Bunch* and Boy George.





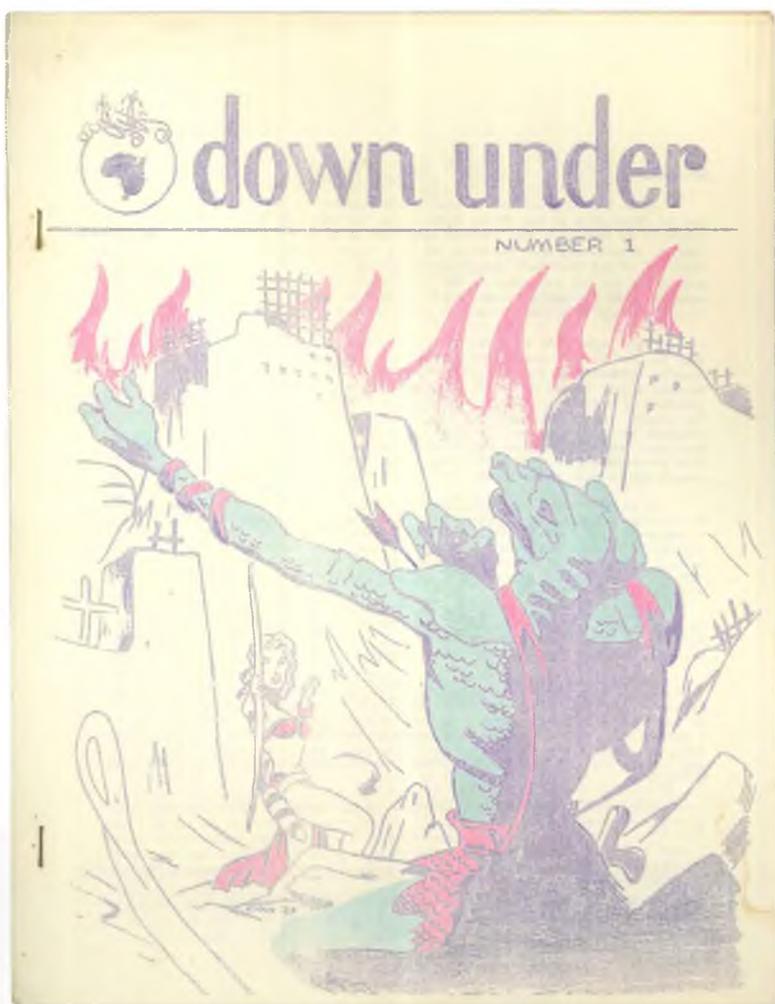
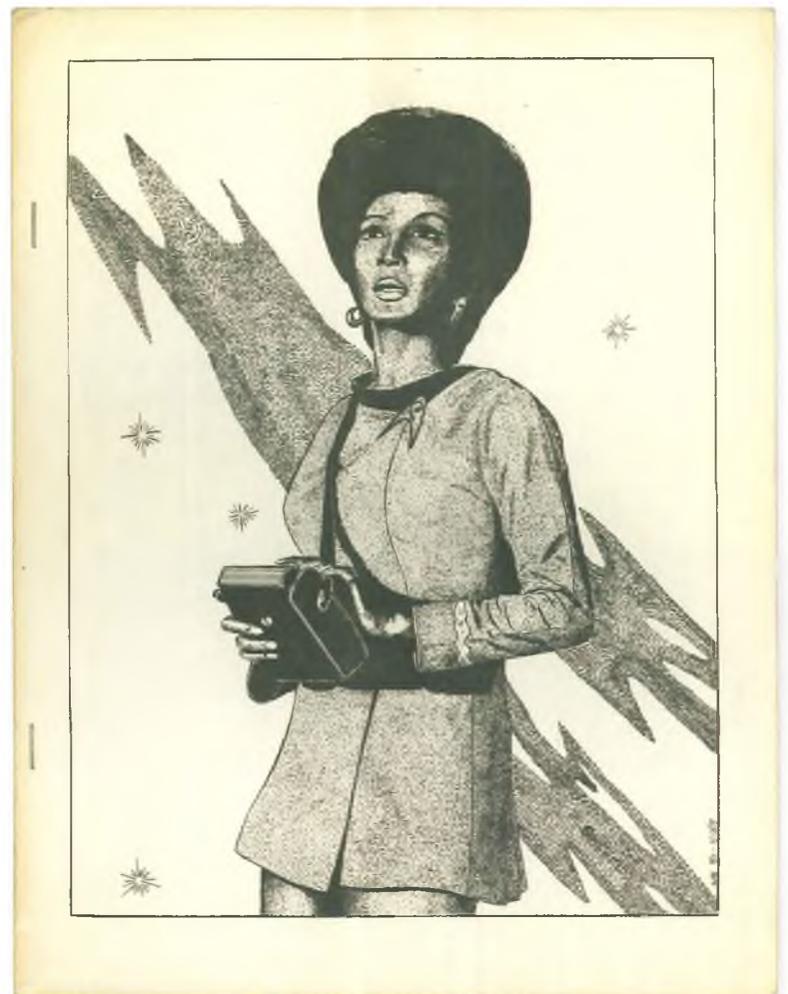


Illustration was always key to fanzine covers: *Punk and Disorderly* (1990s) has a provocative punk drawing on its front cover. *Bugs and Drugs* (1992-96) an 'adults only' warning. *Bumble* was published for the 1965 convention of the Birmingham Fiction Group. *Le Collectionneur de Bandes Dessinées* (1977-2008) became a leading publication in comic-strip historical research. The Australian *Down Under* (mid-1960s) was devoted primarily to comics and fandom coming out of Australia and England and was distributed internationally. *FOOM* (1973-78), or 'Friends of Ol Marvel', was a Captain America Marvel comic fanzine with early contributions by Stan Lee. This final issue of *Comics Unlimited* (1970-79) billed itself as a comics-oriented article zine.



The *Space Times* (1950s-60s) cover illustration by Harry Turner is drawn directly on to offset litho plates and printed in mahogany and green inks. *Thanks for the Memory* (c. 1977-c. 1980) was a *Doctor Who* fanzine that celebrated the English actress Elisabeth Sladen, who was known for her three-year role as the investigative journalist Sarah Jane Smith in the popular British television series. *Personal Log 01* (1980s) was a non-profit, fan-written fanzine dedicated to *Star Trek*, with a print-run of 200 copies: the cover depicts Lieutenant Uhura, who features as the main character study for this issue of short stories and poems. The comiczine *Heroes Unlimited* (1967-n.d.) was originally written about American superheroes, but in this issue its editor asks readers for their thoughts on including one article per issue on British comic superheroes or fantasy characters as well.



**DOCTOR WHO**

**ELISABETH SLADEN**

**THANKS FOR THE MEMORY**

"Don't forget me Doctor!"  
"Oh Sarah, don't you forget me!"

INSIDE:- STORY DATA  
BIOGRAPHY  
ART & PHOTOS  
AND LOTS MORE!

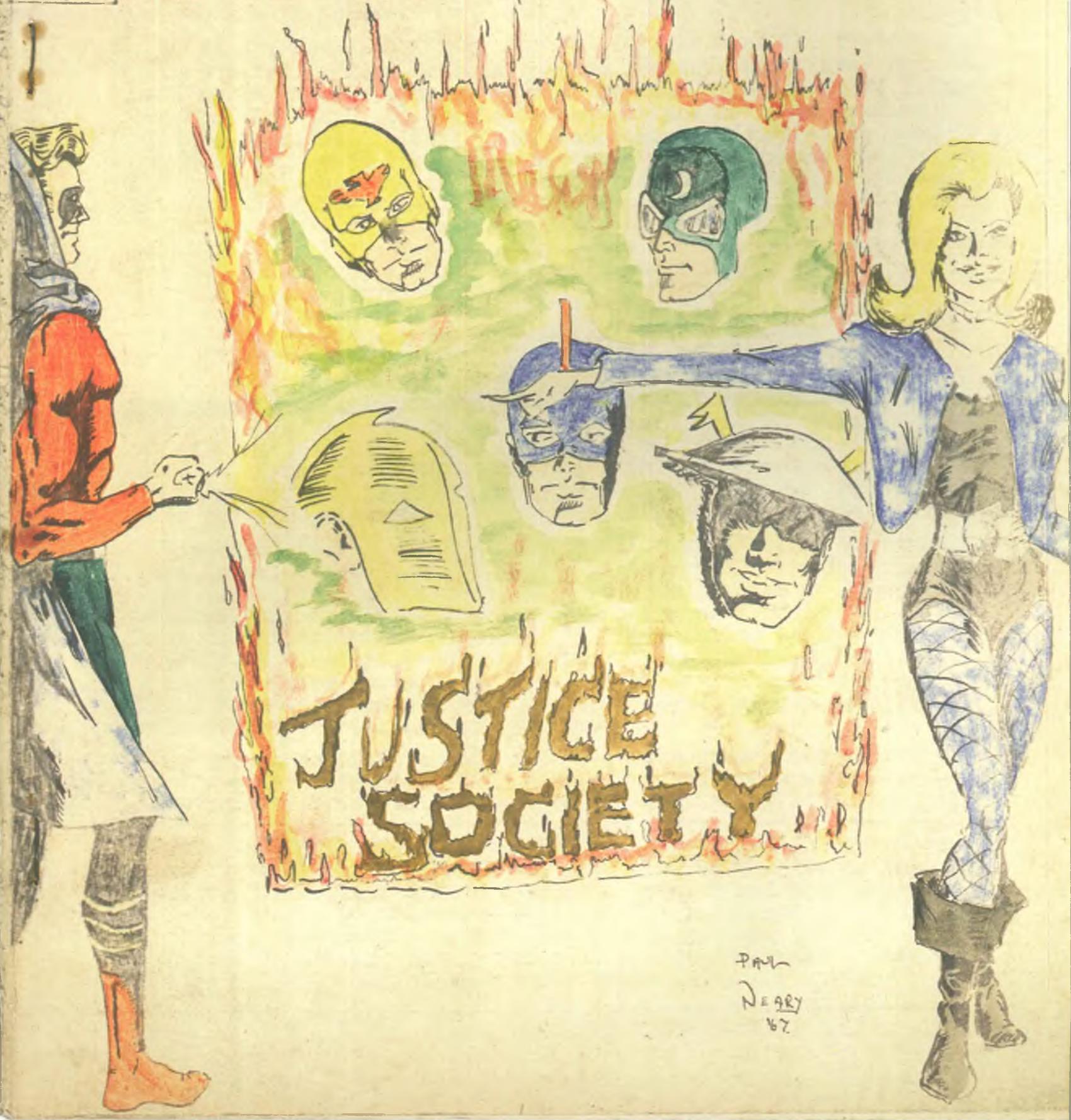
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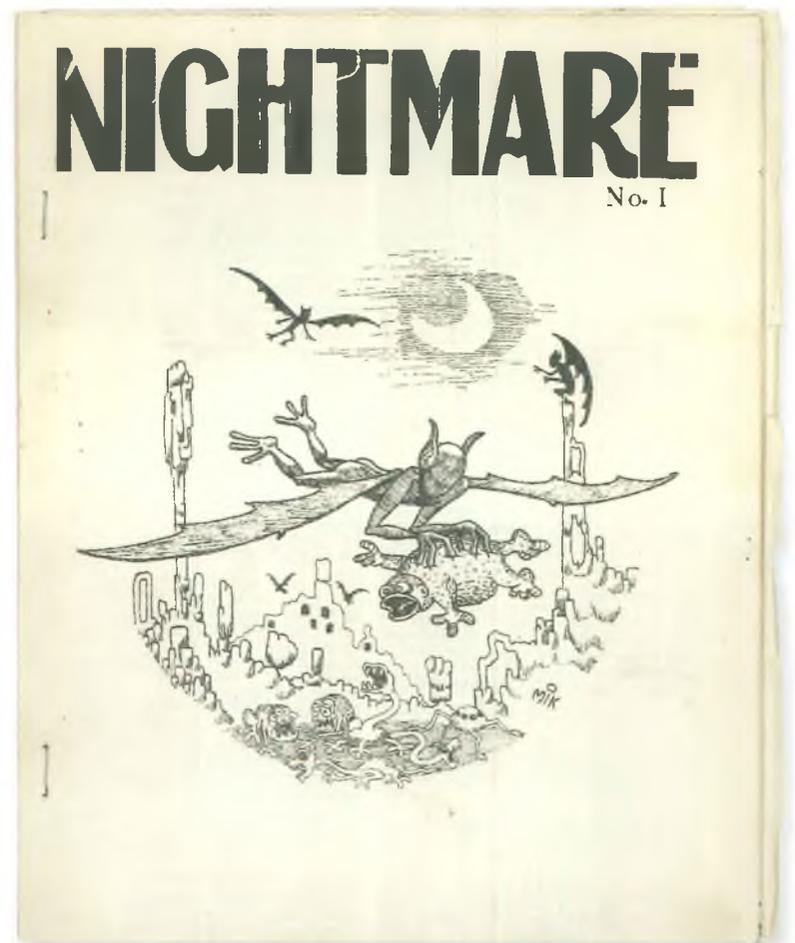
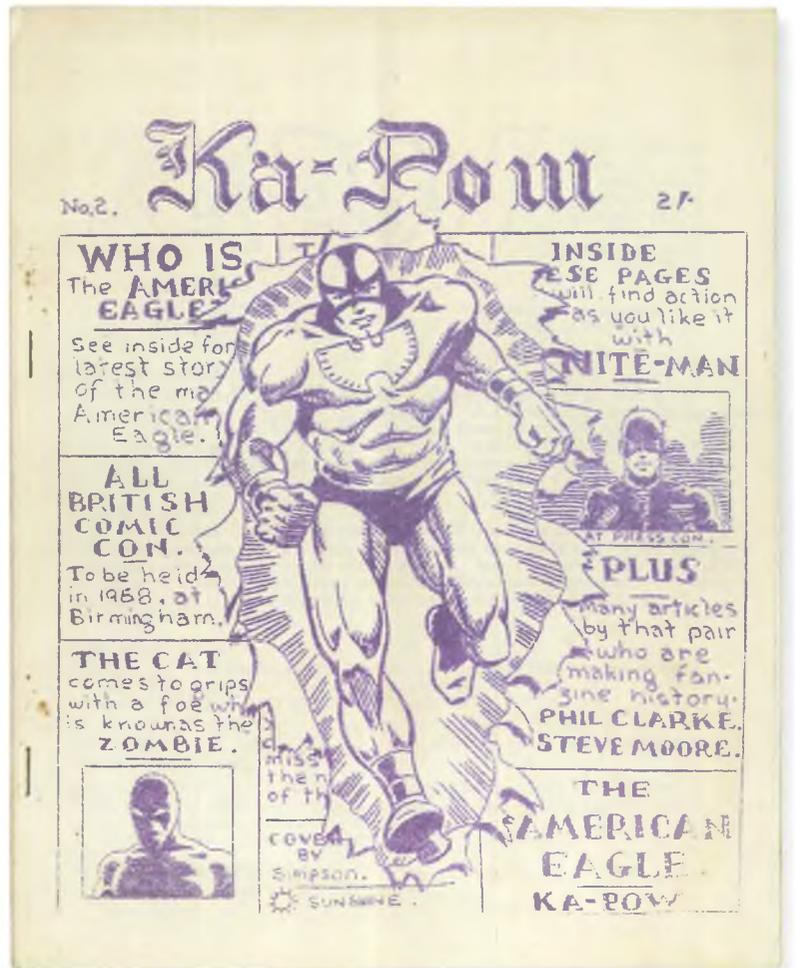
# HEROES UNLIMITED

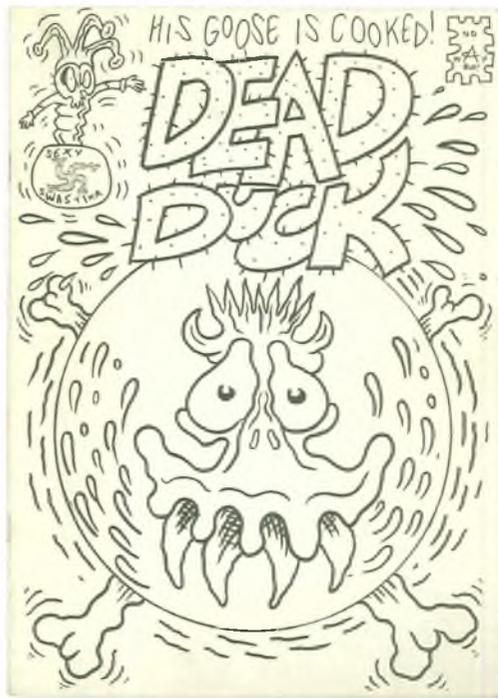


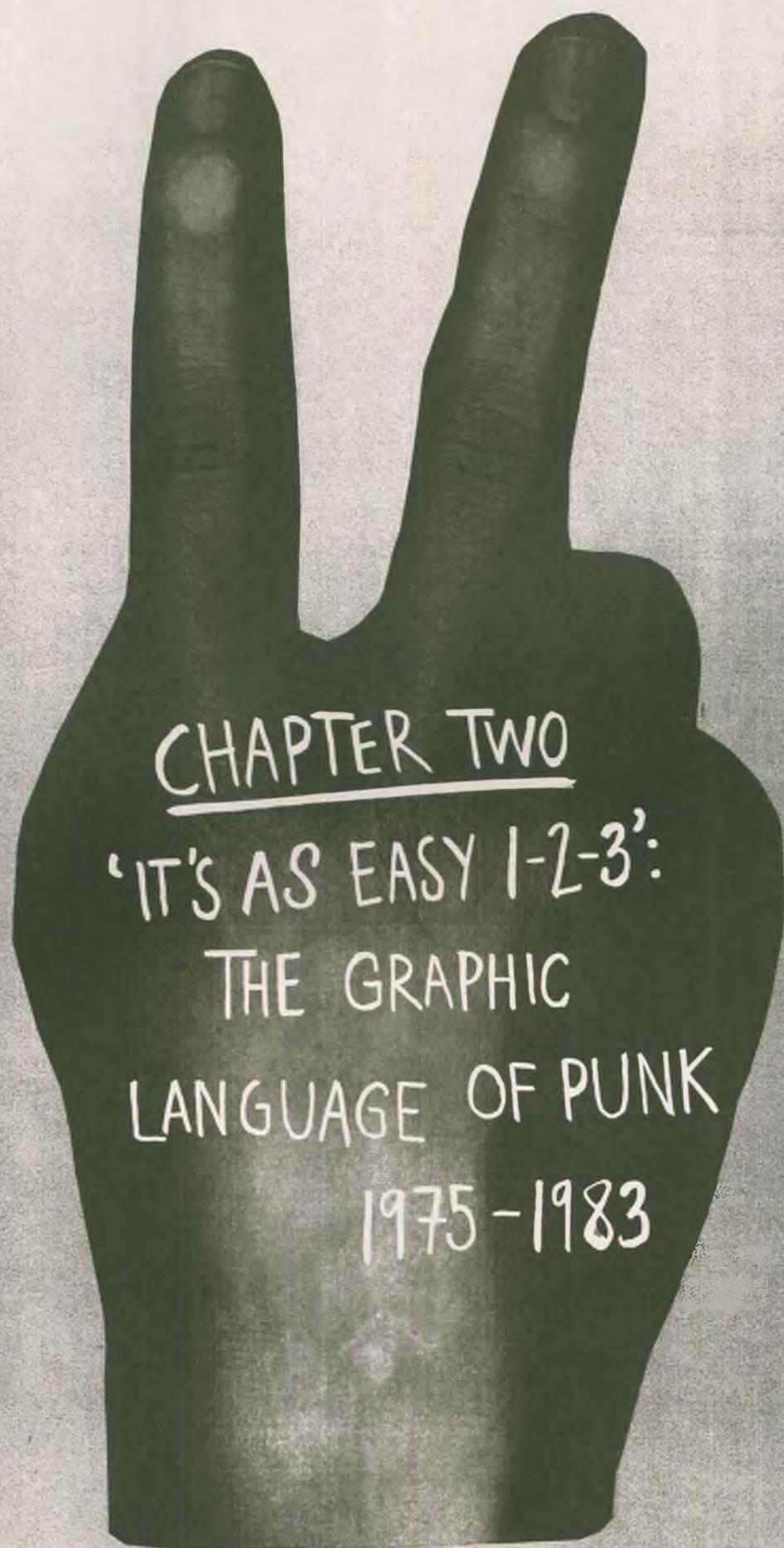
PAUL  
NEARY  
67



Comiczine producers continued to dedicate their publications to both mainstream superheroes and underground comix characters. *The Komix* (1963) comprised John Wright's original stories, plus reviews of other zines. Inspired by science fiction zines and devoted to American superheroes, *Ka-Pow* (1967-n.d.) also included a comic strip by Mike Higgs. *Nightmare* (1969) was a fantasy- and comiczine, containing reviews of now-cult films, records and comic conventions. Five hundred copies of the comix showcase split zine *Dead Duck/Corpsemeat Comix* (1991) were produced, reprinting two seminal strips, *Dead Duck* (1988) and *Corpsemeat Comix* (1983). *Zum!* (1991-c. 1993) was a UK small press zine that featured articles, reviews and strips from the world of alternative comix. *The Golden Age Fanzine* (1970s) featured Marvel superheroes and also the history of detective comics. The professional publication *Graphic Story World* (1971-73) had contributing editors across the world.







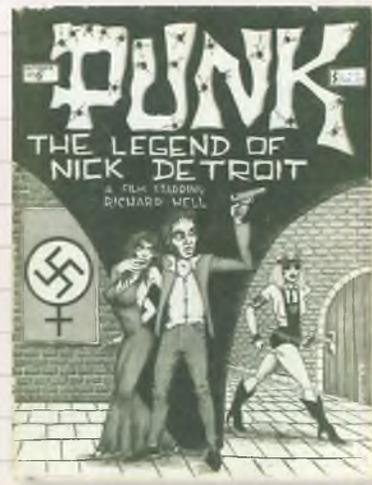
CHAPTER TWO

'IT'S AS EASY 1-2-3':

THE GRAPHIC

LANGUAGE OF PUNK

1975-1983



The Situationist-inspired *Suburban Press* (c. 1970) used cut-up graphics and agit-prop images to present a distinct anti-design graphic language, which would help define a British zine style. In the United States, *Punk* (1975-79) founded by John Holmstrom, combined punk and comics to 'galvanize a movement'. Mark Perry's first issue of the punkzine *Sniffin' Glue* (1976-77) focused on The Ramones' London gigs and credits the band's song 'Now I wanna sniff some glue' as inspiration for its title.

Identifying the specific moment when punk began is difficult, as is a precise definition of the term. Mark Perry, founder of the punk fanzine *Sniffin' Glue*, suggested in issue 1,

nobody can define punk-rock, it's all about rock in its lowest form – on the level of the streets. Kids jamming together in their dad's garage, poor equipment, tight clothes, empty heads (nothing to do now you've left school) and model-shops.

Punk-rock's all those things.<sup>1</sup>

The first wave of punk has generally been accepted to have had a three-year life span, beginning with the depression and drought of 1976 and ending with the death of Sid Vicious of the Sex Pistols in 1979.<sup>2</sup> On the other hand, punk should not be defined entirely by the career of the Sex Pistols – however influential they may have been – nor by the history promoted by their manager and publicist, Malcolm McLaren. Critics such as the American journalist Greil Marcus would argue that in the United States it began in New York around 1973-74, well before the Sex Pistols, with such bands as Television and the Ramones. Punk's second wave continued into the 1980s with the rise of anarcho-punk, street punk, hardcore and the neo-fascist punk movements.<sup>3</sup> Punk fanzines aligned themselves to these new categories of punk politics, providing a new wave of fanzine activity. In the 1990s and 2000s punk continued to thrive in its various forms, spurred on by newer publications such as *MaximumRocknRoll* (1982-) and *Punk Planet* (1994-2007) (both USA).

### Defining Punk Agendas

Punk was not only about music and class politics, but also had an impact on fashion, fine art, film, comics, novels and, of course, fanzines. Mark Perry had developed his own brand of 'punk journalism', for example, and he actively encouraged others to participate in 'having a go yourself'. Punk fanzines also served another, equally important purpose. During the early rise of punk, many fans considered them to be the only reliable way of disseminating information about the

music and the movement itself. Dave McCullough, a one-time fanzine producer and then a journalist for the music paper *Sounds*, reported in 1979 on the position of British fanzines:

you didn't know where to look in case you were being 'sold out'. You could actually 'look up to' an "institution" like *Sniffin' Glue* and at least TRUST that they were going the whole way. It gave you The Word and put what the press said (which you always *did* suspect) in a rigid perspective.<sup>4</sup>

Perry was very much aware of his new-found position as a punk provocateur and of the influence he had on other fanzine producers. He speculated that the success of his fanzine was due to the fact that he was honest and told readers exactly what he thought, using a graphic language adopted from American rock-and-roll fanzines. In punk as in other genres, fanzines were written for and produced by those 'in the know'. They had first-hand experience as participants at the gigs and were often allowed access to backstage. They interviewed bands directly, frequently getting an exclusive story. Although punk was almost immediately picked up by the national and music press (the first review of a Sex Pistols gig was written by Jonh [sic] Ingham and published in *Sounds* in April 1976) the stories in the mainstream press were often sensationalized. Punk was viewed as frightening and aggressive, with tabloids such as the *Daily Mirror* and the *People* using scare stories to criticize the morals of the burgeoning youth culture.

Punk fanzines may have been driven by political agendas, including class politics and critiques of mainstream political ideologies, but they also reflected the fact that punk had emerged from a position of knowingness about artistic practice and its history. Legs McNeil in particular, co-founder of *Punk* magazine (1975-79), traced punk back to the antics of art-world provocateur Andy Warhol, and other critics too have argued that fanzines had their stylistic origins in Warhol's *Interview* magazine, which represented 'the same sense of slapped together necessity' and the same "'artless" reproduction of every spoken word'.<sup>5</sup>



Punk obsessions varied internationally. *Search & Destroy* (1977–79), which came out of San Francisco from editor V. Vale, featured an interview with the American writer William Burroughs. The first Brazilian punkzine was *Factor Zero* (1980–81), which had a passion for South American bands and comics (the DIY graphic language was clearly borrowed from the British model). *Total Control* (1977) was a small booklet about The Clash included in the first German punk fanzine, *The Ostrich* (late 1970s).

Perry and McNeil thus provide two starting points not only for exploring the potential difference in writing styles of punk but also for defining the graphic language of punk fanzines.

#### A Graphic Language of Resistance

Can we identify a graphic language of resistance? Resistance, in this case, is taken to mean a 'refusal to comply', as in, for example, resisting authority. Stephen Duncombe suggests that through the process of resistance we are freed from the 'limits and constraints of the dominant culture'. In turn, 'cultural resistance' allows us to 'experiment with new ways of seeing and being'.<sup>6</sup> In fanzines this may be represented through content, or graphically, or both, where rules and prescriptions are disregarded intentionally. Such strategies are easily understood within the subculture and so provide a focal point and help to establish a community of like-minded individuals.

Punk fanzine precursors that began to define what a distinctive graphic language of punk might be include Jamie Reid's *Suburban Press* (1970–75) – a Situationist-inspired publication that, along with *Sub* magazine and *King Mob*, provided a bridge between the hippie press and punk fanzines.<sup>7</sup> Situationists 'characterized modern capitalist society as an organization of spectacles', arguing that 'people are removed and alienated not only from the goods they produce and consume, but also from their own experiences, emotions, creativity, and desires'.<sup>8</sup>

Reid established the connection visually between Dada, Situationism and punk, suggesting that 'probably Dada's finest moment was [when it was] on the streets and accessible to working class kids'.<sup>9</sup> He described his job as being graphically to translate and simplify the Situationist use of political rhetoric and jargon. For example, *Suburban Press* critiqued local council politics and contextualized it with excerpts from Situationist graphics and texts. The cover of *Suburban Press* No. 1 (1970) uses a dot-patterned image of a suburban house with the idealistic slogan 'Fresh from the Suburbs', playing on the location

of Reid's press in Croydon, Surrey, as well as making ironic comment on the 'capitalist ideal'. The publication uses typewritten texts created on an IBM 72 typewriter.

While Jamie Reid and others were exploring the possibilities offered by Situationism and the graphic languages of other art movements, a second source for a fanzine language was emerging. Mark Perry's *Sniffin' Glue* (1976–77) was so influential that tributes to his success were witnessed in the way the fanzine itself was referenced graphically: for example the second issue of *Murder by Fanzine* (c. 1983, Scotland) pastes a flyer promoting issue 6 of *Sniffin' Glue* over the head of a guitar-player, thereby rendering him anonymous. Nonetheless Perry is careful not to accept the 'first fanzine' tag, instead citing earlier rock-and-roll publications such as Greg Shaw's *Who Put the Bomp!* (1970–79) and Brian Hogg's *Bam Balam* (1974–c. 1980s) as precursors to his own.

Despite an emerging set of punk 'conventions', which included the small, stapled format, 'spontaneous' page layout, the production values of the photocopier, and a mixture of typographic treatments such as cut-and-paste, 'ransom notes', and handwritten and typewritten letterforms, each fanzine maintained an individualized approach. The manner in which the graphic marks, visual elements and their layout were presented reflected not only the message, but also by default the individual hand of the fanzine producer. This is evident in a comparison of covers from three of the more prominent fanzines produced in the late 1970s. Charlie Chainsaw, for example, in his first issue of *Chainsaw* (1977–85, London) used stencil letters for the title and a series of cut-out newspaper texts collaged with a photograph of the Sex Pistols and a reference to its namesake, an image from the poster of the film *The Texas Chainsaw Massacre*. Mark Perry in the July 1976 issue of *Sniffin' Glue* employed his own quickly produced handwriting scrawl, where letters were all caps and visually presented in the same weight. And Tony Drayton's *Ripped & Torn* (November 1976–79, Glasgow) took a more formal approach, combining one photographic image of



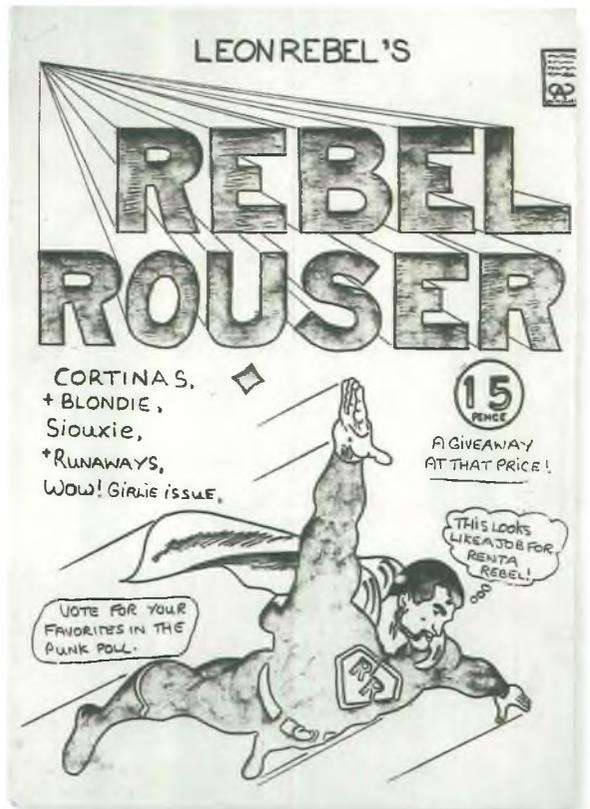
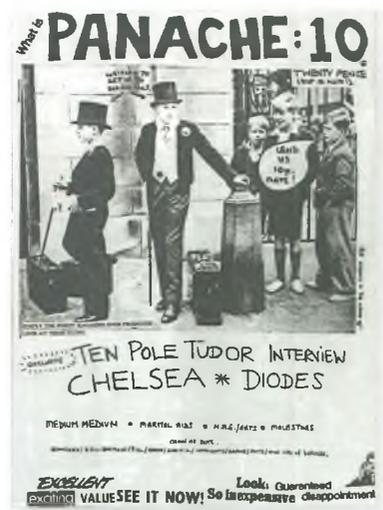
# in THE CITY 25p



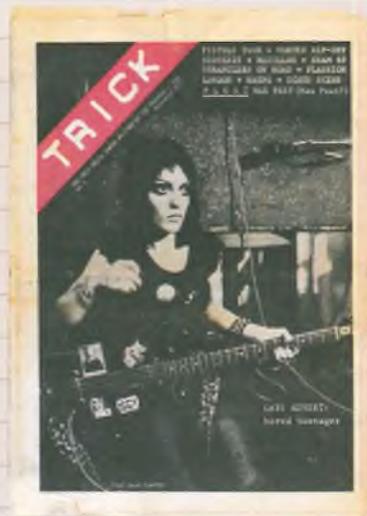
# CRASS

#12

# ADAM AND THE ANTS



Friendly and sometimes not-so-friendly rivalry characterized the tone of the punkzine heyday. *In the City* (1977-80), one of the more famous productions, complains about the number of zine producers who sold out to join the music press, including journalists Danny Baker and Dave McCullough. The focus for this issue is the anarcho-punk band Crass (logo by David King). Mick Mercer's *Panache* (1976-92), one of the longest-running punkzines in the United Kingdom, emphasizes its 'value for money' by playing with cut-out advertising. In *Rebel Rouser* (late 1970s) Leon Rebel's hand-drawn effort offers a punk poll to keep readers interested.



Almost as soon as punk emerged it was co-opted by more mainstream interests. *Anarchy in the UK* (1976) was a broadsheet published by the Sex Pistols' management, Glitterbest, as a collage of photographs and news clippings about the band. *Trick* (1977) was another broadsheet, more akin to *Sounds* or the *New Musical Express*, and included a range of advertisers. Designed by a group of graphic designers, *Temporary Hoarding* (1976-81) was the mouthpiece of Rock Against Racism with a circulation of 12,000 in 1979.

the Damned with handwritten upper- and lower-case lettering in a hierarchical sequence from the title, the stories promised inside to the smaller, self-effacing tag lines: 'This is Too fantastic ... buy it Now'. These examples, in spite of their individual handling of the basic graphic notation of fanzines, established overall a recognizable punk identity.

#### Post-1979: Anarcho-punk

By the 1980s a vocabulary of punk had been absorbed into fanzine production. But a more radical strain of politics was becoming evident. The graphic language that followed promoted a more aggressive and provocative approach, as, in the 1980s, the second wave of punk gave rise to more aggressive and visual styles. The most interesting of these were centred around the anarcho-punk movement. This was a politically committed strain of the subculture headed by the band-cum-commune Crass. Crass were responsible for a number of publications and fanzines, including *International Anthem: Nihilist Newspaper for the Living* (1977), which featured text by Penny Rimbaud and the remarkable photo-collages of Gee Vaucher. These were reminiscent of the work of political artists John Heartfield and Hannah Höch, and the fanzine's format was similar to the previous decade's counter-culture broadsheets.

Other fanzines similarly made much of anarchist iconography. *Cobalt Hate* (1984) utilized the circle A in inventive fashion, and the crowded, claustrophobic appearance of the cover mimicked the anger of the hardcore anarcho-punk music. Its front cover made explicit the producer's political leanings with hand-rendered slogans and phrases such as 'nihilism.propeganda', 'Black Flag Anarchists' and 'Police oppression: Police Fascism'. The intentional misspellings and hand-scrawled writing conveyed a sense of immediacy and irreverence towards publishing conventions. This added another level to the punk aesthetic.

Other fanzines would follow in the 1990s in the United States. *Profane Existence* (1989-2008), for example, was founded in

Minneapolis, Minnesota, and was one of the largest of the anarcho-punk fanzines in North America. During this period, it took on numerous formats – eight-page magazine, broadsheet newspaper, perfect-bound book – depending on editorial positions and budgets. *Profane Existence* now exists only via the Web (although fundraising events provide a glimmer of hope for the relaunch of the print version), and continues with international coverage of the anarcho-punk movement and its related community and lifestyle news, including DIY health care, self-help primers and, of course, politically aware music.

#### Punk Sites of Resistance

Thus, we can speak of fanzines as places of cultural 'resistance'. They offer fans a 'free space for developing ideas and practices', and a visual space unencumbered by formal design rules and visual expectations.<sup>10</sup> Fanzines embraced punk's do-it-yourself attitude. As one member of the punk community reflected, 'our fanzines were always clumsy, unprofessional, ungrammatical, where design was due to inadequacy rather than risk'.<sup>11</sup> Yet as the plethora of punk-inspired fanzines materialized, a unique visual identity emerged, with its own set of graphic rules and a do-it-yourself approach, neatly reinforcing punk's new-found 'political' voice. Malcolm McLaren, manager of the Sex Pistols and self-proclaimed creator of punk, was quick to point out, "'Anarchy in the UK' is a statement of self-rule, of ultimate independence, of do-it-yourself".<sup>12</sup> As if to punctuate this point graphically, the producer of the punk fanzine *Sideburns* (1976) famously provided a set of simple instructions and a diagram of how to play three chords – A, E, G – alongside the command 'Now Form a Band'. As with its music and fashion, punk advocated that everyone go out and produce a fanzine. As independent and self-published publications, fanzines became vehicles of subcultural communication and played a fundamental role in the construction of punk identity and a political community.

**'SNIFFIN' GLUE...**  
AND OTHER ROCK'N' ROLL HABITS,  
FOR THE NEW-WAVE! (4) OCT '76.

What, this isn't a joke. If you want something funny buy MAD. Anyway, this issue is priceless.



**Buzzcocks \* Saints \* Patti Smith**

**'SNIFFIN' GLUE...**  
AND OTHER ROCK'N' ROLL HABITS,  
FOR PUNKS GIRLS! (3) OCTOBER '76.

THE MAG THAT DOESN'T LIKE GIVING YOU UP TO DATE-NARD OR THE MUSIC JOURNALISTS.



**WITH THE DAMNED \* Sex PISTOLS \* IGGY POP +**

**'SNIFFIN' GLUE...**  
AND OTHER ROCK'N' ROLL HABITS  
FOR PUNKS! SNOWMEN! CHRISTMAS

... AND ANYTHING TO CAUSE AN UPROAR! (9) APRIL/MAY 1977.



**'SNIFFIN' GLUE...**  
AND OTHER ROCK 'N' ROLL HABITS  
FOR PUNHEADS AND SURFERS! (7) FEB '77

... AND ANYTHING TO CAUSE AN UPROAR! (9) APRIL/MAY 1977.



**ADVERTS - DON LETTS - GORILLAS**

**'SNIFFIN' GLUE...**  
AND OTHER ROCK 'N' ROLL HABITS FOR PEOPLE  
WHO THINK IT'S HIP TO READ THE "IN" MAG.  
MARCH 1977.

... AND ANYTHING TO CAUSE AN UPROAR! (9) APRIL/MAY 1977.



**Buzzcocks - THE JAM - THE CLASH.**

**'SNIFFIN' GLUE...**  
AND OTHER ROCK 'N' ROLL HABITS  
... AND ANYTHING TO CAUSE AN UPROAR! (9)

... AND ANYTHING TO CAUSE AN UPROAR! (9) APRIL/MAY 1977.



**CORTINAS - DAMNED - MODELS**

**'SNIFFIN' GLUE...**  
AND OTHER ROCK 'N' ROLL HABITS  
FOR DEPTFORD JOBS! (10) JUNE - 1977.

... AND ANYTHING TO CAUSE AN UPROAR! (9) APRIL/MAY 1977.



**CHELSEA + JOHNNY MOPED**  
+ Small case, white hat, blue...

**'SNIFFIN' GLUE** ANNIVERSARY  
AND OTHER ROCK 'N' ROLL HABITS....  
FOR AROUND AUG/SEPT '77 (12)

... AND ANYTHING TO CAUSE AN UPROAR! (9) APRIL/MAY 1977.



**'HEY LITTLE RICH BOY TAKE A GOOD LOOK AT ME!!**

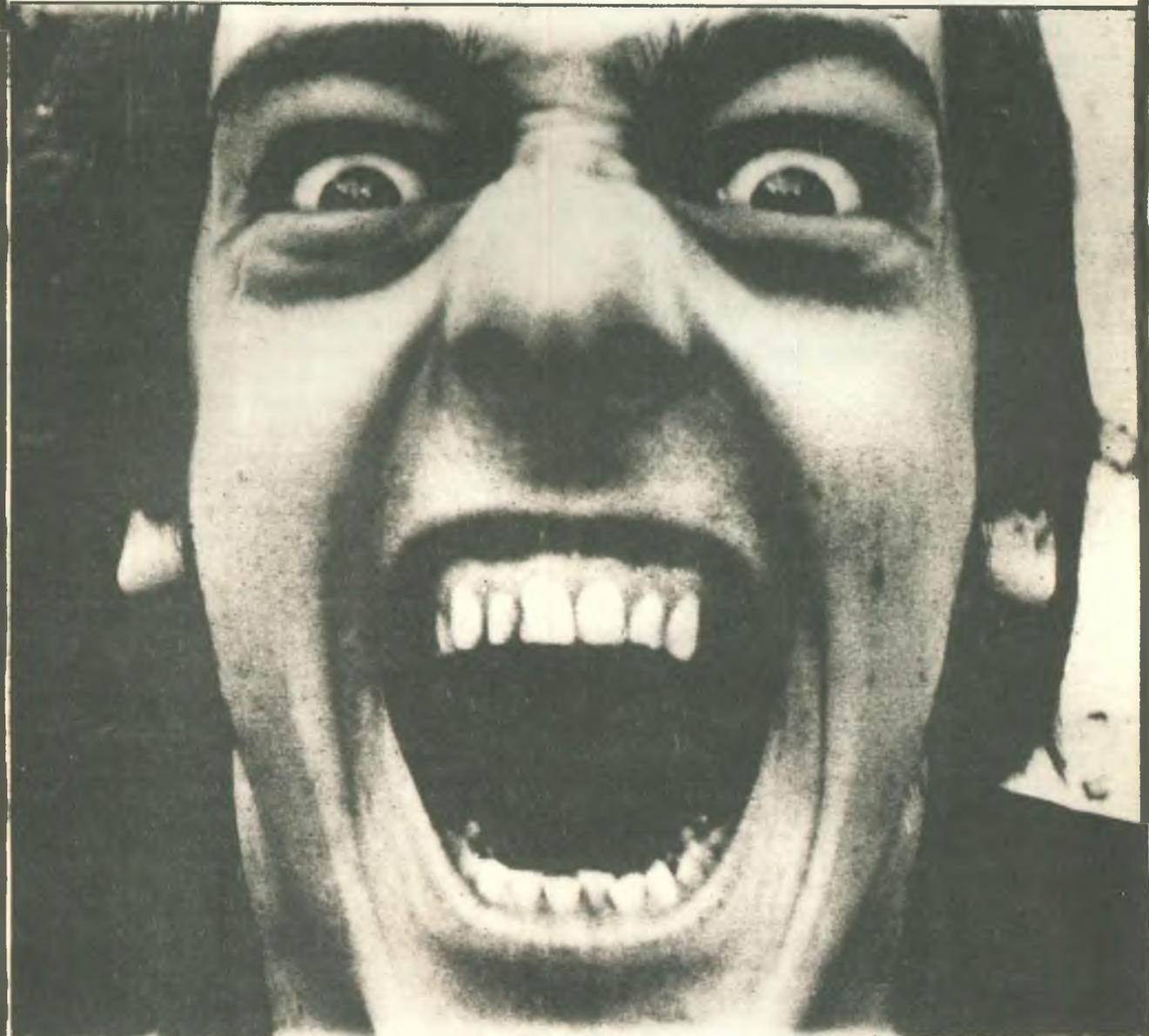
While Jamie Reid and others were exploring the possibilities offered by Situationism and the graphic languages of art movements, a second source for a graphic fanzine style was emerging. *Sniffin' Glue* (1976-77) by Mark Perry et al. has been credited as the first British punk fanzine. It ran for 14 issues and incorporated a spiky aesthetic made up of typewriter lettering, handwriting, cartoons (for example by Savage Pencil) and photographs of gigs (for example by Jill Furmanovsky). Issue 1 identified itself as 'for punks' and as a mouthpiece for their music and anger: it had a run of 50 copies. By the last issue in 1977, the zine had a circulation of between 10,000 and 15,000. Although Perry claimed to have been inspired by previous rock-and-roll publications, he succeeded in initiating a DIY style that captured the zeitgeist and that provided a counterpoint to the mainstream music press.

# SNIFFIN' GLUE...

AND OTHER ROCK'N'ROLL HABITS, FOR  
A BUNCH OF BLEEDIN' IDIOTS! (5) NOVEMBER '76.

If you actually like is rag you must be one of the idiots we write it for. Price:

**EDDIE AND THE HOT RODS**  
LIVE AND ALBUM REVIEWS.



THE <sup>PLUS</sup> SUBWAY SECT + CHELSEA

# CHAINSAW



**BLURT**

No. 11 30p

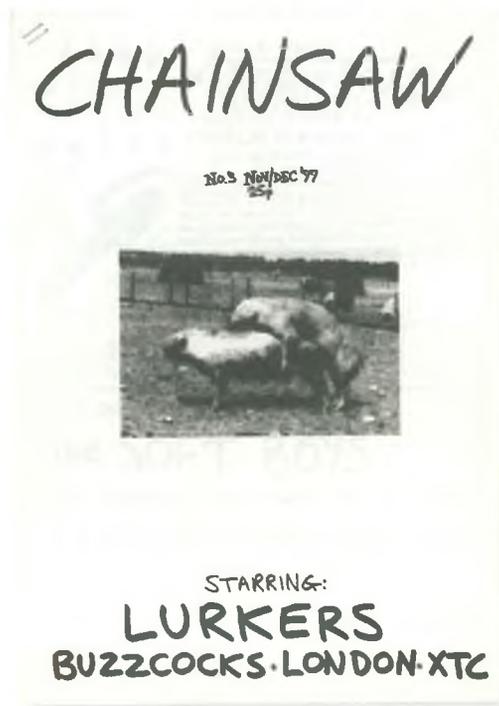
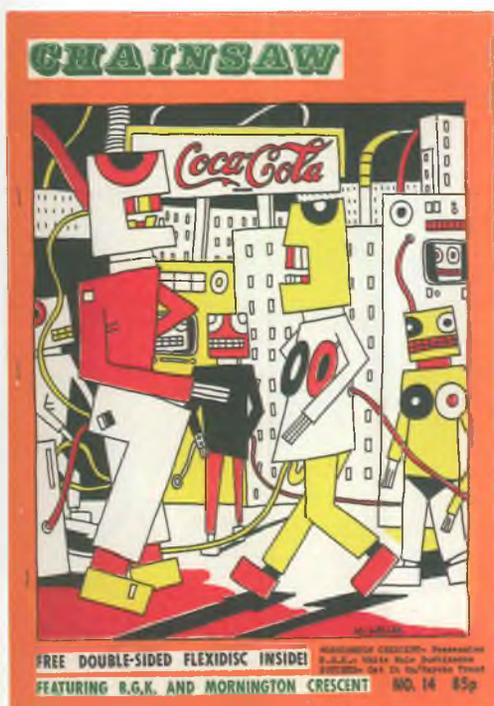
SURGICAL  
PENIS  
KLINIK

PLUS...The Dancing Did,  
Midnite & the Lemon  
Boys, Anarchy, Cartoons  
Plasmatics (Ugh), and  
lots of bad taste!



Two of the more visually interesting successors to *Sniffin' Glue* were *Chainsaw* (1977-85) and *Panache* (1976-92). The former, created by Charlie Chainsaw, ran irregularly for 14 issues, with later examples experimenting with an innovative use of colour covering. It also featured ugly but vivacious illustrations and cartoons by Michael J. Weller and Willie D. Also characteristic was the missing letter 'n' from its typewritten text, which was filled in by hand.

Following pages *Panache* was created by Mick Mercer as a 12-page, stapled and photocopied publication that flaunted its typographic mistakes, overcrowded pages and grainy photographic images. Its entertainingly claustrophobic style reflected a fan's desire to pack in as much information as possible.



you do not have a chance...

NOT LIKE ANY OTHER FANZINE

For Sophisticated Men & Women

Who Want More Out Of Life

Scrutinize all advertisements. Look at all labels. Ask where the goods come from.

...ist, whenever you make a purchase, that you mean to



OTHER BATHROOM ACTIVITIES

buy **PARACHUTE**

SKI PATROL

13

CHAPS

ANIMALS and MEN

SIOUXSIE + SEVERIN

ANOTHER PRETTY FACE

5 SPRINGBANK AVE. DUNNINGTON YORK

YOKE 101-5P2 21-2-80



Dear Mick,  
Sorry to fuss ~~but~~ but it's  
since I sent you  
over the 3 months money for  
what's the Goods?  
Hope to hear from you  
soon  
Steve

THE CRAVATS

**DAFNE AND THE TENDRESPOTS**

Dafne looks weird, dresses in the now done-to-death black vinyl cat suit, deep cleavage thingy, and occasional bits added to it. The other lot look a bit Eurovision song contest types, and generally play like it. All smiles in the face of adversity; Dreary pop most of the time, with a couple of notable exceptions, one really long good one called (I think) "Mind over matter", and a good audience put-down song, "Burger". They've "moved with the times" - in their book. They used to do Robert Palmer type things so they had to move. they also do that atrocious "You Really Got Me" song. The vast amount of their set is abysmal wank.

Dafne looks weird,

**The PRESS.**

Slow motion U.K. version AC/DC, years out of date, very dePRES

**THE FLYS..Well**

known, curiously unimaginative lot. Singer is the proverbial arse-licker, and who else does Shakin' All Over he

Looks like an orgasm.

**THE BRAIN**

**SURGEONS**

Singer looks like the big dog in the DILIES adverts..has nasty snarl also. Plus ordinary type songs with ordinary titles (Backstreet, etc) but get they go along too much.

**ROTOVATORS:-** Terribly shit-like college band, with very fat singer, Berni Flint type guitarists, crap songs, cheap props, i.e. "Nicotine" (a big fag), "Lavatory" (a bag sent) and "Meat" (a rubber chicken). Just a load of uninteresting crap.

**NEON:-** I liked their first single a lot and was amazed to see a load of old men stride on to the stage and play a set of jazzed up and long mundanity. They obviously love the stuff and play with passion that is strange to watch. They are also strange to watch, a collection of Frankampton, Bellamy and other lookalikes.

**SATELLITES :** Punk band who fuck up all chances of having any good songs by letting their singer make an almighty prat of himself as he shouts his way into your hearts. Or so he thinks. They should either sedate him or kick him out cos the music has some good bits in it. He's the liability.

**WARM JEES** this large lump of bloat who rears up like a pig. I know I know all

who rears up cos I've "Into the vibes". far out like, er dig bebbly etc. And theres ever an audience partic- ipation spot where exaggerated reports claim one person (presumed drunk) joining in.

**THE EDGE:-** If any of the from the Danned "make all it" this lot i think. Good sound mix and a tendency too long for Ian to Paul Well. Mind you, the I audius, S. really go so

**DIALS/WARDENS/CHICANE**

**CARDIAC ARREST/MAGNIF**

**ICENT SEVEN-KINSTON**

**THE MAGNIFICENT SEVEN**

, a two man affair

, where Spizz make the

grade these two only

just failed.

**Cardiac Arrest -art**

school boys, like a

crappy version of Ess

**ential Logic, CHICANE.**

-Latest 'mod' band,

like a sixth rate Jam

with keyboards. **THE**

**WARDENS; -** First couple

of songs were o.k. then

they degenerated into

mindless 3-chord thrashes

**The DIALS** definitely

an off night. Dissa

pointment was written

over everyones

faces at the end

the facts have to

De faced. A dull

evening.

Definitely

No Fun

**PUNKS RULE!**

# RIPPED & TORN

November 1976

The first Scottish  
Punk mag., written by  
fans... For fans

This is  
Too fantastic... buy it  
Now

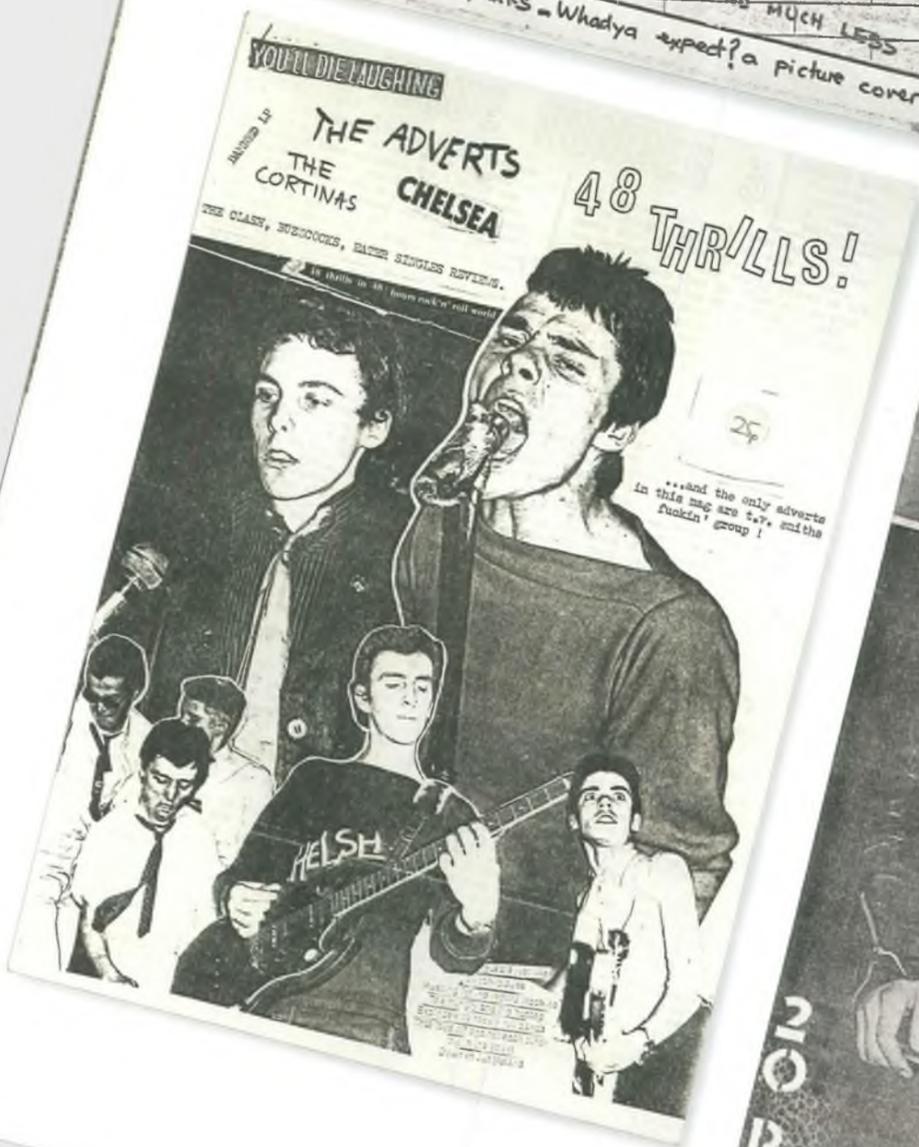
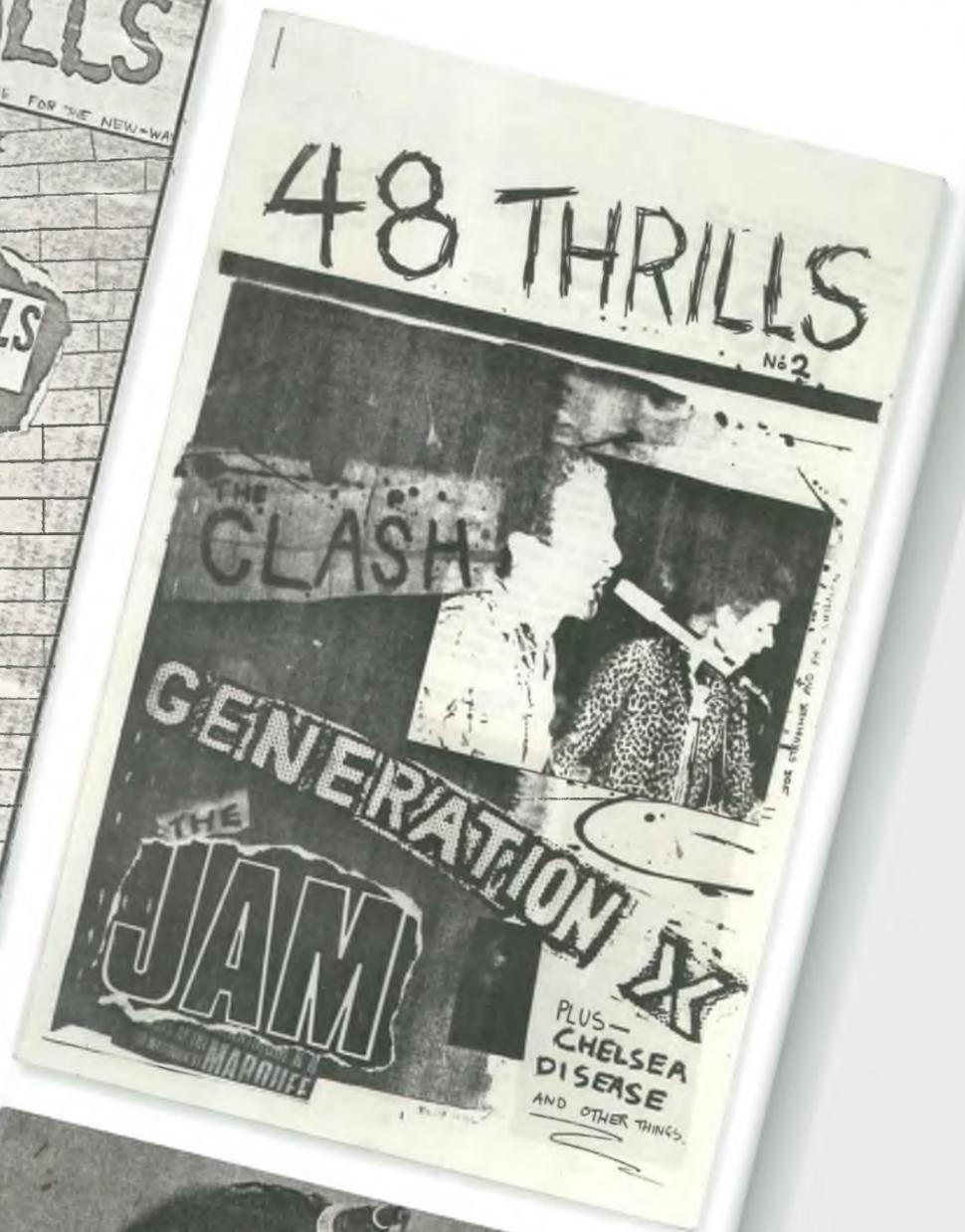
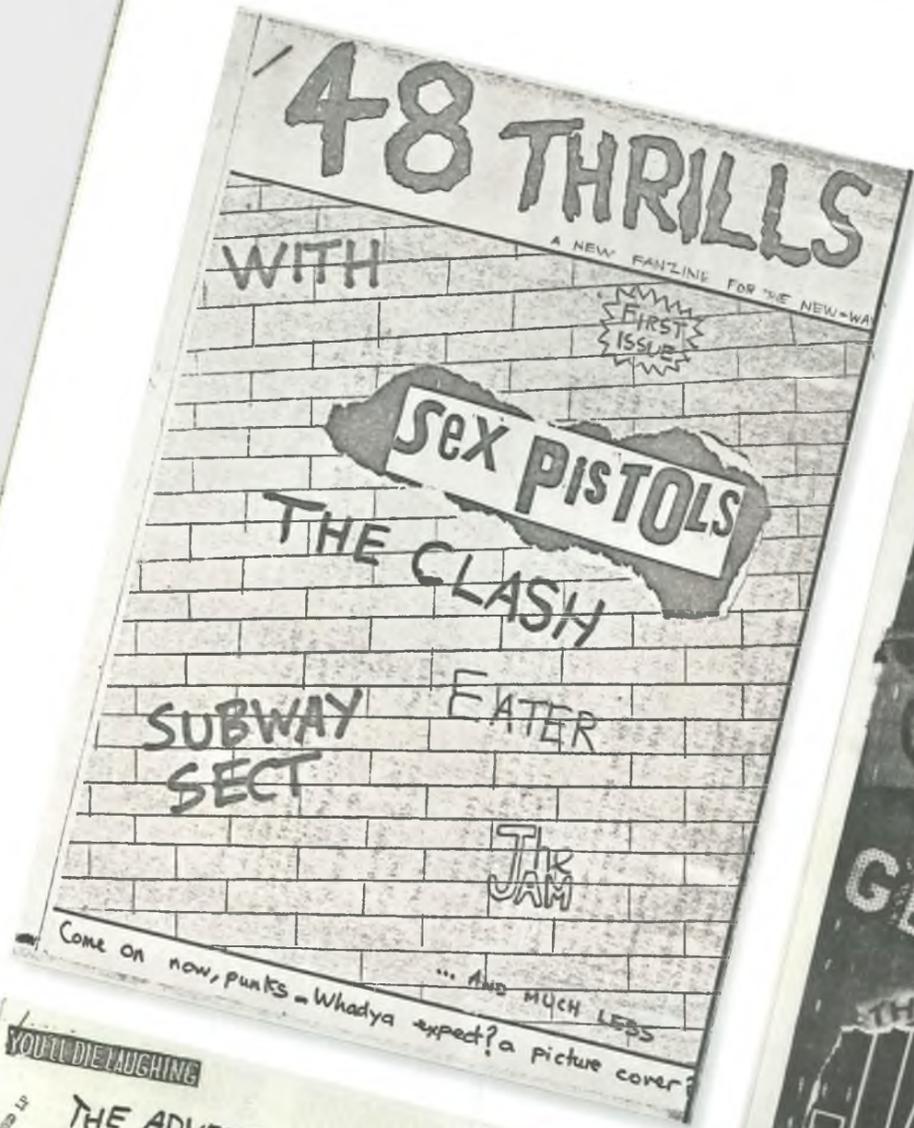
Damned  
review &  
interview

↑  
Issue  
number

1999  
Pop  
Poster  
Rock &  
Roll  
Heart  
Review  
Jonathan  
Richman  
Special  
What  
more can  
you ask?







48 *Thrills* (1977) was first produced on a duplicator and its author, Adrian Thrills, presented it explicitly as an alternative to mainstream music magazines *Sounds* and *NME* (ironically he would later become a professional music journalist). To mark the difference, spontaneity was key: near the end of issue 1, the typewritten text turns into handwriting. *Bondage* (1976) was produced by 'Shane', as in Shane MacGowan, later of the Pogues. Jonh Ingham's *London's Burning* (1976) was an early fanzine for Clash fans. The oversized *Dayglow* (c. 1978) kept to the punk aesthetic: producer Steve May asks 'Who the hell wants to be professional?'

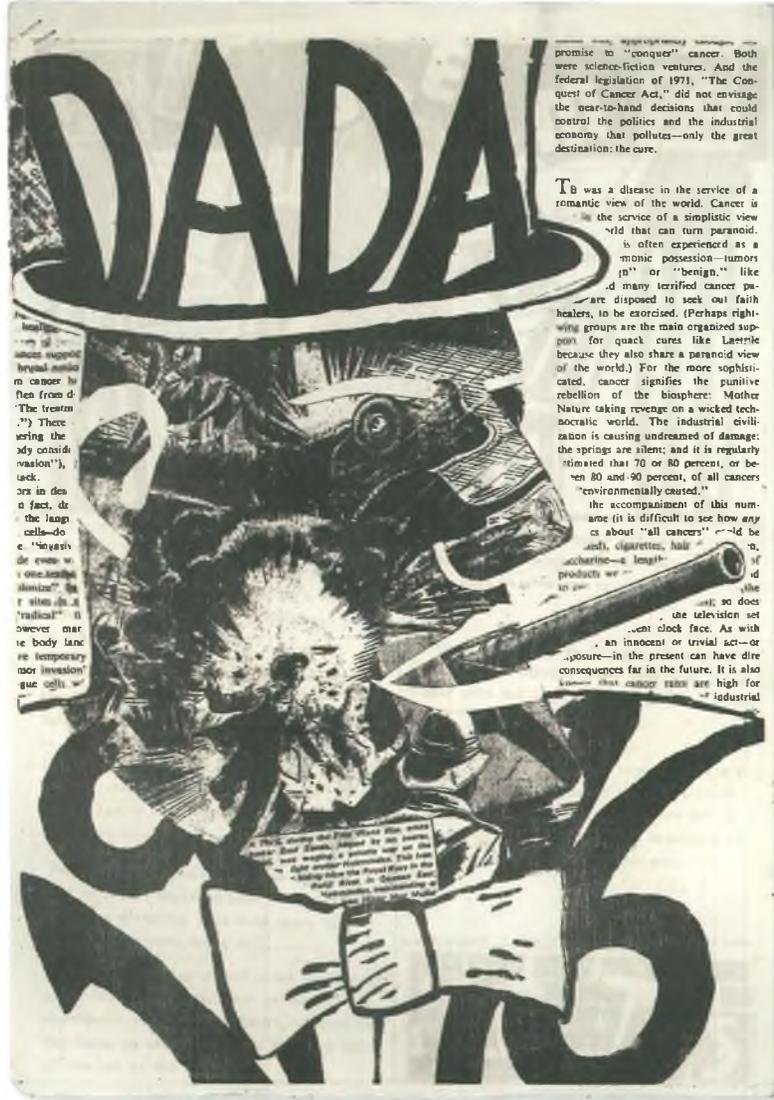


**DAYGLOW**  
 ISSUE 1  
 IN THIS ISSUE:  
**Stay Apex**  
 ULTRA CHEAP  
 10p ONLY

**RAPED  
 MAGAZINE  
 AUTOMATICS  
 ADAM AND  
 THE ANTS** PLUS  
 YOUR CHANCE TO  
 JOIN/FORM A BAND  
 DAVID BOWIE AS Ziggy/  
 ALBUMS AND SINGLES  
 LITTLE NELL  
 VINCENT PRICE  
 + LOTS MORE.....

THE BIGGEST  
 AND  
 BEST.

The illustration shows a person's legs from the knee down, wearing black fishnet stockings and black high-heeled shoes with a grid pattern. The person is standing on a tiled floor. The background is a plain, light-colored wall.



Another mix of British regional zines. *Kleenex* (1979) celebrated the music of the Swiss female post-punk/new wave band of that name. *Dada* (late 1970s) compared punk to Dada and had an art-school feel. *Punkture* (1977) reported on the Midlands scene and was printed by the North Staffs Polytechnic Student Union. It had an obsession with the commercialization of the punk look and its exploitation in such shops as Harrods. *Another Tuneless Racket* (1978), which came out of Glasgow, complains about the region being the 'ultimate in programmed boredom'. *Confidential* (1977) features an article with music-press writer Caroline Coon and reviews the Dead Boys at Watford.



**CONFIDENTIAL**



GENERATION X...CLASH...RICHARD HELL...RUNAWAYS...TALKING HEADS...DEAD BOYS...NEWS....

JERRY BITHNELLS HOT LICKS...CAROLINE COON...RAMONES...PISTOLS...AMW...BETHNAL.....

ATV.....REVIEWS.....FAX.....PIX.....INFO...EXTRA WHAKY EDITION...3rd WORLD WAR.....





**MORE-ON-FOUR** <sup>(25P.)</sup>  
1977 ROCK+ROLL+MORE-

SAT'DAY NIGHT

# IN THE CITY

OF THE DEAD

GENERATION X

THE LURKERS

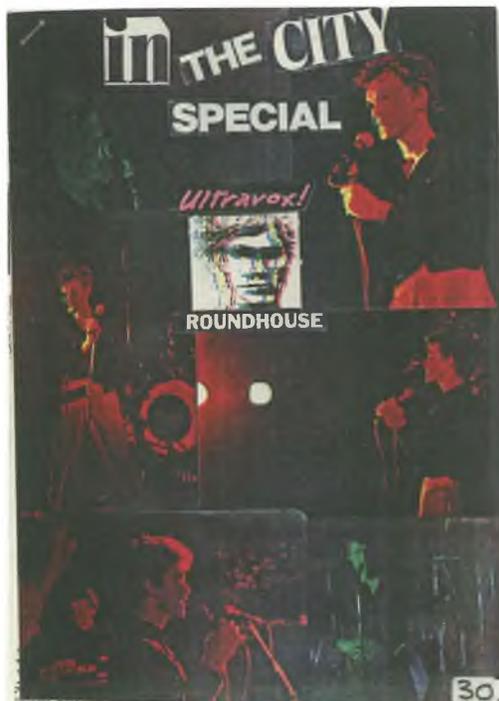
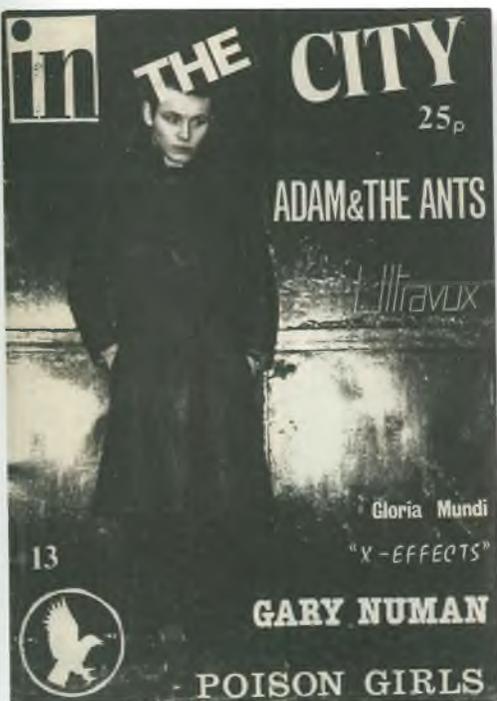
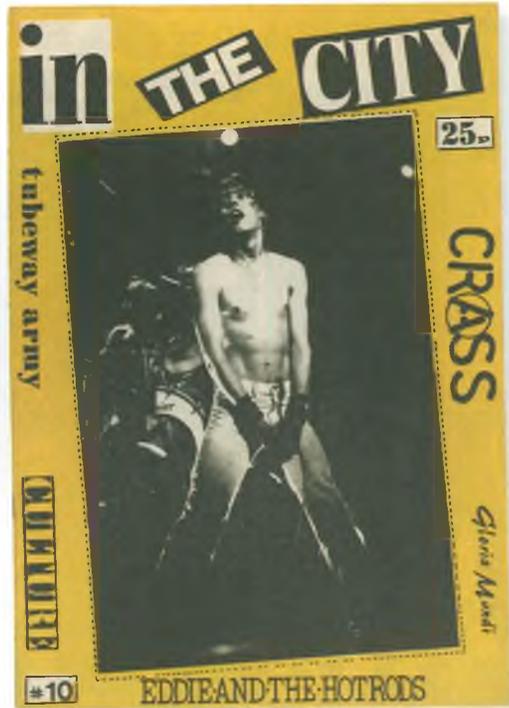
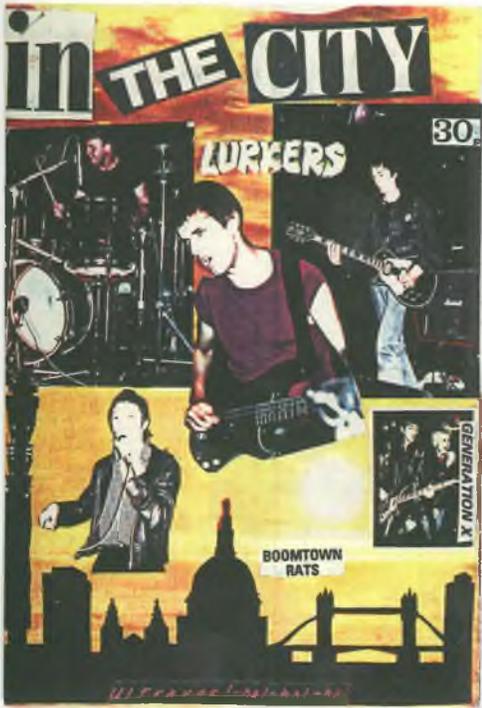
THE ADVERTS

THE MODELS

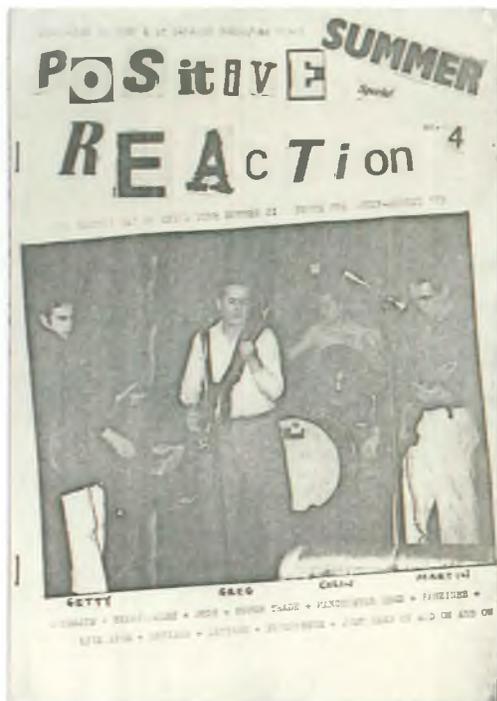
30

# It's Max!

ISLAND



*In the City* (1977-80) by Francis Drake et al. took an often acerbic look at the London scene. Issue 5 reports on a controversy sparked by Patti Smith holding a 'press conference just for fanzines', and how *In the City* was snubbed after writing a letter to Smith asking to conduct an interview with her without any intervention from her record company. Graphically, the zine was notable for its use of colour-photocopied covers (not cheap at the time) and standardized logo. Like many other punkzines, *In the City* was distributed at the independent record store Rough Trade in west London.



Taking a more professional approach, Jonathan Romney, producer of *Negative Reaction* (1977), had the zine printed by Labute Printers in Cambridge and distributed by Phoenix Magazines; the layout is in a more conventional three-column grid. *Positive Reaction* (1979), from Northern Ireland, mentions the possibility that the zine will be sold in Toronto. *Kids Stuff* (1977-c. 1978) acknowledges that 'David Bowie is Now music'. *Suspect Device* (1979) asks, 'Where's Captain Kirk?' *Slash* (1977-80) was a large-format tabloid from the Los Angeles punk scene, which gave rise to punk label Slash Records; this issue features the Damned and the Screemers.

# SLASH



# KINGDOM COME

NO. 4 COME 15 FENCE



TOM ROBINSON INTERVIEW

AND IF YOU DON'T BUY IT, YOU'LL ALL GO INTO MY "HATE-BOOK."

ALSO INSIDE:  
ADVERTS BUZZCOCKS  
PREFECTS  
MAGAZINE CLASH  
WIRE  
THE TUBES (GEMMY MUSE)  
ALBUM REVIEWS OF  
RODS / RAMONES NOISES.

# KINGDOM COME

NO. 7 FEBRUARY 1978 20p



WIRE - SAW YOU IN A HAZ

SKIDS - PART 2 OF THE INTERVIEW

## POLL RESULTS

&

ALL THE OTHER USUAL STUFF

# KINGDOM COME

NO. 9 MAY 20p



BETHNAL - DANGEROUS TIMES INSIDE ...

Also  
ELVIS COSTELLO RADIO STARS  
PATTI SMITH GENERATION X  
X-RAY SPEX MAGAZINE  
PLUS MYSTERIOUS' LAST STAND?

YES, IT'S ...

# KINGDOM COME

LESS THAN HALF THE CRAP OF NORMAL PAINZINES.

BUY THIS FOR ONLY 20p IT WILL SEE YOU THRU TUNE

No 10



KC HITS DOUBLE FIGURES ....  
.... CELEBRATES WITH  
THE ONLY ONES ..... SLADE ..... BOC...  
MOTORS... DYLAN... ZONES...  
QUICK SPURTS... SCHOOLGIRL BITCH...  
PETER HAMMILL... STRAITS...  
RUTLES... STRANGLERS... OK?

NO. 11 JUNE/AUGUST 1978 TWENTY PENCE ONLY

# KINGDOM COME



The CLASH

BACK IN THE GARAGELAND

# KINGDOM COME

ISSUE 12  
SEPTEMBER 1978 TWENTY PENCE

STRANGLERS: COVER PIN-UP  
CLASH: ON THE ROAD REPORT  
PATTI: SAINT OR SINNER?  
MANCHESTER OK!  
DICKIES

PLUS  
LOCAL BANDS:  
DELINX  
DELETED  
EXILE  
AAARGH  
STRAITS

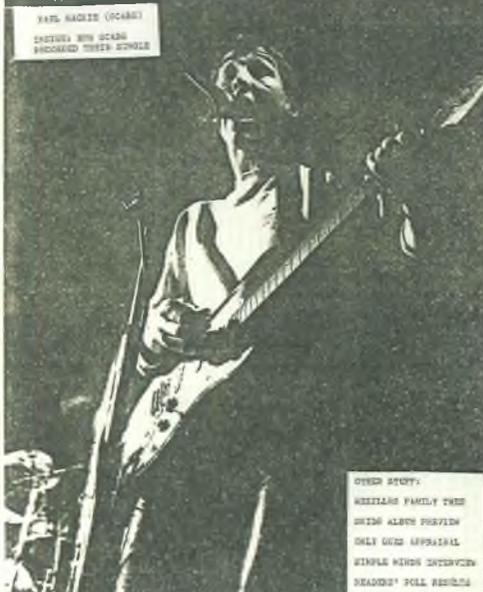
AND MORE THAN THERE'S ROOM ON THE COVER TO SAY.



# KINGDOM COME

NO. 14 JAN 79 20p

EARL AMERIS (OGRE)  
INTERVIEW WITH SCAB  
RICHARD THORNTON SINGLE



OTHER STUFF:  
MEXICANS FAMILY TREE  
SHED ALBUM FORVIM  
ONE'S GUESS APPRAISAL  
SINGLE NEWS INTERVIEW  
READERS' POLL RESULTS

# KINGDOM COME

ISSUE NO. 16  
MAY '79  
PRICE: 20p

IN-DEPTH INTERVIEWS WITH  
THE VALVES (RIGHT) & TRAX (BELOW).



WHERE DANGER LURKS

Kingdom Come (1977-c. 1979) was by Johnny Waller from Fife, Scotland, another zinester who became a professional journalist. Despite receiving criticism from other zines for having 'no visual appeal', it was not without design interest. For example, the front cover is in portrait format but the interior pages are landscape. The Scottish scene is well represented (with larger bands like the Skids and unknowns like the Belsen Horrors) but there is also room for regular punk fare. Issue 12 was notable for letters from Charlie Chainsaw (*Chainsaw*) and Mick Mercer (*Fanache*) extolling the virtues of zines as sites for experimentation.

# KC15

# KINGDOM COME

MARCH '79 20p



photo credit: ALAN WILD

**GAYE ADVERT; cover girl!**  
is just one of the many well-known punk stars not featured this issue. Instead, we concentrate on the young, inexperienced but promising acts who are the real new wave, the real neighbourhood threat - we hope! Most of them you won't have heard of, but that doesn't mean they aren't worthy of your attention. The action starts on page 2

**INSIDE:- FREEZE, PRATS, DELETED, FAKES, VERTICAL SMILES, CUBS, VALVES, SWELL MAPS, BARBS, SWITCH, MEMBERS, LETTERS PAGE.**

**PLUS A CHANCE TO WIN A FREE TRIP TO ROCHDALE WITH THE DELETED AS THEY RECORD THEIR "ELECTRIC HEAT" EP. (page 4)**

cry in the wilderness *that's what you think*

1967

"A STEP IN THE RIGHT DIRECTION"  
SUNDAY OBSERVER

# COBALT

**COST 30P**

ZOB-ZINES TO BREAK FRIENDS

No. 2

SELL TO SHOP FOR 25P  
20p

"PALLIABLE"  
GUARDIAN

HERE'S SOMETHING I WANT TO SAY.



was "to attack the institutions of our society"

"NICE PICTURES"  
WIN

# I-HATE

DEFINATE VENDMS

POLICE OPRESSION:

POLICE FASCISM.

1967



BY THE POWER BEHIND THE PEOPLE

This to my under

"BELIEVE ONLY IN YOURSELF AND YOUR DIRECTION"

And we don't guarantee.

COBALT NOTE: STATEMENTS BORN OF FRUSTRATION + CONTEMPT:



# # Nihilism, Propaganda. #

THIS PAPER HAS NO INTERVIEWER SO READ & BUY IT

INCLUDING:

## OUT OF ORDER:

COULD BE CALLED A SMALL JOKE

Their plan

### Grim Visages

He challenged them and said: "You won't take me, you bastards."

WAR YOUR BOMBS

do not deposit radioactive substances on this child

'rejected'

THEIR TRUTH

## Old Bailey judge defends system

WHOSE LIFE IS IT ANYWAY?

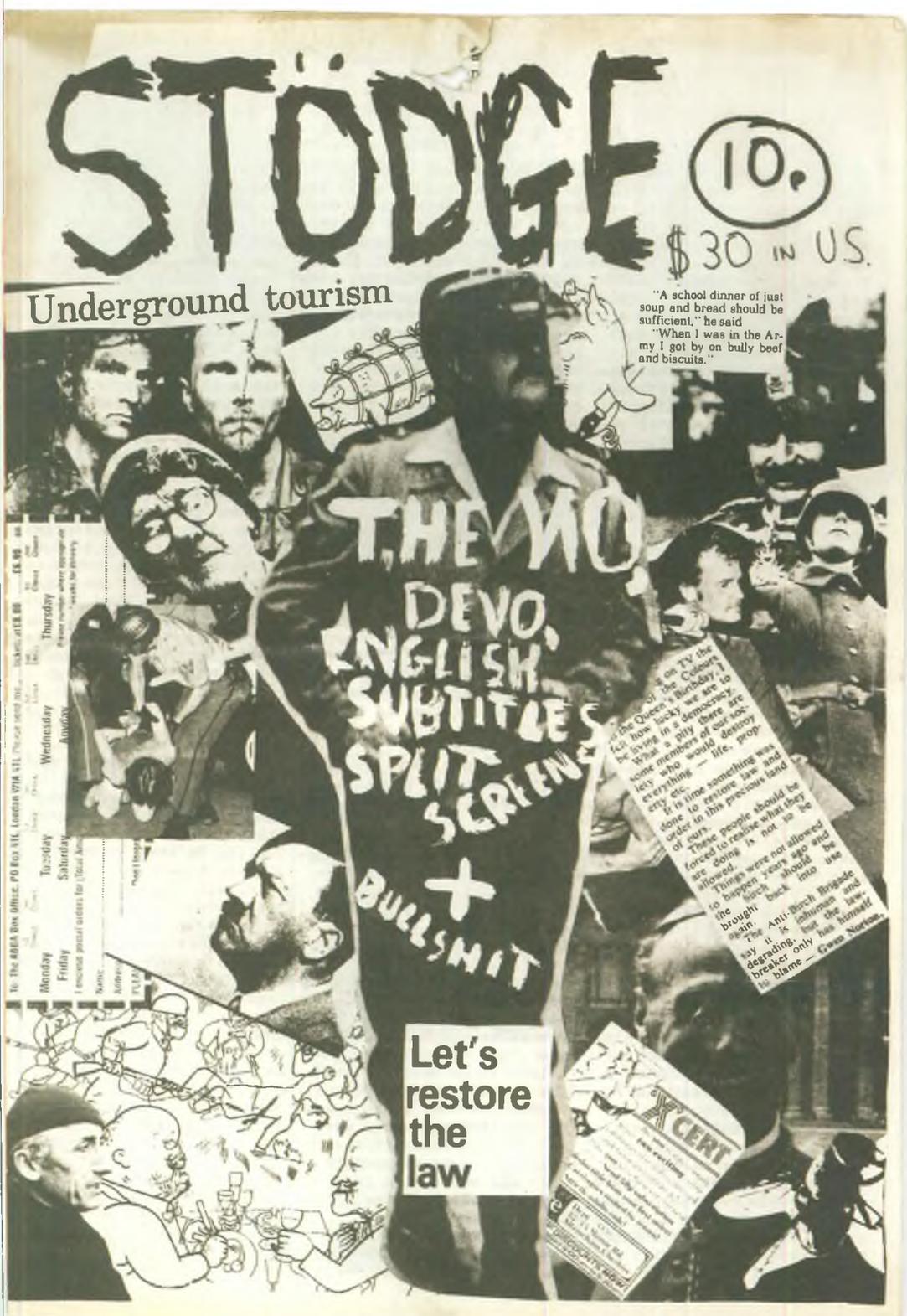
VOID LAWS RESTRICTIONS

Anarchist

MISGUIDED YOUTH

ANARCHY + PEACE FREEDOM





Anarchism informed the development of a graphic language of 'shock' that was both provocative and political. *Inx Blotch* (c. 1981, front and back cover) reported on skirmishes between skinheads and Asians in Southall, west London. The cartoon-strip cover of *Transformation* (1980; front and back cover shown) focused on the troubles in El Salvador. *Stödge* (n.d.) juxtaposed Hitler, the Pope and news images with photographs of police brutality. *NN4 9PZ* (c. 1979-80) took in local radical bands but left its back cover for a classic piece of agit-prop. *Communiqué 2* (1980) promised 'large doses of anarchist propaganda'.

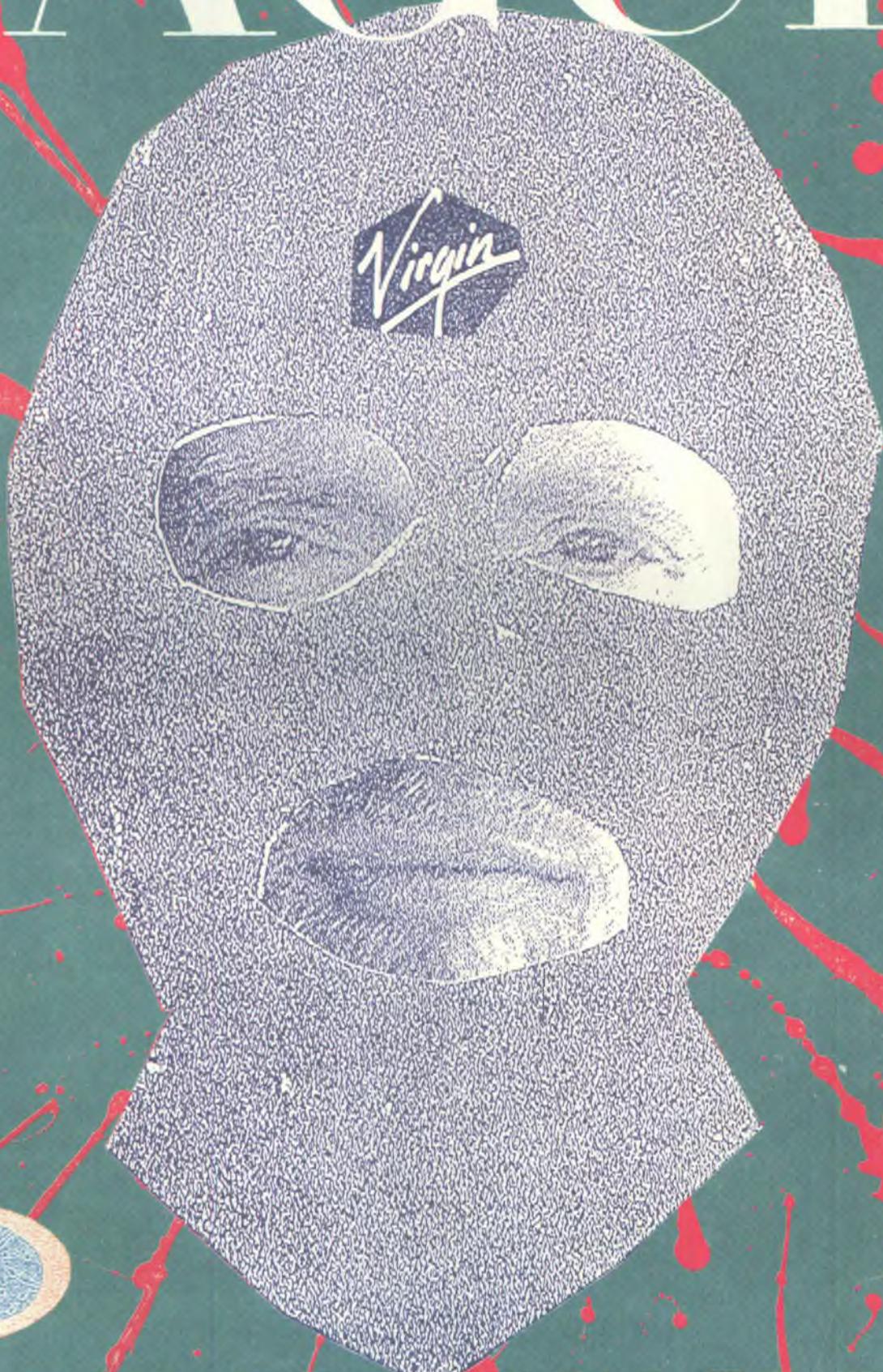
Communiqué 2

A SYSTEM WITHOUT A SYSTEM

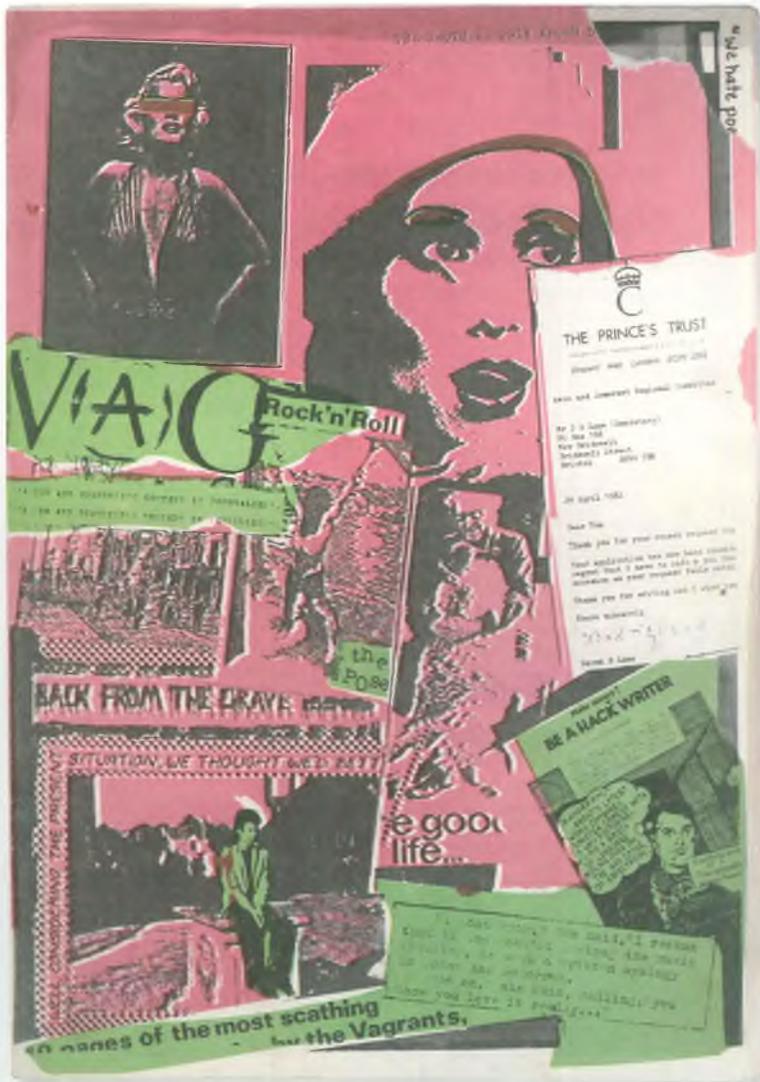
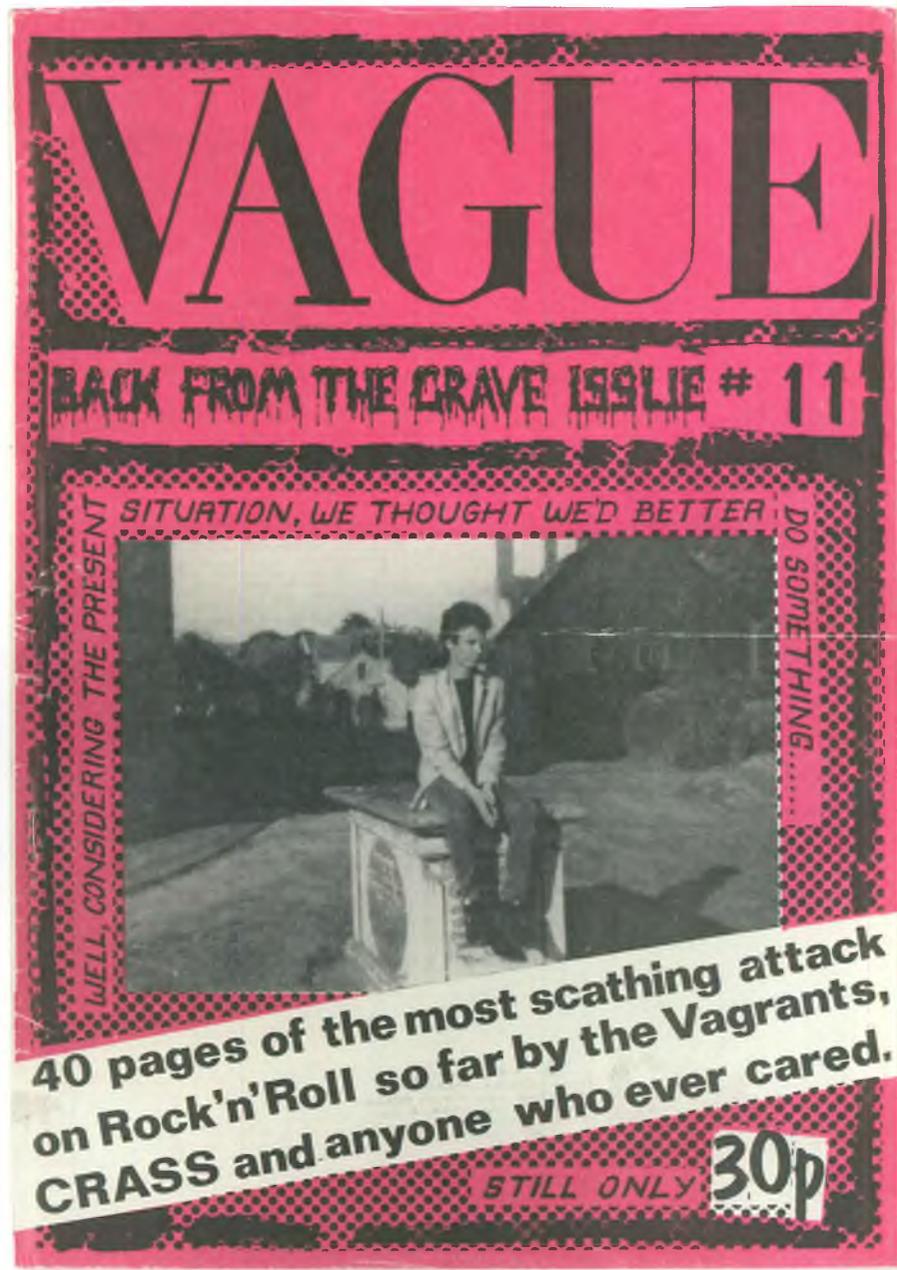
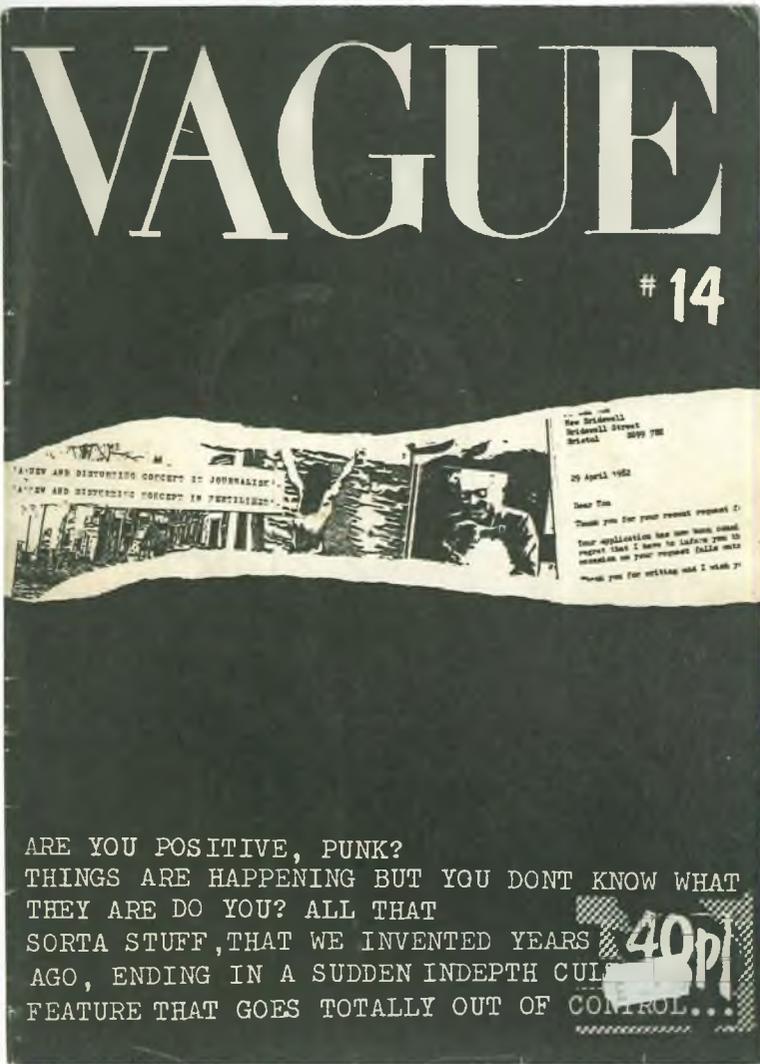


Nihilistic Vices  
total oblivion is the answer 0000

# VAGUE



...21: CYBER-PUNK: £3.50...



Tom Vague's name has become closely associated with London history and psychogeography. His long-running publication *Vague* (1979-) is a forum for discussions of Situationism, anarcho-punk and 'the decay of the spectacle'. Design has always played a key role in this fanzine (for example, the 'Branson' cyberpunk cover by Jamie Reid and Joe Ewart); even in its earliest days the chaotic layouts were overprinted with fluorescent colours. In the 1980s this was the first fanzine of its kind to be perfect-bound.

JUST A PARTIAL

ALLIED PROPAGANDA  
ISSUE ONE 20p  
MAY / JUNE 1979

# ALLIED PROPAGANDA

1979 ALLIED PROPAGANDA IS BORN MAY / JUNE 1979 ALLIED PROPAGANDA IS BORN MAY / JUNE 1979 ALLIED PROPAGANDA

**PATRICK FITZGERALD**

## THE WALL

INSIDE: **REPTILES**

**PENETRATION**

**JIM REILLY**  
**S.L.F.**  
**MENSI**  
ANGELIC UPSTARTS

**LIVE REVIEWS: JAM, JAGS, DAMNED, U.K. SUBS**

**PAULINE:** "People think that they can walk all over us, but from now on we're not gonna take any shit from anyone at all. We've got everywhere we've got on our own steam. We've built up our own following, we haven't pandered and we haven't got there through a media hype. We've worked for what we've got."

**CURE, UNDERTONES & CRASS VINYL REVIEWS**

FIREWORK EDITION

FREE SINGLE INSIDE

# CROSS NOW

**"I'D REALLY LIKE TO PLAY FOR LIVER POOL. INTERVIEW WITH JOHN PEEL. WE'RE NOT SWEETIES - DOLLY MIXTURE FOR OUR MUMS - MORNING DANCE RECORDS. THE INFLUENCE OF LOVE OR HATE FOR THE INFLUENCE OF LOVE OR HATE. REVIEWS: PINK AND MORE AND MORE."**

COVER BY CRASS

# GRINDING HAIR

4. 20p

**Raincoats** STUPID BABIES

**THE CURE** ORCHESTRAL MANOEUVRES

**Radio Stars** JOURNEY REWIND

**RUTS** MAMA... Mo-dettes

**the Vibrators** STAFF LITTLE FINGERS

ADAM & THE ANTZ LP REVIEW

25p

**SAFELY IN NUMBERS**

**THE RAMONES**

**SPIZZ ENERGI**

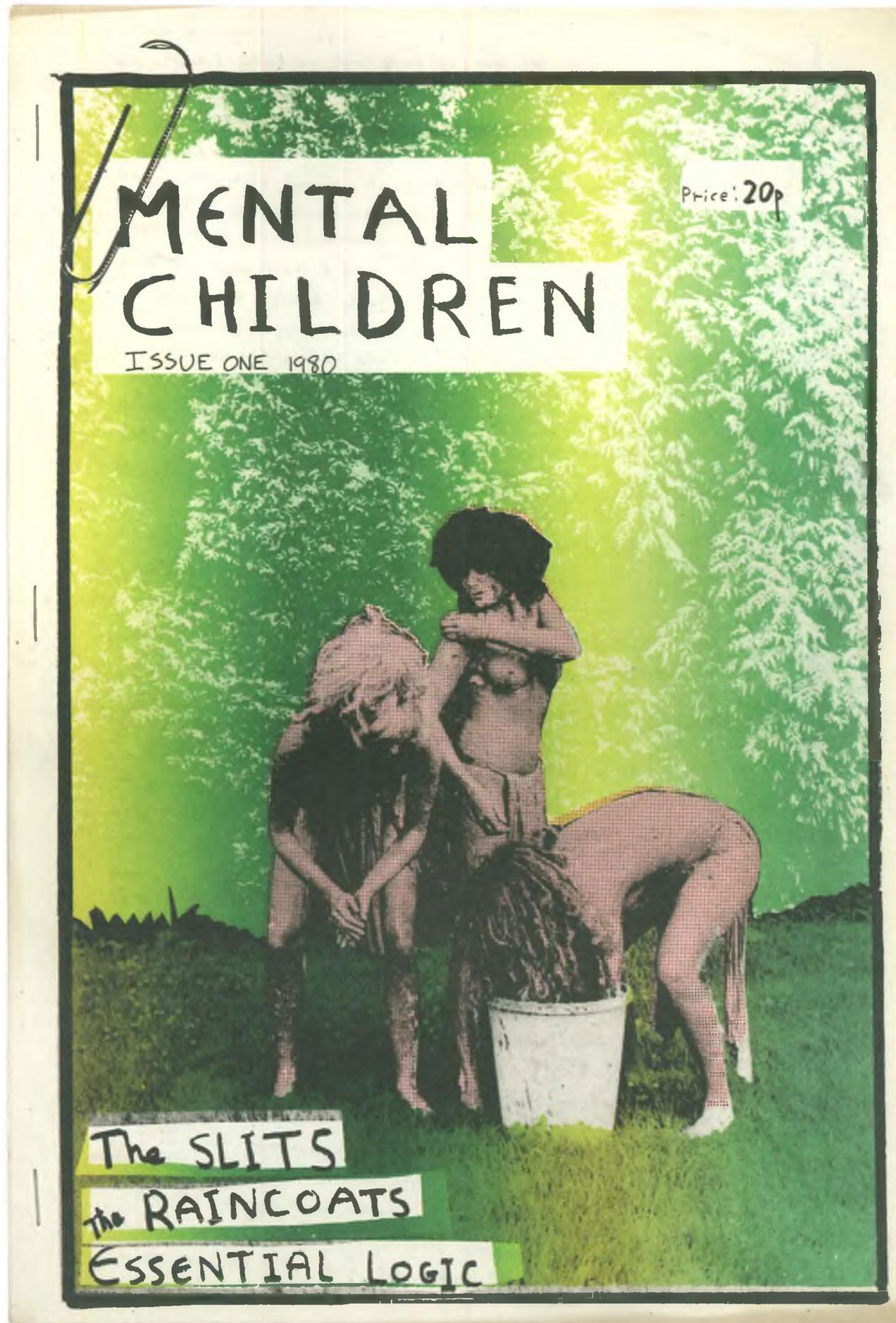
**CRASS**

**SPECIAL REPORT**

**GANG OF FOUR**

**WIRE, ELVIS & MORE**

A mixture of typographic juxtapositions gives *Allied Propaganda* (1979-mid-1980s) its own unique style, while the interior subverts the conventions of reading by placing the editorial in the middle of the fanzine. *Cross Now* (c. 1980s), with its free flexi-disc, relies on a more graphic use of red and yellow crosses. In this issue it interviews legendary British DJ John Peel. The logo for *Grinding Halt* (1979-c. 1980) plays with a juxtaposition of upper- and lower-case letterforms and the cover clearly takes delight in the different type styles used for various band names. In a similar vein, *Safety in Numbers* (c. 1978-80s) renders a stylized title using a DIY ransom-note approach. The cover shows a mod holding what appears to be a Crass banner. *Mental Children* (1980) makes the case that women are no longer ornaments and contributed actively to the punk music scene. This cover image is a colour photocopy depicting three members of the Slits, half-dressed, bathing in an idyllic forest clearing, from the sleeve of their first album.



no 4

# guttersnipe £20p

PIL  
Damned  
Angelic  
upstarts

Bette  
Bright  
Local  
music!

IRA  
SCC  
Teenage  
suicide



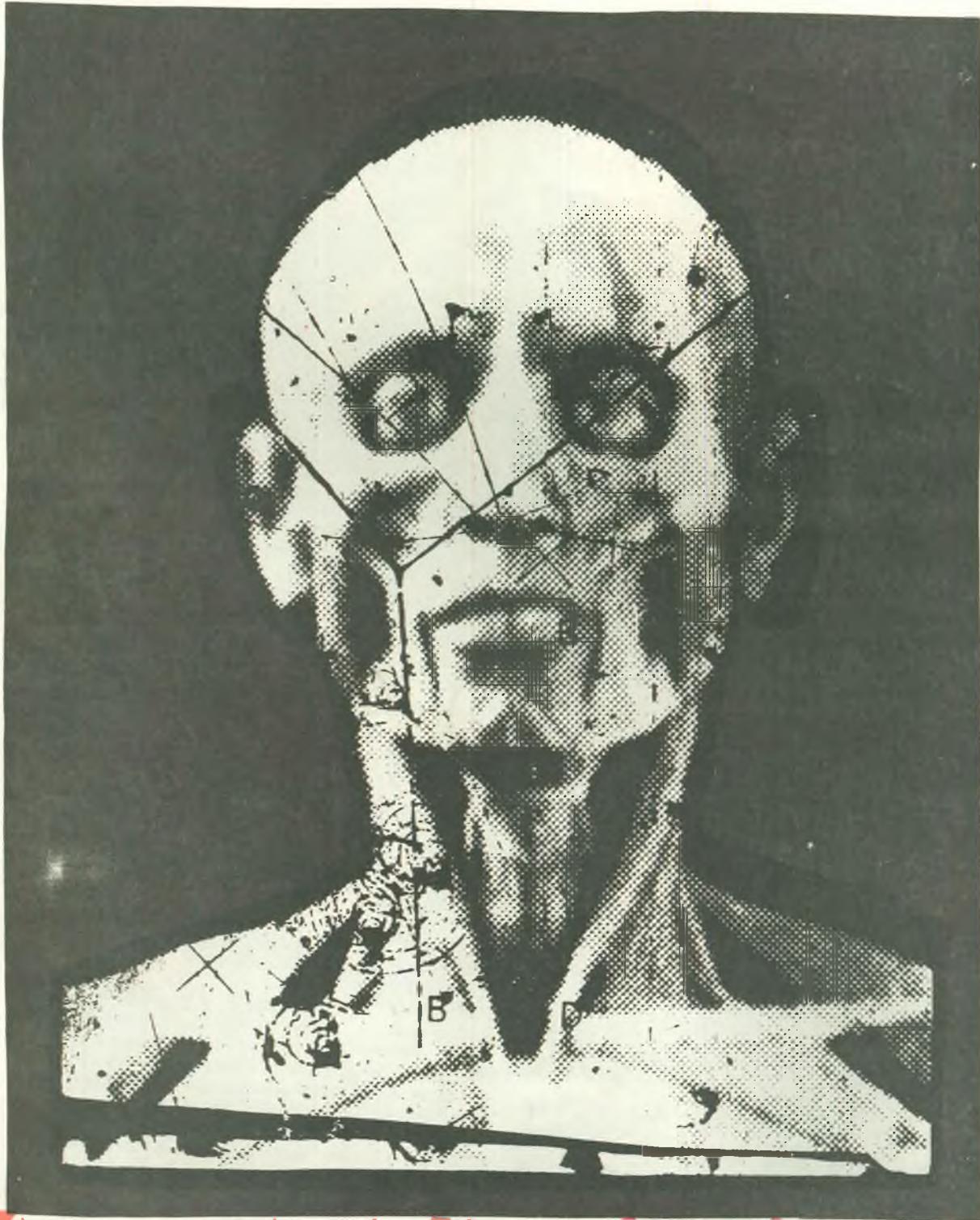
CHEAP <sup>n</sup>ASTY



Post-punk zines started to experiment with style and content. *Guttersnipe* (c. 1978-c. 1979, front and back cover) was printed at the Printshop at Telford Community Arts (Shropshire, UK), providing a different kind of visual aesthetic from its photocopied counterparts. The use of red and black makes for an interesting variation on the ransom-note trope. *Rapid Eye Movement* (1979-c. 1990s, front and back cover) was an industrial-culture post-punk fanzine, which in later incarnations became a series of collected volumes. The cover is stark and self-consciously arty (taken from a screen-print image), though the contents include some standard music fare, including Chelsea and 'token mods'.

# RAPID EYE MOVEMENT

30p



Winter '79 \* Issue 1 \* 34 pages \* SCRITTI POLITTI \*  
MARK PERRY \* PATRIK FITZGERALD \* THE PIRAHNAS \*  
NICKY + THE DOTS \* TONY PARSONS + JULIE BURCHILL \*  
CHELSEA \* TOKEN MODS & LOADS MORE!!

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# ALERTA PUNK

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1983

Nº 3

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 alerta punk alerta punk AAA

# ESPECTRO DO CAOS

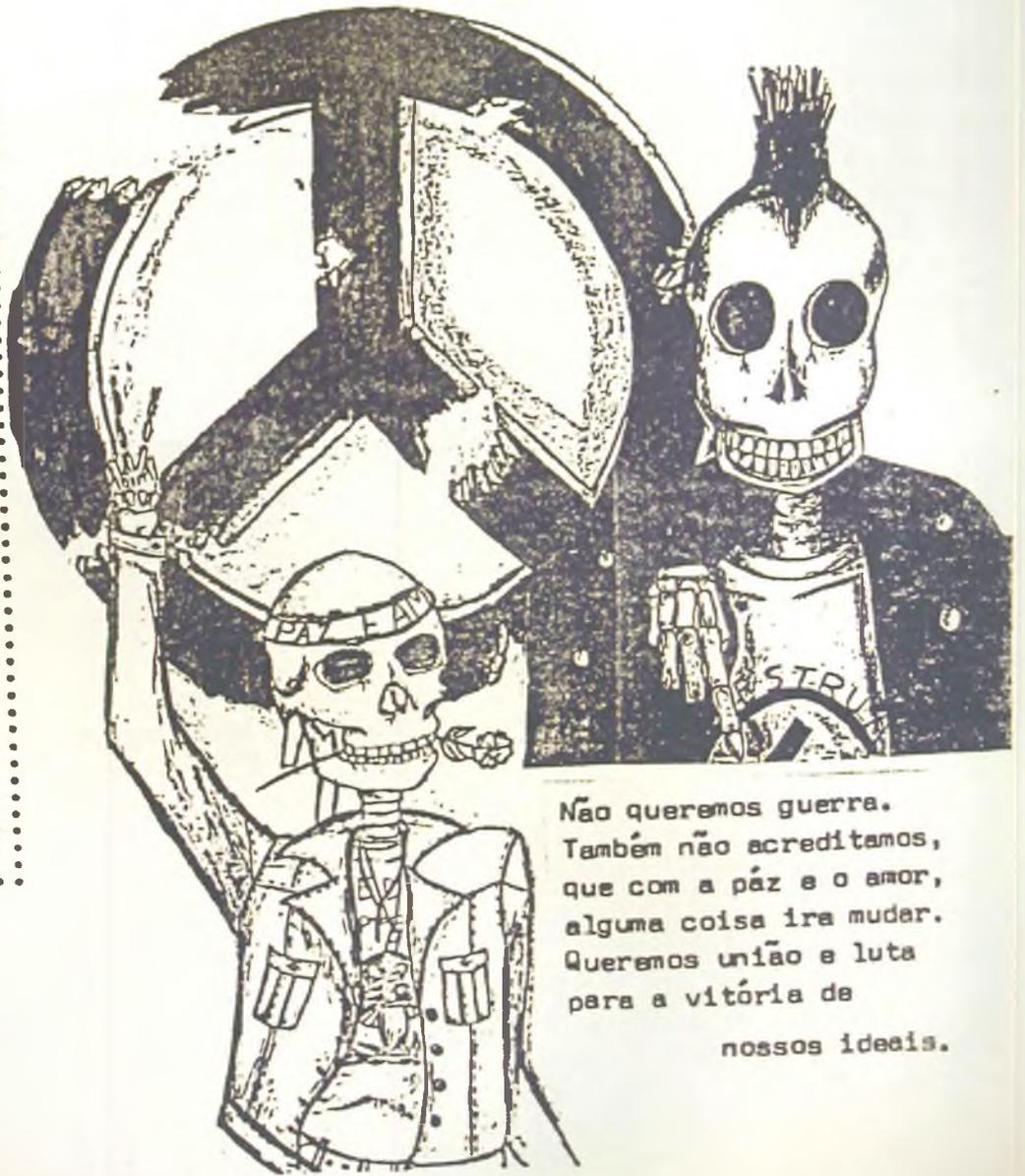
PUNK NAO MORRE.



fanzine **PUNK** nº 1

# SP PUNK

.....  
 : SP PUNK - Nº 1 (um) - Agosto/82 - Cr\$ 100,00 :  
 .....



Não queremos guerra.  
 Também não acreditamos,  
 que com a paz e o amor,  
 alguma coisa ira mudar.  
 Queremos união e luta  
 para a vitória de  
 nossos ideais.

JANEIRO/83 Nº 2

# ATENTADO

SUBÚRBIO GERAL

PREÇO 5

Ratos de Porão

ANTI-KOMMUNE LEAGUE  
 CIRQUE FERKS  
 BLITZ

POSTER: PARTISANS

Arquivo Silvio  
 O QUE É PUNK

A spread of Brazilian punkzines. Under an oppressive regime the emergence of punk in Brazil was sporadic, fuelled by reports from the 1977 British punk scene in *Pop* magazine. Things took off in the 1980s after the festival 'O Começo do Fim do Mundo' ('The beginning of the end of the world') held in São Paulo in 1982. This was attended by more than 3,000 punks and 20 bands and sparked a plethora of fanzines. Home-grown bands and their affiliated zines included *Alerta Punk* (1983), with a cover borrowed from a Gary Panter illustration, *Espectro do Caos* (1980s), *SP Punk* (1982) and *Atentado* (1983).

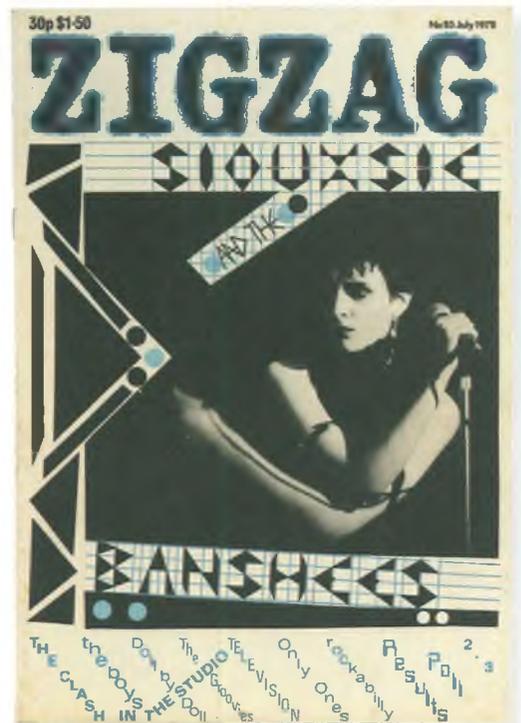




The aftermath of punk gave rise to a less angry aesthetic, but a similar graphic language was often retained. *Adventures in Reality* (1980-c. 1981) ran for ten issues and was produced by Alan Rider. This issue included a flexi-disc by the band Attrition. *It Ticked and Exploded* (1979-c. 1980) came out of Paisley, Scotland, and highlighted local bands, such as the Zips. This issue includes letters by Tony Drayton (*Ripped & Torn*) and Johnny Waller (*Kingdom Come*). *Black & White* (1979-80), produced in Dublin, was unusual for letting the bands write the copy while the editors designed the layout. *The Poser* (c. 1980s) was a post-punk photozine, with this issue featuring the Mo-Dettes, the Ruts and Iggy Pop. Unusually, it offered photos for sale, printing thumbnails to choose from, plus advice for aspiring gig photographers. *Out of Print* (1979) from East Sussex, England, features the Swell Maps and Siouxsie and the Banshees. The editorial draws attention to the different photocopy paper that is used throughout, and makes succinct comment on the competition: 'I hate Sounds; NME is shit; Melody Maker? Aaargh! Wipe your bottom.' *Leamington's Love Letter* (1981) contained poetry and cartoons with a political bent as well as articles on the local anti-nuclear movement. This issue promises 'an interview with Ronald Regan [sic]' and 'more lies'. *No More Masterpieces* (1979) from Liverpool was produced by future rock journalist Paul Mathur (who would discover Oasis) and featured a variety of punk and post-punk artists. This issue calls for the formation of a fanzine co-op. *Today's Length* (c. 1980s) was a zine of a different kind, with visual essays presented in loose-leaf form, punctuated by ironic takes on cosmetic and tobacco advertising. Its producers included Malcolm Garrett and Joe Ewart, who would later become luminaries of the graphic-design world.



The line between DIY zines and professional publications was often slim. Some zines became mainstream over time, such as *Jamming!* (1979-86). *Flipside* (1977-2000) from Los Angeles shifted from a fanzine approach to more glossy covers towards the end of publication. Professional punkzines included *Bomp!* (1970-79), from California, edited by rock journalist Greg Shaw (previously of *Mojo Navigator*). *Zig Zag* (1969-c. 1980s) first came to favour as a UK rock magazine and was later revamped in punk guise.



NOV. 1977

\$1.50/75p(UK)

US  
£2.50

# BOMP!

## ENGLAND'S SCREAMING

A Special Close-Up on the  
BRITISH PUNK EXPLOSION!!

Going all the way with  
**BLONDIE**

**DICTATORS:**  
Born to Rule?

Special Report:  
**How to Make  
Your Own Record!**

The **POLITICS**  
of PUNK

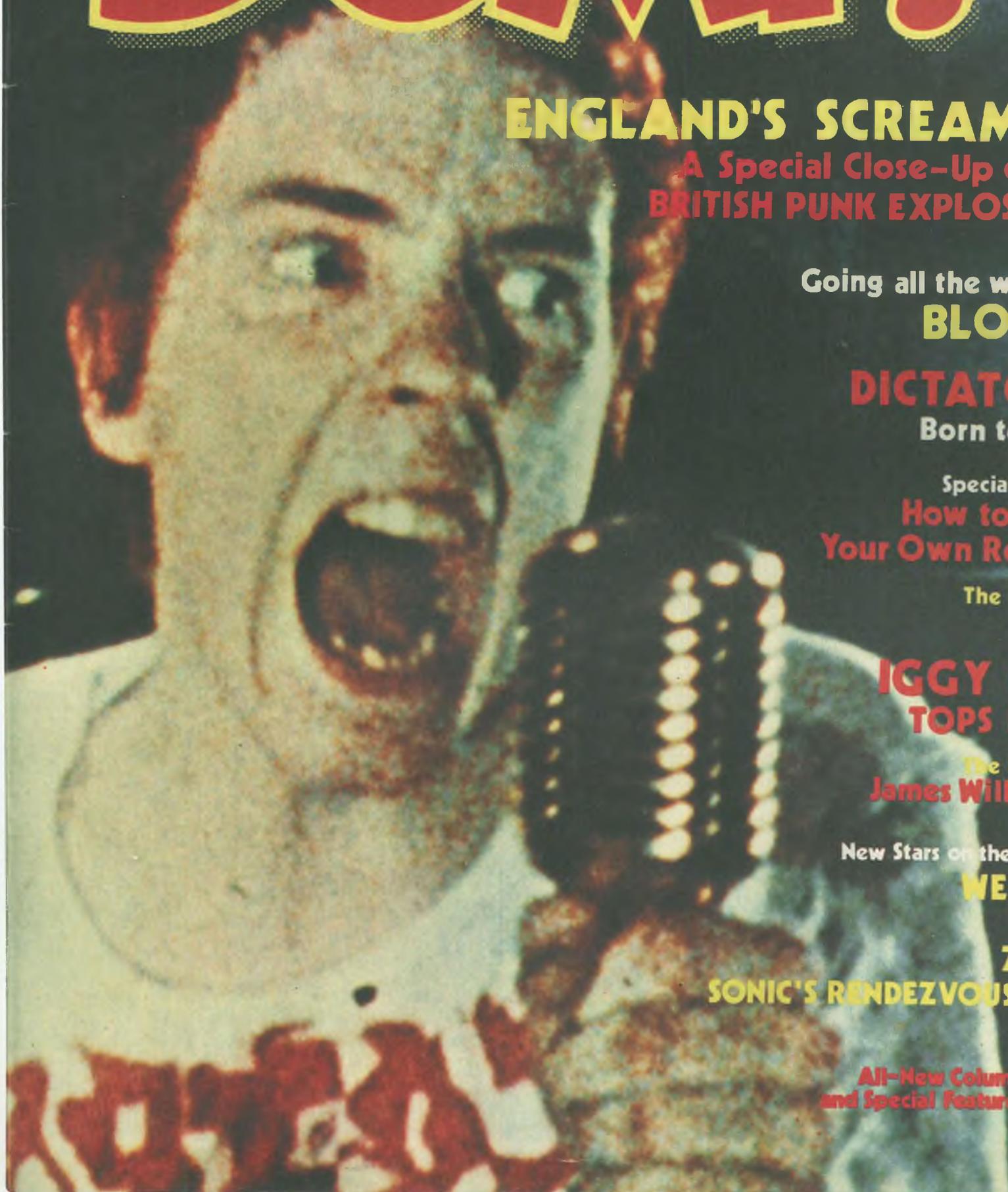
**IGGY POP**  
**TOPS POLL!**

The Return of  
**James Williamson**

New Stars on the Horizon:

**WEIRDOS**  
**DMZ**  
**ZEROS**  
**SONIC'S RENDEZVOUS BAND**

Plus:  
**All-New Columns, Charts  
and Special Features Galore**

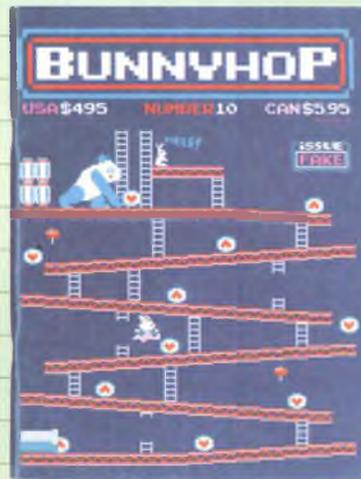


CHAPTER THREE

LIBERATED SPACES:  
SUBCULTURES, PROTEST  
AND CONSUMER CULTURE

1980s-1990s





*SUREzine* (c. 1997–n.d.) was a music- and perzine from Melbourne, whose producer remarks that 'my spleen has never been exposed so thoroughly'. *Ben Is Dead* (1988–99) was a Los Angeles-based zine by Deborah 'Darby' Romeo, whose confessional tone of writing and pop culture commentary made it one of the notable publications of the 1990s. *Bunnyhop* (1995–c. 2000s) is perhaps best known for receiving a 'cease and desist' notice from Matt Groening for copyright infringement of his character Binky.

With the rise to power of Margaret Thatcher and Ronald Reagan in the late 1970s and 1980s, a new era of 'free market' economics was born. On one hand, this encouraged small businesses to develop, which some saw as a co-opting of the individualistic DIY urge that had occurred during punk. On the other hand, the 'greed is good' culture that took over the financial districts in both the United Kingdom and the United States provided the zine producers with a target.

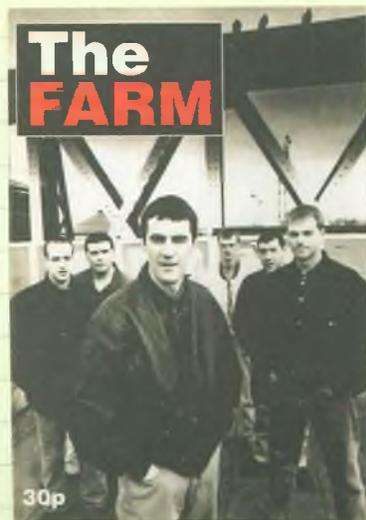
The rhetoric of the marketplace was one that 'equated the freedom to spend money with broader political and cultural freedoms', in the words of cultural historian Frank Mort.<sup>1</sup> Along with this new financial liberation came the concept of selling a lifestyle. As the journalist Andrew Marr reflects, the 1980s resulted in the thinking that 'we are what we buy'<sup>2</sup> – in other words it was a time when people consumed not only products but also the aspirations that the advertising campaigns sought to convey. It was all about 'conspicuous consumption', taste and fashion, 'the cultivation of the self'.<sup>3</sup> Consumption became cultural practice, and fanzine producers both capitalized on this and critiqued it mercilessly.

Meanwhile, co-option by the mainstream was continuing. In the United Kingdom, lifestyle magazines emerged, providing a different take on youth culture, including *The Face* (1980–2004), the '80s fashion bible' founded by Nick Logan; and the one-time zine and self-consciously titled 'style bible', *i-D* magazine (1980–), founded by Terry Jones. These publications bridged the gap between post-punk and a new kind of youth subculture – rave. Their graphic form reflected the fanzine aesthetic – the streetwise attitude of DIY photography, illustration, typewritten texts and so on. Just as the music press in the 1970s had co-opted a *Sniffin' Glue*-style aesthetic, so now these new style magazines tapped into the more sophisticated look of the consumer-era zines. Similarly in the United States, *Details* (1982–) founded by Annie Flanders (and later sold to Condé Nast), was ostensibly a New York fashion and club magazine, but also riffed on themes and aesthetics borrowed from the zine scene.

### Consuming Dance Culture

The rave scene gave rise to newly valorized occupations such as 'DJs, club organizers, clothes designers, music and style journalists', according to sociologist Sarah Thornton.<sup>4</sup> These positions carried with them 'subcultural capital', which, according to Thornton, 'can be objectified or embodied' within the objects that surround the scene but also took the form of 'being "in the know"'.<sup>5</sup> Fanzines played a role in the circulation of that knowledge: as carriers of current slang and the latest fashion trends, and critiques of club and dance music. Take for example, *Gear* (c. 1991), produced by Camilla Deakin (later a journalist for *The Face*), which provided insightful commentary on London's club culture scene, highlighting bands' intentional and media-conscious use of 'high profile, coke snorting' bribery campaigns involving clubs and PR companies, and health warnings against 'the chosen drug of our culture', Ecstasy. *Gear* often took advantage of its position 'below critical radar' to flout libel and copyright laws. At the same time, the 'epitome of cool' was represented in articles on, for example, the duo Diana Brown and Barry K. Sharpe, who was also founder of Duffer of St George, the clothing label that informed 'the look for the 90s soul-boy'.<sup>6</sup> The distinctiveness of *Gear*'s graphics, created by Fred Deakin, also captured a particular club-culture visual style now affiliated with club flyers and music festival posters; a desktop-publishing version of 1960s retro, hippie, counter-cultural and psychedelic typography using in its layout overprinted block areas of acid colours.

Another example was *Boy's Own* (1987–92), the first acid house fanzine, which covered also 'football, funk and left-wing politics'. The zine's producers, Terry Farley, Andy Weatherall, Cyron Eccles and Steve Maize, emerged out of the decade's DJing and house music scene. Farley also had an interest in the Liverpool-based football fanzine *The End* edited by Peter Hooton (band member of The Farm), which 'blurred the lines between football, pop, booze, drugs, left-wing politics and fashion'.<sup>7</sup> Hooton's approach influenced *Boy's Own*'s editorial direction, while at the same time, designer Dave



The rise of the northern England indie/dance music scene initiated a plethora of related zines. *Halcyon Daze* (1989) was a zine for Happy Mondays fans 'guaranteed to thrill, titillate and burn rather well when winter arrives'. *The Farm* (1990s) promoted a more professional magazine approach: contributors included, in this first issue, members of the band. *Debris* (1983-89) was produced by Hacienda nightclub DJ and journalist Dave Haslam, who captured the emerging Manchester music scene.

Little's distinctive logo and series of covers quickly established a brand identity.

Meanwhile, outside the capital, *The Herb Garden* (1990s, Leeds) *Ace of Clubs* (1990-n.d., Manchester) and *Ribena* (1990s, Essex) covered rave and dance culture. *Ace of Clubs* producer Gareth Jones, who used club nights to promote the fanzine, reflects that his zine 'was a northern version of London's *Boy's Own* mag'.<sup>8</sup> Eventually the popularity of the club nights meant that Jones had to discontinue the fanzine and focus on his business. In Leeds, *The Herb Garden* editor, David Gill, remarked, '... if you bother to look hard enough, you will find some roots of popular culture [here]... the north is no different to anywhere else.' Essentially a 'satirical tipsheet', *The Herb Garden* mirrored the lifestyle of its readership, 'with tasteless send-ups of overpaid DJs, overpriced clubs, overrated artists and the kind of PR-based dross found in most style magazines'. Its first issue was a parody of a special-issue format of *i-D*.<sup>9</sup> By the mid-1990s, *The Herb Garden*, was printing in excess of 2,000 copies and transformed itself into a monthly magazine while maintaining its acerbic editorial position. In a 1995 interview, Gill assured his readership that moving into the mainstream would not deter his original editorial approach, commenting, 'We have this Apple Mac program called "Fanzine Check". When you finish an article you put it through and it adds 30 spelling mistakes and 20 swear words.'<sup>10</sup>

The north of England was also notable for zines picking up on the way in which rave/acid house was merging with indie rock. Many were affiliated with the Manchester's Hacienda Club, including the Happy Mondays zine *Halcyon Daze* (1989), which became a focus for the 'Madchester' scene.

Another regional publication was *The Faced* (1990s), which came out of Exeter and documented the thriving rave scene as it was taking place. Its newsletter-like approach took special interest in the moral panic around the emerging scene, and the way in which ravers were increasingly depicted in the media as 'folk devils'. This backlash

would eventually contribute to the introduction of the United Kingdom Criminal Justice and Public Order Act in 1994.

Spiral Tribe was a collective responsible for hosting free parties and outdoor festivals, known as raves. These dance and acid house events (an extension of the Ibiza club scene of the mid-1980s) took over disused warehouse spaces or farmer's fields for impromptu gigs – the details of which were often released just before the event to avoid police detection. As one DJ wrote: 'Instead of money and power, rave called for empathy, intimacy, spirituality and the joy of losing yourself in the crowd.'<sup>11</sup> Just about every zine of the period references Spiral Tribe's work, and the collective itself gave rise to several publications that were zine-like.

It is true that in general zines specific to rave culture were less prevalent than during punk/post-punk. The music critic Simon Reynolds observed: 'Apart from *Boy's Own*, there was next to no fanzine documentation of the scene as it happened. People were too busy having fun. But it was a creative period for short-term artefacts like T-shirts, flyers, and club design.'<sup>12</sup> There were other exceptions, as we have seen, but this remains one of the sparser periods in zine history.

#### America and Anti-Capitalism

The 1980s and 1990s witnessed a boom in DIY fanzine production centring on critiques of capitalism, and although there were British examples, this phenomenon was primarily the product of the 'home of consumerism', the United States. As zinesters positioned themselves on the margins of the dominant culture they were able to freely editorialize against what they saw as its vices. Thus the critiques of capitalism tended to take on a very personal aspect, mixing the tradition of autobiographical perzines with something more political. As Stephen Duncombe remarks, 'the personalization of politics is one way in which zinesters confront the distance between themselves and a mainstream political world in which they effectively have no say.'<sup>13</sup>

# THE FACED

ISSUE 4



FREE

JULY 92

The free party scene this year has become reminiscent of those fine old days of the mad, mental pay parties of the late eighties. An indication of the way things were going came with one of last years final summer parties in September at an old B&Q superstore on the outskirts of Stroud. Around 8,000 people congregated for that one. Blocking off much of the centre of Stroud itself with car stereos pounding, and bobble hats bobbling.

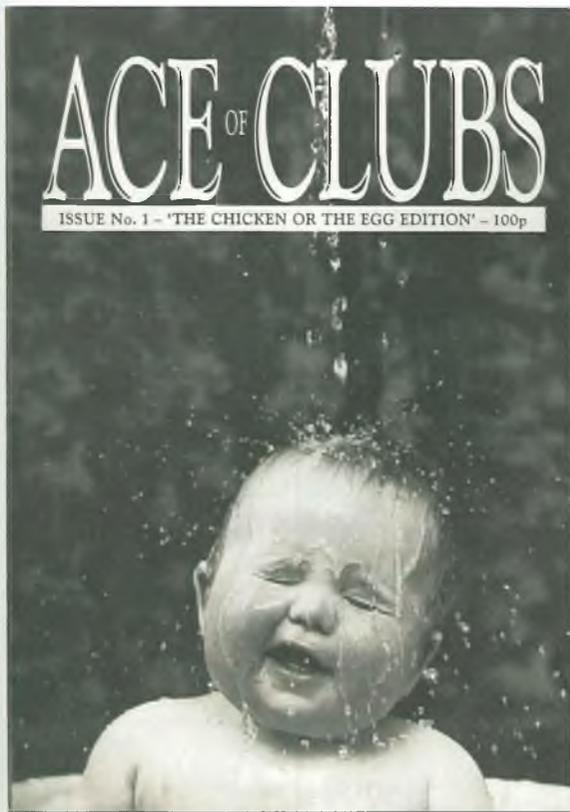
This year started earlier than ever, with a number of small parties kicking off in late February, and early March. But the real beginning and portent of the future came at Lechlade where a crowd of between 10,000 and 15,000 took over the common for the weekend, and three or four different soundsystems supplied the entertainment.

Just a couple of weeks later rumours of a big party began circulating, as the media geared up for its pre-solstice hippie watch. The anniversary of last years legendary Chipping Sodbury party was due on the late-May Bank Holiday. However the land on which that had taken place was injuncted, and things took on a rather farcical look as the police in several counties desperately tried to move travellers out

of their jurisdiction and into their neighbouring forces. When Castlemorton became a potential venue, the fate of the Common was sealed by a well timed news report which pinpointed its exact location for party people nationwide. The initial small group of travellers who had taken the land, was joined by other small groups, then by the soundsystems, and inevitably by the 'ravers'. The police tried to portray the way the party evolved as a carefully orchestrated plan laid out by some massive drug dealing organisation, falling prey to the kind of conspiracy theory that is normally developed by our side. In fact it was purely coincidental that just about every free party soundsystem in the country chose to put in an appearance at Castlemorton. But what a coincidence!! The names ~~are~~ send a thrill down the spine of any self-respecting free party person. CIRCUS WARP, D.I.Y., SPIRAL TRIBE, BEDLAM, CIRCUS IRRITANT, CIRCUS NORMAL, TECHNO TRAVELLERS, RUFF KREW. Its enough to reduce even the most hardened 'rave cabbage' wearer to tears of joy. Over that weekend upwards of 20,000 to 25,000 people experienced the delights of what has to be the biggest

and best free party so far. Strangely, it was not the sheer size of the event which sparked the massive media coverage, but rather the proximity of the local residents to the site. It was not the best place to hold such a gathering, however arguably more suitable sites had had to be abandoned in the run up to the festival as the police passed the buck. As a result of the locals being so close to the site, and because they had been bombarded by media stereotypes and police lies, a massive level of paranoia developed amongst them, until they seemed to picture themselves as the white suited, petrol hoarding good guys in Mad Max 2, and the partygoers became the masses of leather-clad barbarians hungry for their blood, children, livestock and toilets, not necessarily in that order. Furthermore the availability of drugs which the police usually tend to ignore or cover up, perhaps in fear of revealing how they have failed to inflict the 'rule of law' upon us, was on show for all to see. In the end however it was not the drugs or the noise that became the central issue. It was literally the shit that hit the fan. The product of some 20,000 bowels. Indeed this was a complaint that had some

Next Issue: Roger Cook, Peoples Hero, ar. fat bag of pus?



Ace of Clubs (1990-n.d.) was a 'club mag' that featured emerging DJ stars such as Pete Tong and also a 'swap shop' for the collectors of club flyers. The Faced (1990s) was a 'free' acid house newsletter out of Exeter, England which reported on the thriving rave scene and the 'free party sound system' collective Spiral Tribe. Gear (c. 1991) was an early clubzine that combined popular culture journalism with bold psychedelic graphics.

# Guinea Pig Zero

A JOURNAL FOR HUMAN RESEARCH SUBJECTS

#6 \$3

"WE'RE ALL OF US GUINEA PIGS IN THE LABORATORY OF GOD."

*Guinea Pig Zero* (1996-2001), produced by Robert P. Helms, was 'an occupational jobzine for people who are used as medical or pharmaceutical research subjects'. Contributors included Dishwasher Pete (of *Dishwasher* fame) and others who had volunteered for drug experiments, and debates focused on the ethical questions related to research using human subjects. *Close to You* (1990s) was an 'unofficial' mouthpiece for the British soap *Brookside*. *Screaming to Be Heard* (1988-n.d.) was a comedy zine featuring interviews with the likes of Julian Clary and Quentin Crisp.

## SCREAMING TO BE HEARD

ONLY 30 P

PRISONER CELL BLOCK II

JULIAN CLARY  
"I'll always be known as Joan's little sister"

With ROY HAY, QUENTIN CRISP, CLARE SKORT

**irresistible**

LEGENDARY DOLPHINS .... SCAREHUNTERS ... TEENAGE TRAUMAS ... GRAEME PARK

### Close To You

The totally unofficial fanzine of The Disciples of Shad  
Issue Eleven July 1999

"Fancy going round the club then, Rach?"  
"Actually, Mike, I think you've just put me in it"

Broodie humour (whaaa????), a reader defends Lindsey... Anna Welka in the tub... the nightmare corporate body... 'I have 187 Brookside videos' scandal revealed... and all for less than the price of a bear in *The Swan*

To you pal, £1.50 (inc P & P)



*Dishwasher* (1992–98, 2007) documented the musings of Dishwasher Pete (aka Pete Jordan) on 'one man's quest to wash dishes in all fifty states'. In this issue he 'washed dishes at sea' while on an oil rig off Louisiana. *Temp Slave* (1993–2000s), by Jeff Kelly, was a zine about working as a temporary employee. *Answer Me!* (1991–94) by Jim Goad took a 'misanthropic' look at the darker side of fandom, with ratings of serial killers.

Two examples provided a new look at consumerism. *Beer Frame: The Journal of Inconspicuous Consumption* (1993–) by Paul Lukas, critiqued the absurdity of everyday commodities, including such products as toothpick dispensers and EZ Squirt Blastin' Green Ketchup. Lukas asks: 'What is inconspicuous consumption? It's about deconstructing the details of consumer culture – details that are either so weird or obscure that we'd never see them, or so ubiquitous that we've essentially *stopped* seeing them.'<sup>14</sup> Al Hoff's *Thrift Score* (1994–c. 2000) was about thrift shopping and finding ways of saving money. With tips on bargain-hunting, Hoff emphasizes that thrift shopping is about 'you' and what you want to buy.<sup>15</sup> Any critique of consumerism, Duncombe reminds us, must also include a critique of 'how culture and products will be produced and consumed'.<sup>16</sup>

Anti-capitalism also incorporated critiques of work culture. Jeff Kelly's *Temp Slave* (1993–2000s) provided 'a voice for disgruntled temporary workers'. Kelly's first issue was prompted by his experience as a temporary worker for an insurance company that reneged on a promise for full-time employment in its mailroom. With access to a photocopier and paper, Kelly printed off 25 copies with his editorial rant – 'temp work is a losing proposition' – and distributed it to colleagues during his mail round. He explains, 'The first issue is very rough...I was just *mad*, so making the zine was a blast.'<sup>17</sup> *Dishwasher* (1992–98, 2007), produced by Dishwasher Pete (aka Pete Jordan), was a document of 'one man's quest to wash dishes in all fifty states'. Yet, more than a perzine or travel zine, *Dishwasher* also commented on the life of an itinerant worker 'accepting lower pay for less responsibility and more anonymity'.<sup>18</sup> His travels took him across thirty-three states over a ten-year period, during which he had eighty-eight different dish jobs and in the end produced fifteen zines.

And finally, *Guinea Pig Zero* (1996–2001) was defined by its producer, Robert P. Helms, as 'an occupational jobzine for people who are used as medical or pharmaceutical research subjects'.<sup>19</sup> The commentary provided by its producer (also involved as a human

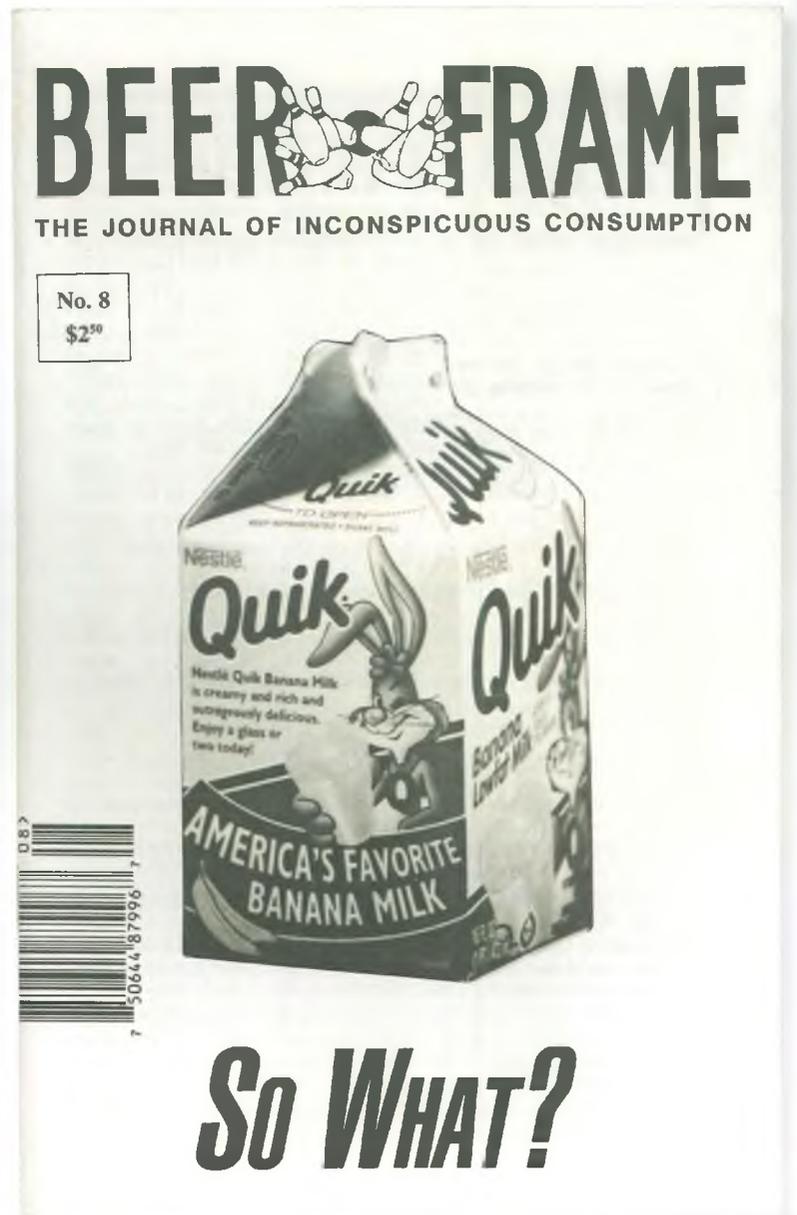
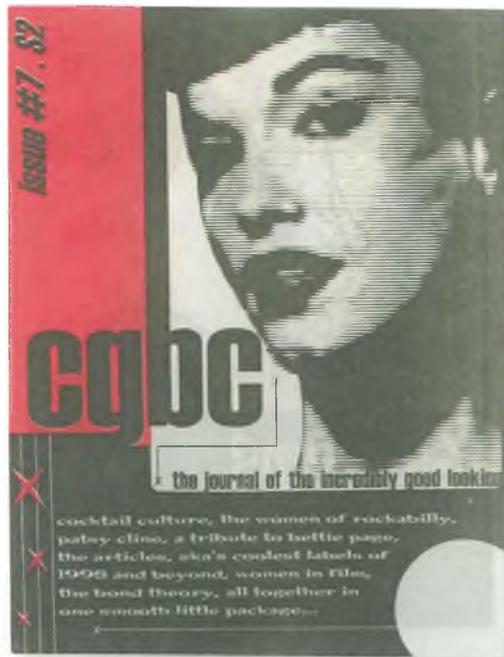
research subject) questioned bio-ethics, investigated medical and scientific research facilities, and wrote about the experiences of the guinea pig 'field reporters'. The fanzine's impact was summed up by Carl Elliott, a philosopher and bio-ethicist, as: 'In its small way, *Guinea Pig Zero* was revolutionary. Before *Guinea Pig Zero*, nobody had really even thought about research subjects as a kind of community.'<sup>20</sup> Fanzines, as informative and thought-provoking publications, also served to shape the values of the groups out of which the zines emerged.

### Mainstreaming DIY

The 1980s and 1990s was an exciting period for zines, and it is important to note that alongside these newer variants (rave zines, consumer zines) older genres continued to thrive. For example, it is probably true that there were more indie rock zines being produced in this period than ever before or since. The same holds true for the football and sports zines.

But it was the newer genres that piqued the interest of the mainstream, and as we have seen, co-option by the mainstream culture industry was commonplace. Sometimes this was greeted with horror, though on other occasions it was embraced as part of a natural evolution. As fanzines and their producers became absorbed into consumer culture and the mainstream – whether through book deals, or by appearing on television and radio – questions around 'selling out' were debated. For example, *Holiday in the Sun* (1998–99) was a Canadian metazine that included interviews with the star zinesters of the day. Its ironic tag line stated: 'INSIDE: a zinester who writes ads for cigarettes, another who is a demographic informer, another who writes for *Fortune* and another who writes novels for Rupert Murdoch.'<sup>21</sup>

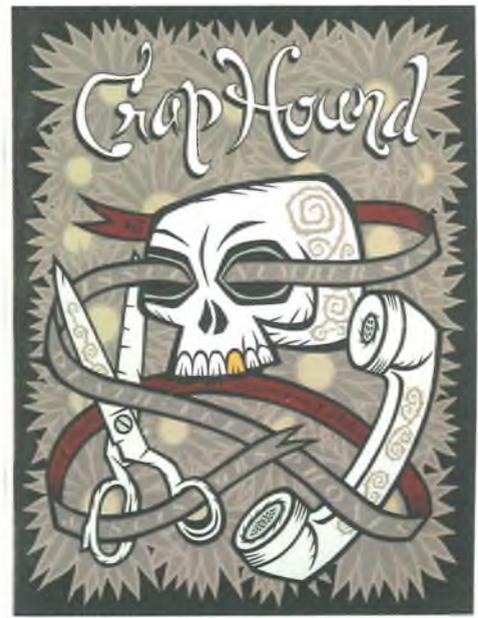
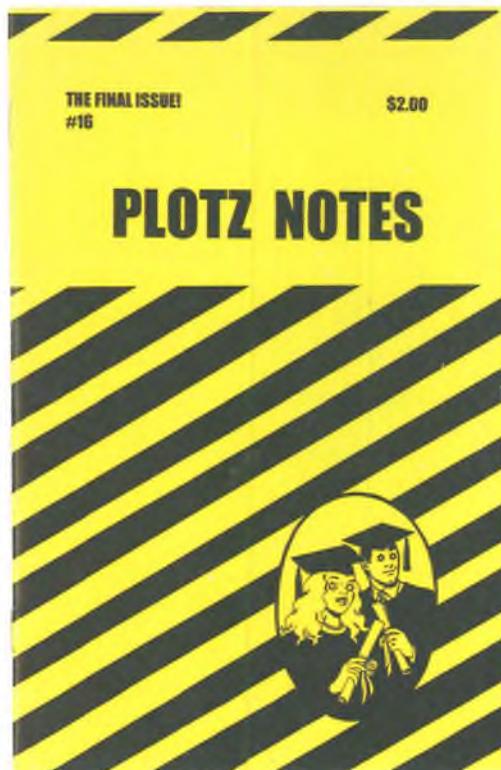
This comment on zinesters in the mainstream was undoubtedly a sign of the times. However, the fanzine world is infinitely malleable, and even as the perception of zines becoming anaesthetized by the mainstream was taking shape, so a DIY reaction was also happening – the subject of our next chapter.



**DUPLEX PLANET**



CGBC (1990s) defied categorization, arguing for a publication of 'high quality' without being 'stuck with a fan-zine classification'. *Cometbus* (1983-) by Aaron Cometbus is a perzine about the author's travels and punk locale, and is made more distinctive through the obsessive handwritten text. *Beer Frame* (1993-) is by Paul Lukas and looks at the world of consumer products. David Greenberger's *Duplex Planet* (1979-) takes a humorous look at people in nursing homes.



*Boing Boing* (1988-) by Mark Frauenfelder and Carla Sinclair is a quarterly 'neurozine' that looks at gadgets and popular culture. *Plotz Notes* (1995-2002) was an East Village Jewish pop culture zine looking at the humorous side of daily life. *Crap Hound* (1994-) is a seminal clip art zine with themed issues (e.g. Death, Telephones, Scissors) by Sean Tejaratchi. *Tiki News* (1995-) by Otto von Stroheim is devoted to the world of Polynesian-themed 'Tiki' culture.

# Murder Can Be Fun

No. 7 ————— 75¢

I  
HATE  
SPORTS

Special Issue

# Murder Can Be Fun

No. 11 ————— \$1.50

I ♥ DISASTERS

The Great Boston Molasses Flood

# Murder Can Be Fun

No. 14 ————— \$1.50

Please Mr. Postman



Don't Shoot!

# Murder Can Be Fun

#17 ————— \$2.00



Wanna play, Buster?

NAUGHTY CHILDREN



# Murder Can Be Fun

#20 ————— \$2.00

## Murder Can Be Fun

No. 13 ————— \$1.50

DEATH



At Disneyland

WAITING IN LINE TO DIE: 2007

Plus: A Murder Can Be Fun Miscellany

# The Murder Can Be Fun

\$3.00



1997 DATEBOOK

Special 10th Anniversary Edition

Zinesters' greatest source of information and visuals was used and out-of-print books and magazines. *Murder Can Be Fun* (1986-2007) was irregularly produced by John Marr in San Francisco as a 'death-and-disaster journal', with each themed issue covering subjects from post office shootings and 'the art of murder' to zoo deaths and 'naughty children'. The first issue was 16 unbound photocopied pages; by issue 17 it had gone to 48 pages of 600dpi laser printing. *Mystery Date* (1994-98) by Lynn Peril drew inspiration from the 1965 edition of the *Mystery Date* board game and from 1950s economics textbooks and etiquette and dating

manuals. Source material also came from Bunny Yeager's *Model Diet* book, giving each issue a classic 1950s retro feel. *Teen Fag Magazine* (1993-n.d.) was a sporadically published queerzine that looked at gay rights and issues, including here 'bath houses for me', 'pro-life queers' and an essay on 'bad bad homos' such as serial killer Jeffrey Dahmer. *Teenage Gang Debs* (1988-c. 1993) was by brother and sister zinesters Don and Erin Smith and took as its starting point a nostalgic view of 1970s and early 1980s American TV popular culture, with *The Brady Bunch* among other obsessions.

mystery date

one gal's guide to good stuff

\$1.50



In this issue: *Period Piece, Single Living, Records for the Feminine Lifecycle*

no. five

TEEN FAG

MAGAZINE  
\$3.00 Issue #4



DAMAGE CONTROL SPECIAL:  
NAMBLA  
PRO-LIFE QUEERS  
BAD BAD HOMOS

teen fag 3

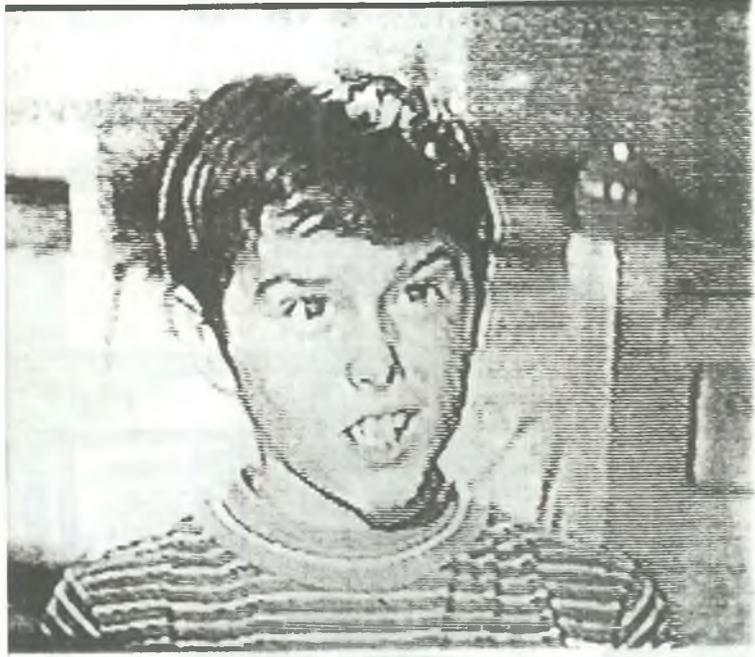
\$2.50



WHO WAS FRANCES FARMER?  
ARE BLOW JOBS SAFE?

ALL ABOUT BATH-HOUSES!  
INTERVIEW WITH "M" AND MORE!

TEENAGE GANG DEBS



Spring 1994 Issue One

# Thrift SCORE

a 'zine about thriflin'

**It's a PURSE! It's a PHONE!**



**It's a PURSE that IS a PHONE!**

- ▷ WEIRDEST Things Ever Thrifted
- ▷ Stuff You See in Every Thrift
- ▷ 70's Clothing - Can It Hurt You?

**PLUS:** Retro-Tennis Shoes (uh oh!), the Wide World of Thrifts, Useful Info, Useless Info, Cool Pix and More More More.

**\$1**

**\$1**

# Thrift SCORE

the zine about thriflin'  
Issue Three - Fall 1994

## Big DENIM Close-Up

Learn How Ordinary Useful Denim Jeans Became This Social Statement!




**ALSO -** Your thrift dollars can save Jim Bakker!  
*Bold Plan Inside!*



**Genuine Swatch of Retro-Denim**

**\$1**

HOW DID WE GET SO MUCH STUFF?!

A zine about thriflin' Issue Four Winter 1994

# Thrift SCORE



# Thrift SCORE

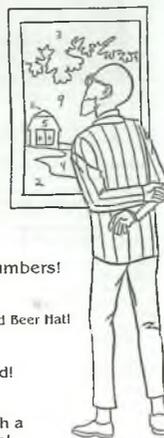
**\$1**

the zine about thriflin'  
Issue Five Spring 1995

## HOW TO...

Get Banned from a Thrift!

-  Tell Alpaca from Acrylon!
-  Buy Paint-By-Numbers!
- Make A TV Star Wear A Crocheted Beer Hat!
- Find a Thrift in Finland!
-  See Through a Plastic Eye!



Plus MORE!

**\$1**

# Thrift SCORE

The zine about thriflin' - Issue Six

## The Swimsuit Issue!



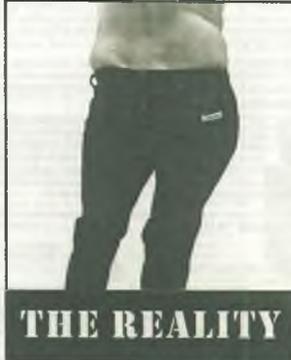
**I ♥ K-tel Records!**  
**Tiki Party Tonight!**  
**FREE Teeny Tiny Tiki Drink Book Inside!**

**\$1**

# Thrift SCORE

the zine about thriflin'  
Issue 7

## Designer Jeans:



**THE REALITY**

**ALSO:** Sewing Patterns - Form or Function? More Behind-the-Scenes Thrift Tales! Thrift Books and MORE!

# Thrift SCORE

**\$1**

The Zine About Thrifting - Issue 8



**PARTY LIKE IT'S 1976!**  
**Bicentennial 20th Anniversary Special!**

- The All-Metal Office
- John Marr Loves Manual Typewriters
- The Usual More More More!

# Thrift SCORE

**\$1**

The Zine About Thrifting - Issue 9



## The Biggest Pile of Thrift Stuff Yet! ★

**Fantasy Celebrity Thrift Partners**  
**Sleep in Style - Pajamas**  
★ **More More More**

# Thrift SCORE

**\$1**

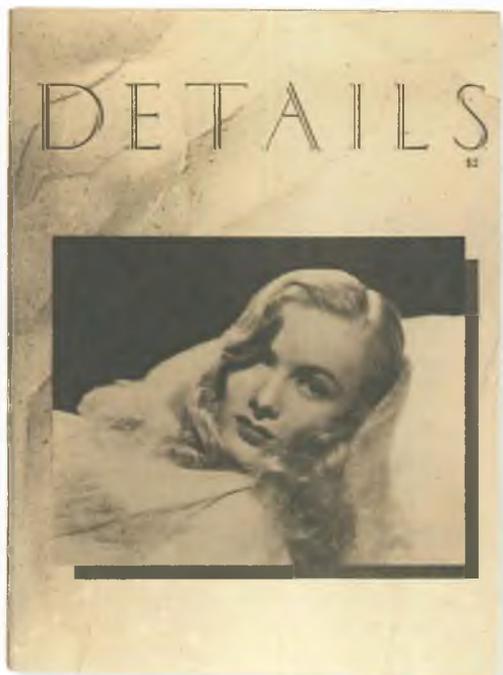
The Zine About Thrifting - Issue 12

*Where's it been?*



*Thrift Histories and Mysteries, Found Objects, Shiny Trees and More*

Many fashion and anti-fashion zines of the 1980s-90s that had begun in the underground became key players within the mainstream fashion industry. *Thrift Score* (1994-c. 2000) was produced by Al Hoff (aka 'girl reporter') out of Pittsburgh for those who knew 'why it's cool to thrift'. The zine featured information on places for thrift shopping, the 'weirdest things ever thrifted', and a column 'My most unforgettable thrift store'. On the cover of the zine, Hoff would often add sample fabrics - in the case of issue 3, a 'genuine swatch of retro-denim' - to help her readers identify their thrift purchases. *Details* (1982-), founded by Annie Flanders and then sold to Condé Nast, chronicled New York's downtown scene. The early issues were produced with a DIY fanzine aesthetic, born out of financial need. Flanders says, 'We really thought we were doing a magazine for ourselves and 100 other people.' *Cheap Date* (1997-) was a charity-shop-inspired fanzine by Kira Jolliffe, later with Bay Garnett (2002). Its strap line, 'antidotal antifashion for thinking thrifters', summed up the 1990s desire for economical fashion solutions combined with an increasingly hip approach to fashion styling and reporting (celebrity journalists included Anita Pallenberg, Poppy de Villeneuve and Sophie Dahl). Terry Jones, founder of *i-D* (1980-), revolutionized the way in which street fashion could be a hip and much sought-after commodity. The early issues (printed at Better Badges) capitalized on the rapid absorption of the 1970s punk aesthetic.



# The BUMPER BOOK OF B.M.X. FOR LITTLE BOYS & GIRLS

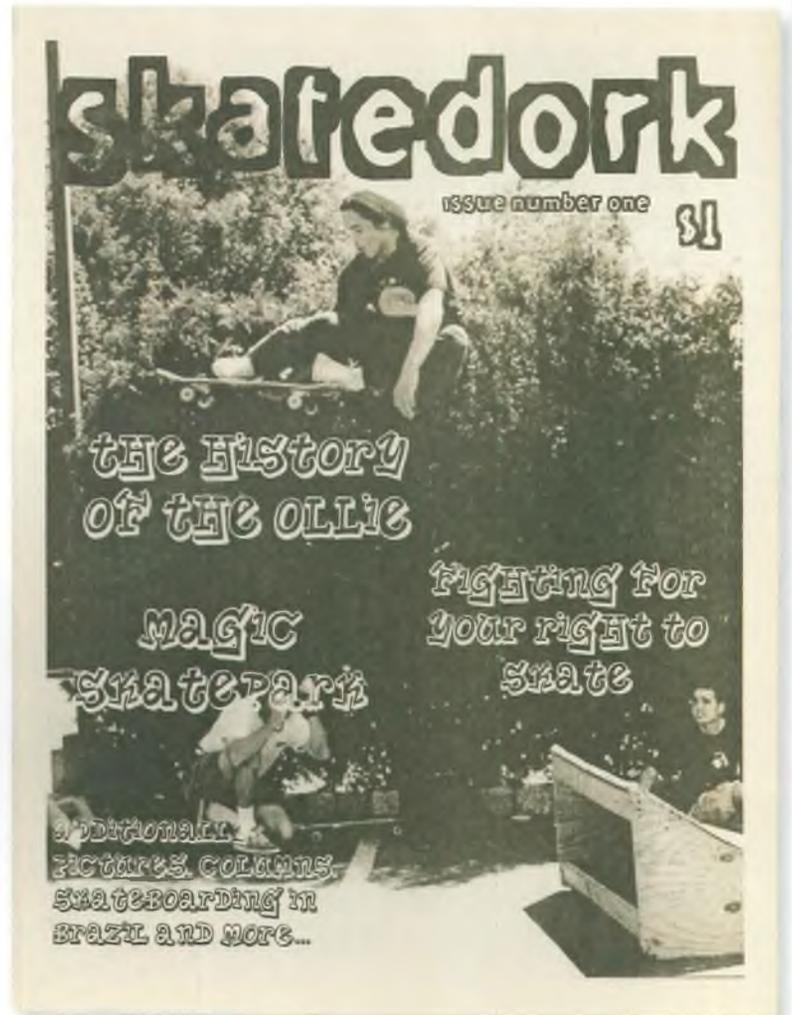
price \$1      a.o.b. zine issue 5



BEING A COMPENDIUM  
OF OUTDOOR AND  
INDOOR AMUSEMENTS

# skatedork

issue number one \$1



the History  
of the Ollie

MAGIC  
Skatepark

FIGHTING FOR  
YOUR RIGHT TO  
Skate

ADDITIONAL  
PICTURES, COLUMNS,  
SKATEBOARDING IN  
BRAZIL AND MORE...



I would you blooming credit if:  
a.o.b. zine  
written by  
M. Farrington  
M. Marchant  
B. Shiff  
Edited by  
M. Marchant  
B. Shiff  
Additional Material By:  
A. Morgan  
M. Munson  
S. Singleton  
A Big Thanks To:  
Julie Drew  
Mandy Jenks  
Steve Jenks  
Remember that if you don't practice  
you will not get any better FACT.  
Don't try anything beyond your  
capabilities and always wear safety gear  
the views in this zine are not necessary  
the editors so don't have age at us U.

### How To OPEN And READ Your A.O.B. ZINE PART I



**STEP 1**  
HOLD THE ZINE BETWEEN  
TWO HANDS AS PER DRAWING  
WITH THE COVER UPWARDS



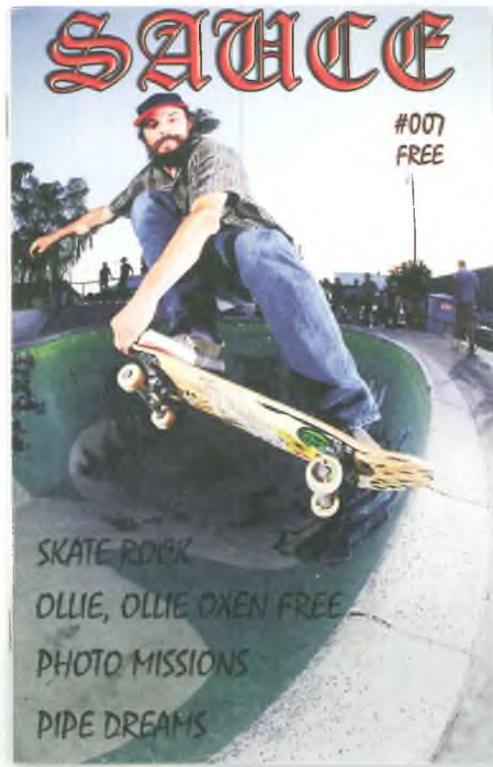
**STEP 2**  
HOLD THE ZINE IN YOUR RIGHT  
HAND AND WITH YOUR LEFT  
HAND TURN OVER THE FIRST  
PAGE



**STEP 3**  
**B "READING YOUR ZINE"**  
NOW HOLD THE ZINE WITH BOTH  
HANDS AND START READING  
(USING EYES) START TOP LEFTHAND  
CORNER, READ SLOWLY TO THE RIGHT,  
THEN AT THE END OF A LINE RETURN TO  
LEFT NEXT LINE DOWN.

**STEP 4**  
WHEN YOU GET THE HANG OF  
READING ONE PAGE CONTINUE TO  
THE NEXT UNTIL YOU HAVE READ THE  
WHOLE ZINE

Sports zines flourished during this period. A.O.B. Zine (mid-1990s, cover and inside spread) was a dirt-bike sports zine. *Skatedork* (1998-) is a zine about skateboarding focusing on the 'personal side'. This tradition continued into the 2000s, with *Oscar's Eye* (2000s), combining skateboarding and 1980s thrash music, and *Sauce* (2000s), a free skateboarding zine out of Portland, Oregon. The Glasgow-based Celtic football fanzine, *Not The View* (1987-) was produced by fans to 'give the ordinary Celtic fans a voice and a place to air their views'. *Johnny Miller 96 Not Out* (1989-) is recognized for its 'notable addition to the cricketing press because of its satire'.



**blow football**

**'MOYNIHAN'S GONE!'**

ISSUE FOUR: FIFTY PENCE

# When Saturday Comes 35p no.7

## MERGERS: No Victory Yet

The fiasco at Fulham and the continuing uncertainty over the future of Wimbledon and Crystal Palace have brought into the open many of the realities of football in the 1980s which are too often kept hidden below the surface. As we go to press, the final outcome of both these situations is still far from clear, but even at this distance the lessons to be learnt are pretty obvious. Some people have more to learn than others.

### The League

Although the Football League for once didn't try to pass the buck, they are far from blameless in the merger affair. In fact, their whole structure was called into question.

The decisions of the League Management Committee mainly affect the clubs, obviously. The clubs are run by their Chairmen and Directors. The League Management Committee is composed entirely of Chairmen and Directors. They are defendants, judge and jury. In this case, two members of the Management Committee, Ken Bates and Ron Noades, had a direct interest in the outcome of the merger proposals. In Bates' case his interest was a personal financial one, as well as a professional one, since he owns 30% of Mafier's shares. (His protestations about Mafier's valuation of Stamford Bridge which pushed their shares up substantially should also be seen in this context — he would stand to gain a lot of money by selling those shares). Noades would be helping to decide on a merger proposition which he himself may even have helped to initiate, and which is scarcely of minimal significance to his club!

This is at the root of the League's lack of will in previous dealings with the Bulstrodes of this world. They all talk the same language, they understand each other. The League already has what sound like fairly watertight rules on ownership of clubs, e.g. "Except with the prior written consent of the management committee, no club may, either directly or indirectly, have any power whatsoever to influence the management or administration of another club" (Rule 9, Clause 4). David Bulstrode had had no communication whatsoever with the League when the story first broke.

The problem is with the will to enforce the rules. Bulstrode's influence (owner of two clubs, in effect, and one other ground) is grossly in breach of the League's rules, in spirit anyway, even if he can get round them technically. So is Robert Maxwell's, with his son in charge at Derby. So is Terry "I wouldn't mind owning four of five clubs" Ramsden's. So was Anton Johnson's before the law (not the League) caught up with him. Even more of a challenge to their authority is the fact that these people can float their barmy ideas for mergers (don't forget Thames Valley Royals) with some expectation that the League will actually let them do it if the League isn't able to control

absolutely the names and grounds of the teams which they allow to take part in their competitions, just what do they control?

One of the reasons why Fulham are in financial difficulty (apart from the fact that Ernie Clay pocketed a reported £6 Million personally, when Bulstrode bought him out), is the new set of rules brought in this season which direct more TV, sponsorship and gate money from the small clubs to the larger ones (see issue 2). So when the League talk about their burning desire to save clubs like Fulham, it would be naive in the extreme to take them at face value. They are committed to a policy of so-called 'natural' wastage, whereby no club that goes out of business will be replaced in the League. The fact that they were shamed into action on this occasion doesn't guarantee by any means that the same will apply in the future.



### The Council

In Fulham's case, much has been made (particularly by Brian Glanville, who described Ernie Clay as "a hero of our times") of the original decision by Hammersmith and Fulham Council to refuse permission for partial end-cloppement at Craven Cottage, which prompted Clay to sell out. While this kind of scheme now looks to be about the best that Fulham can hope for, the destruction of two sides of their ground was hardly an attractive option at the time. In the recent future, the Council have, so far, done the football club proud and should be applauded for their resolve. The previous (Tory) council to some extent created this whole situation by giving Mafier outline planning permission to rebuild Stamford Bridge. If the present council had been as pliable, there would now be no future for either Chelsea or Fulham, or QPR for that matter. In Merton, too, the Council have made noises suggesting that their priority is to keep Wimbledon at Plough Lane, although as yet (at the time of writing) their commitment has not been as public. Fortunately in Wimbledon's case there is the added safeguard that the ground is officially designated for recreational purposes only.

### The Property Men

Blaming Bulstrode and the rest is pointless. All we can expect from these people is lies, deviousness, trickery and financial manipulation. And that's exactly what we get.

### The Supporters

The fans' reaction on the whole, was positive, coherent, peaceful and passionate, and this is what got the press on our side. But where no independent supporters groups existed, (i.e. Q.P.R., where the Official Supporters Club supported the merger) they had to be quickly set up. The serious organisation of the Football Supporters Association in London was a great help in co-ordinating these actions, but in addition, supporters, have to learn from this that every club needs an independent Supporters Club which has the authority to speak for a majority of the fans. Fulham were in just such a position, and this helped them to get the lion's share of the coverage.

The whole merger business should now be seen not as a victory or a defeat, but as an opportunity for fans in the capital (and elsewhere of course) to get together and organise, not against each other, but against their common enemies, such as Bulstrode, Clay, Hammam, Noades etc. It's now or never.

(continued back page)

## INSIDE

More Merger Mania

Hibs Still on the Fringe

Bristol: Rovers Return?

Jimmy Hill "Not power-crazy" Shock!

Dixon For Arsenal? Juventus? Barnet?

PLUS: Forest ...

Reading... Germany

# The Shankill Skinhead

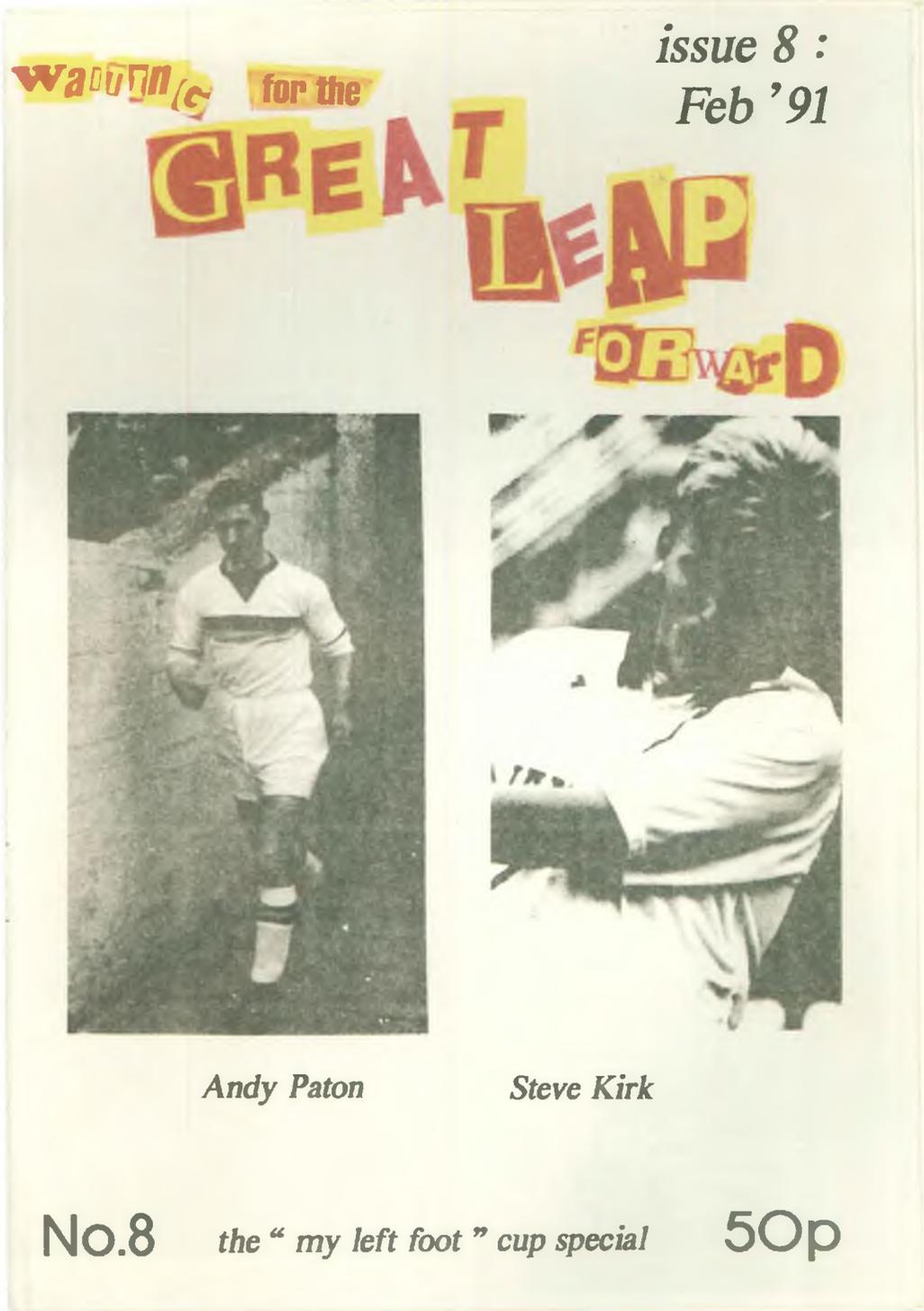
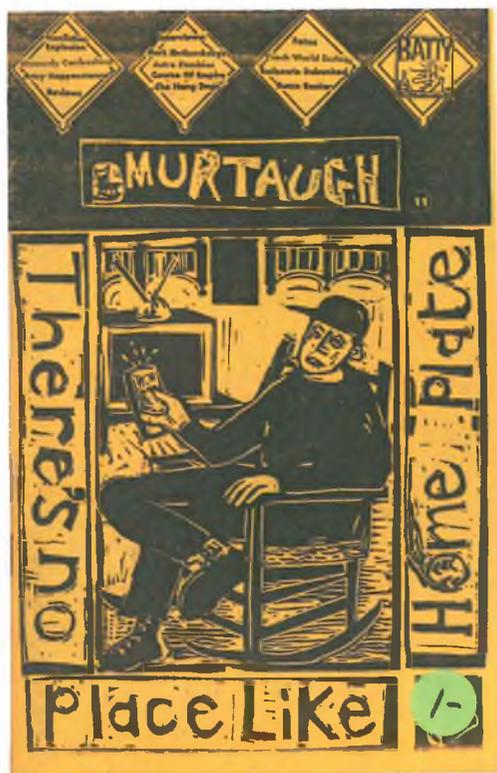
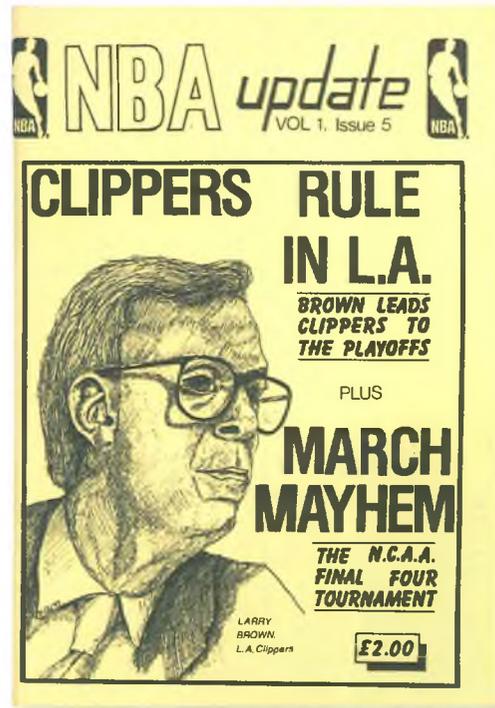
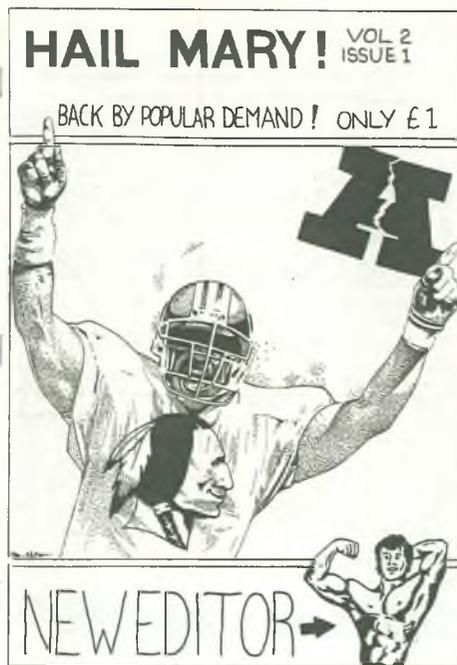
Number 8 50p

**mufc**

# SOMEONE LIKES US

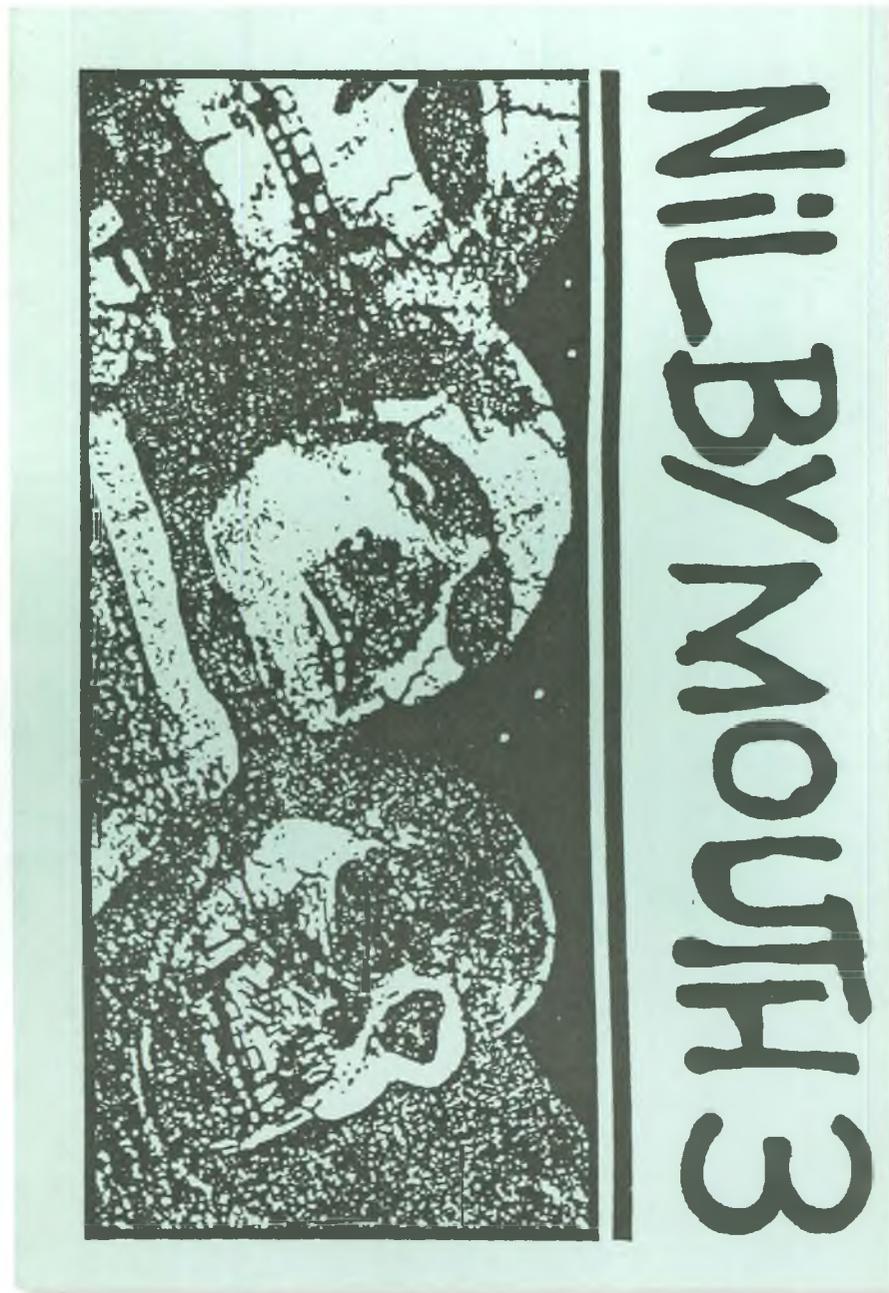
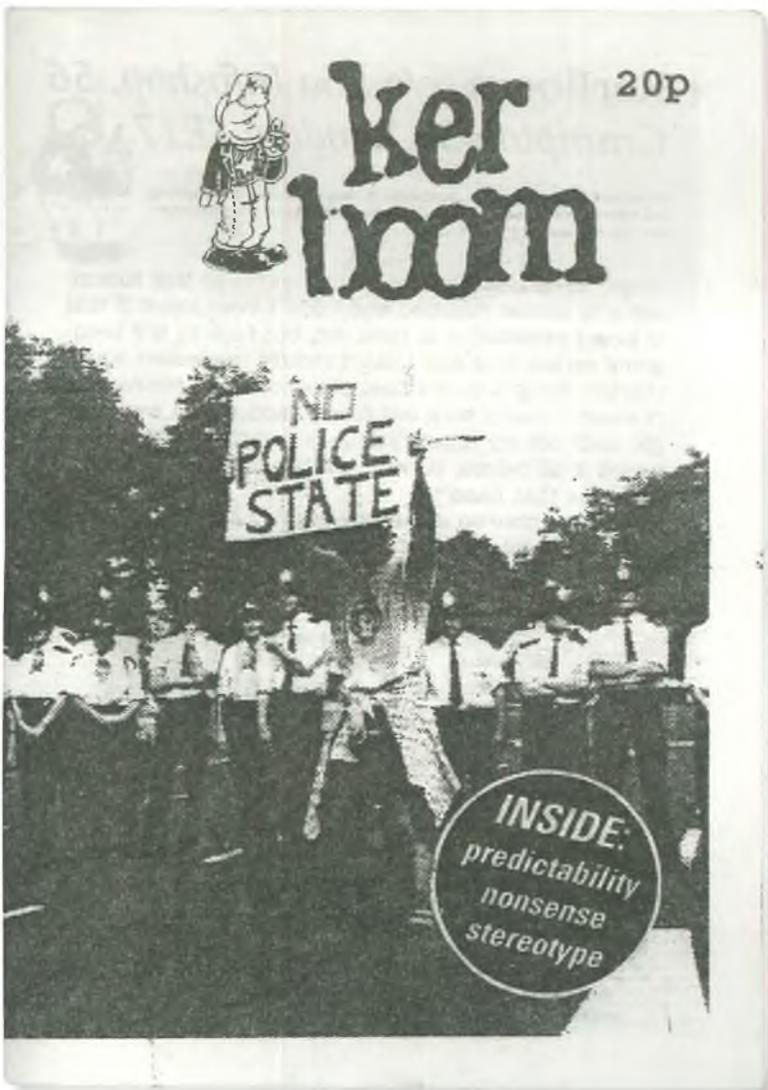
NO BALL GAMES FEB 1991 £1

**GOOD MAN**  
JON HEADS FOR SUCCESS



Blow Football (1989-n.d.) included witty articles on refereeing mistakes and clueless officials. The well-known *When Saturday Comes* (1986-) features contributions from both professional writers and fans. *The Shankill Skinhead* (1990s) was a short-lived Manchester United zine. *Someone Likes Us* (1990s) was a Millwall Football Club zine. *Through the Wind & Rain* (1989-) is a Liverpool Football Club zine that covered the 1989 Hillsborough disaster with sensitivity. *Hail Mary!* (1990s) was packed with information on the American Football and National Football Leagues. *NBA Update* (1991-n.d.) followed the National Basketball Association team results. *Murtaugh* (1990s) was a baseball zine. *Waiting for the Great Leap Forward* (1989-) was a Motherwell Club zine with 1970s comic strips rewritten to reflect the Scottish Football League.





Other agit-prop zines flourished. *Ker Boom* (1994) was an anti-capitalist fanzine that condemned the 'police state' and included the cult favourite comic strip 'Young Arnie' by Simon Gane. *Protest Magazine* (1990s) was a direct action and animal rights zine - 'the vandalism of the ALF [Animal Liberation Front] does not meet with the approval of the public, but it does liberate the animals from their prison of torture' - which also contained poetry and vegan recipes. *Nil by Mouth* (1990s) was an artzine and provided a forum for illustrators and collage artists to make political commentary on broader social issues.

CROPPHEAD PRODUCTIONS 1985 PRESENTS

# COMBAT ZONE

INTERNATIONAL



**No 1**

**ULSTER**

**ABH**

**offensive  
weapon**

**OPPRESSED**

**INFA-RIOT**

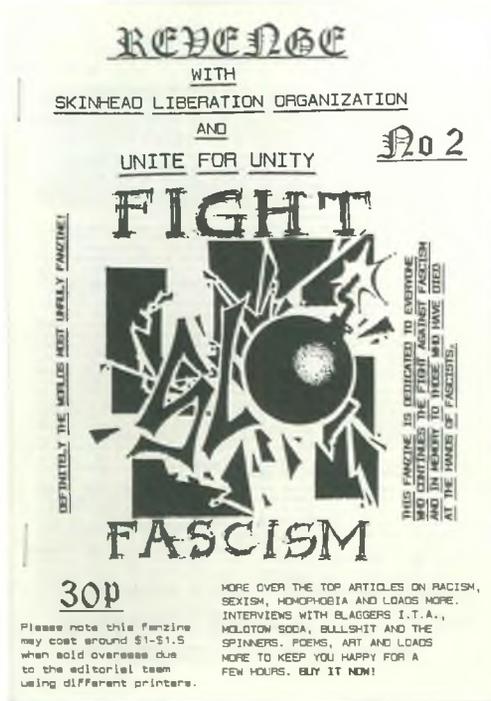


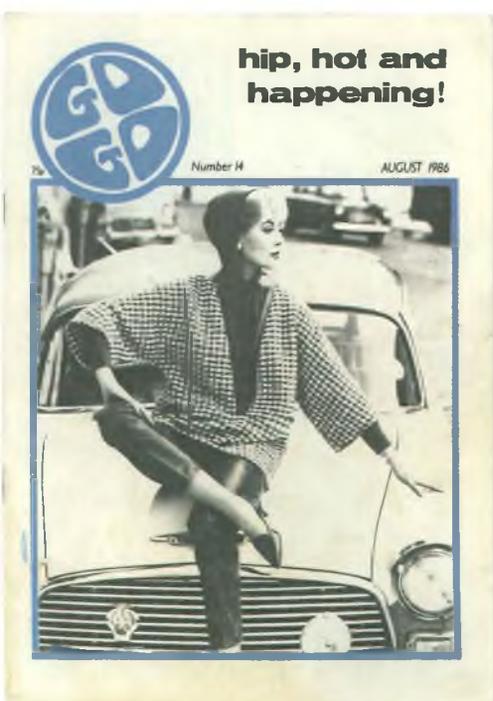
**SKIN**



**LINE**

The second wave of the skinhead movement in the 1980s soon went international. It became associated both with the 'oi' music scene and with far right politics, though there were significant numbers of skinhead anti-fascists. *Combat Zone* (1980s) featured German, Italian and French bands as well as UK neo-fascists Skrewdriver. It was notable for its quality photos of skinhead fashion. This issue of *Skins* (1980s) covered a skinhead wedding, an interview with band Combat 84 and a 'Skin Girl Pin Up'. *Boredom Images* (1990s) was a minizine focusing on the history of skinhead fashion and literature. *Nosebleed* (1990s) billed itself as 'the independent voice of rock against fascism' and emanated from Dublin. *Strong & Proud* (1990s), from Spain, was a more sophisticated desktop-published zine, and included a photo report on scooter rallies in Portugal and Sweden. *Revenge* (1990s) was a transatlantic 'split zine' incorporating *Skinhead Liberation Organization* and *Unite for Unity* from the United States, and preached an anti-racist message.





Go Go (1985-n.d.), produced by Jackie Toby and Bernie Taylor, was billed as a 'monthly' UK modzine with a focus on 1960s fashion, music and scooter runs. Interviews with bands included The Combine, Mood Six and Paul Weller, alongside album and gig reviews. Graphically, the zine's front covers were particularly notable, with a bold 1960s-inspired typographic logo and photographic images of 1960s fashion models reflecting both the Chelsea Girl and the Mary Quant influence. A full feature story on Quant appeared in issue 12. The zine offered a more mellow and more female-friendly take on the mod revival than its punk-influenced predecessors in 1979.

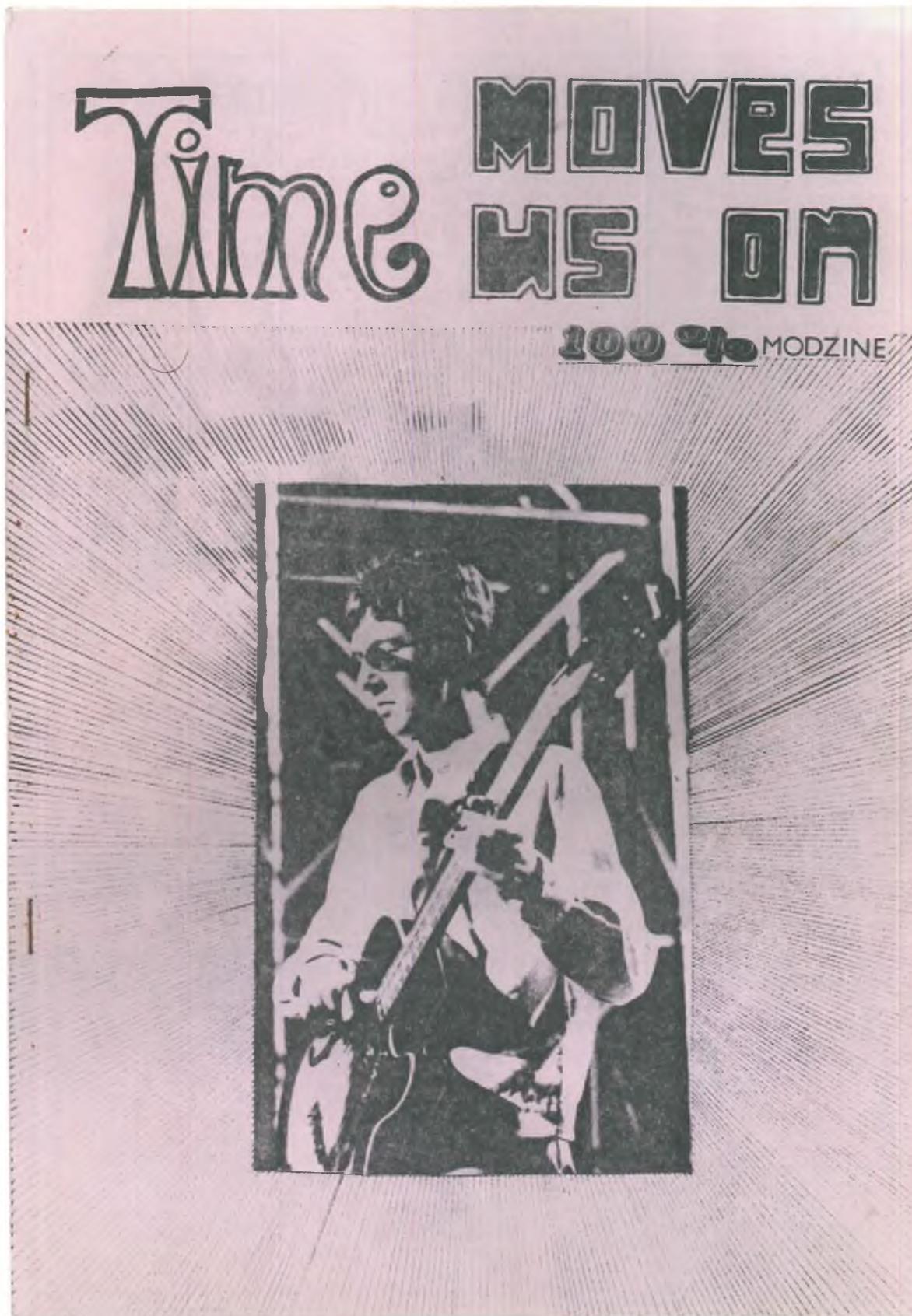
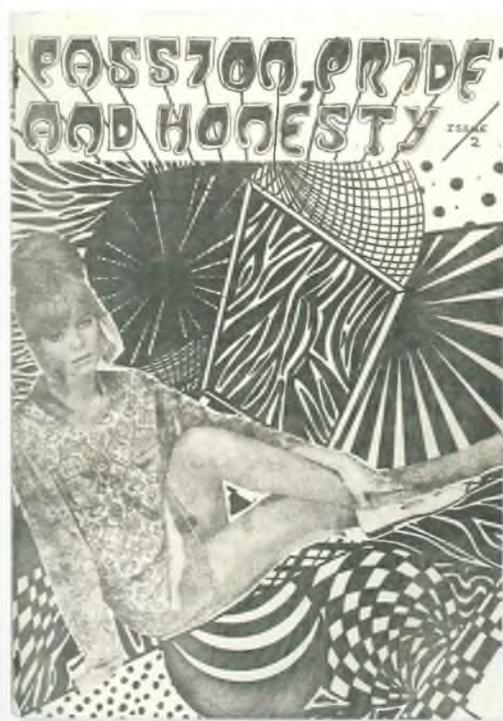
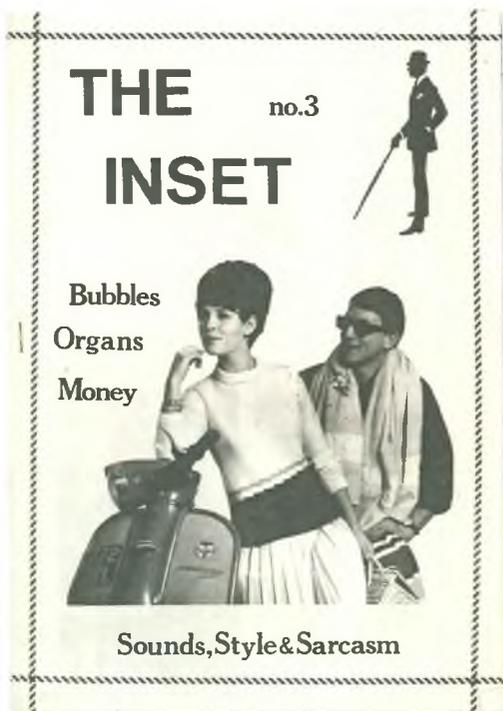
SEPTEMBER 85  
No 6  
40p



TV Personalities, Prisoners, Kick,  
5.30, news, clubs, gigs... and more!  
Dreamworld, Mod Aid,

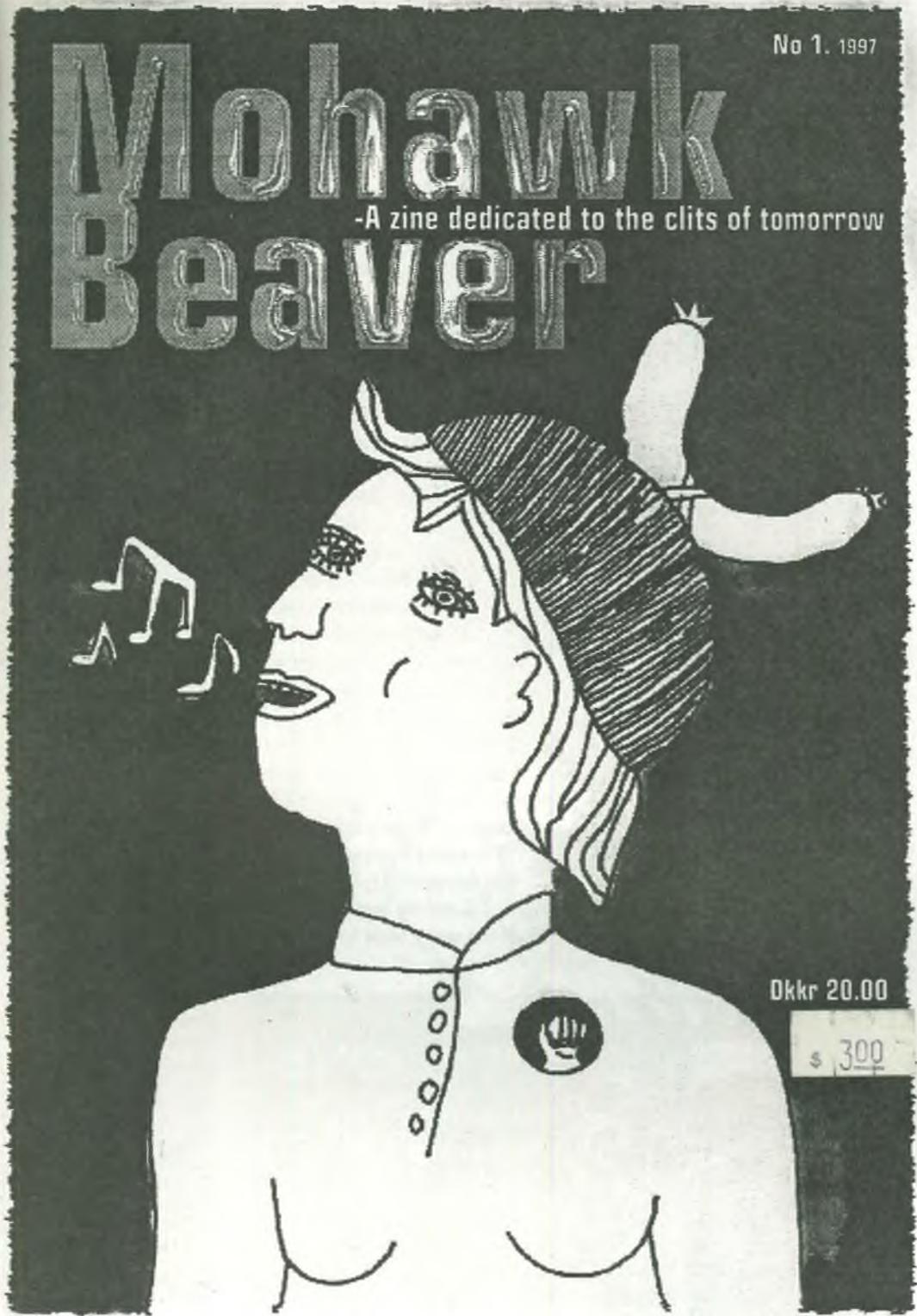




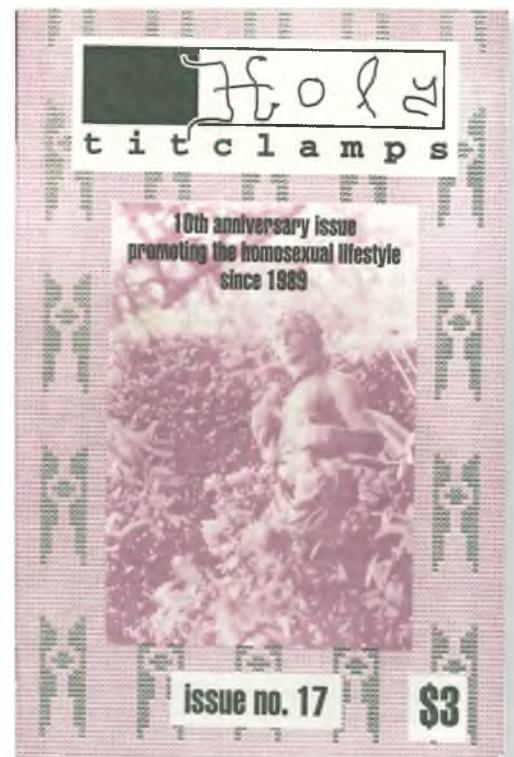


Modzines and more general 1960s-revival zines were a feature of the 1980s. *Smashed Blocked* (1980s) was a modzine produced by Bill Luther, who followed the band Mod Fun on their US tour. This issue of *The New Stylist* (1980s, back cover) was a one-off and focused on a collection of scooter memorabilia, including photos and line drawings of Vespas and Lambrettas. Judy Thomas of *Hip 'n' Groovy* (1986-n.d.) suggested that the mod fanzine scene was diversifying, but 'here, though

is a very sixties-orientated zine'. *Real Emotion* (1983-n.d.) was an Irish modzine whose producer, Dev, assured his readership that 'he would 'inform all of the Irish Mods who are unaware of the amount of good Mod bands...'. *The Inset* (1980s) was produced by a DJ for 1960s rhythm and soul nights. *Passion, Pride and Honesty* (1980s) was a Chichester-based zine, originally called *Teenage Beat*. *Time Moves Us On* (1985-n.d.) was another Chichester zine, '100% dedicated to mod'.

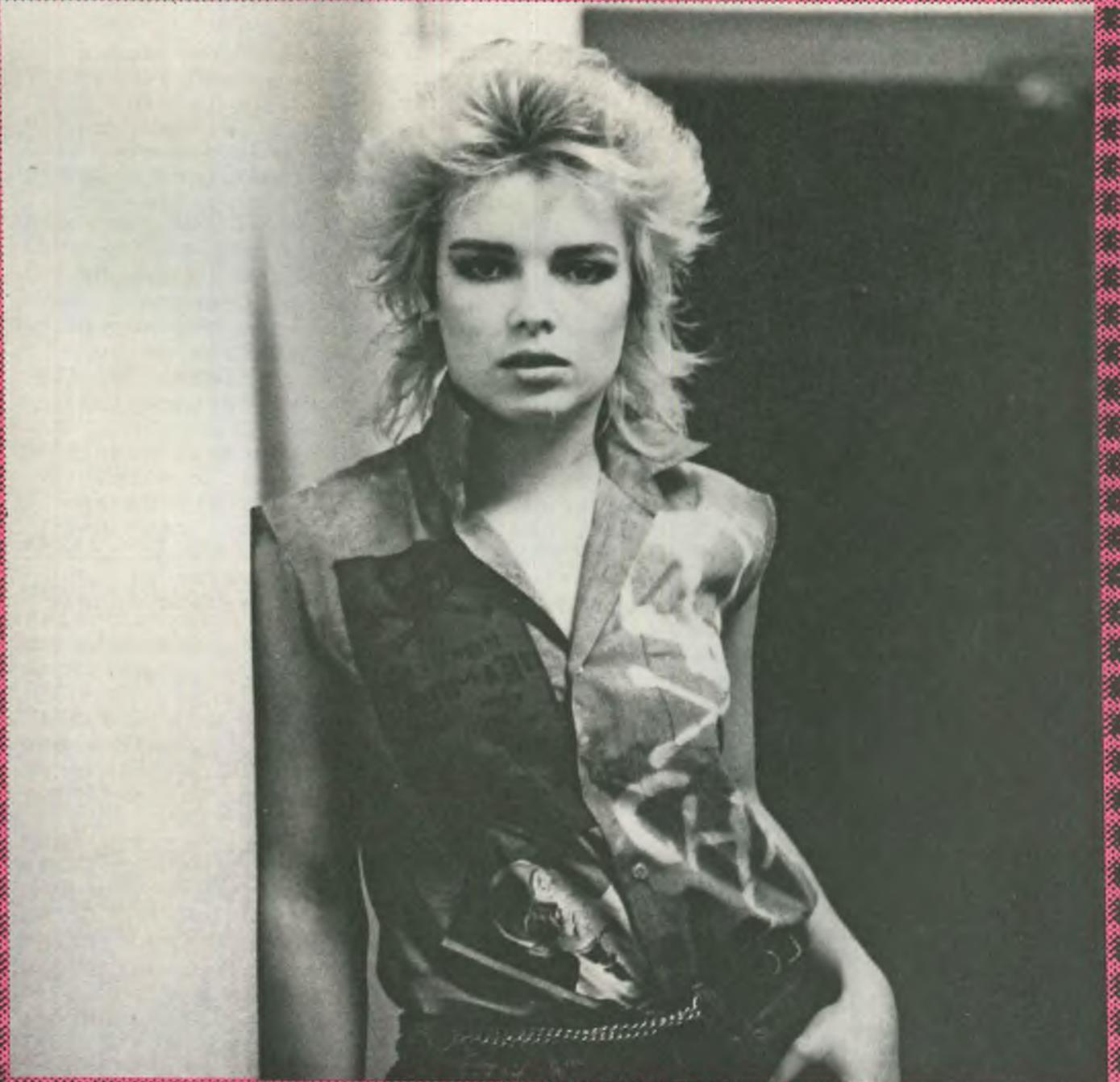


*Mohawk Beaver* (1997-) was a lesbian zine produced in Denmark: this issue has interviews with the band Rock Bitch and female entertainer Irma Henriksen. *FF Magazine* (c. 1986-90s) was an anarcho-punk queerzine. This issue features comic strips and an interview with comedian and gay icon Sandra Bernhard. *Holy Titclamps* (1989-2003) by Larry Bob was a popular queer punkzine out of Minneapolis then San Francisco. It was produced first as a single broadsheet page then as a 'grab-bag' format. *Kim Wilde Fan Club News* (1981-97) was about a pop star who was an icon in both hetero and gay worlds.



**KIM WOLFE**

**FAN CLUB NEWS**



WORLD COPYRIGHT 1985 M. PRODUCTIONS LTD.....

**vol.3 nom.3**

1984 PRINTED IN GREAT BRITAIN. PUBLISHED BY THE KIM WOLFE FAN CLUB.....

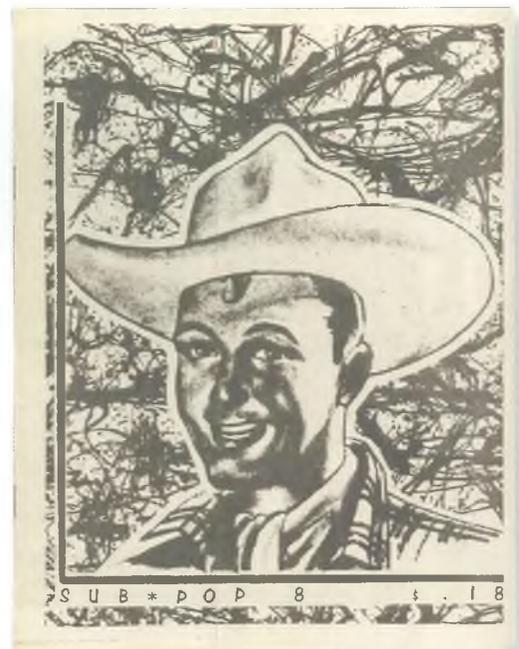
50¢



SUBTERRANEAN  
POP

*Subterranean Pop* (later *Sub Pop*) (1980-, covers and inside spreads), produced by Bruce Pavitt in Olympia, Washington, was dedicated to emerging indie rock bands in the US Northwest (later labelled 'grunge' by the rock press). Pavitt produced his first issue while still a student at Evergreen College in Olympia, and in issue 3 stated that '...we have to decentralize our society and encourage local art and things and music'. In 1986 he took himself at his word and with partner Jonathan Poneman set up indie record label Sub Pop, famous for signing Mudhoney, Nirvana and Sonic Youth. The label is largely regarded as having changed the path of rock music.

<p><b>MAZARD-NABEZ</b></p>			<p><b>IMMUNE SYSTEM</b></p>
<p>ALWAYS... (text describing the artist)</p>	<p>... (text describing the artist)</p>	<p>... (text describing the artist)</p>	<p>... (text describing the artist)</p>
<p><b>SKAFISH</b></p>	<p>these records are not new.</p> <p>they are good. BUY THEM.</p> <p>t o d a y</p>		

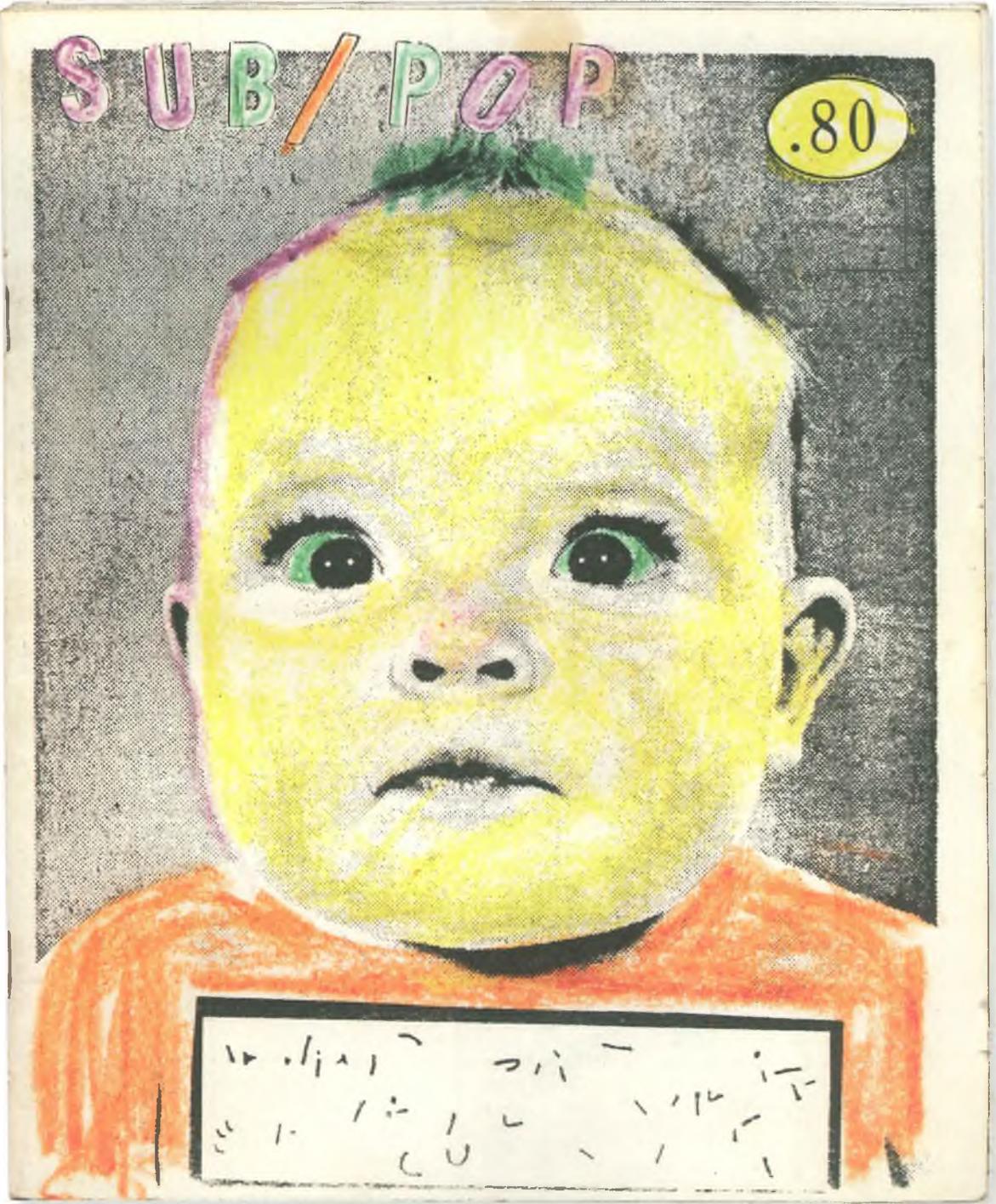





Hi there -

My name is Bruce and we have to decentralize our society and encourage local art and things and music. SUB/POP can be an outlet for this kind of subversive entertainment perspective but only if you help me, by writing local gossip and sending it in right away to me with money and photos of you and your friends playing rock star. Send it in and I will print it. A.K. Bruce

*ACE OF HEARTS	Box 579, Kenmore St., Boston MA 02215
*AMBITION	Box 3584, Washington D.C. 20007
*ARMAGEDDON	c/o 2775 E. Bankers Industrial Dr. Atlanta GA 30360
*BAD TRIP	11020 Ventura Blvd. Suite 218 Studio City CA 91604
*DB	432 Moreland Ave. N.E. Atlanta GA 30307
*EAT	400 Essex St. Salem MA 01970
*ENGRAM	P.O. Box 2505 Seattle WA 98101
<b>*FRESH IMPACT</b>	
*FRIENDS	319 E. Broadway Vancouver B.C. Canada
*FRONTIER	P.O. Box 22 Sun Valley CA 91352
*HUNKY RECORDS	Box 1287 Milwaukee WI 53201
*HYRAX	P.O. Box 274 Old Chelsea Stn. NY NY 10011
*LAFMS	c/o Box 2853 Pasadena CA 91105
*LUST/UNLUST	P.O. Box 3201 Grand Central Stn. NY NY 10163
<b>*MUTE: IMPACT</b>	
*MYSTERY TOAST	Box 195 Saratoga Springs NY 12866
*99	99 MacDougal St. NY NY 10012
*OIL TASTERS	Box 92823 Milwaukee WI 53202
*ON/GO-GO	P.O. Box 8333 Philadelphia PA 19101
*PARK AVENUE	P.O. Box 14947 Portland OR 97214
*POSH BOY	P.O. Box 38861 Los Angeles CA 90038
*QUINTESSENCE	1869 W. 4th Ave. Vancouver B.C. Canada
*RED	810 Longfield Rd. Philadelphia PA 19118
*ROLLIN ROCK	6918 Peach Ave. Van Nuys CA 91406
*SHAKE	186 5th Ave. NY NY 10010
*UPSETTER	Box 2511 LA CA 90023
*SST	P.O. Box 1 Laundale CA 90260
<b>*STIFF: IMPACT</b>	
*SUBURBAN INDUSTRIAL	1218 Loma Vista Long Beach CA 90813
*TRAP	Box 42465 Portland OR 97242
*TWIN TONE	445 Olivea Ave. So. Minneapolis MN 55405
*UPSETTER	Box 2511 L.A. CA 90023
*HITZ EARLE RECORDS	394 S.W. Maxima St. Portland OR 97205



Probably anyone reading this would agree with me when I say Ronald Reagan is not a good American. He allows large corporations to run rampant over our environment, huge tax breaks for the rich while stabbing the poor in the back with cuts in social services, and then spends \$55 million to kill teenage girls in El Salvador.

So what are you doing about it? Dressing like an idiot and buying records by four people who get up on stage and sweat a lot. If all an alternative scene does is let you forget about the real world for a couple hours a week, than it's no better than T.V., AM radio or Harlequine romances. The time has passed where we can afford to provide a place and a means for people to forget. We must rid ourselves of the things that hold us back from being truly alternative. One of those things is alcohol. It is provided for us by a leach-like industry that makes a few people (filthy) rich while numbing and anesthetizing the rest. When bands play in bars, not only do they segregate the scene by discriminating against their younger fans, but they teach their younger fans that it is cool to go to bars and get drunk, and thus support Reagan's best friends. Alcohol is just one way they use to oppress the populace, to funnel your hard-earned money back into the hands of the few. What we need is a network of all-ages performance halls where music can be experienced free of all that corporate bullshit, where the audience isn't segregated by age, and where the state liquor board (Police) would have no business interfering.

So. Don't just sit around picking your nose. If you're a musician, when you've got the audience's attention, use it to do something other than getting a hard on. If you edit a fanzine or do a radio show, you have a perfect opportunity to educate people about their government as well as their music. Don't think you can't make a difference, because you do.

CALVIN



Howdy neighbor. Put down that gun and pick up this magazine.

**SUB/POP IS AMERICAN. WE ALTERNATE BETWEEN A C-60 CASSETTE AND A PUBLICATION. WE ARE INTERESTED IN A DE-CENTRALIZED NETWORK OF REGIONAL AND LOCAL BUMS WHO REFUSE TO GET AN HONEST JOB. SEND US YOUR INDEPENDENT RECORDS, TAPES AND MAGAZINES. WRITE: SUB/POP C/O LOST MUSIC NETWORK, BOX 2391, OLYMPIA, WA 98507.**

**GRAPHICS, COORDINATION. . . .  
BRUCE PAVITT  
FRIENDS AND NEIGHBORS. . . .  
CALVIN JOHNSON, JAN LOFT-  
NESS, TUCKER PETERTIL,  
GARY MAY  
FINALLY PRINTED IN FEB. 1982**

1981? Simple enough . . . Britain gave us New Romantic white/electro/disco/funk and America gave us . . . what? Hardcore.

While art bands continued to take their orders from the U.K., aggressive muscleheads from around the country formed bands, started labels and bull-dozed an anti-authority network that is digging its way into every suburban high school in the U.S. Punk-thrash is now faster, louder and more American than ever.

Surprise. Today's Hardcore teenage army is the most dominant, the most obvious scene in the American music underground. Hardcore is intense, honest American music; burning red, white and blue images confronting specific American problems. Anthems like "Justice For All," "Six Pack," and "Guns or Ballots," band names like the Dead Kennedys, The Minutemen, and yes, even Jody Foster's Army. Does this sound British? No!

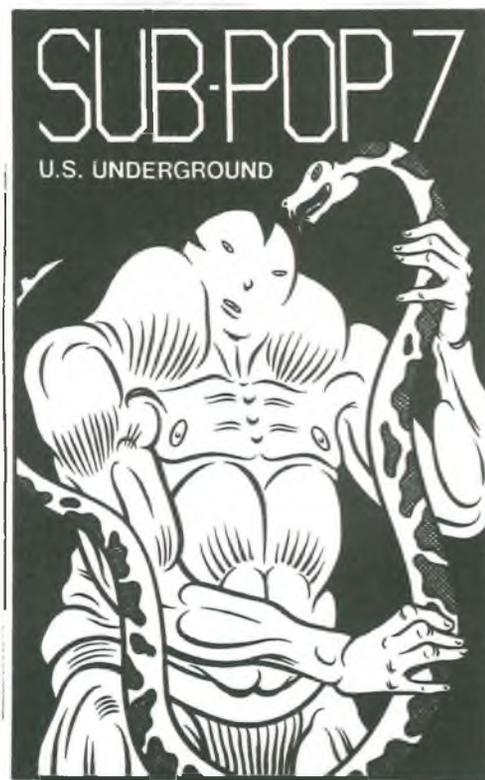
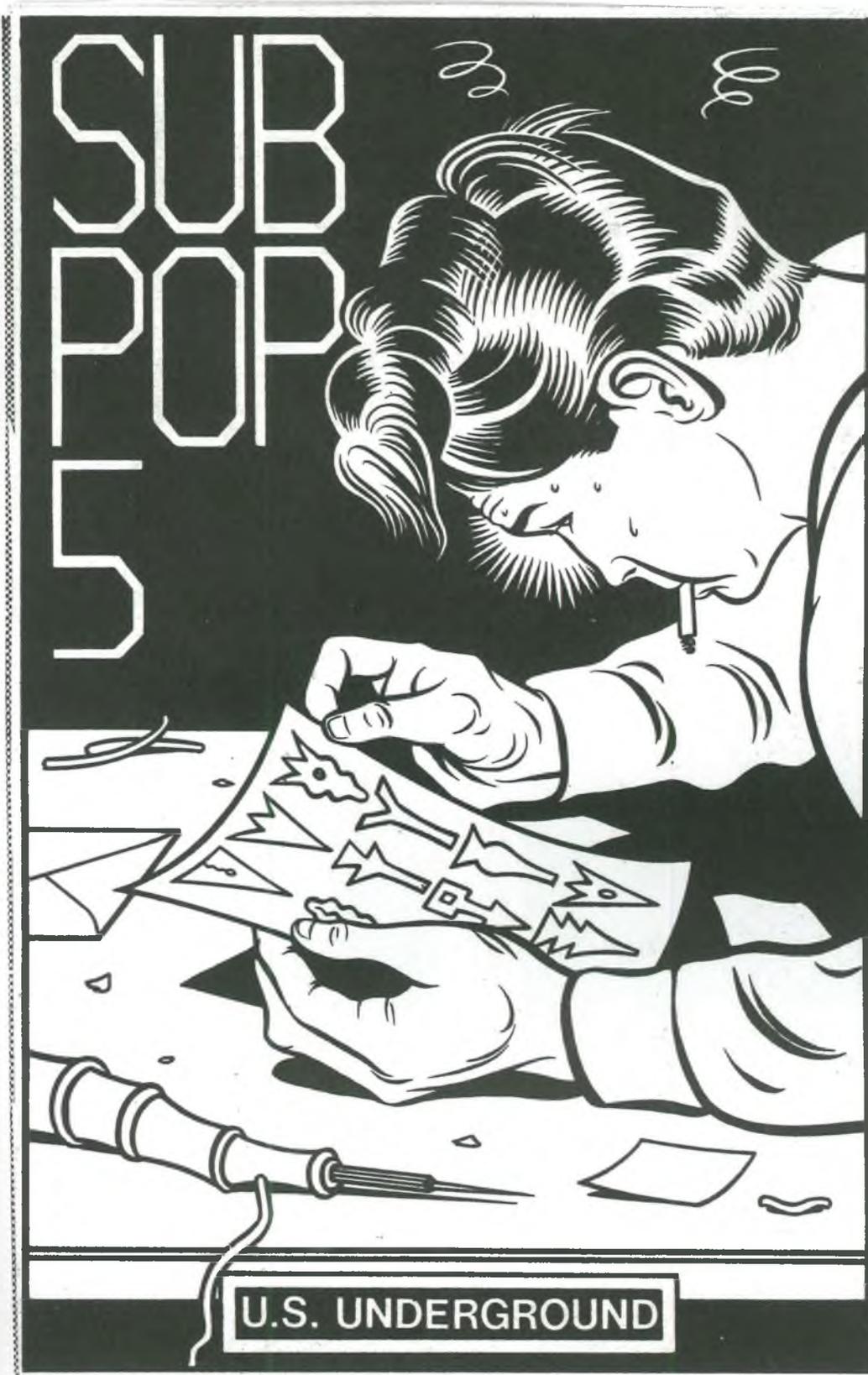
Things are bad. America is falling apart; the economy is collapsing; Reagan is a puppet of the rich and the Pentagon is going to blow life as we know it into fragments. We must react. American culture desperately needs to confront American problems.

Hardcore America is organized. L.A. puts out a new compilation every time I open the mailbox. Posh Boy, Happy Squid, New Alliance, Bemis-brain, SST—all working on organizing teenage revolt. D.C.'s Dis-chords—savage and defiant. Incredible. Chicago's Autumn records has released the first regional compilation to emerge from Chicago-Hardcore. Touch and Go fanzine just released a compilation of Mich/Ohio bands—more youth riots. Noise fanzine (Ohio) is collaborating with Reno, Nevada, and putting out a great-looking trans-regional cassette. Teenage America in action!

Of course, any strongly defined movement is going to be guilty of bigotry, and Hardcore is no exception. Bands are either Hardcore or they suck. How depressing. Gang mentality is no substitute for independence. Like Black Flag says: "Think for yourself."

I like Hardcore. I like the rush and I like the attitude. Fuck Authority. I hate war and I hate big business and I'm glad that other people feel the same way. Isn't it great that not all teenagers are sucking bongs on the way to play Pac-Man at some sick zoo or a shopping mall? RISE ABOVE.

BRUCE



More *Sub Pop* (see previous page). The cover to issue 6 explains how the zine alternates 'between a C-60 cassette and a publication', and solicits demo tapes from new bands (*Sub Pop* no. 5 Cassette, 1982, sold 2,000 copies). Pavitt was inspired in this strategy by two radio DJs in Melbourne, Australia, who had founded a cassette fanzine titled *Fast Forward* (1980). The *Sub Pop* Cassettes are now extremely collectible. Other zine covers featured the remarkable cartoon artistry of Charles Burns, a cult figure for his contributions to *Raw* magazine, who offered a vision of alienation via his use of heavy blacks and retro imagery. The other cartoonist closely associated with *Sub Pop* was humorist Peter Bagge.

# LONG LIVE VINYL



NO. 5

# Big Muff 3 1/2



MINUS ZERO RECORDS  
071-229-5424  
£1

117 lesson 8

'chummy but earnest'  
Includes archive Tape feature...

A range of 1990s music zines. *Long Live Vinyl* (1990s) was a collection of band interviews and album reviews out of Nottingham. *Big Muff* (1990s) was an indie music zine produced in London, in this issue featuring an interview with Courtney Love and her band Hole. *Rebel Sound* (1990s) was a punk rock zine whose producer wrote: 'I love doing the zine and I'm thrilled at the fact that I've received so much positive support.' *117* (1990s) became known for its regular feature 'The A-Z of Psych (and other great sounds)', which reviewed records from the 1960s-70s. The format of *Blaster!* (1990s) was designed around the inclusion of a 7 inch vinyl single.

**då** [Medföljer som bilaga till POP] #3

**Laura Nyro**  
Ett avsnitt porträtt. 10

**Elvis på CD**  
Nyhet om hans död är överdrivet. 20

**Sandie Shaw**  
Hon var där när London svängde. 8

**Richard Thompson**  
En ruggig berättelse. 3

**Beach Boys!**

Nel, vind och vatten. 10  
Strandfrågarna i en liten läda.

**Lennart Persson**  
Topp 10! 22

**Recensioner**  
7 sidor återgivning: 24  
Blushin, Hollis, Wanda Jackson, The Nyle Council, Barry White...

**DATAKILL**

**FANZINE Cenedlaethol Cymru**

**CALLING DR CRANKLIN!**

Spring '89

**Peter Zarella**  
*The Animals*  
Evan Johns & The H-Bombs  
Huey 'Piano' Smith & The Clowns  
Reviews

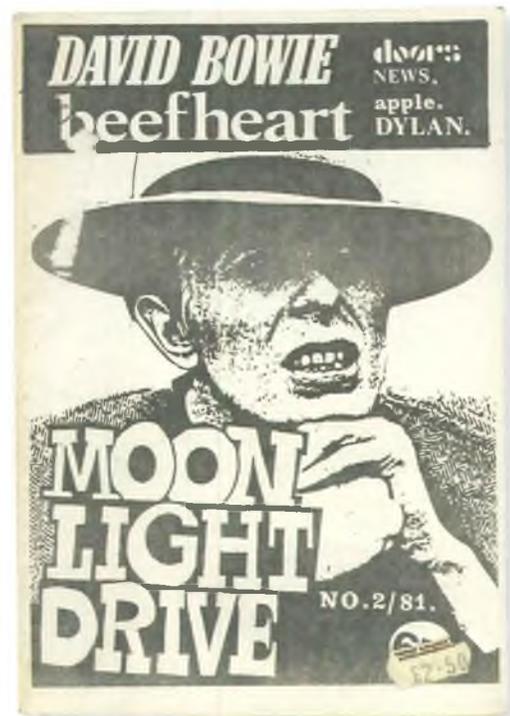
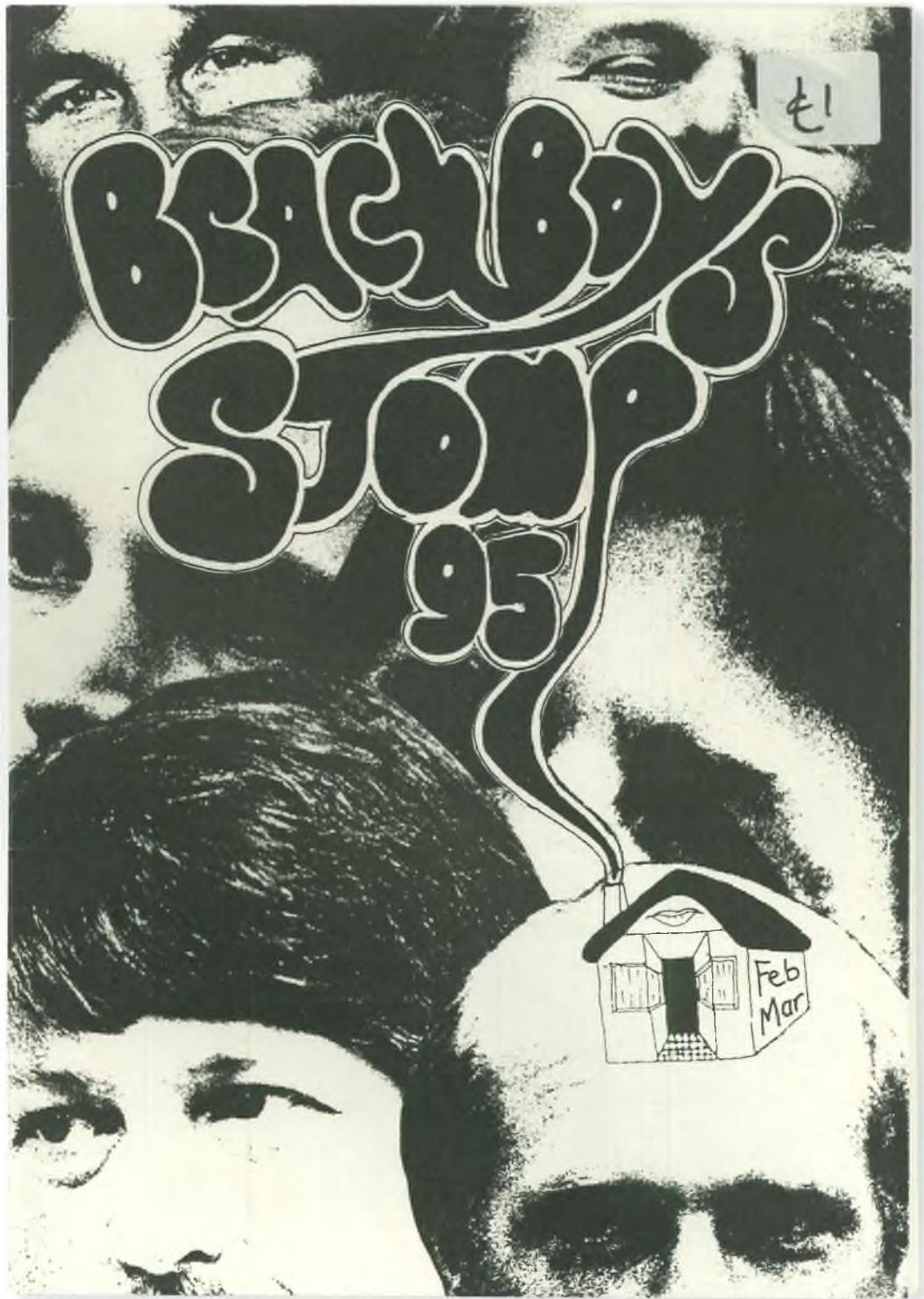
**LIL' RHINO GAZETTE** \$2.00 #19 FEB 1992

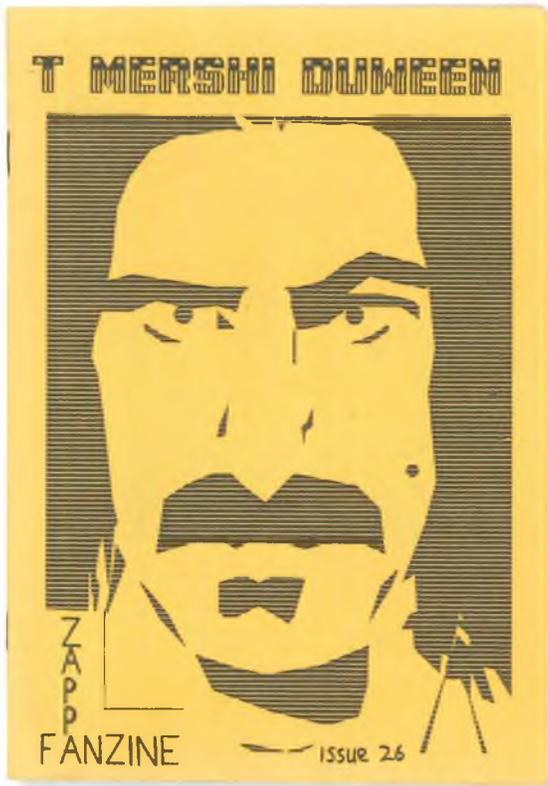
Interviews with  
my 3 Sons  
Front 242  
Consolidated  
The Cavedogs  
The Samples  
Leads  
Record Reviews  
and  
a Lil' Rhino  
cut-out  
PAPER DOLL!

**Commodity No. 4**

Lesser-known 1980s-90s music zines are seen on this page. *Då* (1990s) was a Swedish zine printed on yellow stock and using quality photographs. *Calling Dr Cranklin* (1989-n.d.) declared itself to be 'the fanzine which offers the discarded, forgotten, overlooked, or just plain neglected, the chance to even the musical score'. *Datakill* (1989-n.d.) was an indie music zine with a Welsh slant produced by Hoax's editor Johnny Datakill. *Lil' Rhino Gazette* (1990s) was a Fort Worth quarterly 'zine of miscellaneous cultural debris' featuring local talent. *Commodity* (1994-n.d.) was a self-consciously 'designed' music zine by Josh Hooten (later an art director for *Punk Planet*) and Tony Leon.

*Boy's Own* (1987-92) was a football and acid house zine produced by DJs leading the London scene. Its distinctive logo and series of covers were by illustrator Dave Little. *Beach Boys Stomp* (c. 1980s-) is a long-running zine dedicated to the discography and gigs of the California band. *Teenage Depression* (1976-80s) bridged punk and mainstream rock-and-roll fanzines, focusing on a range of bands. This issue featured boogie rock outfit Status Quo. *The Farm Fanzine* (early 1990s) provided a mix of stories about the band as well as commentary on 1990s 'Scally' (Liverpoolian) culture. *Moonlight Drive* (1980s) was a rock zine with almost an academic approach to the subject.



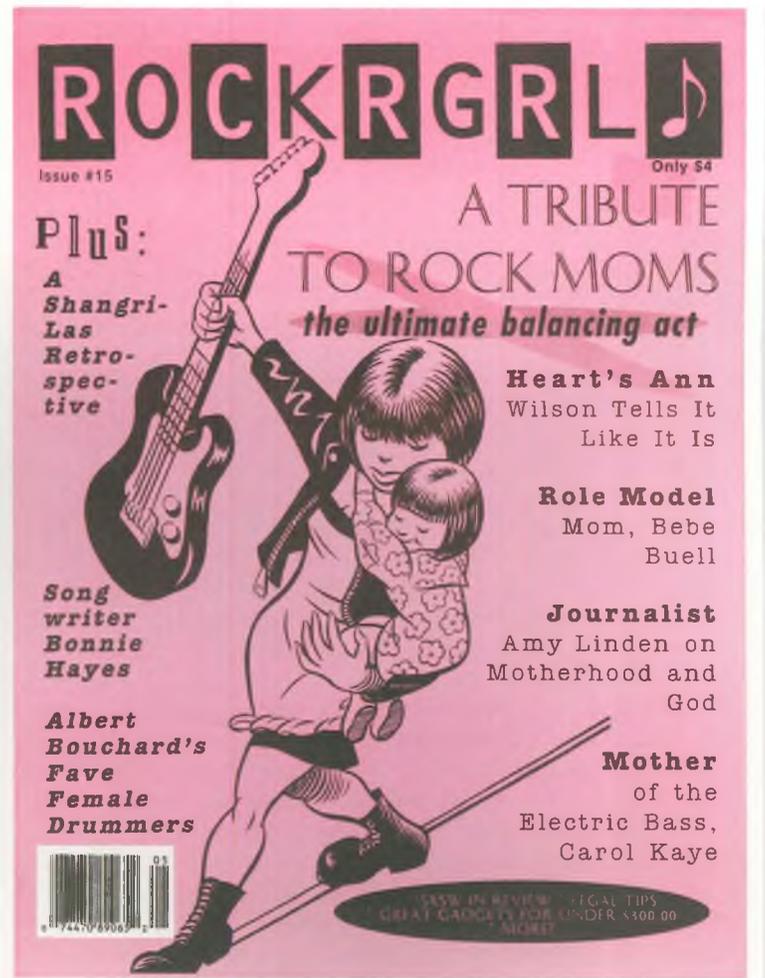
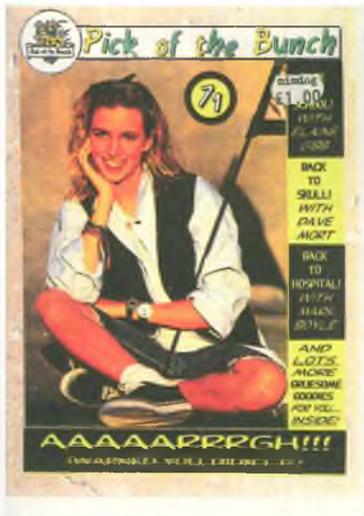


## Morri'Zine

A Publication for Morrissey and Smiths Fans  
Winter/1992 Issue 5, Vol. 4



Fourth Anniversary Edition



*T Mershi Duveen Zappa Fanzine* (1990s) was a text-heavy Frank Zappa zine out of Sheffield that prided itself on extensive bootleg reviews. *Boomshackalacka* (1990s) specialized in reggae music but also announced that it was 'now a sound system' playing for dances which 'have been showcases of unity and good vibes'. *Morri'Zine* (c. 1989-c.1994) was a quarterly dedicated to reporting on the music of Morrissey and the Smiths. *Pick of the Bunch* (1970s-) is 'Scotland's longest living hotchpotch zine', mixing music with perzine-style reflections. *Omaha Rainbow* (1973-n.d.) in its 1980s incarnation provided a mainstream rock-orientated alternative to the prevailing punk zine aesthetic. *Rockgrl* (1995-2005) was devoted to women in rock, regardless of category. *Offering* (1990s) was a Carpenters zine.

# THE TV COLLECTOR

October 1984

Vol. 2

no. 15



A bi-monthly publication for collectors of television films, videotapes and memorabilia.

## NO REMAKES

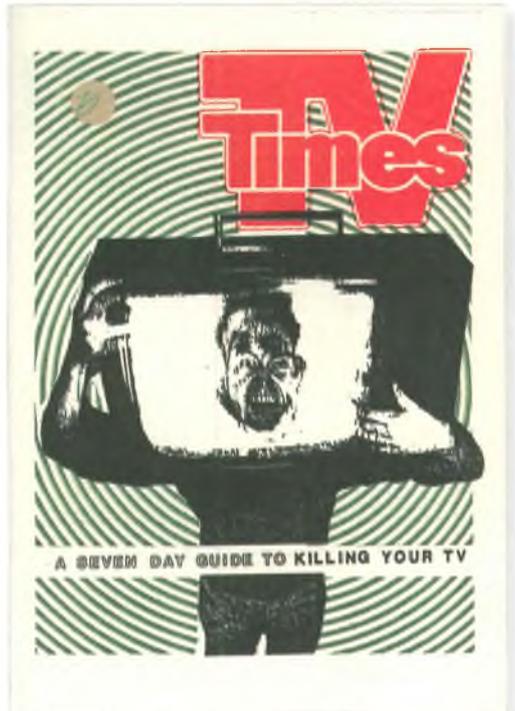
£1.00

ISSUE 4

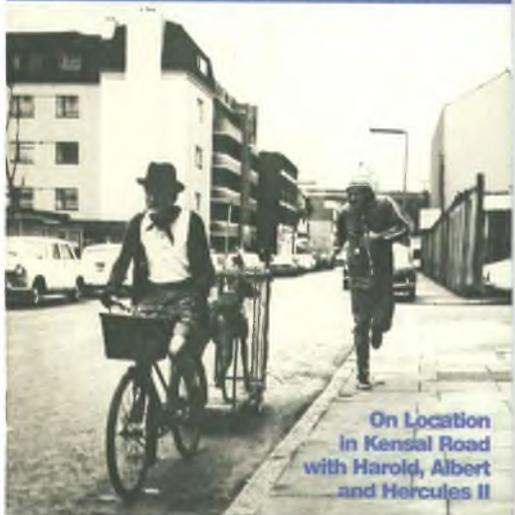
PERFORMANCE ON A 1.00 LEVEL



THE BETA BAND SHITLOADS OF LIVE REVIEWS AND THE TRUTH ABOUT JUDY FINNEGAN  
THE UNBELIEVABLE TRUTH, STEREOPHONICS, SPIRITUALIZED AND UAUSEI YATSURA  
NO REMAKES LIFESTYLE GUIDE



A SEVEN DAY GUIDE TO KILLING YOUR TV



On Location in Kensal Road with Harold, Albert and Hercules II

**femme flicke**  
ISSUE 4  
\$2.00

The Real World  
Heavenly Creatures  
Roberta Spangler on music videos  
Rip From Ways to Get your Film 1994  
Women in the Director's Chair



I was never a fan of the New York or Los Angeles Real Worlds. But for the past year, everytime I flick on MTV, if I catch a glimpse of Rachel, Cory, Pedro, Judd, Puck, Mohammed, or Jo, from the Real World, San Francisco, I find it virtually painful to change the channel. I'm addicted to the Real World!

It's weird because usually for me it's hard to get emotionally involved in fictional TV drama, like 90210. (Don't get me wrong, I watch it almost every

week, but I don't really relate to the characters or storylines—although I have to admit Donna's attempted-rape scene had me in tears this spring).

But the Real World is like watching actual people...sometimes like watching myself. I feel for the "characters." God, that scares me: that there's not a clear line between

reality and TV. That makes me feel creepy. But somehow, I still can't stop watching.

I think part of the reason might be that I know (well, at least I'm pretty sure) that what happens on the show is real. No one wrote a script for them. Sure, the producers clearly chose people with personalities that might clash, and therefore cause good

drama. But the people still have actual emotions and personalities.

Now lest you think I'm totally hyping up the "realness" of the show, let me tell you, I'm quite aware that the editors are very selective about what they show—the final product is by no means a fair, or fully balanced representation of the housemates' daily lives. We never get to see any of the "characters" talk about the fact that they are the Real World, that they are going to be on TV every week, and what that means about how they live their lives and (interact in front of the camera.

I mean, they must explain why they are constantly being videotaped when they're going on job interviews, or going into a restaurant. I've never even seen a stander-by make a face or ask a question. What else aren't we getting to see?

We never get the family or friends responses to being on the show. Everyone just acts like there's no camera. That's not real. I mean, I can see the characters getting used to the camera eventually, but not outsiders like friends (like Rachel's giddy friends from Arizona), business acquaintances (like when Judd goes to LA to pitch his cartoons), and family members.

Granted, the shows are all taped before they begin airing, so obviously there's not going to be a high recognition factor—people saying "hey, you're Rachel from the Real World"—or a high family response factor—like "Pedro, what do you mean you're engaged to Sean?"

In one of the first episodes Puck (what a confused mess of an

egomaniac he is!!) "discusses" (I use that term lightly when it comes to Puck) 90210 with the other housemates, and he accuses them of being "psycho" for actually caring about Brandon Walsh. The thing is, I agree with him. That's sick when people get all worked up about a character on a show and talk about them like they're real. Isn't it? But what about if I think I care about the Real World cast? Am I fucked? To me, are they people, or are they characters, no different from Brandon Walsh? I don't know them...and somehow I'm not sure if they fit in the "real person" category or the TV character category.

... is a  
gil ligan's IslanD  
Rip  
off

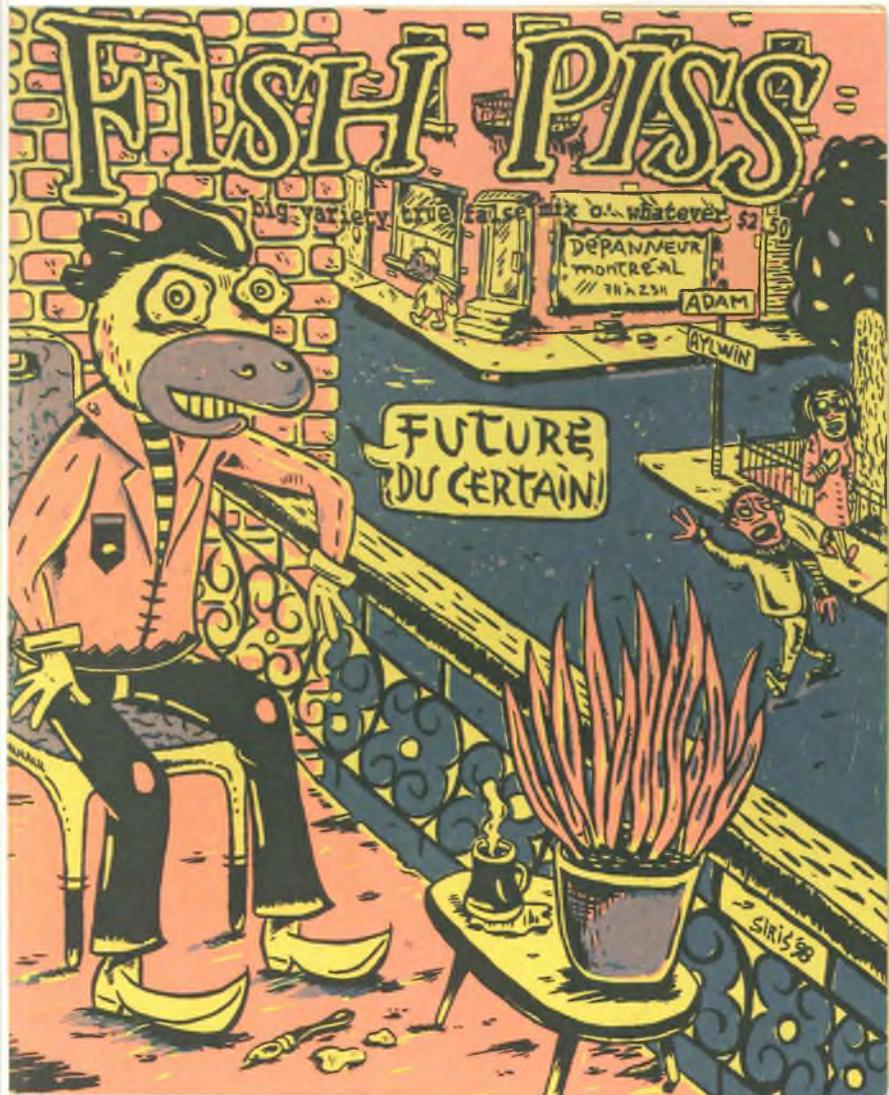


**THEME '70 FANZINE**  
No. 2 \$1.50

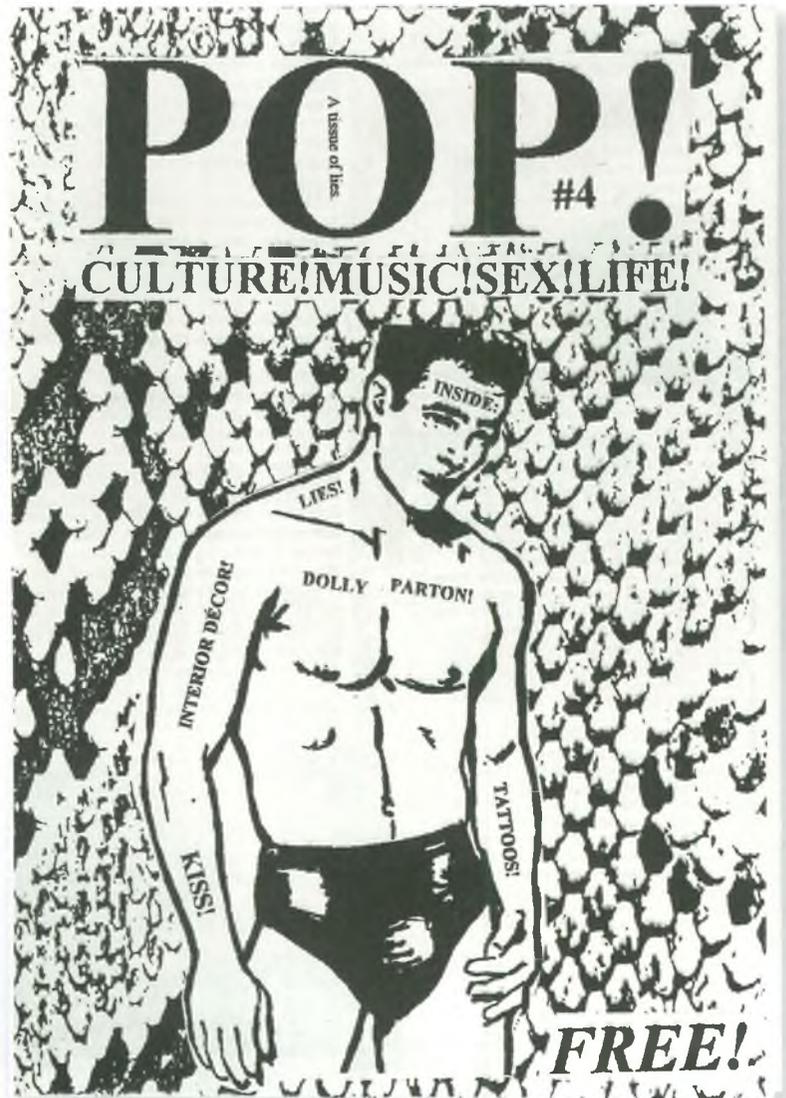
**BRUCE LEE**  
**TOUGH GUYS**  
**ISAAC HAYES**  
**CLAUDIA JENNINGS**

**BLAXPLOITATION!**  
**EXPLOITATION**

The consumer world of pop culture and television features in these examples. *The TV Collector* (1982-99) was an unashamedly nostalgic bi-monthly publication for collectors of television films, videotapes and memorabilia. *No Remakes* (1990s) has a cover featuring the characters Starsky and Hutch but is in fact a music zine - each issue gloried in seeing 'who'll be waving goodbye to their career'. *TV Times* (n.d.) was a Situationist-inspired 'literate and graphic destruction of TV culture', containing pithy phrases such as 'We apologise for the loss of meaning. Please do not adjust your life'. *Totting Times* (1999-2000, renamed *Rag 'n' Bone* 2000-02) was produced by fans of the popular British TV sitcom *Steptoe and Son*. *Femme Flicke* (1990s, cover and inside spread) by Tina Spangler featured work by indie women filmmakers, as well as 'how-to' advice and DIY film resources. The spread ruminates on the ethics of the MTV reality show *Real World*. *Theme '70 Fanzine* (1994-n.d.) took a wry look at blaxploitation, kung fu films and ex-Playboy Playmate starlets.



*Fish Piss* (1996-) is an irregular bilingual Canadian zine by Louis Rastelli, combining comic strips and drawings with fiction and poetry. *Pop!* (n.d.) was a 'free' perzine which folded out to a larger sheet photocopied on both sides with musings about Joe Pop's life and popular culture. *Chicken Is Good Food* (late 1990s) was a visually playful music and popular culture zine with 1950s retro illustrations and articles. *The White Dot* (1996-2000) was an acerbic 'newsletter for television-free households'. *Nancy's Magazine* (1983-), produced by librarian and writer Nancy Bonnell-Kangas, provides insights into daily life: for example how to plant and cultivate seeds. *Chip's Closet Cleaner* (1989-) is about 'pop culture, humour, trivia and fun'. *Giant Robot* (1994-) is a bi-monthly glossy magazine that began as a small punkzine, featuring Asian pop culture and Asian-American alternative culture. *Robot Power* (2000) was a short-lived smaller 'zine-within-a-magazine' insert featuring Chris Ware and Daniel Clowes. *Oriental Whatever* (1995, 1998-) is an Asian-American-orientated zine that went from 100 to 1,500 copies distributed internationally.





**CHICKEN**  
is good food

\$2

featuring:

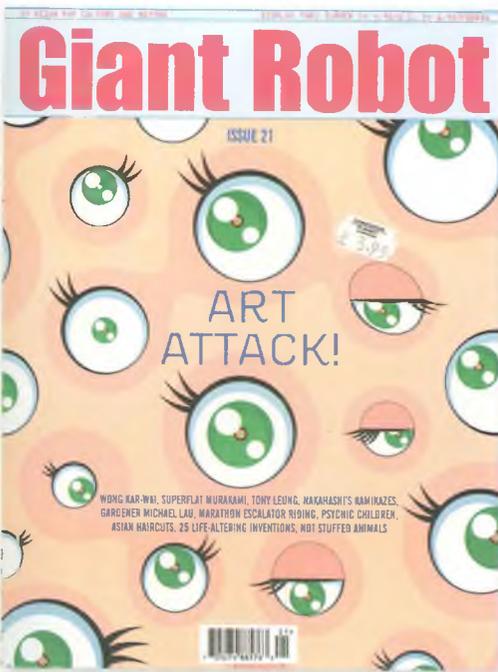
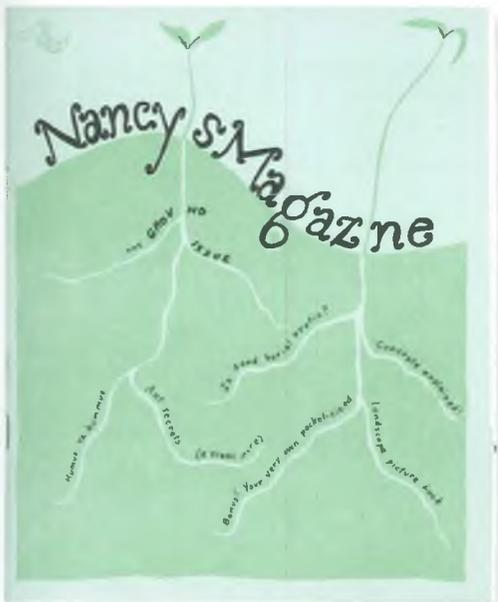
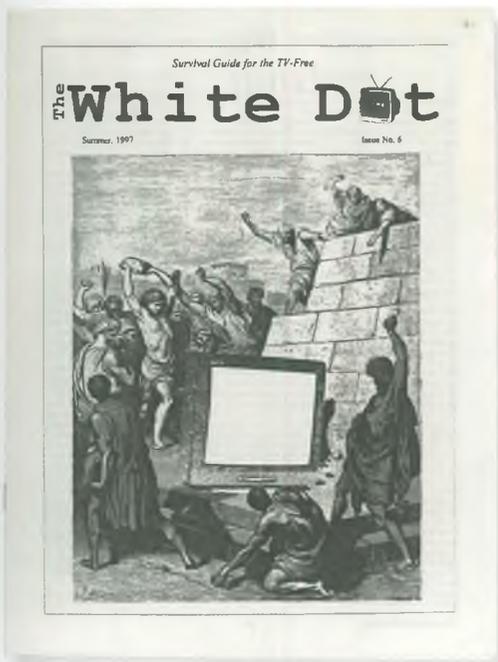
- Beauty in Reno, NV*
- Ugly Stars of the 70s*
- Youthful Skin*
- 50s Pulp Porn*
- How to Make Beer*
- plus:
- Music Reviews*
- Mod Libs!*



the beauty issue

#5





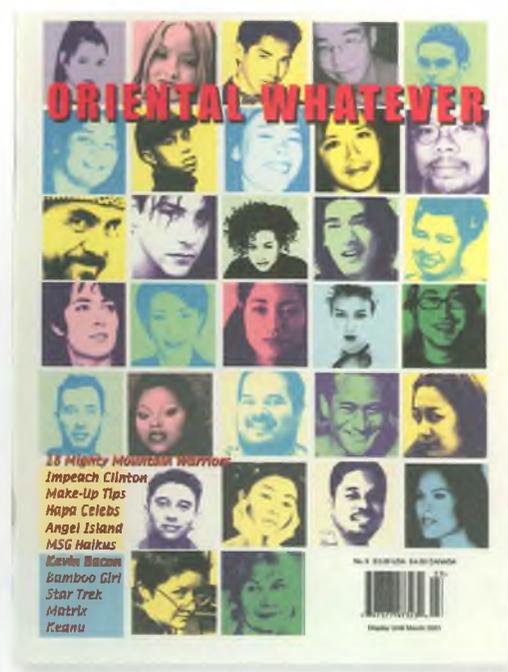
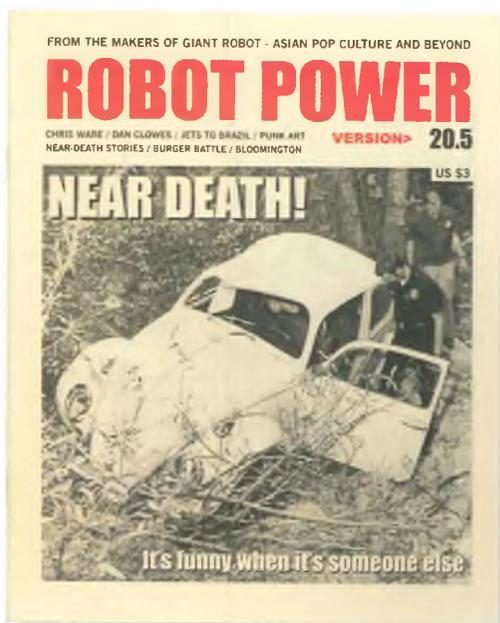
Pop Culture ▼ Humor ▼ Trivia ▼ Fun

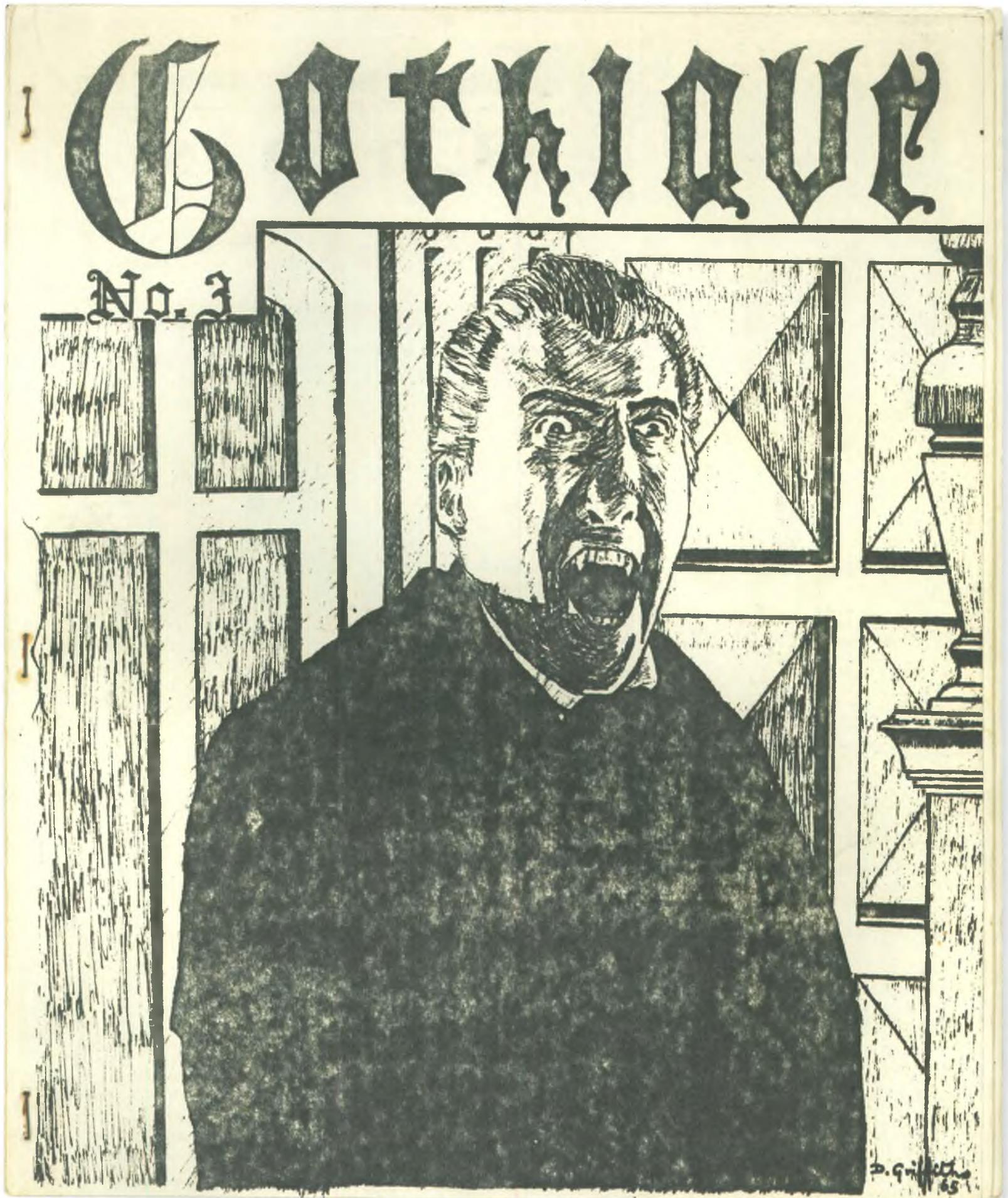
# Chip's Closet Cleaner

Number 11 Four Bucks

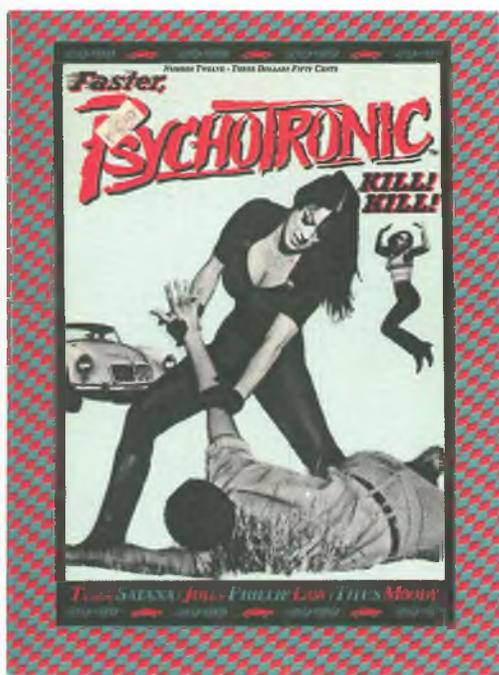
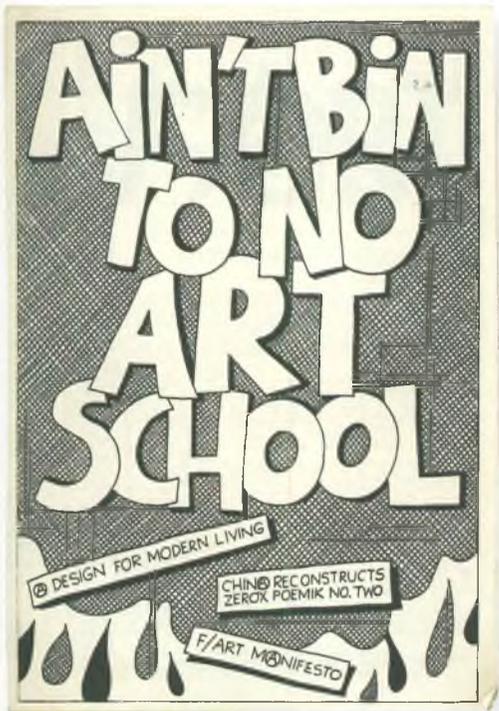


Really **Weird Sex!**  
 ♦  
 Almost **Dirty Words!**  
 ♦  
 My **Girlfriend** Wears My Favorite **Tees!**  
 ♦  
 Unseen **Spinal Tap!**  
 ♦  
**Scary** Products!  
 ♦  
**8-Track** Madness!  
 ♦  
 4,487 Rippin' Book and Zine **Reviews!**\*  
 ♦  
 ...And Much More Than You Can **Chew** in One **Bite!**  
 \*glve or take a few

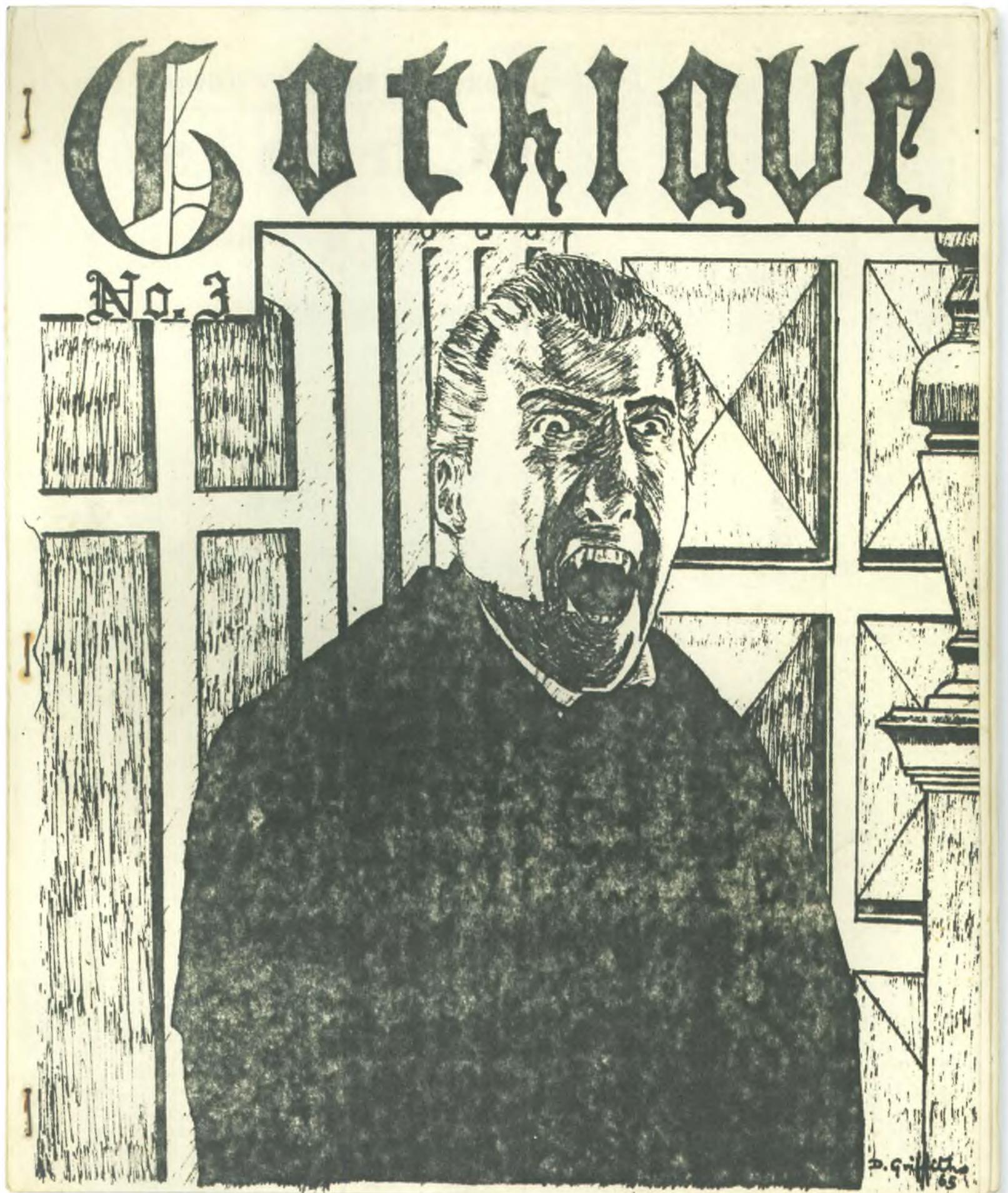




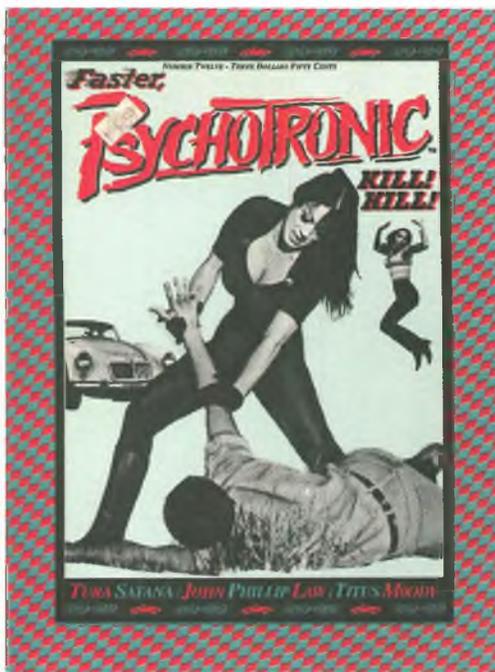
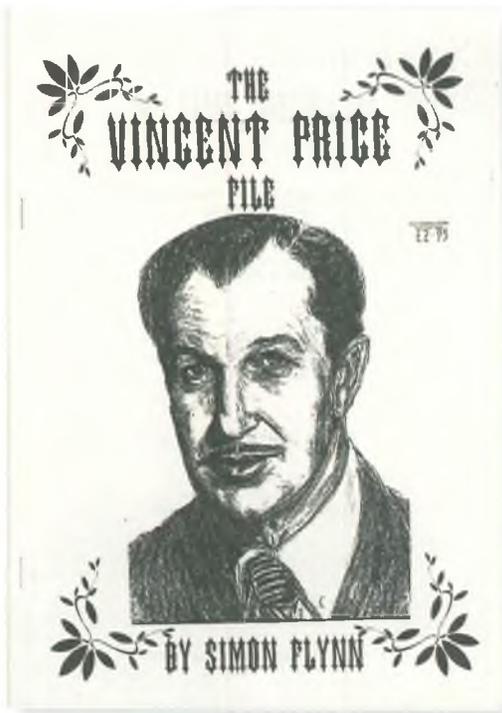
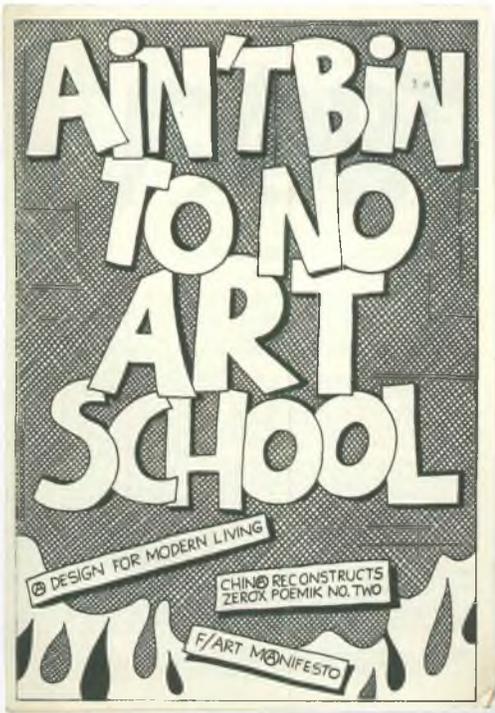
Horror film zines emerged around the same time as early science fiction fanzines, and in the 1990s enjoyed a short boom in production. An early predecessor was *Gothique* (1960s), dedicated to the Hammer Films actor Christopher Lee, who portrayed some of the all-time great horror characters. *Vincent Price File* (1996) by London-based Simon Flynn was a genuine 'fan zine' with tribute pieces about the horror film actor, who died in 1993. *Psychotronic Video* (1980-2006) was a fanzine that featured articles on the film genre of the same name.



The other zines on this spread exemplify a selection of genres: music, art and popular culture. *Ain't Bin to No Art School* (n.d.) was an art zine by Michael J. Weller that comprised single tear-out sheets of magazine adverts, comic-book pages and newspaper television schedules and also featured his own page of 'Xerox poemik' collages. *Lip Service* (1980s) was a crossover zine combining music and popular culture in the tradition of punk. The cover pays homage to Lady Diana and the Royal Wedding. *Zine Zone* (1990s) was a free monthly culture zine whose editor suggests that 'our speciality is to identify new trends'.

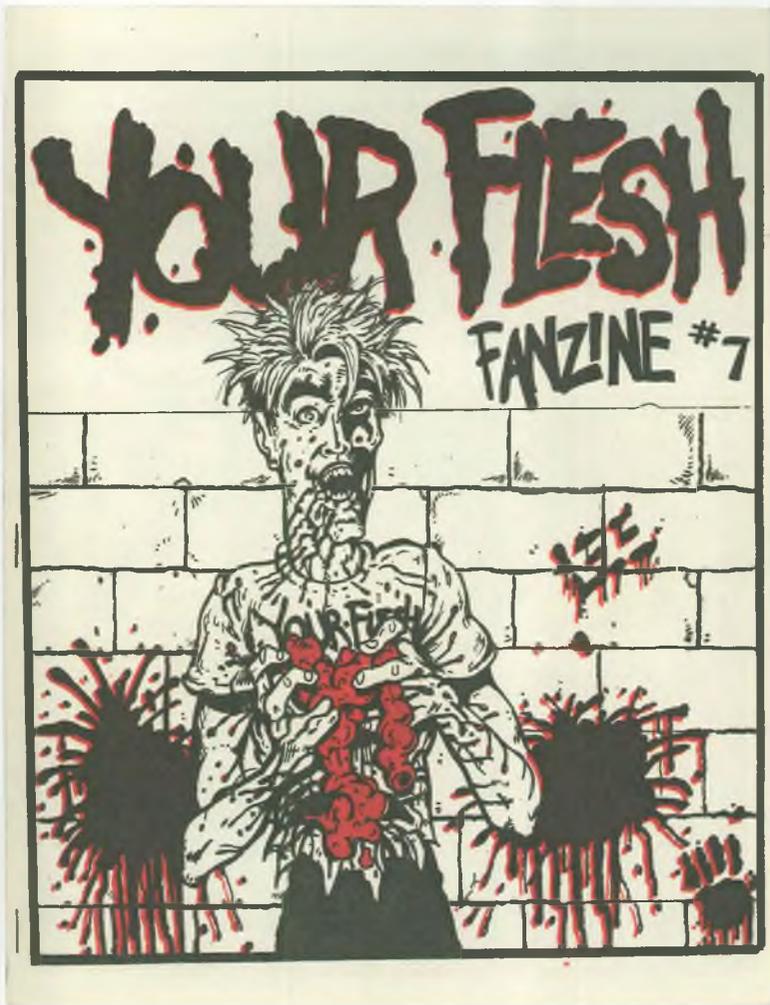
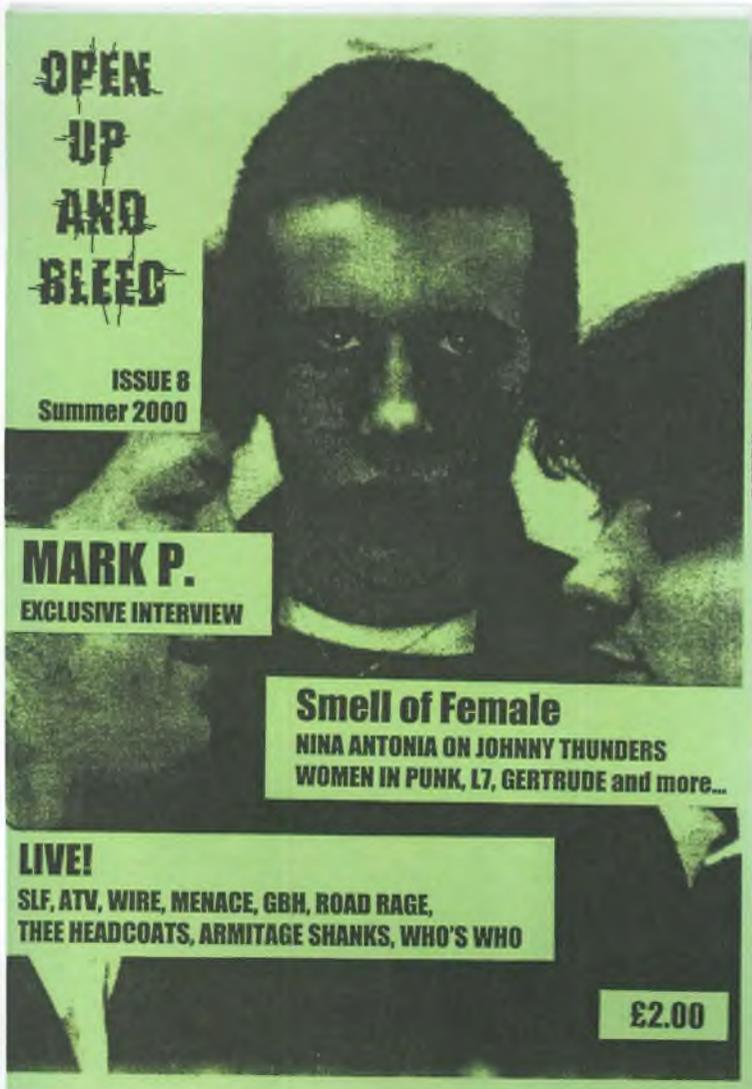


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*Open Up and Bleed* (c. 1998-) is a punk and garage fan's zine inviting readers to contribute actively to revisiting the 1970s scene: 'let us know about your wildest anecdotes and how you made history queuing, boozing, puking, squatting, shagging...' The producers pay homage to 'the genius of Mark P.' (of *Sniffin' Glue*) and the history of punk music, fashion and popular culture in general. *Ruptured Ambitions* (c. 1989-c. 2008) was a Devon-based fanzine that prided itself for reporting on lesser-known local bands. *Your Flesh* (1981-) reports on the Minneapolis punk-rock scene as well as 'alternative/outlaw art, politically incorrect and irreverent social humor and skateboarding'. The cover art became notable, with contributions from Lee Ellingson (this issue), Ron Clark and Jeff Gaither.

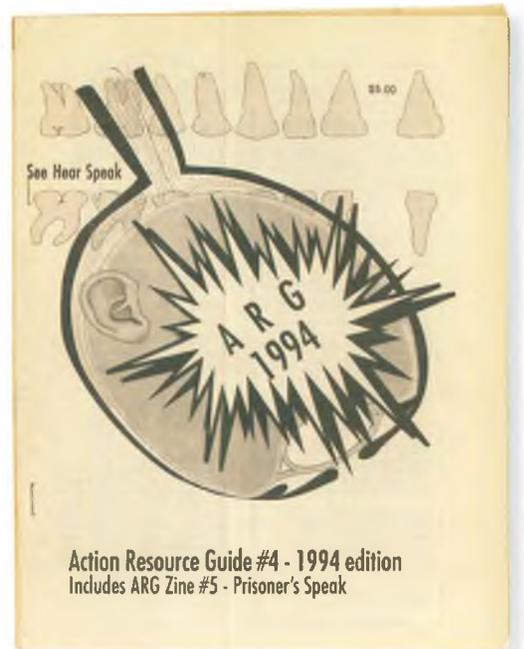
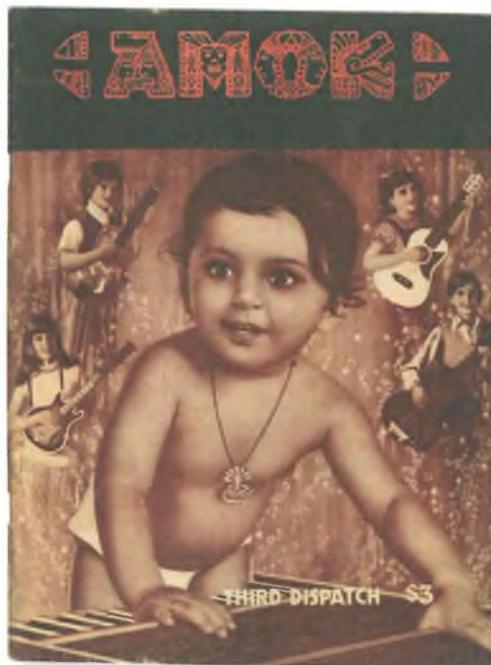
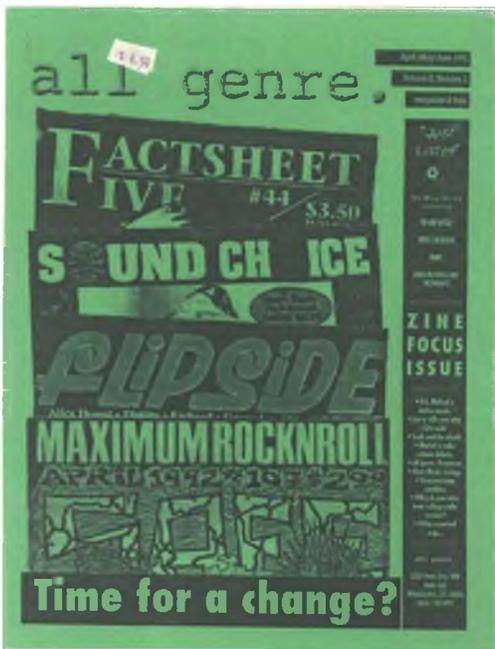
THE DEFINITIVE GUIDE TO THE ZINE REVOLUTION

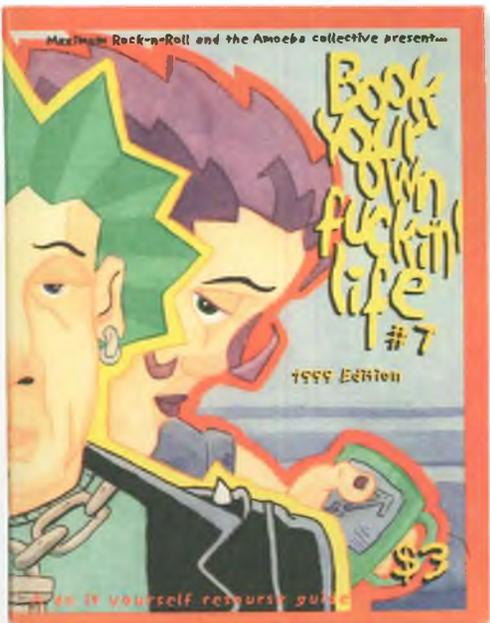
# FACTSHEET 5

Comics  
Music  
Food  
Sex  
Art  
Stuff  
Kooks  
Politics  
Literature

#48 \$3.95

Metazines and zine catalogues flourished during the 1980s-90s. *Factsheet Five* (1982-98) was the most important of the genre, founded by Mike Gunderloy (with subsequent editors including Cari Goldberg Janice, Jacob Rabinowitz, Hudson Luce, R. Seth Friedman and Jerod Pore) and providing comprehensive zine reviews that were often more entertaining than the zines themselves. It became a focal point for the burgeoning international zine communities and created a prototype zine taxonomy. *All Genre* (1990s) was bi-monthly and 'dedicated to the freer dissemination of music and information of all styles and genres'. *Amok* (late 1980s) was a series of 'dispatch sourcebooks' produced by Ken Swezey and Adam Parfrey (an influential underground publisher) with a contents list including 'exotica', 'sleaze', 'sensory deprivation', and 'mayhem'. *Action Resource Guide Cata-zine* (c. 1991-95) was devoted to 'grassroots, political actions' and included 'a prisoner and zinester network contact list', as well as the usual listings. This issue incorporated *Prisoner's Speak* [sic] which was 'a collection of words and images from incarcerated prisoners'.



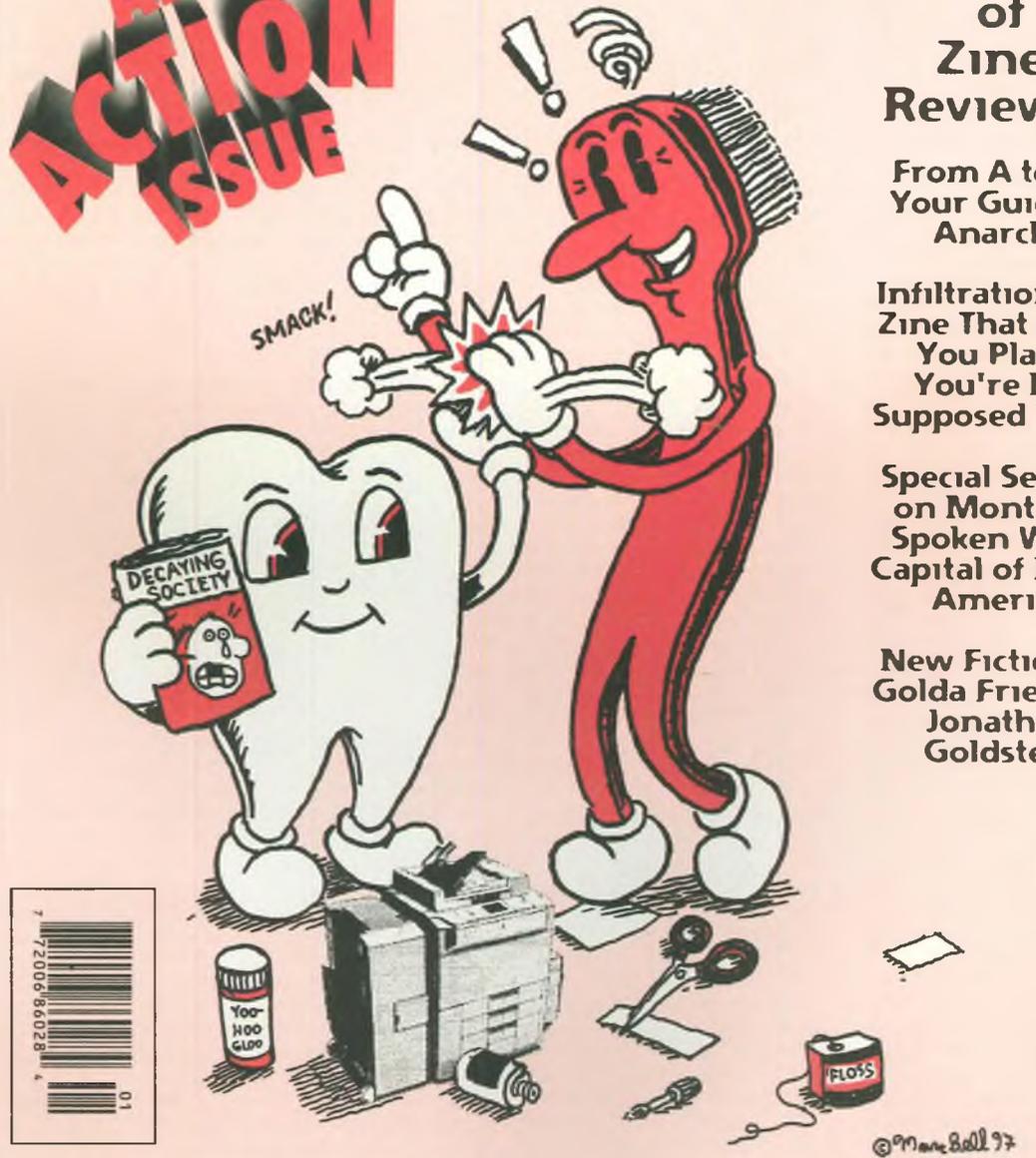


# broken pencil

\$4.95 - Winter 1998 - Issue 6

The Guide to Alternative Culture in Canada

**ALL ACTION ISSUE**



**Hundreds of Zines Reviewed**

**From A to O! Your Guide to Anarchy**

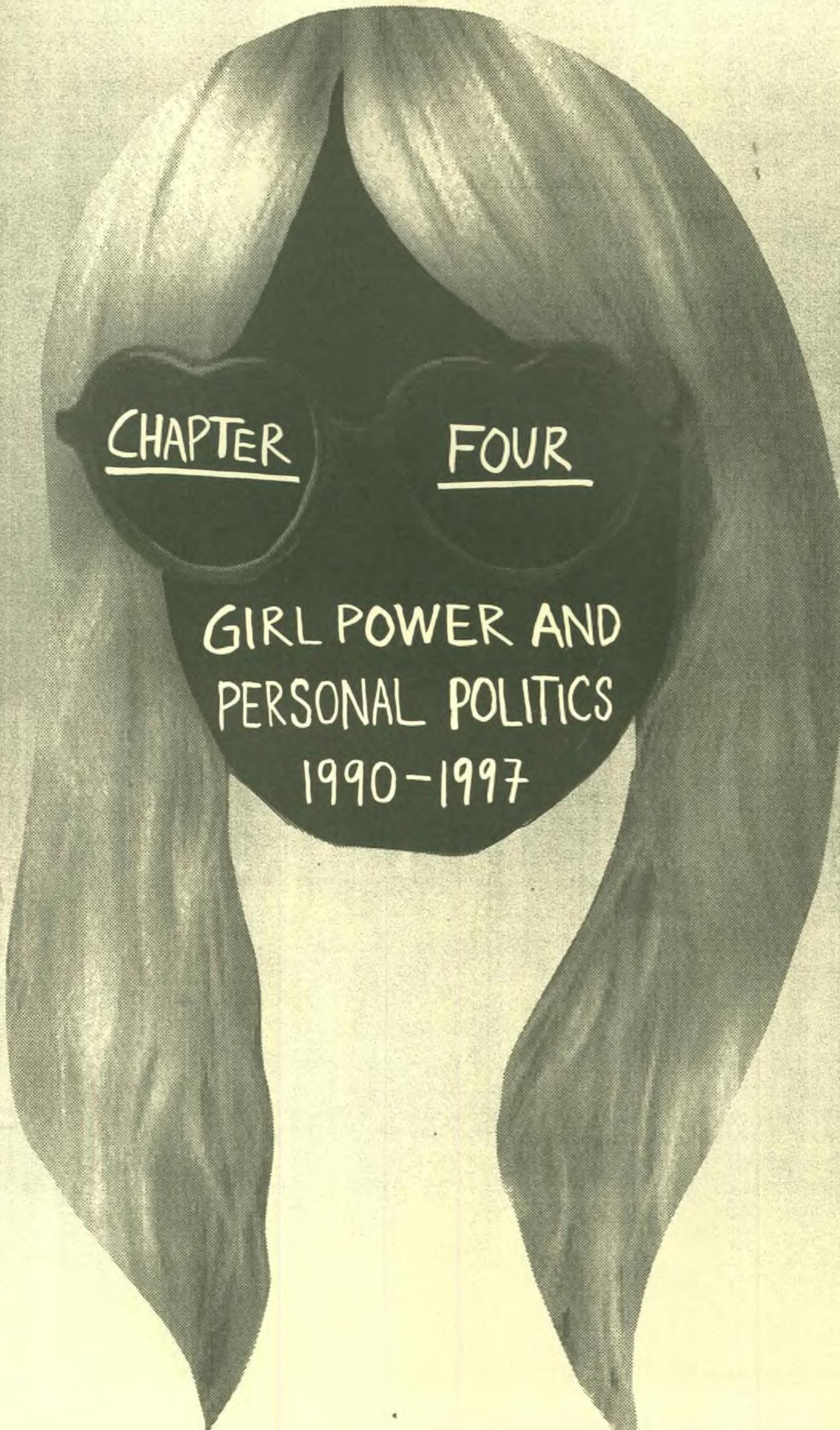
**Infiltration! the Zine That Takes You Places You're Not Supposed To Go**

**Special Section on Montreal, Spoken Word Capital of North America**

**New Fiction by Golda Fried and Jonathan Goldstein**



*Bypass* (early 1990s) was a UK-based review magazine for 'zine producers, self-publishers, small press organizations, pamphleteers and outside agitators'. It was relaunched in 2007 online. *Book Your Own Fuckin' Life* (1992-) is a DIY resource guide published by *MaximumRocknRoll* and the Amoeba Collective, notable for its international reach. *Broken Pencil* (1995-), out of Canada, reviews alternative publications in print and online and has taken over where *Factsheet Five* left off. *The Zine* (1990s) was the most concerted attempt in the United Kingdom to produce a mainstream version of a fanzine complete with free classified ads and zine reviews.



CHAPTER

FOUR

GIRL POWER AND  
PERSONAL POLITICS  
1990-1997



Bikini Kill was 'more than just a band - it's a revolution'. and the fanzine *Bikini Kill* (early 1990s) demonstrates band member Tobi Vail's commitment to the rise of a new feminism as seen through the riot grrrl movement. The band's singer, Kathleen Hanna, produced *April Fool's Day* (1995), in which she confessed she was an alcoholic: 1 April is when she decided to stop drinking. In the perzine *Spiderplant* (2000) the producer remarks: 'I first wrote my first fanzine at 15.'

After the high point of punk, the 1990s was a prolific period for fanzines that were politically motivated. The rise of the music-inspired riot grrrl movement revitalized small press publishing through a slew of new fanzines, including most famously, in the United States, *Bikini Kill* (Tobi Vail, Kathi Wilcox and Kathleen Hanna, early 1990s), *Riot Grrrl* (Molly Neuman, Allison Wolfe, 1991–n.d.) and *Girl Germs* (Molly Neuman and Allison Wolfe, 1990–92). These and others helped to galvanize a new generation of feminists to continue questioning, as their 1970s counterparts had done before them, notions of gender identity, sexuality and representation, queer politics, multiculturalism and equality with their male counterparts in the music industry (and elsewhere).

#### From Punk to Grrrl Revolution?

The riot grrrl movement came to public consciousness in 1991 at the International Pop Underground Convention held in Olympia, Washington – a six-day festival organized by Calvin Johnson (founder of the K Records label) and Bruce Pavitt (producer of *Sub Pop* fanzine, who had created a new form of fanzine, with two issues released as compilation cassettes). The first evening of the festival was aptly titled 'Love Rock Revolution Girl Style Now', and featured all-women bands such as 7 Year Bitch, Jean Smith and Bratmobile. These women ascended the stage in a collective act of defiance against the dominant male music industry, especially that represented by punk. As one promotional flyer promised: 'There will be lots of time to talk with other women about how we fit or don't fit in the punk community.'

The mainstream press made much of this connection early on with punk,<sup>1</sup> while acknowledging that many of the riot grrrls were too young to have experienced punk in its first incarnation. The most explicit connection between punk and riot grrrl was through a shared notion of DIY.<sup>2</sup> Punk's promotion of the philosophy that 'anyone can do it' had prompted young women to pick up their guitars and to rediscover earlier bands, such as the Raincoats – an all-female punk band and precursor to riot grrrl notable for addressing issues of gender and image. In the

fanzine *Mental Children* (1980), one interviewer comments that 'the Raincoats are out on their own, proving that girls can produce vital new music, owing nothing to anyone else but themselves'. Gina, a member of the band, remarked that 'punk wasn't the final push for me, it was the initial push'.<sup>3</sup> By 1993 riot grrrl surfaced in the United Kingdom with bands such as Linus, Mambo Taxi, Skinned Teen, the Voodoo Queens and Huggy Bear, whose 1993 track 'Our Troubled Youth' was described as one of the best documentations of youthful British angst since punk's famous Clash album *London Calling*. The difference, however, was that riot grrrl advocated a female exclusivity, which was not always present in the manifestos of earlier female punk bands. These later bands were pioneers of a 'Girl Now Revolution', often meaning an aggressive display of female sexuality reminiscent of first-wave feminism. Fanzines became an integral part of the movement.

#### Personal is Political

Whereas punk fanzines took an authorial position that reflected predominantly male concerns, featuring groups consisting of 'four guys with guitars' and variously defined interests in anarchist politics, riot grrrl zine texts often adopted a women's autobiographical approach (such as diaries and storytelling narratives) reflecting personal opinions and aspirations that were by their very nature a critique of the punk zines that had come before. Sleater-Kinney band member Corin Tucker, who was also the producer of an early American-based riot grrrl zine, *Channel Seven* (early 1990s), summed up her feelings by stating: 'I choose to write about my life for myself and because I think there is something to be learned from most people's personal experiences.'<sup>4</sup>

The importance of the fanzine as a space for a women-only discourse was underscored by the first line of the 'Riot Grrrl Manifesto', written in 1991, which appeared in the second issue of the zine *Bikini Kill*: 'BECAUSE us girls crave records and books and fanzines that speak to US that WE feel included in and can understand in our own ways.' Riot grrrl bands often criticized the motives of the mainstream music



The handmade is showcased in these three early riot grrrl zines. Producers Rachel and Sarah announce on the cover of *Kitten Carouseil* (early 1990s) that this is the 'special nail varnish issue'. *Bombshell* (early 1990s), out of Merseyside, uses stars as part of the handwritten title. Karen Ablaze was one of the early promoters of women in music through her fanzine *Ablaze!* (1987–93) and in this issue she experiments by attaching the table of contents to the cover.

press, in which they were often misrepresented. Corin Tucker reflects that the entire movement was trivialized by the mainstream press as 'being a fashion statement'.<sup>5</sup> Huggy Bear famously practised a media blackout, giving interviews only to fanzine producers. Fanzines provided a forum in which riot grrrls could critique and reject mainstream media, but also importantly represented an uncensored arena for reaching out and sharing experiences with other young women.

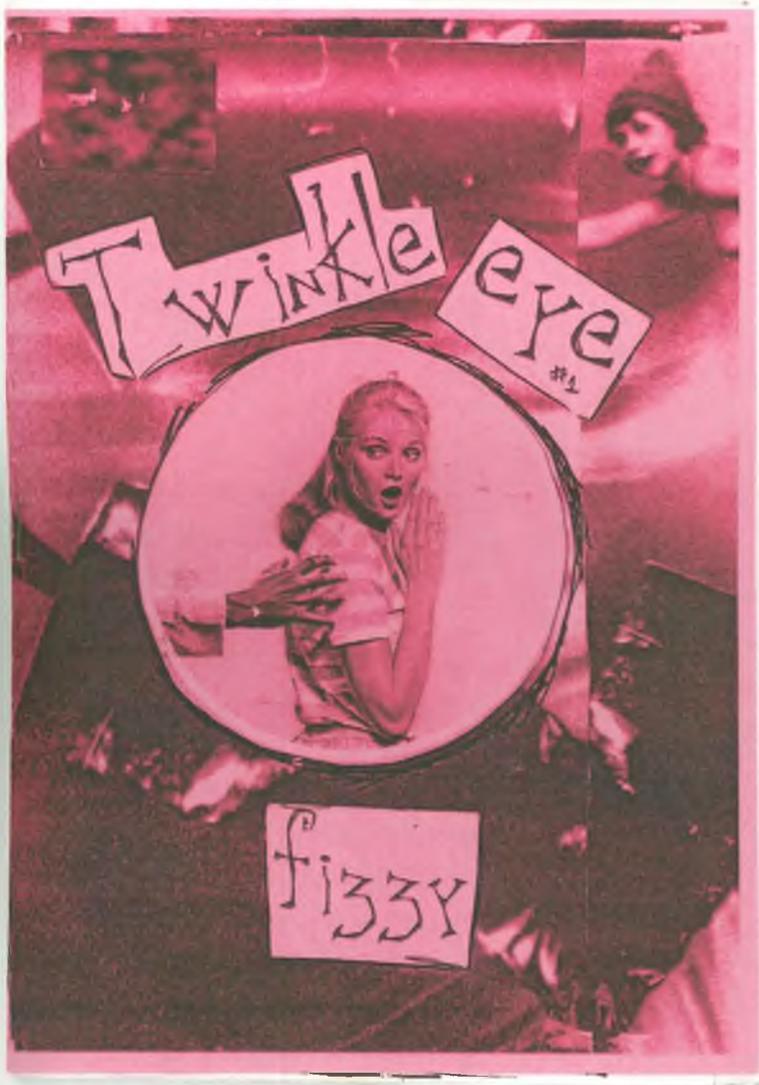
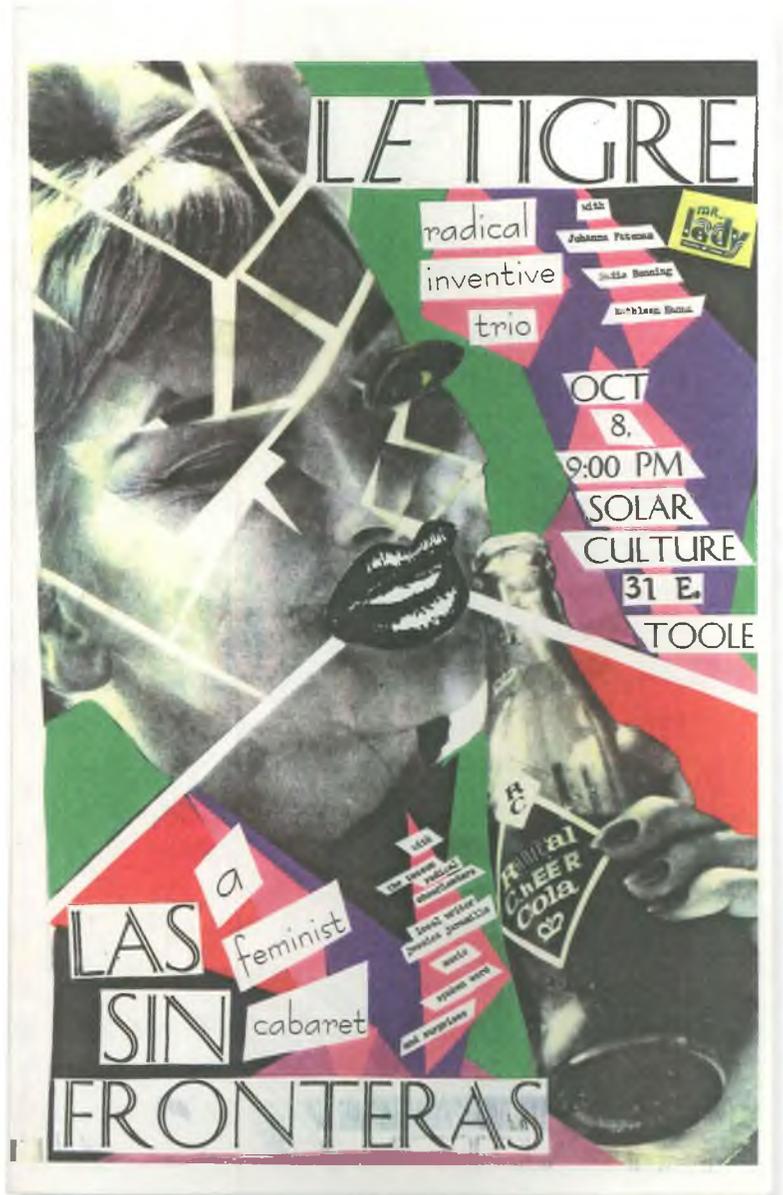
The personal is also reinforced through the visual identity of each individual riot grrrl fanzine. These fanzines took the graphic language of punk – photo-booth images, hand-drawn comic strips, collage illustrations and cut-and-paste ransom-note lettering – and added a set of feminist-inspired characteristics, each producer introducing her own unique DIY style. Producers appropriated techniques to add a 'sweetness' or visual associations of femininity. *Kitten Carouseil* (early 1990s) used hand-painted nail varnish for the title of an issue whose main feature was about experiments on animals by the cosmetic industry. *Rebel Grrrl Punk* (1997–2000) adorned its covers with hand-drawn stars and hearts surrounding photographs of feminist icons such as Courtney Love. The visual thus sanctioned the ethos that riot grrrls were both empowered to be feminists and had the choice to be feminine.

Riot grrrl fanzines can be paradoxical and often iconic. Graphic devices that are considered 'feminine' are pitted against those that are found to be 'masculine'. Take, for example, the adoption of the Japanese-produced 'Hello Kitty' as a third-wave feminist icon. This cute illustration, created in 1974 by the designer Ikuko Shimiz, provided riot grrrls with a symbol of femininity and at the same time of commodity fetishism. Within the context of riot grrrl fanzines, Hello Kitty is a tool of cultural subversion signalling the desire to protest against, but equally to reclaim, the term 'girly'. Hello Kitty is re-contextualized as simultaneously feminine and radical by means of a post-punk fanzine aesthetic of high-contrast photocopied imagery, degradation of tone into unreadable areas of text, and collage-like layering of cut-out texts.

### Borrowing from the Mainstream

Such an approach continues through the way in which the format of the riot grrrl fanzine draws from the conventions of mainstream women's magazines. First, riot grrrl zines draw upon mainstream media imagery, much of it literally cut up from newspapers and magazines. Secondly, riot grrrl fanzines often replicate the content format used by mainstream girls' magazines, such as review columns, readers' pages and feature stories. Yet, unlike the readers of girls' magazines, the riot grrrl producers are in a proactive position of empowerment. They operate outside mainstream fashion and lifestyle consumer culture, often in direct opposition. Lucy Sweet, writing in her fanzine *Chica* (2001–c. 2004, UK), announces that 'there's something about the superficiality of a woman's magazine I really enjoy. But boy, oh boy, they are just so frustratingly predictable.'<sup>6</sup> *Chica's* layout conforms to the conventional divisions of a mainstream magazine with 'The Features', 'Regulars', 'Editor's Letter', 'Letters Page', 'Horoscopes', and 'Stars Letters'. Its strength, however, is in its ironic intent (such as in spoof columns like 'Slut in the City'), where Sweet draws inspiration from 'having a bit of old-fashioned fun' in writing and the cut-and-paste imagery from 1980s *Jackie* annuals (*Jackie* was a best-selling mainstream girls' periodical in the United Kingdom, subsequently subjected to trenchant feminist criticism). Sweet acknowledges that 'it's got a kind of knockabout, cartoony feel to it, and it's very rude, with an anti-celebrity slant and lots of crumpet and swearing. It's definitely no *Glamour* and it doesn't fit into your handbag.'<sup>7</sup> Fanzines thus actively engage with popular cultural texts in much the same way that punk did thirty years earlier.

These fanzines never forgot their second-wave feminist predecessors. Riot grrrl zines form part of an established feminist publishing history with forerunners such as *Spare Rib* (1972–93) and *Shocking Pink* (c. 1982, 1987–92) in the United Kingdom and *Ms. Magazine* (1972–) in the United States that were forums for raising such issues as equal pay, child care, health care and anti-ageism. *Spare Rib* emerged out of Britain's counter-cultural underground in 1972,

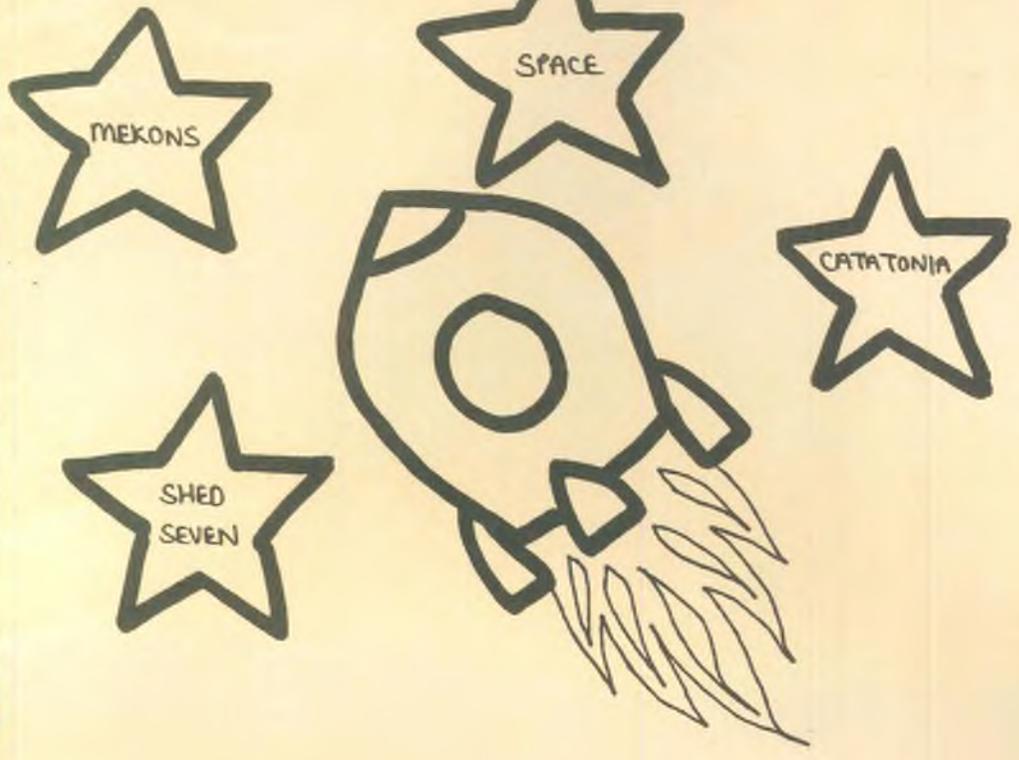


The tension between being a feminist and at the same time 'feminine' resonates in the use of visual imagery in many riot grrrl fanzines. *Starlet* (1994) is a 'tiny little fanzine' (in a mini format), with Marilyn Monroe as this issue's cover icon, yet inside, articles on weight problems among young women feature. *Twinkle Eye Fizzy* (n.d.) combines pink copy-paper with photo-collages of young women, and cites Drew Barrymore as a feminist icon. The zine-style programme for *Le Tigre and Las Sin Fronteras* (2000) promotes 'a feminist cabaret' at the Solar Culture club, starring Le Tigre (Kathleen Hanna's band post-Bikini Kill) plus opening act Las Sin Fronteras.

# Botramaid

£1

FANZINE WITH MANNERS



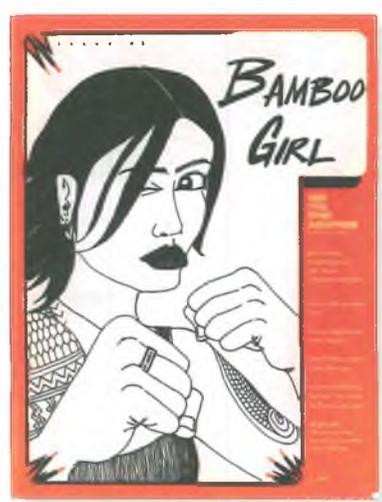
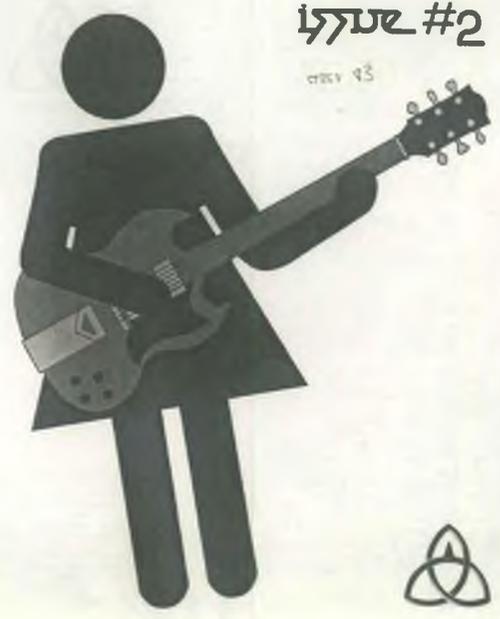
Record reviews: Bikini Kill, Shed Seven, Ash,  
 Mekons, Terrorvision, Ride,  
 Sleater-Kinney, The Make-Up  
 Also: quiz, cartoons etc . . . .

*Botramaid* (late 1990s) by Gail Douglas and Lorraine Douglas was an entertaining mix of music, cartoons and cut-out paper dolls. In the United States, Sabrina Margarita Sandata founded the feminist/queerzine *Bamboo Girl* (1995-), challenging stereotypes from a Filipina/Asian point of view. The Pretty Ugly Collective in Australia produced *Pretty Ugly* (2002-) in the hope of 'inspiring young women to write zines'. It asked whether 'the riot grrrl movement has had its day' and wondered what happens to girls when they become women.

## pretty ugly

ISSUE #2

PRICE 95





The riot grrrl ethos continued to evolve via a series of festivals. The *Ladyfest Glasgow* programme (2001) documented the first European Ladyfest, where bands such as Katastrophy Wife and local Scottish indie group BIS took the stage. *UK Ladyfest Artwork 2001-2008* (2008) was a collection of posters, programmes and flyers from 18 festivals compiled by Heather Crabtree and Melanie Maddison, to demonstrate the diversity of approaches to the visual identity of riot grrrl.

becoming a vehicle for the women's liberation movement. This second-wave feminist magazine saw its founders, including Marsha Rowe and Rosie Boycott, focus on the 'personal being political' by covering such topics as sexuality, lesbianism, masturbation, women in industry and equal working conditions. *Shocking Pink* announced its remit was to 'counter the propaganda of magazines like *Jackie*' and to celebrate women's sexuality – whether straight or lesbian.<sup>8</sup> The graphic language of each publication built upon a distinctive DIY aesthetic where handwritten texts and stark black-and-white photographs featured within a layout more post-punk than glossy women's magazine.

Perhaps the most significant aspect of the graphic language employed by riot grrrl fanzine producers is the use of the three 'r's in the revamped word 'girl', in an attempt not only to reclaim the term but to reinforce it through embellishment. The word 'girl' is invested 'with a new set of connotations', which now may be read as an 'angry feminist who relished engaging in activity'.<sup>9</sup>

Historians have recorded that the term 'riot' originally derived from a passing comment, 'We need a girl riot, too', in reference to 1991 riots in Mount Pleasant, Washington, DC, sparked by a shooting amid racial tensions.<sup>10</sup> The term 'riot grrrl' is also reported to have derived from Bratmobile drummer Tobi Vail, who wrote about 'grrrls' in the fanzine *Jigsaw* (1988–). Whatever its origin, the term graphically comes to life if 'riot grrrl' is visualized and read as an aggressive-sounding 'growl'. The multiple 'r's have a strong impact. The word is simultaneously read and heard. Writing is treated as 'visual text' – the way in which the forms are drawn facilitates communication of the riot grrrl message. Equally, 'grrrl' as a word is symbolic and is interpreted by different fanzine readers and producers to mean different things, thereby catering for (and representing) the range of voices and audiences riot grrrl embraces.

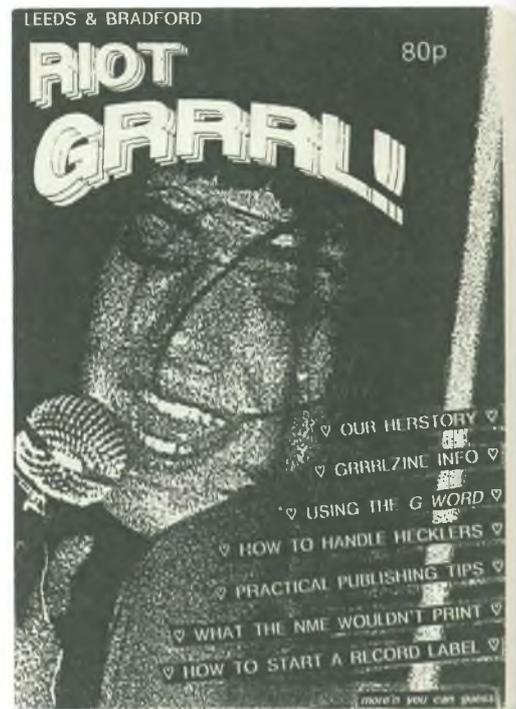
### Girls Grow Up

In 2000, riot grrrl supporters organized the first Ladyfest convention in Olympia, Washington. Ladyfest was given its name as a way to

reclaim the word 'lady'. Allison Wolfe of Bratmobile remembers that founder Kathleen Hanna remarked, 'We will have to find a new word when we get older and become ladies.'<sup>11</sup> Although riot grrrl was initially seen as a response against the patriarchal attitude of the mainstream music industry, it was symptomatic of attempts to empower women more generally. Ladyfest Glasgow (2001), the first European festival following the Olympia event, similarly aimed to reject the conventional role models offered by the dominant cultural industries.<sup>12</sup> Lee Beattie, one of the Glasgow organizers, explains: 'The whole ethos surrounding Ladyfest was to take the ideas away and make them relevant where you live... Ladyfest does inspire you to start changing things yourself, no matter what the scale or size.'<sup>13</sup> Ladyfest provided opportunities for fanzine producers to sell and exchange their zines. At the same time, spoken-word artists and, in this case, menstrual activist Chella Quint, of the fanzine *Adventures in Menstruating* (2005–, UK), had a stage on which to share their fanzine stories verbally through readings. Since Glasgow, these primarily women-only festivals organized by volunteers have taken place all over the world, showcasing bands and female acts as well as 'creating a space to explore ideas, network, meet', and through such efforts strengthening the riot grrrl community.<sup>14</sup>

The idea of community is explored in the following chapter in relation to the way in which digital technologies and the Internet have provided fanzine producers with new opportunities to disseminate zines on a global scale. It raises the question of the status of the print fanzine and where its future might reside. For riot grrrl, however, the signs are that print zines will continue to flourish. The format of the printed fanzine as a tactile and immediate form of communication reinforces the personalized nature of riot grrrl narratives. The riot grrrl fanzine is an intimate experience of reading, in the negotiating of public and private spaces, but also in the building of a social relationship between producer and reader.<sup>15</sup> This also explains the continued popularity of the Ladyfest events; at the time of going to press, Ladyfest is set to celebrate its tenth anniversary as a 'global DIY movement'.<sup>16</sup>

Punk-style cut-outs and collage mix with ubiquitous signifiers such as stars, hearts and feminist icons in this spread of 1990s zines. *Bikini Kill* (early 1990s) is focused on the eponymous band (quote: 'three of my best friends are in Bikini Kill and we made this fanzine together... and we all play music together...'). *Leeds & Bradford Riot Grrrl!* (1993) gave a localized spin on the movement: the interior spread below is a manifesto for activism. *Dancing Chicks* (1999) makes the point that fanzines are more than just writing about 'cool bands' and reflects on how zines have affected the writer's life in a positive way.



♥ ♥ ♀ **ACTION IS SIMPLE** ♀ ★ ♥

You don't have to lead big marches to be politically active you don't have to carry every sorrow of the world on your shoulders but you can make a difference. Here are some easy ideas for direct action in your own neighbourhood.

1) Defacing hoardings, write something succinct and vitriolic with your trusty cfc free spray paint. What is really good at the moment thanks to the recession is that there are quite a few posterless hoardings so go for it, it is loads of fun. But only go around in small groups max 3 people you don't want a criminal record. Make a collage of posters stick paper flowers on whatever you like really. ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥

2) Fly posting, if you can get your hands on a photocopier for free print a load of posters saying whatever is pissing you off at the time and post them around your neighbourhood on streetlamps and the places where posters go up for bands and shit in town. ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥

3) Ripping down sexist posters, gives great satisfaction. I did this with some friends in Sheffield cos the Roxy were advertising a strip night with posters of girls with their tits and arses hangin out. ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥

4) Going to shit sexist movies like *Body of Evidence* and laughing very loudly at all the stupid cliches in it and making comments like "Why the fuck is Madonna wearing bucket knickers?" or "Oh what a surprise she had to die in the end, oh great a bit of witch drowning oh terrific." In a really sarcastic voice so that the rest of the audience can't swallow the Hollywood myth and let themselves be duped into thinking it was good. It's a dirty job but someone has got to do it. ♀ ♥ ♥ ♥ ♥

5) Going into public libraries and ordering feminist books particularly ones with stuff about the goddess and serious radical arguments in them. This has two effects as the government is trying to shut down libraries because not enough people are using them. It does not occur to them that most libraries are not designed to be comfortable congenial places where you can hang out and expand your mind in relaxed peace. Also you are expanding the availability of feminist literature to those who can not afford to buy them. You could combine this with a poster campaign. ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥

6) Hassling your MP write letters and make appointments to see him or her they usually have things called surgeries (mum lovely name) so you can go and hassle them about something you care about that he/she can change but you need to have done some research and perhaps have a bit more support from other people but that is what Riot Grrrl is for. ♀ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥

OK so there are some ideas for you to activate on the cheap they can be a lot of fun, it is fun and silliness that will win the day as we oppose the stuffed shirt regime of oppression. May comedy terrorism win our freedom nothing hurt except sale anal retentive pride.

**LOVE Elizia!**

# PRICK TEASE!

**IS A POWERFUL INSULT**

**IT CAN MAKE A GIRL FEEL GUILTY FOR NOT SLEEPING WITH A BOY GUILTY FOR BEING ATTRACTIVE GUILTY FOR EVEN FLIRTING**

**WHY SHOULD YOU FEEL LIKE THIS?**

**\* DELIGHT IN DENIAL**

# ★ Dancing Chicks! ★

Issue Four ★★★★★★★★★★★★★★ One Pound

with...

KENICKIE ... SLEATER-KINNEY ...

WACK CAT ...

VYVYAN ...

RIOT GRRRL STUFF ...

... REVIEWS

BIS ...

SHORT STORIES

TEAM DRESCH ...

... MANICS ...

PLUS!

OTHER ... STUFF ...

# Riot Girl London

## \* newsletter \*

January 2001

### WHO ARE WE?

Riot Girl London is a group dedicated to spreading a girl-positive message and encourages girls to form bands, start zines and stop pandering to the stereotypes that society throws at us. We are not anti-men, we simply feel that there is an imbalance in this world and we would like to change that. Every month or so we meet up, but a lot of RGL is based on the internet. We are putting out this newsletter to involve more people who do not have regular access to the net and to try to get some non-internet action going.

#### INTERNET

Our website is updated all the time and now features a copy of our flier, a guestbook, mailing list, poll and some great links (not to mention even more info & news). You can also email us (and we'll even reply sometime soonish - whoohoo!). Its all at: ~

<http://gurlpages.com/riotgirl.london>

email us at: [riotgrrrl@protest.co.uk](mailto:riotgrrrl@protest.co.uk)

#### SPREADING THE WORD

Currently we try and spread the word about Riot Girl London by posting on websites & mailing lists, but most importantly by giving out fliers. We have a set 'manifesto' that is on the fliers & website, but people are free to change it & design their own leaflets. If you would like some fliers to hand out, email us and we'll send you some, or make some yourself. We are also looking into making RGL badges & stickers, but aren't sure exactly how to do that, or how to afford it! If you can help, let us know. ☺

#### ZINE

We are currently putting together a zine and need articles & artwork from all you willing contributors. We want to make sure it represents the views of as many London girls as possible. There isnt a deadline yet as such, but we are hoping to get it done pretty quickly - maybe out by March? Anything to do with your feminism/beliefs, relevant London stuff, rants, etc is welcome. You can email any questions & zine stuff to us. Thanks!

#### GIRL GIG

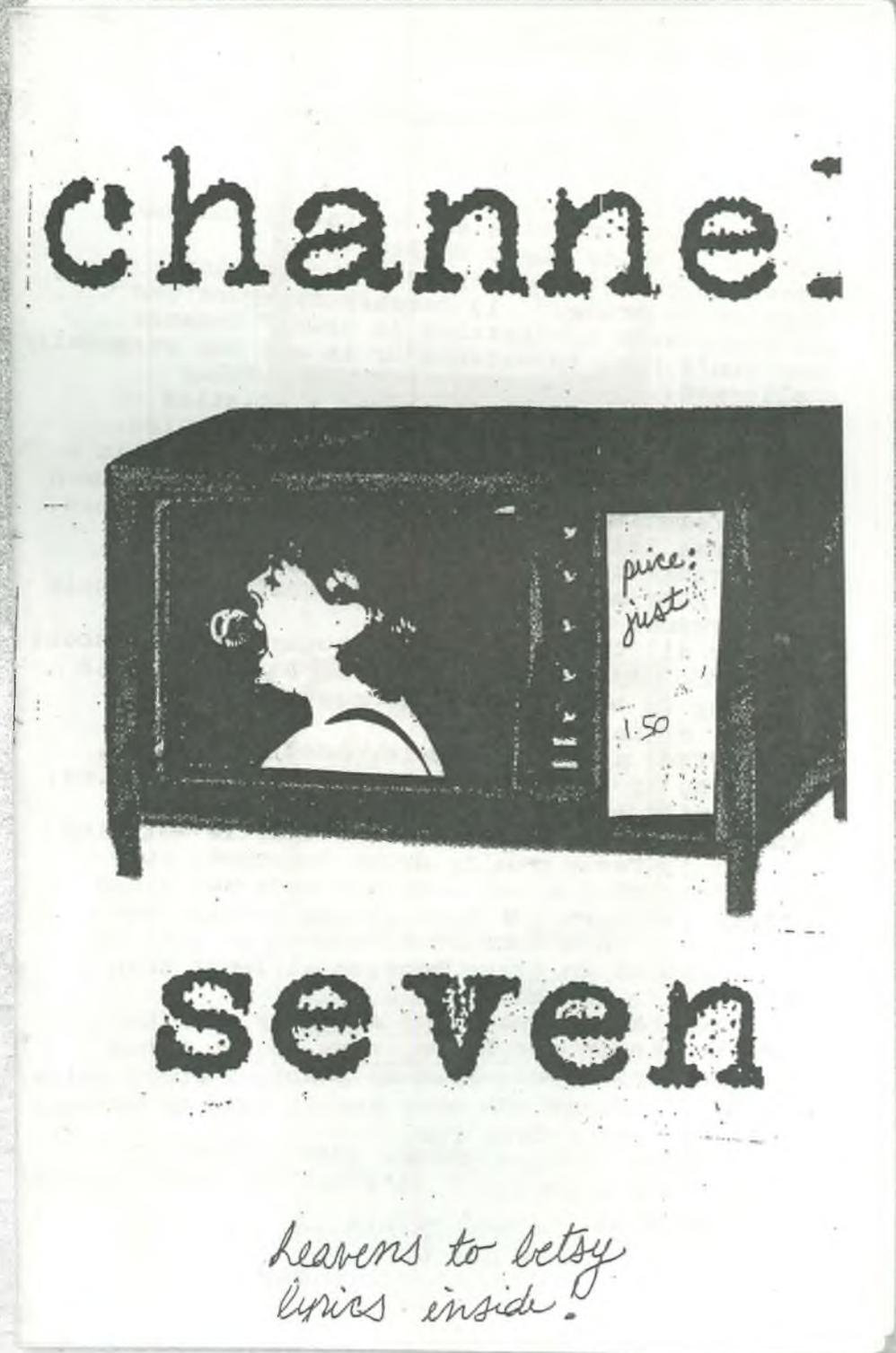
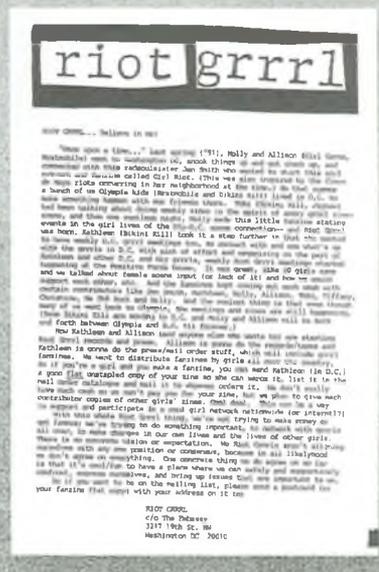
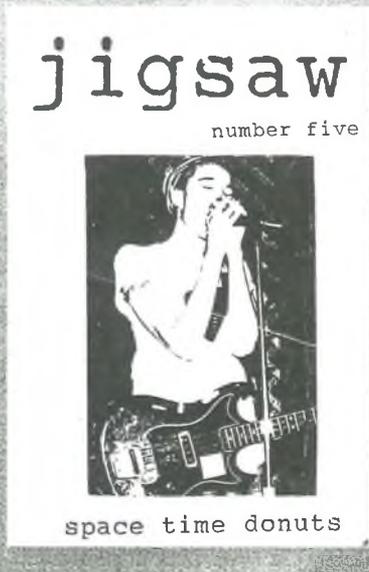
We have an ambitious plan to put on an all girl bands gig this summer. If you could help with ideas/money/bands please do!!!

#### CONTACT

As this is supposed to help non-net people, we know it sucks that we don't have a 'snail mail' address. When we have some funds a P.O box addy will be arranged. Til then, off to the cyber café!

*Don't expect a newsletter every month because we'll probably be working on these projects for a while. When we have more stuff to tell you about or things to beg for, we'll do a new one. Please keep in touch with us, ok?!*

*feel free to copy this and pass on \**



Riot Girl London Newsletter (2001) is a call for zine contributors in an effort to 'get some non-internet action going'. The examples on this page include several very early American fanzines that were still very much in a punk mode. *Jigsaw* (1988-) was put together by Tobi Vail, later of *Bikini Kill*, and initiated many of the visual and textual characteristics of the emerging scene. *Girl Germs* (1990-92), with its unapologetically homoerotic cover, was another pioneering zine, created by Allison Wolfe and Molly Neuman of *Bratmobile* fame. *Riot Grrrl...Believe in Me!* (1991) was a 'call' for fanzines and tapes to distribute through Riot Grrrl records and press. *Channel Seven* (early 1990s) was created by Corin Tucker from the band *Heavens to Betsy*, and Erika Reinstein.





Humour always played a big part in getting the message across. *Reggae Chicken* (c. 1993, cover and inside spreads) was an early zine for Huggy Bear fans full of small point-size typeset words, cut-out type and handwritten texts, repeated punctuation marks, hand-drawn hearts and stars, and photo-collaged images. The feminism was angry but tongue-in-cheek ('dying to pee then peeing is sooo good!'). *Drop Babies* (1993, cover and inside spreads) by Elizabeth and Layla includes 'hunky' male pin-ups and various 'domestic bliss' scenes from British Ladybird children's early-reader books.

# vaginal teeth

WITH MY  
I AM  
I CAN

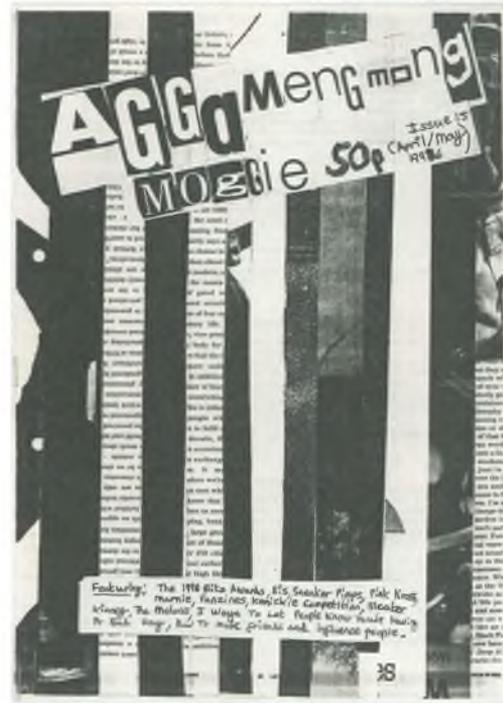
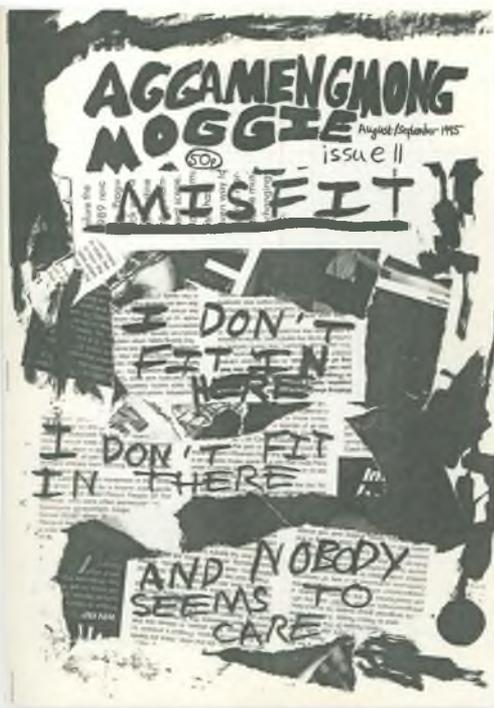
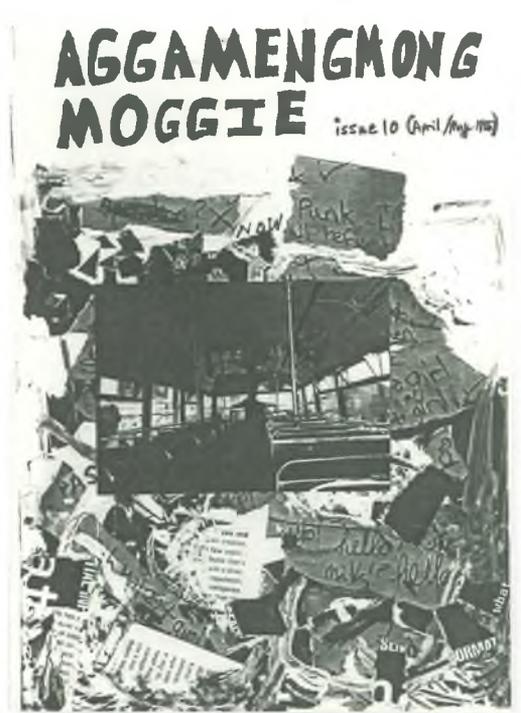
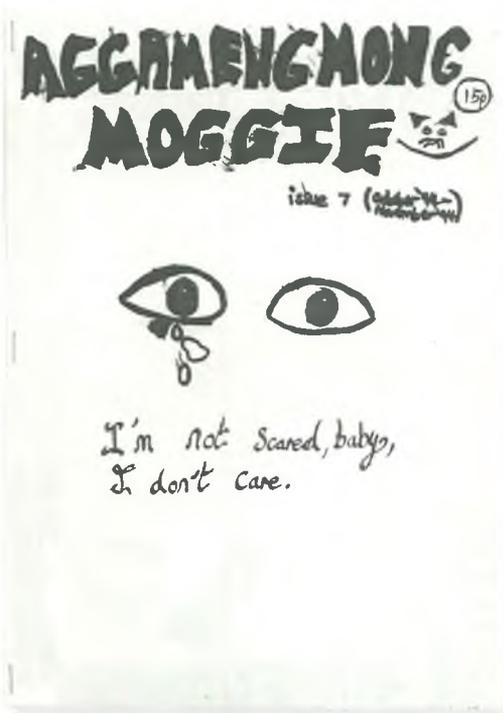
WITH MY SPECULUM,  
I AM STRONG!  
I CAN FIGHT!



\* Riot Girl! 1998 \*

first fast Zine \*

Figure 5 Sp...ing wonder Woman newspaper of the Los Angeles Women's C...



These British zines depict the history of the movement through the efforts of Cazz Blase. *Vaginal Teeth* (1998) references a 1970s *Ms. Magazine* cover which itself was a parody of the 'feminist icon' Wonder Woman. This one-off zine features reflections on the first Leeds Riot Grrrl meeting. *Aggamengmong Moggie* (1993-99) was a long-running perzine (29 issues) by Blase notable for the honesty with which she shared intimate details of her youth. She exhorts feminists 'to challenge the things that aren't right', while exploring the issue of alienation ('I don't fit in here, I don't fit in there and nobody seems to care').



**Rebel Grrrl Punk** ☆☆☆

issue 5.

Hey everyone! Welcome to issue 5... I know its changed format, but I figured I'd give it a go, my photocopier @ home keeps fucking up... & with A levels looming, it'll make it so much more manageable I'll just cram made in this way! hope you all enjoy it!

Kirsty

Anyway on we go; I found some beautiful poetry by Jewel my friend Alice sent me & I had to print some...

PS I wrote all those nice poems only because the honest ones would frighten you

Pretty  
There is a pretty girl  
on the face  
of the magazine  
And all I can see  
are my dirty hands  
turning the page

♥♥ Slut kiss girl...

**Insecurity**

You don't call  
I check again  
I become uneasy  
Is this a frame?  
Suddenly I'm not so sure  
I check my sources  
Each conversation becomes a crumb  
How easily I'm led  
How stupid I've been

To believe  
You could be loving me  
By who cannot be seduced  
By anything other than  
The temperance of need  
Each one facilitating the next  
and suddenly I saw my place  
The phone rings,  
You say hello  
But I can't believe you

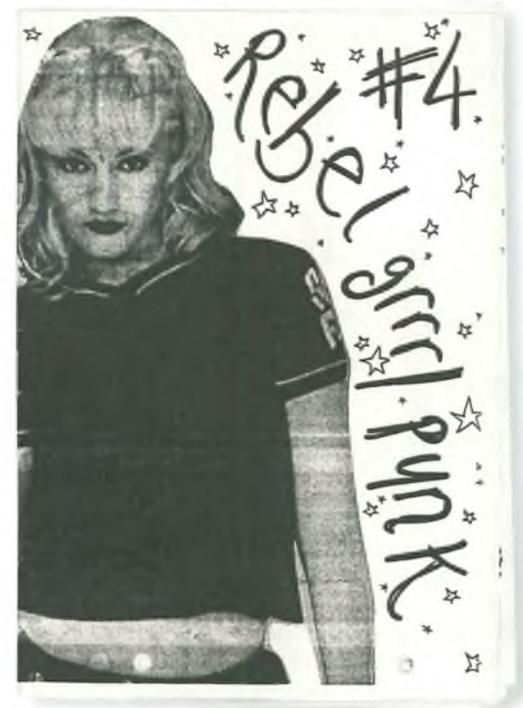
even after your gone,  
you're a boy  
I love you

cool sites to check out:

www.holemusic.com    www.kittie.net (I'm on it!)

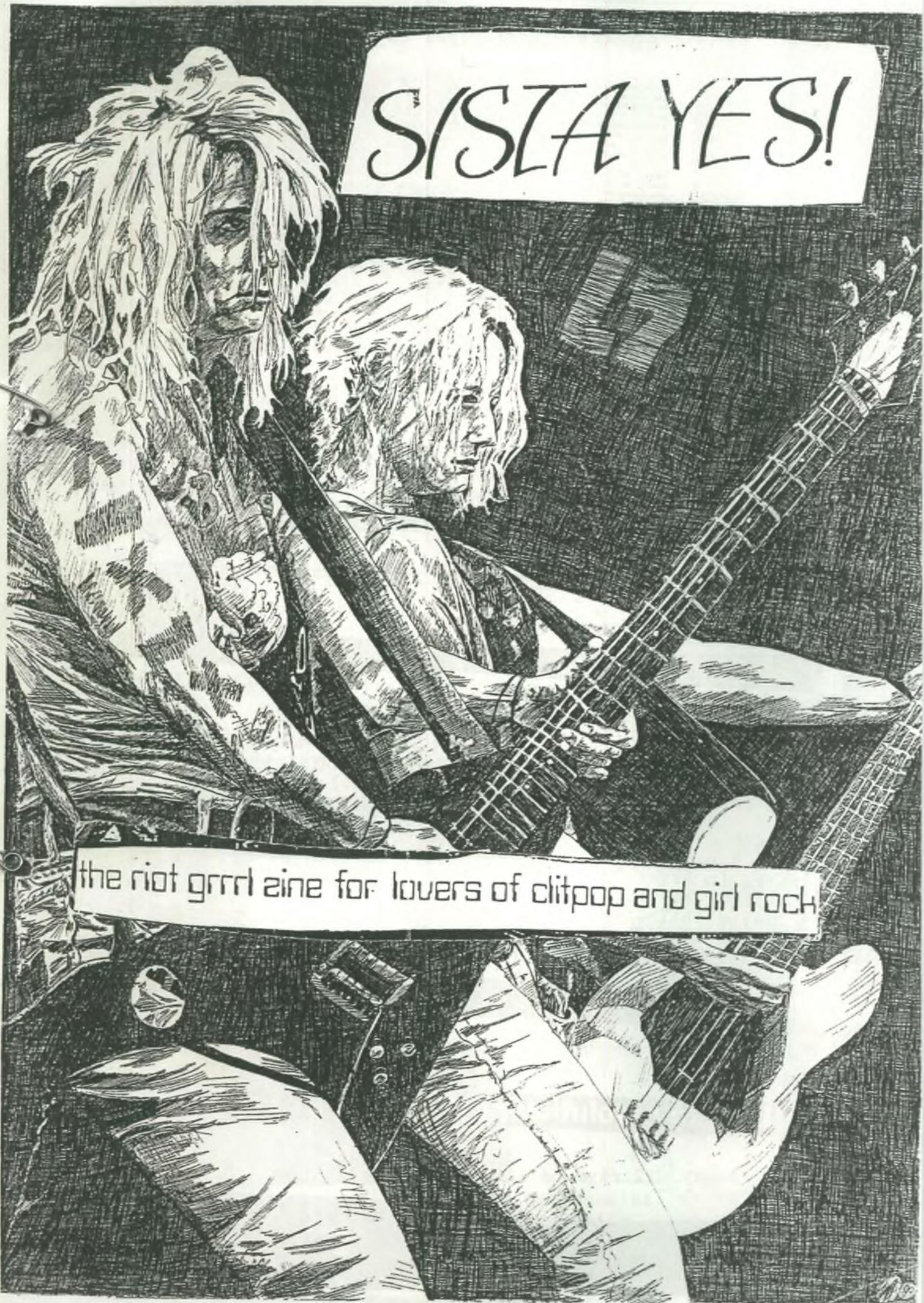
www.wickedcoolstuff.com    www.myruin.com

**"I WANT IT NOW"**



Visual references to feminism continued to be developed in different ways as a second generation of riot grrrl fanzines emerged in the late 1990s. *Rebel Grrrl Punk* (1997-2000) by Kirsty took the opposite path to punk shock tactics (such as bad language and aggressive typographic forms) by employing hand-rendered hearts and stars and images of 'feminine' feminist icons such as Courtney Love. Sophy, producer of *Sista Yes!* (1997-99) cites 1970s feminist zines as an influence, and acknowledges a debt to musician Patti Smith. This issue is safety-pinned together, and has a cover featuring a remarkable hand-drawn illustration of the band L7.

# SISTA YES!



the riot grrrl zine for lovers of cltppop and girl rock

60P

# JUNK/FOOD

#1 august/sept. '03  
(well done + bloody)



by judy

EARLY CEREAL TO THE FROSTING CONCOCTION. CAUSE ICING IS FIVE HUNDRED TIMES TASTIER THAN BORING OLD MILK. AND IT'S NOT LIKE I'M GOING TO LET ALL THOSE CALORIES DIGEST, ANYWAY.

YEARS FROM NOW I CAN SEE MYSELF BAKING COOKIES, PERHAPS, FOR MY DAUGHTERS GRADE SCHOOL CLASS, ON HER BIRTHDAY, MAYBE I WONDER WHETHER THE USE OF THIS RECIPE WILL STILL TRIGGER TEMPTATION TO DEVOUR IT ALL OR IF I'LL BE ENOUGH REMOVED FROM BULIMIA THAT JUNK-FOODS WILL NO LONGER MOVE ME.

I KNOW, LIKE ANY COMPULSIVE DISORDER OR CHARACTER FLAW OF THE ADDICTIVE SORT, THIS PROBLEM OF MINE IS NOT EVER GOING TO GO AWAY COMPLETELY.

DEEP DOWN I KNOW THAT IF/WHEN I AM SERIOUS ABOUT RECOVERING I'LL ALWAYS + FOREVER HAVE TO BE ON GUARD AND READY FOR THE FOODS + FEELING THAT CAN KICK-START A BINGE.

IT IS SO FUCKING HARD FOR ME TO IMAGINE BEING FREE OF BINGING/PURGING. SOMETIMES I WISH I COULD BE AN ALCOHOLIC OR DRUG USER, IF I'M GOING TO HAVE A PROBLEM AT ALL. IF MY "JUNK" WAS DRINK OR DRUGS, RECOVERY WOULD REASONABLY REQUIRE NEVER HAVING IN MY HOME SUCH SUBSTANCES THAT ARE TEMPTING. WITH FOOD IT'S NOT AN OPTION. EVERYDAY I'LL BE AROUND MY DEAREST + MOST DANGEROUS LOVE. I WILL HAVE TO SIT DOWN TO DINNER WITH MY ENEMY EVERY SINGLE EVENING.



My heart is crushing inside my ribs and my breathing realizations hit me harder and faster than I can breathe up or down. I am feeling water tonight that I have any of those last nine months I've spent with the head in the toilet and my feet on the floor. How could I have been so stupid? It's the only way I can describe it.

The antidepressant medications I take seem to be working. I've taken them for two weeks, which is the minimum time they require to begin activating changes in the brain's serotonin. Already I have noticed that I am less preoccupied with food, not as critical of my body as usual. I haven't been picking fights with my boyfriend, like I used to. I don't feel that nearly as angry these days. When I pissed off about something, I have been able to acknowledge the issue and calmly drop it, without obsession or hostility. Great! I just wish I had more of it.

It is shocking and I'm not sure I know how to handle it. Depression has been a part of my life as long as I can remember. When I was eight and nine years old I had long, long thinking about self-harm, I started purging in the 6th grade. Maybe self-harm and purging are not a healthy way to live, but that is all that I have known. And now it is gone. I don't know what to do with myself.

My heart is breaking and, according to the abusive way I've come to cope with my pain, the only thing I know to do is to go deeper up or cut myself. The only thing I know to do is to go deeper up or cut myself. The only thing I know to do is to go deeper up or cut myself. The only thing I know to do is to go deeper up or cut myself.

I guess I will just keep crying. And I guess afterwards I will sleep. And I guess that is all I can do. I hate this. I feel so fucked up right now.

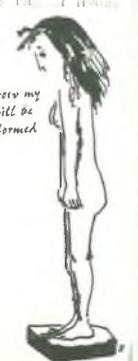
Being able to do what I can do is a relief. It is not the safest way to go through life, but I can live it to some extent. I understand how to deal with feeling like shit. My self-identity has been shattered and destroyed. How will I live if I have no idea what to do with myself now that I have a brain that processes thoughts healthily?

It is like a fog has been lifted, and I do not know where I am. I am utterly lost and alone. Every one of my desires was an illusion. All of my energy has been invested in a dream. I have realized myself to be a monster, having never really seen the man. The things I have done to protect myself having been destroying me. It is a betrayal of my self to admit these things. Who knew feeling better would feel so fucked up.

YOU'RE RECOVERING, AND YOU'VE LIVED  
I FEEL LIKE I'M IN A DREAM  
THE FEELING IS LIKE I'M IN A DREAM  
AND I FEEL LIKE I'M IN A DREAM  
WHAT MORE CAN YOU WANT TO DO  
THAT YOU'RE "DILY" IT FOR YOUR?

WHEN I OPENED YOUR E LITTLE IT FELT  
AS IF YOU WERE SAYING TO ME  
TOGETHER THAT YOU FEEL BETTER AND YOU  
MUCH MORE I WISH YOU WERE GET  
I FINE THE WAY TO TELL YOU THAT FOR  
ME PART WITH YOU FALLS BACK INTO  
MY DIST COULD AND BLACK COFFEE DIRT.  
FEEL TO TEAR AND BUCHA FAILURE. IS  
LETTER YOU JUST I WISHED MYSELF I  
FIGHTING TALK IT TILL THERE. THE  
THING SO HARD NOT TO CARE BUT I DO.  
I NICKED THE SCALPS THAT BECAUSE I  
DREAMED A DREAM. BUT I DON'T WANT  
YOU TO FEEL BACKWARDS TO BECAUSE I  
WISH YOU DO SUCH. IS TRYING SO HARD  
TO BEAT THIS. TO BECOME TRYING AND  
GET BETTER. IT THE HARDEST BATTLE  
I'VE EVER LIVED TO FACE BECAUSE I  
DREAMED BEING AGAIN I'M AND I'M  
ADDED TO BELIEVE THAT I'M BEARING  
AT THE END OF THE ROAD.

FOOD IS MY ONLY - AN ESCAPE  
FOOD IS MY ONLY IT GIVES ME HOPE  
I CAN NOT A LOT FROM THE WITH  
MYSELF, IN ORDER TO BE A THING, SO  
THAT I CAN VANISH FROM THE  
FACE OF THE WORLD. MY SHOULD LIVE  
REVOLVE AROUND MEASURING MY HUNGER  
IT CERTAINLY  
DOES AID SO I REBEL  
AGAINST IT I  
I JUSTICE.  
I WILL THIS  
I. HOW I FEEL!  
I AM 11 YEAR  
OLD AND HAVE  
FUSHI THE URGE  
FOR FOOD,  
CALL MY SELF AS  
AN EATING DISORDER  
FOR NEARLY 10  
YEARS. LIKE A LOT  
PEOPLE IT STARTED  
WITH TAUNTS FROM  
BULLIES. I WAS  
FAT AND I KNEW  
IT. I WAS DIABOLIC  
WITH TO DAUNCH  
TOWARDS BOTH!



# there is hope

A ZINE FOR THOSE WITH EATING DISORDERS WHO WANT TO STOP THE RIDE  
**Toast** and **jam**



BY RACHEL KAYE



# Pirate Jenny

A saucy little zine for your inner feminist revolutionary

Volume 1 Issue 3 Late Summer/Fall 2000 "pro bono publica" \$2 U.S.

---

## The Butch/Femme Issue

What is it?  
 And do I need any shots to have it?  
 And we are pleased to feature --

**Henry Lamm,**  
 The Sexiest Woman in America

*This issue includes glorious stories, moments, and tearful redemption scenes from history, literature, and people's personal lives*

And straight up bits. Famous Artists Course  
 Lesson **13** Pretty girls—today's men and women  
 Famous Artist Schools, Inc.

---

Now you can have all kinds of Female Trouble in two New Colors!  
*rancy-pants lavender and soft-butch blue*

# Pirate Jenny

A saucy little zine for your inner feminist revolutionary

Volume 1 Issue 24 Late Summer/Fall "pro bono publica" \$3.95/4.95

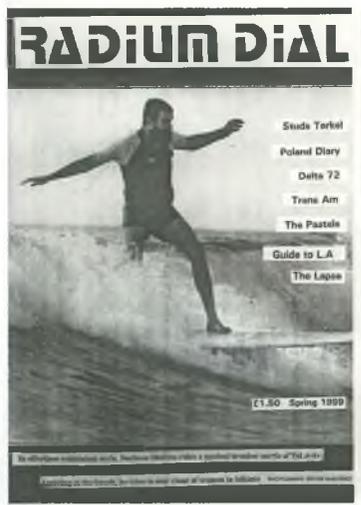
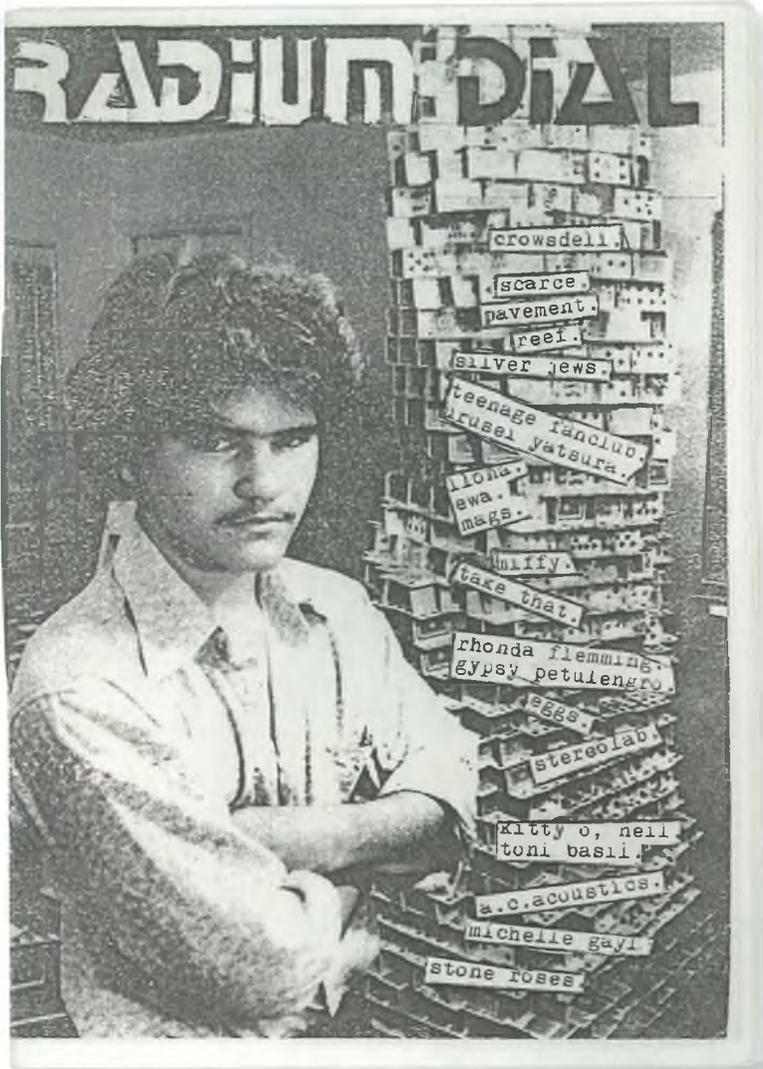
## Men in Feminism?

Totally, absolutely, definitely, maybe.

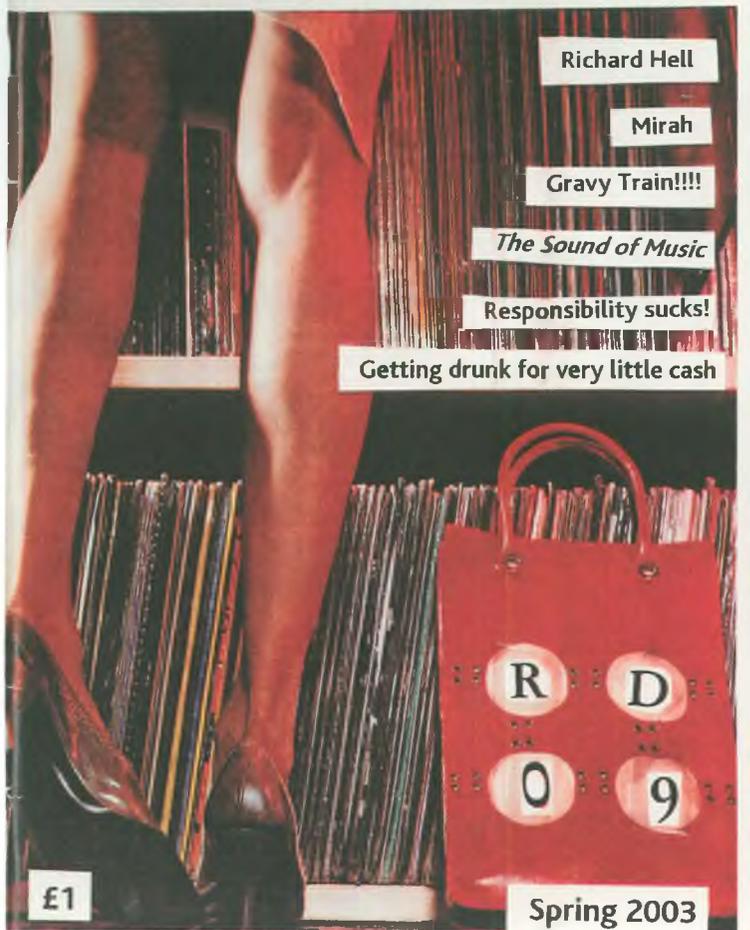
including:

- Russ Spencer gets down and dirty with Susan Faludi!
- Jennifer Baumgardner kicks in and kicks it up and then...
- The spectacular, gender-bending tales of a girl and a cowboy told by Jane "What Folio" Ward

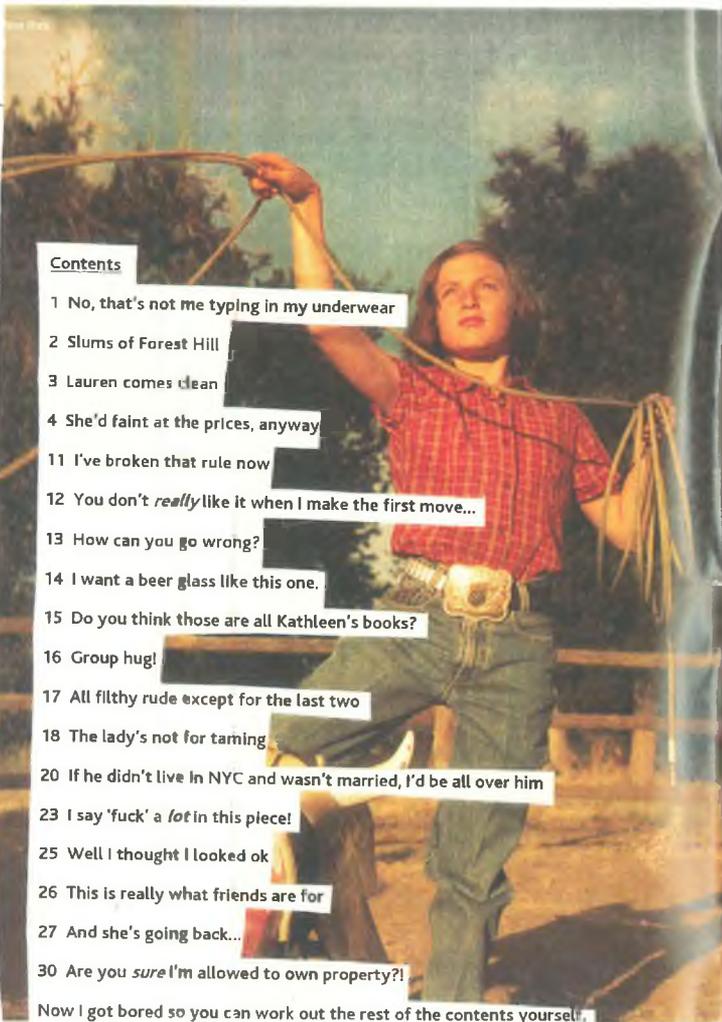
Sexuality and body image were growing concerns in the movement. *Junk Food* (2003, cover and inside spread) by Judy is a confessional perzine that looks at her relationship with food: Hello Kitty is subverted, summing up the producer's feelings with the caption 'Hello Sicky'. Rachel Kaye's *Toast and Jam* (1997-98, cover and inside spread) is a self-help zine for those with eating disorders 'who want the ride to stop'. *Il Pleut des Gouines!* (2005-, cover and inside spread) is a French Canadian bilingual comiczine (translated as 'It's Raining Dykes!'), with tips on how to make a lesbian cake. *Pirate Jenny* (2000-n.d.), from California, included a 'Butch/Femme' issue and took an almost academic approach (interviews with Susan Faludi and Jennifer Baumgardner).



# Radium Dial



Covers and interior spreads from the long-running transatlantic (Chicago and London) riot grrrl perzine *Radium Dial* (1994-). It was produced by Ilona Jasiewicz (who now works in mainstream publishing and who was actively involved in Ladyfest London), and was notable for its use of found magazine photography, including cover images of men (for example Harvey Milk). The blocky lines of text overlaid on colour photocopies provide an almost formal layout, far removed from the punk aesthetic (although the rock-and-roll content was a constant). Like many zine producers, Jasiewicz ended up writing a blog, also called 'Radium Dial'.



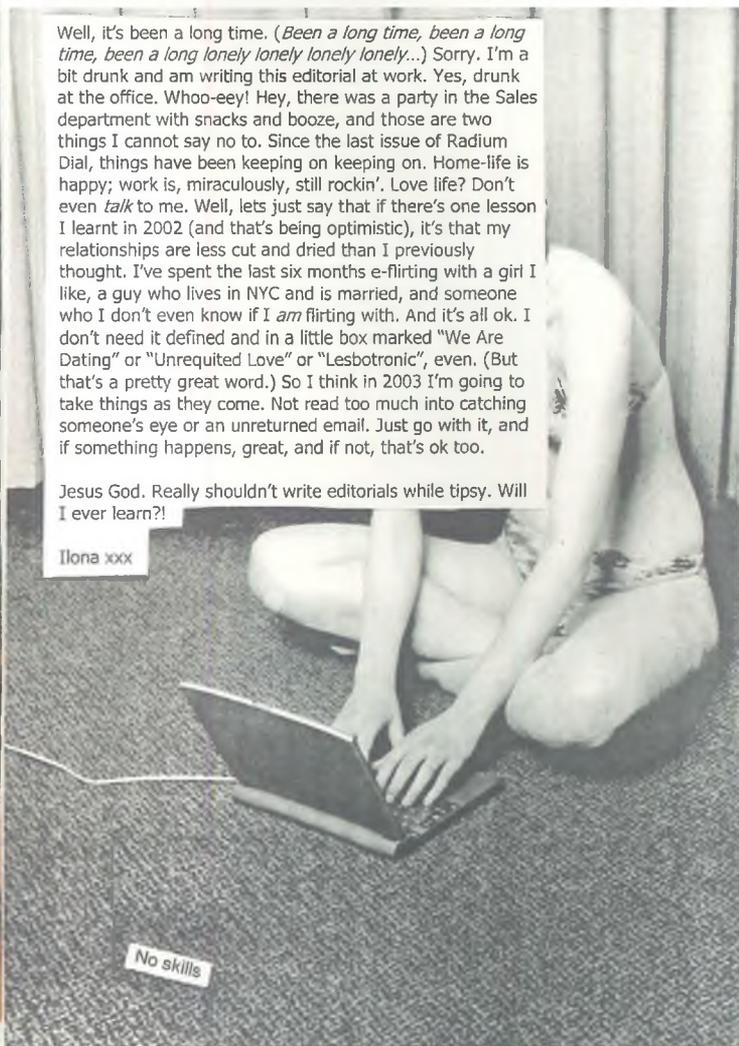
**Contents**

- 1 No, that's not me typing in my underwear
  - 2 Slums of Forest Hill
  - 3 Lauren comes clean
  - 4 She'd faint at the prices, anyway
  - 11 I've broken that rule now
  - 12 You don't really like it when I make the first move...
  - 13 How can you go wrong?
  - 14 I want a beer glass like this one.
  - 15 Do you think those are all Kathleen's books?
  - 16 Group hug!
  - 17 All filthy rude except for the last two
  - 18 The lady's not for taming
  - 20 If he didn't live in NYC and wasn't married, I'd be all over him
  - 23 I say 'fuck' a lot in this piece!
  - 25 Well I thought I looked ok
  - 26 This is really what friends are for
  - 27 And she's going back...
  - 30 Are you sure I'm allowed to own property?!
- Now I got bored so you can work out the rest of the contents yourself.

Well, it's been a long time. (*Been a long time, been a long time, been a long lonely lonely lonely lonely...*) Sorry. I'm a bit drunk and am writing this editorial at work. Yes, drunk at the office. Whoo-ee! Hey, there was a party in the Sales department with snacks and booze, and those are two things I cannot say no to. Since the last issue of Radium Dial, things have been keeping on keeping on. Home-life is happy; work is, miraculously, still rockin'. Love life? Don't even talk to me. Well, lets just say that if there's one lesson I learnt in 2002 (and that's being optimistic), it's that my relationships are less cut and dried than I previously thought. I've spent the last six months e-flirting with a girl I like, a guy who lives in NYC and is married, and someone who I don't even know if I am flirting with. And it's all ok. I don't need it defined and in a little box marked "We Are Dating" or "Unrequited Love" or "Lesbotronic", even. (But that's a pretty great word.) So I think in 2003 I'm going to take things as they come. Not read too much into catching someone's eye or an unreturned email. Just go with it, and if something happens, great, and if not, that's ok too.

Jesus God. Really shouldn't write editorials while tipsy. Will I ever learn?!

Ilona xxx



good thing s.

stroking peoples hair  
 coffee  
 lying in bed all day reading  
 telling teachers to fuck off  
 whispering "bollocks"/"that dress makes you look fat" into the ears of BA fashion students  
 cats and some dogs

**bad things**

fuckers who mosh with lit cigarettes  
 patent leather airwalks, first appeared around april fools day, funnily enough.  
 people who disrespect the zine, its not a beer mat, you cunts.  
 italian tourists with EF rucksacks.  
 people who stop suddenly when youre walking behind them.  
 all the blokes at Blow Up who dance with their elbows sticking out, and they have very sharp elbows.  
 serpents

17

**Ivy's guide to underwear**

As Cynthia Heimel stated in "Sex tips for girls", clothes serve the purpose of keeping you warm (as well as telling everyone your tastes in music, your occupation, wealth etc.) underwear is purely about sex, well it should be anyway. Why is black such a popular colour

choice for bras? it shows through almost everything, why is white worn by so many women? it gets dirty and goes grey after a couple of washes, why dont we all buy flesh coloured support bras, like our mums do?

I think its because girls think about sex... ooh... 95% of the time. (or is it just me?) and wearing satin push-up bras/pink lace bodies/black lycra knickers makes us feel frisky, confident, witty, empowered.

Dont tell me thats rubbish; do you wear your 50p knickers and a thermal vest to a party? ripped pants and an elastic racer-back sports bra on a hot date? didnt think so, also, dont worry about being a traitor

to the feminist movement or something, theres nothing wrong with being a sex goddess (or feeling like one) why shouldnt you take advantage of your sexuality to get what you want

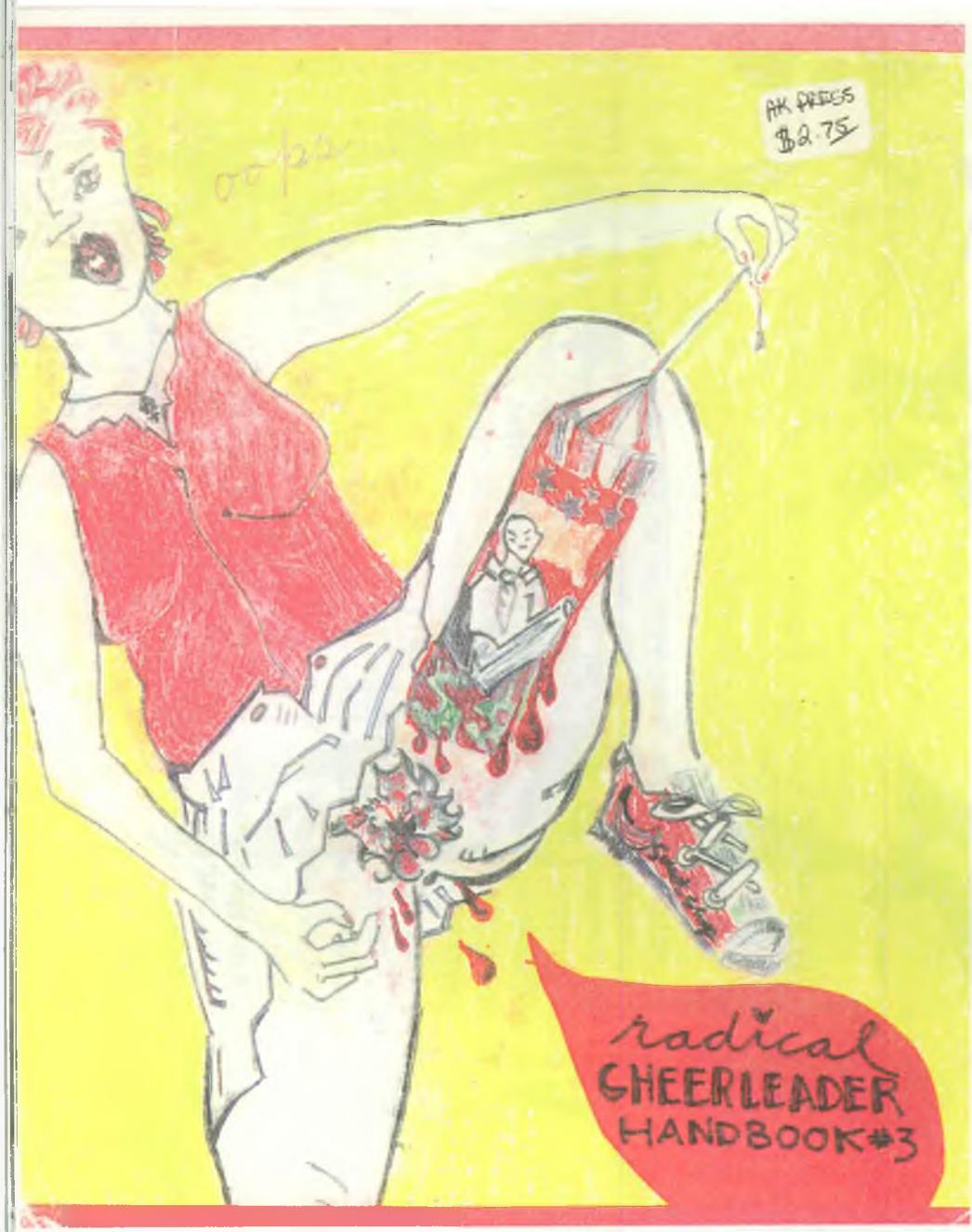
but anyway, this is supposed to be a guide, so heres my rule: just wear what makes you feel beautiful, mysterious, clever, cunning, cocky, like a cheeky minx, but please make sure its underwired and preferably in a totally impractical colour. lilac, powder-blue, shocking pink, black, and red are all quite suitable, but I will leave the topic of colour with the undisputed Queen of Undergarments, Dianne Brill...

Pick a color and check what it means. Then make it happen, you London bombshell!

THE U-WORLD COLOR KEY:

- White:** Innocence. Purity. Trust. Brides.
- Black:** Sublimely horny. Wanting and willing. Hungry, seducing, commanding. Reads tight nowt. Experienced. 20mg.
- Red:** Spicy. Insatiable, accessible, in demand. Beautiful for the skin. Flammable. Cliche-risque. The other fine option along with black or white. When a babe wears red, she means it.
- Fuchsia:** Hot hard-core babe. Easy. Fast. Almost red.
- Pink:** Playful. Almost innocence. The naughty-but-not-quite. In deeper shades, especially with any black trimmings, it means subliminal "female triangle."
- Nude:** Practical. Measured self-control.
- Blue:** Subtle to the point of boring. Non-threatening.
- Fluorescents:** Fashionable fun. Not serious. Not sexy... except under black light, then incredible!
- Blue:** Little boy blue is cool but gentle. Navy's... but only pretending.
- Navy blue:** is novel—so intriguing but only from time to time—and watch out, it could be chiseled-fish like gear.
- Purple:** Always the bridesmaid, never the bride.
- Yellow:** Remember—don't you dare.

18



Riot grrrl was not without its left-field faction, which took the form of 'radical cheerleading' - protest and performance-based activism that began in Florida in 1997 and spread to major American, Canadian and European cities. Cheerleaders used fanzines as an outlet for disseminating their 'cheers'. The front cover of the *Radical Cheerleader Handbook* (2000), with its multicoloured tampon, is gleefully explicit. The *Ladyfest Cheerbook* (2001), published on the occasion of Ladyfest 2001 by the Haymarket Hussies, defines radical cheerleading as 'doing the splits with middle fingers extended'. *Shag Stamp* (c. 1994/5-c. 1999) is a perzine by Jane Graham that highlights burlesque striptease and comedy performances.



Radical Cheerleading equals protest plus performance. It's doing the splits with middle fingers extended. We think protesting shouldn't have to be boring.

We're the Haymarket Hussies, a Radical Cheerleading squad based in Chicago. We adopted our squad name in honor and memory of the Haymarket Martyrs - 8 Chicago anarchists who were framed for a bomb explosion which injured and killed a number of Chicago police officers during a labor rally in 1886. Ultimately convicted and wrongfully executed for the crime, the Martyrs are a reminder to us of the capacity for bravery in the fight against a system which places profits ahead of human needs.

★ RADICAL CHEERLEADER ★





SHAG STAMP

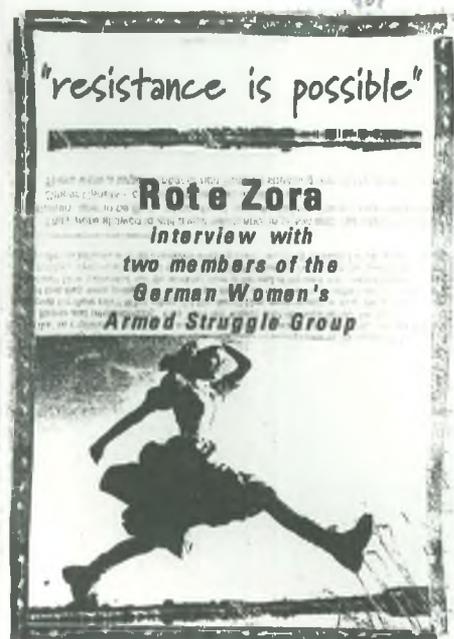
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REVOLUTIONARY WOMEN

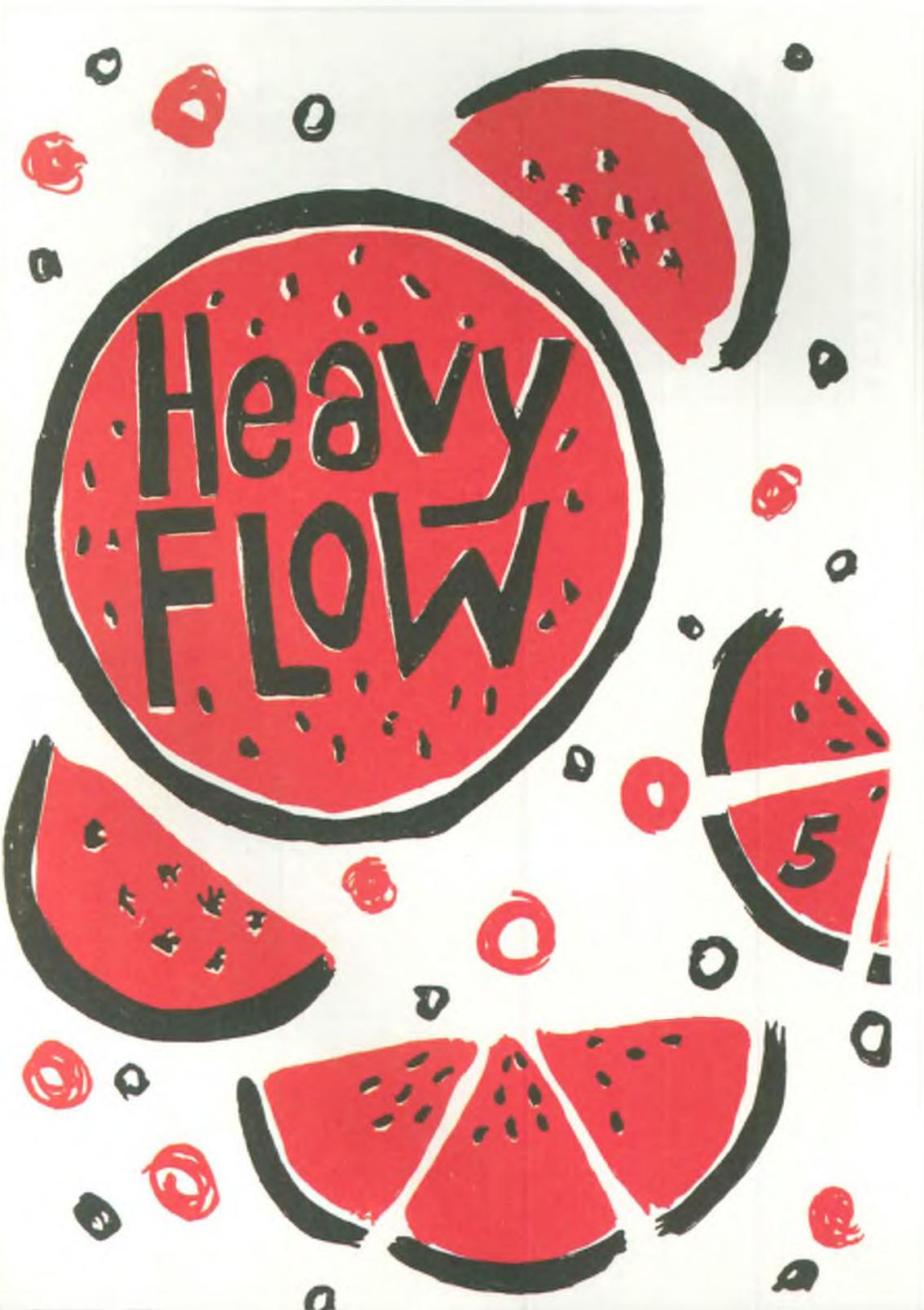
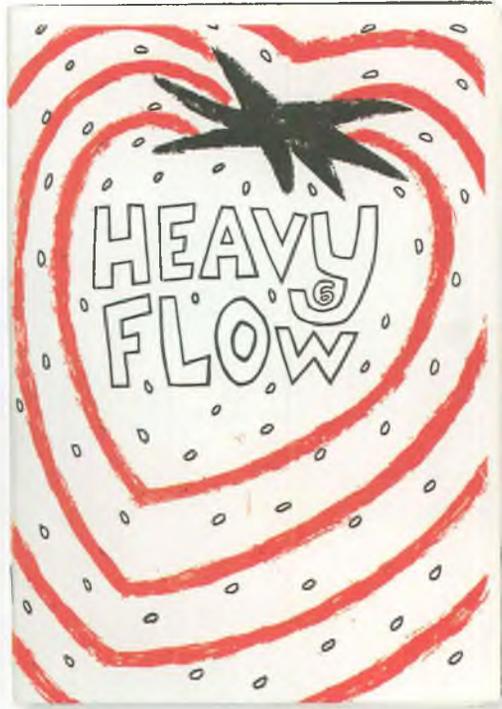


STENCIL-BOOK





'Revolution girl style now', from Bikini Kill's 1991 song, became the battle cry for grrrlzines during this period. *Hysteria Action Forum* (1994) was notable for its illustrational style. An anti-copyright stencil book, *Revolutionary Women* (2005), pays tribute to Harriet Tubman and Angela Davis among others. *Rote Zora* (1984) featured interviews from members of the German Women's Armed Struggle Group. *Bark + Grass* (early 1990s) focuses on cooking a 'revolution supper' and features recipes free from animal products. Patty Hearst features on the cover of *Drum Core* (1993) - a zine about drumming. *What's This Generation Coming To?* (1992) is an early riot grrrl-inspired 'angry zine'.



Menstruation has long been a feminist issue, but the riot grrrl movement gave it an angry and often hilarious spin. *Heavy Flow* (1995-96) by Saskia Hollins includes poems, fiction, comics and interviews with women about when they first heard about monthly cycles. *Chart Your Cycle* (2005) was a companion zine by Chella Quint to *Adventures in Menstruating* (opposite page). *Red Alert* (1999), out of Montreal, is part of the 'menstrual product activism movement' and contains articles and cartoons that look at some of the pragmatics of menstruation. This issue is bound together by a thin red string.



Frank, Public Image, The Bangs of Fear. They were even flown in to Manchester especially to play at the opening of the Factory's Hacienda club. EGG have to be one of the most sampled groups of all time. Their tracks have been sampled by the likes of Public Enemy, Big Daddy Kane, 3rd Bass, LL Cool J, Marley Marl, Doug E. Fresh and loads more (I'll bet). Unfortunately in the early 80s the laws on sampling were unclear. The girls didn't get what was owed to them and as a result they have spent most of the last ten years trying to get the money they deserve. They even released a single in 1993 as a ironic funk at their situation called 'Sample credits don't pay our bills'.

Unfortunately Liquid Liquid were sampled by Grandmaster Flash for his hit single 'White Lines'. Liquid Liquid were on the same label in America, 99 Records, as EGG were. The record company was run by Ed, their manager and the label took the situation to court, and in the process lost all their money. The label came to a close and so did EGG's career for a while. In 1981 they released an album on the independent Pow Wow label. This featured 'Erase You'. They continued to play live through the nineties and released other music. Sadly these releases didn't get as much attention as their early singles waste did. Today EGG feature two of Roman's daughters, Chiatello and Nicole on bass and guitar. They played in the UK last year to great reviews. I would have loved to have seen them of course but they played London and you know the rest! EGG are one of the most influential acts of all time. They made amazing, unique music that stands up today as truly diverse and original. But more than that they made and make music that totally rocks! And yeah, they were women too!

affair; whether Adele knew or not. Rosenman was justifiably incensed and after speaking his mind to Jimmy the next morning, the two were to stay out of contact for over a year. Jimmy had a strong self-destructive streak, especially tragic given his need for companionship. He became increasingly narcissistic, taking hundreds of photos of himself and trying to get Kazan to say which he preferred.

As soon as filming ended Kazan wanted Jimmy off the lot - he was simply far too disruptive. Apart from his usual antics, he had bought a new, larger, noisier motorcycle, a Triumph 500. It proved quite difficult to find a landlord or landlady who would take Jimmy, given his nocturnal habits

Like blowing through  
ht/White helonic sounder  
Stars that bl... into my eyes.

Boys that I would like to put in my pocket: David Bowie (in the thin white duke period), Tobey Maguire, Christian Bale, Jonathan Rhys-Meyers, Alec Empire, Terry Ball, Bryan Ferry (in his youth), Iggy Pop (for the shock value), Phil Daniels (in the film Breaking Glass made in the early 80's. The mass inspiration for the band.)

Girls that rock the school: Lili Taylor (she played Valerie Solanas in Who shot Andy Warhol? the film, I had a HUGE obsession with this.), Patti Smith, all of The Go-Go's especially the drummer, Janis Joplin, Kye, Dusty, Siobhan Fahey, Sarah, Andi, Siouxie Sioux, Ricki Lake, (for being in Hairpray),

I hold you in skin is dancing you shout. With electric strings around

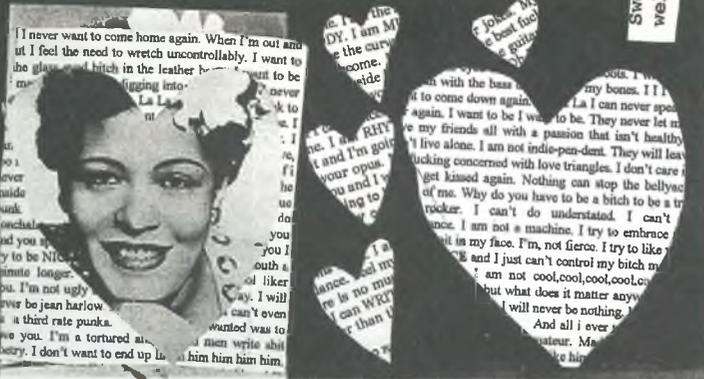
Sweet ladies can be lovers as well as everything else.

You're like the best song I never heard. My

Oh. It rumbles in the distance. This hypnotising rhythm. I can't explain it but it's like the best rock 'n' roll. The best Zep riff. The best punk yell. It's like metal crashing against metal. It's like slowly drums in the distance. It's like agonising feedback, slowly crushing my skin. It's like pretty guitars that make my tongue fizz like sherbert. It's like that Roxy vibrato. It's like shivering melodies tickling my back. You make me smile.



iwomen rock!



# ELECTRA #4



Interviews with Chicks On Speed, Sarah Dougher, Manda-Rin and Catherine Redfern. Also: Feminist Fury, Lady Vibes, Women's Musical History, Men and Feminism, Le Tigre, Bratmobile, Electrelane and Valerie Live. Why Feminism Still Has Work To Do, Zine & Music Reviews and More!

# KITTY MAGIK

NUMBER FIVE



Molly Neuman  
of Bratmobile

Tracy Wilson  
of Scissorettes

Lisa Carver of Rollerderby & Suckdog

BRASSY

R&B singer Kelly Price

STS of The Haggard & Cadallaca

# ★ ROLLERDERBY ★

#20

1997

\$2

SOAP OPERAS\* AEROBICS\* INCEST\*  
OBSESSION\* KISSING FOREIGNERS\*  
FEMALE MASTURBATION FANTASIES



A series of music zines connected both by their producers and by the desire to raise awareness about women in the indie music industry. *Electra* (2002, cover and inside spread) contains interviews with female bands including Chicks on Speed and BIS. Marisa of *Kitty Magik* (1996-) drew upon a growing network of women zine producers including Lisa Carver (*Rollerderby*) and Molly Neuman (*Girl Germs*). *Rollerderby* (1990s) ran for 25 issues over ten years and covered such issues as masturbation and incest. *Poppirls* (1998-n.d., cover and inside spread) is based on the producer's experiences as a member of BIS.

**P45 Molly Neuman**  
(Bratmobile/the Peechees etc.)

Molly Neuman is a well known lady within the music industry, living in San Francisco, USA. She has been in some popular and fantastic bands which I am a big fan of. These are: Bratmobile, Lou, Trumplies and most recently, the Peechees. Molly is also involved with Lookout Records (Dinosaur, 7 years, Screaming Weasel). She has therefore been involved in music for some time, and is a fantastic drummer.

**Q** - Is there any truth in the rumour that Bratmobile are reforming?  
**M** - It's true! We performed in February and March. Other plans are still under discussion, but hopefully we will make another record this year.

**Q** - Was it really different being the only girl in the Peechees, when you were among many females in your previous bands? Also, is it quite strange being in a band with your husband?  
**M** - It was different in the way that all gender dynamics are different, but really growing up and learning through each band has made the most difference. Being in different places in life I guess. It is not so strange being in a band with Chris because I like him a lot and it's cool to hang out with him but because we also work together it is sometimes a challenge for us to separate fun/business from our marriage and this is something we are working on.

**Q** - I know that you have a pretty important link with Lookout Records. Have you ever experienced problems doing this job because of your gender? Do you find that more women are getting involved in important positions in record companies, especially in America?  
**M** - I really haven't had any gender problems, although I felt that when I first began working here I think some bands tried to shock me because they assumed I was super political and sensitive.

**Q** - Do you have any particular role models who gave you inspiration?  
**M** - Well, when I was growing up I had to hang out at my dad's office a bit and many of his coworkers were these incredible women who were smart, funny, hard working and really just exceptional. I always think of them when I am looking for examples of who has inspired me. Also, I am always inspired by my friends and am constantly impressed by the ideas and art that my friends have and strive to make work that can be placed in context with theirs.

**THE FRUMPLES**

**Q** - What bands/music are you into at the moment?  
**M** - Oasis, Jesus and Mary chain, the Jam, Clutch, Electronic, Trumplies, the Impression, Rules of Spring, Minor Threat, New Bill

**Q** - As some girls are too young to remember 'rol girl', do you think that some people, due to people like the Spice Girls, can be confused about 'girl power' as a message?  
**M** - Oh man, I find that's funny to consider. I think you are probably right but since there was no real clear 'rol girl' message the fact that young girls may be empowered by any band is a pretty cool thing to me.

**Q** - Have you ever written a fanzine, and do you think that fanzines are important for a lot of underground bands to succeed?  
**M** - I did a fanzine with Allison from Bratmobile for 2 years called Girl Germs. It was great. I think that, yes, there is very little information available about young and small bands in the mainstream press, so in that way, fanzines are a crucial aspect to the spreading of information on these types of bands. Unfortunately, there are so few good zines that it is hard to rely on them to spread the word very often.

**Q** - Do you think that there's a lack of any strong, opinionated women around these days?  
**M** - I really don't, but I think there are not very many avenues for women to express themselves, so that is a challenge.

**Q** - Would you prevent any band that you were in from success/making lots of money if you had the chance, due to people calling you a 'sellout'?  
**M** - No, I think it is more important to be true to your own value system rather than be concerned with what others think. For example, community is of huge importance to me in terms of music, so I consider my choices in relation to how I see the punk community affected, but not to the point of being ridiculous. I just like the idea that it is possible to have a self sufficient and self sustaining community and economy outside of the major label distribution world and mainstream media.

**Q** - What are your future plans?  
**M** - Well, as I mentioned above I have a few 30-minute plans but I am planning on playing music with my friend Ted who was in Clutch. Nothing is really set in stone so I'll keep you posted.

**Q** - Lastly, if you could inspire young girls to behave a certain way or to have a certain attitude, what would this be?  
**M** - To know your own strength and trust it. And to be humorous as a tool whenever possible.

a pop positive zine!

# POPGIRLS #2

Corin Tucker (Heavens to Betsy/Blaster-Kinney)      Cecilia Thomas (No-Talent)

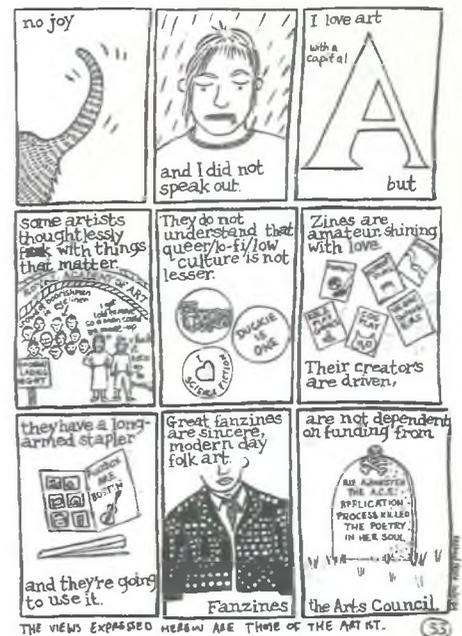
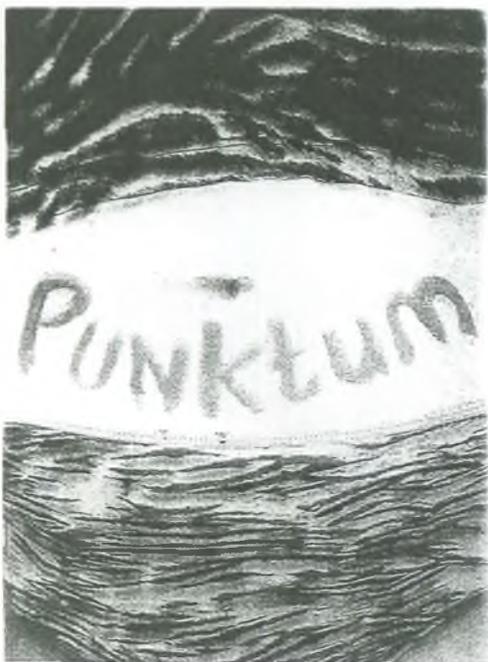
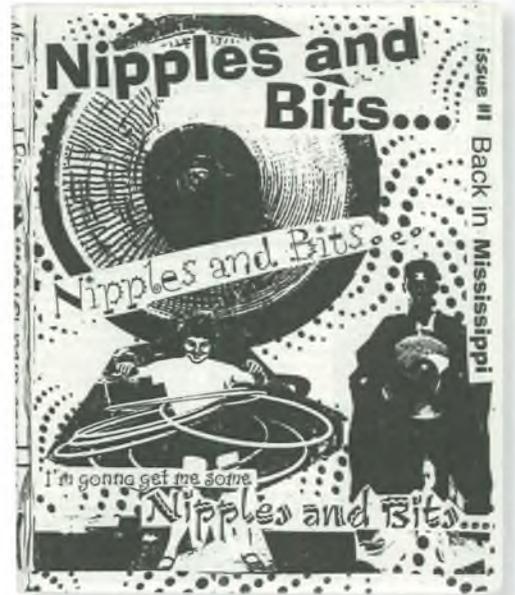
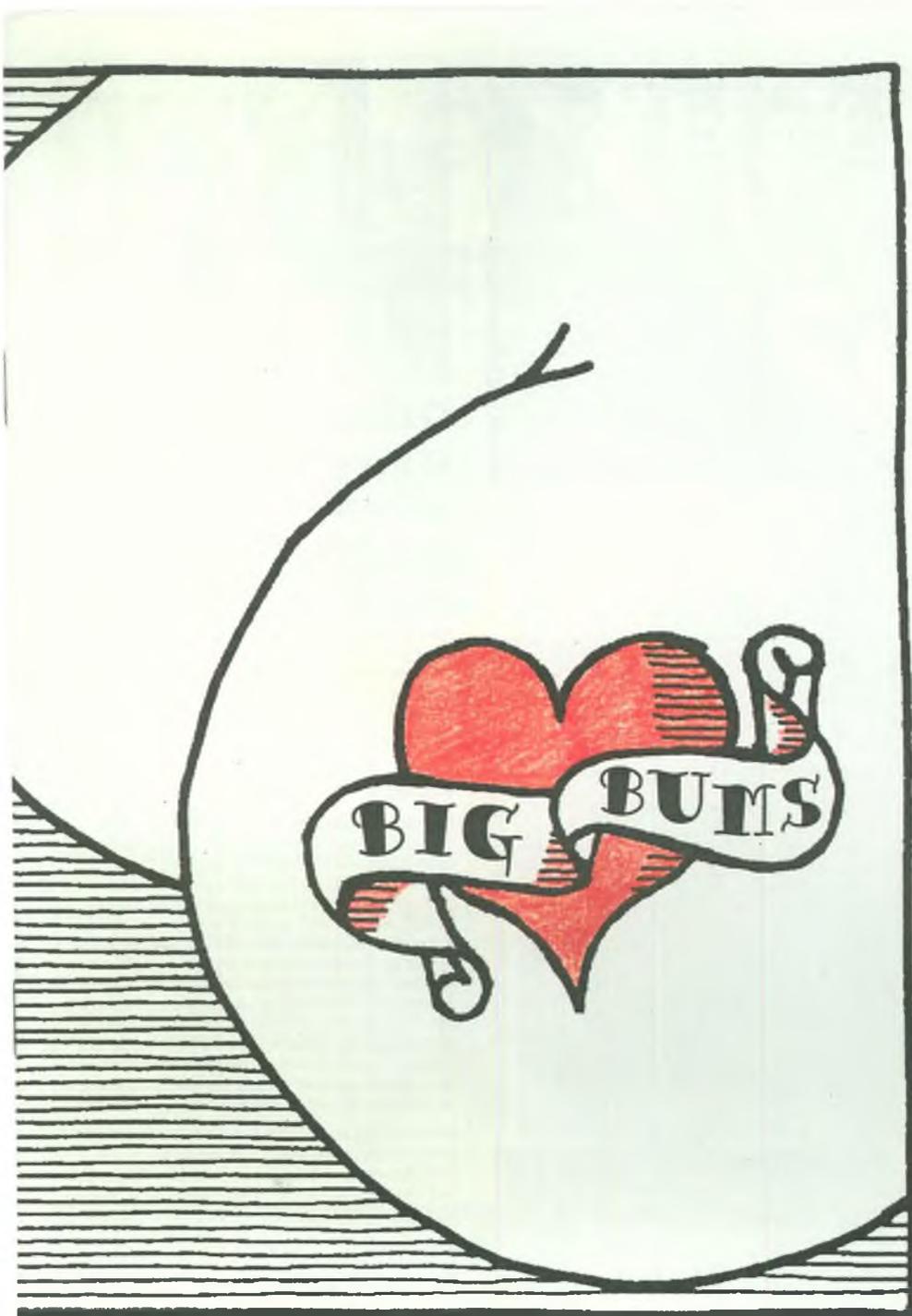
Elyse Rogers (Dance Hall Crashers)      Kathleen Hanna (Bikini Kill/Julie Ruin)

Debbie Fleming (Theories)      Lisa and Sherri (Luck)

Yukiko and Juliet (the Rondelles)      Waga Ford (The Smoast)

Molly Neuman (Bratmobile/Peechees)      Laetitia Sadier (Starelab/McCarthy)

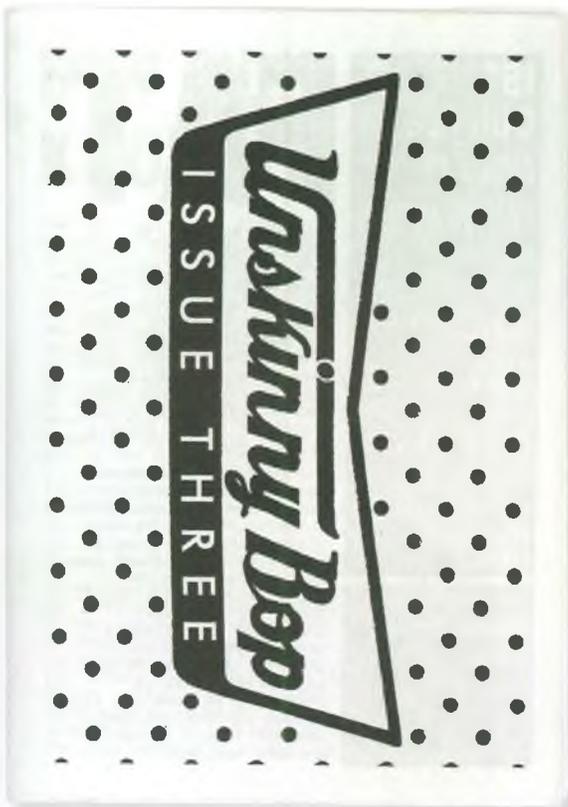
All these interviews, plus reviews, rants and raves etc.....



# Unskinny

tune in  
sign on  
pig out

issue  
8



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the next  
**Unskinny Bop**  
Nov 27 2004  
see website for details  
[www.unskinnybop.com](http://www.unskinnybop.com)

## FAT

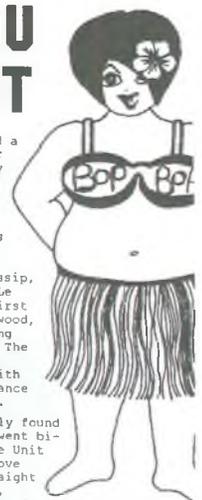
Welcome, Boppers, to the third Unskinny Bop zine. It's over a year since our first effort, which set out our manifesto and pledge to offer an authentic and sincere alternative to the 'fashion show' mode of nightclubbing still unfortunately prevalent in this city. First, a history lesson for all you newcomers.

Unskinny Bop started at Ladyfest London 2002. It was a one-off disco which aimed to honour the work of fat people in popular music. We got a shout out from Amy Lamé on the radio, there was a Top 10 Podge Pop countdown (starring the likes of Aretha, PM Dawn, Missy Elliott, The Pixies, and of course Mr. Elvis Presley), we gave out free badges in four designs, and all in all it was a massive success.

## BUT YOU KNOW IT

The hunt was on to find a permanent venue for our disco machine, which by now was acquiring disciples of a non Unskinny nature. We were offered guest spots at gigs and clubs by friends made at Ladyfest, playing at after-shows for The Gossip, Gravy Train and later Le Tigre. We put on our first gig at the Betsy Trotwood, a sell-out show starring Lesbo Pig, Valerie and The Blue Minkies, and then celebrated Christmas with the help of fabulous dance troupe The Actionettes.

In March 2004 we finally found our perfect venue and went bi-monthly at the Pleasure Unit in Bethnal Green. We love this place. It's a straight pub with a gay history, pints, seats, a big dancefloor and modish leanings, which means the mix of people is always eclectic and eschews the monotony of fashion clubs with generic dress codes.



'Fat is a feminist issue'... *Big Bums* (1998) was a one-off zine suggesting 'positive fattributes'. *Nipples and Bits* (n.d.) talks about the producer's experience of sexual harassment. *Bust* (1993-) is a tribute to women who have broken the 'moldy mold of female stereotypes'. *Punktum* (2002, cover and inside spread) by Rachel House was a one-off zine reflecting on her enrolment at art school. Queerzine *Unskinny Bop* (2003-) began its life at a Ladyfest London, and 'aimed to honor the work of fat people in popular music'. *Unskinny* (1990s) took an amusing angle on gluttony.



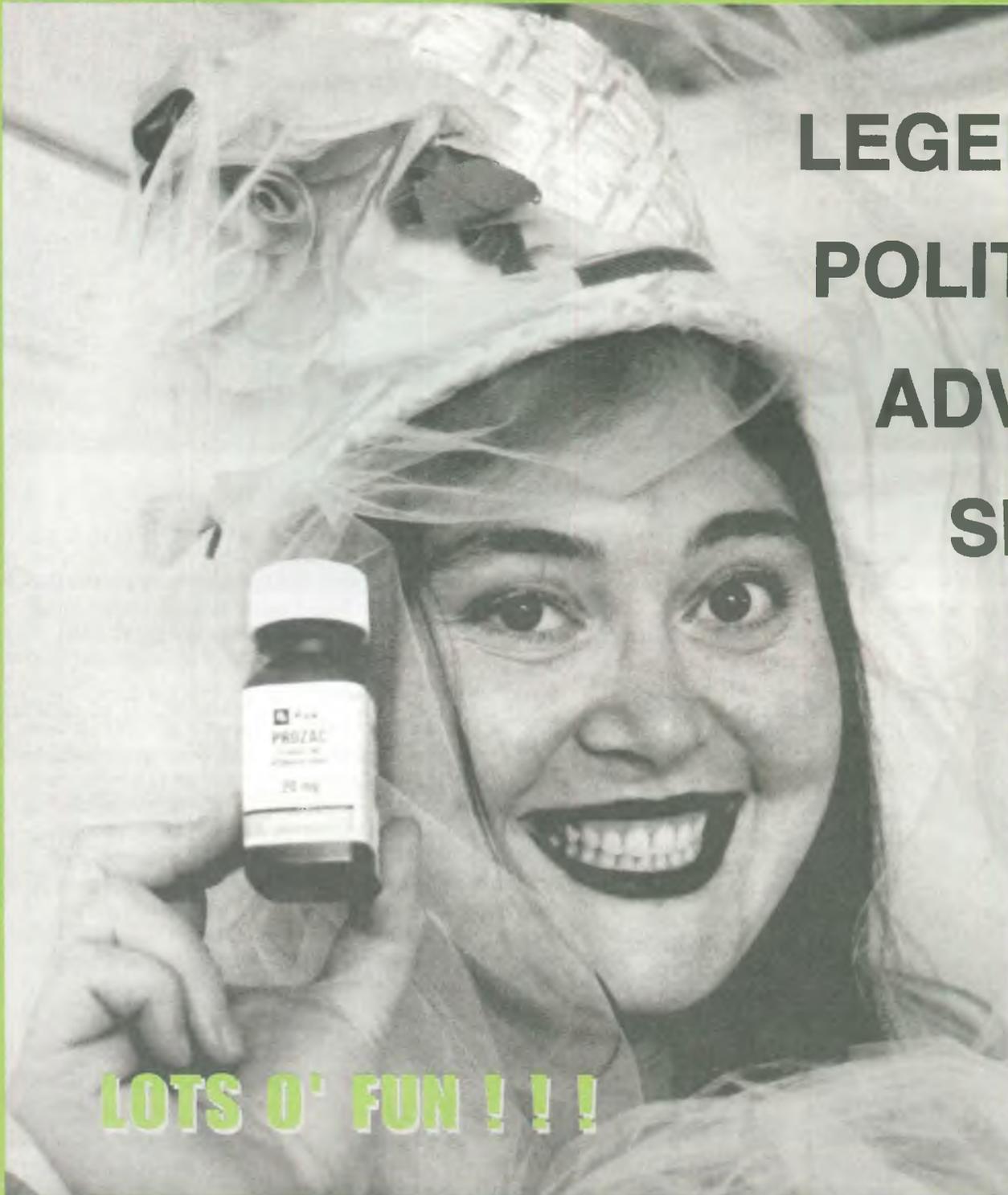
# FAT



# GiRL

\$5

**#5** A Zine for Fat Dykes and the Women Who Want Them



**LEGENDS**  
**POLITICS**  
**ADVICE**  
**SMUT**  
**ART**

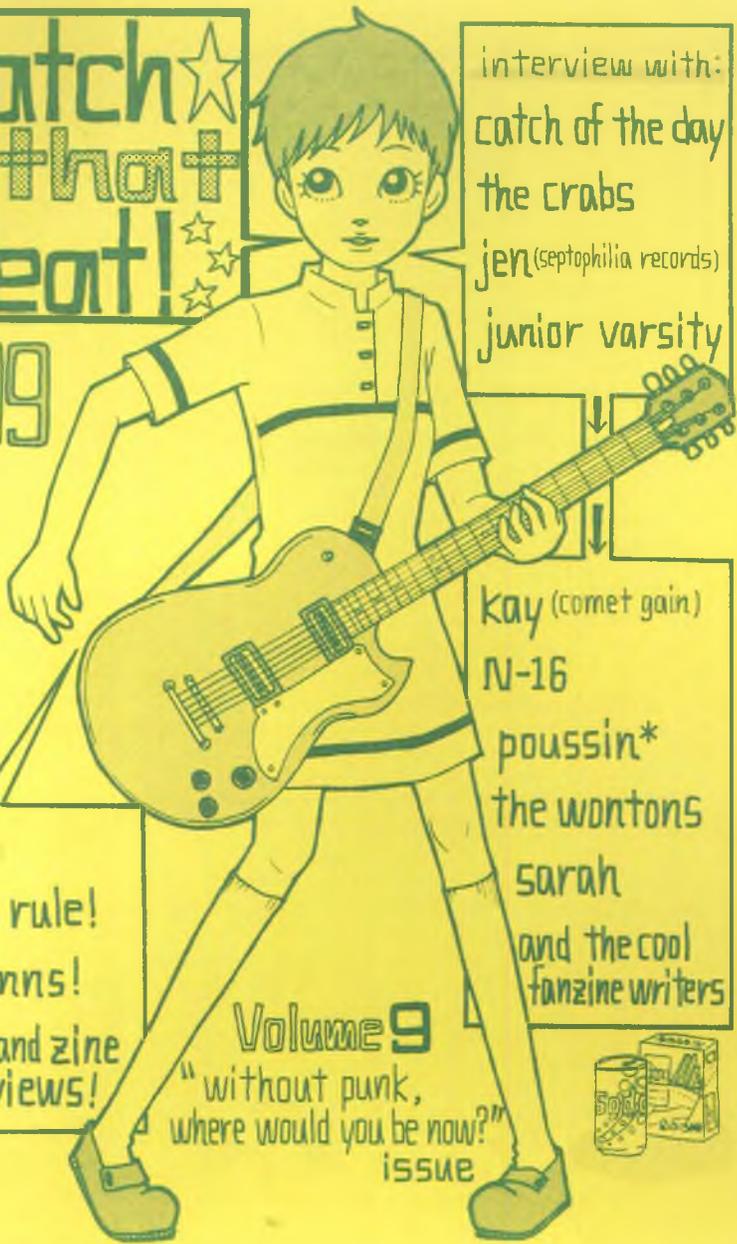
**LOTS O' FUN ! ! !**

visit our web site:  
<http://www.fatgirl.com/fatgirl>

# Catch that Beat!

1999

plus:  
girls rule!  
columns!  
music and zine reviews!



interview with:  
catch of the day  
the crabs  
jen (septophilia records)  
junior varsity

kay (comet gain)  
N-16  
poussin\*  
the wontons  
sarah  
and the cool  
fanzine writers

Volume 9

"without punk,  
where would you be now?"  
issue



Women from different ethnic and national backgrounds were also celebrated. *Catch that Beat!* (1999-2000s, cover and inside spread) was a Tokyo-based riot grrrl zine produced by Yayoi, who published reviews of music gigs and of other 1990s zines. It was printed on yellow copy-paper and shared a similar graphic aesthetic to its Western grrrl counterparts, using a visual language of hand-drawn hearts and stars and stencil letterforms. *Asian Girls Are Rad* (1994-n.d.) was produced in Austin, Texas as an account of the producer's friendships with Asian women and fascination with Japanese popular culture.

很好春



ASIAN Girls  
are  
RAD Lucky issue 7

## fanzine olympic

- \*caught in flux\*
- \*kaleido scope\*
- \*fast connection\*
- \*missykuik\*
- vol. 2.0
- \*go away geek\*
- \*paw punch\*
- \*it paw\*

MUSIC PRESS drawings: markie (tunic)

私は自分自身でもファンジンを作っている位だから、ファンジンが大好き。インディーミュージックを聴き始めたのと同じ頃にファンジンも手にしたから、私にとってこの二つは切り離すことができない、初めは書いてあるバンドや音楽、読めるものが好きでなくてファンジンが嫌いだった。気になるレコードがあればメモして、それを片手にレコード屋さんを歩いたこともあった。あと美術館のファンジンでも好きなバンドのインクやビュウが載っていたり、音楽家やアーティストの話を載っていたり、その熱心さが通じたのか、TULLYGRAFTのショーが作っている [THE RILL] にファンジンが掲載されたこともあった。

ファンジンってなんだろう？ これって書いてある言葉を借りたのは難しい、だからそれぞれ違っていいと思う。私はいつも「いかに面白い！」というのを目標にしている。ひとつのものの (バンド、音楽、人など色々) に興味をもち、自分の感情に突っ込んでいっているものにどうしても通かれます。それは別に音楽のファンジンじゃなくても構わないし、意味がなくても「面白い」ものはおもしろい。だからファンジンとって書いてもべつとらした内容じゃなくてもいいから、私にとってそれはただの印刷物ではない。

で、それで、今回は7つのファンジンを紹介。どれも切り口は違うけど、それぞれがわり「面白い」です。購入方法も書いてあるので、気に入ったものがあればぜひ読んでみて。

- 掲載順
- 1) 新刊した時期
  - 2) ファンジンを作り始めたきっかけ
  - 3) ファンジンを作る上でのモットー
  - 4) 影響を受けた、またはお気に入りのファンジン
  - 5) 好きなファンジンと音楽家やアーティスト、掲載されたら読んでください
  - 6) 今後の予定、PRなど
  - 7) 入手方法 問: 問い合わせ



### CAUGHT IN FLUX

1) 1993年にスタートした。でも僕はその前に [WRITER'S BLOCK] というファンジン8月号を作った。9月号を作ろうとした時に、今まではどうやってやる必要があるかとか、CDを始めることにした。CAUGHT IN FLUXという名前は素晴らしい LP [VEULESS IN GAZAI] の中に入っている曲タイトル。この名前が人によって様々な解釈ができるから気に入っている。

3) ファンジンを作る上でのモットーというのはない。

4) INCITE! (感情表現みたいなものを学んだ)、COMET BUS (ユーモアのセンスがいい)、POPWATCHとPUNCTURE (情報が満載)、BEER FRAME (読みがいい)、SCRAM and OCTOBER (面白いけど古風)、80年代に発行されて今でもたまに読み返しているのが CONFLICT、FORCED EXPOSURE、FACT SHEET FIVE、あと Wisconsin州に住む女の子が住む女の子が1989年に作っていた THE COLLEEN FANZINE もかなり持っている。個人的な内容と読者からの手紙の返信などが載っていた。当時こういうものを作りたいと思ってた。

5) CIF VS. 音楽音楽誌。音楽音楽誌は好きじゃない。彼らは広告を取る為だったら、どんな記事でも書く。CIF だったらドラムスやギターやボーカルと色々なインディーバンドの写真を載せたり、僕の中身のいいことばっかりでも出来る。僕にも無理な事があることなしに。ファンジンというのには別に「ミニ ローリングストーンズ」であってはいけないんだ。インディーレーベルだって同じことがいえる。彼らインディーに携わる人間は自由の権利を持っていて、やりことをなんでも出来るんだ！

6) いちばん新しいのは7月号、RED MONKEY、BEANPOLE、僕が以前やってたバンド THE POCANOS の記事などが載っている。あと日本に住んでいるヒカル (KITPAW zine) のマンガも掲載されているよ。

7, 8) 全てバックイシューがあるので、欲しい人はとりあえず手紙をください。Mike Appelstein, P.O. BOX 3369, Hoboken, NJ 07030 USA (e-mail: ciffux@aol.com, http://members.aol.com/ciffux)



### PAW PUNCH!

1) 98年5月

2) アと同じポジションでリリース品としてファンジンをつくりたかった。アには情報をおまわりしたくない反面、いろいろ知りたいことにはより知る方が出来るように特定の音楽家にもあてます。

3) 読めやすいこと。取り上げているトピックについて知らなかった人でも楽しめるようにしたい。なるべくレベルの差が低くなるようにすること。

4) 影響を受けたもの (アはSarahのファンジン、ニュースレターやMUSPY CLUB)。お気に入りにはたくさんあててきます。

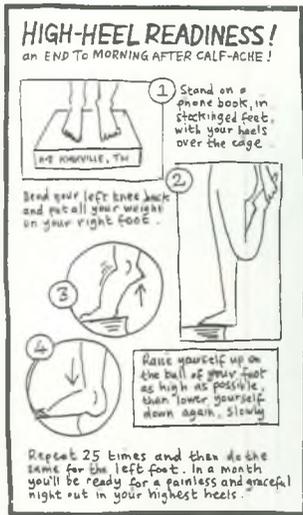
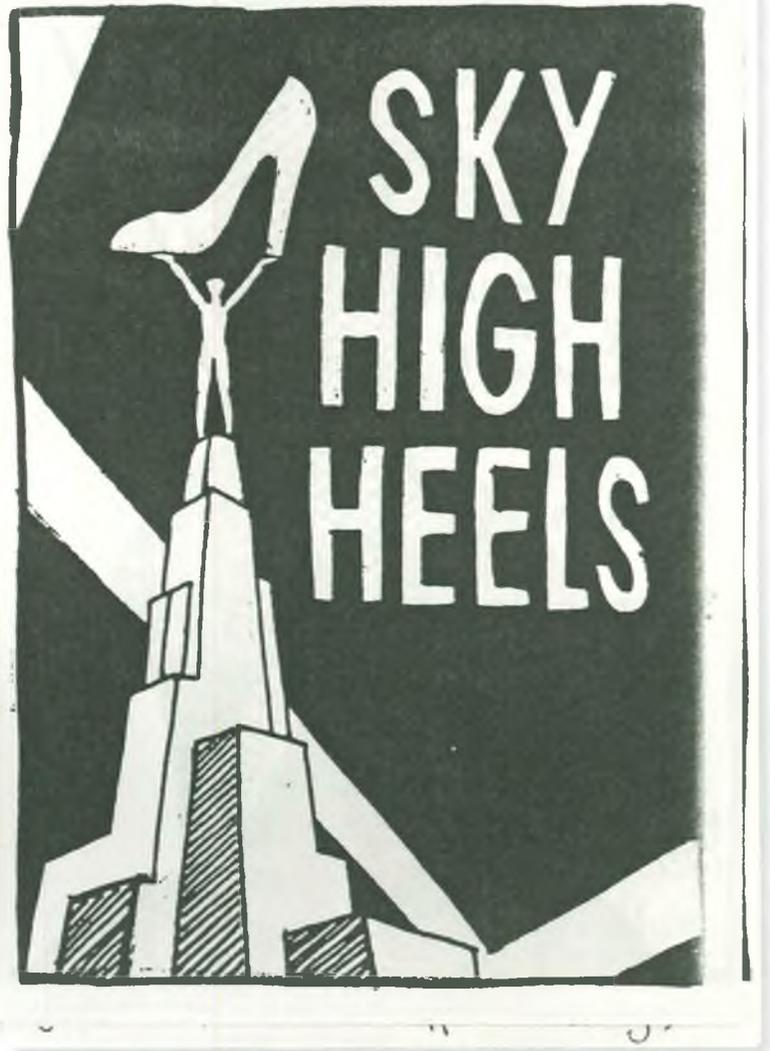
5) DIYです。

6) 定価はフランス有価です。フランスのお友達レベル、バンド等を紹介します。ネコ日記はクローバー フランススター一日記となります。

7) 輸入レコード店、クローバーの通販

8) 〒180-0003 東京都武蔵野市吉祥寺南町3-25-1 T house 78 #201 斎藤芳 CLOVER RECORDS





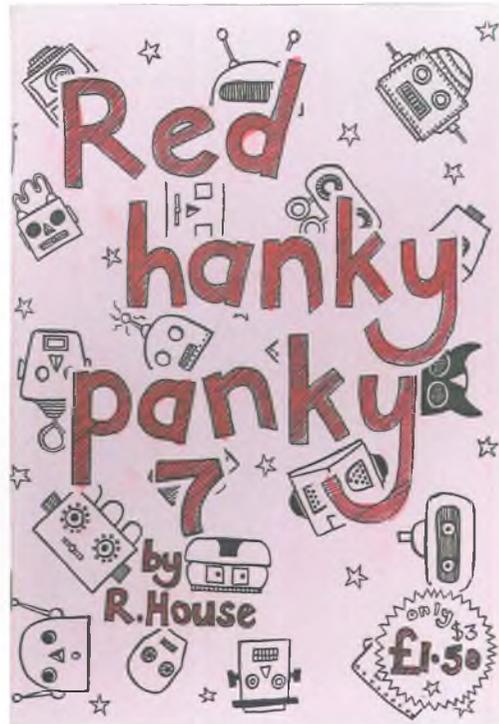
*Girly Transgender Zine* (1995–c.1999) was produced by Mona Compleine (aka Simon Murphy), a longtime contributor to the fanzine and music communities, who had a unique perspective on London's trash drag culture. Each issue of the quarterly zine was produced on a different-coloured stock and used a format that dispensed with staples by folding down a larger piece of paper. This made it cheaper to produce and as a result it was given away for free. Mona also produced *Sky High Heels* (n.d., cover and inside spread) as a minizine, which celebrated the wonders of the high-heeled shoe.

# AMP #11 MINIZINE FREE!



**FASHION**  
FOR THE FICKLE

Pink for a little girl... or a riot grrrl.  
**Amp Minizine** (1998-c. 2007, covers and inside spread), an award-winning fanzine, was established as a print minizine and e-zine by the music and lifestyle journalist Miss Amp (aka Anne-Marie Payne). **Red Hanky Panky/Hormone Frenzy** (1995-2000) was produced by comic artist Rachel House and sets out to explore 'nonstop queer punk girl boy kung fu action'. **The Pamzine** (2000-c. 2008) was produced by the band Pam Savage as a 'propaganda machine' for their music. **Honeypears** (2000s) by Heather Middleton provided interviews with such bands as Le Tigre together with articles on readings and making comics. The cover of **Vacuum Boots** (2000), an indie musiczine by Miss Rachel and Angel, features an image of Twiggy.



**AMP MINIZINE**

HOWDY WELCOME TO AMP PURVEYORS OF FINEST FASHION FOR THE FICKLE. And oh, 2010! have a glorious year for you this month! Forget outerwear, save for the fashion kit, Zani Kim - it's what you wear INSIDE that counts. The super suave M Williams discusses the latest look for men, proving that cut is all important to the modern male. Lovely Frances Morgan is this month's Retro Sex Kitten, while Miss Alice B-Rocks digs out some sexy girl comics as a gift to her dear readers. Finally, we review the books that have been sitting on the shelves of the AMP office, getting average stuff beneath our attention. So please, ladies, take the weight off your shoulders, whip the top button of your jeans, breathe out, and enjoy life, because you'll like it.

**AMP NET CO. UK**  
IT'S THE TITS!

## RETRO SEX KITTEN

**CHELSEA AND ME**

I'VE NEVER MET ANYONE CALLED CHELSEA. As a name, it belongs to a strange category of brand names which sound human, yet very few humans actually have them. I mean, I've met a Tiffany, and a Tammy (Girl), and I'm sure there are some real-life Dorothy Parkins and Miss Selfridges out there, but their names are so ubiquitous, so inextricably linked to their shop that, even if I were to meet someone called Chelsea, I'd perhaps assume her mum had named her after the shop. Like Tiffany Chase in Diamonds are Forever.

Shop names and brand names are our incantation - meaningless to some, yet, to the enchanted, full of significance and promise. Cross the threefold and see the name enough times, and you might get your heart's desire. The charity shopper can subvert the power of the shop name by enjoying both the obsolescence and the diversity of the brands she wears, reveling in C&A, C&S, Jeanne West, denim by Jollybird, Bib and Baba and Nightbird (Marks and Spencer's), Highlights, Alston, Devonshire Lady and those jumpers made in the British Empire. But almost inevitably, second-hand girls become loyal to a label too - although often

by accident, and quite slowly - and right now my favourite brand is Chelsea Girl.

It's a shop I know little about, other than it was fashionable at a cheap, teen kind of way in the 1970s and 80s. I've never been to Chelsea Girl. My memories of it are limited to just one item: a really cool Chelsea Girl black and white palm splatter effect flourex my sister had, around 1986. But I don't swear, go CG hunting with a green and nostalgic in my eye - and I don't want to write about it like that either, so strictly no more about 'my sister's flourex'. No, what it is, I've found some great CG tops lately, one of which (rad jumper with slightly puffed 3/4 length sleeves and slash neck) is amongst the best tops I've Ever Had. The others include knitted rock-chick/white Tropicana vest thing and faux-Victorian blouse with ruffles and lace - a 1970s CG item, I believe) are exactly what I was looking for when I found them. They're in three of my best colours, and are of surprisingly high quality, contrary to the 1970s myth that Chelsea Girl

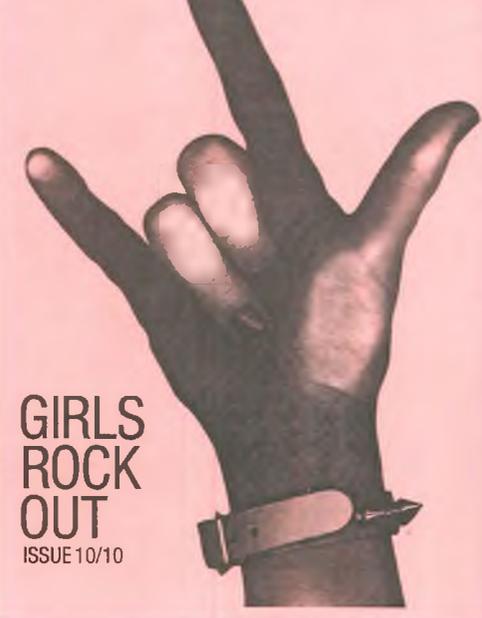
was so cheap and nasty that you got fleas from their alphan coats. I've yet to find a CG skirt, but if I do I'm sure it'll be red, with an interesting detail. (That's all I'm saying, or it won't come true)

I'm cautious of advising anyone to look for one particular brand, because, if you like it, it's come to you. It's also more fun to say 'today I feel like a 1970s librarian' and then come home from the charity shop with Canada geese than to go out looking for Canada geese full stop. But if you fancy looking like the big girls looked when you were a little girl, or if you want to go around with the little of an Andy Warhol film/Nico song incongruously pressed against your skin, choose Chelsea Girl. Her tops are the tops - and they don't half go with your Gloria Vanderbilt bottoms.

FRANCIS MORGAN

## AMP MINIZINE

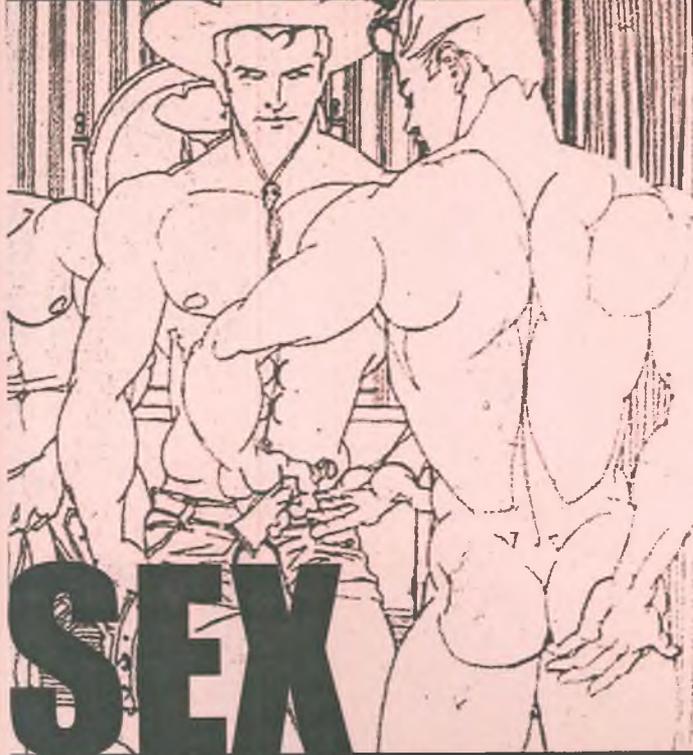
ISSUE 10  
STYLE FOR THE CHALLENGED  
FREE!



**GIRLS ROCK OUT**  
ISSUE 10/10

# THE PAMZINE

★YOUR GUIDE TO THE WORLD OF PAM SAVAGE★



# SEX

★LESS IS NOT MORE★ISSUE #7★WINTER 03/04★

# THE PAMZINE

★YOUR GUIDE TO THE WORLD OF PAM SAVAGE★

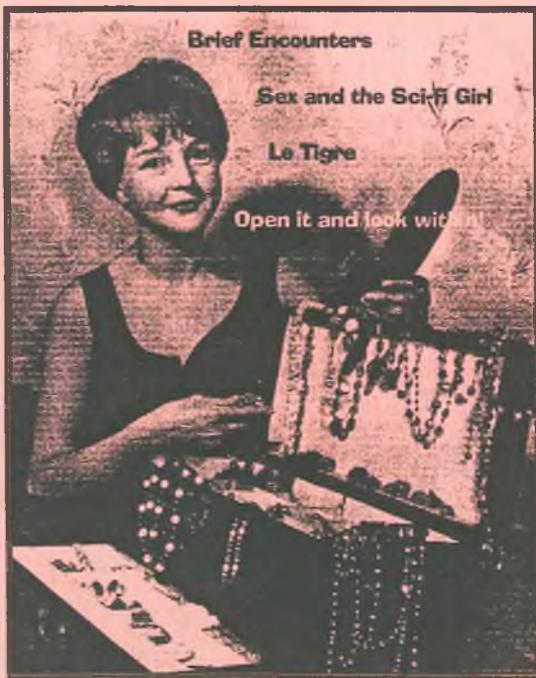


PLUS: ELASTICA, BRASSY & ANGELICA LIVE, PAM SAVAGE LIFESTYLE TIPS AND MORE

★LESS IS NOT MORE★ISSUE #1★JAN/FEB 2000★

Summer 2002

# Honeypears

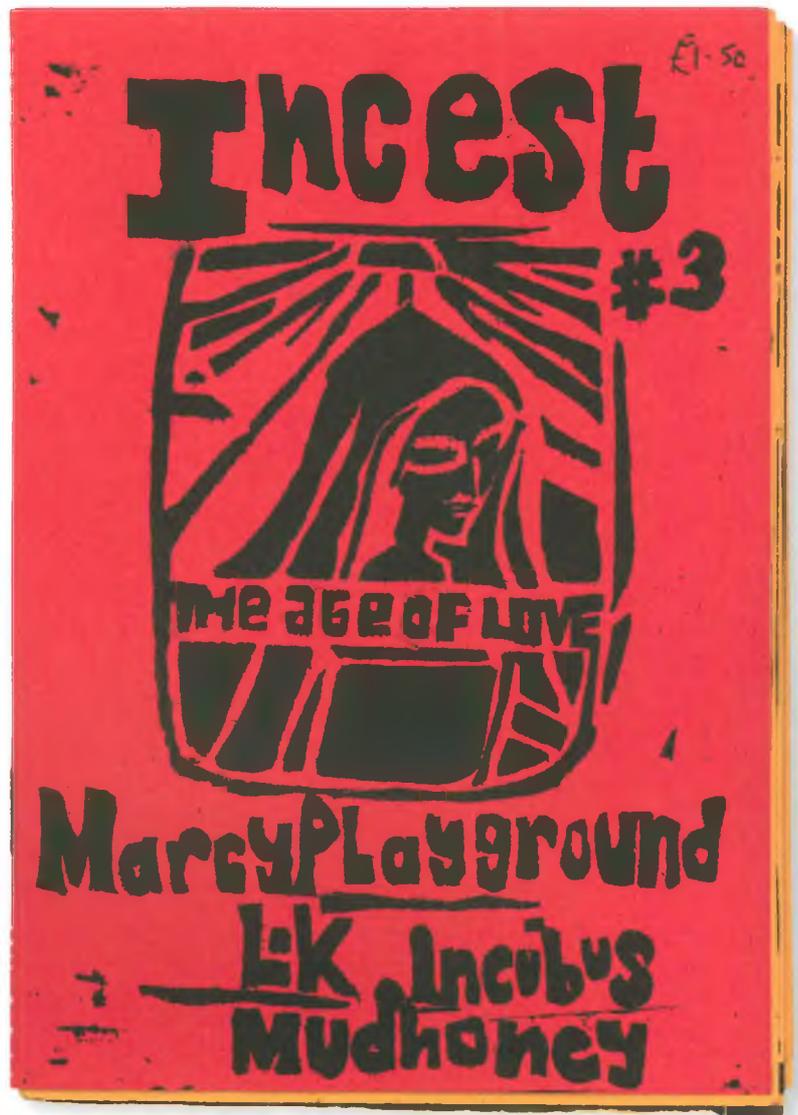
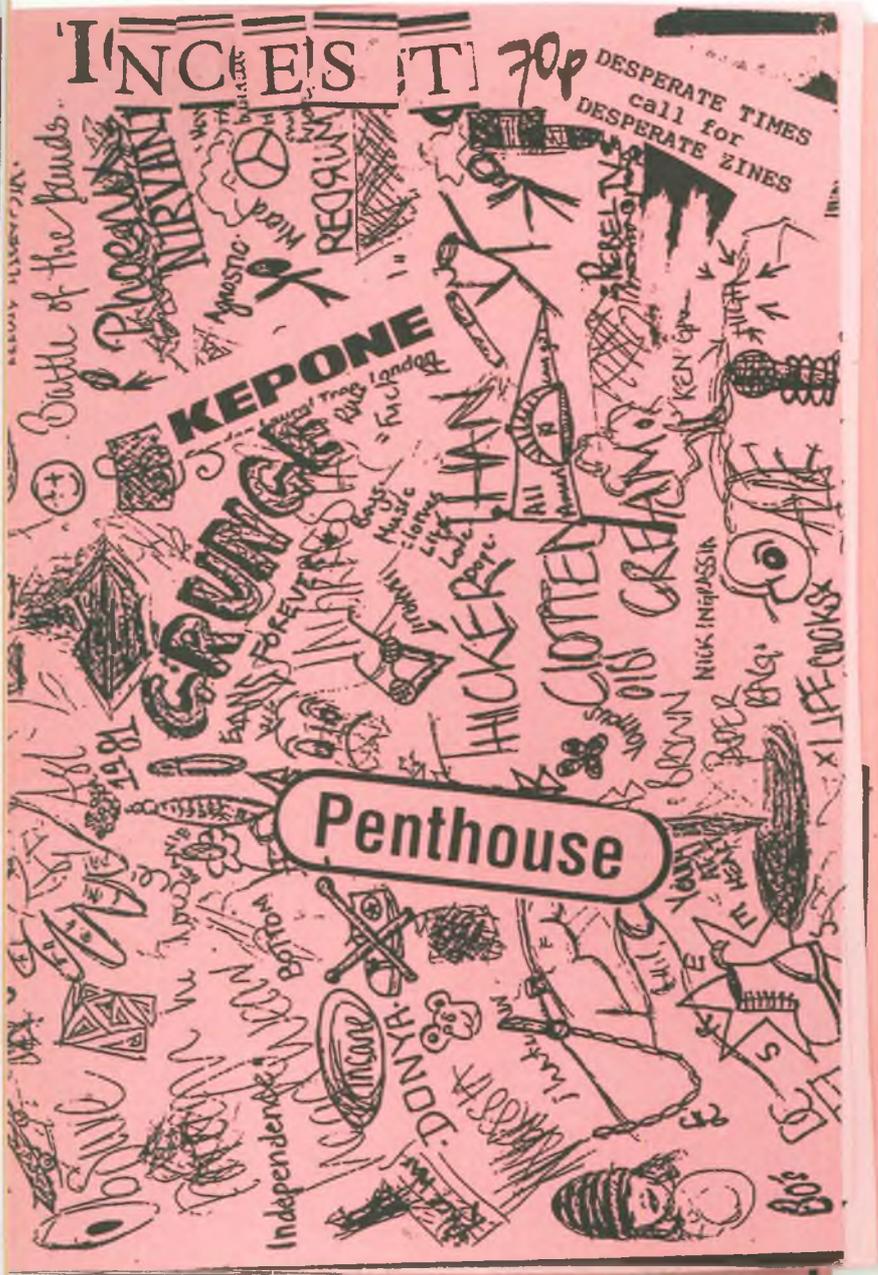


# vacuum boots

issue four

one pound

the lollies  
 the brian jonestown massacre  
 the dandy warhols  
 fonda 500 smallstone  
 schulte eriksson  
 sonic youth  
 chris t t elephant records  
 persecution complex  
 miss geri halliwell  
 beachwood sparks  
 sloan herman dune  
 belle and sebastian  
 jj72 the delgados



Riot grrl was about independence and gaining confidence where the 'personal is political'. The provocatively titled *Incest* (1990s, covers and inside spread) was a 50-page minizine whose scrawled drawings and frenzied layout photocopied on to coloured paper provided the backdrop, in the issues shown here, for essays on the band Mudhoney, cartoon strips, plus an editorial about 'a writers revolution'.

**Teen Screen!**  
a compilation of teen-made videos. if you are a teen, send us a video to be on it. we don't care what it is, as long as it's on video and teen made.

send tapes to:  
Theresa Mitten      Sarah Day  
6258 E Via Yuma      2007 E 3rd St  
Tucson, AZ 85736      Tucson, AZ 85716

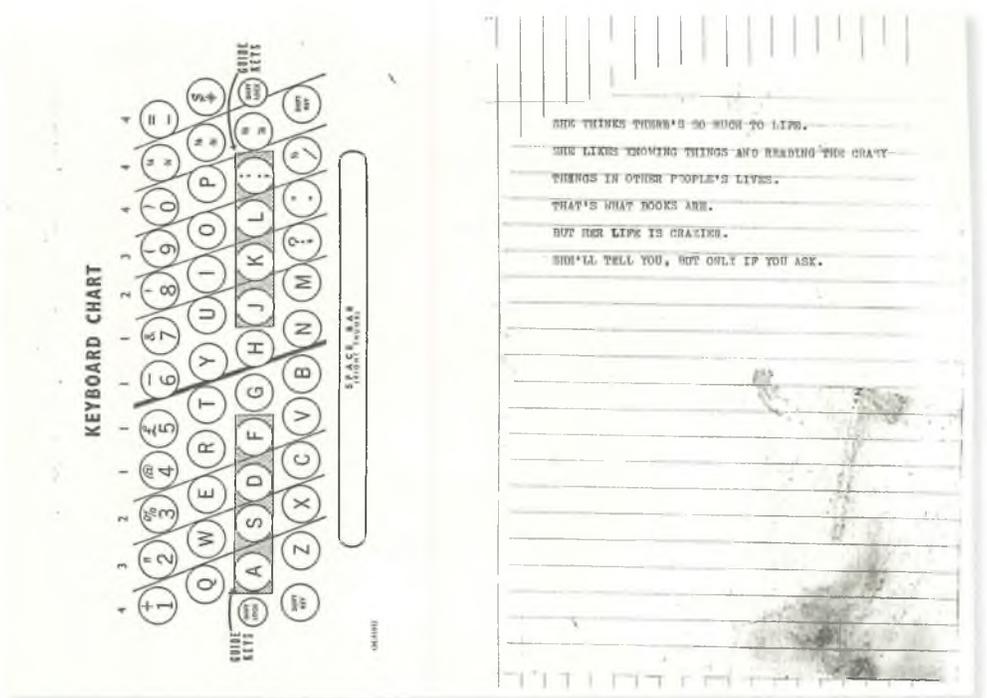
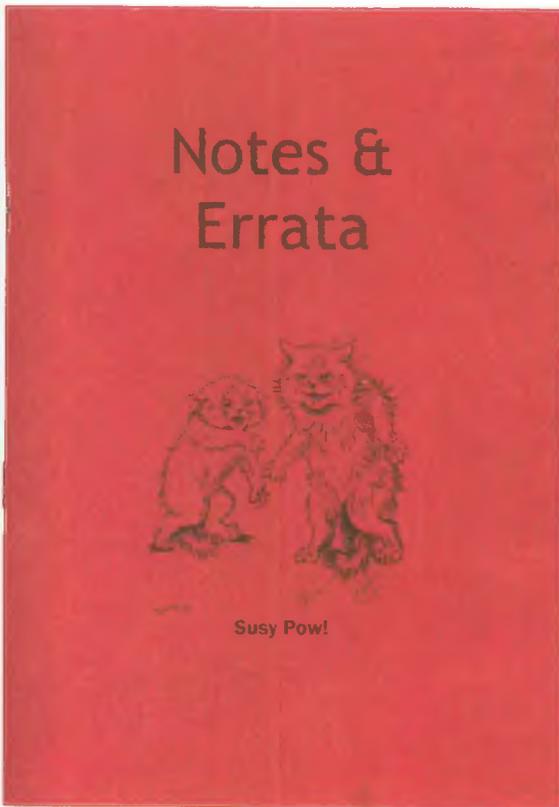
this will hopefully be out summer 1995

**INCEST #3**

**INTERVIEWS**

Mudhoney...	39
L-K...	20
Incubus...	10
Marcy Playground...	31

**2**



pink lemonade no.3



Notes & Errata (c. 2008, cover and inside spread) by Susy Pow!, from Australia, was a perzine whose producer's life story was expressed through notes, poems and random illustrated thoughts. The art/perzine Pink Lemonade (2000) featured an interview with Kathleen Hanna (of the band Le Tigre) and reviewed books about women's history. It advertised for artists, filmmakers, photographers and other writers to get in touch. Gun Wounds Again? (1997), produced by Emily Sessions, is a personal collection of poems.

slampt  
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PO BOX 54  
 HEATON  
 NEWCASTLE  
 UPON  
 TYNE  
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 U.K.

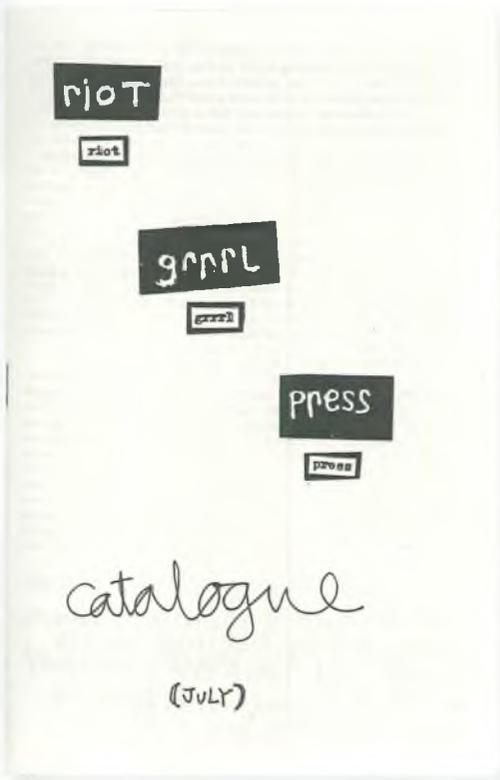


May 1997

Greetings our pals and supporters. This being our Slampt-o-logue thing, we'll tell you what's occurring on the Slampt axis of the thing.. Okay so - first up the Red Monkey band is touring Holland, Switzerland, Germany, and France for 2½ weeks starting the 21st May. Also we are moving at the end of June, so for a while in late Spring /early Summer we expect a small amount of confusion because of this. Please be a little patient and understanding with us. We will be giving mail order top priority and will sort it out as soon as is possible. As regards our new releases, the Wimpshake L.P. is finally out now. Yay! In the works are Fast Connection '4 and a Kodiak 7". Red Monkey have recorded their 2nd 7" which will come out on Troubleman unlimited and is entitled "The Time is Right". We at Slampt is angling to get a whole bunch of these singles available over here via our mail order if not anywhere else, so don't panic if you want it badly. Probable not too distant future releases are a Small Black Pig 7", a Red Monkey L.P., the Troubleman/Slampt split compilation L.P. and an Accessory Girl 7" (maybe? sigh, they're just so damn busy with that Tunic band).

I am learning to drive (which I must say is shocking to even me) ! And Marc E. Cha Cha cut my hair on 13th April. which meant I grew it for an entire year, although I've still not received the £1.79 i had riding on the matter. On the Slampt turntable at present are Digital Hardcore records, Crass, The Warmers, Dawson, Lee Perry, Wandering Lucy, Excuse 1 7, but what do you care?

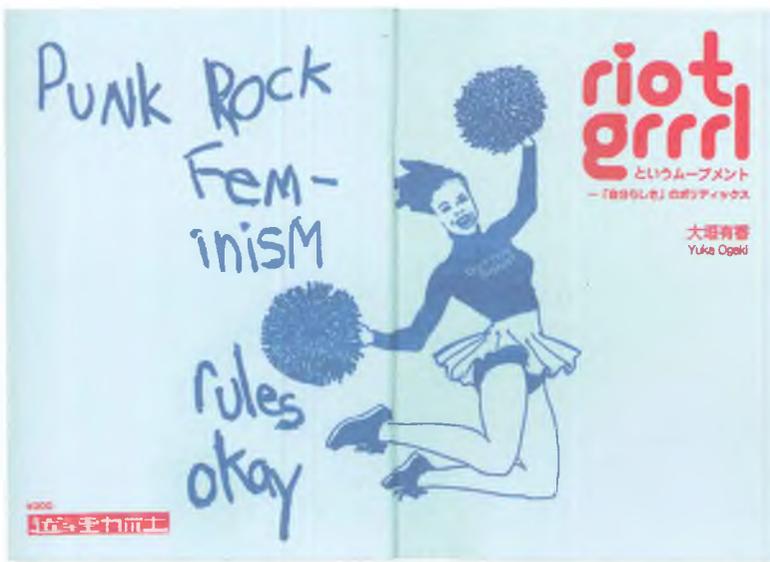
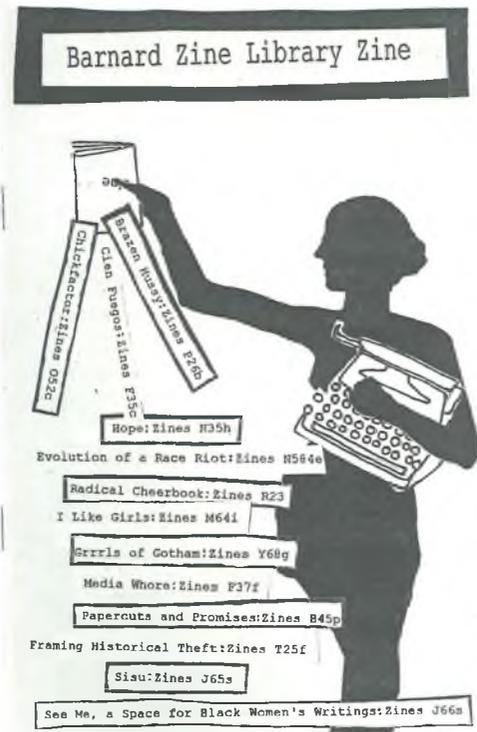
Please send us any cool vegan recipes you may've encountered. Love from Rachel xxxxx



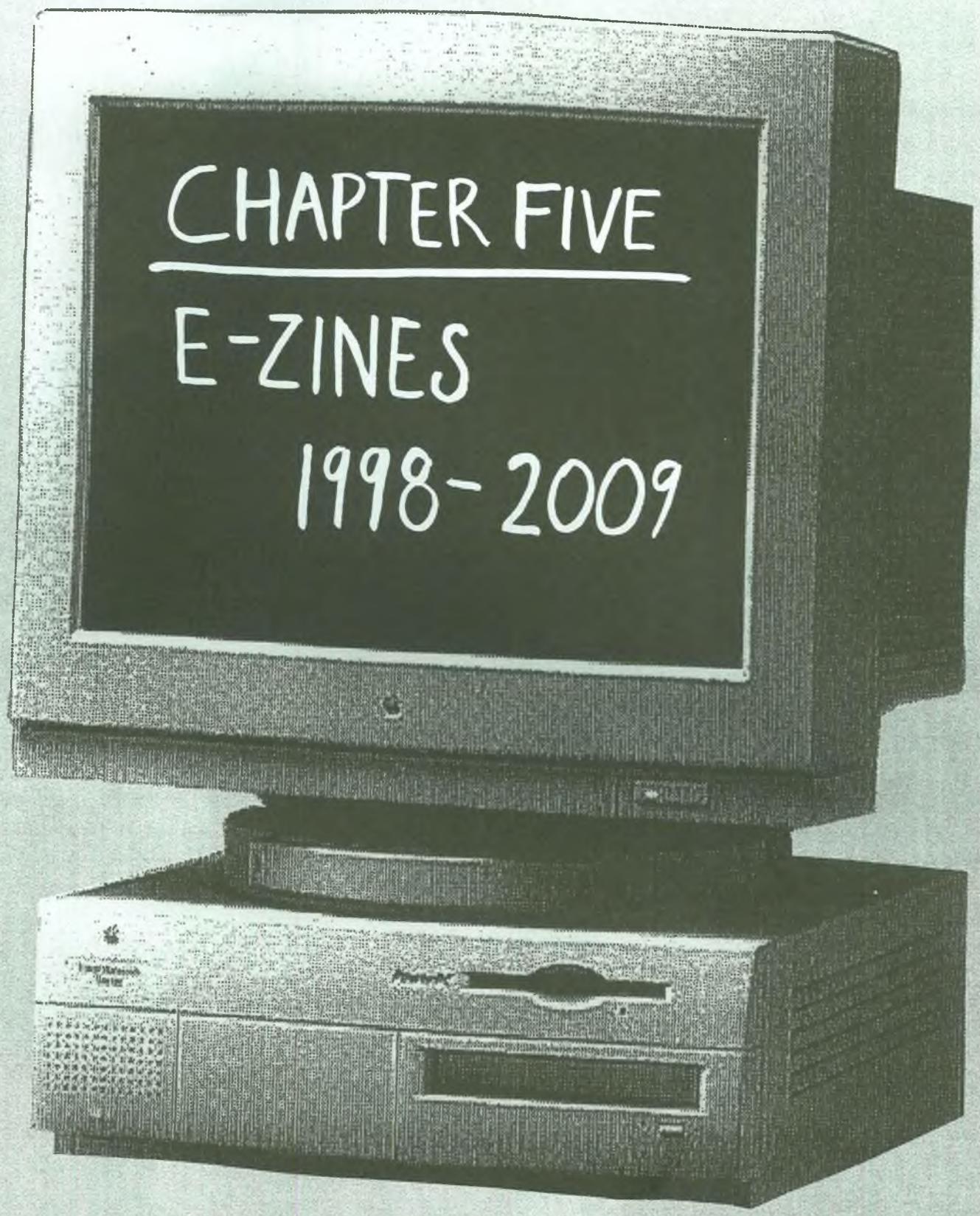
# Word is Born



a riot grrrl  
dissertation?



Distribution was key in creating a female network of zine producers and readers. *Slampt Underground Organisation* (1992-mid-2000s) ran a record label and published a distro (distribution) catalogue for zines and indie records. *Riot Grrrl Press Catalogue* (early 1990s) was created to promote the riot grrrl network. *Word Is Born* (2004) was a university dissertation about riot grrrl by Julia Downes, subsequently produced in zine form. *Barnard Zine Library Zine* (2005-6) was an introduction to the zines held in the Barnard College collection. *Riot Grrrl* (2005) was a thesis by Yuka Ogaki. *I'm Not Waiting* (2004) by zinester Melanie Maddison is adapted from her Master's thesis.



CHAPTER FIVE

E-ZINES

1998-2009



The *E-Zine List* (1993–c. 2005) is John Labovitz's early archiving system of electronic fanzines that were distributed 'partially or solely on electronic networks like the Internet'. The term e-zine has since been co-opted by the mainstream commercial world to mean nearly any type of publication distributed electronically. *Dummer Con* (1995–n.d.) is an ASCII text-based networking site announcing conventions for e-zine fans. The text was created from symbols and punctuation marks which were shaped into illustrative headlines.

It is hard to imagine the world without the internet. For many people, hardly a day goes by without logging on and off, looking at websites for news, checking out Facebook and MySpace profiles or tweeting messages to an ever-expanding group of Twitter followers. Social networking is now part of the new media landscape, comprising a vast net of personal pages where friends and family meet within virtual communities and where new digital relationships are formed. In the twenty-first century, the concept of an information economy is a commonplace.

While a paradigm shift is taking place in mainstream publishing (printed newspapers under threat, literary publishing in decline), surely this brings good news for the self-publishing community. Much in the same way as early Gutenberg printing presses sparked off a literacy revolution as books reached a wider audience, online publishing services have provided cheaper forms of printing and distribution. This has changed business models. 'Print on demand', for example, uses online technology to print copies of books at the time of ordering, which for small press publishers suggests certain economic advantages (such as not having to pay for storage and maintaining back catalogues). Other services have also altered the way we think about independent (and amateur) self-publishing. Self-publishing website Lulu allows authors to retain direct control of both design and production, prompting comparisons with the DIY ethos witnessed in early fanzines. The digital medium is immediate, inexpensive and widely available. Publishing forms are evolving quickly and this has an impact on the culture of fanzines – both on- and offline, underground and overground.

This chapter explores the way in which fan cultures embrace the realm of online publishing through e-zines – a shortened version of the term 'electronic fanzine' (the original meaning of which was applied to non-mainstream online self-publishing, but which has increasingly been applied to more mainstream outputs). Questions that might be asked include: how has the web enhanced a fan community? What has the web brought to fanzine production? And in what way has online fan publishing altered the writing and design of zines?

### A Brief History of Electronic Media

Early e-zine producers were known as 'adopters', and as *E-Zine List* (1993–c. 2005) editor John Labovitz reflected, they became the 'experimenters who took the net for what it was, and imagined its possible futures, without trying to bend it to fit the constraints of traditional media like newspapers or printed magazines'.<sup>1</sup> It was indeed this DIY spirit that prompted the migration of print fanzines on to the web, with production of early e-zines that took advantage of ASCII (American Standard Code for Information Exchange, used on Bulletin Board Systems) characters. In the late 1970s, artists and designers adopted ASCII for their e-zines, responding to its unique characteristics in order to create an early computer art language. For example, e-zine text headlines were created using words, spacing and repeated punctuation characters, developing a vocabulary of shapes and visual images.<sup>2</sup> Three distinctive styles have been identified by computer historians: *Oldskool*, *Newskool* and *Block*. Oldskool uses slashes and lines and emerged out of 'text art created on the Commodore 64 to decorate the File Listings on "Release" Floppy disks'; *Newskool* uses symbols and punctuation marks to create images; *Block* is a more sophisticated format used in the first instance by IBM with a series of extended characters to create a 'block-like' image.<sup>3</sup> Some of the earlier science fiction e-zines such as *Dummer Con* (1995–n.d.) used these techniques (in this case, *Newskool*, to create its distinctive title image).

E-zine subjects followed along similar genre headings as their print counterparts. Subjects such as music and science fiction remained common, but added to this list was a new subgenre of technology-inspired productions. One such subgenre emerged out of 'hacking' (illegally cracking computer programs) – and the phenomenon of 'phreaking' (cracking phone lines to obtain 'free' long-distance calls), which flourished during the 1980s, 'illegally' intervening into Usenet newsgroups and email. Examples include the long-running *The Hacker Quarterly 2600* (1984–) and the self-proclaimed underground zine

*The Zine* (2004–n.d.) by Mr Maul (a text-based ASCII zine) focuses on 'phreaking'. In this issue he transcribes the conversation he had with an operator to dial a toll-free number. *ChipRowe.com* (1995–) was produced by Chip Rowe, a journalist, who emerged as one of the highest-profile zine producers working in the 1990s. The e-zine collected his previously published work from *Playboy*, *Spy* and his own photocopied fanzine *Chip's Closet Cleaner* (1989–late 1990s).



*Phrack* (1984–), where, even today, editors request the text to be submitted in 'ASCII 7bit with lines no longer than 75-columns long'.<sup>4</sup>

By 1992, it was evident that a specialist e-zine community was emerging. *Factsheet Five's* Jerod Pore recognized this and set up the zine newsgroup alt.zines, providing an online discussion group with 'tips on how to make zines, discussions of the culture of zines, news about zines (e.g. who is being censored and why), specific zines and related stuff'.<sup>5</sup> Other e-zine newsgroups were also established, for example: alt.pup (for 1930s zine enthusiasts) and alt.zines.samizdat (for underground Russian periodicals). John Labovitz, mentioned above, was another important figure. By 1995, his *E-Zine List* was reviewing 600 e-zines, confirming the fact that this new form had arrived.

Despite the technological characteristics of this new medium, Labovitz's definition of e-zines showed that they remained remarkably true to the original form: 'Zines are generally produced by one person or a small group of people, done often for fun, and tend to be irreverent... they are not targeted towards a mass audience, and are generally not produced to make a profit.' The difference, he argues, is in the mode of distribution, since e-zines are 'distributed partially or solely on electronic networks like the Internet'.<sup>6</sup> As technology moved forward, so too did the way in which zinesters used the medium. Although, as cultural historian Stephen Duncombe has pointed out, computers had been a tool in the zinesters' armoury since the 1980s (with desktop publishing coming in around 1984),<sup>7</sup> it was only with the coming of a new browser called Netscape Navigator in 1994 that information on the Web became more accessible, thus prompting a new generation of web-based e-zines.

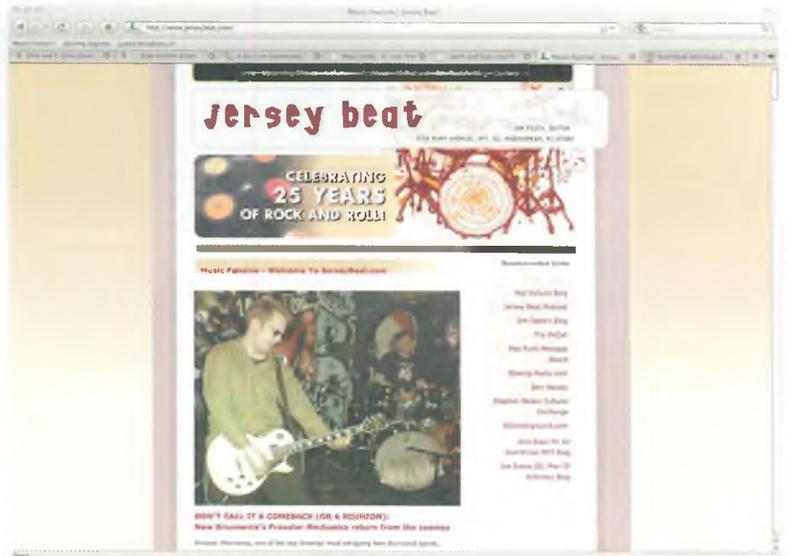
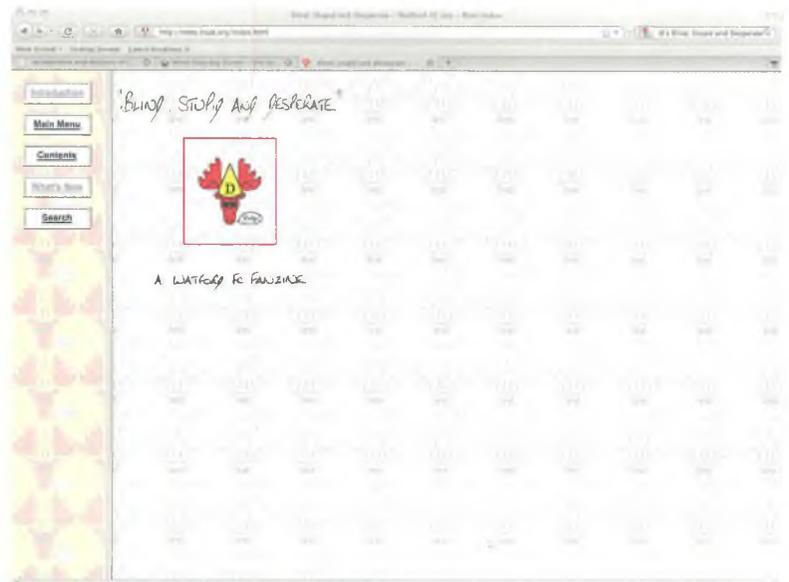
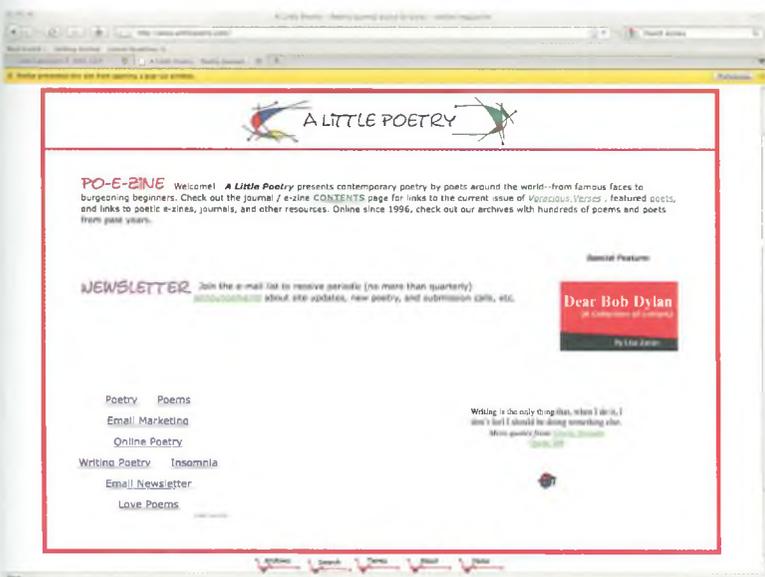
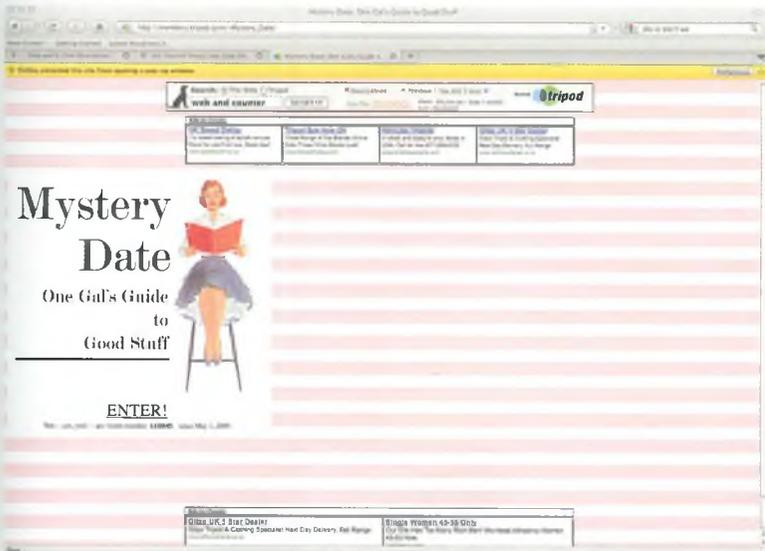
#### Pixel Perfect

'ISN'T A ZINE JUST A PAPER BLOG? No way! Zines are totally different, [not least] because they are physical objects that exist and take up space IRL [In Real Life]. You can't hold your blog together with tape and staples; and you can't hold your zine together with css and html'.<sup>8</sup>

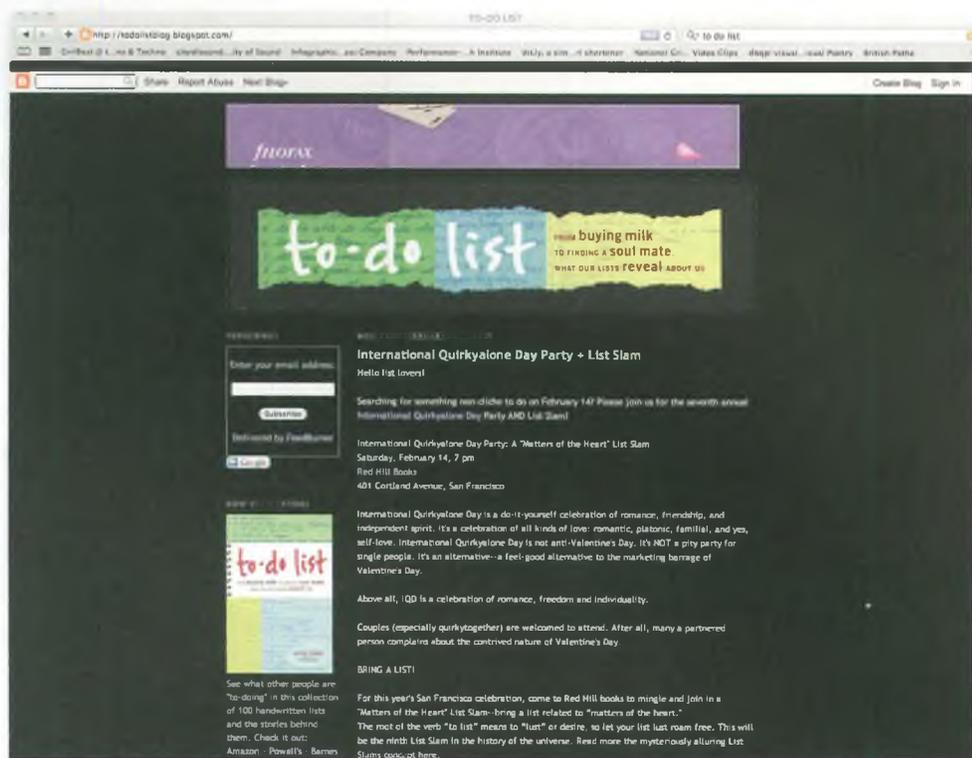
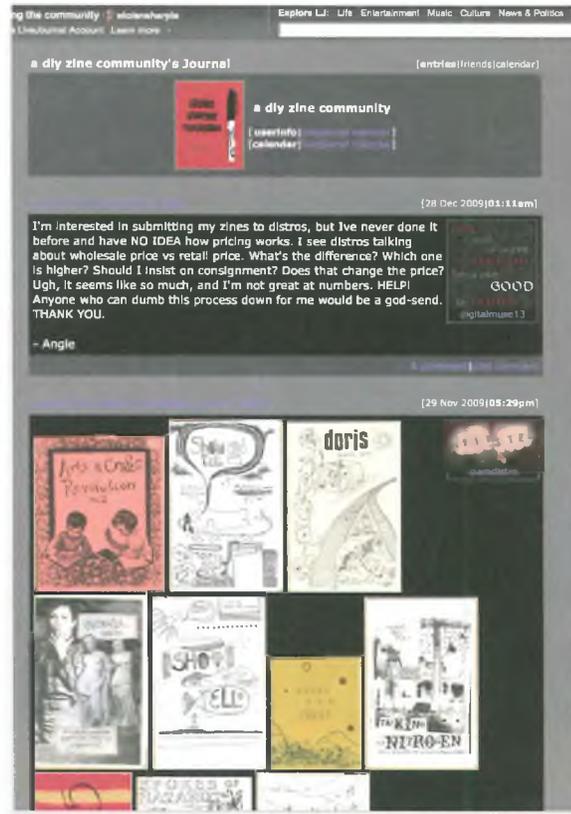
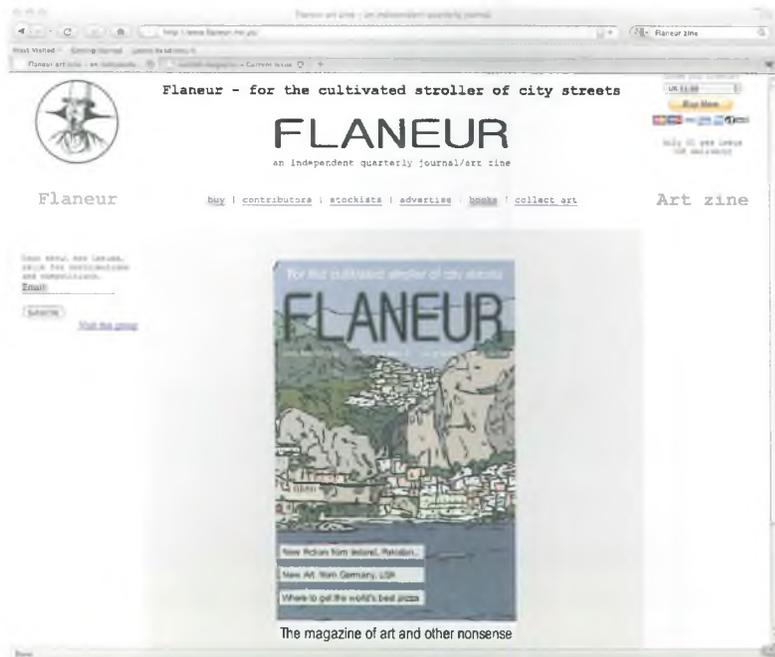
What has the Web brought to the fanzine concept? Zine scholars have highlighted the fine line between defining zines 'proper' and other forms of 'personal publishing' found on the internet.<sup>9</sup> Chris Atton argues that the 'e-zine appears less distinct, its culture more amorphous', while Duncombe's point is that the internet has made 'communication too easy and that the deviant socialization process of the underground might be lost as a consequence'.<sup>10</sup> Zine producer Pagan Kennedy, creator of the early 1990s zine *Pagan's Head*, remarked in an interview with *Wired* magazine: 'I think the zine classification just doesn't work in the online world. The savviest online zines probably will stop calling themselves zines altogether'.<sup>11</sup> Despite such reservations, and recognizing the inevitability that definitions will be questioned, the way in which zinesters have come to make the medium their own is worth exploring.

Many contemporary zines have both a Web and a print presence, yet the intent of the online mode does vary (including promotional, informational or interactive). One example of the use of the Web as a 'static' promotional arena is the quarterly zine *The Flaneur* (2009–). This 'lo-fi, arty, indie publication' reports an interest in publishing 'great art, short fiction, humour and reviews'. The producer of this zine uses social networking sites such as Facebook, Twitter and We Make Zines (an online zine community) to advertise for contributors, and as a means to promote the print zine (twenty pages, small-format, self-printed, black-and-white) to a broader readership. The site does not ask for the viewer to interact with the information in developing a dialogue with its producer other than to hit the 'buy now' button.

On the other hand, some zinesters, such as Tony Drayton (*Ripped & Torn* and *Kill Your Pet Puppy*), have used the full potential of a website as an archival resource for their print zines (photographic and articles), in Drayton's case also listing current events and maintaining a blog with readers' comments. The format is less static and provides functions that design into the site a means of interaction between members of a community: in this case, punk music enthusiasts. Other interactive forms of online zine networking have become popular: *ZineWiki*



*Mystery Date Online* (2001-) continues what began in the print zine as producer Lynn Peril's obsession with used books. *Duplex Planet* (c. 2000s). David Greenberger's online site, began as a print zine in 1979, about his conversations with the elderly in nursing homes. *A Little Poetry* (1996) showcased contemporary poets' works and resources in this journal-like format. *Blind, Stupid and Desperate* (late 1990s-2006) was a typical football e-zine. *Jersey Beat* (n.d.) began as a print zine (c. 1987) and covers punk and the alternative music scene primarily in the Tri-State area around New York.



Producers use the Web in different ways: for example, blogs may be personal diaries or promotional sites. *The Flaneur* (2009-) is an independent quarterly journal that carries art, fiction, journalism and cartoons and which uses its website for selling subscriptions to the print version. *Stolen Sharpie* (2008-) is a blog by Alex Wreck, author of the resources zine *Stolen Sharpie Revolution* and an organizer of the Portland Zine Symposium. *To-Do List* (c. 2000-) is produced by Sasha Cagen (who coined the zine-speak term 'quirkyalone') and uses the lists as a way of exploring the mundanity of everyday life.



A meta approach to zines provides an entertaining overview as well as linking producers together. *Broken Pencil* (1995-) is a quarterly Canadian print and online metazine reviewing fanzines, and related subjects. It was founded by Hal Niezviecki with current editor Lindsay Gibb, and continues to foster zine culture and the indie culture scene. *Irish Books and Zines* (2008-) is a blog founded to provide a space for digitizing Irish zines and other related ephemera 'in high quality pdfs'.

(2006-) is a user-generated open source wiki site, while *Zine Library* (n.d.-), an 'open publishing' site, allows users to upload and download pdf files of printed radical zines as well as broadcasting the latest indie news. Such sites point to an increase in the user's ability to exert greater control over what text is read, together with an awareness of who the readership is and potentially how far the limits of free speech might stretch.

Another way in which e-zines mimic print zines is in their inclusion of comic strips. However, once again the potential for a new kind of aesthetic exists. American comics theorist Scott McCloud has pointed out that on the web a comic strip can exist on 'an infinite canvas' (endless horizontal or vertical scrolling, click-through navigation, etc.). Having said this, it is true that few zines have utilized this potential to date, and prefer to reproduce short strips that have the familiarity of the old-style print scene.<sup>12</sup>

Librarian Jenna Freedman in her online essay 'Zines Are Not Blogs: A Not Unbiased Analysis' suggests that one of the shared aspects of blogs and print is 'motivation'. That is, both have the 'desire to express rather than to profit as a motivation'.<sup>13</sup> This is readily evident in the act of blogging.<sup>14</sup> Blog writing is diary-like in tone, with brief, descriptive entries regarding a specific activity, observation or event that has happened in the writer's life. The template is predetermined for most blog sites and relies on the blogger writing a couple of paragraphs for each entry; entries normally run in a linear sequence and in reverse chronological order (last entry appears first when scrolling down the screen 'page'). The analogy with more traditional print perzines is clear, though purists always defend the design and materiality aspects of printed zines. E-zine websites, on the other hand, are intertextual in that they allow for a greater flexibility to move in between texts or through links to external sites.

There is immediacy inherent in the technology, for example, for updating entries and providing feedback to original postings. Comment boxes also provide and record the dialogue between content and

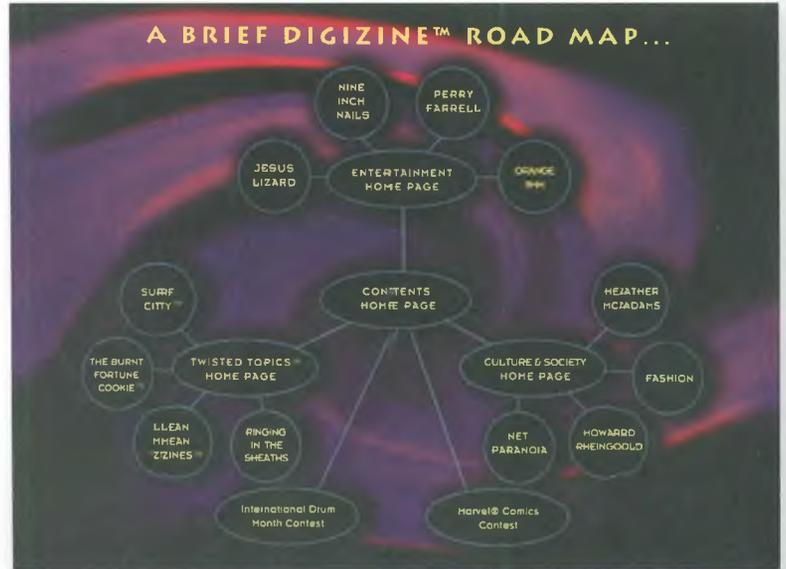
response or author and reader (or a 'nanoaudience' – the name given to small audiences that follow a blog). For the producers of printed fanzines, on the other hand, receiving feedback is often much slower, especially when zines are published on an irregular basis. The so-called 'sociology' of zine reading is altered, therefore: a fact underlined by the ease and speed with which a blog can be accessed versus the old-style method of sending off for something in the post. A different sort of connection between reader and producer now exists.

E-zines are often produced from a menu of templates with predetermined grids and typefaces. Another kind of zine aesthetic has emerged. Attempts at replicating the attributes of print zines successfully online do exist: Laura Oldfield Ford, for example, uses print-based illustrative collages on her home page for *Savage Messiah* (2005-), as do the producers of *Our Hero* (2000-02) with their website using typewriter and handwritten texts, crossings-out, collaged images, and so on to get across the fanzine concept. But in general e-zines are at their best when they play to the strengths of the computer.

### E-Dreamers versus Print Purists

In writing about comic e-zine fandom, Matthew J. Smith comments that 'the potential for community, facilitated in publications like e-zines' will continue to develop, as do the possibilities of increased online interaction.<sup>15</sup> This is undoubtedly true, especially with the advance of ever-more portable computer devices. However, it is also worth noting that anti-e-zine sentiment exists. Back in 1997-98 the producer of the print musiczine *Make Room* made his case clear by publishing the top ten reasons why paper zines are better than the Web versions. Among these: 'no annoying link bullshit, you just turn the page'; 'everyone knows only GEEKS surf the net'; and 'you look cooler carrying this around'. Today, those arguments still hold true for the print purists, who argue that you can't have a zine fair in cyberspace. E-zines have facilitated some of the best work in the field: but the death of print is evidently greatly exaggerated.

*Digizine* (1995) was an interactive music and entertainment magazine brought out as a CD-ROM. It was created by Timothy Zuellig and published by Bob Ahrens. When it hit mainstream newsstands, the first two issues sold out with reportedly 60,000 for the first issue and 90,000 for the second. Interviews with alternative rock bands such as Nine Inch Nails and Jesus Lizard were interspersed with comments from technology guru Howard Rheingold and comics by American artist Heather McAdams. Five years earlier, advances in desktop computer technology prompted 'cyberslacker' Jaime Levy to publish the artzine *Cyber Rag* (1990-92) as a HyperCard floppy disk. The first multimedia issue (1990) emerged out of Levy's Master's thesis, and contained 'bizarre pictures, sound, animation and words'. *Cyber Rag's* three issues were followed by *Electronic Hollywood*, in which the producer shared her experiences in Los Angeles.



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Senior Designer/Programmer.....	Dan Rehnann
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Advertising Director.....	Kelly Cleveland
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Content Manager.....	Kathryn Kerrys
Content Coordinator.....	Mark McCabe

SYSTEM REQUIREMENTS:  
 Minimum:  
 Macintosh™ System 7.0.1 or higher, 640 KB RAM, 2 MB free space, and a floppy disk drive.  
 Recommended:  
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 Web site - <http://www.digizine.com>

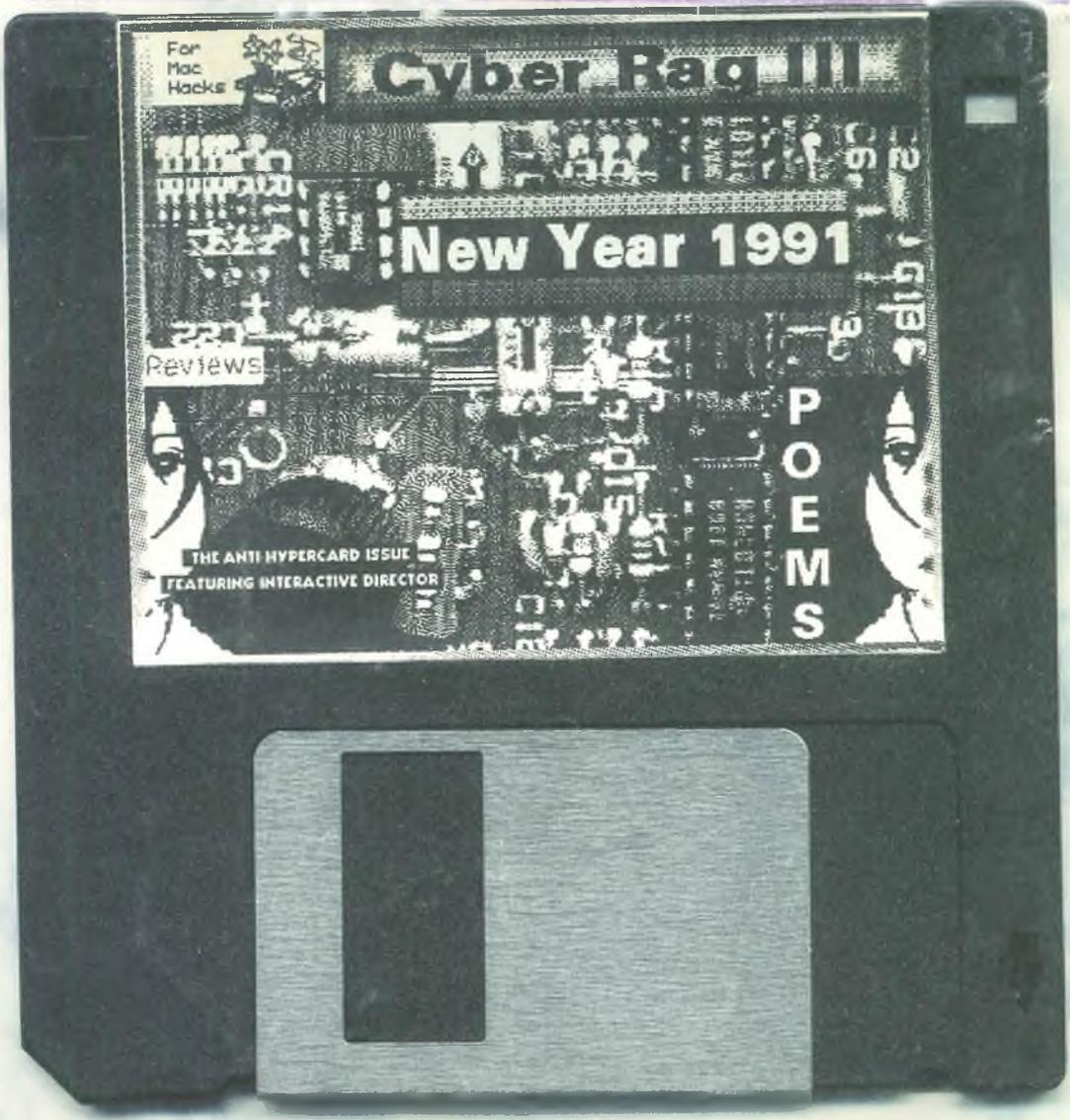
Hard Disk  
 15 items      71,472K in disk      5,430K available

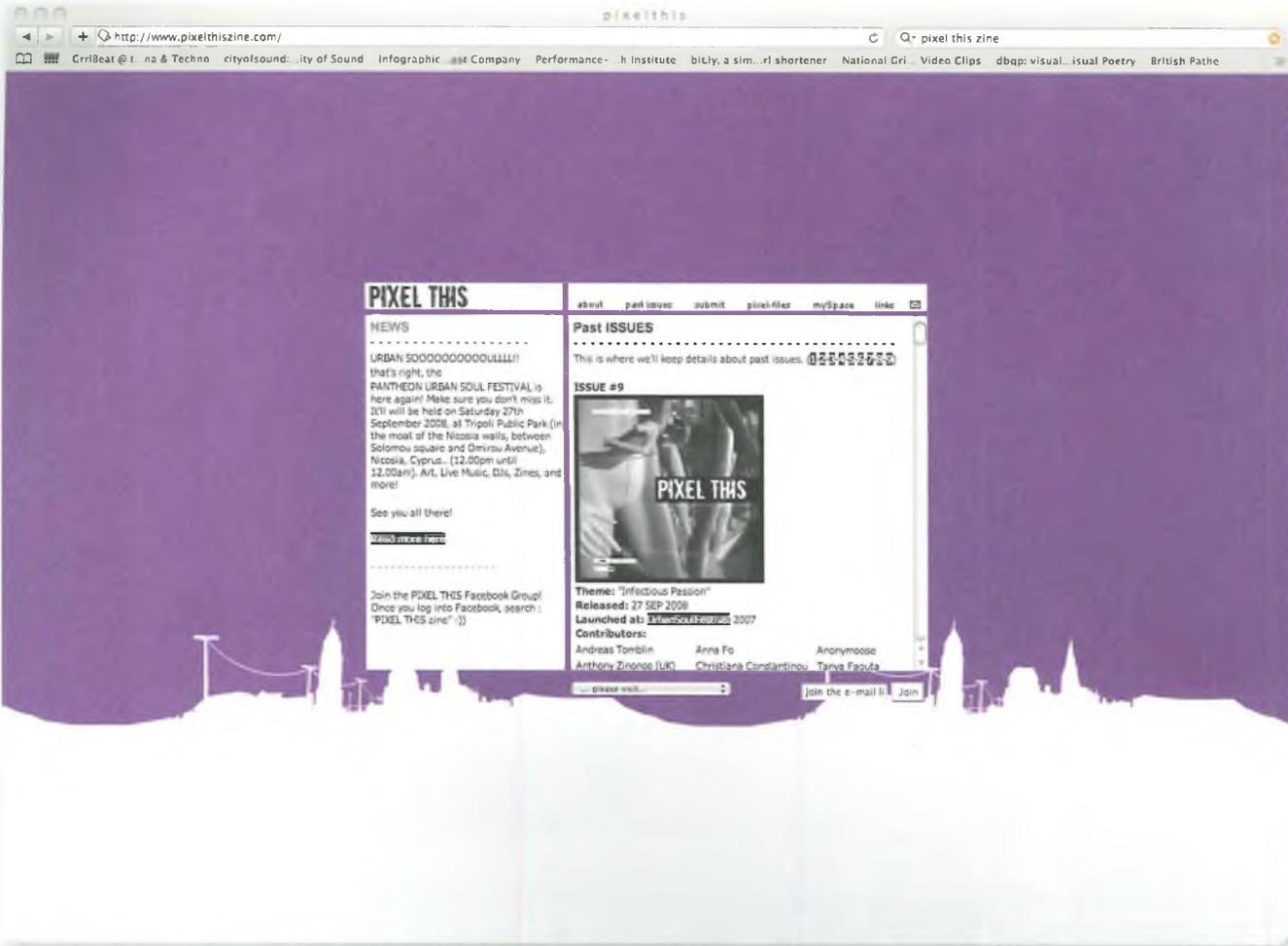
# CYBER RAG FOR THE MACINTOSH



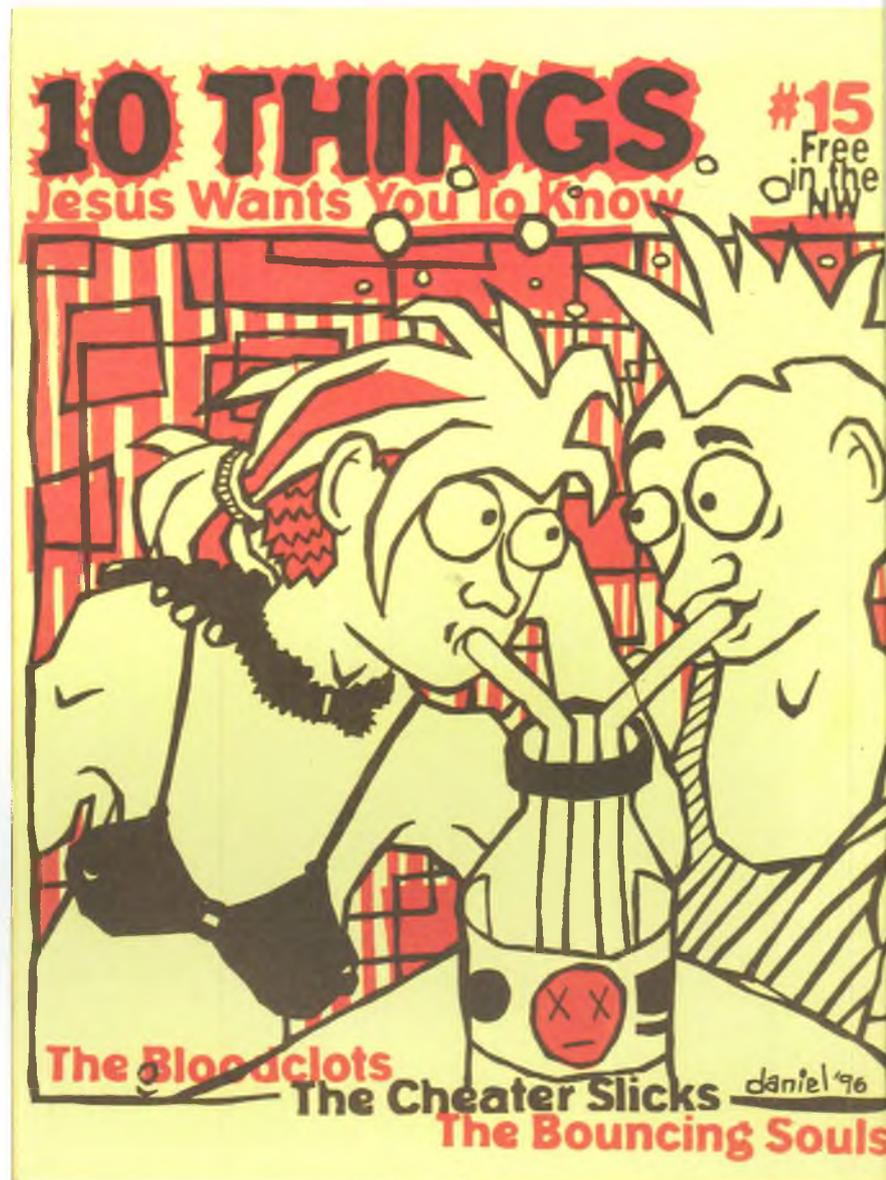
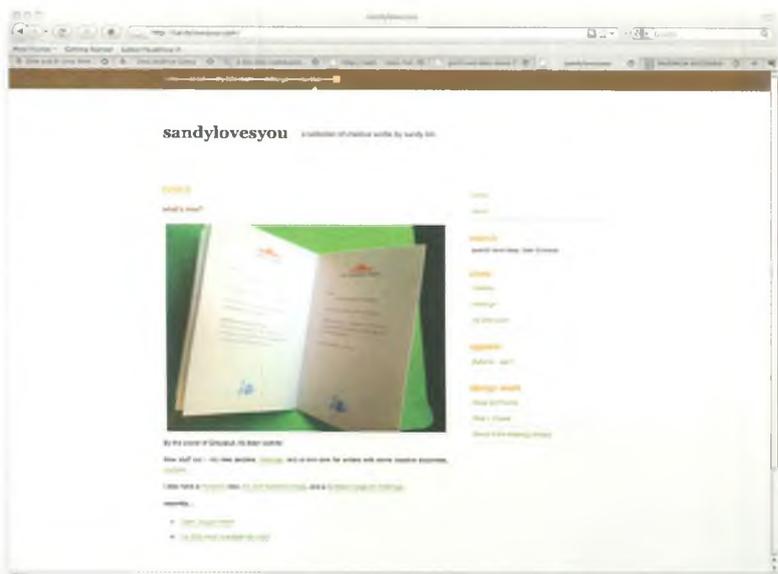
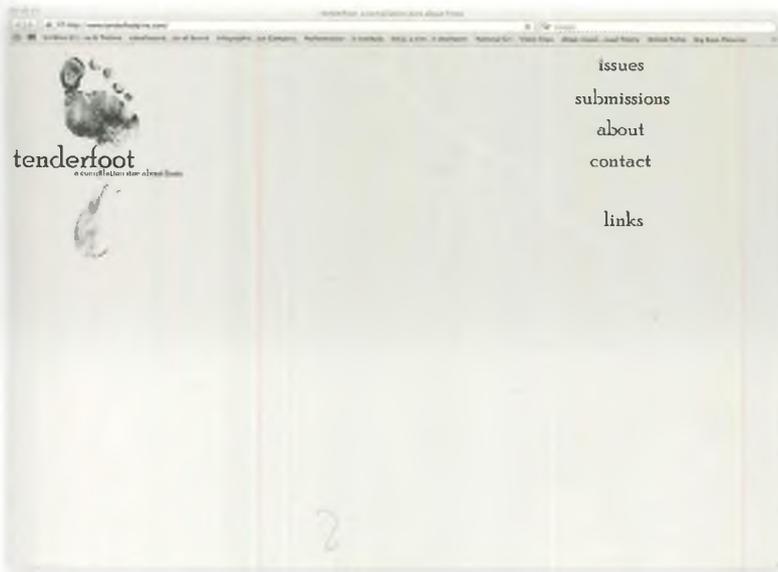
Computer art digitally representing  
 a 90's perception of hypermedia.

"Cyber Rag" is an electronic magazine on disk. Each issue offers a full 780k of animations, editorials, games, and tradeshow reviews. It demonstrates the potentials of multimedia presentation on the personal computer. It was programmed in Hypercard and/or Macromind Director and runs on any Mac with 3 megs of RAM.





Pixel This (2003-c. 2009) was produced out of Nicosia, Cyprus, and styled itself as a forum for both local and international artists, writers, poets, photographers and others. While the website provided an immediate venue for feedback, the print issues were steadfastly DIY in the old sense: formatted as a square (20 x 20cm, 8 x 8in) and inserted into a plastic bag sealed with a sticker on the back. Each issue had a theme and a print edition of 200. New issues tended to be launched at club events, dance festivals and the like.



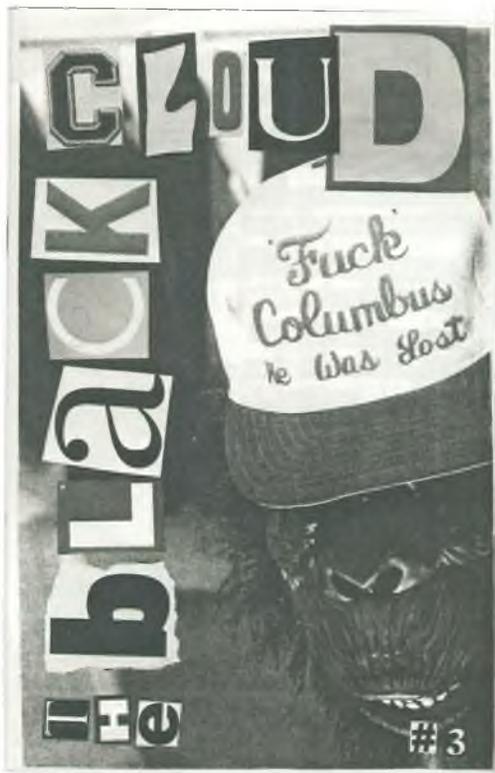
Produced by Jenna Weiss, *Tenderfoot* (c. late 2000s) used an online format for notification of the sporadically published compilation zine of the same name: it collected stories and comix about 'firsts'. *Sandylovesyou* (n.d.) is created by Sandy Lim, a web designer and creator of *Mélange* (2010) from Western Australia, as a showcase for her art, design and writing. *10 Things Zine* (c. 2007) is the blog version of the print zine *10 Things Jesus Wants You to Know* (1991-99), the largest-circulation fanzine in the northwestern United States. Produced by Dan Halligan, it provided news and information about the independent Seattle music scene.



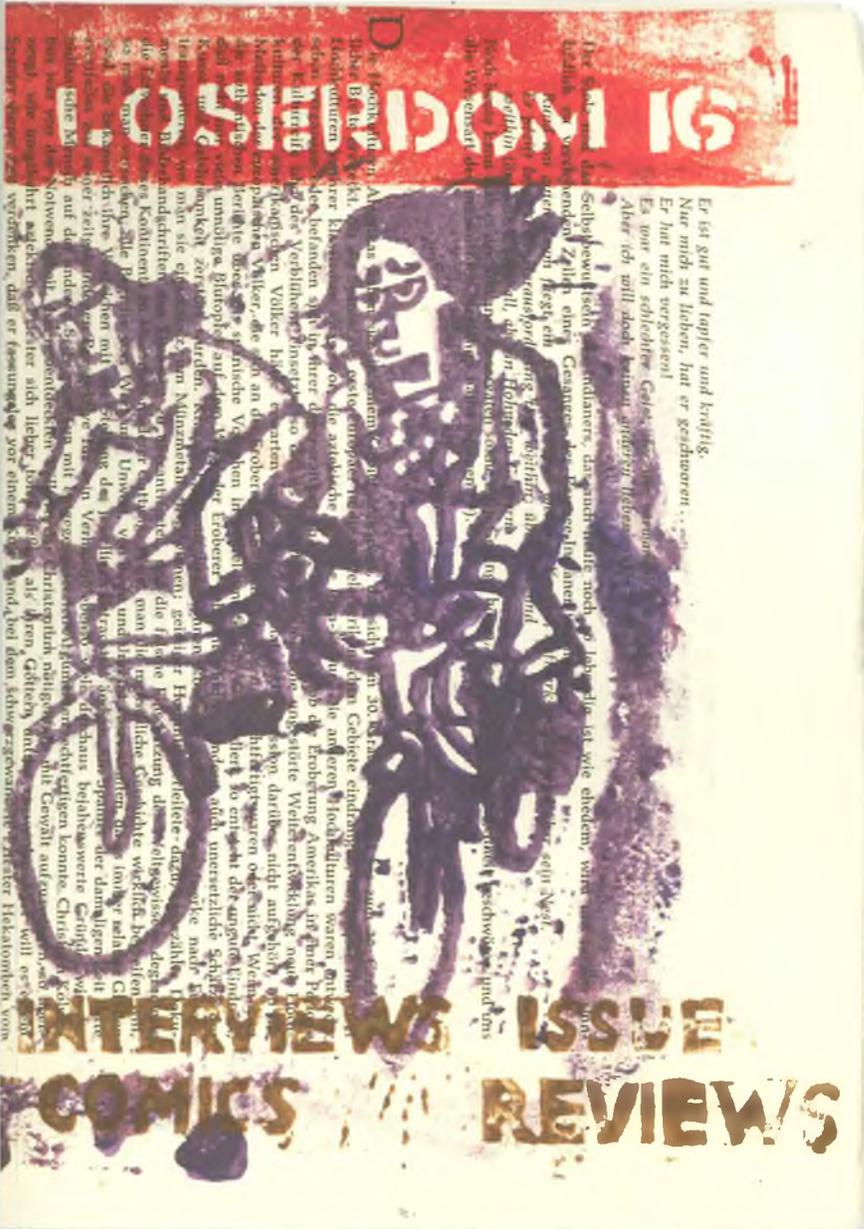
clips from a doomed journalism career

# 1

# the Black Cloud



Punk continues to influence both online and print fanzines. *The Black Cloud* (2007-), by ex-punk Bret, presents 'clips from a doomed journalism career', exploring the idea of using previously published work reprinted in an amateur format. *Punks Is Hippies* (September 2007-) is a blog dedicated to archiving punk fanzines that relies on contributors to post images. The spontaneity of *Kisseff's* (1997-2009) print-version punk graphics is replicated on the website, with gritty photocopied black-and-white drawings. *The ChickenFishSpeaks* is an online archive for *Mutant Renegade Zine* (1990-2000), a music fanzine with reviews, interviews, games, videos and photos from various gigs.



*Loserdom*, (n.d.) by Anto and Eugene (the Loser brothers) from Dublin, provides a selection of articles and cartoons from the print version of the same name (1996-). It also provides a selling point for both the zines and merchandising (such as T-shirts). The illustrational content has always been outstanding: especially the screen-printed covers, which reproduce well on the Web. Topics have included punk, cycling and anti-war politics. The producers also run a zine distro point at events such as the Dublin Anarchist Bookfair.



**LOSERDOM NO.16** **JUNE 2007**

You see all these bitter filthy politicians in clean suits as if they deserve respect, standing by trumpets and other ceremonial music, to obey some sacramental institution; but the way they stereotype other human beings because of their land of origin, because of a bureaucratic system, and the way they trick the people (immigrants) who are the most vulnerable in our society, I can't use another word for these politicians, they're scum! They're spreading like wildfire, a filthy virus of selfishness, greed and bitterness; Sarkozy calls thousands of young people - a part of the population - scum (racille); Verdonk decides to expel 26,000 people to show her headline brutal strength. The politicians play a game which displays perfect timing, an amazing ability to dodge issues and lie as well as strategically displaying a hint of flexibility and credibility in the face of their actions. Bertie plays this game to perfection to a sheep population that keeps electing him while bleating "four legs good two legs better".

**INTERVIEWS INSIDE:**

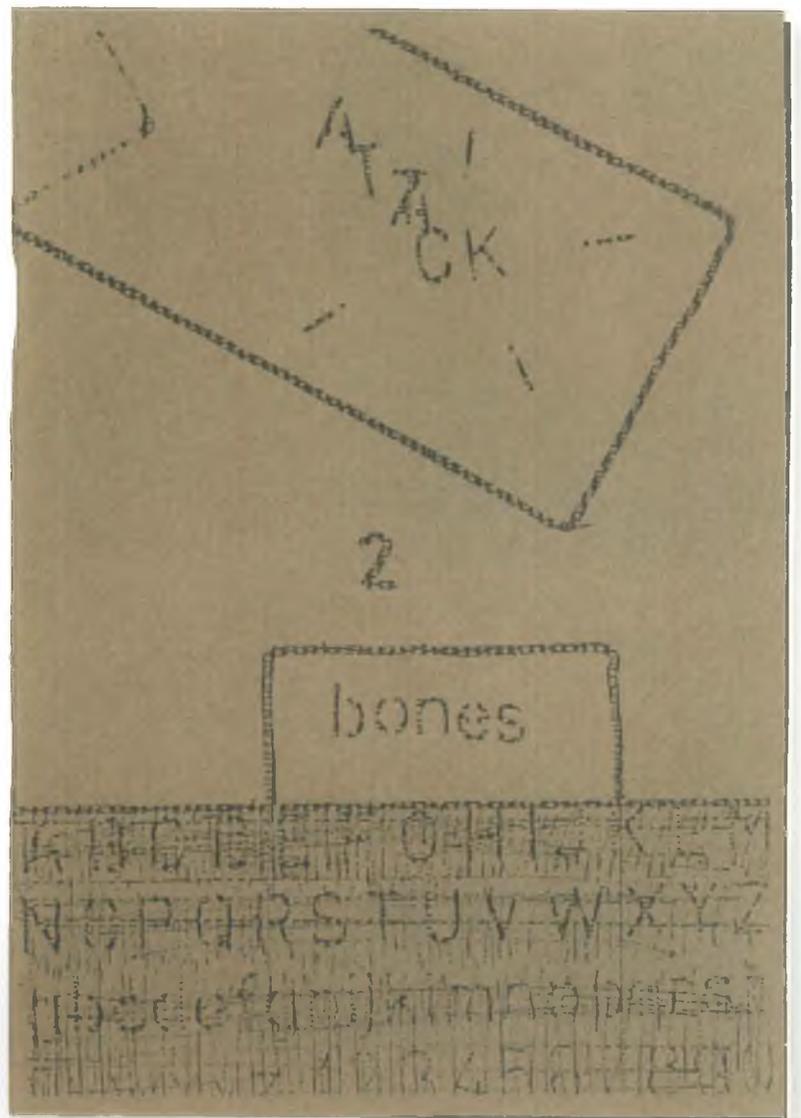
- JOE DUNNE**
- ANGUS SMOGGIN**
- THE CK**
- NEIL TURPIN**
- SEA DOG**

We ain't thick, it's just a trick, but we'll be living with it for another five years. In this democracy you pretty much always lose, there's no in between as long as I could ever vote - I've been on the losing side with politics and with our "president", they don't represent me; they have nothing to do with me. You lose, but we can be constructive about it, creative hopefully, welcome to **Loserdom!**



>Welcome **LOSERDOM READERS!**  
Last issue of *Loserdom* received a great response so thanks to everyone who gave support and sent in feedback - it is much appreciated. Making a zine is a peculiar hobby to be sure - there is a great deal of satisfaction to be had in creating and putting together a zine, but since it's certainly not for financial return - the bit of feedback really makes it worthwhile. So send it in if you've got any. Also if you feel something is being ignored here in *Loserdom* or indeed you could do a better job at a zine yourself, don't hesitate - make your own zine today, infact do one anyway!

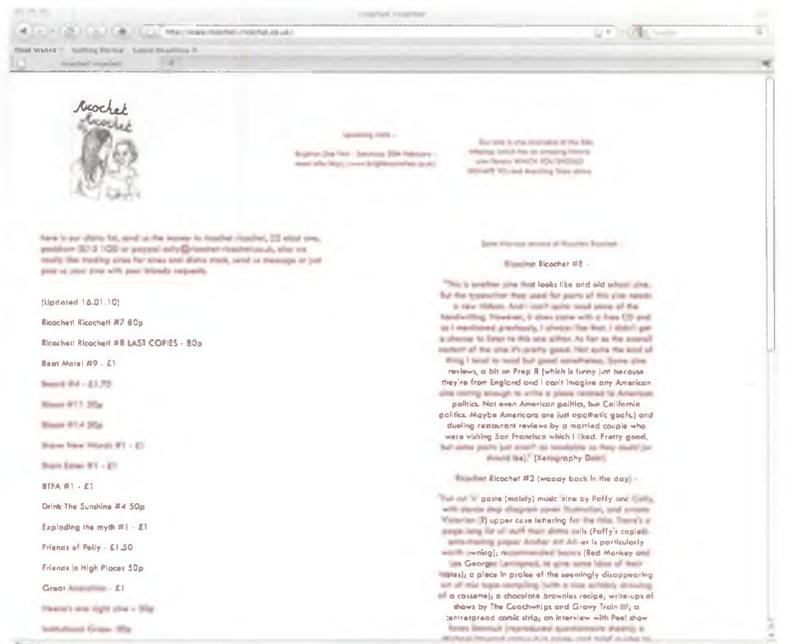
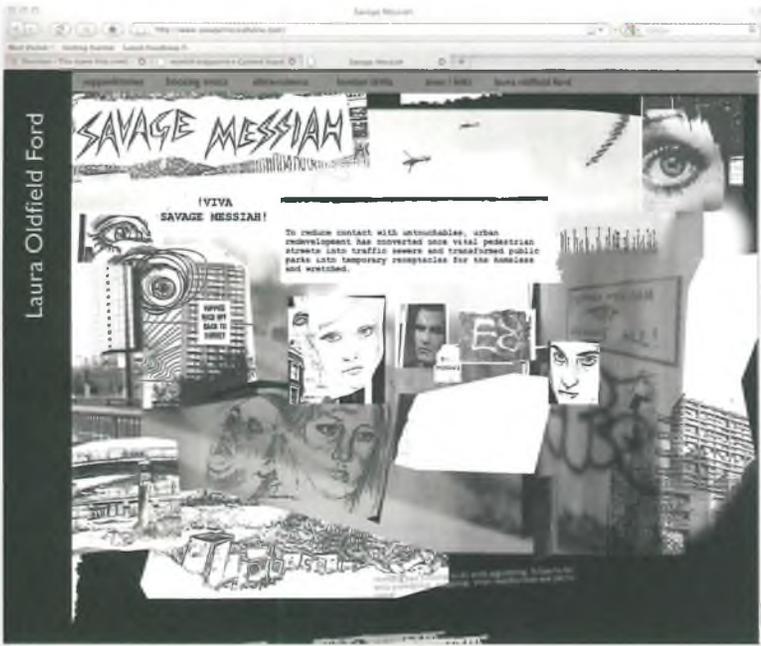
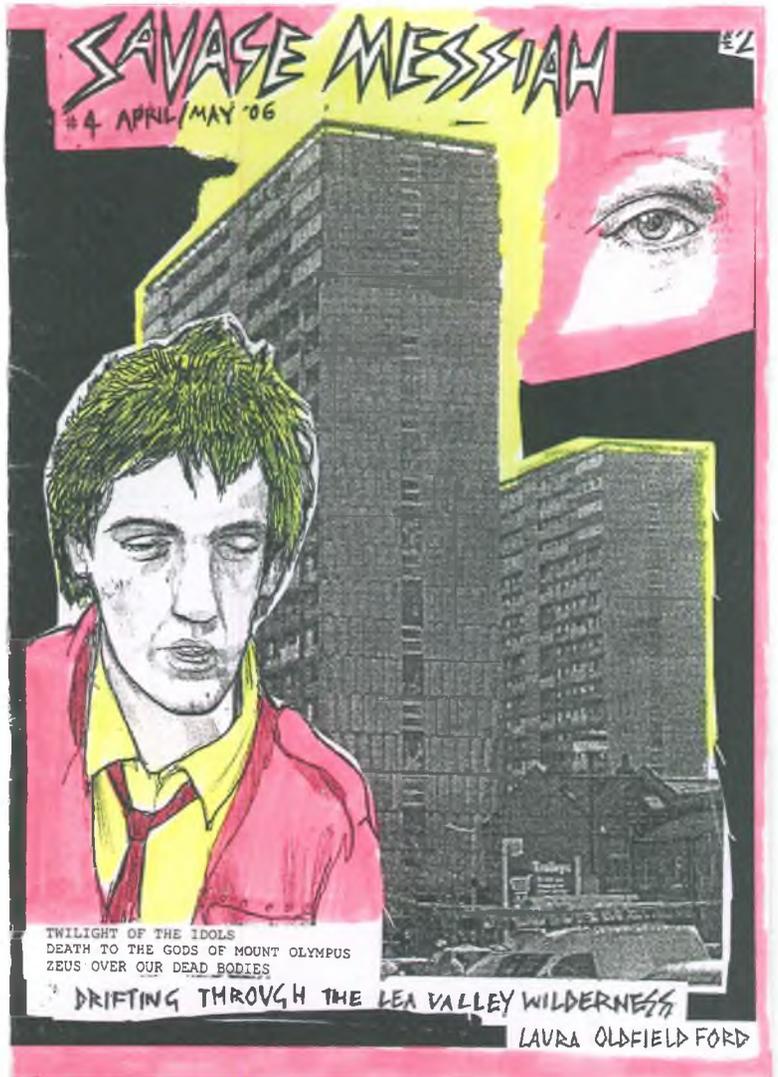
This time round we present the 'Interviews Issue' with interviews with some folks that we think have some interesting/important stuff to



*Attack!* (2001-) was 'curated' by Wes White - initially a numbered edition of 150 print zines, showcasing collections of original artwork by writers, artists and musicians. White expanded his idea to include a DVD encompassing live shows. The accompanying website *Cartilage* (n.d.) contains scans of sold-out issues, a blog and links to the work of contributors. *Kill Your Pet Puppy* (1979-83) was a British punkzine produced by Tony Drayton (of *Ripped & Torn* fame) and is now an online web resource and archive for his zine. The background pattern is constructed out of images of the original print zine. *Woofah* (2007-) is a sporadically produced independent music fanzine covering reggae, grime and dubstep with both online and print versions.



Doris Zine Blog (2007-) operates as a showcase forum for a riot grrrl distro, run by Cindy Crabb ('Doris'). The blog is a continuation of the printed perzine, but radically different in its design, being subject to a pre-existing grid template. Examples of covers from the print version indicate an appealing illustrational style that is difficult to replicate with any warmth online.

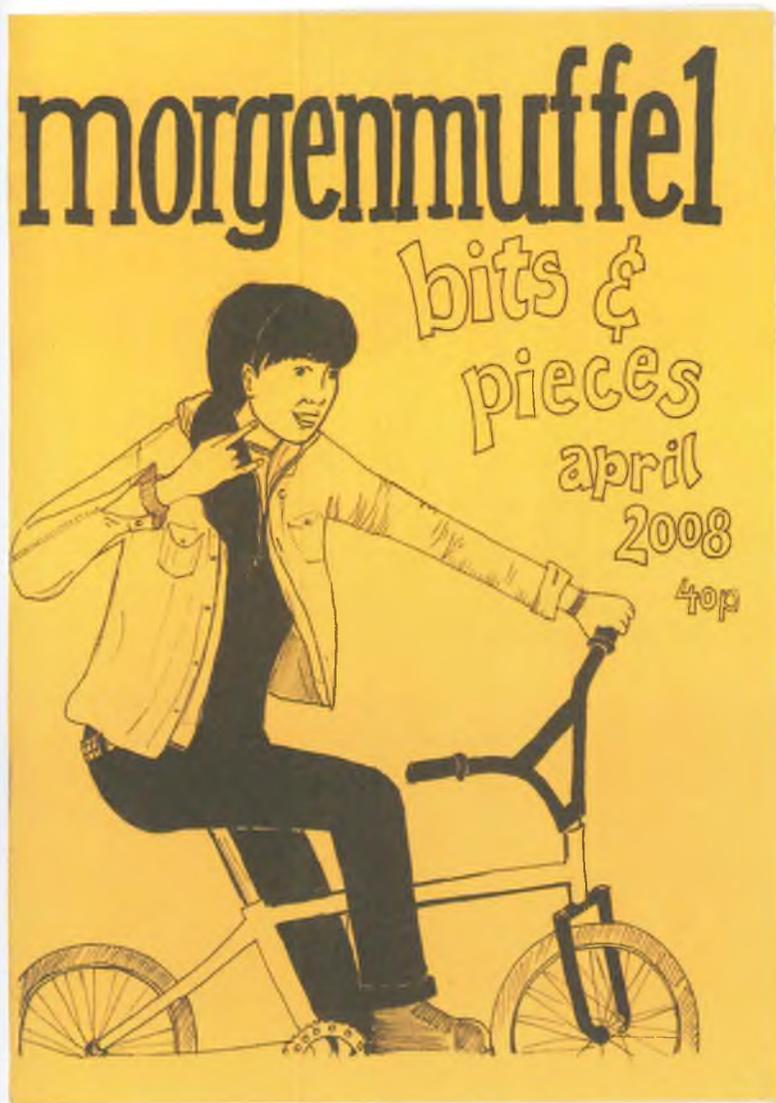
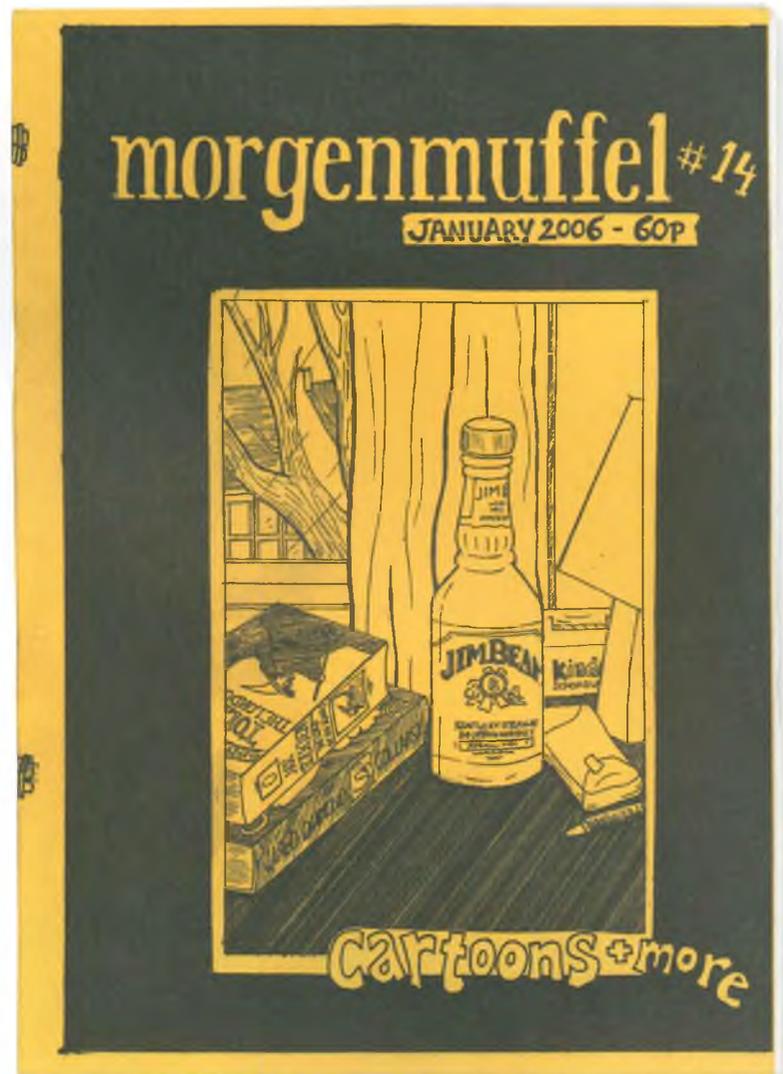
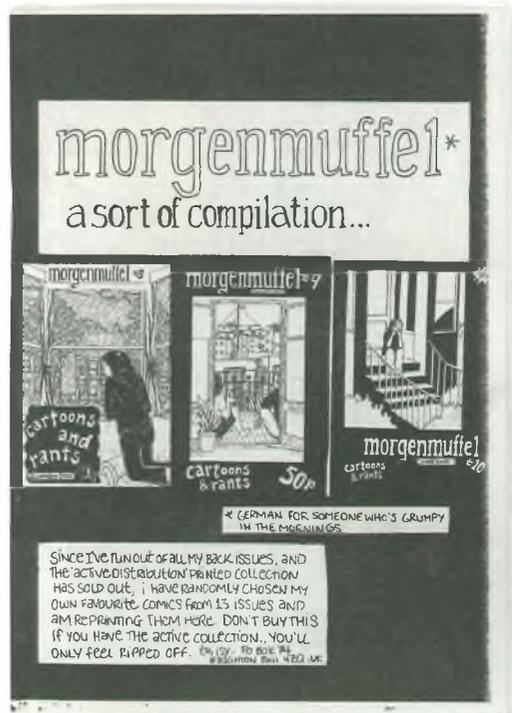


More web/print crossovers. Artist Laura Oldfield Ford's provocative zine *Savage Messiah* (2005-) reports on her psychogeographical wanderings through London using cut-and-paste, photocollage, drawing and writing. Her commentary is on the gritty realities of urban spaces, reflecting the early anarcho-punk art of the 1970s and paying homage to the graphics of Crass member Gee Vaucher in particular. A less refined fanzine aesthetic is at play in the music/queerzine *Ricochet! Ricochet!* (2005-) by Paffy (Patrick) and Colly (Colette), which has an art-band orientation.



One of the advantages of having a musiczine on the Web is that songs and videos can be sampled. *Supersweet* (2004-) began as a print-based Thai fanzine, emerging out of the indie disco scene of Bangkok and London and morphing into an online presence; 1,500 copies of the photocopied zine were distributed, but the website provided a much broader platform. Having gone digital, experimentation with sound could begin (e.g. the 'Contact us' link is accompanied by the sound of an old-fashioned telephone ring). By contrast, *Morgenmuffel* (c. 1997-) is an autobiographical comiczine drawn by artist Isy that sticks closely to its print roots. The first issue was produced in Germany, and it was not until the second issue and a move to Brighton, UK, that its producer began to use the zine as a forum for drawing comics about her own life and activities, which included direct action and grassroots organizing. The website provides followers with downloadable pdfs of early issues of the print zine.





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 And Weather; (T) Carlton City Survival  
 6850984 3.15 CITY

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# Rancid-News

June-July 2003

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LESS THAN JAKE ★ PITCHSHIFTER

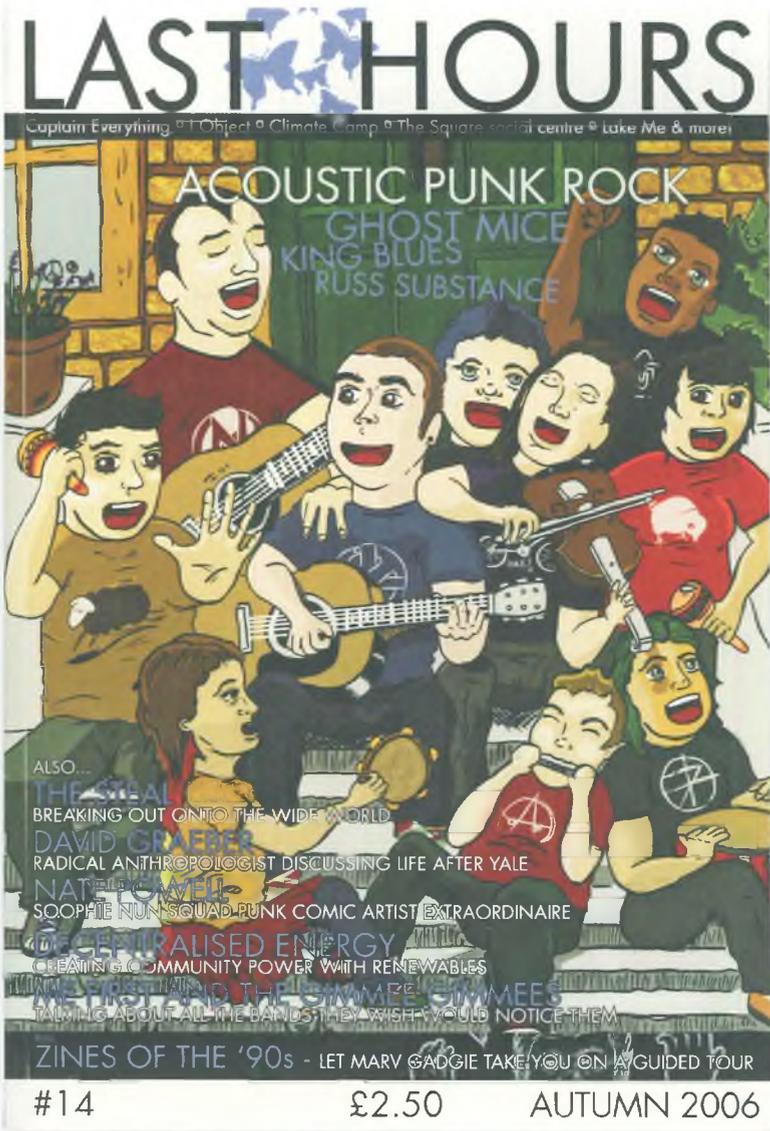
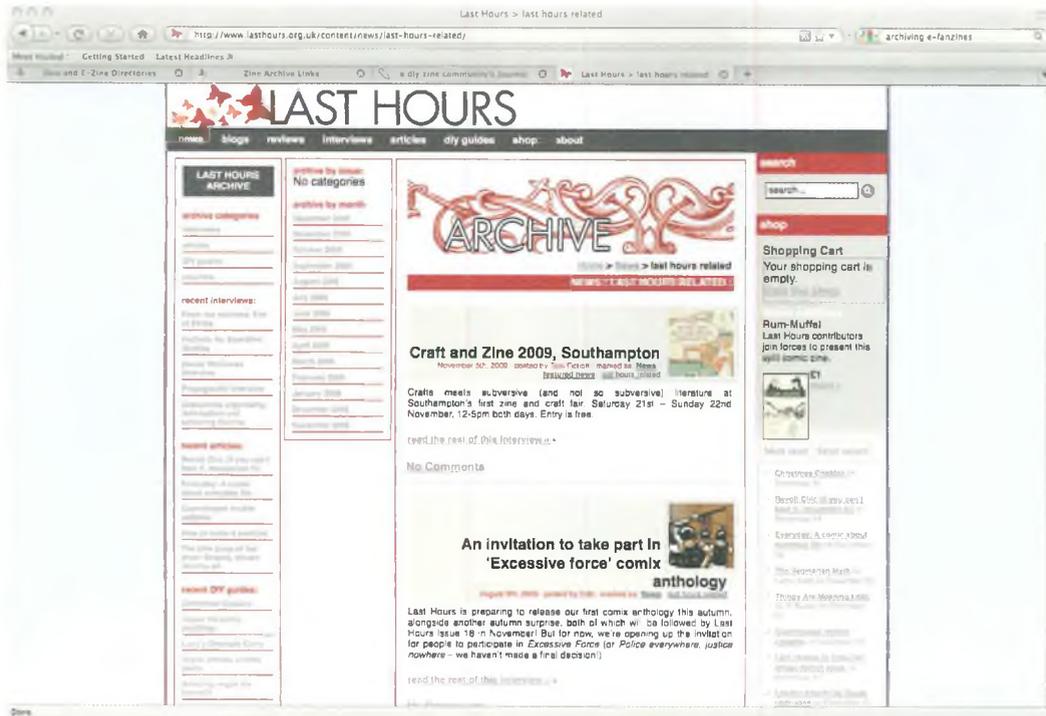
CAPTAIN EVERYTHING ★ SHADOWS FALL ★ AMEN

RED LIGHTS FLASH ★ NOCOMPLY ★ TRENCHER ★ SEND MORE PARAMEDIC

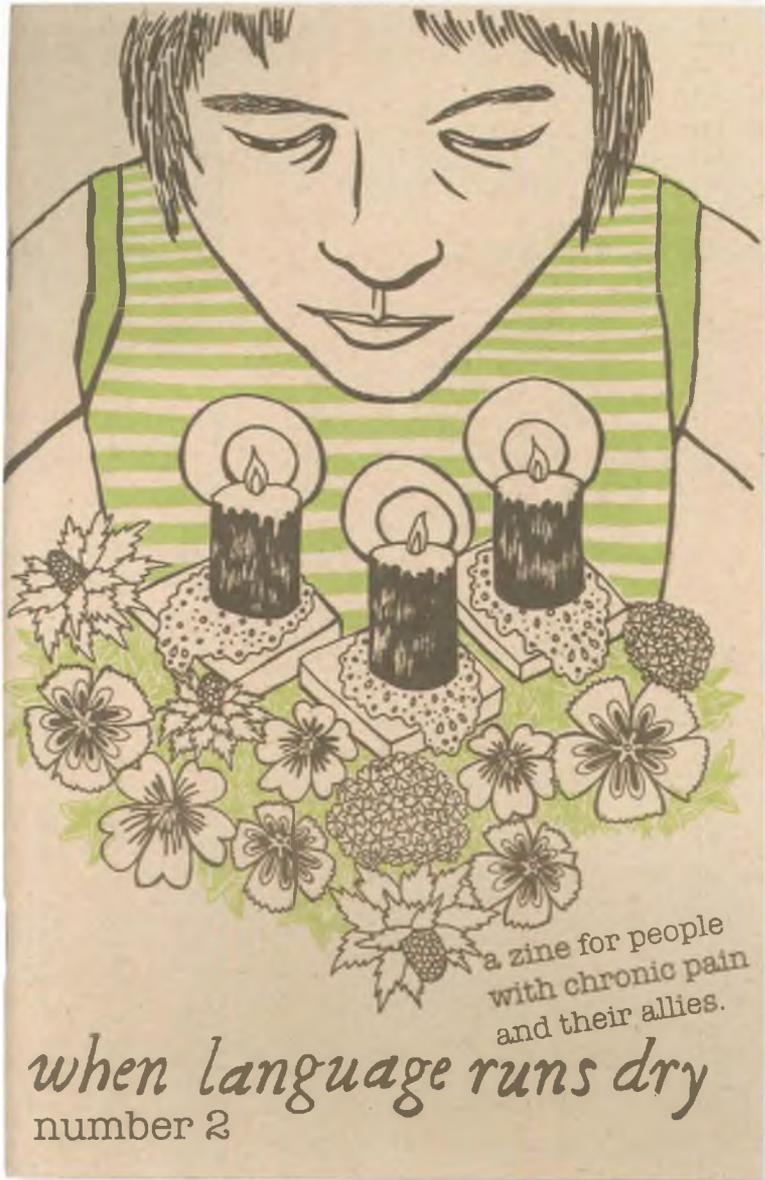
ATOM AND HIS PACKAGE ★ REVIEWS ★ RANTS ★ STORIE

£1 / \$4 / €4

5.20 Countdown (T) (S) (R) 8893859



Political zine agitation has found a sympathetic home on the Web. *Rancid-News* (2003-05), produced by Edd Baldry, was a print punkzine that ran for nine issues until issue 10, when its name was changed to *Last Hours* (2005-08). It moved beyond a conventional music review zine and found itself putting out themed issues and devoting more space to political news and articles on such matters as veganism - something that gave the website a more serious aura than others in the genre. Regular contributors included Isy from *Morgenmuffel* and Alex Wrekk from *Stolen Sharpie*, organizer of the Portland Zine Symposium.



Everyday life is a common theme for both print perzines and online versions. *When Language Runs Dry* (2008-), by Claire Barrera and Meredith Butner, is a health-related zine for 'people with chronic pain'. *Karen* (2004-), by Karen Lubbock, states, "... fashion is Lesley and her mannequin Mandy, beauty is a washing line, health is Pat's and Carol's bunions. Art is a visit to the local tattoo parlour, and gardening is a mole that needs catching in the garden."

**PonyBoy Press**  
zines, crafts, obsessions, confessions

THURSDAY, DECEMBER 24, 2009  
Christmas Eve

Christmas Eve is here. I have a lot to organize for our families these Christmas nights. We are doing a 1990's theme. You can read more about that on The Cedar Chest blog. While you're there take a look at all the neat Christmas postcards and ephemera I have printed over the last couple of weeks. I still have so much more I didn't get to! More for next year.

I had trouble getting some photos of my Christmas decorations this year. I had a new camera (hoping Santa will bring me one) and the lighting was just too low. But, I am going to post a couple anyway.



The village I made turned out pretty good this year. I love all the different trees. Although it is nothing like Alice's. There is a great tutorial on how to make her Christmas Village on her blog. Post it gets lots.

**ABOUT ME**  
PONYBOY PRESS: PORTLAND, OREGON, UNITED STATES  
I have been publishing zines under the name PonyBoy Press since 1994. Once I moved to Portland in 2000, I also started selling crafts. I like to do decor, vintage stuff, history, art activities, zines and web stuff. I also do a blog on vintage photos and ephemera called The Cedar Chest.

**SHOP PONYBOY PRESS**



oh, darcy

"the people fascinated and righted me  
Amory  
How the times fall and drift  
How the times fall and drift  
How the times fall and drift  
How the times fall and drift"



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Oh! Why not get your hands on the **East Village Inky**? Just my saying, it's just as easy as getting your hands on the one before and ordering the next!

But wait -- want to order a sample first? Don't believe in credit cards? Can't get a credit card? That's okay, we can get one either. We accept checks and cash too -- just ask.

the (east village) INKY <sup>no. 8</sup>

in which the pregnant Midwestern mother of a funky 3-thumbed soon-to-be-3-year-old native New Yorker endeavors to enjoy the twilight of her daughter's only childhood despite a staggering setback from out of left field!

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- \* RANDOM REASONS TO COME TO BROOKLYN!
- \* FAMILY VACATION SNAPSHOTS FROM CHICAGO & L.A.!
- \* REALITY-BASED ADVICE TO THE FATHERS FROM OUR HERO, GREG
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- \* WAIT A MINUTE --WHAT?!

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in handwriting that can sometimes be difficult to see than paper drawn to ACTUAL SIZE & in answer to the many inquiries we've received of late, yes, INKY REALLY has 3 thumbs! So what, you think it's something I made up to boost circulation?

BUY THIS MAGAZINE FOR TWO DOLLARS and then just about anything else you buy, you'll think to yourself "Dang! The East Village Inky costs less than THAT!"

to days to \$2





**Ghost Pine Fanzine**

FRONT PAGE REVIEWS CONTACT STORES



Reviews

Maximum: dkmill #208, March 2008; The Top Ten

Ghost Pine #11 If the "perzine" label usually stops you in your tracks, consider taking a chance on Ghost Pine. This is well-written and original. It consists of short autobiographical vignettes that are riveting glimpses at life's life, each one alternating between funny and sad. I enjoyed the shortness of each piece, and how his writing gives you just a taste of the moment, but now I'm sitting here wanting more.

Sherevian: nana.kk.pptol.com

Ghost Pine #10 The tenth issue, on the 10th anniversary of a tremendous zine, celebrates all things incomplete. The several pieces in this zine are all parts of other works, each sitting perfect in it's unfinished state. A must-read, and it compels me to read the first nine issues as well, in an effort to learn more of this writer's world.

Newpages.com, May 2006

Ghost Pine #9 I'd heard many excellent things about Ghost Pine, and so I was happy to find a couple of issues at Woodco's Shoe Books during a recent trip to Philadelphia. Soon after diving into these issues, I noticed some threads of familiarity in style to another excellent Canadian zine, I'm Johnny and I Don't Give a Fuck. This is a good thing. Jeff has a certain lyrical and timeless style to his writing that really appeals to me. It lends a universality to what he writes about, which is often hard to find in personal diary writing. Perzines are often too personal, so focused in on one person's minutiae that it can be a struggle to relate. But the writing in Ghost Pine, though rooted in punk rock and activism,

PAGES

- Contact
- Reviews
- 107-10
- 107-11
- 107-12
- 107-13
- The Top

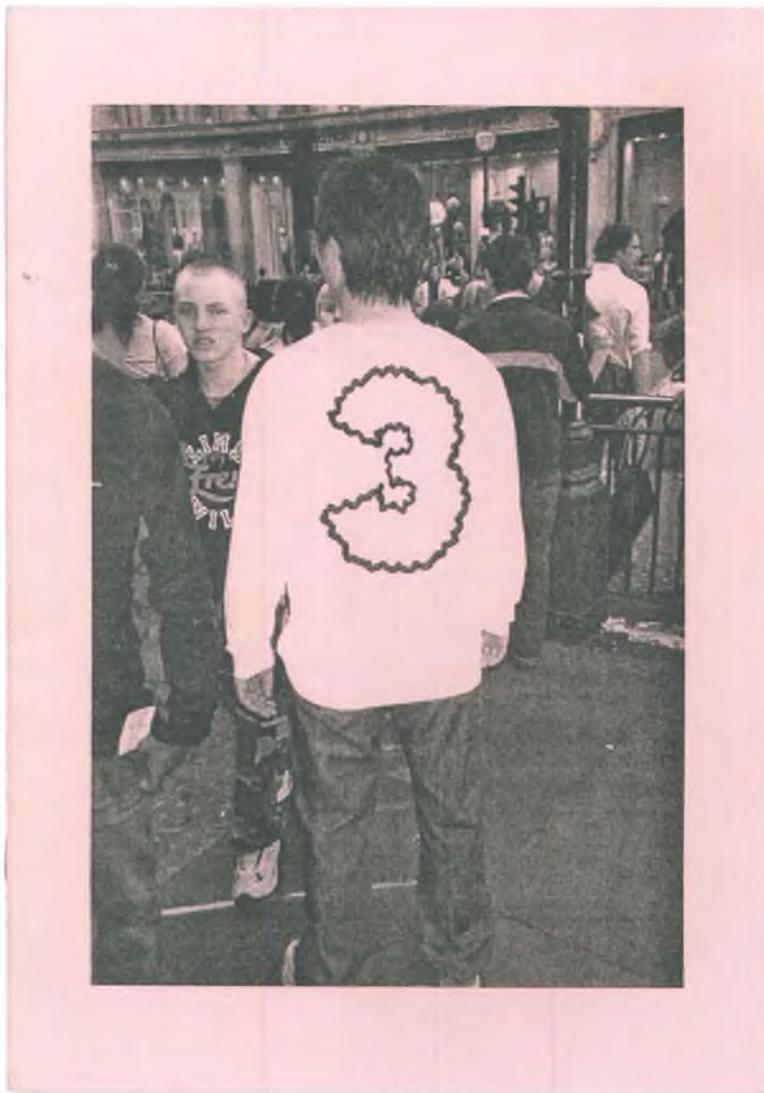
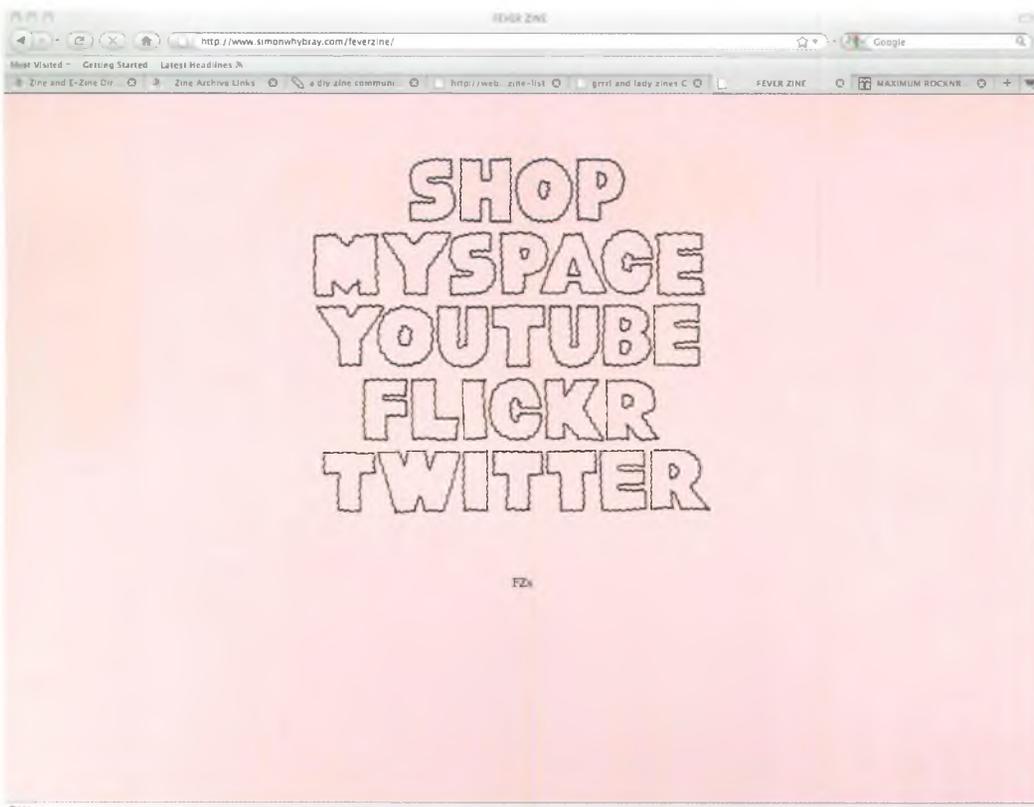
DISTRIBUTORS

- indie books (Chicago)

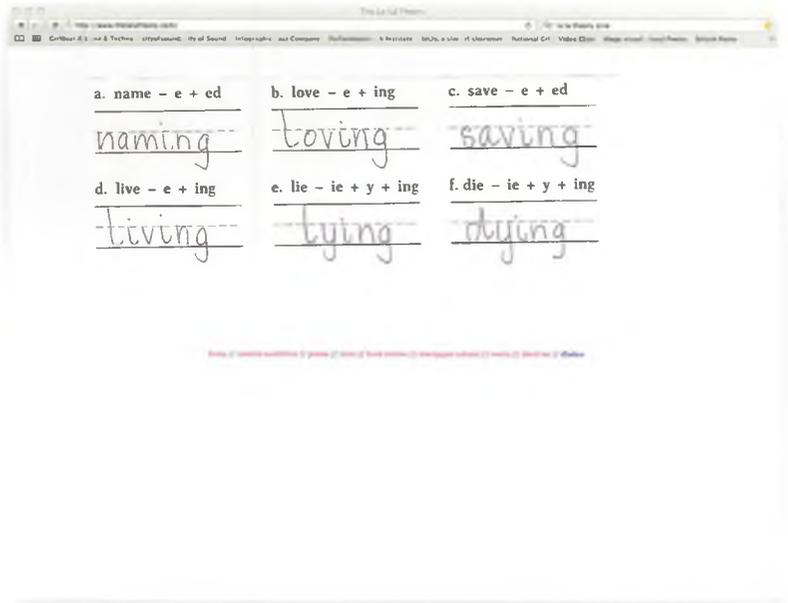
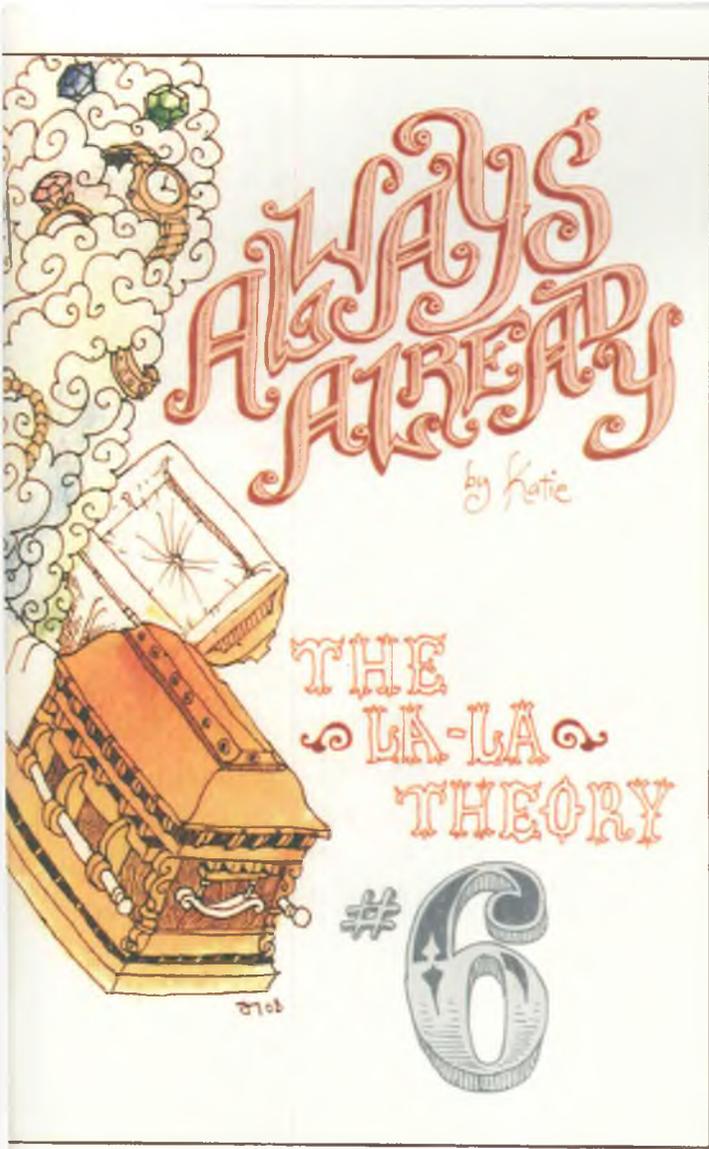
FRIENDS

- indie books

Autobiography is another staple of the genre. *PonyBoy Press* (1994-) is a blog that operates as a perzine and a point of sale for the writer's zines and craft objects. The co-producer of *The Donner Party* (n.d.) used her website *Oh, Darcy* (n.d.) to promote the fanzine and showcase her poetry. Ayun Halliday's website promotes her print zine *East Village Inky* (1998-). *Ghost Pine Fanzine* (c. 1996-) is an autobiographical zine by Canadian writer Jeff Miller, and this site contains extracts from some of his short stories.

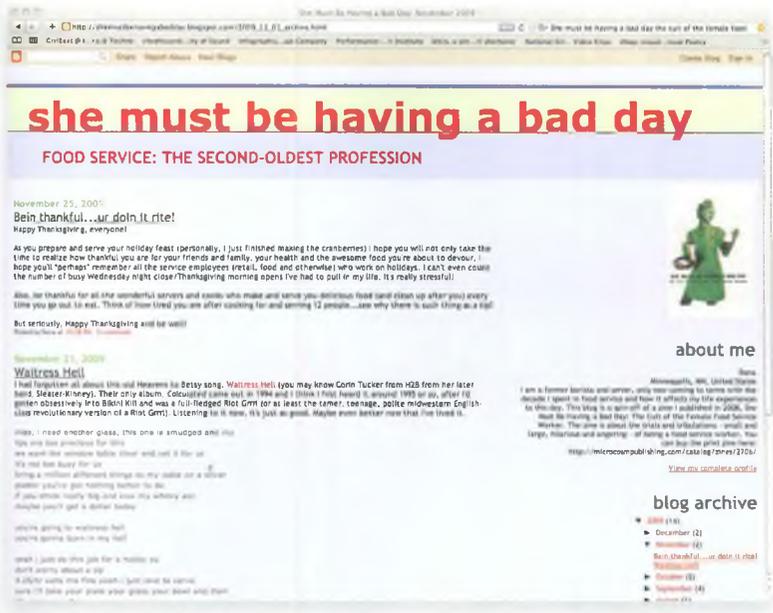


The hand lettering and pink background are as distinctive of *Fever Zine* (c. late 2000s) on the web as it is for its print version. Originally a photocopied creation by music journalist Alex Zamora and graphic designer Simon Whybray, it provides a showcase for 'hip' writers, illustrators and photographers, including Tim Murray, Andy Council and Paula Kopečna. The online zine links to social networking sites (the creators are active tweeters) and to interviews with the zine's contributors on YouTube. *Fever Zine* has been featured in British design magazine *Grafik*.

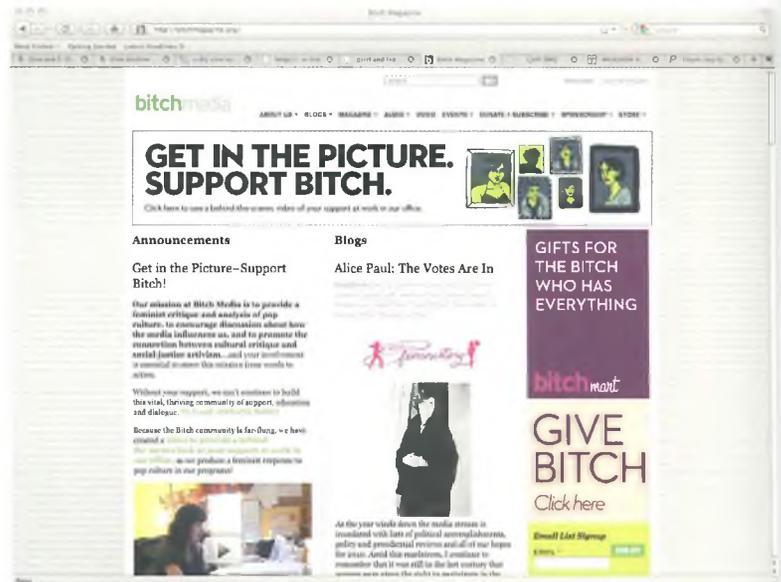
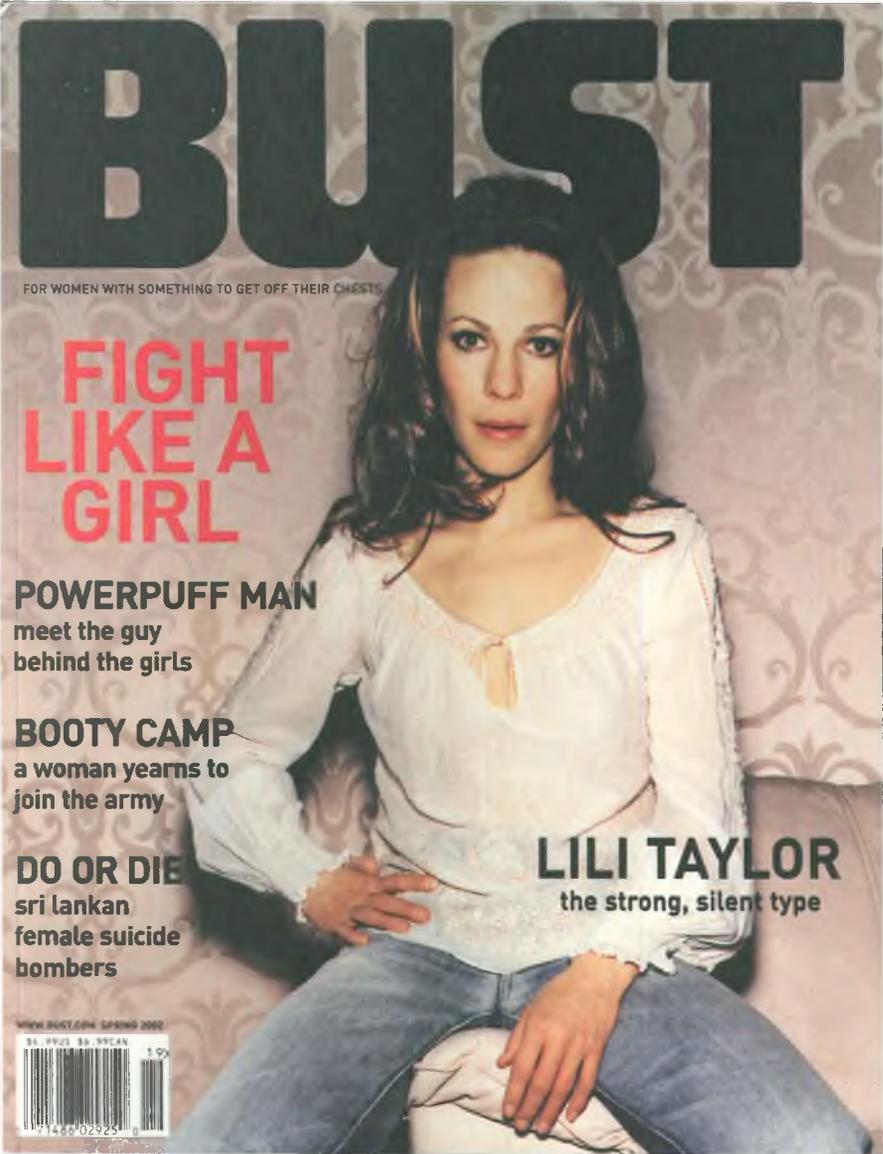


Disparate enthusiasms characterize the web zine community. The website for the irregularly produced website *Breakfast* (n.d.) - 'the zine about your favourite meal' - by Vincent Voelz is a companion site and sample archive for the paper zine. The politically orientated *Clamor* (1999-2006) was founded by Jen Angel and Jason Kucsma as a 'DIY guide to everyday revolution'. *The La-La Theory* (c. 2007-) is a zine about language by Katie Haegele, a linguist and professional writer. Her website and blog promote the literary zine as well as her writing for the *Philadelphia Inquirer*.

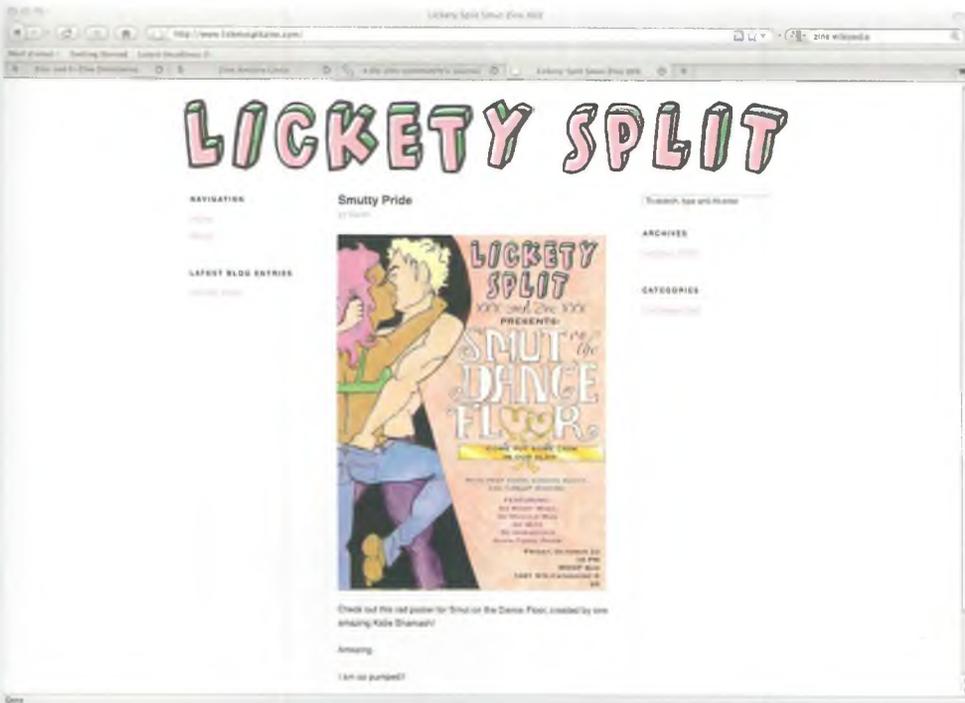




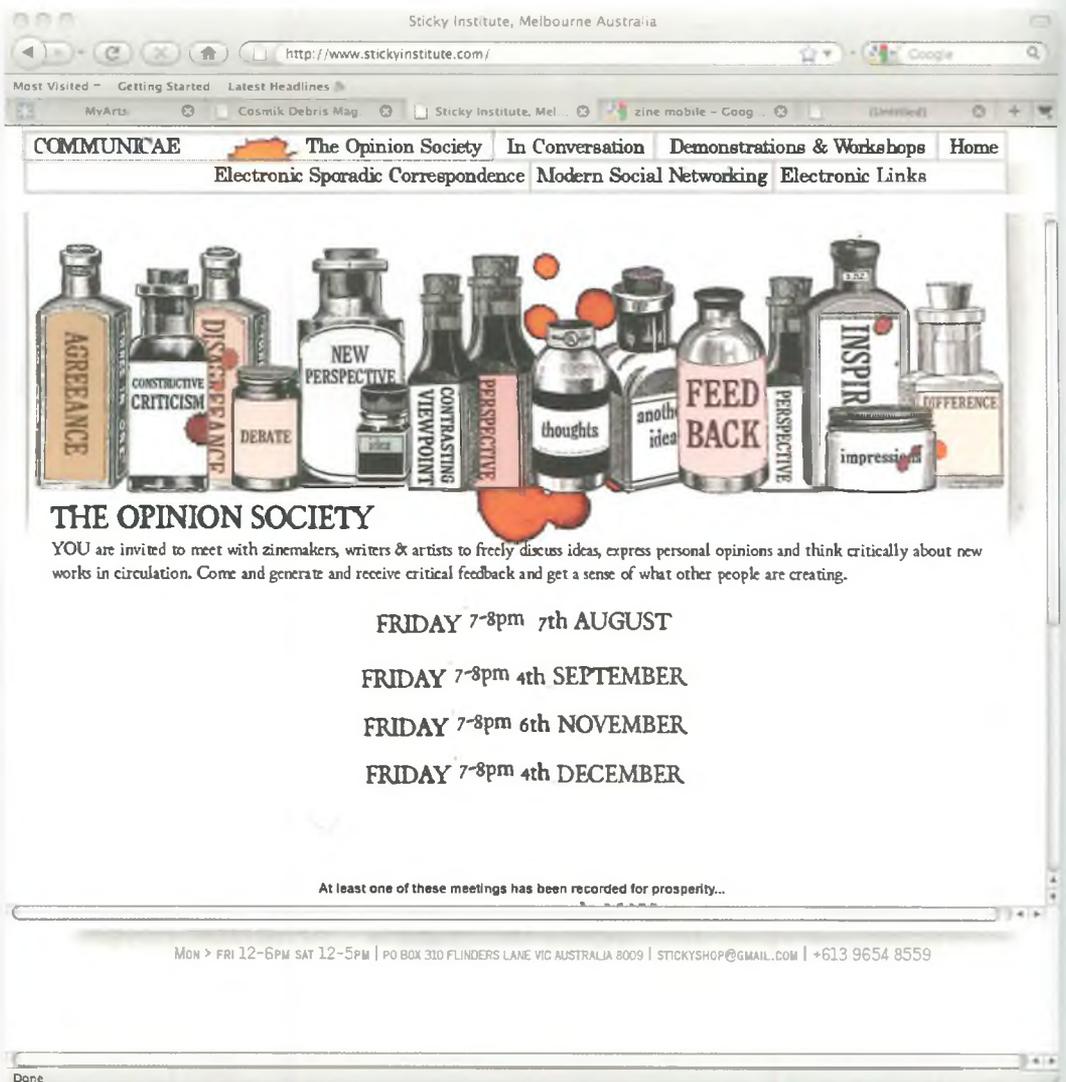
More diversity on the web. *Hack this Zine* (2004-) is a collective of 'artists, crackers, hackers and anarchists' who work with open source and tech activism. The zine is available as a pdf to download from the website. Tomas writes *Rad Dad* (2005-), a blog zine about parenting, with its origins in a print zine notable for its letterpress covers. It won the 2009 'Best Zine' award from the *Utne Reader*. The website for the *SocialDesignZine* (2003-09) was maintained by the Italian Association for Visual Communication Design and focused on social responsibility. *She Must Be Having a Bad Day* (2008-) by Dana Raidt, is a web and print zine for female food service professionals. *Urinal Gum* (2008-) is a comedy/satire zine aiming to 'enhance others' lives through drivelt'.



Once into the 2000s women and grrrls contributed to feminist debates in a range of formats - from print to Twitter. *Bust* (1993-), by Laurie Henzel and Debbie Stoller, was one of the first to bring riot grrrl to the mainstream, and has maintained its edge in digital form. *Bitch: Feminist Response to Pop Culture* (1996-) was launched in print with 300 copies distributed by hand; the acclaimed website (n.d.-) is now part of Bitchmedia. *Ladyfest London 2008* used their website to announce the event and to provide the zine programme as a downloadable pdf.



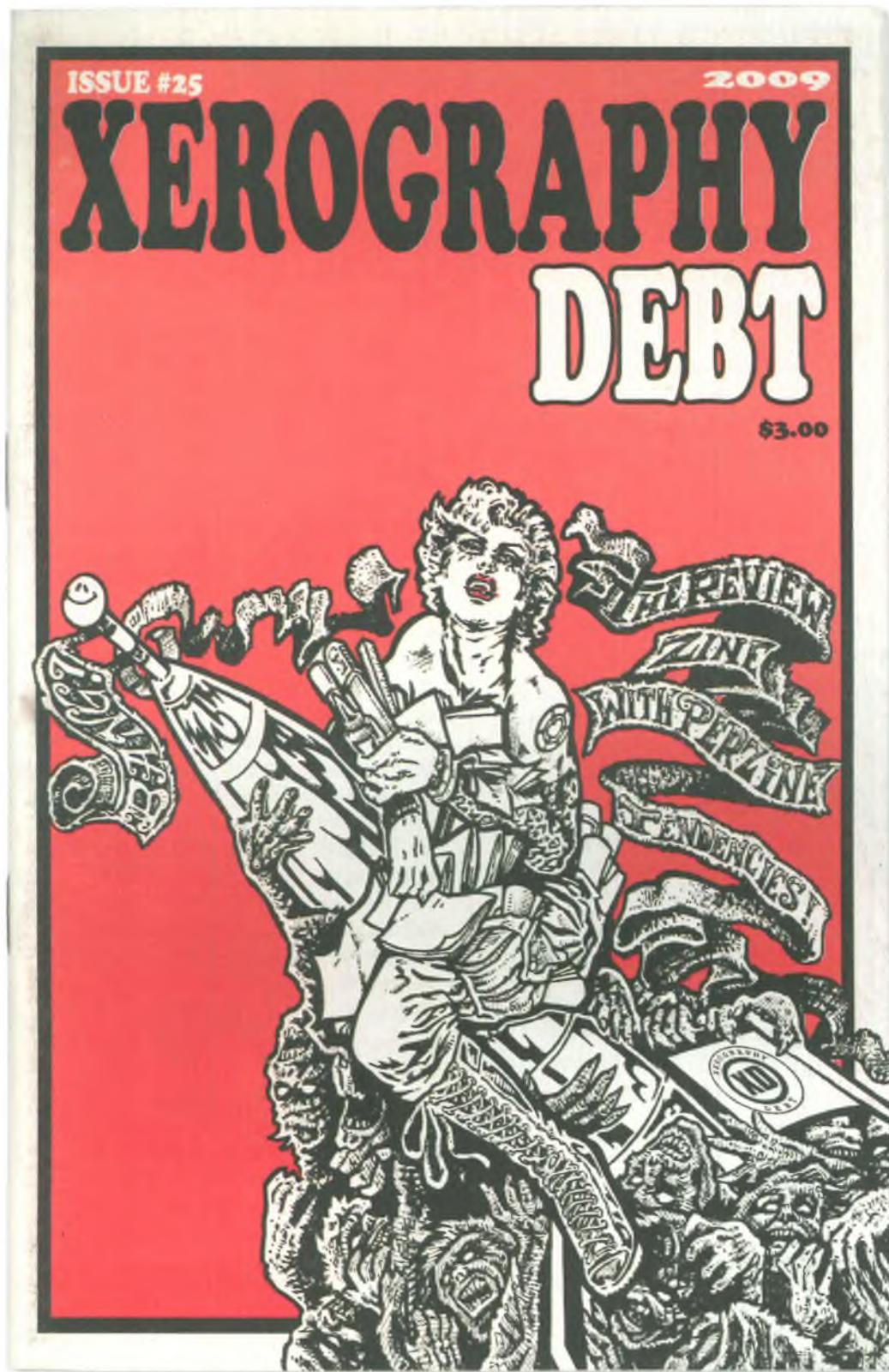
Montreal's pansexual *Lickety Split Smut Zine* (2004-) presents work from 'artists, fallen women, playboys, rakes, trollops and strumpets!' *Ladyfriend* (1999-2007) by Christa Donner originated as a themed print zine. *Grrrl Zine Network* (2001-) is an established feminist zine network listing more than 1000 zines. *Grrrlzines A Go-Go* (2002-) facilitates zine workshops in community venues, especially for teenage girls. Belgium-based *Scumgrrrls 100% Feminist Energy* (2002-) takes its title from Valerie Solanas's *Scum Manifesto*.



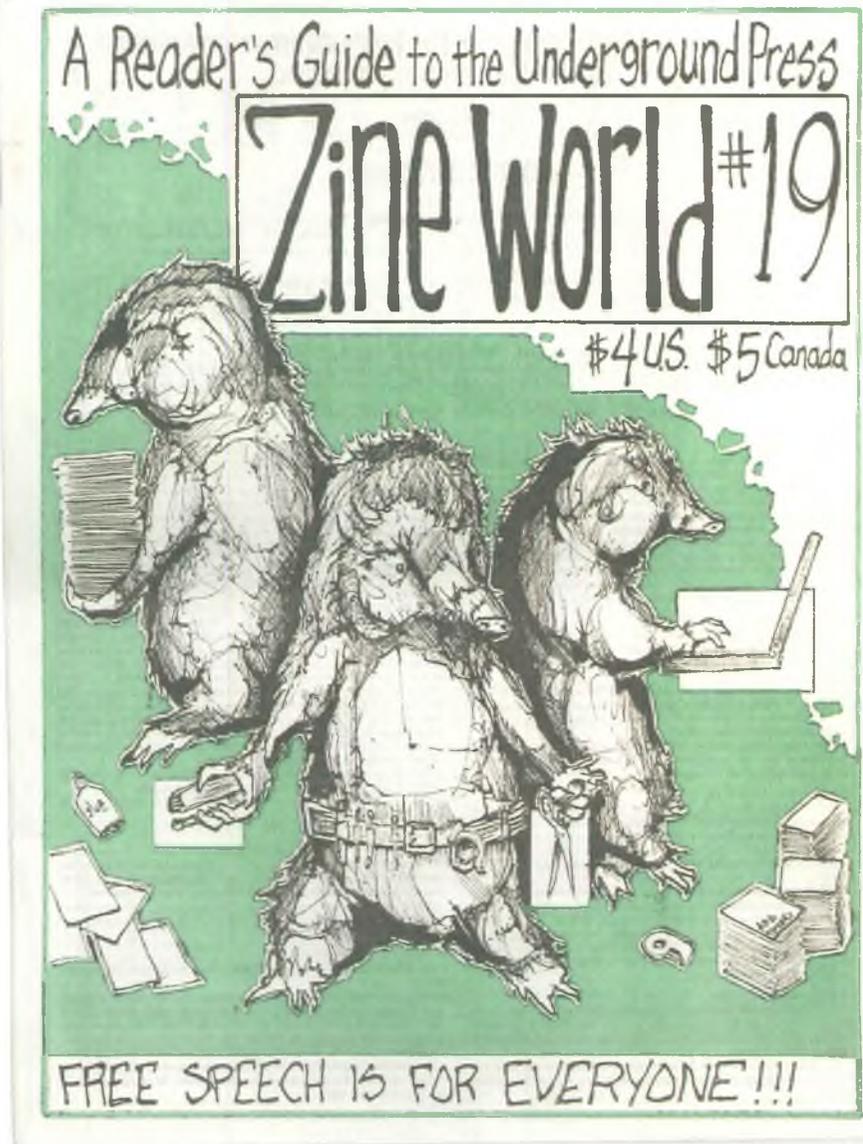
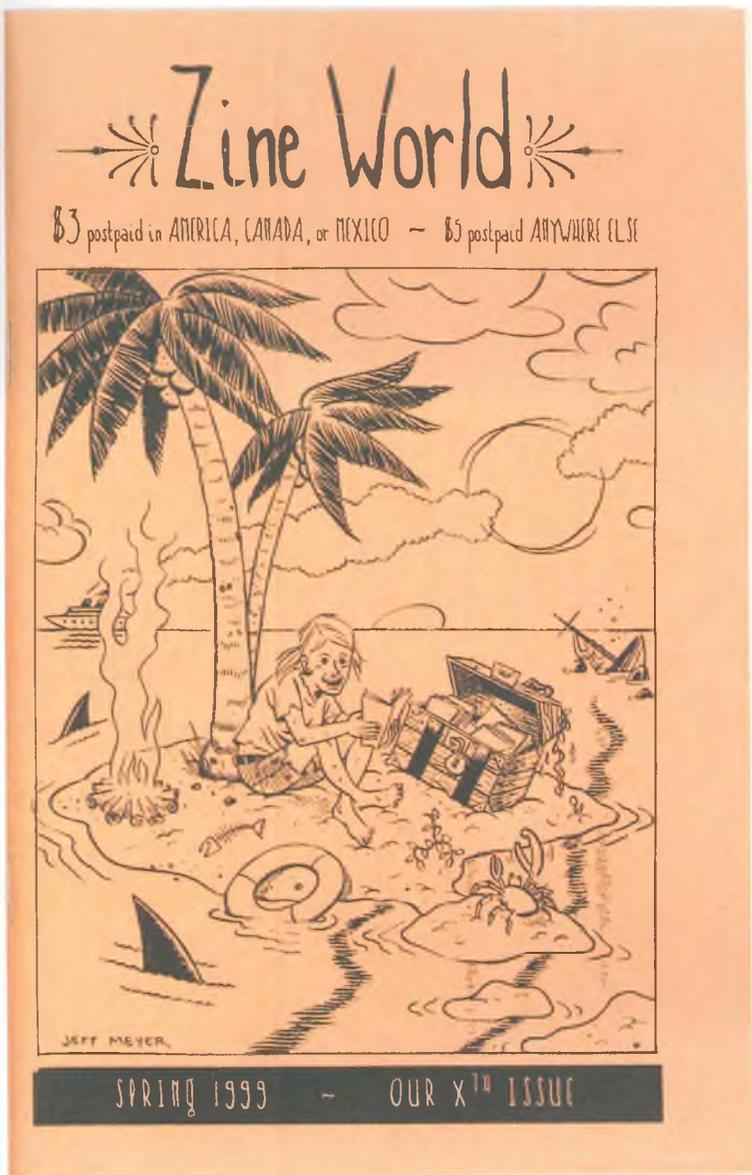
The Web has provided zinesters with a global audience. In the case of *Sticky Institute* (2001-), an artist-run initiative in Melbourne, Australia, this notion is extended to providing a shop and a non-profit art gallery dedicated to Australian and international zine culture. As a resource, the online *Zineopedia*, produced by Eloise Peace for the Institute, provides a supplementary compendium. The DIY spirit is also kept alive through activities such as the 'Festival of the Photocopier', though the site does receive funding from government arts bodies. Its distinctive illustrations and navigational links make it a focal point for Australian zinesters.



US teen TV series *Our Hero* (2000-02) featured Kale Stiglic, a 17-year-old high-school student who wrote a zine about her life as a teenager, facing such issues as gender identity, drugs and relationships. The series ran for two years, during a period when fanzines and DIY culture had become established currency among North American teenagers. The accompanying *Our Hero* website pays homage to the visual aesthetic of Kale's printed fanzine, using typefaces that replicate typewritten text, cut-out photographs and hand-drawn illustrations. Fans can interact with the site by uploading zines or completing a questionnaire to predict Kale's future.



Meta-webzines (zines that review other zines) are a quick and easy way to stay in touch. In the tradition of *Factsheet Five*, *Xerography Debt* (1999-) began as a 16-page production with issues averaging around 50 pages. The expansion of its readership through a website and blog (2008-) guaranteed a greater submission of zines for review, and kept the print version in production. As the editor writes, 'Print is not dead, but it is becoming more pixelated'. The now-defunct website *Learning to Leave a Paper Trail Distro* (2003-10) founded by Ciara Xyerra, was typical of a number of indie distros that rose and fell in the 2000s. Although *Zine Thug* (2003-09), edited by Marc Parker, was published infrequently, it is a useful resource as an archive of reviews.

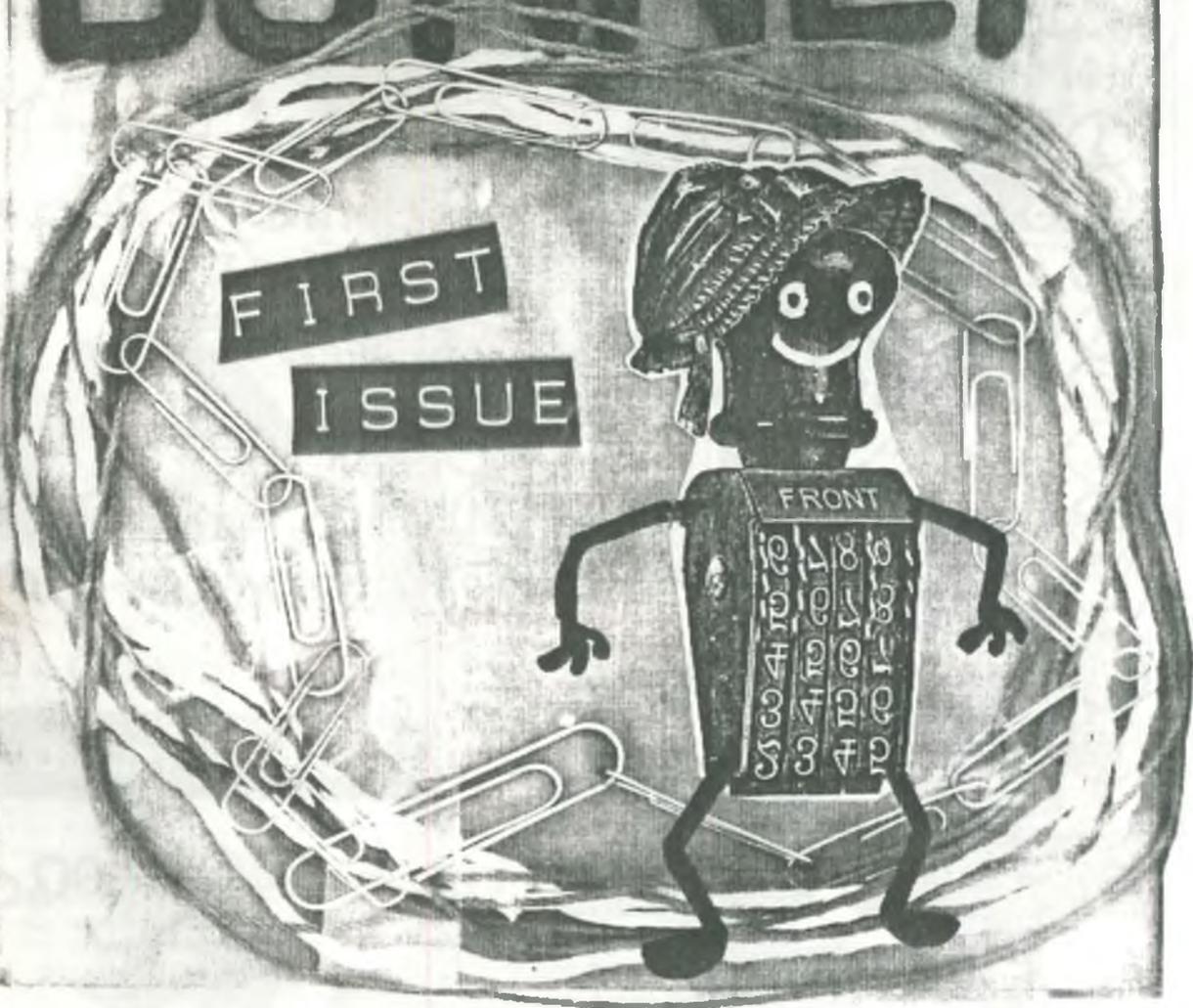


One of the longer-lasting metazines is *Zine World*, which began as a print zine in 1997 and continues today in blog form. Produced by Doug Holland and an all-volunteer staff, it takes a decidedly critical viewpoint. Critics have included Bill Brent (author of *Make a Zine!*), Jeff Somers (science fiction writer) and Karl Wenclas (Underground Literary Alliance). As well as covering zines it includes DVDs, comics, books and other small press/DIY counter-cultural projects. The producers state: 'When publishers are brought up on charges for what they've published, when kids are kicked out of school for creating a zine, we try to spread the word...'

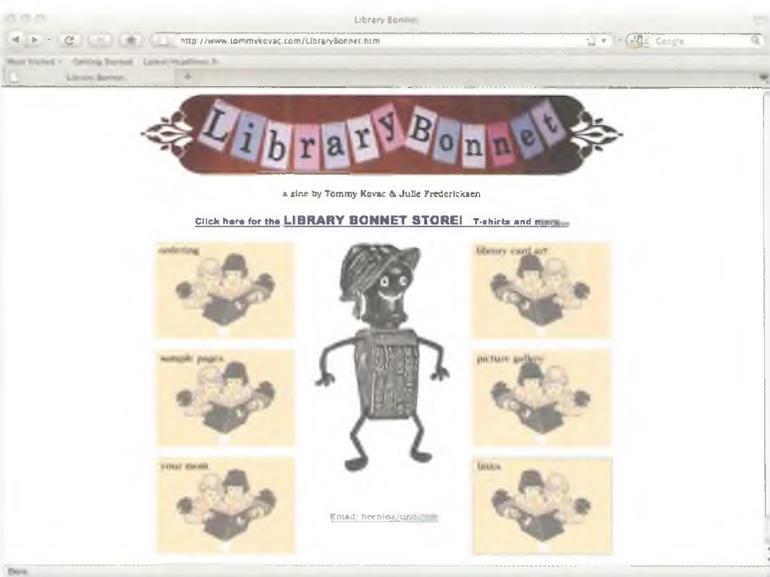
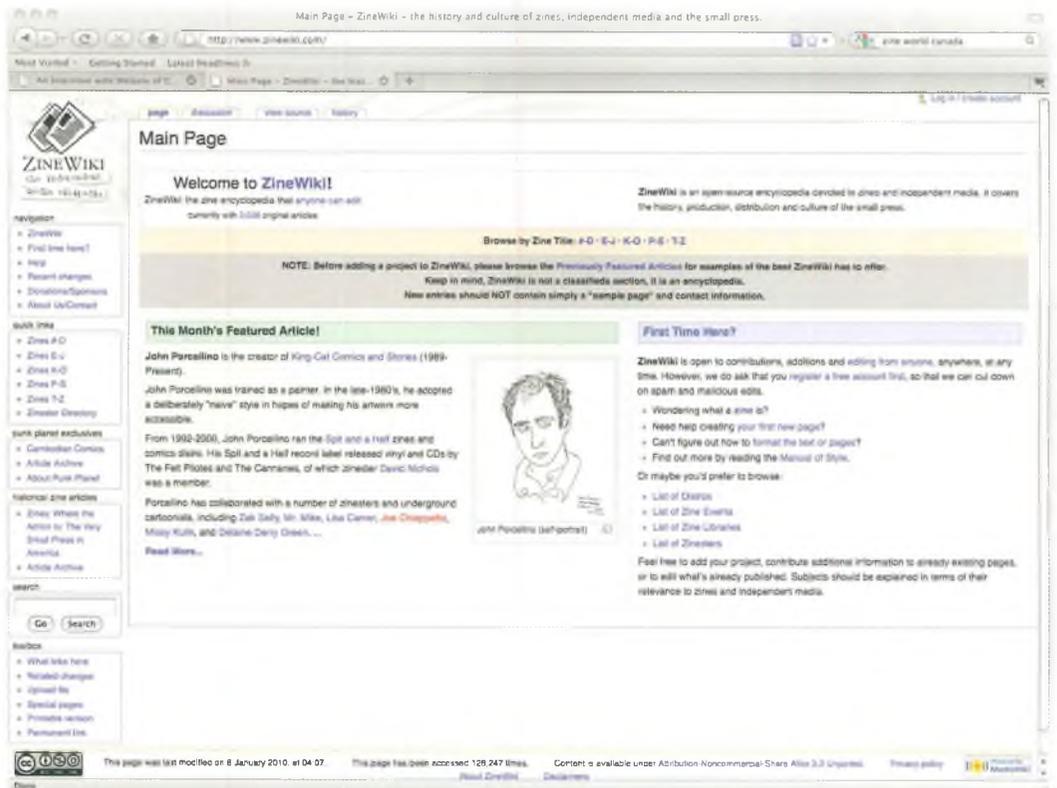
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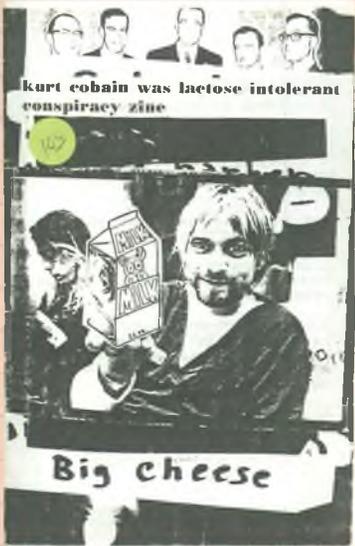


In *Library Bonnet* (c. late 1990s-) Tommy Kovac and Julie Fredericksen share their personal experiences as librarians. *FYP Fanzine* is a Twitter site that accompanies *Five Year Plan* (2003-), the fanzine for Crystal Palace football club. *The Outcake* (n.d.-) is a message board for Stoke City supporters. *ZineWiki* (2006-) is an open source encyclopaedia devoted to zines and independent media, created by Alan Lastufka and Kate Sandler. *Zine Library* (n.d.-) is an open publishing platform where zinesters can upload and download copies of fanzines. *80s UK Zine Archive* (c. 2005-) is an online resource that collects together 757 zines.



CHAPTER SIX

THE CRAFTING  
OF CONTEMPORARY  
FANZINES



Popular culture and music continued to provide a focus for many fanzine producers. *Kurt Cobain Was Lactose Intolerant Conspiracy Zine* (1998) was a riposte to the 1998 documentary film *Kurt and Courtney* and suggested it was milk, not drugs, that killed Cobain. *Publish and Bedazzled* (1995–2004) focused on the career and strange personal life of British comedian Peter Cook. *Pull to Open* (2001–) is a fanzine about the world's longest running science-fiction TV programme, *Doctor Who*.

It is 2006. The place is The Square social centre, a large Victorian squatted building in central London's Russell Square, in which the second annual London Zine Symposium is under way. Tables and stalls cram the lower floors of the house with zines and small press books. The basement has been turned into a screen-printing room, with one corner reserved for an exhibition of zine art. But, in the garden, beyond the pandemonium of zine buying and trading, something else is going on: a group of young men and women are sitting cross-legged in a circle on the grass. They are knitting. Just clicking away quite happily with their knitting needles. I have never seen anything like it before. The fact that it is men and women is even more remarkable: as one organizer of the event observes, it is '... totally punk rock and just goes to show the sexism behind common gendering of hobbies'.<sup>1</sup>

The links between zine culture and craft culture go back to the early 1990s with the emergence of the riot grrrl scene, where such activities as knitting, crocheting, cross-stitching and sewing were reclaimed as part of a third-wave feminist position. Craft moved out of the domestic sphere, where it increasingly came to be seen as a sign of female oppression, and into a more public domain as a form of hipster 'creative expression'. This shift was significant and led the way towards the refashioning of a craft activity into a political statement. 'Craftivism' (a conflation of 'craft' and 'activism') was coined in 2003 by British crafter and artist Betsy Greer to reflect this: she argued that 'by using my own creative drive as a positive force instead of allowing the wheels of consumerism to direct me, everything I did became part of my activism'.<sup>2</sup> For Greer, craftivism was directly related to socially engaged practices aiming to 'disrupt the prevailing codes of mass consumerism'. By embracing the notion of a DIY culture, Greer and others like her (including Debbie Stoller, co-founder of *Bust*, and Julie Jackson of *Subversive Cross Stitch*) opened themselves up to new ways of exploring gender and identity (how feminine and feminist could co-exist), as well as craft practices. The resulting handwork became a visual act of dissent: in the first instance against dominant forms

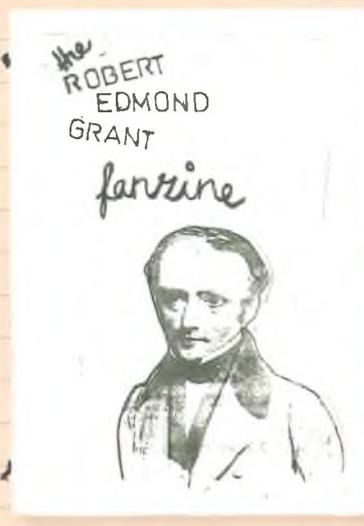
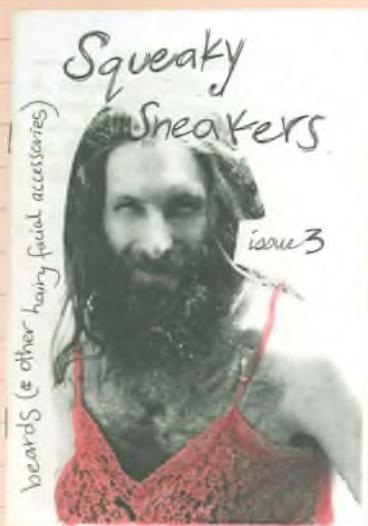
of capitalism, but also reflecting social, environmental and political concerns. This has been mirrored in other forms of engagement such as 'guerilla gardening' (the cultivation of disused land).

This chapter will look at the way in which fanzines have reflected this phenomenon, and how they comment on economic structures and political activism while also fostering networks of local (and global) communities. Like the knitting circles, zine publishing has the power to inspire social cohesion. For a new generation of DIY crafters, the politics are still very evident, but now there is a more holistic approach to 'making one's life one's own'. This has indicated a new direction for zine culture, in which an emphasis on DIY is found in new contexts.

### Crafting Fanzines

It is worth exploring briefly what is meant by the word 'craft' and what this means for contemporary fanzines. American writer Bruce Metcalf has argued that craft has a set of specific characteristics, which he defines as being 'handmade'. Craft, he writes, is 'medium-specific' and is normally 'identified with a material and the technologies invented to manipulate it'. In addition, Metcalf suggests, 'craft is defined by use', in that craft objects have a function (for example jewelry or furniture), but also that 'craft is defined by its past'. Out of these combined characteristics emerges an aesthetic value. In other words, Metcalf proposes that craft's 'aesthetic value must be located in [the] ways craft is intimate, useful and meaningful'.<sup>3</sup>

This idea can be applied to an exploration of fanzines as graphic forms – in particular, the way in which fanzines are intimate graphic objects, holding meaning through their form and content but at the same time functioning to communicate. Zines are defined by their materiality. The fact that fanzines are often visually chaotic (the result of experimenting with found materials and lo-fi DIY production and binding methods) and use scale to advantage, through different sizes and formats (from minizines to broadsheets), results in an object that can be unusually tactile. An intimacy derives from the fact that fanzines



By the 2000s men were back on the covers of fanzines. *Squeaky Sneakers* (2008-09) celebrated the 'retrosexual' man by focusing this issue on beards and 'other hairy facial accessories.' *Manzine* (2008-) edited by Kevin Braddock, takes a humorous look at 'the male phenomenon' and consciously lets go of past images of 'new lads' and 'metrosexuals' to focus on 'men'. *The Robert Edmond Grant Fanzine* (2009) celebrates one of the forgotten 'great men of history', a nineteenth-century naturalist.

remain amateur, 'handmade' productions operating outside mainstream publishing conventions and mass-production processes. The hand – the imprint – of the individual producer or maker is readily evident in the fanzine itself. This suggests, then, that the history of the object is bound up not only with the history of fanzines more generally, but also with the history of the individual maker.

In the 2000s, 'tactility' became a trope and was symbolized by the increasing use of letterpress (a relief print process) and screen-printing (a stencil process leaving ink on paper). While production technologies (including duplicators, photocopiers and desktop publishing) have always been important to the zine aesthetic, this seemingly more sophisticated use of printing techniques had the effect of 'slowing things down'. The immediacy offered by earlier cut-and-paste and photocopied zines was replaced by a more intentional and time-based act of making. As a result, the traditional zine aesthetic shifted (the immediacy of punk and riot grrrl zines, in particular) in the 2000s. The chaotic nature and visual intensity of the photocopied pages and covers started to disappear. Zines are now more clearly akin to the handmade aesthetic of many small press artists' books, with their uncluttered design, handmade stock and unconventional forms of binding. It is telling that zines have started to appear as numbered, limited editions, in a nod to recognizing the value of the time and skills of their producers.

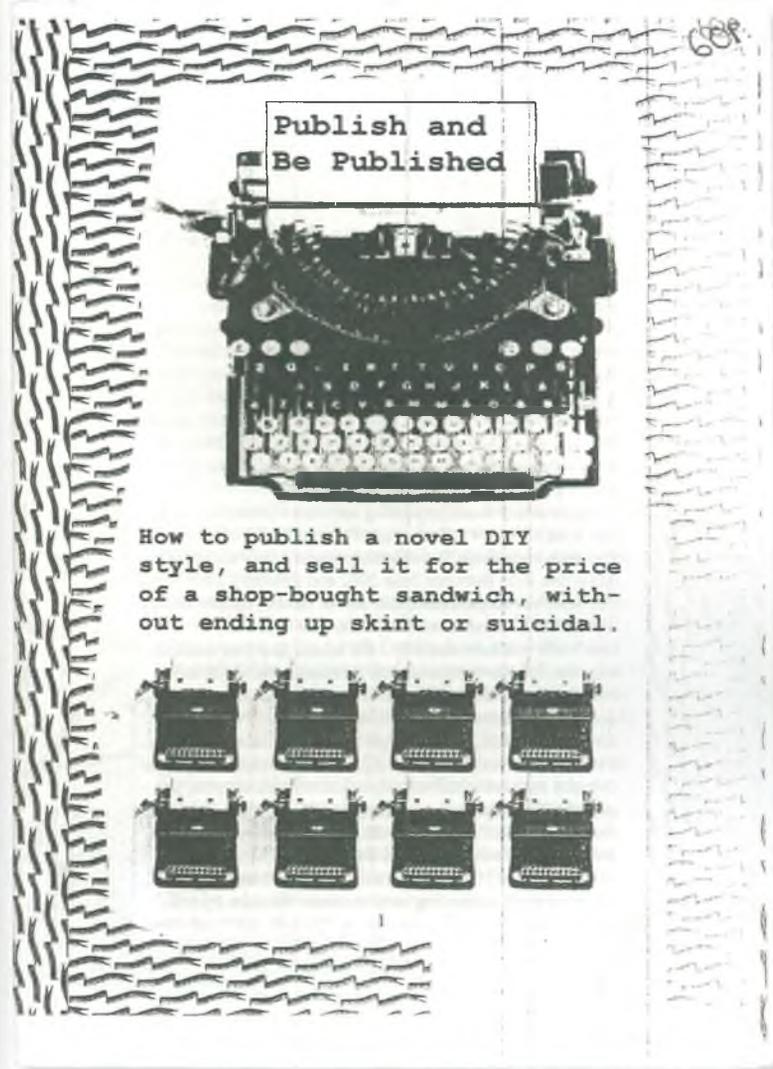
An example of this shift is *Ker-Bloom!*, a bi-monthly letterpress zine produced in the United States by Karen Switzer (aka Artnoose). The zine began production in the mid-1990s and recently came off press with issue 82 (2010). It exemplifies the craft of letterpress production (Artnoose owns her own craft card shop), and it is also a poignant perzine. Each issue takes a personal look at a situation or theme, be it the laborious process of moving a print shop, anti-capitalist business practices, forming a band, being an extra in a film, alcoholism, or playground fighting. *Ker-Bloom!* led the way for other recent letterpress productions, such as the one-off art zine *Cheer Up!* (2010) created by

Oliver Mayes in the form of a mailing tube. It included jokes by British comedians Jack Dee and Jimmy Carr rolled up with page excerpts from the *Financial Times* newspaper. The intention was to help take readers' minds off the recession.

Another example is *Zine 2009* (2009), produced by students from the University of Delaware as part of a letterpress workshop held at the London College of Communication (LCC). The zine format was a prompt for students to explore typographic experimentation but also to experience the letterpress medium. This approach was adopted in an earlier LCC public engagement workshop where local crafters were invited to use the desktop letterpress in the design of their individual pages for a community zine titled *The Memory Cloth* (2006). Zine workshops such as this present opportunities to develop a sense of community through the collective act of making.

#### Crafting Alternative Communities

It is perhaps no surprise therefore that fanzines are part of a growing alternative craft movement that, as Metcalf has proposed, is 'shifting production back into the hands of ordinary people'.<sup>4</sup> Fanzines are contributing to this lifestyle shift through the publishing of 'how-to' zines, which tell readers about how to produce or make things for themselves. These how-to zines fall into two main categories according to content. The first is zines that are writing about how to make zines (the practicalities of folding paper, binding, printing, distribution). For example, *Stolen Sharpie Revolution: A DIY Zine Resource* is a minizine (and blog) by self-confessed 'crafty girl' Alex Wreck. In it she reflects that she found independent publishing a means by which she could express herself and be empowered by 'looking at things and saying "I can do that"'.<sup>5</sup> She suggests tips such as the value of knowing who your target audience is, carrying around a notebook to record inspirations, what type of glue to use, where to find clip art, thrift stores as a source for material, and consideration of copyright 'if you are going to reprint something from another zine'.<sup>6</sup> The 'how-to' resource also



Another selection of recent lo-fi productions. The producer of *Publish and Be Published* (2005), Eddie Wilson, pays homage to the 1970s DIY ethic in this practical guide on how to publish a novel. Another approach to DIY is the 'how-to' guide to zine production - as exemplified by *Zine Libs* (2005), in which the reader is asked to fill in the blanks for a series of stories. *Just Say No Thank You* (2007) is a mini-perzine out of New Zealand, providing a forum for those who want to share experiences about being 'asexual' and vegan.

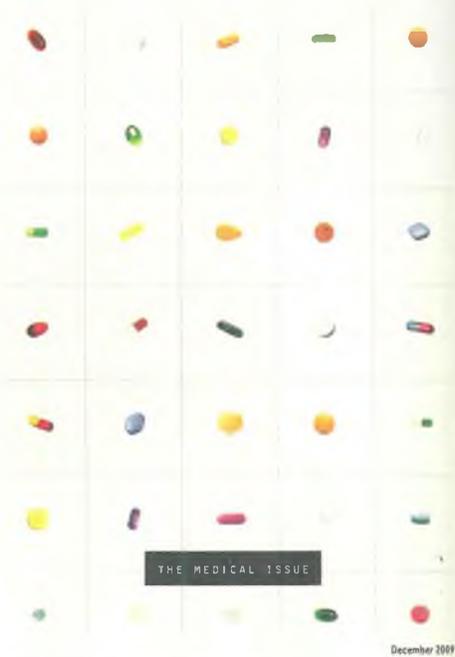


# 01 Nervous System

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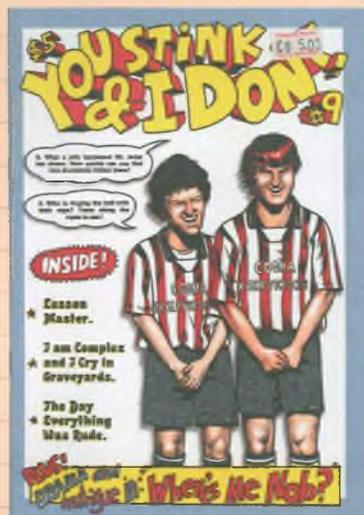
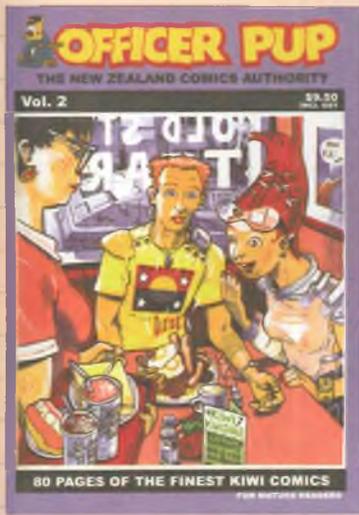


## LOCAL ANAESTHETIC!



The Boy Who Spoke Clouds  
The Rays  
Gig reviews  
The Go-Set  
CD Reviews

Medical references, tenuous or otherwise, continue to be popular. The title of *Nervous System* (2006), by Anthony, can be read as meaning a part of the body, but it also points up a sense of unease regarding certain authoritative elements of society. *BodyTalk*, art-directed by Sarah Handelman, aims to raise health awareness among youth groups in Columbia, Missouri. *Local Anaesthetic!* (2005-), edited by Tom Noonan and Cliff Anderson, is a grassroots monthly nurturing local artistic talent in Geelong, Australia.



Colour printing became so much cheaper in the 2000s that it was almost ubiquitous. *Officer Pup* (2001-) is a small-format comiczine anthology from New Zealand showcasing Kiwi comics, reviews and news. *You Stink & I Don't* (1995-) revels in satirical and black humour, with plenty of comic strips. *The Squareball* (1989-) is a long-running football zine, which in its 2000s incarnation made the most of colour covers (in this case referencing boys' soccer comics).

covers making paper, using a copier and distribution, including 'building a community by attending zine conferences and events'.<sup>7</sup>

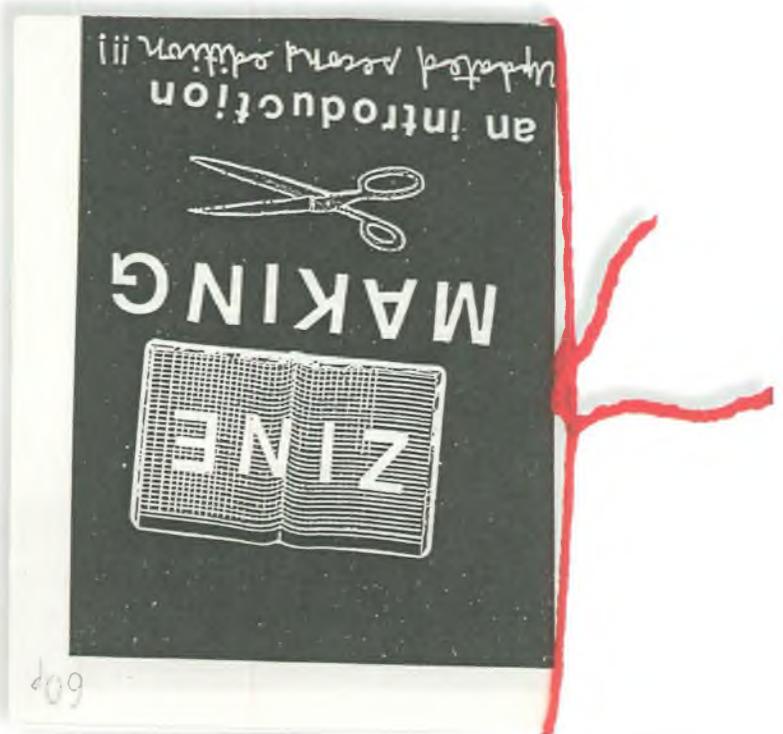
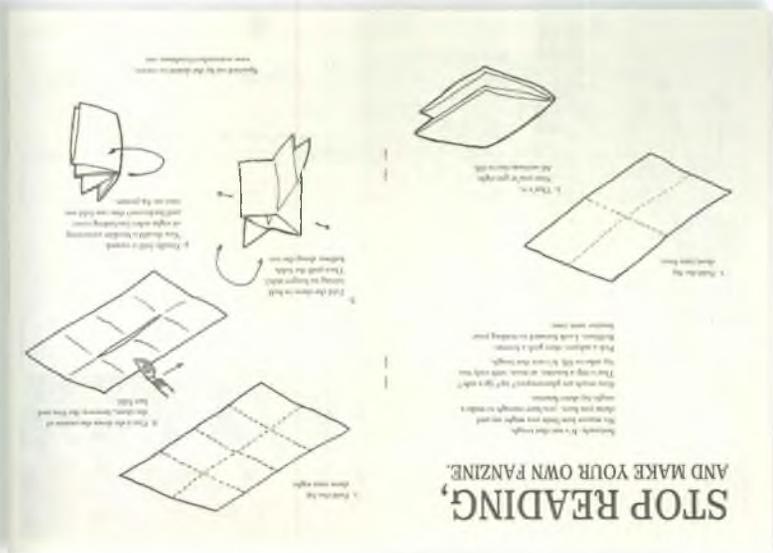
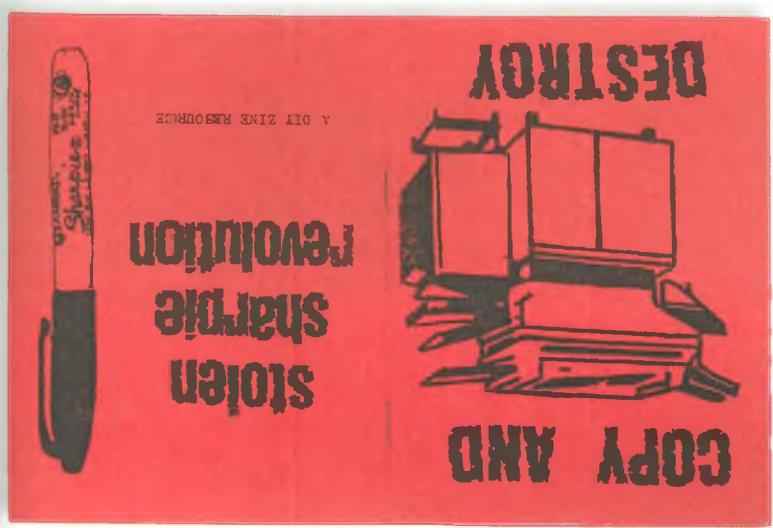
In the second category are the zines that provide lo-fi 'how-to' guides to making your own products or crafts (soap-making, gardening and home composting, jewelry-making, cross-stitching, knitting, sewing...), or advice for healthier living. Raleigh Briggs, for example, publishes a series of pamphlet zines (such as *Nontoxic Housecleaners Zine*, 2007; *Herbal First Aid Zine*, 2006) that endeavour to provide basic advice for such things as making soap at home, or herbal remedies. *Home Composting Made Easy* (1998, reprint 2008), by Forrest and Tricia McDowell, is a zine about 'creating less waste'. *MixTape* (2007-) by Nichola Prested and Justine Telfer, pays homage to the award-winning indie crafting *Croq Zine* (2005-08) and presents a range of 'how-to' tips for crafting, such as the pragmatics of sewing.

The main places where zinesters have traditionally congregated continue to flourish: events such as zine festivals, small press book and comic fairs, independent book stores, and so on. Alternative communities are also established through distribution for both zines and other craft products. This has become evident in the emerging micro-craft economy, where the places for bartering, selling and buying fanzines and DIY 'products' are being complemented by online activity. Zinesters and crafters, for example, use social networking and e-commerce sites such as Etsy ([www.etsy.com](http://www.etsy.com)), which provide inexpensive but far-reaching ways to sell handmade work. While zines may still be found in indie retail outlets (normally indie music or book stores), print distribution also takes place through online distributors ('distros'), such as Microcosm Publishing, Parcel Press and Corn Dog Publishing, to name a few.

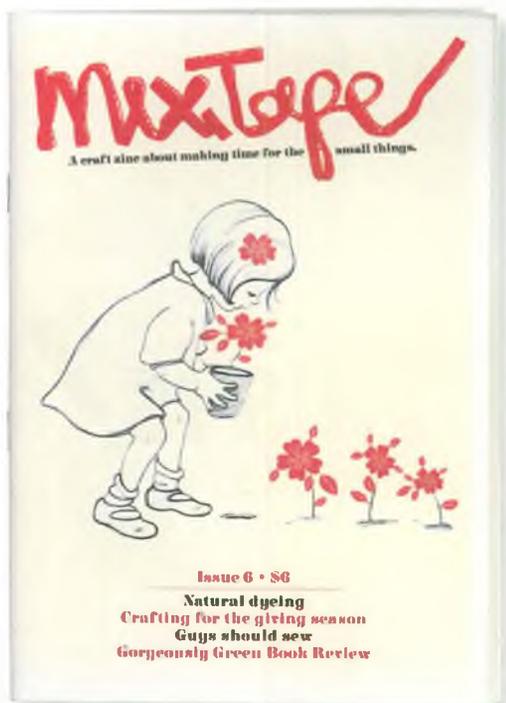
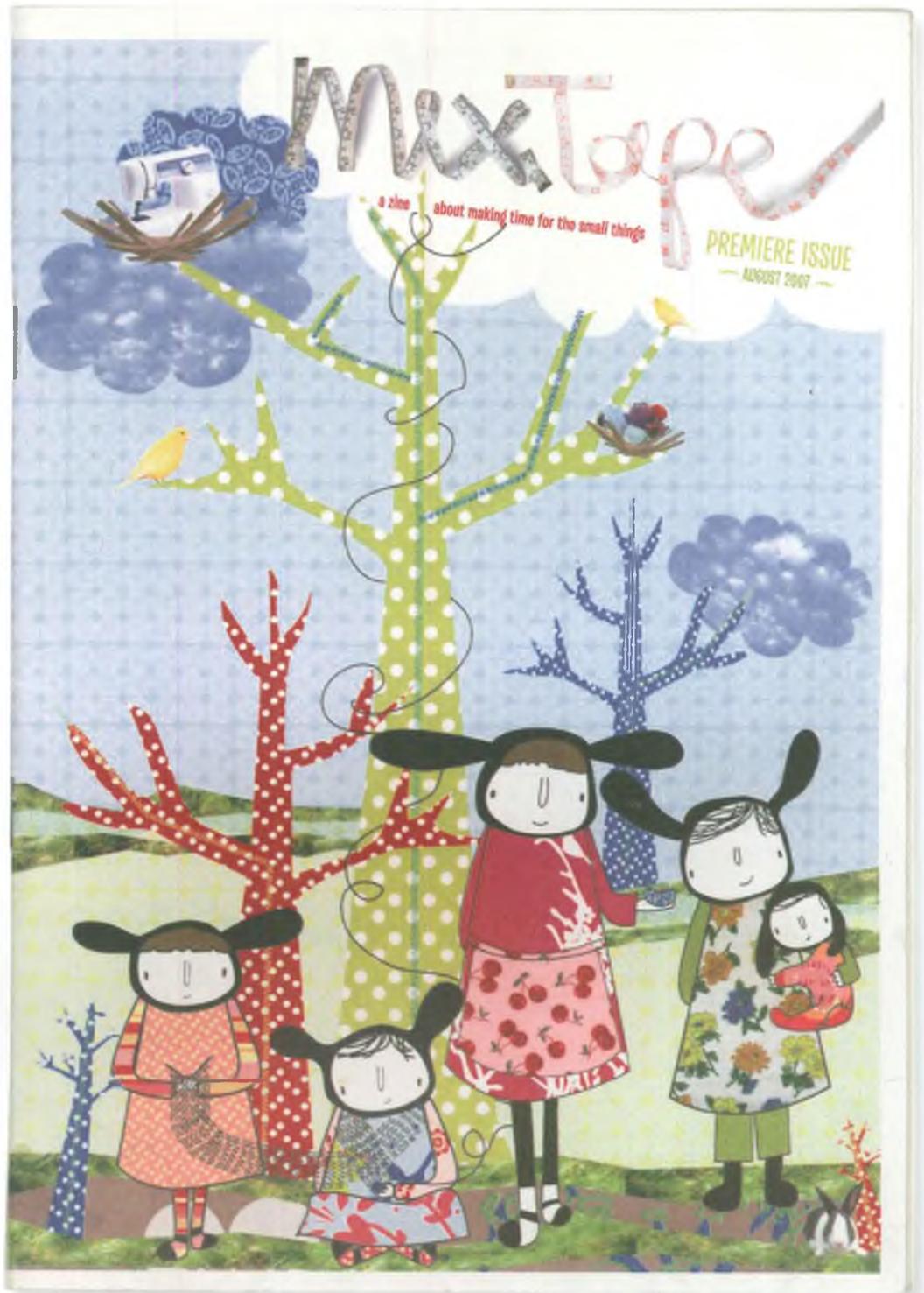
At the same time, virtual networks and communities are also thriving (YouTube, MySpace, websites, blogs...) and zines are morphing into new digital formats. Cathy de la Cruz, an artist and crafter, has proposed that 'a podcast today is what a zine was in the nineties'.<sup>8</sup> Zine information as circulated through virtual message boards, Twitter and

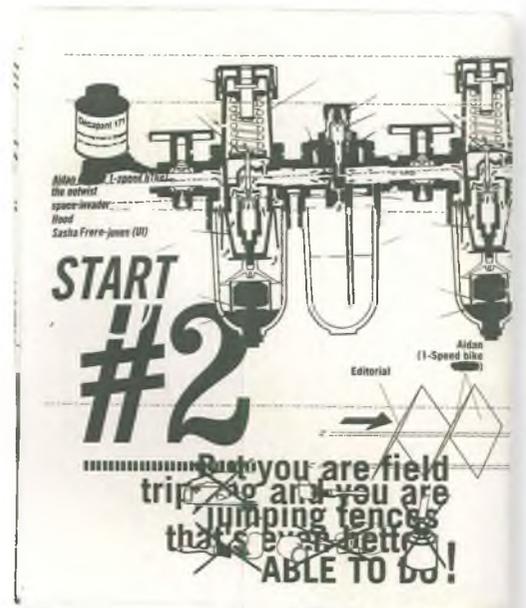
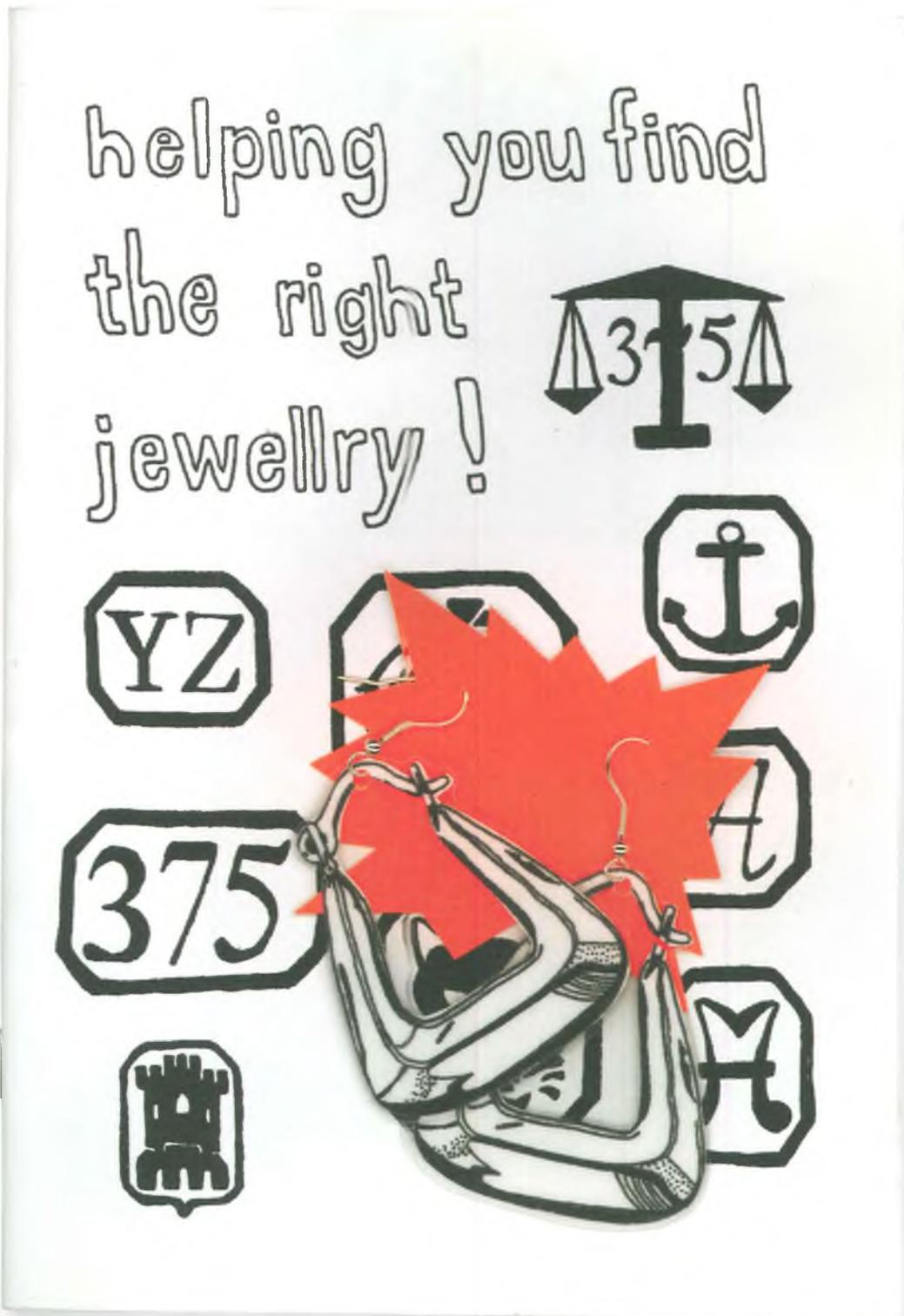
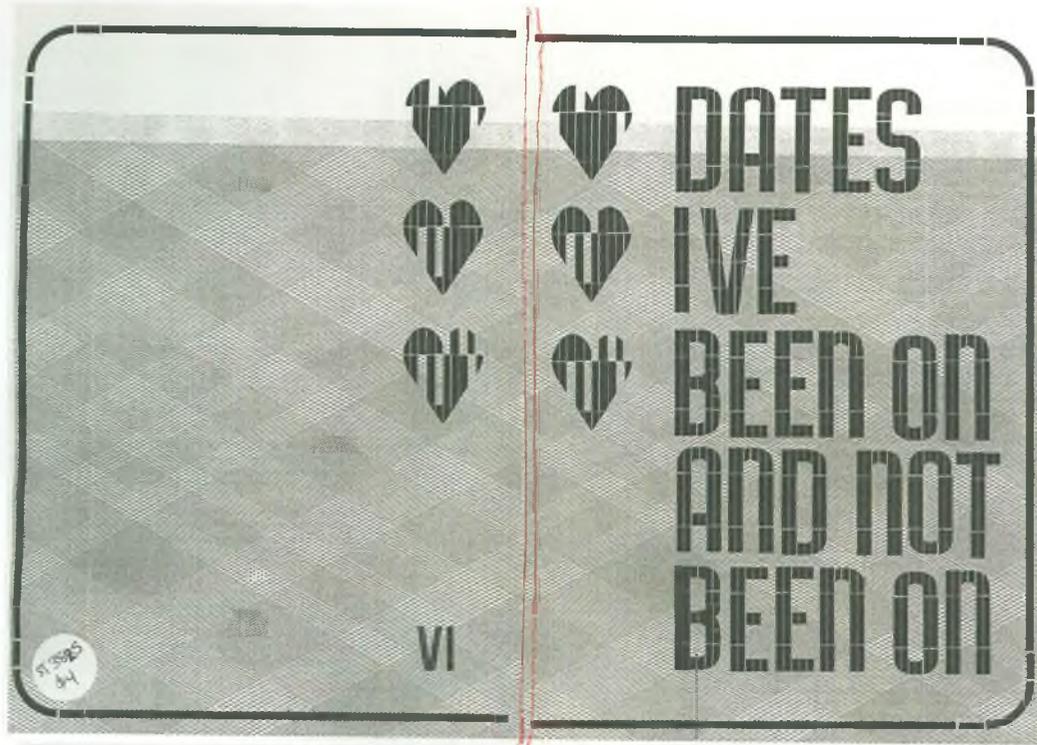
Facebook pages is now commonplace: the local is now global and with it has come a renewed commitment to 'political' activism.

It is worth noting the shift in the use of terminology among zinesters, who appear to be moving away from the previously favoured idea of 'networks' to one that is more firmly committed to the development of zine 'communities'. Networks are formed in the way that zinesters are able to reach out to others for the purposes of sharing and exchanging ideas and providing information about their zines and related activities. On the other hand, a much more complex set of relationships is taking place around the notion of communities (for there is no one single community in zine world). The difference is in intent: communities build upon a sense of belonging and shared discourse, whether personal or politically inspired. Communities are also about fostering relationships through participation. This may be between individuals with different authorial positions and voices, as well as between producers and readers: all of them are active participants in a vibrant and thriving zine scene.



Lo-fi 'how-to' guides did not lose their appeal in the 2000s. *Sweet Shop Syndicate* (2006-, cover and inside spread) is a perzine created by Chris and Rich, who live in two different countries (UK and Austria) and solicit the help of their friends and families as contributors. Among the stories of recent travels and gardening tips is a how-to piece on making your own fanzine. Zine producer Alex Wrekk created the popular resource *Stolen Sharpie Revolution* (c. 2003, front and back cover and inside spread) with tips and advice on making and distributing zines; the interior spread shown here provides information on paper-making. *Zine Making: An Introduction* (2003) was the end publication from a series of workshops for teenagers that took place in Halifax, UK. Its popularity as an accessible resource for other zinesters has meant it is now in its second edition. *MixTape* (2007-, covers and inside spread), by Nichola Prested and Justine Telfer, underlines that the culture of DIY is not limited to making fanzines but extends to the 'making of small things'. The two producers met via their respective blogs and recognized a shared passion for all things handmade. *MixTape* references the indie craft magazine *Croq Zine* (2005-08), and provides practical tips about a range of crafts. With its high-quality illustration, this zine has tapped into the zeitgeist of pop culture: shown here are signature style covers by Australian designer Shannon Lamden (issue 1) and Mandy Sutcliffe (issue 6).



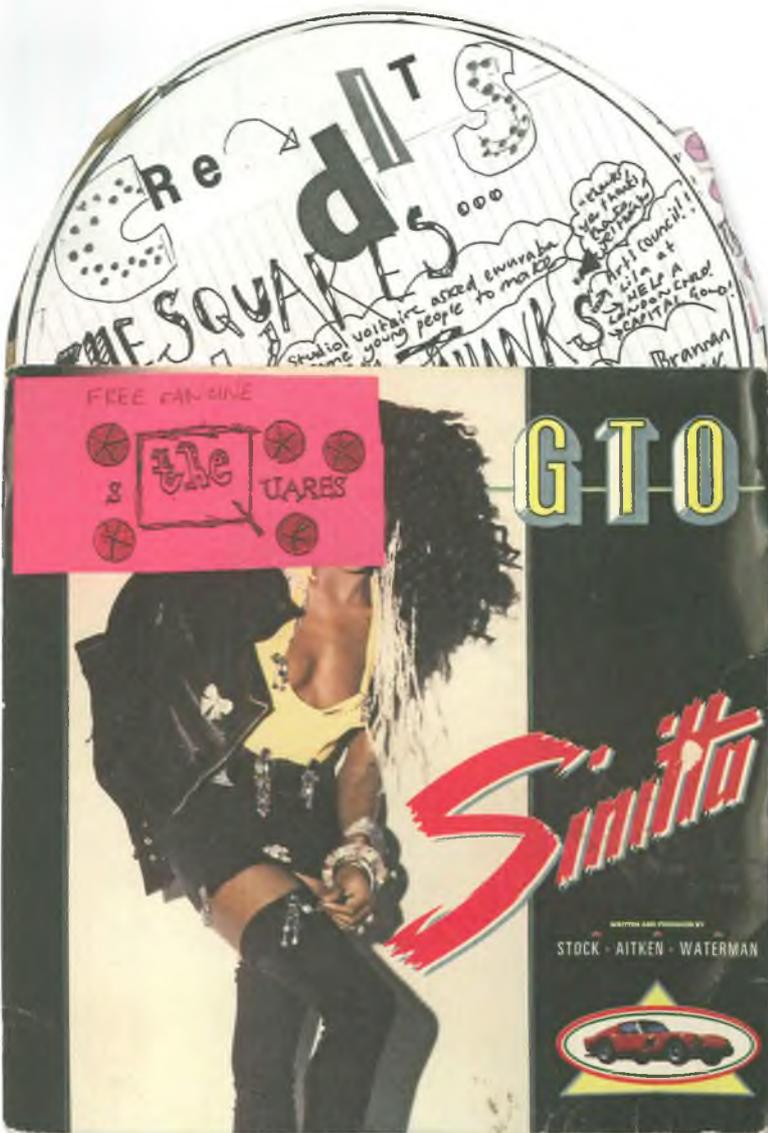




The craft of making has extended into literature, music, filmmaking and cross-stitching, to mention a few. Naturally this has had an effect on the look of zines. *Dates I've Been On and Not Been On* (n.d.), a story about the producer's love life, includes machine-sewn binding. *We Ear It Regular Differently* (n.d., front and back covers) uses folded sheets inserted into a printed cover and sprinkled with gold glitter. Artist Sarah Doyle created *Helping You Find the Right Jewelry!* (mid-2000s), which explores through her drawings a range of accessories. *This Is!* (2002-06), a lively perzine by Helen Wickham, includes hologram food stickers on the front. *How to Make a Super 8 Film* (c. 2006) is the result of a filmmaking workshop taught in junior high schools in Canada. *D90: A Mix-Tape Zine* (2007-08) celebrates the cassette era and asks its readers to 'bring a community together with a tape'. *Hey, Look! It's a Zine about Cross Stitch!* (c. 2010) is a simple 'how-to' guide with amusing patterns.



- ★ How To GET STARTED!
- ★ MAKE YR OWN PATTERNS!
- ★ PULL-OUT PATTERN SECTION!



**28 Pages Lovingly Bound with Twine**

**#13**

**IN THIS ISSUE...**

- Are Cops Pigs? (The Shocking Truth Revealed!)
- A True Tale of Ginger Scented Urine Steam!
- Hi-Bread Car Review!
- The Most Romantic Wedding in Human History
- And so much more...
- Plus a **FREE** bonus zine!!!!

**NEW LOOK SAME GREAT TASTE!**

by **Christoph Meyer**

handmade with love!

Copy # 2410 of 2458



More inventive designs that riff on the craft explosion. *Ker-Bloom!* (1996-), containing poignant personal stories, is printed on a Vandercook flat-bed press. *The Squares* (c. 2009) is in fact a circular zine that reappropriates the packaging of a Sinitta single (the zine is glued to the vinyl). *In Sickness* (2008) is a colour-photocopied perzine about health obsessions, held together by a rubber band and a paperclip. The award-winning *28 Pages Lovingly Bound with Twine* (2001-) is a perzine from stay-at-home father and artist Christoph Meyer that chronicles the producer's home life. *The Memory Cloth* (2006) is a one-off workshop-based zine. The single-sheet pages of contributions are inserted into a striped paper bag, which is machine-stitched.

CONTRIBUTIONS BY

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 JOHN MORGAN STUDIO  
 SUSANNA EDWARDS  
 RUTH SKYES (REG)  
 NINA CHAKRABARTI  
 HOLLY WALES  
 BEN BRANAGAN  
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 KATE WESTERHOLT  
 ASTRID AL  
 JOSEPH YOLK  
 CHANTAL YOUNG  
 CHRISSIE MACDONALD  
 ALEXANDRE BETTLER  
 DENISE GONZALES CRISP  
 RACHEL THOMAS  
 HARRINGTON & SQUIRES  
 MILENA  
 SHANE KINGDON  
 KATHARINA KOALL  
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 JASON SKOWRONEK  
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EDITED & DESIGNED BY

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WORKSHOP LOCATION

ECKERSLEY GALLERY  
 LONDON COLLEGE OF COMMUNICATION  
 ELEPHANT AND CASTLE

# THE MEMORY CLOTH

*An Exploration into  
Craft Memory and  
Contemporary Design*

THIS PUBLICATION CONTAINS CONTRIBUTIONS FROM ARTISTS,  
DESIGNERS AND WRITERS SUPPLEMENTED WITH PAGES CREATED  
BY VISITORS TO 'THE MEMORY CLOTH' EXHIBITION HELD ON THE

## TWENTY SIXTH

OF JULY TWO THOUSAND AND SIX

INTRODUCTION BY *Angharad Lewis*

*Today in the West mass-produced goods, things made by machines and the hands of strangers, fulfill our basic needs. When winter arrives we go to the high street and buy a warm jumper; we shop at the supermarket for pre-prepared food; we live in homes built by others, furnished by production-line furniture. We have progressively lost an appreciation of the craft of making things by hand, especially in daily life.*

*Revisiting those crafts we're in danger of losing touch with is a way not only to preserve them but also to better understand our relationship to today's world. Craft is about mastering a skill, meeting a need (be it basic or complex), realising an idea in physical form, and the attendant satisfaction of doing so by one's own hand. Craft is also about creating very personal human interaction—skills are passed on from person to person.*

*When I was a child my mother made my summer dresses by hand. Both my grandmothers made many of their children's clothes by hand. They cooked all the family's meals from scratch and baked bread every week. My grandfather crafted furniture for their home. In that sense my family members were being designers and artists every day of their lives.*

*But making things by hand is no longer a necessity—crafts are often relegated to the realm of the hobby, handmade goods have become marginalised and skills practiced less and less are forgotten from one generation to the next. Many artists and designers today, however, are increasingly using their work to question this situation and to revisit those methods in a provocative way. The Memory Cloth fanzine is a collaborative work by such artists and designers. It seeks to explore and preserve the qualities of craft and celebrates its unique synthesis of tradition and invention.*

Dear you  
 It mc 11 one  
 like you with little time  
 you) with little time  
 At no. 2 1/2 1/2 1/2  
 its the longest

**YOU**

**AIN**

A MIX CD & A ZINE I ♥ **50P**

ISSUE ONE ★★★★★

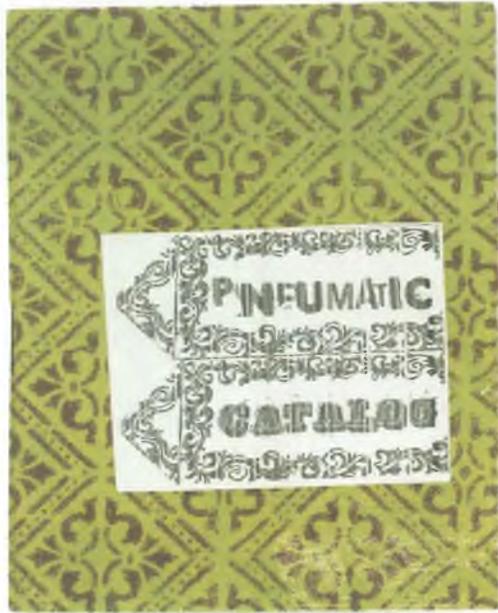
Dear you  
 It mc 11 one  
 like you with little time  
 you) with little time  
 At no. 2 1/2 1/2 1/2  
 its the longest

**YOU**

**No FIXES - Debaser**

The perky picking of bass strings kicks in, the guitar riff slices across & across, sounding like a siren as we crash into a clarion call of a song, and I'm back in the dark confines of the student indie night. I'm mashing my socks off, cut loose on 60pence cider. Maybe I'm the only one on the dance floor, but I feel free and happy as can be. My clanking great sparkly Doctor Marten boots thud as they trund flat on the floor for the next of seconds before flying up again, and I feel light as anything. I'm in the music. The bass throbs as it hits my man heart. My hair's flicking everywhere, eyes half closed, I can only feel and be the music; only the odd glimpse of disco lights adds to my vision. No one else is here - just me & this connecting, cutting, biting, blistering electric ecstatic song, and all too soon the thud of its finality closes it.

**La BOUTIQUE:** I've told you before  
 One of these beautiful moments where you're starting through old unlabelled C90 cassettes. A stream of old Radio One 'Greeny Session' songs and in the midst, the grinding grab of a sweet late indie pop gem tipples over the speakers. My boyfriend & I swapped looks of gleeful nostalgia, shaken up like the dust of some snow globe - a smidgen of memory golden and recovered.



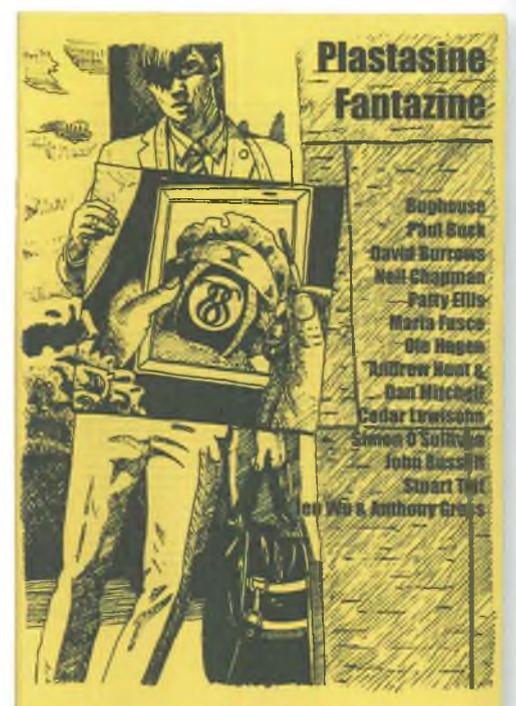
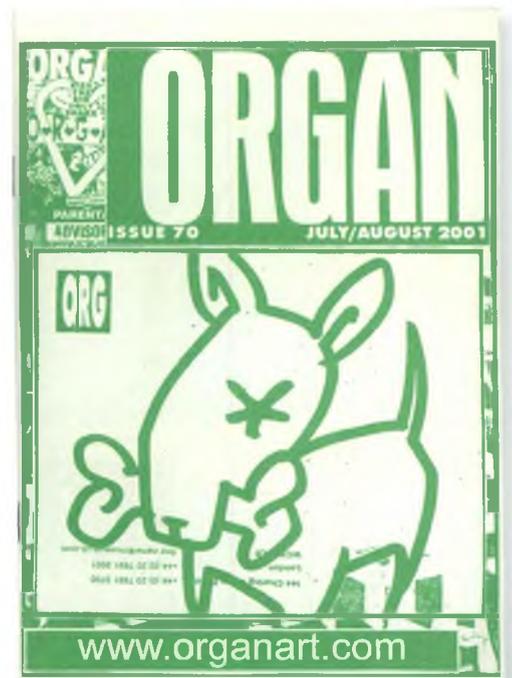
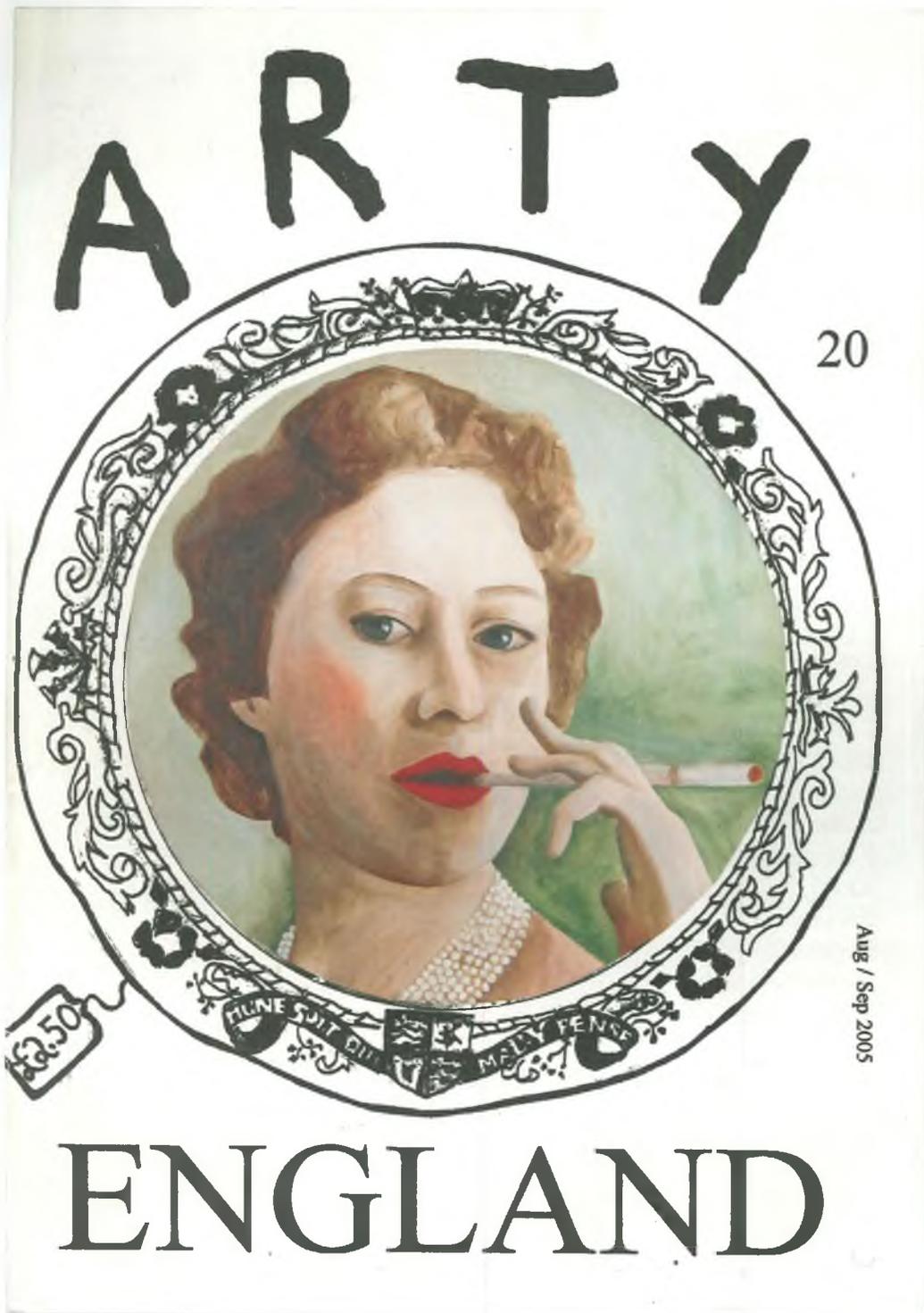
**HELLO!!**

welcome to our little colorful cut&paste world! scrappy zine coop is an informal group in Austin, Texas that gets together every other saturday to work on our own zine projects, help each other fold&staple and create projects together.

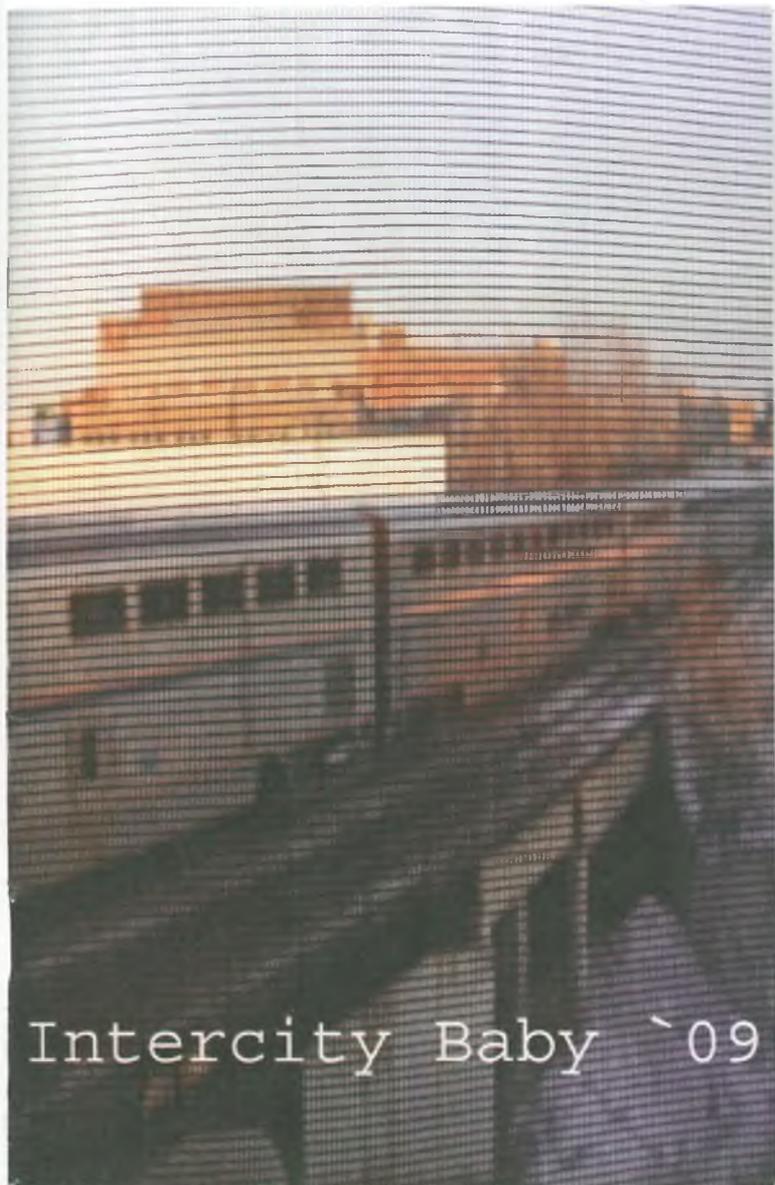
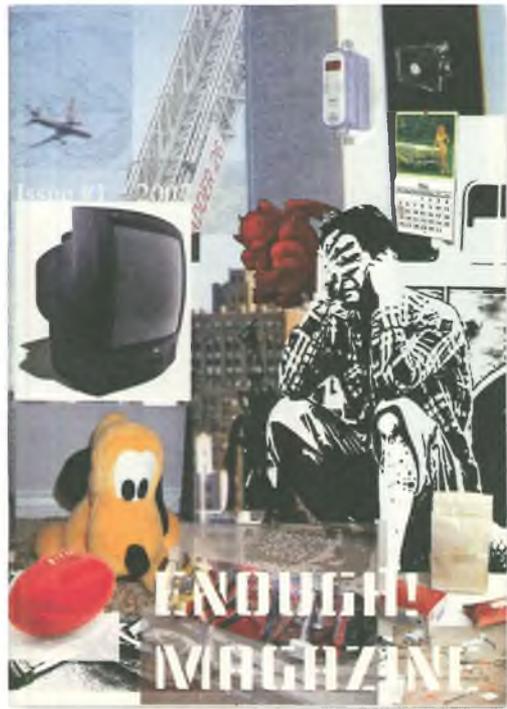
This was an incredible, fun project to put together. Various saturdays over the past couple months found us at the Green Muse, Ruta Maya, and my kitchen table with boxes of hoarded paper scraps, magazines, clipart, various collected junk, scissors, and gluesticks. My favorite thing about this project is the sheer variety of style, texture, aesthetic, color, approach, and personality from each



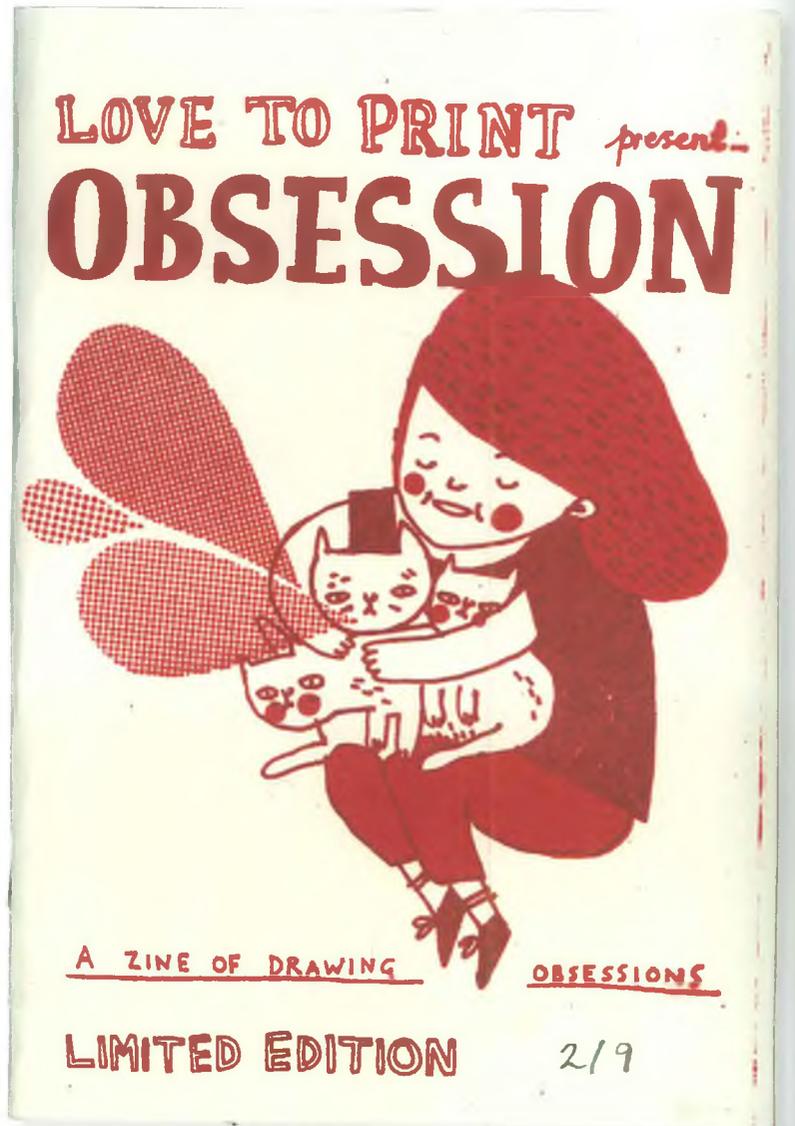
*Mix Zine* (2009, cover and inside spread) combines a CD with a paper perzine in order to share with the reader sounds selected from obscure musical sources (e.g. 'the perky picking of bass strings' and 'sweeping piano cascade'). Miss Fliss, a music journalist and past editor of *Splinter Magazine*, is the producer of this handcrafted square-format and heavily star-stickered zine. *You* (2001-) is a Melbourne-based fanzine, clearly influenced by art movements such as Fluxus, that comes in the form of a personal letter written by anonymous contributors, folded and sealed in a small bag. Five years of the zine have recently been collected in a book. *Pneumatic Catalog* (n.d., cover and inside spread) contains mail-art-inspired colour-photocopied artworks. The cover of this zine is bespoke and features as part of the inside front cover a pouch in which a smaller perzine, *My Family Album*, is inserted. *By the Time You're Twenty Five* (2008) is an Australian music and perzine by Emma, who takes as her starting point the now disbanded riot grrrrl group Sleater-Kinney. Her hand-drawn cover is created out of a sheet of pink tracing paper and stapled on to the black-and-white photocopied interior, allowing for some intriguing see-through effects. *Failed Rock Star* (2003-) is edited by Rob Phoenix as a portfolio-inspired zine, with single-sheet contributions from 50 artists, writers and designers housed in a screen-printed cloth bag.



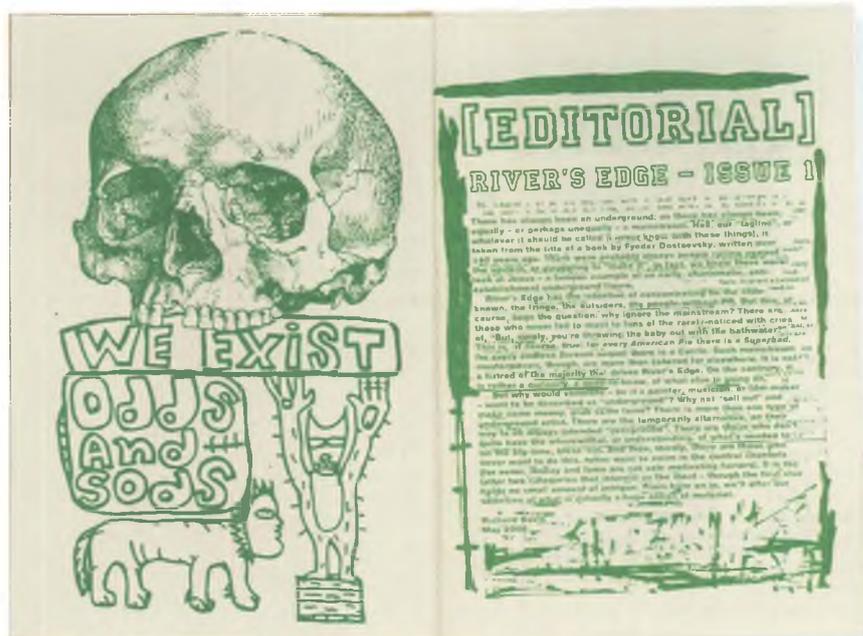
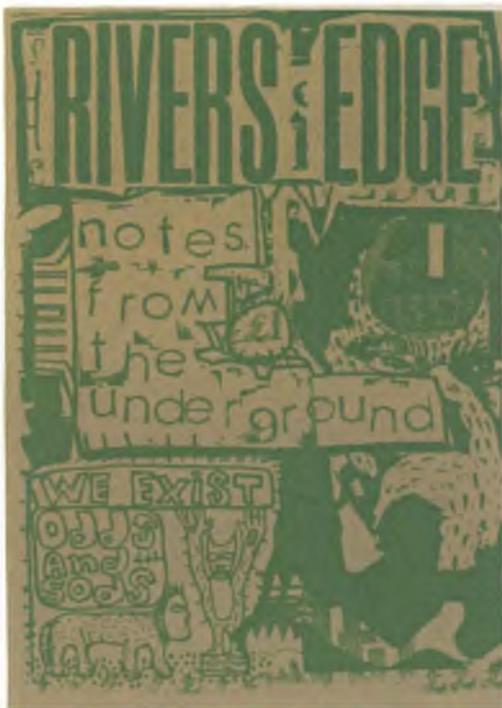
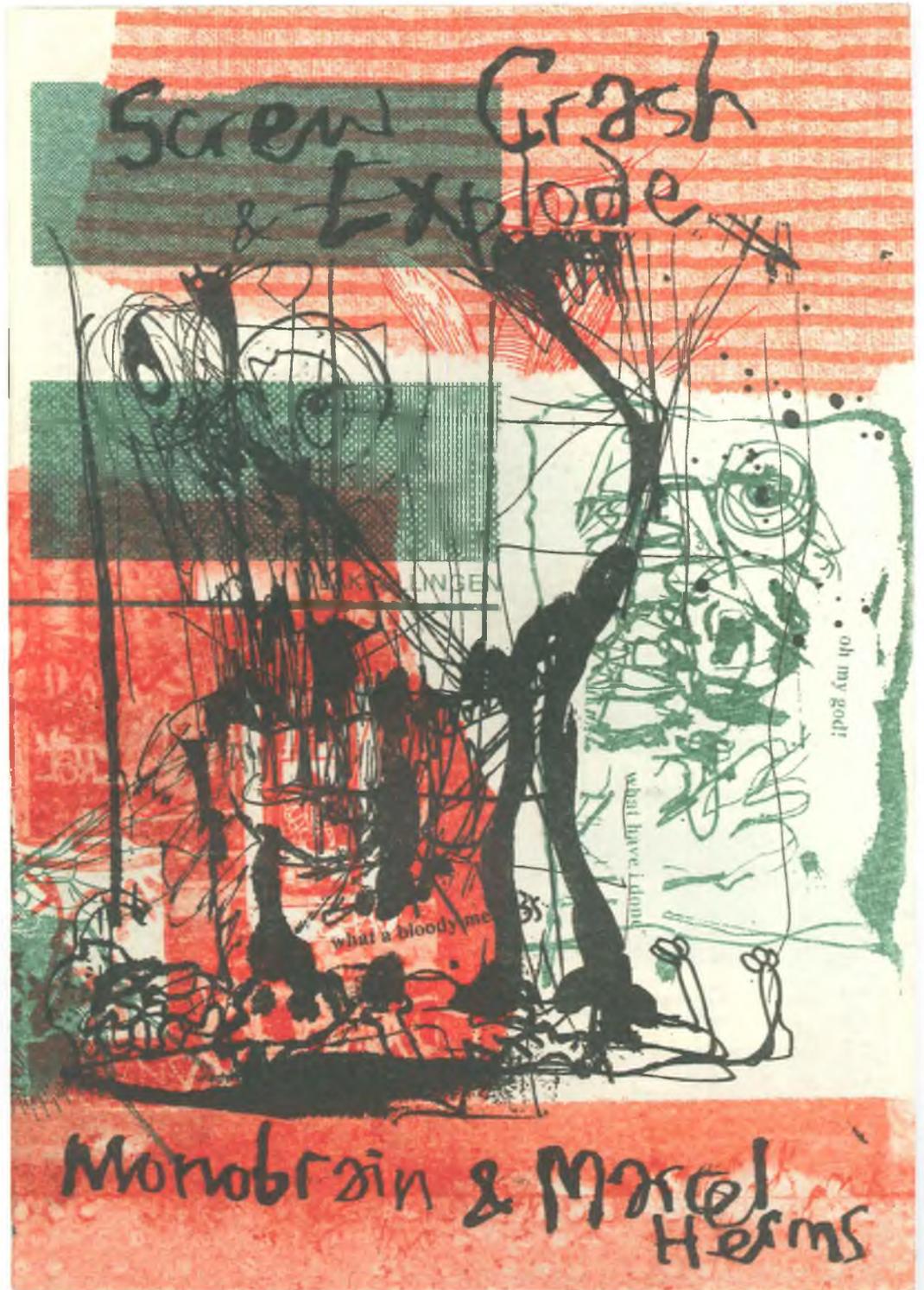
Artzines became more evident in the United Kingdom after the rise of the YBAs (Young British Artists), both reviewing the fringe art scene and offering an outlet for DIY artworks. *Arty* (2001-) consists of drawings, photographs and reviews by artist-contributors. *Blitzkrieg Babylon* (2003) is a limited-edition screen-printed zine that takes as its starting point an anarchist's view of the political landscape. *Organ* (1986-) is an alternative culture, music and artzine, with a substantial press-run of 20,000 for this issue. *Plastasine Fantazine* (2008) was a fanzine edited by artist David Burrows with participants from an academic conference, 'Art Writing Beyond Criticism' (ICA, London).

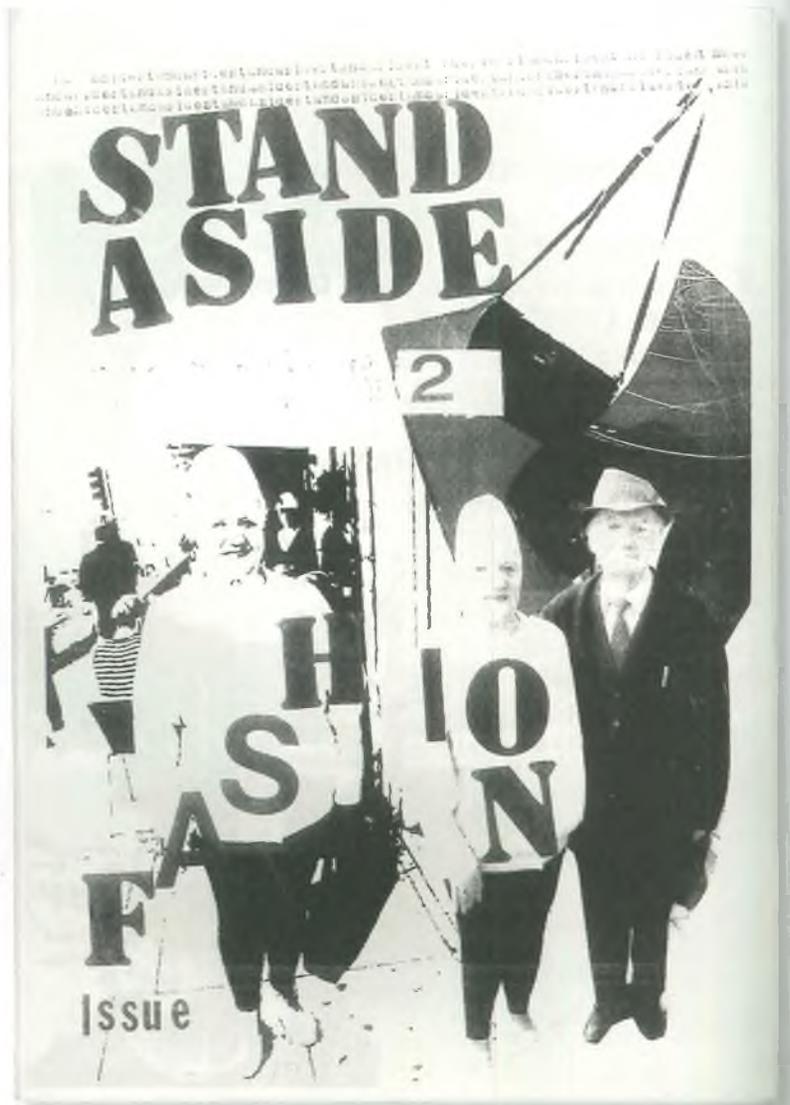
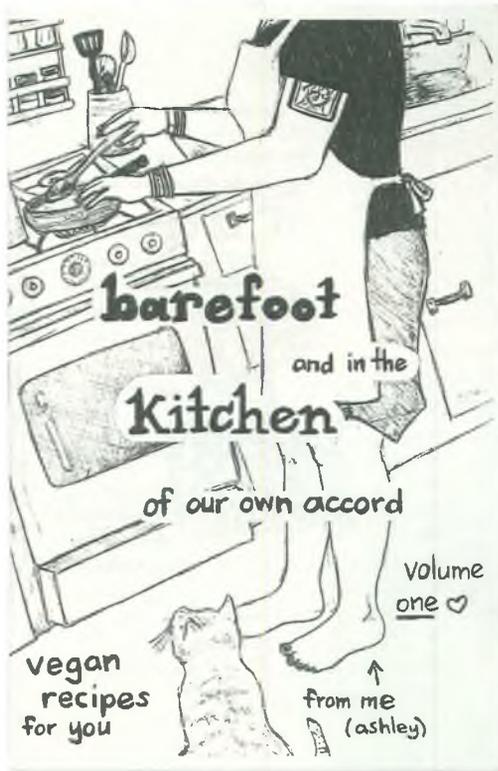
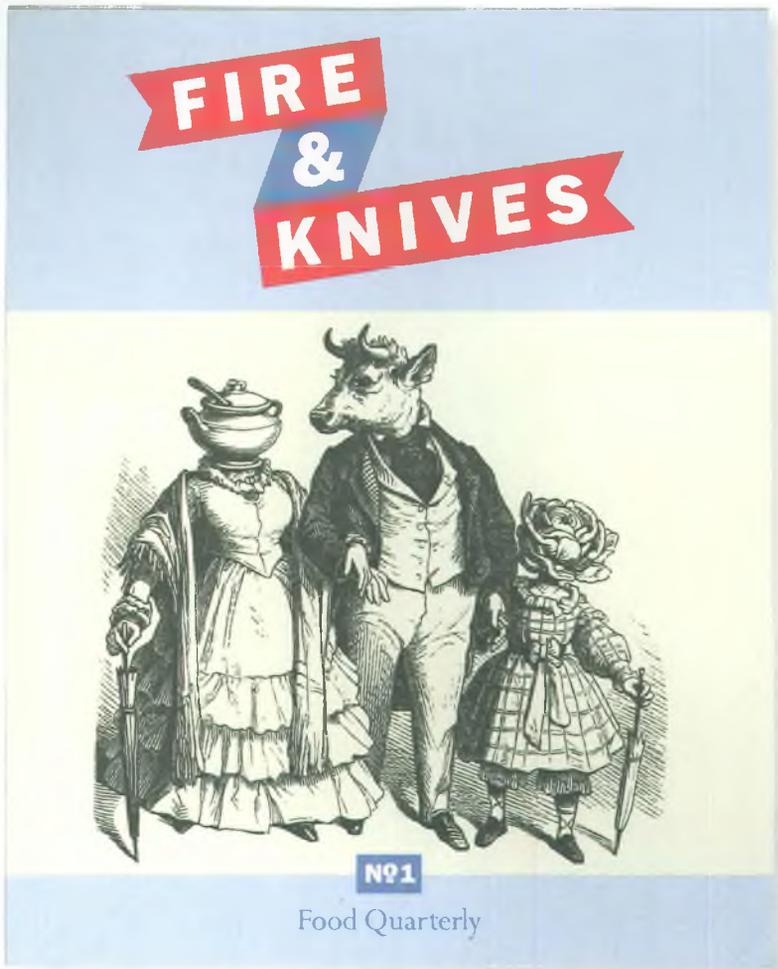


Typical production techniques used in the 2000s included colour photocopying, desktop publishing and screen-printing. *Enough Magazine* (2007-) is an anti-consumerism zine and a mouthpiece for artists and anarchists. *Intercity Baby* (2009-) by Jennifer portrays the train journeys of her 'indie pop comrades' through photographs and writings. *Giant Steps* (2007-, cover and inside spread) is a zine by Kirke Campbell named after a 1959 track by the jazz saxophonist John Coltrane. One hundred copies of this issue were produced, each with a screen-printed cover and 'tipped-in' mini photozine (pictured).

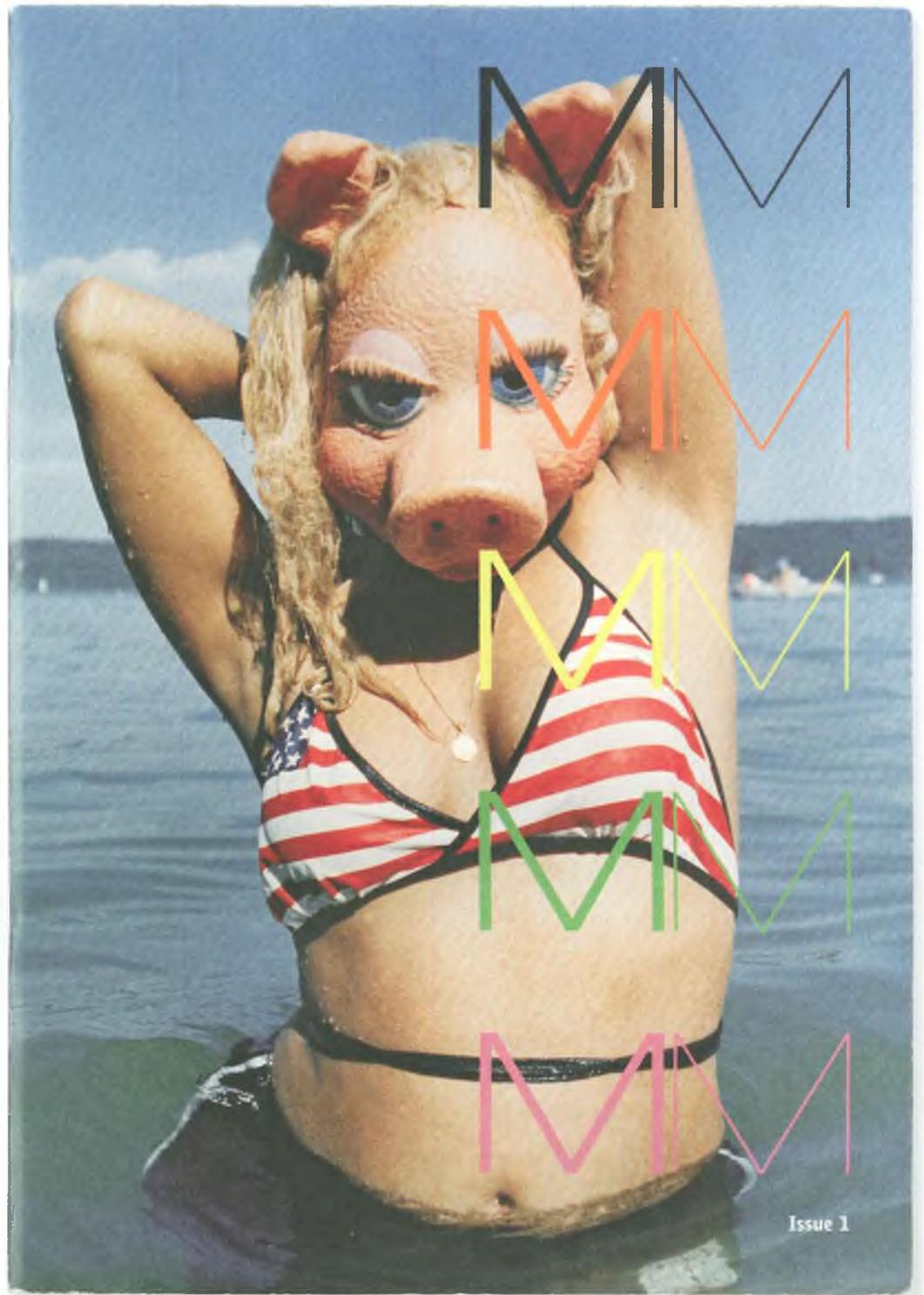
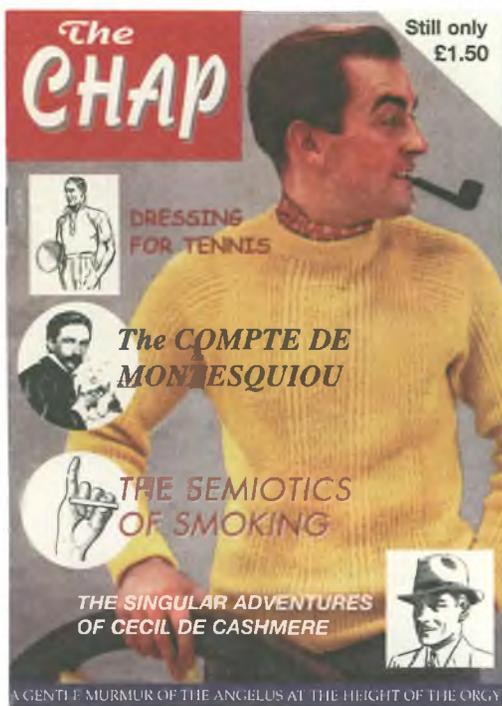


More sophisticated use of printing methods such as screen-printing coincides with an increased use of hand-drawn and illustrated covers. *Bang!* (n.d. 2008) is a substantial music and club zine produced out of Madrid, with a striking screen-printed portrait of a young girl on the cover of this issue. *Ugly is the New Sexy* (2006) is an illustrated perzine by Bryce Galloway out of New Zealand. *Future Fantastek!* (2006-) is a limited-edition artzine produced in Brighton by illustrator Jacky Batey. *Obsession* (c. 2009) is a collaborative zine curated by Karoline Rerrie, where artists are invited to draw with each having a double-page spread for their work. The screen-printed cover artwork is by illustrator Gemma Carroll. *Rivers Edge* (2008, cover and inside spread) is a limited-edition hand-printed zine that explores the work of underground artists. This issue also questions 'what is a zine' in relationship to its own publication and its 'intrinsic DIY nature'. *Screw Crash & Explode* (n.d.) is a stencil-printed artzine that features Dutch collaborative artists Monobrain and Marcel Herms. The frenetic nature of each printed page is enhanced by the intensity of each drawing and the fullness of 'doodles', splotches and graphic marks.

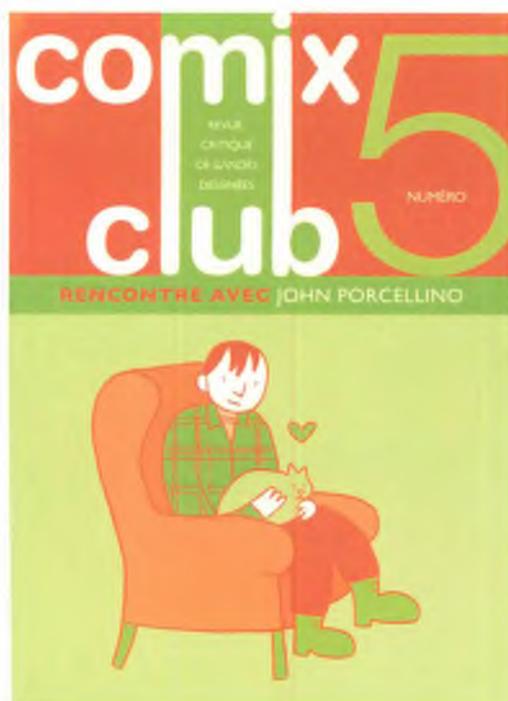
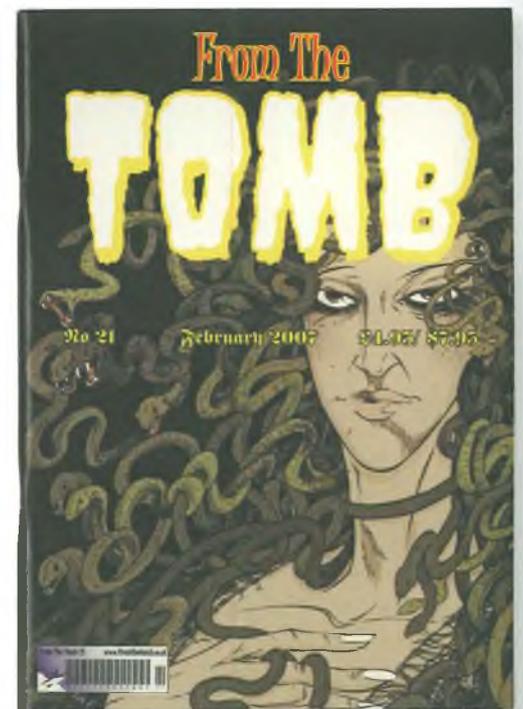
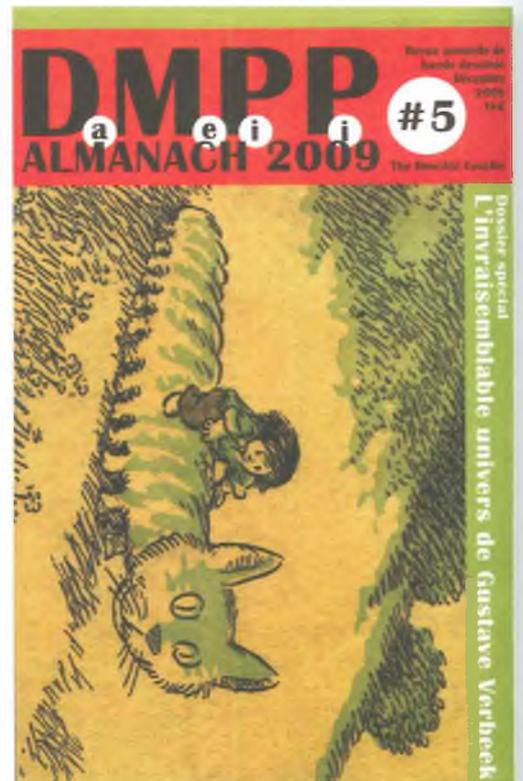
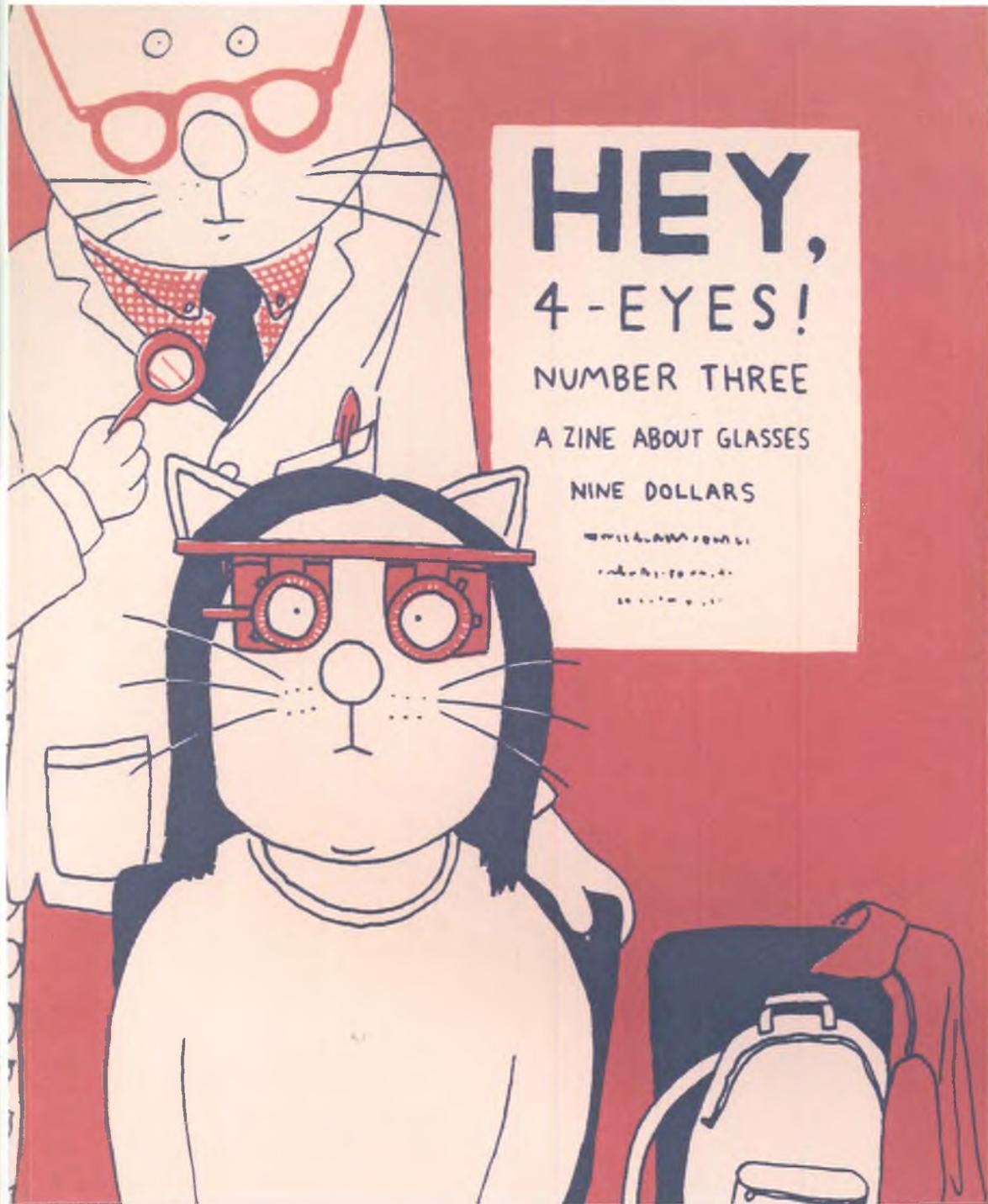




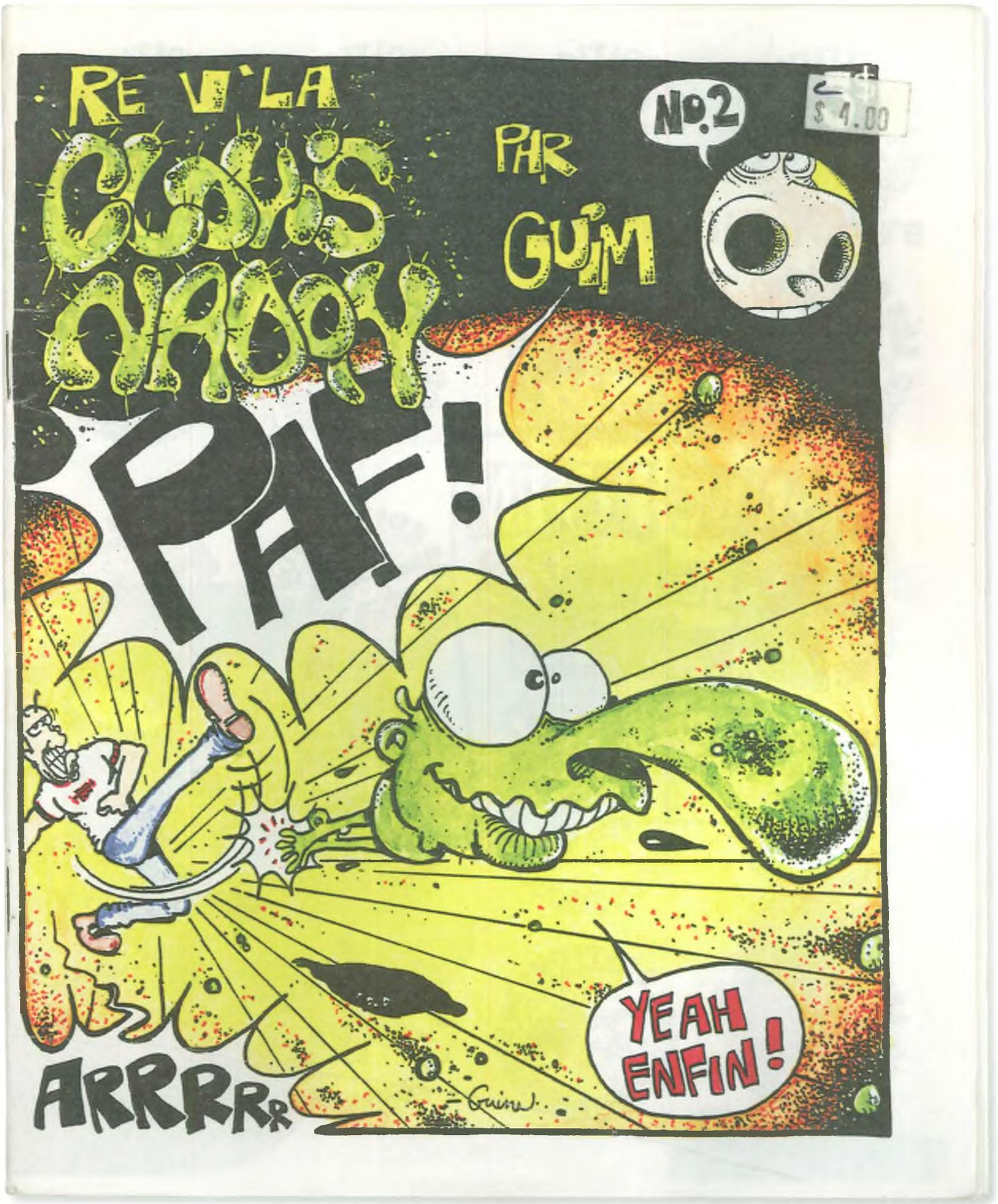
Subject-matter previously considered the domain of mainstream glossy magazines has now entered the purview of fanzines. *Fire & Knives* (2009-) is a relatively up-market quarterly food zine by editor Tim Hayward. It includes contributions from top writers and critics and is designed by Rob Lowe (*Super Mundane*). *Barefoot and in the Kitchen...* (2005-) is a zine about cooking and being vegan by Ashley Rowe, including 'tried and tested' recipes. *Stand Aside* (c. 2000s) takes a look at street fashion in Kilburn, London. This zine was produced as part of a Public Works workshop.



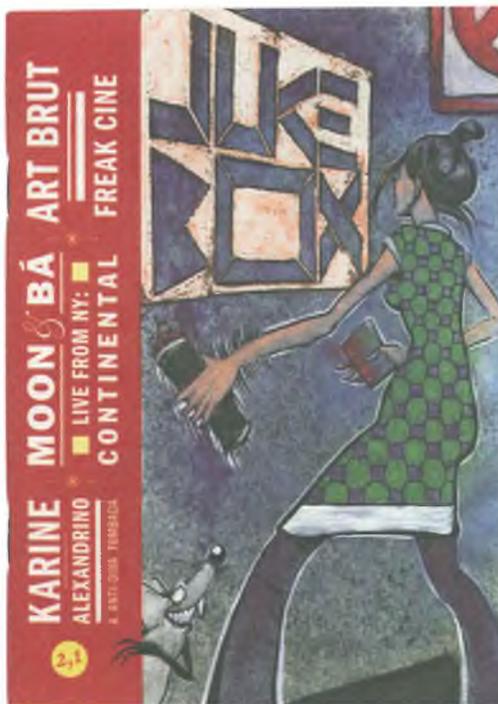
With desktop publishing fanzine style has, in some cases, moved towards that of conventional magazines. *FP: Fashion Projects* (2006-), is a publicly funded fashion zine created to raise awareness of experimental fashion. *Just Like Candy* (2008-) is glossy zine about music, art and film, whose producers 'used InDesign for the first time to create the layout'. *The Chap* (n.d.-) takes an ironic look at masculinity and men's fashion, with for example articles on dressing for tennis and the semiotics of smoking. *Medium Magazine* (2005-) is a quarterly portfolio with contributions from artists and writers including novelist Anthony Gray.



That old staple the comiczine has also moved with the times. *Hey, 4-Eyes!* (c. 2008-) is a limited-edition example allowing various artists to make a spectacle of their spectacles. *Comix Club* (c. 2006-) is a French-language fanzine, with number 5 interviewing American 'ultra-minimalist' artist John Porcellino. *Dame Pipi Comix/DMPP Almanach* (2004-) by Gérald Auclin is notable for its changes in format for each issue. British horror magazine *From the Tomb* (2000-) explores the entertainingly exploitative world of 'pre-Code' horror comics (comics created in the 1940s-50s prior to the establishment of the Comics Code Authority), as well as lesser-known fare in the supernatural horror vein.



*Re V'La Cloyis Naody* (n.d.) is a French Canadian comiczine featuring work by Martin Guimond, whose stylistic approach is part of a rich tradition of the Quebec underground scene. Guimond, along with other artists including Luc Leclerc and Mathieu Massicotte-Quesnel, came to prominence during the early 1990s with the publication of a series of bilingual anthologies in fanzine format.



# Karine Alexandrino

Por André Mansour



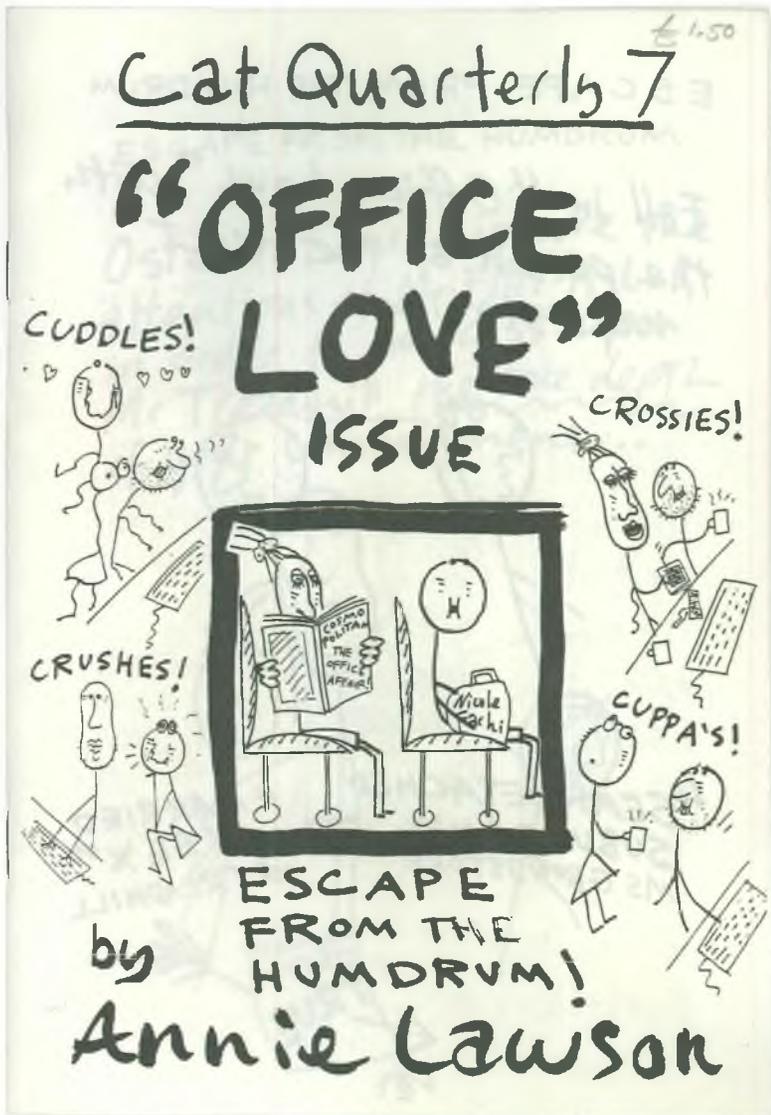
## A Antidiva Tombada (E nós precisávamos disso!)

Performativa, ela ataca em várias frentes. A cearense Karine Alexandrino é o que se convencionou chamar de artista multimídia. "Quanto mais nuances, códigos e símbolos tiver um trabalho artístico, melhor. Comunica mais", nos conta a própria, em entrevista para a Jukebox. "Tenho uma relação íntima com a body art. Me fotografo, faço meus próprios monólogos e filmes de mim mesma. É exercício diário. Mas asseguro que é natural e não uma simples estratégia". Podem acreditar. Afinal, grande parte desse interesse veio de berço, numa cidadezinha no interior do Ceará chamada Morada Nova, quando a mãe de Karine pagava uma preceptora para dar aulas em casa sobre a história da arte. Aos cinco anos, ela compôs uma música que foi adotada no colégio no qual estudava e, aos oito, já recebia pra cantar nos eventos da cidade. Depois disso, muita coisa aconteceu. Forward.

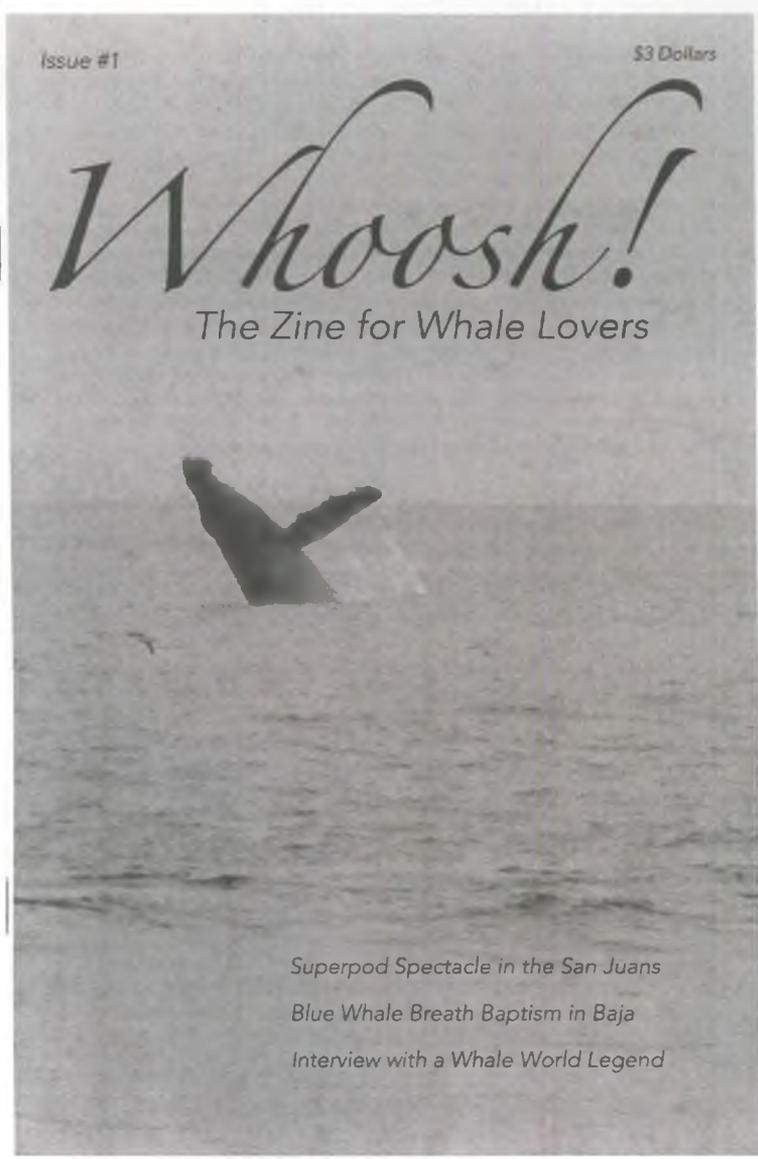
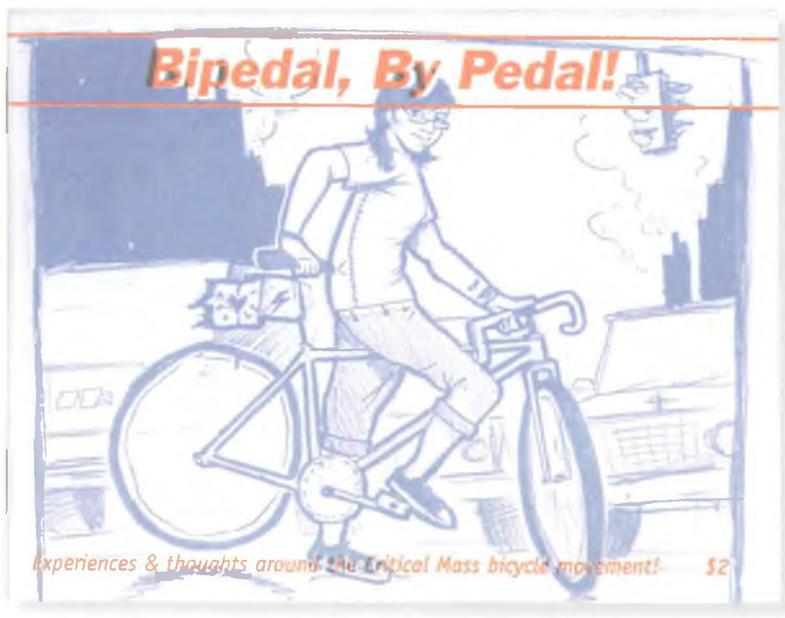
Com dois discos lançados, Solteira Producta (Gerador Music - 2002) e Querem Acabar Comigo, Roberto (Tratore - 2004), ambos em parcerias com produtor Dustan Gallas, Karine Alexandrino fez valer cada centavo do investimento da mamãe. Com bases programadas (mas nem sempre) e arranjos bem amarrados, as canções trafegam entre Serge Gainsbourg e Yoko Ono embalados a vácuo, numa vã tentativa minha de explanação. Ela mesma já se definiu certa vez como electro-pop-trash-chique. Ou, noutra vez, como neo-tropicalista: "É uma brincadeira meio séria. Nada a ver com batuques e penas na cabeça", pondera. "É o que existia na face íntima do tropicalismo que me inspira muito. Uma proposta de música com liberdade. Tenho o

tropicalismo como legado. Neotropicalismo é um nome que os próprios tropicalistas odiariam. Ela tem razão. "Só uso o termo para me comunicar com os universitários", ah, está justificado.

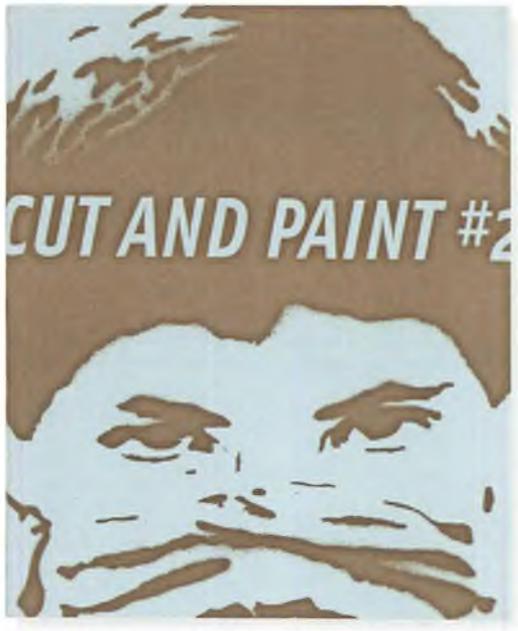
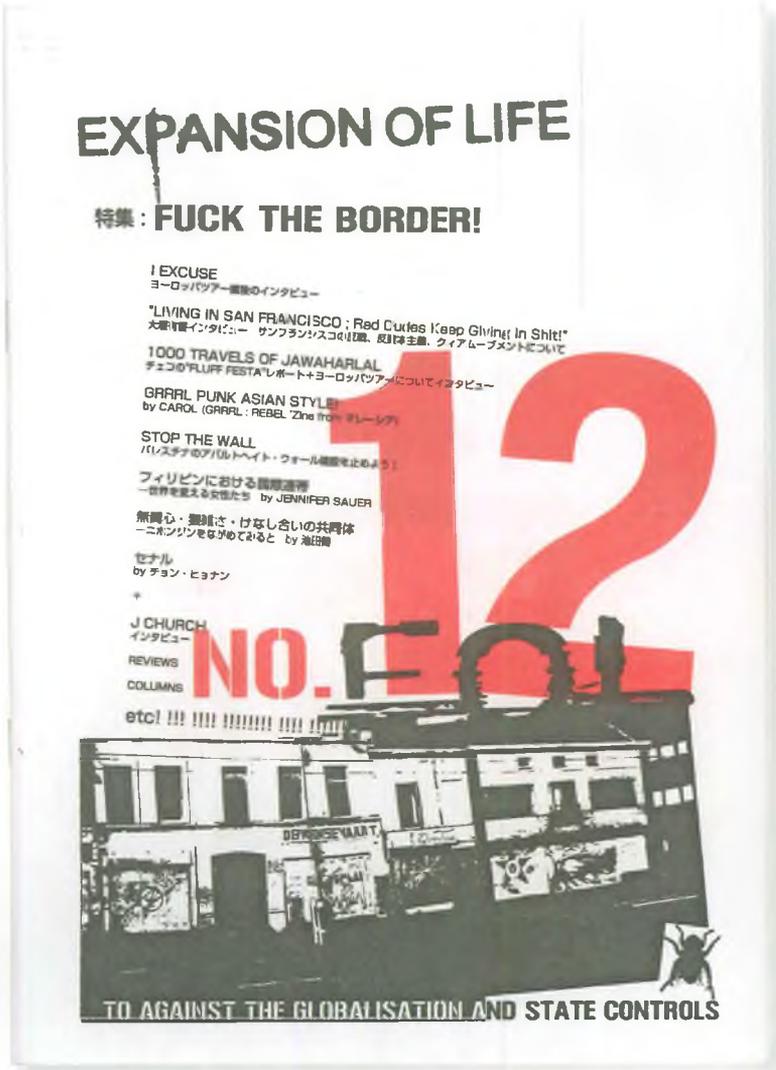
Nas músicas, Karine canta os destemperos da vida em dramatizações invariavelmente passionais. Suas músicas são como polaróides extraídas de filmes do Almodóvar com títulos impagáveis e pra lá de sugestivos como "Diga algo senão pulo", "Amor e glória é só boato" ou "Tenho febre, mas vou buscar nosso dinheiro". Questionada sobre o elemento kitsch presente em seu trabalho, ela rebate: "Kitsch muda de acordo com a moda ou não? Colocar pingüim em geladeira para parecer kitsch, hoje em dia, soa falso. Não é o meu caso. Mas, como faço uma música simples, onde há um certo romantismo na forma, pode-se falar como sendo kitsch. E não pretendo ser uma musicista' chata, nem fingir que levo a música a sério, essas baboseiras todas". Justamente daí surge o alarmado papel de antidiva, tão necessário hoje, num mundo infestado de celebridades instantâneas. Karine é sincera e constantemente auto-irônica. Mas ao seu modo, cabe frisar. E como se comporta uma antidiva? "Canta sem frescura, sem pose de blasé. Fica nua se necessário, bate se necessário e se comunica com franqueza com o público. Além de fazer bom uso dos melhores perfumes".



The pocket-book-size indie music and comiczine *Juke Box* (2006-, cover and inside spread) from Brazil was influenced by the output of comics publisher Fantagraphics. Editor Renato Lima (also an editor at *Mosh!*) brought together comic artists, designers and musicians through the publication to discuss the language of comics. The size of the zine allowed the designers to play with the way in which the reader would engage with the page, mixing the format from portrait to landscape. The launch of each issue centred around a music event located in such cities as Rio de Janeiro and São Paulo. *Cat Quarterly* (1990s) by Annie Lawson is a photocopied small press comiczine in which nuanced humour is presented in stick-figure form. Her work has also appeared in books and in the mainstream press (including the UK paper the *Observer*). *Reality Optional* (2007), created by Andrew Stitt, is a comics perzine responding to a theme of 'Dreams and Nightmares', in which he makes wry comment on the fantasy comics of Neil Gaiman and Dave McKean. The zine was produced for the small press fair 'Caption'. *Tantrum Comics* (2002-n.d.) is the autobiography of professional cartoonist Miriam Engelberg, who, in this issue, reflects on her fears around a breast cancer diagnosis and some of her coping mechanisms, which include watching the TV courtroom show *Judge Judy*.

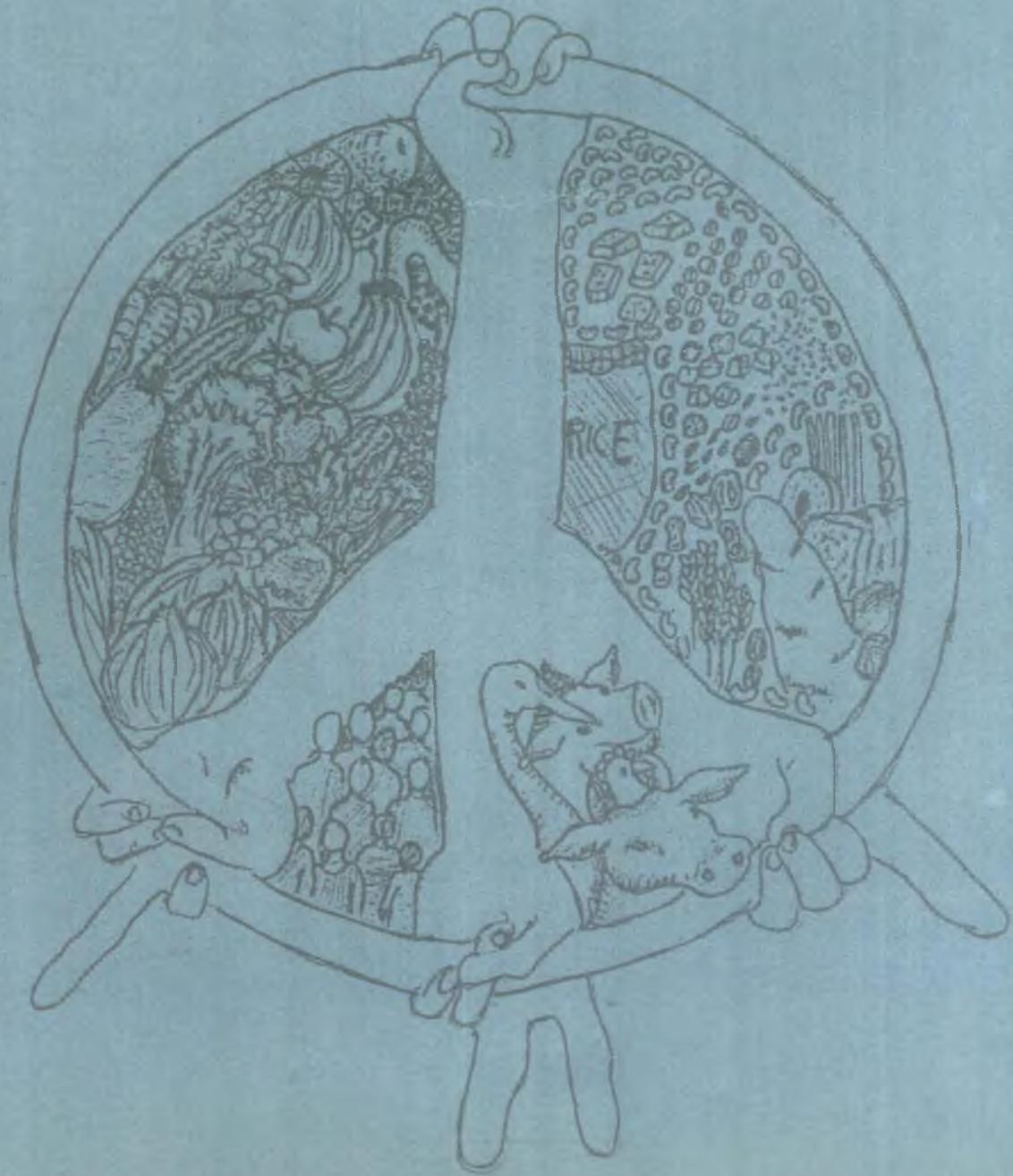


Superpod Spectacle in the San Juans  
 Blue Whale Breath Baptism in Baja  
 Interview with a Whale World Legend



The zines on this spread are politically motivated. *Bipedal, By Pedal!* (2008) by Joe Biel explores the producer's experiences as a participant in the popular Critical Mass bike rides protest movement. *Expansion of Life* (n.d.), out of Japan, is a women's punk and political zine with articles about 'women changing the world in the Philippines'. *Whoosh!* (2008-) is a zine for those passionate about whales and other 'big animals from the sea'. *Cut and Paint* (2007-), by Nicolas Lampert, Josh MacPhee and Colin Matthes, is a DIY stencil template zine, printed as offset by an anarchist printer in Portland, Oregon. *How Not To Eat Animals* (n.d.) is a 44-page vegetarian cookbook designed to 'subvert the dominant meat-eating, animal-products-in-everything culture'.

# How Not To Eat Animals



# before the mortgage

#5

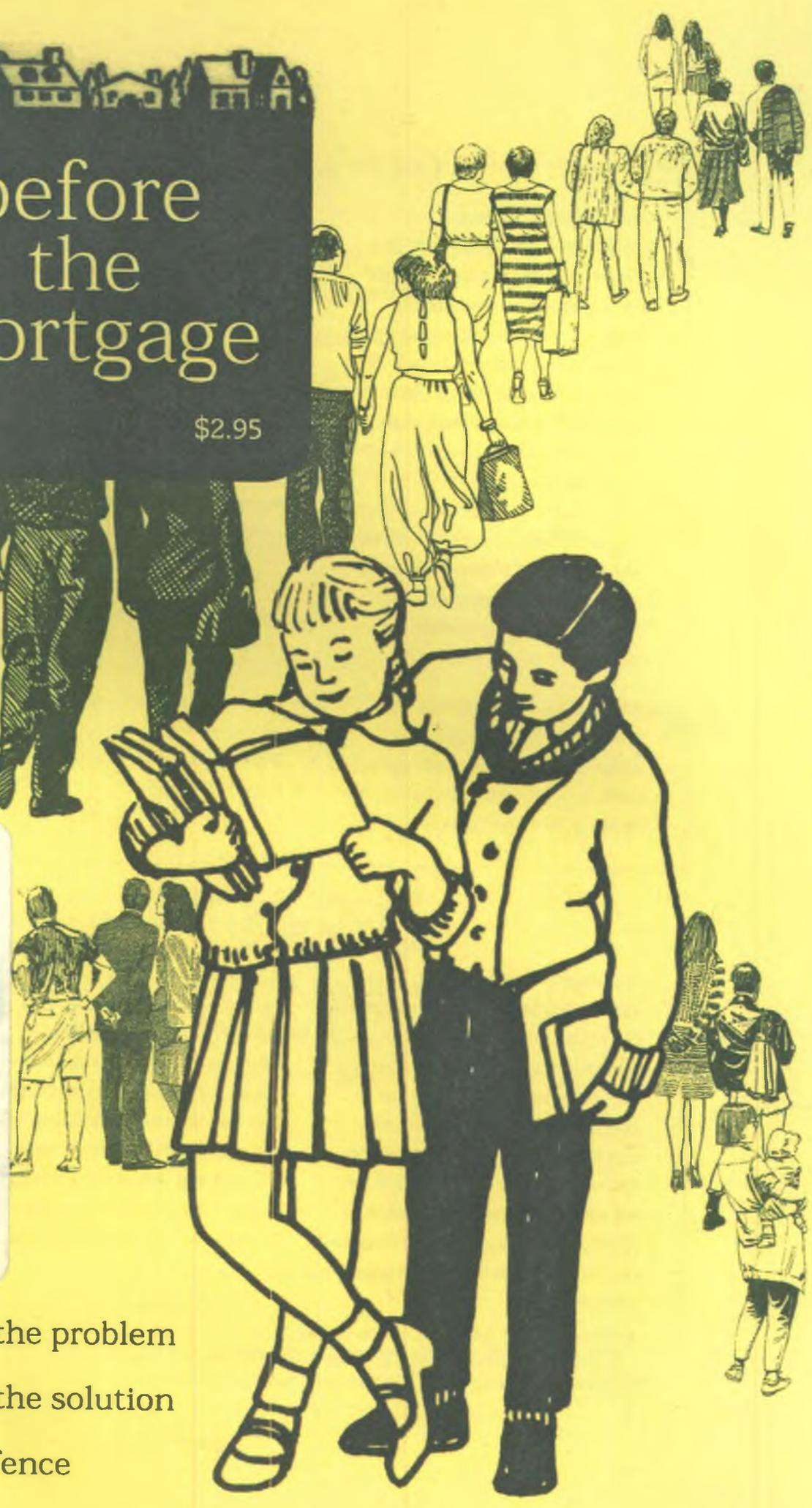
\$2.95

IRR 2 05  
303 \$2.95

BEFORE THE MORTGAGE 8528  
WHLC 2000878 WHLC 048 M



part of the problem  
part of the solution  
on the fence





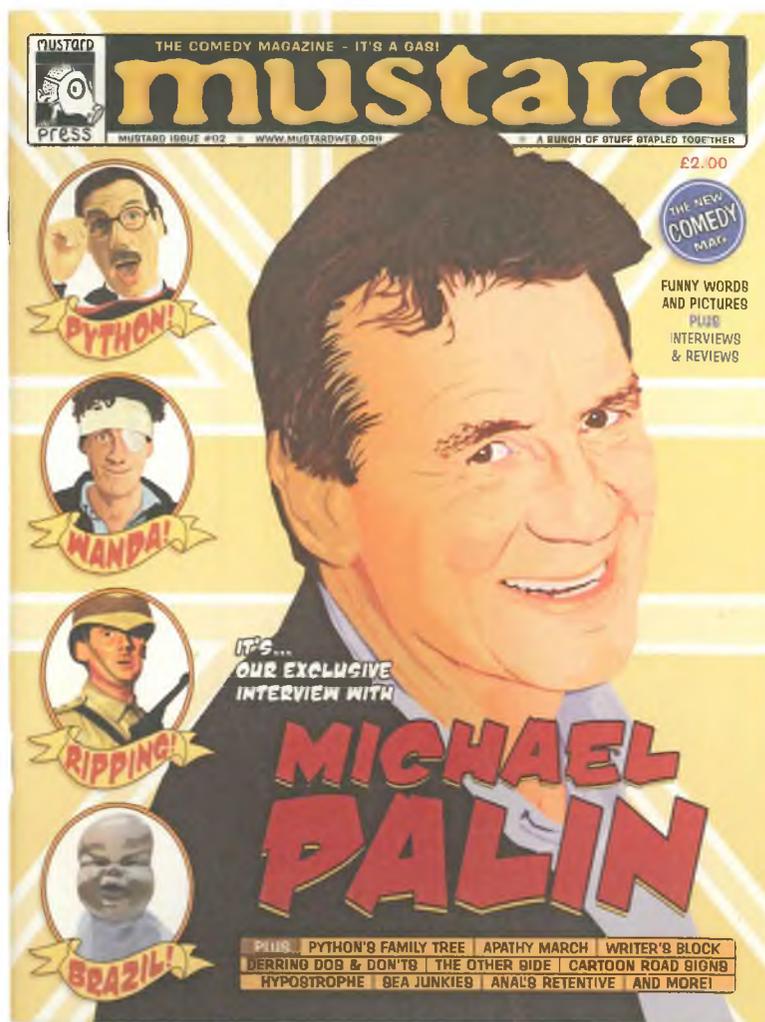
## the alien invader



We declare victory in the war on... stuff

Free with this month's issue  
Your guide to discount clothing!

thealieninvader@pinkdot.org  
pinkdot.org/thealieninvader



*Before the Mortgage* (2001-06), edited by Christina Amini and Rachel Hutton, chronicles responsibility-free life in New York. *Daniel Battams Fan Club Magazine* (2003-n.d.) is a zine about an imaginary celebrity. Australia's *The Alien Invader* (2001-03), by Amin-Reza Javanmard and Jen-Tsen Kwok, was 'intended as a journal dissecting and analysing the Asian-Australian experience'. An annual comedy journal. *The Lowbrow Reader* (2001-) is edited by Jay Ruttenberg and features 'long articles and funny illustrations'. *Mustard* (2007-) edited and designed by Alex Musson, is an indie comedy magazine that features interviews, comic strips and satirical news stories.



SHOREDITCH TWAT  
ISSUE 3  
he's got a gun



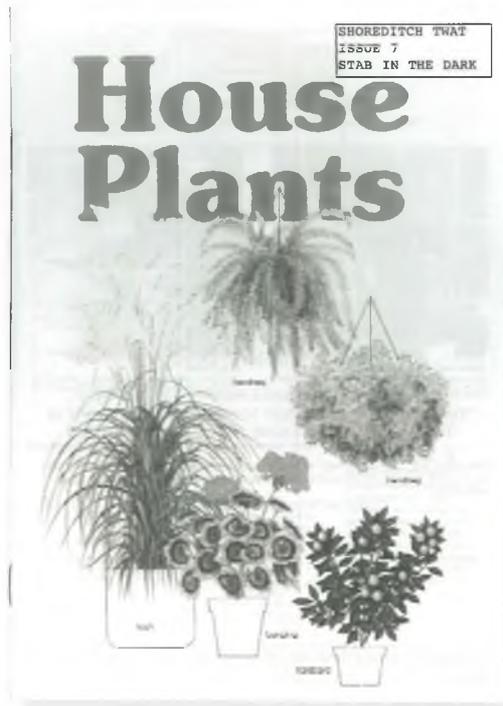
SHOREDITCH TWAT  
ISSUE 4  
the one in the middle glass



SHOREDITCH TWAT  
ISSUE 5  
standing on the shoulder of a road



SHOREDITCH TWAT  
ISSUE 6  
NICE SHADES MATE



SHOREDITCH TWAT  
ISSUE 7  
STAB IN THE DARK



SHOREDITCH TWAT  
ISSUE 12  
but lead that your see all



SHOREDITCH TWAT  
ISSUE 14  
HEAVY ARTILLERY



SHOREDITCH TWAT  
ISSUE 16  
TOO CLOSE FOR COMFORT

PERVERT LIVES  
IN THIS BLOCK  
OF FLATS

SHOREDITCH  
TWAT HEAD  
OFFICE HERE

CHILDREN  
PLAY IN  
THIS AREA

SCRATCH AND STIFF  
ISSUE

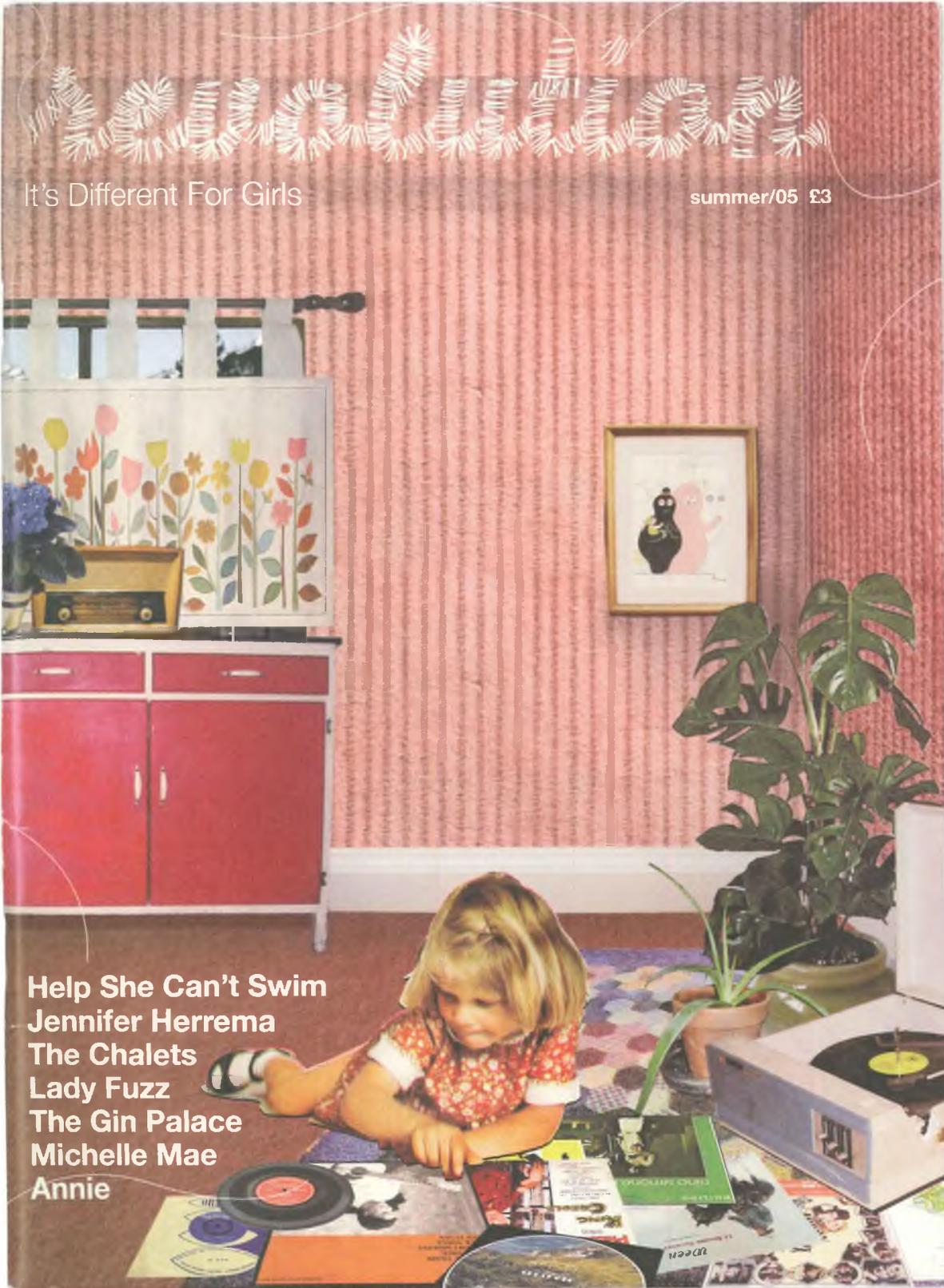
*Shoreditch Twat* (1999-2004) was a satirical club fanzine edited by Neil Boorman (later of *Sleazebation* magazine) and art-directed by John Morgan and Mike Watson (aka design group Bump). The zine's title was absorbed into London's urban slang as a term meaning 'a new media, fashion student, photographer-type person with a privileged digital- or old-school arts background who lives/works/socialises in London's East End'. In its heyday, the circulation was 25,000, touting nightclub 333's message that 'partying should be messy, dangerous and unprofessional, otherwise it's no fun at all'. It contained edgy satire and spoof adverts, as well as the club's gig listings. In 2002 the zine transferred to television as a one-off comedy special.

SHOREDITCH TWAT

ISSUE 2

let him have it





It's Different For Girls

summer/05 £3

Help She Can't Swim  
Jennifer Herrema  
The Chalets  
Lady Fuzz  
The Gin Palace  
Michelle Mae  
Annie

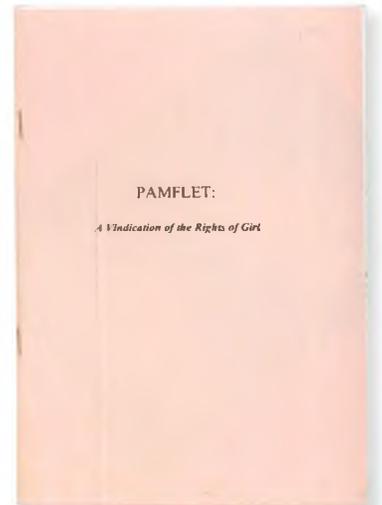
Feminist politics links these zines together. *Revolution* (2005-n.d.) was edited by club DJ and music journalist Leonie Cooper, and featured bands such as Le Tigre and Sleater-Kinney. *Spilt Milkshake* (2002-c. 2003) by Rebecca Dyer, is a text-heavy perzine 'not restricted to any genre or subject matter'. *Raise Some Hell* (2008) was a one-off that emerged out of discussions at a 'feminism and child-rearing group'. *Pamflet* (2005-) by 'post-feminists' Phoebe and Anna-Marie, contained 'feminist rants and bits of quite frankly libellous celebrity gossip'. *Girls with Guns* (n.d.-) is a fashion and 'smut' zine out of Melbourne. *The Pleiades* (c. mid-2000s), a perzine by Miranda (a college English teacher), is about 'family history and the frequent cruelty of life'.



spilt milkshake

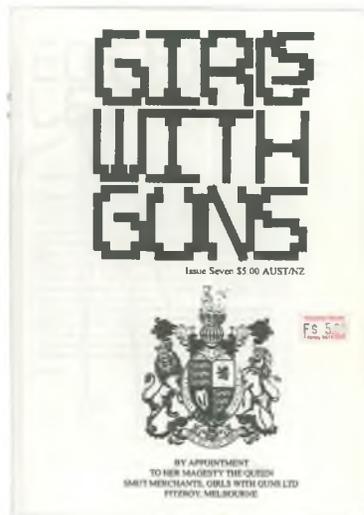
issue #1

spring 2002



PAMFLET:

*A Vindication of the Rights of Girl*



GIRLS WITH GUNS

Issue Seven \$5.00 AUSTRALIA



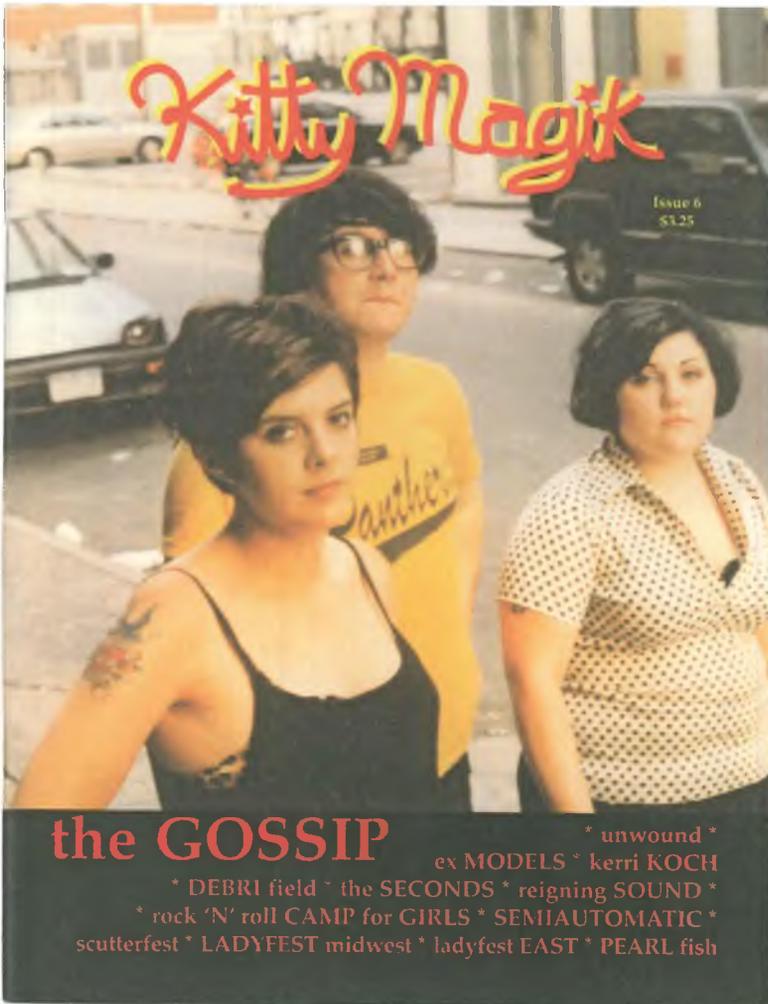
FS 5.00

BY APPOINTMENT TO HER MAJESTY THE QUEEN  
SMUT MERCHANTS, GIRLS WITH GUNS LTD  
FITZROY, MELBOURNE



the pleiades #14

(this is the blood that we're made of)



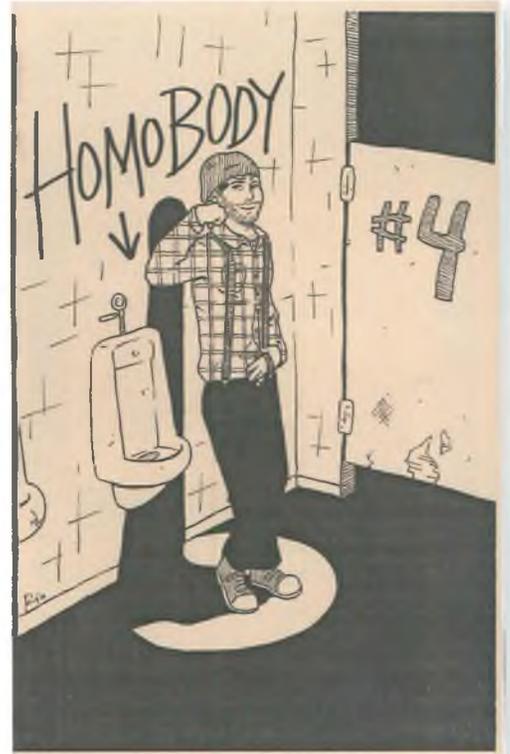
*Kitty Magik* (1996-), edited by Marisa Handren, was looking slick by the time of this issue (2002), but hadn't lost any of its riot grrrl bite. It styles itself as a 'creative outlet dedicated to informing the public about the many different individuals who produce independent, innovative creations...'. *Girls Who Fight* (2009-) by Kathryn Corlett et al., is a collection of writings, illustrations and comics that look at representation, women and celebrity, including 'Nina Simone, Anaïs Nin, Beth Ditto, Virginia Woolf, etc.'. *Muffy!* (2000-n.d.), produced by women from the New College of Florida, was an angry but often amusing feminist zine (sample contents list: 'rape; stalker; rockstar; masturbation; voyeurism; coke').

# BUTT

BUTT #14  
AUTUMN 2006

HYSTERICAL  
MAGAZINE  
FOR  
HOMOSEXUALS

EU €8.00  
USA \$8.98  
NL €6.00



Queerzines provide a creative space for DIY producers to push the boundaries of accepted 'politically correct' publishing practices. *Butt* (2001-), founded by Gert Jonkers and Jop van Bennekorm out of Amsterdam, is not a fanzine per se (it takes advertising from designer/lifestyle manufacturers), but its pink paper, pocket-size format self-consciously shares qualities with a fanzine approach, and its content is compiled from submissions by readers. *Homobody* (2007-) is by Portland, Oregon, illustrator Tim Batiuk (aka Rio Safari), and is a largely visual (comics and drawings) look at exploration of such themes as gay body fascism and cottaging. *Detroit Queers* (n.d.), produced by a radical queer collective, is a compilation of photocopied pages about inequalities and harassment.

SURFACING FROM THE SHADOWS OF DETROIT IS A CONCERNED GROUP OF RADICAL QUEERS WITH A DESIRE TO ANNIHILATE THE INVISIBILITY THAT HAS BEEN CAST UPON US!

**ACTION:**

- SELF EDUCATION!
- STREET ART!
- VOLUNTEERING!
- SUPPORTING LOCAL LGBTQ ORGANIZATIONS!
- BUILDING A RESOURCE LIBRARY!
- SPEAKING OUT!

DETROIT QUEERS (DQ) AIMS TO PROVIDE A SAFER, HQ QUEER, ENVIRONMENT FOR ALL QUEERS AND QUEER-LOVERS IN THE DETROIT AREA! WE WILL NOT STAY QUIET ABOUT THE INEQUALITIES WE EXPERIENCE!

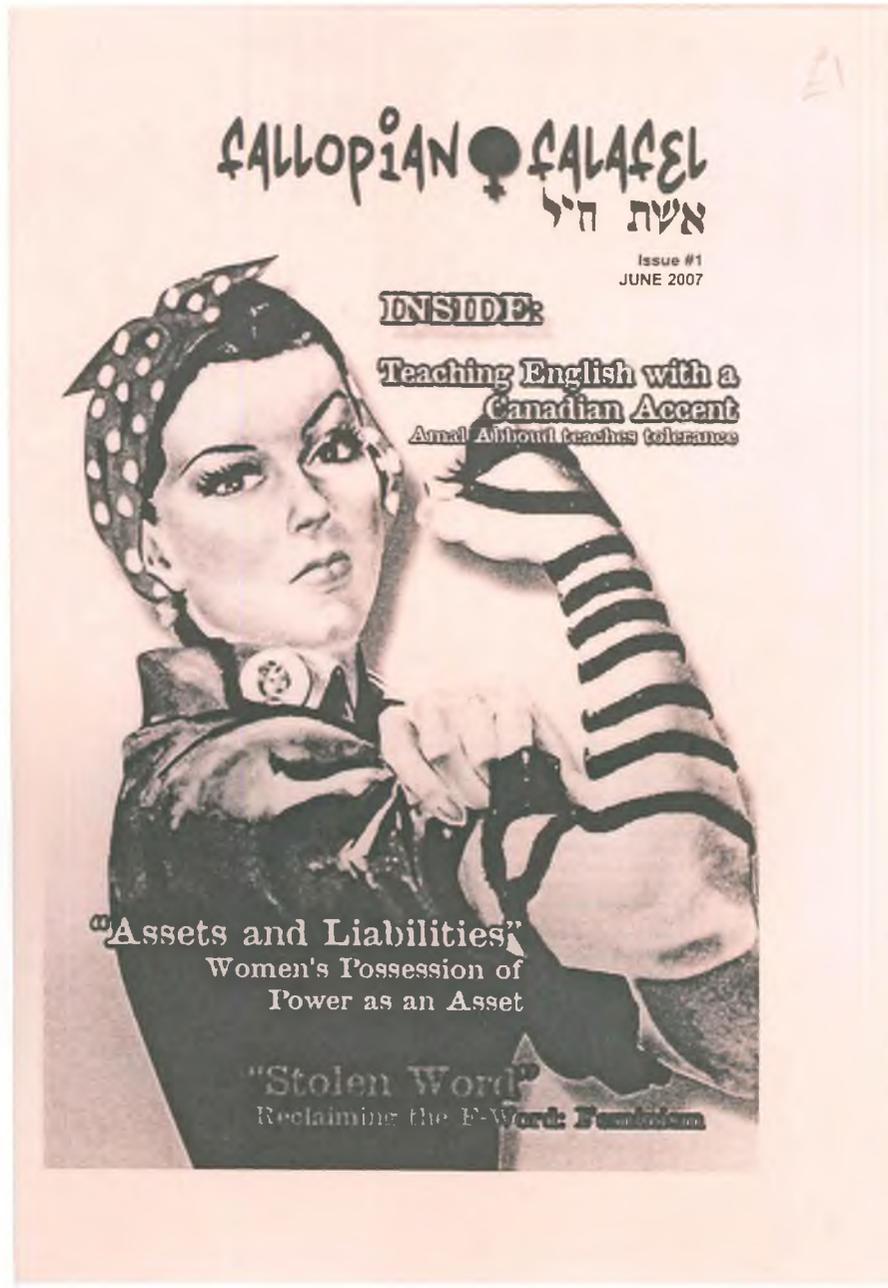
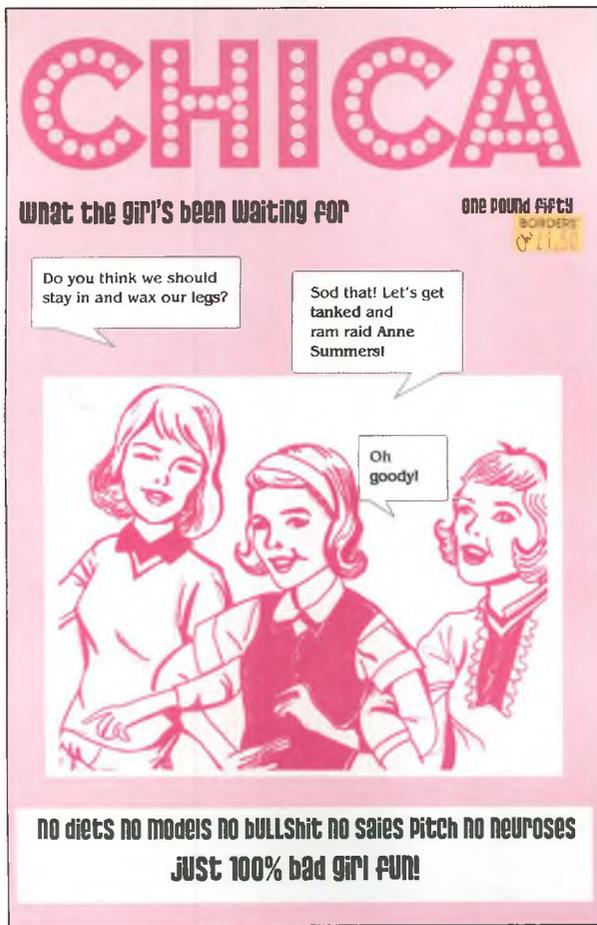
MOST OF US RECEIVE HARASSMENT BECAUSE OUR INDIVIDUAL GENDER/SEXUALITY EXPRESSIONS FALL OUTSIDE OF THE NORM. STALE NORMATIVE ASSUMPTIONS ARE DIRECTED TOWARD US DAILY, RANGING FROM THE ESTRANGING ASSUMPTION THAT WE'RE STRAIGHT OR SOMETHING TO MORE BLATANT ACTS OF OUTING AND VIOLENCE.

"BRING A RADICAL QUEER MEANS MAKING THE CONNECTION BETWEEN THE ISSUES OF ALL OPPRESSED, MARGINALIZED, EXPLOITED, CAPITALIZED UPON, AND SHUTTED ON PEOPLE. ENVIRONMENTS, AND COMMUNITIES, ARE SHAPED BY THE ISSUES WE ALL FACE."

WE'VE GOT HEARTS! WE'VE GOT BRAINS! WE'VE GOT BODIES! WE'VE GOT BLOOD! WE'VE GOT BURNING DESIRES THAT SPEAK FOR ECONOMIC JUSTICE!

**DETROIT QUEERS**

FUCK SHIT UP! LOVE YOURSELF! WE ARE OUR ONLY HOPE!



*Chica* (2001-c. 2004) 'celebrates the rudest, crudest, silliest and glitteriest aspects of girlhood' and was produced by Glasgow underground cartoonist and writer Lucy Sweet (also of *Unskinny* fame). This issue features the very bad joke: 'Q: What is worse than a cardboard box? A: Paper tits!' *Fallopian Falafel* (2007-) is edited by Hadass S. Ben-Ari, and is a Jerusalem-based feminist zine that takes 'neither an anti-religious nor anti-Zionist' stance but which 'aims to spread awareness about the ongoing need for feminism to the Israeli public'. Each issue includes a 'riot grrrl corner'. *Iconoclastic Cardies* (2009-) is a 60-page musiczine 'dedicated to all you indiepop wimps, girls, smart kids and weirdos'.

**Cops & Robbers**



**July**

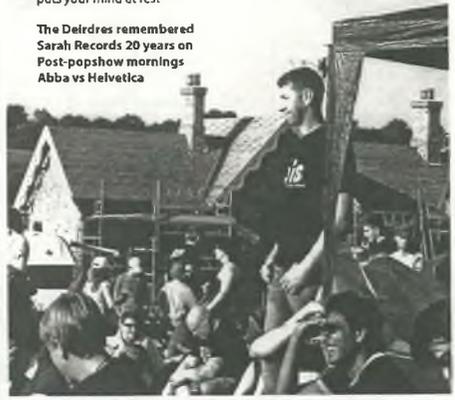
**DIY gigs in Leeds**

**bye bye, duffel boy**  
number 1 - summer 2009

**"The nice thing is, indietracks can't grow too much"**  
Festival visionary Stuart Mackay puts your mind at rest

**Yay, interviews!**  
Jacko from Hull Adelphi  
The mighty Horowitz  
Jam on Bread

**The Deirdres remembered**  
Sarah Records 20 years on  
Post-popshow mornings  
Abba vs Helvetica



**More love truth and honesty**



**Scotland's Top Punk Rock Fanzine. Issue #7**

**Runnin' Feart**

missing



condemned '84  
king crown  
steam pigs  
machine gun etiquette  
super suckers  
argy bargy  
runnin' riot  
canads  
elue  
pria  
can

news  
reviews  
etc...

**Go ahead PUNK**

**SUPER WASTE PROJECT 2000**

Interviews with Armed with Anger records,  
Ensign and Unborn + more!



**Straight edge hardcore**

Muzicazines remained an important genre into the 2000s. *Cops & Robbers* (c. 2000-) is a monthly that promotes local bands and events in Leeds. *Bye Bye, Duffel Boy* (2009-) is put together on a computer by Pete Green, who apologizes for the perzine looking 'too much like a proper magazine'. *More Love Truth and Honesty* (2007), out of Melbourne, is a perzine by Paul Byron. In the tradition of early punk fanzines, *Runnin' Feart* (c. 2000-) has music reviews and comics, but is a desktop-publishing production. *Super Waste Project* (2000) by Miles is a 'straight edge zine' focusing on hardcore music in the context of a scene without drinking, smoking or drugs. *Taking Dope* (1996-2001) was by ex-Ramones bassist, Dee Dee.

£ 2.00, VC  
No 1

GET THE...  
**HOLLYWOOD SMILE**



KEVINE  
SEWAGE  
George TABS  
George AND the  
CASUALTIES

PERRO  
SALCHICHA

Perro  
SALCHICHA

TAKING  
DOPE

TAKING DOPE

BAR  
FENDER

LOUD

BARBAKA

I won't lie if you don't...

YOU  
HAVE  
PSYCHOLOGICAL  
PROBLEMS.

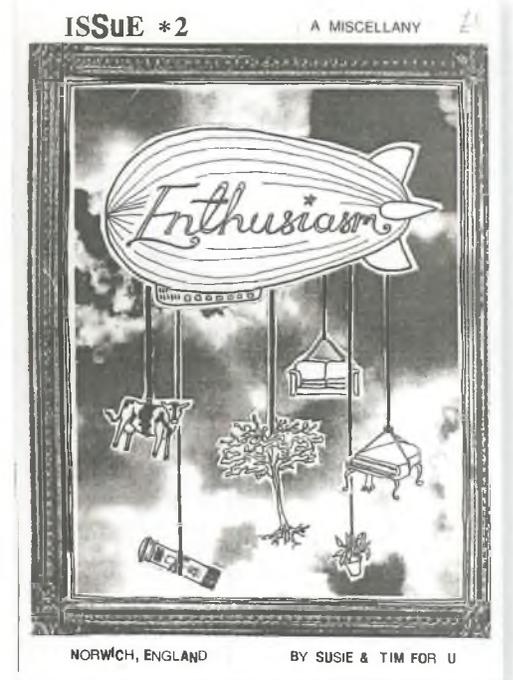
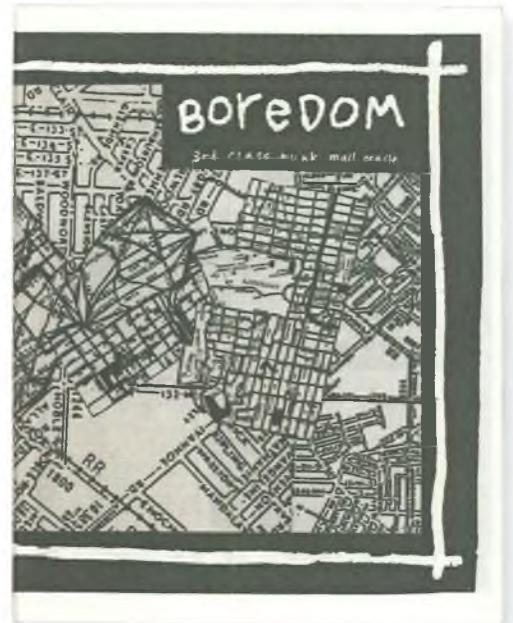
DEEDEE  
DUNKIES  
DREDD

Vertical text on the right side of the page, including the word 'MIND' and other stylized characters.

CRACK  
COCAINE

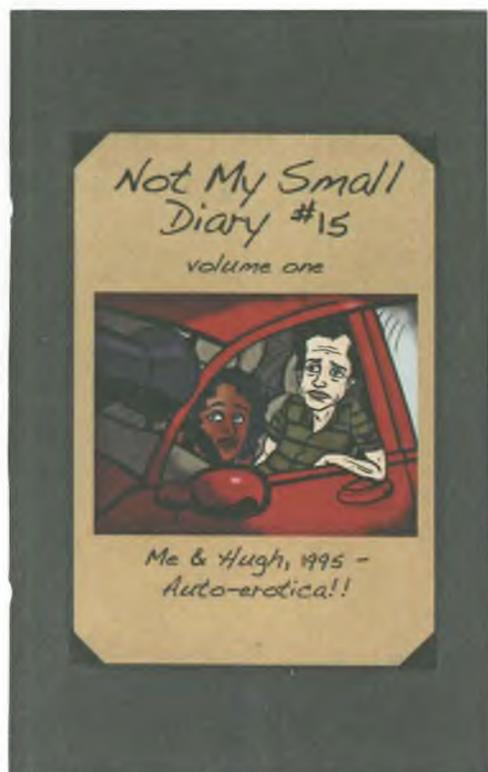
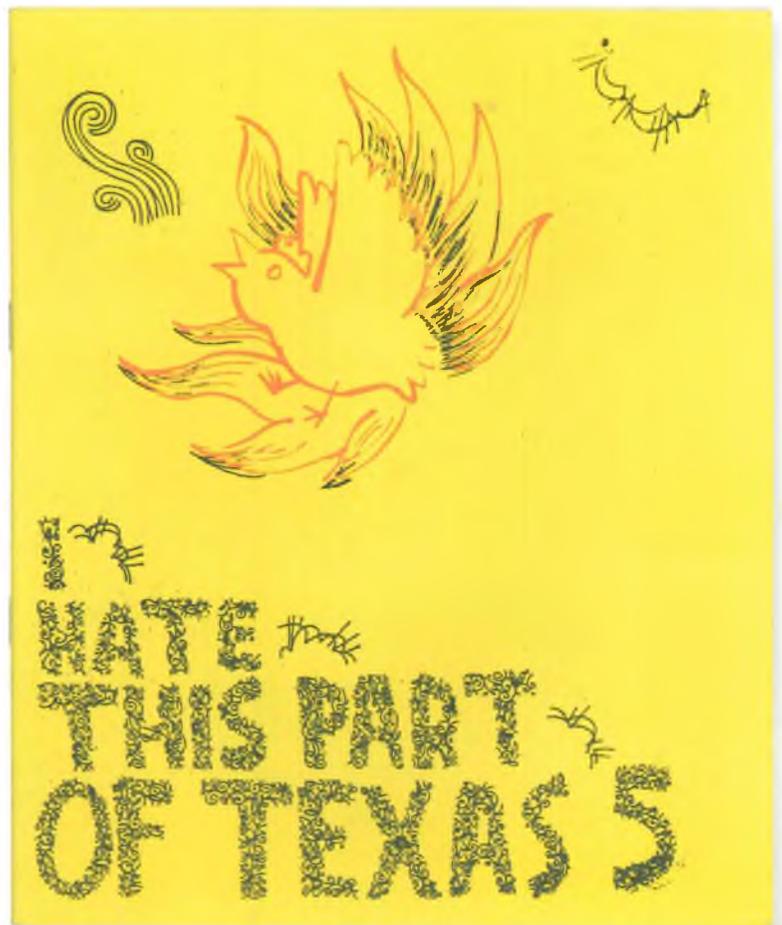
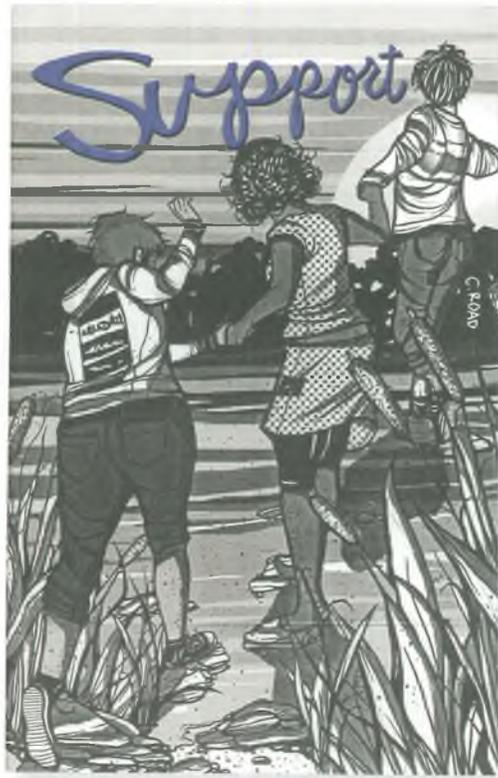


*List* (2004-) is an illustrated memoir by artist Ramsey Beyer, and describes her move from Baltimore to Chicago. *Boredom* (n.d.) came out of Berkeley, California, and was put together as a compilation of maps, prose and pictures. *Enthusiasm* (c. 2010) is a free 'feel-good' zine out of Norwich by Susie Rumsby and Tim Wade. *Telegram Ma'am* (2000s-) is a mini-perzine by Maranda, who uses writing to articulate what it is like being bipolar.

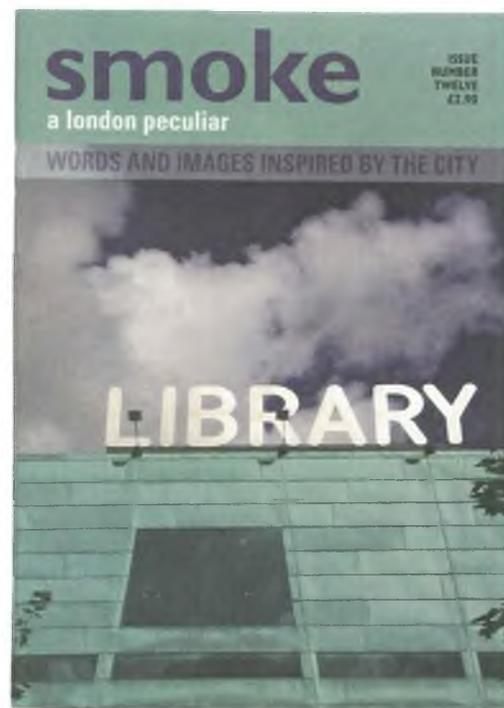
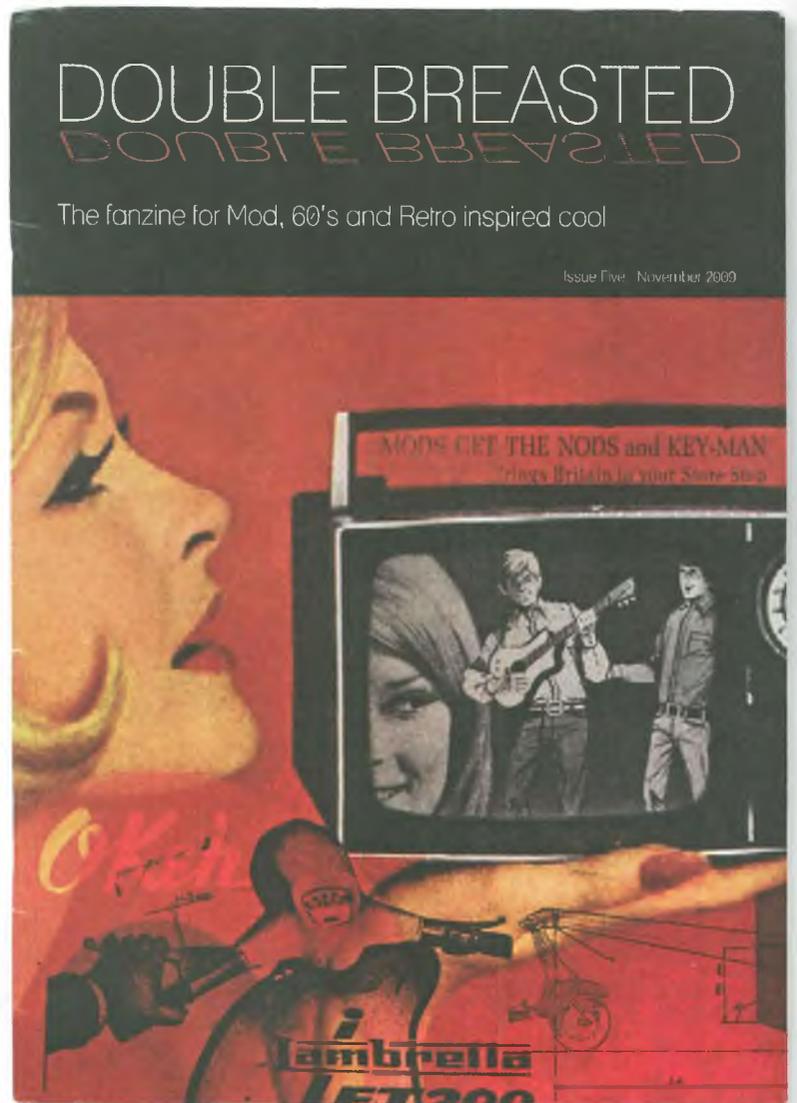
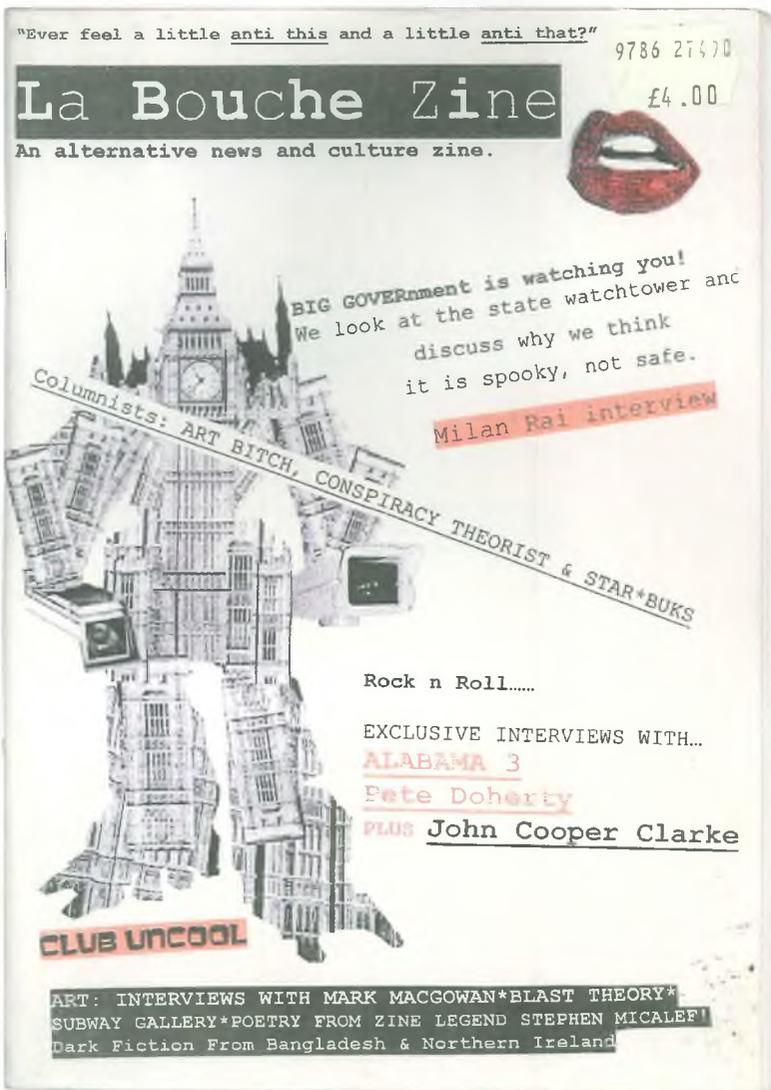




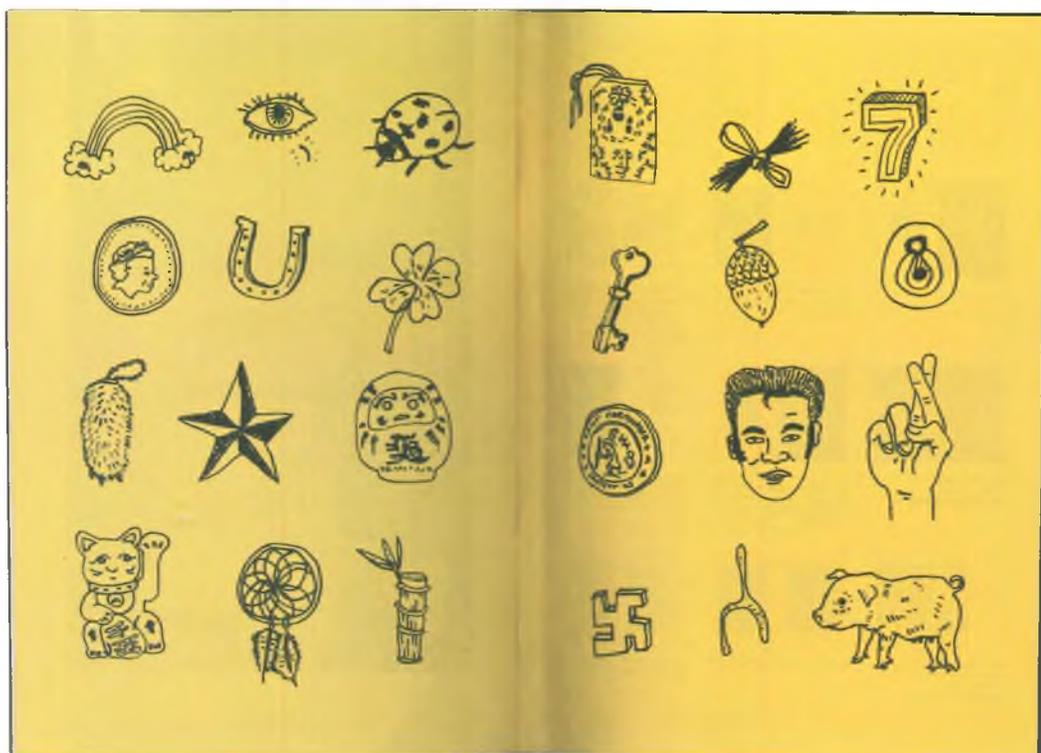
*My* **EVIL** *twin sister*  
No.1 "Greetings From the Endless Highway"



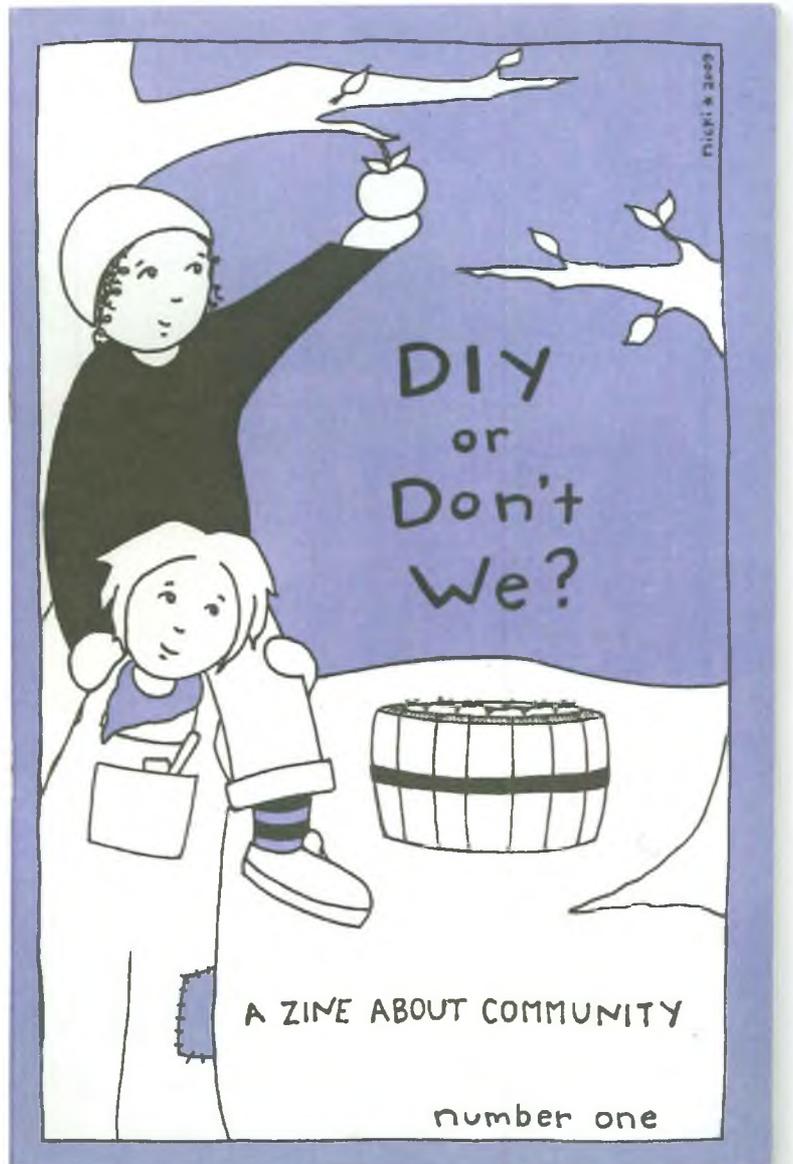
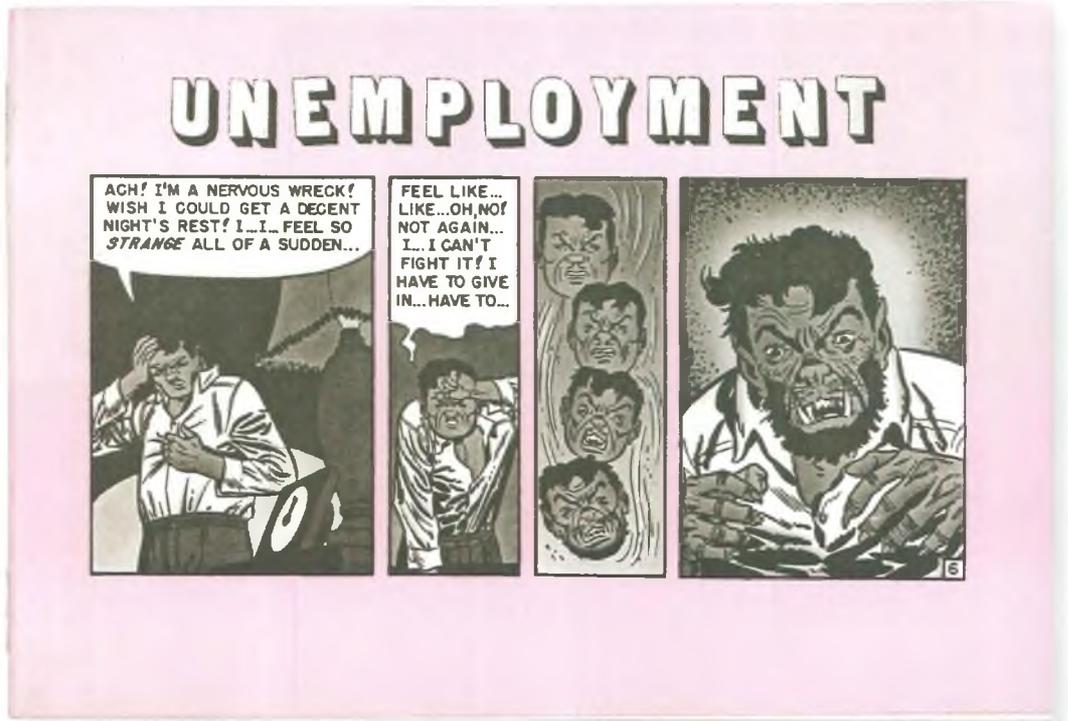
*My Evil Twin Sister* (1994-) is created by Stacy and Amber, with the former 'doing the design because she has a computer' and the latter providing the words. *Support* (2002) by Cindy Crabb is 'about supporting people who have been sexually abused'. *Not My Small Diary* (2009), with cover art by Frederick Noland tipped into photo-corners, is reminiscent of a photographic album. *I Hate This Part of Texas* (c. 2001-), with its silkscreened cover, is a perzine with meditations on community politics.



*La Bouche Zine* (2009-) featured as 'zine of the month' at the Institute of Contemporary Art in London, and is a quarterly critical artzine, this issue including interviews with John Pilger, John Cooper Clarke and Pete Doherty. *Double Breasted* (2009-) is 'the fanzine for Mod, 60s and Retro inspired cool', with a piece on Modernism and a tribute to the 1960s rock band the Small Faces. *Smoke* (2003-) was founded by Jude Rogers and Matt Haynes and is described as a 'love letter to London', featuring reports on everything from the mayor's election to unusual things found in the city's hidden spaces (such as the Stamford Brook warthog).

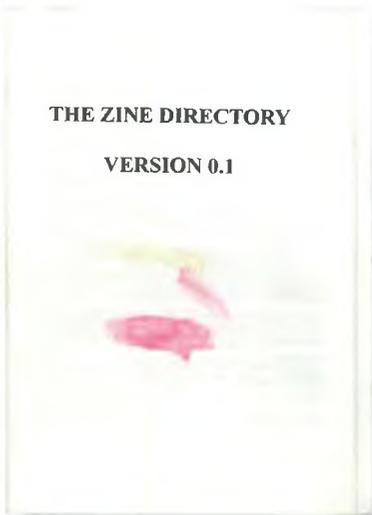


*No.Zine* (2009–, covers and inside spread) is an independent arts zine, illustrated, designed and edited by Patrick Fry, a graduate of the London College of Communication, with contributions from others. Fry credits his father's interest in mathematics as inspiration for the idea that the content of each zine should be based on its issue number. For example, issue 2 riffs on 'my two pence worth', a watchface with its hands stuck at 2.00 pm, and so on. Each issue is a limited edition of 500 individually numbered copies, and the zine maintains a clean, if not austere, graphic style contrary to most fanzine aesthetics.

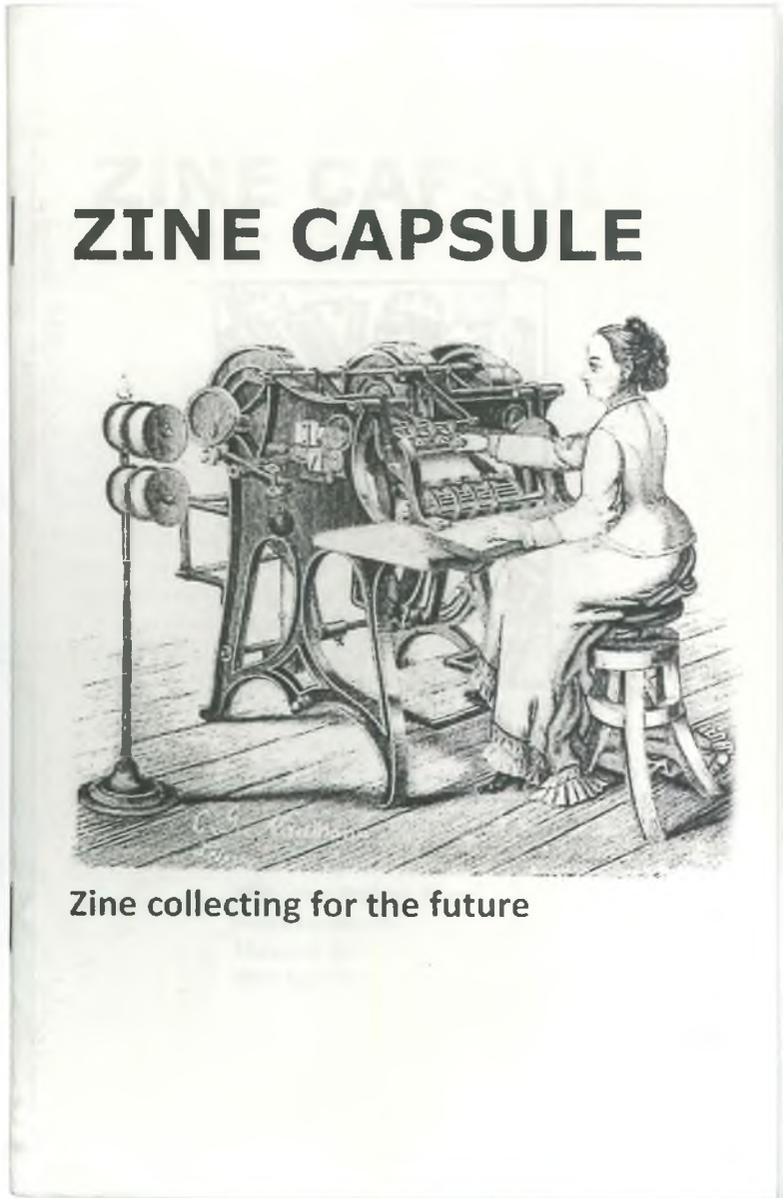


*Can You Show Me the Space* (2007-08) is a collection of individually themed fanzines (e.g. 'the search for a research centre') created by Public Works - a London-based art/architecture collective - to foster discussion around the topic of architecture. *Unemployment* (2009), by Aaron Lake Smith, charts through 44 pages the zinester's journey through the Kafkaesque experience of unemployment in the 2000s. *Zine 2009* (2009) was a one-off publication produced during a letterpress workshop at the London College of Communication that included students from the University of Delaware. *DIY or Don't We?* (2009) is a zine about community that takes in a pumpkin farm in the US along with members of the Cambodian Society. *Hardwork Not Paid* (2007) was produced by students in India as a means of looking at ways to transform the country and to address cultural plagiarism.



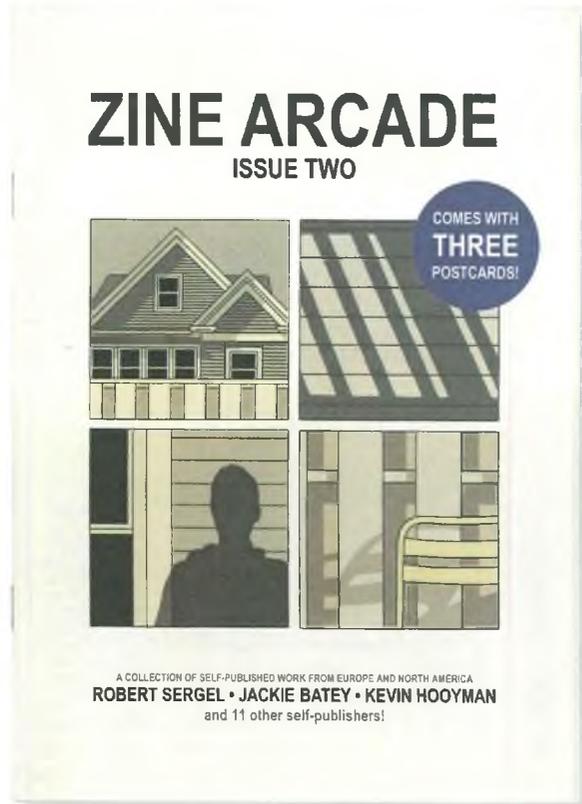


Publications about the distribution and dissemination of information about zines show just how many people are active within the zine network internationally. *The Zine Directory Version 0.1* (2007), produced by Jane Appleby, provided brief but insightful reviews of UK/US zines. *Microcosm Publishing Catalogue* (c. 1996-), with cover artwork by Sarah Oleksyk, was produced by Joe Biel, an independent publisher of zines, books and related ephemera. *Zine Capsule* (2008) contains DIY tips for collecting and archiving. *Zine Arcade* (2007-) is edited by Andrew Owen Johnson and provides a forum for illustrators, artists and zine producers to showcase their work.



# ZINE CAPSULE

Zine collecting for the future

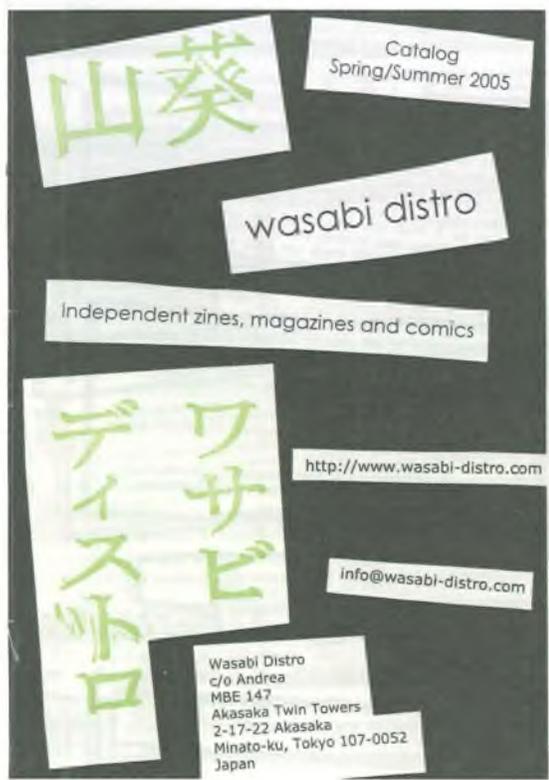
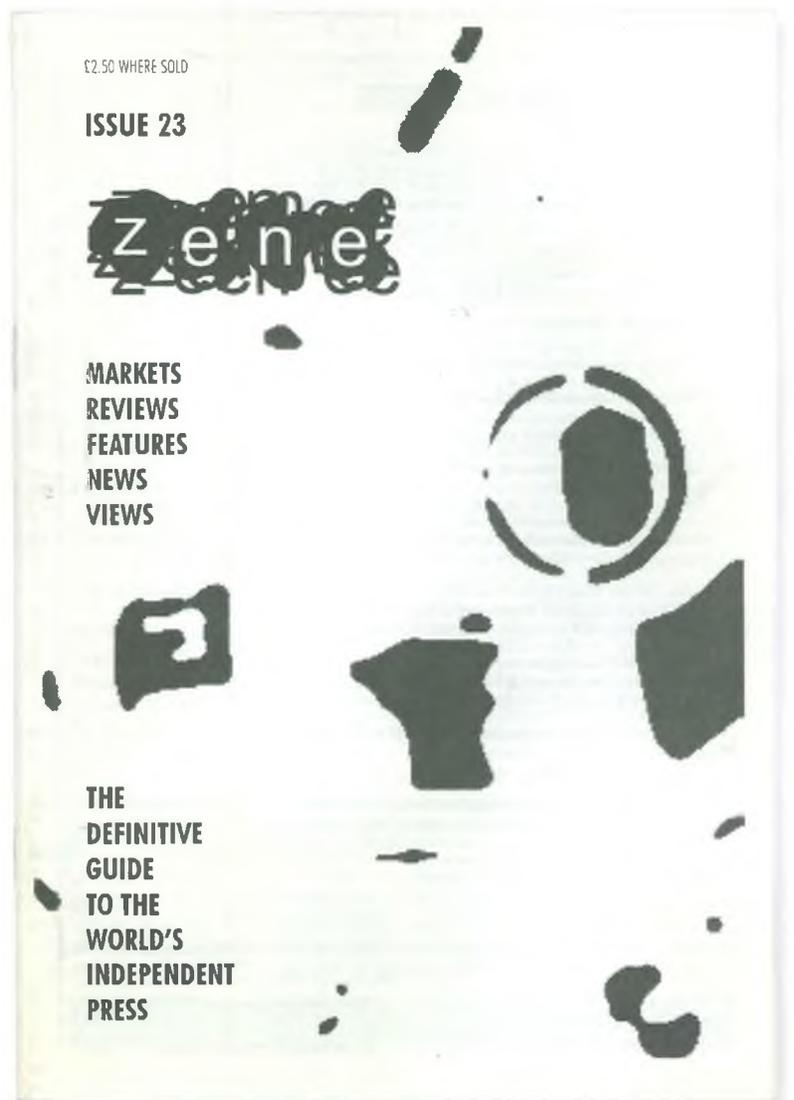
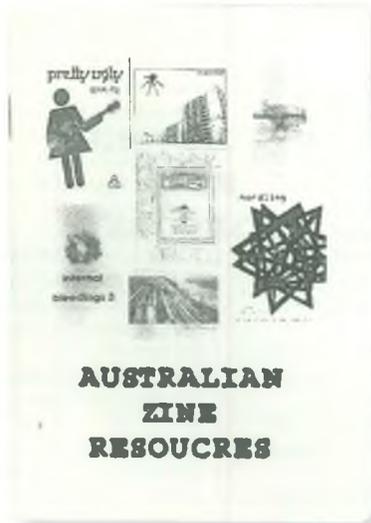


# ZINE ARCADE

ISSUE TWO

COMES WITH  
**THREE**  
POSTCARDS!

A COLLECTION OF SELF-PUBLISHED WORK FROM EUROPE AND NORTH AMERICA  
**ROBERT SERGEL • JACKIE BATEY • KEVIN HOYMAN**  
and 11 other self-publishers!



Metazines continue to link things together. The *UK Zine Yearbook* (2007) pays homage to the *American Zine Yearbook* anthology (1996-2004), and is a sample of writings and images taken from fanzines produced in the United Kingdom (usefully plotting where they come from on a map). *Australian Zine Resources* (2003) was the result of the producers undertaking a small press project for a professional writing course. *Wasabi Distro Catalogue* (2005) offers primarily English-language zines for sale. *Zene* (c. 2000s) from Ely, Cambridgeshire, harks back to the early days of metazine *Factsheet Five*.

## NOTES

## CHAPTER 1, pp. 6–43

- Gross, 'Ideas: zine but not heard' (accessed online 15 February 2010). In the following year, the *New York Times* claimed that 20,000–50,000 were published in the USA: Zane, 'Now, the magazines of "me"'.  
2 For further details see <http://www.zinebook.com/index.html>. Rowe's book was released at the same time as R. Seth Friedman's *The Factsheet Five Zine Reader*, and according to one newspaper report, 'their low-key rivalry erupted into a full-blown feud': Stark, 'Smells like zine spirit' (accessed online).  
3 Futrelle, 'Been there, zine that' (accessed online 21 February 2010).  
4 Ibid. Other producers who jumped into the mainstream media spotlight include Paul Lukas (*Beer Frame*), who went on to have a column in *Fortune* magazine (USA), and Dishwasher Pete (*Dishwasher*), who was asked to appear on David Letterman's late night US television talk show but, famously, sent a friend instead.  
5 Duncombe, 'DIY Nike style' (accessed online 15 February 2010). Wieden & Kennedy continue to 'buy into' the subcultural cache of DIY America with their online subsidiary, WKE, with the stated goal of 'negotiating the relationship between art, media, advertising and the consumer': see <http://www.wk.com/wke/show/DIY/episode/6>  
6 See also, a few years later, Sabin and Triggs (eds), *Below Critical Radar*, Farrelly, Zines, Spencer, *DIY: The Rise of Lo-Fi Culture*, Poletti, *Intimate Ephemera* and Piepmeier, *Girl Zines*. Zines have also been published taking up causes for social benefit. Clark (ed.), *Stories Care Forgot* was published in the wake of Hurricane Katrina in recognition of the fact that many originals of fanzines had been lost, including *Chainbreaker* (Shelley Lynn Jackson, c. 2004), *I Hate this Part of Texas* (John Gerken, n.d.) and *Rocket Queen* (Janet, early 2000s). The proceeds from the sale of the book were split among grassroots groups from New Orleans.  
7 Jenkins, McPherson and Shattuc (eds), *Hop on Pop*, pp. 161–62.  
8 Wertham, *The World of Fanzines*, p. 35.  
9 Nicholls (ed.), *The Encyclopedia of Science Fiction*, p. 215; see also Rickards and Twyman, *The Encyclopedia of Ephemera*.  
10 Wertham, *The World of Fanzines*, p. 76.  
11 Ibid., p. 78.  
12 Ibid., pp. 74–5.  
13 Trusky, *Some Zines*, p. ii.  
14 Atton, *Alternative Media*, p. 55.  
15 McKay (ed.), *DIY Culture*, p. 2.  
16 Wertham, *The World of Fanzines*, p. 33.  
17 Perkins, *Subspace*, p. 1.  
18 Poletti, *Intimate Ephemera*, p. 57.  
19 Rock, 'Fuck Content' (accessed online 15 February 2010). This was an update to his earlier essay: Rock, 'The designer as author', p. 45.  
20 McLaughlin, *Street Smarts and Critical Theory*, p. 54.  
21 Duncombe, *Notes from Underground*, p. 127.  
22 Atton, *Alternative Media*, p. 23.  
23 Ordway, 'A history of zines', p. 157.  
24 Hoffman, Allen and Ulrich, *The Little Magazine*.  
25 Warner, Sr, *All Our Yesterdays*, p. 3.  
26 Ordway, 'A history of zines', p. 157.  
27 Wright, *From Zines to Ezines*, p. xxxvii.  
28 Johnston, 'What is the history of samizdat?', p. 123.  
29 Friedman, 'Editorial', p. 3.  
30 Duncombe, *Notes from Underground*, p. 108.  
31 Warner, Sr, *All Our Yesterdays*, p. 120.  
32 Nicholls (ed.), *The Encyclopedia of Science Fiction*, p. 237.  
33 Hansen, letter to the author.  
34 Warner, Sr, *All Our Yesterdays*, p. 285.  
35 Pustz, *Comic Book Culture*, p. 180.  
36 Overstreet, *The Overstreet Comic Book Price Guide*, p. A-68.  
37 Williams, email to the author.  
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London, UK. **Flipside**, no. 31 (April 1982), Rodney and Christine F., guest commentary Mykel Board: Whittier, CA, USA. **Jamming!**, no. 7 (1979), ed. Tony Fletcher, Jamming Publications: London, UK. **Zig Zag**, no. 85 (July 1978), ed. Kris Needs and others, Phoenix Magazines Ltd: London, UK. **Bomp!** (Nov 1977), ed. Greg Shaw, managing ed. Gary Sperrazzai: Burbank, CA, USA.

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**Teal Triggs**, an avid collector of fanzines, is Professor of Graphic Design and Co-Director of the research unit for Information Environments at the University of the Arts London. Her other publications include *The Typographic Experiment: Radical Innovation in Contemporary Type Design* (2003), *Below Critical Radar: Fanzines and Alternative Comics From 1976 to Now* (2000) and *Communicating Design: Essays in Visual Communication* (1995).

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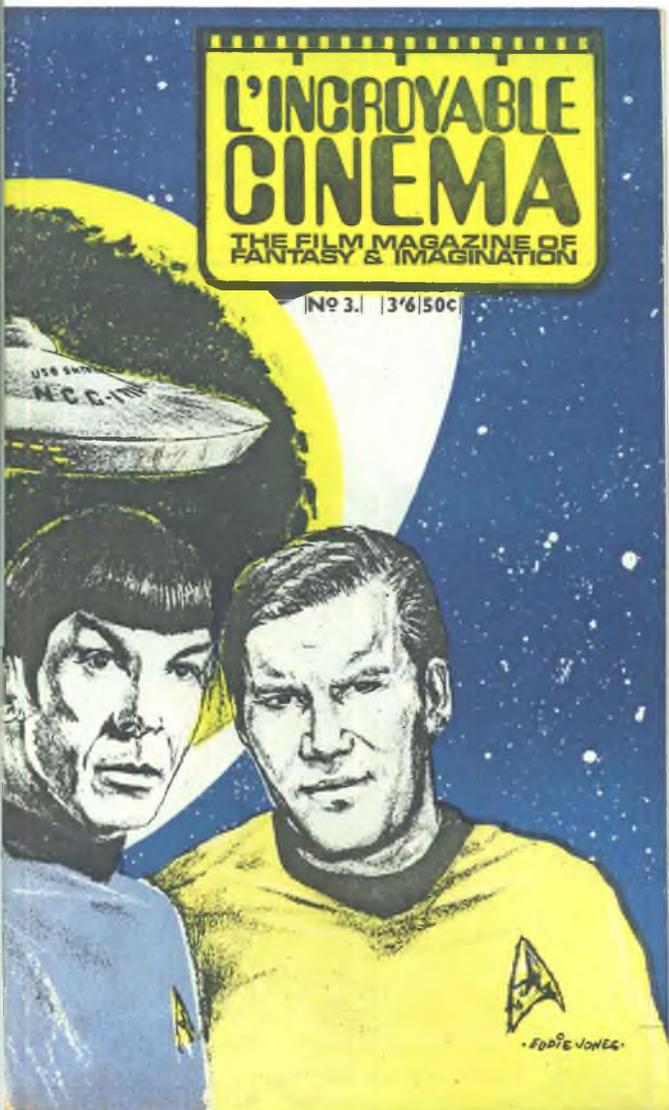
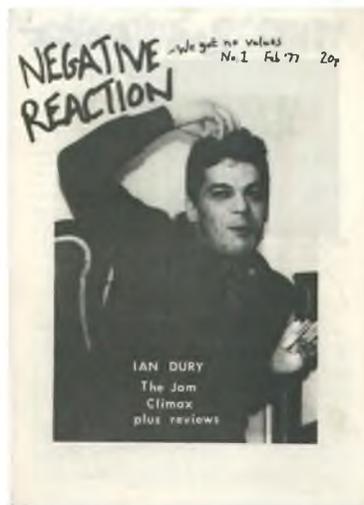


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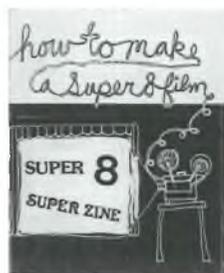
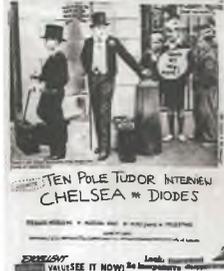
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