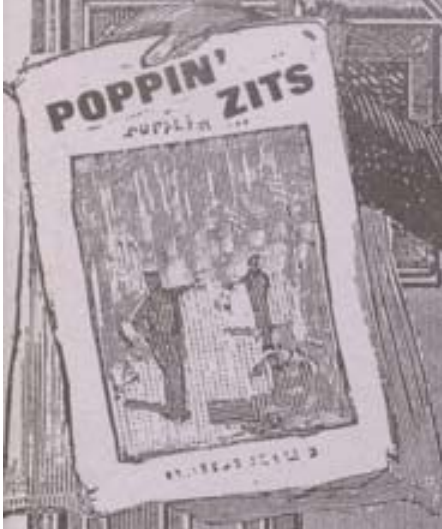


FACTSHEET FIVE



**WHY  
PUBLISH?**

# WHY PUBLISH?

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1989

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For continuing discussion about reasons for publishing, as well as reviews and news about the fanzine scene, send for a sample copy of FACTSHEET FIVE: \$2 from Mike Gunderloy, 6 Arizona Ave., Rensselaer, NY 12144-4502. (518) 479-3707.

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# Introduction

Why should anyone pour forth hundreds of dollars, and expend at least as many hours performing dark acts of collation, smooching the glue on the backs of stamps, for what will never turn a profit or yield even the fame attained by a bit player in a soap opera?

Yet that's what these publishers do — and they don't back it up with any grand plan. Very few outside Sci-Fi'sville envision, in more than vague wishful glimmers, the zine-scene growing into an international desk-top-terminal café conversation, And only dire politicians — who have to — believe zines reeducate the world in a very effective way.

So, if neither money, fame nor the future are at stake, why? The answer hangs on “who.”

Overwhelmingly, these are not professional writers. There are a few literary renegades — brainful bad-boys who'll be taught in high schools a century hence. But that crowd's less the printers than the printed. The best zine producers tend to be not those rebuffed but those rebelled by the titles on the news-stand. This ink-fingered gentry swims against the mainstream less because they distrust it than because they find it bland. Having contemplated how much more interesting they themselves could be, the temptation to call the shots for once finally be-comes too great. These aren't Promethean geniuses willing zines into existence, but garden-variety cool persons saying “why the hell not?”

Along with this, characteristically, goes a certain amount of loneliness and boredom — anyone interesting enough to produce a zine probably won't fit into every company, and people who have enough to do don't relax by founding journals. A typical case: you're wondering how to kill another Saturday night. A “friend” turns you on to **FACTSHEET FIVE**.

So you print up a tirade, with a couple of contributions from your friends, and send it. Of course your great abilities are underrated, but you're listed you get some letters, requests. A few issues and reviews down the line, the world starts to cornucopia in through your mailbox. You have fans, cash customers — even a few enemies! (than which few things are more flattering.)

You're a big shot, or at least get to feel like one, importantly scribbling opinions. You're somebody, a publisher, with people you can visit all over the country, so who cares if you're circulating in only two or three figures. **NEWSWEEK**'s ink's no blacker than yours, and they can't claim to know, much less like, their readers. That's how many of the people in these pages came to reinvent themselves thus, materialising 2-D and postmarked in the magazine form. Now that the cities have fallen to moneyed Yups, the zine-scene alone provides a true Bohemia, a place you yourself help create, ruled by the laws of play, The squabbles and the swaps, the pseudonyms and declarations of ridiculous war, all to certify this the great Playground What Paris was to Hemingway and co., what North Africa was to the Beats, the zine scene is to us, Our *turf*. These publishers are the modern equivalent of the great hostesses at whose salons twittered and lisped the eighteenth century's silvery brilliance. Sure, smeared Xerox ain't no Chippendale, but the cost in gloss is a light-weight trade-off for a party whose guest list is the whole human race. It's as much freak show as museum-to-be, and everyone has a shot at being the hunchback or the diva or both at once.

For such gameful persons as have dealt themselves into the sportful realm of Zine, the question “Why publish?” is as unanswerable as “why exist?” Any

explanation is an afterthought, and in one way or another they all plead necessity, perhaps none more majestically than Josh of **DANGEROUS TIMES**:

“...if I’m god and you’re god and he’s god and she’s god, don’t you think we ought to read good magazines?”

Jacob Rabinowitz  
Providence, 1989

## FOREWARD

I started asking other publishers a simple question in the summer of 1985: “Why publish?” Here we are, losing money, spending all our free time, and enduring the slings and arrows of outraged readers — for what? Surely there must be something that drives publishers to publish.

Over the past four year, several dozen publishers have reflected long enough on this question to come up with an answer. Although some common threads run through these mini-essays, there’s also a diversity which is surprising at first sight. Zinesters are not a homogenous breed, and while fame, fortune, and friends are still the most important reasons, there’s room for a lot of quirks.

Herewith I present the quirks, just as they have been presented to me and to my readers. There are also some new pieces below, from Joel Biroco, Stewart Brand, Merritt Clifton and Miekal And, for those fortunate few of you who read all of the others as they were published. Enjoy! And if you’re a publisher who gets moved to write on a similar topic, by all means do so — these replies are a regular feature of **FACTSHEET FIVE**, and I’d like to keep it that way.

Meanwhile, I think there’s a lesson in this book that we can all take comfort in. Whoever we are, whatever our reason for publishing, we’re not alone. There’s a vast and uncharted sea of anarchists, punks, pagans, feminists, gays, artists, Bohemians, marginals, and others who share some of our hopes, our goals, our dreams. The small press shares an ethic of mutual aid and community building with the best of the anarchist projects. Perhaps that’s the best reason to publish: because it is the right thing to do.

Mike Gunderloy  
Rensselaer, 1989

## THE NETWORK / FRIENDS



### Rev. KATrina Fixx, THE WHOLE SHMEER:

Why do I publish thee? Let me count the delays. I found the BOOK of “Bob” two weeks before embarking on an eight week trek across these ’merican states. At the time there was no way to know I’d be writing to people whose hometowns I’d just visited. When I returned to Salt Lake City, I was layed off...So, with no work and a mutant mailing list in my grip, I published the first **WHOLE SHMEER**. I didn’t know such networks existed and dove right in. I don’t feel a need to send out as many copies as I used to; I already have more people to write to than I can handle, and keep my mailing list pared down.

### David Crowbar Nestle, POPULAR REALITY:

I started PopReal as a means to find and communicate with like (?) minded folks. I love the mail I get.

### Janet Fox, SCAVENGER’S NEWSLETTER:

Scavenger’s Newsletter is more of a network than a magazine. It is an attempt to give a reliable picture of potential outlets and/or markets for sf/fantasy/horror writing and art. It covers pro markets, too, somewhat, but has a small press bias. I think that small press can offer participation and creative freedom to the writer or artist at any level of achievement; however the very nature of small press can make it frustrating for the contributor with the ups and. downs and sudden deaths of the various zines. Since Scav is a co-operative, subscribers share information on markets and non-markets and on a monthly basis the information can be relatively up to date. Being on the receiving end of this network is useful to me in finding outlets for my own work and I’d gladly do it on a break even basis and for the sheer fun of publishing (tho possibly the fun will wear off. After two years I’m still a neo-editor), Since it’s not feasible for (I can’t afford hobbies), I run it as a mini-business subscribers it makes a very modest profit.

## Sylvia Carlson, APAEROS

I guess you could say APAEROS was born out of prurient interest: I wanted to learn more about sex, and share information and titillation with others. Publications I knew of on the subject either didn't address enough of my interests, would not publish my stories, weren't very open to new members, or left me with bad feelings.

Putting out the first issue of APAEROS was a wrenching experience. Fortunately things have lightened up. Now (on APAEROS' first birthday) I'm very happy with the results (even though I'd like more women participating). I've learned much, both from those writing in APAEROS (and writing for it myself) and from contact with other publishers APAEROS has brought me. I'm more comfortable with my own sexuality, feel I have greater understanding of others', and know better what I want and how to go about getting it.

Yes, at first I had embarrassing fantasies of raking in millions; and having to fend off all the hordes hot for my bod. But I've had to contend with neither. APAEROS has remained a "G" string operation, just about breaking even. APAEROS' samples are given out for only an SASE. I don't know how I'd make out charging for them. (Another APAEROS on sex charged \$5 just to get on their mailing list — which galled me).

The sample issue is 24 half size reduced pages, selected from the first four issues which ran 24 pages each. Almost 300 samples have been sent out. Of the current issue (#5), 41 copies were mailed initially, and another 10 or so may go to new people before #6 comes out.

APAEROS' cover price (\$2 per issue) is fairly high. However, for interesting submissions, extension credit is given. Amount varies, but has averaged over \$1 per author per issue. So, in other words, most subscribers who write for APAEROS get it for half price or less. (This is an attempt to encourage participation, without encouraging junk submissions which I feel happens when there's a mandatory minimum submission requirement).

## Eric, RAW POGO ON THE SCAFFOLD

Mainly to get things off my chest and rave on and on about the scene back home (the Lehigh Valley, Pa.) because, even though I'm not really as main a mover as 2 or 3 years ago, I still love that scene I helped create — I don't want to see it die (blatant localism rules!) but lately (since starting college) my motives have been quite odd: When I'm doing this thing my head is cleared of the dark' ominous cloud of depression that seems to have suddenly developed in my life...It's wierd, but it's better than drug-induced happiness. I publish so more people get exposed to the hot sounds of the L.V. and to keep my engine running, but most importantly, so people will write me!!!

## Jay Harber, NOTES FROM OBLIVION:

It seems that some people do it just to cry out, "Look at me, I'm creative". Or, "I'm an artist" or "I'm special". The content is secondary. With others, the point is just to put out a zine. It's fun to put it together, & trade with others, & again, the content is secondary. That's alright, but that's not why I'm doing it. Other people I contact expect my motives and reasons to be the same as theirs, and when it isn't they don't quite know what to make of it. I'm after communication with people. The last person to respond to me, though, couldn't quite understand why I'd want him to actually write to me. This had nothing to do with the World of Zines, which consists of having fun making zines & trading them with others doing the same thing. The publication is just the means for me, not the end in itself, though here's nothing wrong with the latter. If you include this,

please put in my address: 626 Paddock Ln., Libertyville, IL 60048.

### Rian Fike, AFM:

We are recycling our creative resources to acknowledge and show our appreciation among the network of open individuals here now.

### Edd Vick, FAN'TOONS:

Publishing is fun, and puts me in touch with scads of interesting people. The primary motivation behind Miscellania Unlimited Press (over sixty publications in the past seven years!) has always been communication. In a recent column for the Small Press Comics Explosion, I coined the phrase 'mail junkie' to describe what I am, and the response I've gotten seems to indicate that loving to get weird stuff in the mailbox is a big reason for many self-publishers getting into business. I send most of my 300-copy printrun out free to contributors, prospective contributors, in trades and to reviewers, so I'm certainly not in it for the money (for that matter — a calendar spotlighting small-press artists, one of the few things I thought actually would generate a few bux, ended up selling something like five copies — shows what I know).

My stated reason for publishing fan'toons is to cross-pollinate sfandom (David Heath, Jr, Rill Rotsler, Teddy Harvia., etc) with the small press (Jim Ryan, Sheridan, Allen Freeman, etc) and any other group I can find (funny animal fandom, family and friends, even a smidgeon of mail art). It's fun. Perhaps it's easiest to understand when I mention that my main influence was/is Brad W. Foster, an artist who'd contribute to anything that sat still long enough (and winner, if overdue, of the 1986 fanartist Hugo).

Communication, fun, what else? Why spend over a thousand dollars a year? Well, just call it a hobby. They don't need any justification.

### Sean Wolf Hill, TIME WORM & COUNTER CULTURE

All people crave the experience of extension into space. That is why people travel, send letters, write stories, and watch television or listen to radio. The modern world has given us ways to experience the extension into space, ways that are more accessible (maybe) than the older routes of meditation, mimetic ritualization, trance induction, hallucination, vision quests and so on. All of these things, including recording and photographing and painting, are also mostly extensions into time. Space has become obsolete. That is why I publish. When I send a magazine off, or send my writing, to someone "somewhere else" that person who receives it allows me to re-emerge thru them, to experience the same space they are filling. If this engagement is strong enough, I may also come to life thru them. When this happens, they become my channeller, they carry my life energy into their world. I send to them a seed of myself, product of my vision, sweat, hand-eye coordination and then it germinates in their body or mind and I arise within them. That's why I publish. Not to push thoughts, although thoughts are surely pushed. Not to make money, which never happens anyway.



Not to become known or important, though to some I may be. I publish because of the thrill that happens when someone writes back to me and I sense in their letter that I passed thru them when they read Time Worm or Counter Culture or other of my books...thru them and out of them, breathed their breath for a while, felt their sensations, shared in their sorrows or good fortune. Mingled with them in a fuller way than if I didn't publish. I publish for this sensation of inhabiting a shared earth where distance in space and time is no obstacle, where there is no wall, no closed system that restricts my travel.

Feral Faun,

### BEYOND THE FRINGE and CAOTIC ENDEAVORS:

I've written for years, and what I've written was intended to be read. I wrote in order to contact people who had a vision similar to mine, But after years of writing, I realized that it wasn't doing me any damned good, because no one, but a few close friends, was seeing it. So I decided to start self-publishing. And that's what Chaotic Endeavors is all about. There's no doubt that my writings could be called propaganda, but that isn't their purpose. I don't care about convincing people, I care about meeting people who have a vision similar to mine.

And that's where BtF comes in. I love reading and seeing the artwork of other anarcho-erotic heretics and chaos wizards. It's a source of real pleasure to me. And doing a 'zine like BtF allows me to see a lot of it, especially in my three favorite fields: erotica, ecstasica, and anarchic ranting. It's a real pleasure to be able to play in this way.

### Paul Thomas, ASSEMBLAGE:

It's been quite interesting being involved in self-publishing. I've enjoyed making contact with a variety of people & all forms of creativity — I'm overjoyed to receive requests, letters & oddities in the mail. Printing **ASSEMBLAGE** & the posters is a way to vent the raging strangeness I possess — usually, an issue of the zine

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## THE DISTINCTION BETWEEN THE “SMALL PRESS” AND THE “PRIVATE PRESS”

### Joel Biroco, KAOS:

Until recently, I lumped all the Small Press together, which I saw as broadly anarchist & “underground” or of the fanzine variety, music, SF. And grafted onto that a variety of odd publications which shunned categories (not that I believe in categories) but nevertheless clearly belonged to what everyone sees as The Small Press, or The Amateur Press as Hakim Bey once termed it in an attempt to shelve the “underground press” label, which tends to actually believe it has some sort of status, belying what is for the sake of eagerly grasped self-importance, which we all know is the cause of the impotence of the “overground press.”

or a poster reflects whatever I'm obsessed with at the moment, be it “Bob”, Dada, anarchy or weird pictures. Though what it all means I leave for the viewer/reader to determine.

## Brendan Donegan, THE VOICE OF ZEWAM

### John F. Kelly, GET SMART

We often ask ourselves, “Why publish?”, especially when we’re nearing deadline and have spent the better half of the last month engaged in the pursuit of frivolous pleasures.

There are evidently as many reasons as there are publishers, but for us, one of the chief satisfactions lies in knowing that when we’re totally out of money, someone will always send in a few bucks for a subscription...not much, as a rule, but enough to keep us in cigarettes and beer for a few days.

Such things momentarily renew our faith in Divine Providence and the loving-kindness of humanity.

### Greg Dunlap, THIS

Well, at first I was contributing for this hippie ‘zine in Chicago which I won’t name because it’s too embarrassing. Anyways, my first interview (Blatant Dissent) was meant for contribution to this nameless rag but when I sent word that I had acquired it, they just ignored me. So I just let it rot for a while. Then I heard that Naked Raygun was going to be playing soon and me and my friend Dan decided to start a fanzine as a way to meet them. No joke. We are Naked Raygun junkies. That went off real well and suddenly we started taking it seriously and here we are. I think a couple of things which also helped us along in our decision were that A)there were pretty much no “alternative” publications in the city (Chicago) which were devoted to music and B)I’m a journalism major and Dan’s an illustration major so obviously this was a fun way to get

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However, after a good ten years of such small press activity I wanted into a new and extremely distinct, lucid, focused, and little-known aspect of the Small Press – The Private Press.

Certainly there is a fine tradition of this in the British isles, and I know it goes on in the colonies though I am no expert. So what is the distinction? Well, the Private Press goes in for hand-printed, usually letterpress, limited editions in unusual types printed on fine paper & hand-bound and sets great store in actually being “a Press,” whereas often many “small presses” aren’t presses in the sense of owning a press, but more often a trip to the copy-shop is what constitutes “the press”, and those others who do own a press, most often litho, usually regard it as a means of churning words out rather than a kind of mystical fetish object as in the Private Press.

Possibly you may think I am hinting at a certain snobbery and elitism about whether one owns a Press or not. Well, certainly there is a little rancor from the Private Press about those who call themselves a press without there actually being a press anywhere about, but mostly the Private Press is peacefully oblivious to the existence of what we know of as the Small or Amateur Press, in their leafy glades they *are* the Small & Amateur Press, One does not talk about a Private

stuff into print and get some recognition. The things which have been keeping us going are pretty much the same as everyone else's: meeting people through the mail, free records, getting to bitch about whatever and also blab on and on about stuff we like, meeting and talking to bands we really dig, etc. Since we started though, we've gotten into some other areas which we've really enjoyed as a result of the publication. Things like putting on shows, and doing a compilation tape of our bands you really like to help get their music out to the general public. Those are the things which really give me the most satisfaction because you can see the results of your labor with your own eyes. When you put on a show and someone comes up to you afterwards and says "Man, thanks for doin' this. I had a great time" or a band you covered gets a letter from someone who says they discovered them through THIS – *That's* when you know you've done some real good. I'd like to think that kind of thing is being achieved through the magazine itself but you really can't tell as directly since hardly anyone writes letters except other 'zine editors. Even though we always joke about the possibility of each issue being our last 'cause we're so disorganized. I can't really send the end of THIS at all in the future just because it's something I get so much of out of and it's something I've wanted ever since I started reading fanzines in the first place.

### Bob Conrad. THIS ZINE SUCKS

"Why do you do this?" is the question I hear the most and a question that I really have a hard time trying to answer. The reasons have changed from why it started three years ago to why I put myself through the "trouble" of doing the next issue. **THIS ZINE SUCKS** started, I guess, because I wanted to become part of the local underground music scene. I have no talent musically, wasn't crazy enough to try to hold shows and actually didn't consider myself a good writer. But a fanzine seemed like a simple thing to do. Wrong. It was simple for the first crummy 12 page issue with no artwork. But then the problems started. People asked "When's the next one coming out?" But it was fun in its own way. So I kept doing it and with each issue it improved bit by bit. Just the satisfaction

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Press edition "hitting the streets", a Private Press volume is more likely to "come into one's possession" like an ancient spell-binder's grimoire.

Recently I had an argument by post with a Private Press man of thirty years standing as to whether a quarter or a third of an em (pica in DTP) was best for the spaces between words, a mid or a thick, I favor the thick though he says he sometimes inserts little slivers of card if he is not absolutely satisfied with the mid. Only yesterday I filed down a colon to make a decimal point & tomorrow I shall fasten an R into my vice and make it into a P because I have run out of Ps. We are talking about being *obsessive* about things which most in the Small Press do not concern themselves about, we are talking wood-cuts & lino-cute, we are talking about ink "kissing" the page. The Private Press is the last bastion of letterpress, it is a group of dedicated people attempting to preserve the Craft of printing to whom desktop publishing is an absolute horror & offset litho a cocky youngster. Interestingly enough we are perhaps witnessing the first echoes of a return in the small press with the current craze for rubber-stamps, I predict that many interested in this may well go on to investigate letterpress and I hop this essay may indeed help to inspire that.

A letter in **SMALL PRINTER**, the magazine of the British Printing Society, recently highlighted the acts of vandalism in the name of progress as type and

of completing an issue and some kind reviews kept me going. The last two or three issues have been the hardest, though. With each one I say to myself “This is it, No more.” But something keeps me going. Usually it is encouragement from friends or a kind letter in the mail or a favorable review someplace. It has become my number one hobby (so much for collecting baseball cards). I enjoy all the people I have met and the friends I have made. A fanzine is a labor of love. Right now that sense of accomplishment keeps me publishing.

### Joel Biroco, KAOS:

I think most who produce small magazines will agree that if it were a precondition that you never got to meet or love any of the people who read your magazine then you wouldn't bother doing it.

I dare say there would be those who would set up a magazine to protest at the authority which had prohibited you from meeting or loving your readers but who would want to meet them anyway?

No one expects to meet or love anyone worthwhile when first starting up a magazine. At the beginning it doesn't seem a conscious route, you bring out the magazine because you're interested in something, you want to write and exorcise yourself of writing by publishing it and you can't stand having someone stand in judgment of your work. A good reason to self-publish. Plenty of *reasons*. But I think it is the overwhelming desire to *connect* with other people, to find them, to reach out to them, that actually motivates you to put that message in the bottle and toss it into the sea and keep your fingers crossed. And it is all the *reasons* – “I am a writer” “I have something to say” “This cries out to be chronicled” “who will publish it if I don't?” — it is all these reasons which stops one from being too embarrassed about going round tucking messages in bottles. Such a delicate interplay between desire you want fulfilled and being able to fulfill it by doing something else now, such as bringing out a magazine. Small magazines change peoples' lives in more unexpected ways than it's possible to imagine. Mainly because when you're imagining it isn't real, but it you put that imagining on

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casting matrices were melted down for scrap “as high-tech continues its ruthless assault on the human psyche, taking away the identity of the traditional craftsman, and with it the wisdom accumulated over centuries”. The writer, Alan Dodson, ends by saying: “Our present generation has to be grateful to those far-sighted individuals who have kept alive many traditional crafts, their equipment and techniques, and in the future we may have reason to be equally appreciative of those who have refused to let letterpress, with its rich tradition and mystique, be obliterated for ever by the advocates of the dehumanising ‘high technology’.”

No, that doesn't sound like a misty-eyed romantic living in the past to me, more like an appeal to reason!

My Conversion on the Road to Damascus & disillusionment with high-tech means of reproduction came out of an obsession with William Morris, the founder of the Arts & Crafts Movement in England at the turn of the century. Recently a copy of his mind-blowing private pressing known as “The Kelmscott Chaucer” was sold at Christies for nigh on £800,000 pounds! I was absolutely flabbergasted. But it is a work beyond price. The Private Press revels in the obscure and loves to come up with new translations from the Greek and preserve old spellings. Morris learnt Icelandic, what better for a private press translation than that. The Private Press pursues personal and private obsessions to the limits of endurance. Often

paper it becomes real through other people helping you to make it real. I went into the basement of a political bookshop the other day for my yearly perusal of the anarchist magazines. A good fifty magazines and all of them boring as hell. I could deduce that in five minutes. I couldn't hear any hearts beating. I shall not be setting up a new magazine to protest at the waste of trees on tedious magazines. I don't think it would be very interesting. I like to feel that everyone who reads **KAOS** is at least in with a chance of falling in love with me, that a few will end up in my bed, others will be cut down on the battlefield for daring to cross swords, and that the ones who never write back are simply overawed, or their mothers have confiscated my magazines from them, or that they harbour deep distrust of me, and those I am happy to curse in their absence. My hand is far too dainty to fit around a great big placard. I can rarely sustain a conversation with a walking lapel badge. So I figure that if I want to connect on *my terms*, which are kinda complicated right from the outset, then I have to publish and be damned. So it's a good job it's no chore. And, if I am as fortunate as I deserve to be, when I am dead people will say I was a genius, and, if I'm very lucky, possibly evil & dangerous and I shall be banned and have my works burned.

Peter Mantis,

### ANTENNA, LOAFING THE DONKEY, & BONESAUCE

Why publish? That's like asking why does it snow in the summer? Really, there is no real rational reason why people of all ages undertake the battle of the small press wars. A lot of my friends, and I suspect they are not alone, are rapidly getting put to sleep with the look and material of the many so-called publications that cater to whatever interest it may be: film, music, etc. Bored, with the cold, neutral, and anemic style of graphics and writing.

I guess the richest payoff is when your mail slot begins to fill up with requests for your zine. It's even nicer when the mail includes repeat business. I've made some great new friendships thru my zines and gotten some great input as well.

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the form far exceeds the content but when the two marry such private press pamphlets and volumes are an exquisite kind of literary pornography, the high class whore contrasted with the slut of scratchy Xerox, if you will forgive my appallingly sexist metaphor — but you know what I mean yes?

So when I discovered that William Morris had founded the Kelmscott Press in the last few years of his life, and before that he was the kind of socialist who is really an anarchist, something I had never suspected, and besides being much admired by Oscar Wilde for his political stance also wrote the Utopian novel "News From Nowhere", I just thought to myself that I was clearly feeling the stirrings of more than a fad. It all seemed to fit together, wherever I went books on William Morris fell off the shelves into my hands. A friend moved into Caxton Road, another moved to Walthamstow and the William Morris Museum turned out to be five minutes walk away. A book in the library, a massive volume, fell on my head and nearly flattened me, the just published book of Mossis's fabulously exotic wallpaper designs. The universe was giving me a broad hint, the likes of which I hadn't experienced for a few years. Next day I said to myself "Do I really want to buy a hand-press with all the work it involves?". I looked Heavenwards and said "Give me a sign" in that lackadaisical joking manner only to notice a second later a removals van pass my window, Caxton Furniture (not only Caxton

I took on Randy Russell's **SWEET RIDE**, 'cuz I wanted to try something different than **LTD**. I wanted try something that wouldn't fit within the framework of what people out there expected from **LOAFING THE DONKEY**. I also didn't want **THE SWEET RIDE** to end up like it did, on a couple of dismal issues...I would like to think my three issue tenure of **SR (10-12)** were as good, if not better than the Russell era...which leads to my newest project, **ANTENNA**. **ANTENNA** will be **THE SWEET RIDE** and more, thus freeing **LTD** to reflect on more stranger cinematic journeys. Who knows, maybe one day **ANTENNA** will absorb **LTD**.

As a famous Minnesota fanzine connoisseur once wrote, **ANTENNA** may succeed where **LTD** couldn't. As long as you keep the front lawn mowed and the paint on the house isn't chipping, folks won't be afraid to come inside. "It's okay, man. C'mon in, never mind the polar bear." When ya got 'em hooked, maybe they won't mind being introduced to Cousin It.

So it goes with **ANTENNA**. As for you readers out there in the vast **FACTSHEET FIVE** universe, you're the beneficiary of a lotta great writing out there worldwide. To people such as myself, the payoff and our reward(s) is when that mailbox sings and it doesn't get any better than that...

### Mary Fleener, CHICKEN SLACKS:

Presenting your work in a small book is way more attractive than carrying a bundle of xeroxes around,. It puts you in contact with people who have aspirations and goals similar to your own When doing an anthology such as **CHICKEN SLACKS** you can see each issue get better as the enthusiasm of the artists increases and this responsibility, to put together a book to the best of your ability, *just because you like it* makes up for the pathetic monetary situation. That the contributors spend so much time on their work with no dollar signs in their heads is what true creativity is all about and I feel privileged to know such individuals.

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but his furniture as well, furniture being the pieces of wood one places around lead type to fasten it in the chase).

So I went out and bought a second-hand hand press, just a small one, an Adana 8x5. I didn't even know which way the handle moved, and suspected I might have bought myself a glorified toy — until I set my first page and took my first pull. I was stunned, so I took another pull, and I was equally stunned. I just kept taking prints it was such a delight and before I knew it my floor was covered with prints and it felt like I had been in a trance, I was hardly aware of having done anything. What William Morris refers to as "Utopian Work\*" — Zen & the Art Of Printing without a doubt.

I picked up the rudiments of the craft in the next couple of months, I already thought I knew plenty about typography but now I had to learn it in lead. It was like accessing distant memories, for a time I thought, as Morris must have, that I might have been Caxton in a previous incarnation, Just imagine how he must have felt to be printing the very first book in England. It must be an archetypical experiences, certainly I remember feeling something like this when I brought out my first magazine in the usual small press manner, as I am sure do all who bring out magazines for the first time, though the experience was nowhere near as intense as standing there with the first sheet produced by the pressure

# HABIT

## David Greenberger, THE DUPLEX PLANET:

I started THE DUPLEX PLANET in Feb/79, and I just won't quit., I've been doing it for so long now that something would be missing if I wasn't doing it. Every month, it's just a part of my routines.

## Luke McGuff, LIVE FROM THE STAGGER CAFE:

As to "why I publish", I can't really say for any concrete reason. I've been doing it for about 7 or 8 years now, in one format or another, and probably will continue on and off for at least another 7 or 8. Yeah! I like the communication, the writing, the creativity, getting stuff in the mail. I like getting and writing letters, and being made to think in ways that mainstream media wouldn't challenge me.

## Randy Russell. TBS Publications:

Why publish? That's a good question sometimes. Because at one time it was something new and different to do-at first it was the magic of photocopy — lay something out, copy it, and WOW! There's something new altogether. Later, you worry about poor printshop quality and this magic goes away. But the publishing becomes habitual.

It was a way to get yourself published. Because in writing class in college they talked about "small presses" — but these all had names that sounded like plants and trees and flowers, And you were a punk. You didn't care for their poetry, and you didn't figure they'd want to deal with your type-o's. So you publish it yourself and it was FUN. Dealing with the whole thing, doing all of it yourself.

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of my own hand on the lever as the dawn came up after a night of painstakingly composing in lead. Some wise bloke once said freedom of the press belongs to the man who owns a press. Believe me, there is definitely a difference between virtually owning a press in the sense of having easy access to a reliable printer and actually having that press in your room and sleeping with it. All my friends though me mad — what? — you actually propose to set each page letter by letter and then print each page one at a time? That was exactly what I intended to do. They figured it was just because I was pissed off about my computer breaking down just a month before the obsession hit me. On the contrary! I could not be more grateful for it breaking down, it cleared my head, it initiated a new pathway. I love both worlds, both what I have always known as the Small Press, whether it has a press or not — after all, if I want to print a pamphlet of more than 2000 words then all of a sudden I begin to chat-up DTP again & search out a cheap copyshop — & my new allegiance, The Private Press.

I hope I have made the distinction clear. For short texts I couldn't recommend a hand-press more for those who have grown weary of the incipient greyness which dominates such a lot of the small press reading matter. What, after all, is the point of "getting words out" which highlight your concerns & are supposed to strike the chord of a real alternative if you aren't really so concerned about

Until the numbers start increasing — bigger mailing list, more words and pages and more money to do it all.

So it's work now as well, and I complain about it a lot, but I could ever consider NOT doing it — it's just something I DO now. Just like I always wrote — now it seems logical that I have ways of getting people to read what I write. I've learned a lot the hard way about doing this and there's a lot I don't know. It helps to hear other people's experiences and methods of publishing — how they get it done, things they've learned along the way — I'd like to see more of this. After all, that's what it's all about — sharing things to help other people. It doesn't make much sense to help yourself if you aren't helping other people.

### James Moore, WIGGANSNATCH:

I've always wanted to publish my own magazines. As a kid I would make little books cut out from magazines. In high school I almost got expelled for publishing an "underground" paper....I guess I started WS mostly for my own expression. Which is kinda ironic, since now I don't write that much for it. Sometimes I think it's a real drag, other times I feel like I'm a little kid again pasting up my magazine on a Sunday afternoon.

I print 500 copies, which costs \$250. I print it at a feminist press which is almost 50% cheaper than the first place I went to. I mail out 200 bulk mail, almost 100 of which are free copies. I have a paid subscription as of today of 57. But I also exchange with about 60 other publications. Only two of the display ads in the last issue were paid for; and none of the classifieds were. I probably pay about \$200 out of my own pocket every month for this thing, and estimate that I need 300 subscribers to break even. MY first issue that went to the bookstores sold 30 copies. Sometimes I get depressed thinking about what I could be doing with that money....But then I remind myself of what Crowley said about doing one's work in this world, and I feel like this is at least part of my work.

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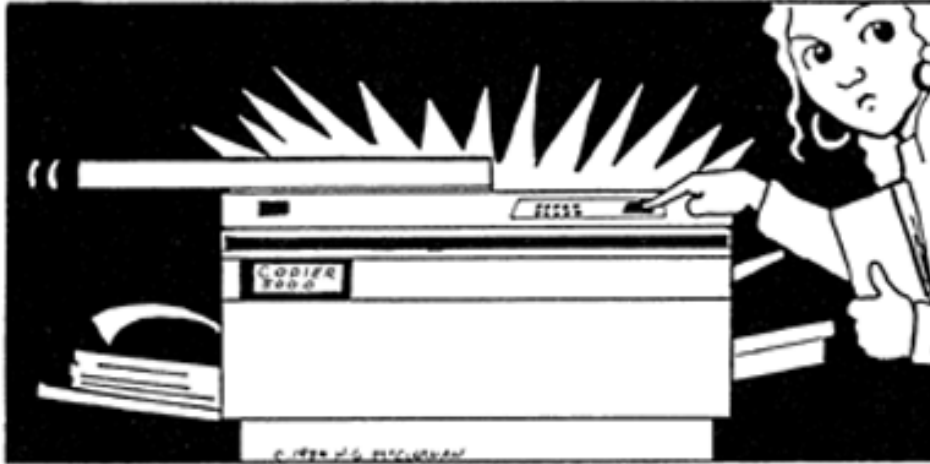
bow these words are got out to the point of being slapdash & indifferent & it is even more boring than what it is supposed to be an alternative to? The people who churn out so very many magazines which say nothing and present it badly must imagine that we want to spend our time reading anything that turns up, & this is a problem of the Small Press which I do not find in the more reserved & discerning Private Press.

More genuine anarchy of spirit can be found as an *implication* in a beautifully home-published edition of "Daphnis & Chloe" than in many a rag which declares itself to be getting to grips with real concerns. My prophetic message to the small press is keep it short and make it beautiful, let me run my fingers over the indentations in the paper as if it was the aureole of a nipple. And if it must be lengthy and ugly it had just better be important.



One day I hope it will pay for itself. Sometimes I even fantasize about making my living from it.

I think that commercially-speaking my biggest mistake was not staying with my original audience — the neo-pagan community....And yet I hesitate to put down what I've done. I've learned a lot, and I've enjoyed pushing people's boundaries, even when it cost me subscriptions.



### Tom Gill, TOM GILL PREDICTS

“Why publish?” you ask. For me, it’s a creative outlet. As a man who works as a scientist but whose real calling in life is writing, one needs to find an outlet for one’s creative musings. It’s also a way to get my name known, to get exposure and feel like a worthy human being, to get people to talk about me, and to network with others. Why I decided to publish in the first place was because my high school Physics teacher dared me to, and that’s something that I couldn’t pass by. It’s just kind of mushroomed since then.

### Mitzi Waltz, INCOHERENT:

When I was in the first grade I entered the world of self-publishing with a hand-printed and illustrated booklet on the neighborhood mutts called **THE INBRED CROSSBRED DOG BOOK**. ‘Round about the age of eight my father gave me my very own “home printing press” (actually, a gelatin printing set — a tray, gelatin mix, special inked paper. You type on the paper, set it on the gelatin, which picks up an inverted picture, then lay clean paper on to the now-inked gelatin to make a printed page). I made my own newspaper called, I think, **THE NEIGHBORHOOD NEWS**. Sample item:

“A poem”  
White beans and cornbread  
They have them at school  
Then we have them at home I hate  
White beans and cornbread

Such is life to a four-eyed clumsy kid growing up in her cousin’s oversized hand-me-downs in Paducah, KY, OK? In junior high I wrote bad poetry and worse romantic socialist political manifestos (in my diary, thank goodness, so none of my more-anarcho-than-thou friends will ever see them). In high school I did a one-shot underground newspaper, **THE TILGHMAN HELL** (lovingly named after the

official school paper, **THE TILGHMAN BELL**, and printed by the folks at The Subversive Scholastic up in Columbus, Ohio — are they still around, by the way?) Somewhere in there I discovered punk rock and — is this all fitting together — ended up taking pictures of rad ‘fridge dives for **MUTUAL OBLIVION** zine in Albuquerque, then doing **DROOL BEAT** back in my hometown, and, for the past couple of years, bringing out **INCOHERENT HOUSE** — now called **INCOHERENT**. Anyway, so much for the history. The answer is: what else could I possibly do with my time? How better could I waste my munificent welfare checks? How else could I get up the courage to talk to people at shows? “Wanta buy a zine?” isn’t much as opening lines go, but it’s the best this congenitally shy gal can do.

### C.F. Kennedy, THE BLOTTER:

Well, why NOT publish? Maybe it’s the only way, doing it yourself. Hey, it feels good, knowing you’ve got at least a semblance of a voice in the madness out there; and I personally have picked up a lot of friends, most of whom I’ve never met aside from writing back and forth. But htey’re friends, and good ones too.

If I was unable to do **THE BLOTTER**...if or when I am unable to continue the zine, a strange feeling rolls over me, like a part of my life has zeroed out & faded away. So, for me, publishing is sort of necessary. It’s like one of the healthy things I have to do to survive. There may be a way through small zines etc. for people to get together through the mails & maybe even alter the course of that madness we all see. You know, and I know, and probably all your readers know that this mudball planet is falling apart and that bandaids aren’t going to hold it together, that people however can change it into a more logical and reasonable place to live. Long live small presses, is about all I can say.

### Colin Hinz, NOVOID:

Why publish? I like doing it. The people I send stuff to like me doing it (if my mail is any indication). I like bouncing ideas off people. I like getting ideas from people. And occasionally, I have to clamber up on a soapbox and scream about things, and self-publishing gives me a good medium for doing that sort of thing. I like being creative (I am one of those fortunate people who would *die* without an outlet for creativity — this makes me into a human dynamo), and I like dealing with and interacting with other people’s creativity, and passing the whole mess onto others. I don’t have a “cause” to push or a “need” to publish [though I have a lot of respect for those who do find such a need], so ultimately I do it for fun, I think these attitudes come through in my publications, but I’m not sure.

### Curtis Olson, T.W.I. :

I started **T.W.I.** primarily out of frustration — the frustration of not having my fiction and poetry accepted by magazines.

Also, when I did my first issue, I was working a research job where I had unlimited, free access to a photocopier machine. I collected some stories and poetry from some friends, threw in some of my own art, and ran off 60 copies of the thing. I gave most of them to friends and mailed the rest to various people who I thought might be interested.

Another reason I started **T.W.I** was my desire to have some tangible thing I could pick up and give to people and point to and say “This is what I do. This is the product of my labor. I made this.” (When you do that with a poem, or the manuscript of a story, people tend to run away screaming). Now I have something concrete and finished to show for my work, even if it is half the print run of my last issue, sitting in a corner of my apartment, waiting to be sold. Since I started publishing **T.W.I.** a year and a half ago, my tastes have changed and my mind has grown (or so I like to think), and in the same way, my reasons for continuing to publish have evolved a bit.

Now I write a lot of political commentary and reviews for the zine. Doing this requires that I examine my topics very closely and refine my opinions very carefully — a lot more carefully than if it were, say, just going to skim through some book and then just rap with some friends about it over a couple of beers. I am writing these essays because I have a sure and steady market for them. If I didn’t have the zine, I’d lack serious motivation to examine and think about a variety of things. My review of the Tower Commission Report in **T.W.I. #3** is a perfect example. I doubt I would have slogged through the whole thing unless I’d had the nutty idea to review it for the zine.

It’s also important to me to make each issue better than the previous one. There is improvement with each issue, but the time it takes me to get sick of the latest edition has varied inversely with the number on the cover. That is to say, #2, which was a wretched, grotty mess, was my absolute pride and joy for a couple of months. I got sick of looking at #3 after a month. Two weeks after I got #4 out, I started hiding it when friends came over. When I got #5 from the printer, I slammed the box on the floor, flipped through a copy for a minute to check the copy quality, then threw the thing back in the box in disgust, saying, “This sucks. I gotta get to work on number six.”

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## Why publish the **WHOLE EARTH CATALOG?**

### Stewart Brand. **WHOLE EARTH REVIEW**

(excerpted from **THE LAST WHOLE EARTH CATALOG** and **WHOLE EARTH EPILOG.**

**THE WHOLE EARTH CATALOG** got started in a plane over Nebraska in March 1968. I was returning to California from my father’s long dying and funeral that morning in Illinois. The sun had set ahead of the plane while I was reading *Spaceship Earth* by Barbara Ward. Between chapters I gazed out the window into dark nothing and slid into a reverie about my friends who were starting their own civilization hither and yon in the sticks and how I could help. The L.L. Bean Catalog of outdoor stuff came to mind and I pondered upon Mr. Bean’s service to humanity over the years. So many of the problems I could identify came down to a matter of access. Where to buy a windmill. Where to get good information on bee-keeping. Where to lay hands on a computer without forfeiting freedom...

The appearance and the contents of each new issue has shown improvement and my goals are getting higher with each one.

I'm getting a lot of good feedback from people, and I'm getting a lot of weird mail. I'm meeting new people and learning all kinds of new things. This is exactly what I wanted — my goals not only for **T.W.I.**, but for life.

I could probably go on for a few more pages about **T.W.I.**, but I think I've stated my main reasons for starting to publish and staying with it. Anyway, I've got to go now. I've gotta get to work on number six.

### Larry Dennis, EOTU:

I had this great job where I had some extra money (discretionary income), which I promptly spent each payday on drugs and alcohol and women. I also had a passion for experimental fiction, for stories that try to do something new or different with the English language. One night, while sitting in front of my word processor, aflight on the latest hashish, awash in Southern Comfort, with Laurie Anderson explaining in my ear how language is a virus (we infect each other with what we say), the universe came to a point. **EOTU** was born.

Of course, as the Universe is wont to do, things have become different. The good job is gone. I drive a cab and do odd jobs and get by and though **EOTU** kind of pays for itself, it doesn't always and on Print Days I find myself working double shifts and borrowing money from friends and generally beginning to wonder "Why Publish?"

And the answer is that each of us listed here in **FACTSHEET FIVE** has been given special abilities and talents, desire, to expand the edges of human experience further than it has ever been expanded before. Whether fiction, or music, or works of art, to do less than our best with our talents is to do harm to the glory that is our destiny.

Yeah, yeah, I know. I'm waxing poetic. Sorry 'bout that. But, really. Shouldn't there be more to life than drinking and screwing and getting high? Shouldn't there also be some glory in our growth?

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Shortly I was fantasizing access service. A Truck Store, maybe, traveling around with information and samples of what was worth getting and information where to get it. A Catalog too, continuously updated, in part by the users. A Catalog of goods that owed nothing to the suppliers and everything to the users. It would be something I could put some years into.

Amid the fever I was in by this time, I remembered Fuller's admonition that you have about 10 minutes to act on an idea before it recedes back into dreamland. I started writing on the end papers of Barbara Ward's book (never did finish reading it).

The next morning I approached Dick Raymond at Portola Institute with the idea. I'd been desultorily working for him for about half a year, had helped instigate one costly failure (an 'Education Fair' which aborted), and was partly into another doomed project I called E-I-E-I-O (Electronic Interconnect Educated Intellect Operation),

I told him this Access Catalog was what I wanted to do now. Dick listened gravely and asked a few questions I had no answers for (Who do you consider as the audience for this 'catalog'? What kind of expenses do you think you'll have in the first year? What will be in the catalog? How often would you publish it? How many copies?). All I could tell him was that I felt serious enough about

Well, I gotta go now. Talk to ya later, eh?

### Guttorm Node, EL DJARIDA:

Why publish? Why breathe, why eat, why sleep? Publishing is an art, and art is of deep necessity. During the last centuries all true, avant-gardistic, important movements have been born and developed inside the subculture, the “underground” spheres of society. Last decade have exposed a gigantic growth of global networks: it’s nothing but a revolution going on (and the zine-movement are a most solid part of it): establishing of communication/dialogue between creative individuals on a world-wide scale — this is a most forceful fact right now: it’s a big movement at arrival: ten-thousands of active people, working to express themselves (creatively / spiritually / communicate) through the fields of art.

An awareness showing “our” civilization’s near the edge of a great collapse, makes people go and seek for more “obscure”, “irrational” sources which might connect their Selves to re-newed views on and understanding on/of existence. Roots, sources....close to God. Truly, one easier discovers the Roots of Being through expressions of/impressions from (and closeness to) any Art-form: be it music, literature, Visual Arts, Theater, Ballet, Cinema, etc. — our only hope for survival will include Art, Humility and Religion as main-paths to walk. Last decades the Machiens of Destruction have turned up their power output switches. And – that’s too the only reason behind all “protesting”/alternative movements which have appeared — construction always walks close with destruction: one energy’s overload gives “positive” impulses for the other’s growth...

Living in the middle of WWII (which has been constantly on since 1945) we’d just neglect involving us in the World War by raising anti-weapons: Loaded with Art. Art always leads from introspection towards action. Art keeps on falling down from Heaven, down upon our sceptres, sinks deep into our hearts/selves, and from within it’ll stimulate and tell us what a View on the World really could mean, for one and each of us as momentary points within Mankind.

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the project to put my own money into it, but not for a while yet. I wanted to move into the scheme gradually, using Portola’s office, phone, stationery, and finances (which were Dick’s personal savings, dwindling fast). He said okay. For over a year Portola Institute had been nothing but Dick a secretary he shared, his office, and a few expensive projects with big ideas and little to show, So he rented a nearby set of cubicles that some architects were moving out of, to give us more room to make mistakes in. I was working in my cubicle several weeks later when Dick leaned in the door and asked, “By the way, what do you think you’ll call it?” My head filled with the last success I’d had, a 1966 photograph-of-the-whole-Earth campaign, which I felt was still incomplete. I told him, “I dunno. Whole Earth Catalog, or something.”



As I was driving up the hill to work one day it suddenly hit me that I didn’t want to. Instead of golden opportunity the publication was becoming a grim chore. I considered the alternatives of taking my medicine like a good boy or setting about passing my job to somebody else....And then this other notion glimmered. Keep the job, finish the original assignment, and then stop. Stop a success and see what happens. Experiment going as well as coming.

I publish because I am you, or said more exact: because I'm a part of "We". In this moment, when reading these lines, you are me. And I'm you when reading/seeing your words/visuals/zine. We (all of us, single) are "We". We are being single-spots inside "The Total We-Network", connected on a spiritual level: when I act or think in a specific way, I'm a contemporary part of everyone else who acts/thinks the same way.

The entity "We" is now rising higher, far and wide. Soon "We" might evolve itself as a huge global movement. We" are nothing but you. Or me. And that's too why I want to continue publishing — mass-reproduce our Art/Communication/Expressions. Someone has got to do it, and someone is "We".

Let's expand: now it's on time starting *connecting* these different Networks of musicians, Zine-people, mailartists, Actionists, Anarchists, esoteric spiritual organizations, etc., etc. Let's try to make the Gigantic Connection/Conspiracy.

And meanwhile (for God's sake): contribute to zines, projects, whatever!

The reason I reply to this column is because I publish **FF**.

### Peter Riden, THE AFFILIATE:

For many of Us sharing this type of venture, the reason behind publishing is to extend and spread the dream we initiated one day or another of being able to offer to others our own vision of a World of full collaboration and understanding while sharing and exchanging with thou capable to reciprocate this visionary feeling. In these situations, the readers would oftenly become active participants.

After facing 20 years of recurrent rejection by most medias for a well credited achievement from most of the world-wide lucky ones who constantly supported My \*CONCEPT\*'s project, it became obvious that all indications were leading to self-exposure by self-publication. But a factor even more important to Me than My last 20 years of struggle would really ignite the bursting move of July 1987. It is that I knew of being surrounded by many other deserving ones never given their proper credits, neither the chance of being talked about positively. If I was



[In the **EPILOG**,] "EDITOR BREAKS PROMISE," we began.

Some explanation is owed. In May 1971 we ceased making **WHOLE EARTH CATALOGS** forever sincerely enough on the expectation that someone would quickly come along and fill the niche better than we did. Well,

1) They didn't; 2) **THE LAST WHOLE EARTH CATALOG** continued to sell 5,000 copies a week with increasingly outdated information; 3) The North American economy began to lose its mind, putting more people in need of tools for independence and the economy as a whole in need of greater local resilience; and 4) After burning our bridges we reported before the Throne to announce, "We're here for our next terrific idea." The Thone said, "That Was It."



### FAME

I/we've been subject to some, and you're [CATALOG readers] partially responsible, so I thought you ought to know a little about it. Everything bad you've heard about fame is quite true. It can throw a personality into positive feedback, where audience demands drive his character past caricature and off the

to help in anyway to uncover these silenced but yet truly worthy individuals...then I was having the medium for doing so: **THE AFFILIATE**.

“**THE AFFILIATE**” is on a mission, I should say. The personal adversities combined with the tenacious subsistence and growth of \*CONCEPT\* were to prove Me right in coming with this most important linking tool. And the notion of Universalism is indeed one most important state of mind nowadays.

All organizations and/or publications converging towards this ultimate goal of global conscienceness are to be contacted and the most cooperative elements are to be starting to really link and work together.

Through publishing I’m seeking all those brothers and sisters, from all over the World, who want to share, participate, reciprocate in this universal venture, hosting one another, encouraging and comforting if needed at times and discovering that we are not alone out there, but part of an ever growing consensus of Unification through attempting to better our living conditions on Our planet Earth.

By the way, \*CONCEPT\* is still going on thanks to our growing number of Affiliates. The support is always welcome from everywhere.

**FACTSHEET FIVE** is certainly another vivid example of the convergence of many active elements from all over the World getting the most needed chance to be presented to the readers. These are ultimate reasons **WHY** we shall continue to publish — and continue to present the many similar ventures is what we’ll gladly do.

## TOOLS FOR SOCIAL CHANGE

### Bismarck Idaho, TROUBLED TIMES:

To fully understand why I publish TROUBLED TIMES, one must have an accurate picture of my home base, Santa Cruz, CA. SC likes to think of itself as a “progressive” town. There are lots of yappy yuppie/liberals (more to the liberal

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deep end. Its over-rewards can jade a palate permanently. It wakes you up in the middle of the night with phone calls from whining strangers.

Worst of all is the classic bind of the successful do-gooder. If you do good well, your opportunities to do more increase, as your stamina to do any decreases. You should relax, yes you should, relax, with guilt yammering in your ear, **FUCK EM ALL!** is no answer either.

*Some think they’re strong, some think they’re smart,*

*Like butterflies they’re pulled apart.*

*America can break your heart.*

*You don’t know, sir, you don’t know all.*

W.H. Auden

Krassner is right to note that celebrityhood is mainly a matter of convenience for people. There’s no reason to take it personally.

I will say a couple of good words for fame. It accelerates access if you want access. You can hang around with famous people, which is fun sometimes. Your credit is good with strangers, it’s never hard to meet people. It’s usually easy to find work, make some money. If you’ve withstood fame there’s some things you’re strong at that you might not be otherwise.

side, they'd never admit they're Yups) and "Healthy hippies" and finally "peaceniks" all of whom think they are and try to behave in an almost too-good-to-be-true altruistic manner by advocating every mainstream/radical issue that comes their way, ie no nuclear weapons, US out of Central America, grape boycott, etc. What gets me the most is that while they talk/act soooooo much about the above causes, they neglect the root causes (exploitive jobs, decadent monopolistic capitalism...) While the causes they choose to pursue are noble, and their own choice, I don't think they go after the meat of Santa Cruz's problems. The housing sucks, too expensive, jobs are low-paying, blah blah blah.

...I have taken it upon myself to become the thorn in the foot of the progressive movement. This is why I started to publish. I find it quite hypocritical for the strong feminist movement to openly support censorship while condemning abortion clinic bombings. Also, I find it quite strange that the gay community here defends Nicaragua when homosexuality is outlawed there. We have these book-learned Marxists on the city council, and they never, not once, talk about the class struggle going on here. All this and the pure love of publishing led me to TT.

I have just completed a graphics arts course and did all the printing myself. The printing costs are paid for but the labor is donated, I don't complain, though. I love publishing and introducing new writers or developing a few along the way.

### Tracy Hunker. TESTUBE

I guess I've been at it longer than most people currently running a fanzine (since June, 1979), and I've come to all the conclusions everybody else has long ago. Along the way I've learned many short cuts and have acquired the equipment and access to printing to make doing an issue a breeze compared to my first year. It has even brought me jobs on other publications. What I have not been able to figure out is the marketing/distribution side of the small press and how to pay the rent with it.

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The main problem with fame, or any kind of success, is the insulation it packs around you. You don't get all those little course-correcting signals from the universe. In part they're drowned out by all the people telling you what they think and what you ought to think. Also the signals just can't prick you; when a red danger light goes on, you can simply bribe the machine until the light goes off, and the danger grows unheeded.

The voices that you need to hear, whisper, slowly and infrequently. The only way to hear them is listen. Gaze at something until it's nothing. And then at nothing until it's something.

There's a difference between intention driving us on, and mystery pulling us on. Mystery will always educate and correct. Intention can go off the end of its own line.





TESTUBE has gone from an expensive artzine to a tabloid to a newsletter to a record, tape & zine distributor to an audio cassettezine to an annual directory of creative people and resources and back again to a tabloid. I've done a flexi-disc, enclosed free 45's and tapes, done editions of 100 to 4,000, and gotten mentioned in Esquire magazine. Less than 100 people have subscribed over the years, including the Whitney museum and people thinking it was a business newsletter.

More recently, TESTUBE has quit as a printed magazine and in its place I started HIGH STREET ART which I also cannot bring myself to continue. On the other hand, since HIGH STREET ART was started Columbus has made its Short North area into a popular art district with 2,000 people going to the monthly openings and 3 dozen cultural related businesses opening up in one year. The Short North has brought attention to many local artists & musicians, but patrons want it all for free, just like my magazines.

The most success I've found is with the audio cassettezine. It can bring in extra money with only small sales while giving many a real example of indie new music. I pay royalties for the songs and most bands don't write back. However, the best thing is that if it doesn't go over, I still have tape decks & tapes instead of a pile of newspapers. So I want to abandon the print media and expand into a video magazine, or something else electronic.

I realize the print media (especially cheap newspaper printing) can get a lot of information out to a lot of people very cheaply. But it's like everything else. It takes too much time, money, and persistence to get people to pick it up. There tends to be a big gap between something one or two people can put out in their spare time and a magazine that is financed by the bank with a team of employees.

After 7 years, I'm not happy with the small press world. I think there should be more helping of each other and editors working together. However, I think the real reasoning behind all the activity has to do with the future. What the copy machine and home computer is a part of will someday be a huge electronic media village using little paper and transferring tons of information for pennies. We have started all these small zines as a subconscious vote for what design we want the future of electronic media to be. At one time cable TV was to be the big thing, Now people have made the VCR the video medium of the future. We want electronic media we can both consume and produce ourselves even if it means more cost.

So, if we all hang in there another ten years or so, the fanzine media will one day be shaping the way we all handle information. As for the print media themselves, you can't expect much return unless you can handle the economy of scale of this industrial age relic.

Josh, THE DANGEROUS TIMES:

Communication/education is the last hope/saving grace of a society set up against the mindwall of anti-love/pollution/culture, y'know what I mean? And, kids, don't forget to recycle! Also, if I'm god and you're god and he's god and she's god, don't you think we ought to read good magazines?



**OUTLET FOR OPINIONS**

James Troy, COLTSFOOT:

I don't usually put stuff about nuclear war or with political overtones in CF (with the exception of environmental issues) — I just got inspired this time and figured what the hell! If you're doing all this work to put out a magazine, you ought to get to mouth off once in a while.

Rich Assembly, ASSEMBLY REQUIRED:

Why publish? Glad you asked! Is it for the fame, to get in free to gigs, pay for BMWs? I don't think so (I'm not sure yet). But maybe it's just the joy of doing something productive and enabling others to read something that made their day a little bit better. Sorry, that's kinda corny. So I'll just say that I publish to get girls, drive in BMWs and eat free in restaurants! Then again I could be lying. You decide.

Pat Gault, JUST BECAUSE:

My reasons for publishing JB are pretty selfish. I get bored a lot and I'm really tired of the narrow minded hardcore zines which are produced locally. SKATE DEPRESSION, BURNT CEREAL and KFC are the other zines in town. Ultimate fantasies for fanzines — interview with Bo Diddley, Kurt Vonnegut, and the

cinematographer of REPO MAN, PARIS TEXAS, STRANGER THAN PARADISE, etc. (Can't think of his name off hand).

### Jan Byron. DREAMSHORE:

I publish to share my thoughts & those of other people who write for DREAMSHORE, not to create a better world but to help us all go inside our heads & shut the door: mind vacationers and those of us who want to take up permanent residence in there,

### Gene Mahoney, GOOD CLEAN FUN:

Prior to the American Revolution, a discontented man by the name of Thomas Paine published a booklet entitled "Common Sense" explaining the tyranny that British rule inflicted upon his fellow colonists. His was just a small voice that grew to echo in the ears and hearts of our founding fathers. A small man, a small book his enemy didn't take seriously until it was too late. Don't laugh, but it was the fanzine heard 'round the world.

Today, thanks to outlets like **FACTSHEET FIVE**, we're able to hear the tiny voices of tomorrow's Thomas Paines denounce the atrocities being committed in Central America, South Africa, the Iron Curtain, and right here in our backyard. Even if you're not out to change the world (or at least not in such a drastic fashion) self-publishing allows you to be yourself and express your real thoughts. Your real feelings.

Although there are some encouraging developments, the vast majority of the expression business is run by polyester schmucks disguised in silk suits. They control the money and the money controls the creativity. they're afraid of real creative people-the real artists. Real artists say things. Sometimes unpopular things. Things that can change society. So they go after the safe bets (or imitations) to entertain the masses.

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## HELP!

### by Merritt Clifton

(A column for **SMALL PRESS REVIEW**)

HELP! is my excuse to be a smart-alec. Send your questions along with SASE, & I'll try to include some useful information in my fulminating retort.

Q: "You may have noticed that I'm planning the next **FACTSHEET FIVE** book(let) on the general subject of 'Why Publish?' Would you be interested in contributing something on the general topic of why people get involved & stay involved in the small press? I'd value your viewpoints, considering your experience & exposure to a sector of the small press I don't see too much of." –Mike Gunderloy, **FACTSHEET FIVE**

A: Not to insult either Mike or SPR publisher Len Fulton, who are the two most persistent chroniclers of alternative publishing activity living or dead, but as Samson put it, bashing the Philistines with the jawbone of an ass, this gives me the chance to kill two turds with one bone.

Safe bets, however, don't break ground. There is no longevity. Easy come, easy go, And that's where the importance of a real artist comes in. A "Loverboy" will be an instant hit while a "U2" will have to work at it. But it's worth it.

So publish. Make your voice heard. Be yourself. There's more to life than selling yourself short so a polyester schmuck can pay off his country club bill.

### John Newberry (Plath), THE RAVEN

A very good question indeed. Why publish something, in my case, which most average people call trash, garbage, and not worth the paper that it is printed on? For a lot of people, that would be the question, but for those of us who do a small press zine, that comes out often enough to bring relief, a small zine brings out a new world for people like me to escape to. I think the **RAVEN** tries to hide those people who read it into my world, and allow them the escape from reality of today and uncertainty of tomorrow. The **RAVEN** allows people to become something else, someone else. If they contribute to the zine, they have the opportunity to assume identities of their own choosing, and not be molded into beings they don't want to be. By writing your own story or poem, you can actually be your own God; you can be whoever you want, create whomever you want, and you can control theirs and your actions. Then when you get to see your work published in a zine, you know that others are hearing your voice and can get influenced by your actions in your writing.

Reality today cannot be understood by a lot of people, me being one of them. And when I create my own little worlds in my zine, other people might not understand some of it, but I can, and if you contribute to zines, you can begin to understand yourself which is the first part in understanding reality. Creating your worlds could bring psychiatric problems later (living in your own little world), but I don't think that that is so bad.

Why publish? If there is something that is eating you, or bothering you, or if you just can't stand the shit life dished out to you., do something about it. If there are feelings inside of you trying to burst out onto some paper, don't hesitate

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This is how I saw it on July 4, 1976, when I included the following passage in my chapbook **ON SMALL PRESS AS CLASS STRUGGLE**:

"As working class income rose (post-World War II), the working class would-be author for the first time gained a real alternative to commercial publishing. Today's small press explodes from here. Call it an outgrowth of the mid-sixties 'mimeo revolution'... Call it a consequence of commercial disinterest in contemporary fiction and poetry by unknown authors...Call it the product of America's first predominantly college-educated generation... Call it what one will, current small pressmanship evolves from the class struggle, representing a proletarian bid to control its own mental destiny. At least at first, most small pressmen still support the publishing establishment, not realizing how antithetical it is to their longterm purpose. Though frustrated by rejection into founding magazines or presses, most yet nourish hopes of eventual commercial and academic success..Ultimately, if he sticks with it, the small pressman almost invariably comes to doing his own printing, as a step toward both independence and economy...He by this time knows that small pressmanship is the only viable means for a working class writer holding other than conventional views, writing for other than the commercial marketplace. He understands that while he might arrive in failure, he cannot leave even through artistic success. He may begin turning out pulp under a pseudonym, to write those feelings down, and don't be the only one to experience your feelings. There is always someone out there who wants to hear you. Don't let your feelings rip a hole in

you and make you weak. Be someone and contribute to as many zines as you can, or publish your own, or do both! And when you do, don't become someone who doesn't want help or accept criticism. I have received a deficit load of criticism since I've started the **RAVEN**, and that only strives me to do better, and I have.

## MAKING A LIVING

### Russ, FACE THE MUSIC:

I make my living at this, strangely enough, or as close as possible. At one time I had a company called RATHER RIPPED in Berkeley, Calif. and did very well, but I was flooded, fired and insurance finagled out of biz. So this is a start over proposition for me and the wife and sister in law. It's a labor (as you can see by the nearly 10,000 lines of print that I've had to force feed my Kaypro over the last year) of love. I started collecting music at 5 years old, over 35 years of it and I could never understand going to someone's home and finding no books, no records, and only television as the media/medium/tedium of entertainment and/or enlightenment. Ever try to find out the news from watching television?..

Anyhow doing a catalogue with reviews and comments allows me to vent my spleen and to expose new or old (is there really such a thing as old?? music) artists to people who may never have heard them, never will hear them (unless they believe my review and buy something) or in the case of the great majority could care less...

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reaping financial reward. He may even write a commercial bestseller, winning recognition. But unlike the upper class literary rebel, the working class rebel cannot 'make it' on his own terms. He has no access to the literary elite, the nationally noted opinion makers who mostly attended the schools he could not afford, publish in the magazines he cannot draw serious consideration from, and review those of similar background, connections, and concerns. In short, by the time he does his own printing, the modern small pressman usually is committed to demolishing the publishing establishment, at least as presently constituted. Essentially this means destroying the upper class intelligentsia. Small pressmanship can accordingly be linked to such other movements as the civil rights struggle, the antiwar protests, and feminism. But unlike these, small pressmanship is not a mass movement... Seeking freedom, we move counter to mass movements. Freedom equaling our right and ability to express individuality, and individuality equaling our capacity for difference, we present no 'front.' ”

Since 1976, the small press has grown exponentially, fertilized by the advent of computer-assisted 'desktop publishing' and personal photocopiers. Both have helped immensely to democratize self-expression. Concurrently, the class structure of commercial publishing has shifted. The old, elite-dominated publishing establishment has consolidated into a mega-establishment of major bookstore

Carl Beth, THE SLAPDASH HACKE FACTORY:

Why publish? To become rich and famous. There are still a few bugs in the system.

Jim Cole, Slough Press:

Slough Press has existed since 1973. I saw it as an underground thing; I saw it as part of a larger counterculture movement that was out to change the society. I don't think, even in these Raygun eighties, that I am capable of completely shedding that point of view...

But I have been affected by the 1980's. I like to make money from the press's publications — money for myself and money for the authors. It does not bother me, any more, to tell an author "listen, your work is excellent aesthetically, but it just won't sell." I respect, these days, literary hacks —writers who write purely for the money. I respect also writers who refuse to consider money when they write. But as a publisher I am most interested in writers who try to meet the challenge of being both aesthetically good and commercial....

With survival such a struggle, the only way I can find time and justify spending time and money, is if there is a good chance of making money on the investment....When you publish people get pissed off at you all the time. I've had authors threaten to sue me for merely rejecting their manuscript. Feelings are on edge and on the line. What makes it worthwhile? The possibility of money, and the bringing to the world a book that opens hearts, minds, and changes consciousness infinitesimally.

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chains, film studios, and book publishers who sell more and more copies of fewer and fewer products, As this mega-establishment drops less profitable activities, the most ambitious and astute alternative publishers have snatched away most of what was the commercial book market until under 20 years ago. Of the former staples of the publishing industry, the biggies retain monopolies on only the mass-market paperback and standard textbook trade. From new fiction to poetry to regional and specialized interest magazines to advanced texts and references, the biggies are either out of the business or backing out, as upstart rivals move in. Further, some of the former alternative publishers are now bigger than many of the biggies were as recently as 1976.

Consequently, commercial presses are now much more open to writers from outside the establishment than they were 10 years ago. Partly, this is because so much of today's commercial press grew out of alternative publishing; partly, it's because the growth of rivals has shown the biggies that ideas and talent don't come exclusively from scions of old money and graduates of the Ivy League. It's still not easy to be successful, and for a deserving many, it's still entirely too hard. Nonetheless, in 1976 one could count the number of commercially successful former small press people on the fingers of one's hands. By now we're talking hundreds.

## HOBBY / FUN

### Erik Kosberg, BETWEEN THE LINES:

BTL started off as a joke without a punchline. I had seen other little publications and thought “Hey, I can do that, it looks easy”. So I did. I found out that I could indeed publish a magazine, but that I was wrong on the second part—it’s a lot more work than I ever imagined. Circulation has gone up from 35 for the first issue to 250 for the fifth. Of those, about 30 were to people who wrote me in response to seeing my zine in FF, 20 were for paid subscribers, 5 went to prisoners, 20 were in trade, and 30 went to people/publications listed in FF or other zines in hopes of trades (only 12 responded). Most of the rest went gratis to friends of mine locally or to artists and writers I correspond with scattered over this planet of clocks.

I consistently lose money on it and no doubt Mom and Dad would call it a waste of hard earned bucks, but I could just as easily waste it on \$100 a gram coke. I’ve come into contact with people/publications/ideas that I probably would not have otherwise. Why publish? Why not?

### Dave Reissig:

It’s basically a hobby. Of course, it’s also ego; and it’s because I think I have that no one else is saying. My style of self-expression is to purvey things.

### Rick, DEREGULATOR:

Ultimately I want the DEREG to pay its own way, and maybe pay me some too. But that’s not the only (or even main) reason I publish. I love to stick my neck out, find out what people think (if they think), and maybe give them

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None of this diminishes the importance of class struggle. The struggle may have matured with partial victory, but shall continue as long as upstart authors have a hard time finding audiences, so turn to self-publication and self-promotion, creating an audience where none formerly existed.

That’s the macro-focus. The micro-focus is why I’m still publishing **SAMISDAT**, a typewriter/offset irregular litmag whose current issue much resembles the very first one, of June, 1973. With a beat-to-shit old press I can’t afford to replace, a paid circulation of only 300, and increasing responsibilities in my parallel career as an environmental journalist, I have often asked myself why I’m still at it. Initially, I published to develop an audience for myself and my friends. We accomplished that relatively quickly. By then, **SAMISDAT** had become my chief occupation, and for several years the motivations was closely intertwined with the need to put beans on the table. It was a damned difficult way to make a living. When my journalistic opportunities opened up around 10 years ago, I was pleased to let **SAMISDAT** become a sideline. THE joker is, it still wants to be my fulltime business, and would take over my whole life if I let it. Over the past couple of years, as I’ve handled several extremely time-consuming and difficult family situations on top of my journalistic and editorial responsibilities, **SAMISDAT** has become much less tin. I’ve felt continually pressured to get overdue issues out

something to think about. I opine occasionally for radio, and local cable TV, but only in writing and in one-to-one conversation can you communicate something that's likely to stick. As much as I adore conversation, there are only so many people you can meet face-to-face and talk to. That leaves writing, which isn't a bad choice anyway. The DEREG's style isn't as personal as other underground zines I've read, but it's still a chance to put a bit of me out there on the front lines for others to hack away at. The DEREG may develop a more personal voice as I become a more comfortable writer.

Another reason to publish is that you end up meeting the neatest people through their own publications. Boy, is it fun to go to the mailbox!

Finally, about money. I'm fairly poor, as I imagine most underground publishers are. So if my zine can pay its own way, I could easily find good uses for the constant subsidies the DEREG gets from my pockets. But even if it never turns a profit, I look on publishing as a fun hobby. Some people join health clubs, some ski, some go to fine restaurants, others enjoy expensive chemical stimulation; I publish a newspaper.

### Brendan Donegan, THE VOICE OF ZEWAM:

- A) To spread the message(s) of ZEWAM AMOLA
- B) To open up "Shared Backgrounds"
- C) To attempt to wreck the multirama flavorwhip that's homogenizing, deodorizing, desensitizing this great nation of ours
- D) To have fun

Ultimate Fanzine Fantasy: An interview of Gamal Abdel Nasser by Annette Funicello.

### Donna Kossy, FALSE POSITIVE:

I began by color xeroxing my collages, and making the color xeroxes into postcards. This way, I could distribute my art to people I didn't know, and

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to answer submissions arriving at an ever-increasing pace, to print more chapbooks for the more productive of an ever-expanding number of contributors, to read and review hundreds more review/exchange copies than I ever have time for without setting a whole week aside to do nothing else — a week I have only when I'm too ill to do anything else.

Better printing equipment would significantly reduce the workload. Jobbing out the printing would reduce the load even more. But the economic returns wouldn't justify doing either one. I have a choice: sacrifice sleep and all my spare time to maintaining **SAMISDAT** at the frequency of my youth, or keep doing the best I can, when I can, trying to reduce everyone's expectations to whatever level I can handle. Paradoxically, I don't really have the choice of quitting. If I can't afford a better printing set-up, neither could I afford to refund all my present subscriptions.

This is not to say I don't still enjoy **SAMISDAT**, when I can do it at my own pace, without 15 librarians sending me claim forms every two weeks, 20 poets a day sending me unsolicited full-length book manuscripts, and poets I accepted last week trying to unload the rest of the lives' production on me. There are still the quiet times when issues come together as an assembly of widely disparate friends gathered in common cause; when I discover a gem of a poem



possibly achieve a diminutive version of fame. As the color Xerox postcard fad waned, so did my hopes of turning my late-twentieth century hobby into a career. I also started to notice that every aspiring art punkoid in San Francisco (where I then lived) had his own “Zine”. None of those I saw seemed that great, and I knew I could do better, What’s more I could better publicize my own work, as well as feature the works of those I liked, if I joined this craze. With a magazine I could address intellect as well as the goofiness already emanating from the postcards. It’s also allowed me to collaborate — I illustrate the writings of others. Last but not least publishing FALSE POSITIVE gets me listed in FACTSHEET FIVE.

### Bob Morris, JND:

Why publish? Because it’s fun, and you meet lot of interesting folks, plus (and this is probably most important) you get to say exactly what you want to say. However, I’ve got to say that the general state of fanzines lately is grim – lots of clone-zines, precious few new ideas, every zine stakes out their little turf against all the posers. Why are there so many interviews and reviews in zines? How about a few ‘think’ pieces every now and then. What’s the relationship of underground music to the mainstream world? When’s the last time you saw an article on that topic? What do YOU think the relationship of underground music to mainstream music SHOULD be.

Please, no more CONFLICT’ or LOW LIFE or BLACK MARKET clones. Those mags are good. Other editors should get their own ideas.

### Timothy Paxton, VIDEO VOICE:

There is one real reason for publishing anything in Oberlin...SOMEONE HAS TO DO SOMETHING IN THIS BACKWARD “LIBERAL COLLEGE” TOWN! The students talk, talk, talk and talk about publishing stuff (there are a few zines

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or chapbook amid the incoming slush; when I manage to write a poem of my own that somehow fits. There have been the occasional evenings, after long, ink-stained, frustrating, disappointing days at the press, when a special lady would invite me to bring a copy of whatever I’d just fucked up along for tea, we’d talk half the night, make love the rest, and I’d feel as if all the hard work is rewarded.

Then again, there have been the evenings when I’ve completed printing something meaning a lot to me, and been too tired to enjoy it, too disappointed in the uneven printing, too aware of the indifference of virtually everyone else, to do much more than clean up, flop on the nearest surface, and try to sleep it off like an alcoholic would sleep off a bender. Maybe I’m just addicted.

around) but most do nothing. It's pitiful. Unless the money comes out of your own pocket you don't publish. VIDEO VOICE started out as a six-page free zine.. now it's a color-cover, 12-page free zine. I lose money with every issue. But who'll pay for something like this in Oberlin? The students sure as hell won't. So, it's a free publication. I publish my zine because I enjoy doing so. Joel, my brother, puts out ROOGASCROOGLE and I do VIDEO VOICE. While I have an art-poetry-horror-fiction zine in the works, it takes a lot of butt-kickin' to get ANYBODY to submit ANYTHING (I'm sure other publishers have heard lots of lame excuses from people who have promised articles but never, ever come through with them). But, hell, most publishing outfits I have come into contact with don't make a profit...they're lucky to ever come close on the publishing costs! When the deadline approaches each month for my zine, and I don't have everything I want done, I go into a panic. As usual, I have to write most of it. Those people who promised articles, etc., poop out on me. But with all this stress and agony that comes from publishing there is that blissful orgasm when you hold that first Xerox-warm copy in your hands. Damn, that's a nice feeling!

### Colin Hinz, NOVOID:

Some people paint, others do needlepoint, I publish (among *many* other things).

### J.C. Coleman, LIFE ON PLANET EARTH

Because it's fun.

I know that's a very cliché answer, but it is very true.

Writing and publishing is a hobby with me, like music, flying, and baking cookies. The only restrictions are those which I place on myself. That's what makes it fun, the freedom to just *do* it.

When I was a little kid, I wanted to write stuff, but was too hyperactive and so nothing ever got finished unless it was a school assignment. Then in high school I got special permission to run amok on a handy gizmo called a word processor. That changed everything.

My composition teacher introduced me to the concept of *satire*, and this little act let the flood gates open. My first "major" work was an essay explaining how the earth was actually toroidal. I made 26 copies, which I gave to friends. I kept track of who got one and told them it might be worth something some day. [Tim Cridland asked to read this, but "donut" is not the same as "hollow" so he declined to publish it.]

After high school, I didn't write as much, because I didn't have access to a word processor, and writing with a typewriter (or worse, taking a writing stick in hand and actually *writing*) didn't appeal to me.

A few years ago, I saved up a whole pile of money and sunk it into this computer (archaic by today's standards, but it gets the job done) and writing soon began again, I now have megabytes of work, half of which won't even see hardcopy, This is the pile upon which I draw to publish.

About the same time I got my computer, I wanted to write something for the newsletter of my college radio station (where I dj'd for three years) only the editor wouldn't let me. I thought of myself, 'Well, fuck you, bitch. I'll write my own goddamn fanzine.' And so **LIFE ON PLANET EARTH** was born.

When I started I had no idea how to go about it. I thought about such restrictions as costs and materials, and I thought about content and format. I

also made a rule that I would be the only contributor, and so I would not have to rely on anyone else, I finally made some decisions and got started.

The zine's main story is always something I call "reverse philosophy" an alternative explanation of sorts. I include a rant or two, some little stories, and of course "The Adventures of Fat Mike"

Over the years, the distribution has shifted from 0% mailed to about 30%. I expect this number to rise as copies mailed out tend to produce more in the way of exchanges than does leaving them at record stores, book stores, libraries, and the like.

A few years from now I expect the thing to be bigger, maybe even two colors. I also expect to *shorten* the press run, as I will likely have to start charging money for those who don't trade with me.

I expect my content to remain much the same. I still will be the sole contributor, and though Fat Mike will likely be thin and forgotten, his comic strip will continue to be a regular feature.

The alien underground rag will live on.

### Victor Brotte, PAGAN FREE PRESS:

We all need a creative outlet. Publishing is less messy than oil painting. It's also cheaper to mail and fits better in friends' mailboxes.

### Aaron, EXTORTION:

WHY PUBLISH? Why does one wake up? To do something of course. Well, I publish to do something constructive that helps to release creative energies. I enjoy putting out a publication. Through the fanzine I meet interesting people and acquire the experience of putting words into action with the help of some friends. I get satisfaction from knowing that I'm giving exposure to different ideas from people who might not be able to express themselves elsewhere. Almost everyone I know that has worked for some kind of underground publication has walked away with positive feelings, or at least some sense of gratification. Do-it-yourself publications are some of the best methods to communicate with some cool traits of this wiggled-out world. Whether you are a reader or a writer; it makes no difference, just as long as both can learn from each other. I will always try to publish something as long as people respond. Publishing helps to put my world into some kind of perspective. Without it, I wouldn't have anything to look forward to when I wake up.

## SUPPRESSED INFORMATION & NEW IDEAS

### Brad Goins, RAUNCH-O-RAMA:

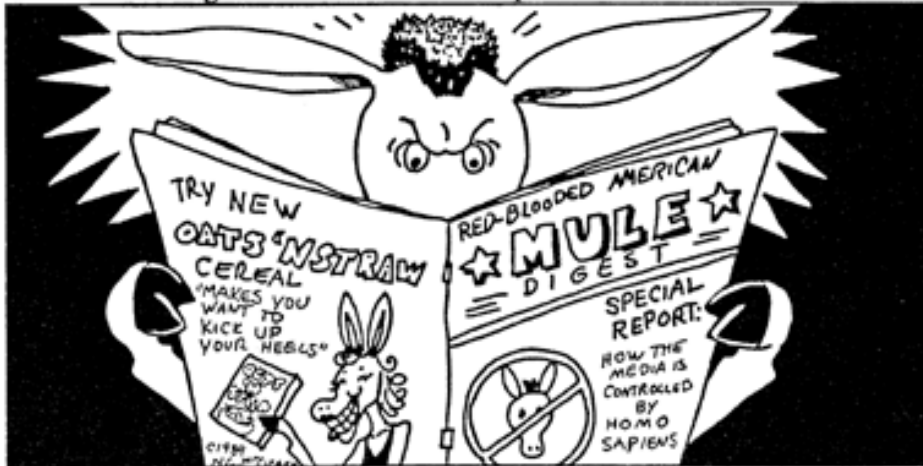
My reasons for publishing: primarily, to give people information they wouldn't get otherwise. Secondly, to get a real sense of accomplishment and satisfaction.

### Misha Chocholak:

To save America from the Schlock Factor!

## Chris Winkler. SCRAP:

Because I really like sharing my twisted thoughts with other concerned people in this world! I really see a need to shock the public, and maybe they will see the world around them for what it really is...I like to do it with pictures and words, just to have fun and to meet (through letter writing) other people who have similar thoughts and views. Plus, it keeps me out of the bars.



## Bob Banner, Critique:

I publish to counter the consensus reality makers. We need more options, alternatives, different and frequently strange and eerie lenses to perceive Reality Tunnel-vision Reality is boring — no matter what lense you happen to be wearing. It's rigid automatic, lifeless and extremely predictable. How can one be free if one doesn't choose his/her own reality? If one succumbs to consensus reality without question or options or choice then one remains a slave to history and human nature.

I publish because I know that I need that variety of perspectives. And in order to guarantee a steady flow of articles, books and material which continually question my emotional attachments to ideologies I need to be in a job/career which will encourage that type of re-education or “undoing” of culturally and politically indoctrinated beliefs and values.

And it becomes a perpetual challenge to make the publishing venture WORK in the real world. One has to learn efficient business methods, technological savvy, contractual agreements with book authors, and the Market, among a plethora of other survival tactics. And one finds out through the process that one is continually reevaluating the ideas of “success” and “purpose”. It becomes an ever demanding challenge to take that responsibility for other people's intellectual labors, sacrifices, purposes and styles of expression and do the best you can to market it so other people can get just as excited, enthused, inspired and enthralled as you, the publisher, did when you first read the piece. But, also, just as important but perhaps not thought about enough, is the fact that contributors/ writers become alter egos. “I” want to write everything, about many things; “I” see potential articles, perspectives, slants in many things. Yet, “I” limit myself to specific things that I can write about — but that doesn't mean I want to stop writing. So, when a contributor writes a piece (either an original piece or a result of my probings and various skeletal outlines) and I like it — I want to immediately publish it because the piece has become a part of me since I was either too lazy to produce it or too sloppy to do the necessary investigation.

The article or review BECOMES what I've wanted to express but didn't. Thereby, I feel the necessary obligation to act as its propagandist and to insure its successful expression within the structure of a book, journal or pamphlet.

(S.T.B.) Prince (of Pieces), THREADBARE:

I produce Threadbare for the purpose of printing material that would, likely as not, never get printed. Some of my contributors send things that need to be spread around. But all in all, I enjoy getting my name put on conspiracy watch lists. Pray for slack.

I feel that I and others have no other means of public expression or outlet. Some things are otherwise ignored by the General Public. Without things like the Subs, we'd all be lost with only PEOPLE magazine.

John Kurluk, MYSTIC PRESS:

I publish to give variety to the paranormal fields, let the Christians know that Witchcraft is alive and doing very well, hope to turn a few Popes over in their tombs, and stir up a few brooms to go flying. Also to inform the public that the religion of Wicca is authentic since it started with the cave man and mama. They were the first chemist and pharmacist back when they threw a few wild plants into the pot to heat up some kick-a-poo juice. I will say that we witches and warlocks do not fly on brooms, 'cause today we have the Concorde jet.

Anyone can publish anything if they put their mind, soul, money, and ass into it, since the First Amendment grants us this so-called freedom. I also publish because when the Christian door-knockers come to my catacomb and give me their 'Repent Now' brochures, I got something to give 'em in return. On the serious side, I don't make a dime, but I do make a lot of good friends (and some enemies) which I love and enjoy, one and ah. I enjoy boggling minds and

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## WHY PUBLISH NOISE?

Miekal And, Xexoxial Endarchy

An expanded definition of publishing *surpasses the production of books & mags to include electronic mail & computer bulletin boards, fax, telephone, radio & cable video, artists multiples. Noise is those particles which escape automatic assimilation by the cognitive machine. It is located outside the bounds of production & coherency. Print Noise would be that information which can never become part of the corporately appropriated mainstream media. Experimental literature, book art, visual/verbal, anarchist & radical criticism are all examples of print noise.*

**Because.**

stimulating the masses with the mysteries of the paranormal, although I know that the human race is already totally confused anyway. After all, we have Ronald Ray-Gun, Jerry Far-Well, and the KKK.

Blessed Be, your favorite Gypsy Wiccan.

Joseph A. Uphoff, Jr.

## JOURNAL OF REGIONAL CRITICISM

Although I enjoy being obscure for its own sake, the anguished response I often draw from an audience certainly is no point of mine. Symbols being a universal language in their own right, I feel it is the reader's obligation to study or ignore them as is fitting. We have been worried about the effect mathematical analysis will have on the literary mind and have come to the conclusion that it really will never matter whether a writer of poetry or a painter understands theoretical material or remains completely mindless. We dream concerning the shades in between the two extremes.

The point we wish to make for those interested is that artists long ago translated quantum mechanics and relativity into their own metaphorical vocabulary through agencies such as Futurism, Cubism, and Surrealism. In doing so they went far beyond the realm of the scientist as had also been done by mystics thousands of years ago. The relation between art and religion is very close. By translating these metaphors back into the realm of logic, fantastic insights result for the analytical intellect. Vast structures exist beneath the surface of art, machines and engines to drive culture and reality itself.

The visual experience is a one time thrill, perhaps, and you are correct. There should be some relief from the non sequetir which is one of the backbones of Surrealism. I, however, can provide very little since I long ago lost most of my interest for sequential plot. I prefer dreams. I have a few nice scenes and images to present; actually, I am an abstract painter which leaves even less for the mind to chew on. We are hoping for an enthusiastic response and have gotten some. The fish swim onward.

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**Because** causes are the earth.

**Because** once unchecked & unleashed, the visual/verbal thought form is instinctive sensory behavior.

**Because:** information + transmission = publishing

**Because** the noise which issues from the experimental print culture contradicts the habitual nausea of mediated language. Publishing experimedia reunites the instrument of difference with the social model of communication.

Thomas Joseph Brown

JOURNAL OF BORDERLAND RESEARCH:

Why Publish? Because as I grew up and tried to learn about who we are, why we are here and all that neat stuff, I kept getting the sneaking suspicion that I was being lied to. Now many years later I find that I was correct in my intuitions. I still don't have any answers but publishing the JOURNAL OF BORDERLAND RESEARCH keeps me in touch with people worldwide who are honestly searching. I've discovered major errors in orthodox medicine and science and found them to be religious dogmas rather than workable systems. I've also found major errors in established religions and have found usable practices which are congruent with the medical and scientific info which I've found useful. Science and religion today are oriented towards death. Living systems are vilified or ignored and it is quite fun to see learned professors go beet red when a high school dropout like myself can present verifiable information outside of their belief system.

I see myself as a point man for researchers who are worried about "big brother" suppressing their work. I don't believe in suppression, an idea must wait for its time and it is my job to test the timing.

Publishing has made me a public figure in certain circles, something which I have no desire to be. That is something I must live with, but I go out of my way to keep hidden physically. The JOURNAL is my public organ.

The biggest thrill is going to the mailbox and seeing what has come in. I have correspondents on six continents and feel that I can change the world in some way by promoting the research underground. It only takes one person to topple a hierarchy. Remember the Mule in the Foundation Trilogy? He's one of my heroes. The mutation of set plans is necessary for planetary growth because those who set the plans had no right to. I encourage people to question authority. It is thereby that we learn. I agree fully with CRITIQUE's Bob Banner when he says that he wishes to counter the consensus reality makers.

Tell all your readers to smash their televisions.

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**Because the visual/verbal thought form is a productive yet radical departure from the linear rational brain. The impulse toward the counter-media propagates a sympathetic experimental audience.**

***Because the artists are the antennae of the race" saith Ezra Lb.***

**Because cultural dyslexia is only countered by reconstructed alternatives to mass media.**

**Because underground print culture has been extended (attenuated) to the point where the act of reading is mental publishing, imaginary reproduction, There would be no segregation between reader, writer & publisher. Publishing is the distribution of select information to readers who become publicists.**

Edgar “Bolt” Upright, TAKES OF THE SINISTER HARVEY:

Why publish? To cut through TV horseshit reality to something better — something more personal. Let’s face it — the mass media in this country (with the possible occasional exception of NPR) has become as formula-boring as it can be, saturated by its own puce-juice like a sponge-head vertical in a tube o’gravy. Let the pinx swim and glubber through that lop all they like — we swing from gutters at 4 AM and spill that purple GOO through sheer IMMERTIA all down their nasty no-touch waffle shirts into their vacant shorts. Shoo-bop m’bop. Yeah.

Glenn Grant, MIND THEATRE:

There are seven people in the MIND THEATRE collective. Whoever shows up at editorial meetings is considered a co-editor, and I can’t speak for them, but I publish my comics cause: a) it gives me a reason to improve my drawing and writing skills, b) I’d rather make films but my ideas tend to be extrapolative SF, and thus expensive to shoot, to say the least (“Now for this scene we have to flood half of Manhattan. ..”), and c) it’s useless to complain about the oppressive nature of Mass Culture unless you are actively trying to create an Alternative Culture. Bored? Form a band! Make a film! Write a story! Draw some pictures! Publish a magazine! Don’t worry about not knowing HOW, you will learn by doing it, What could be easier?

Bob Clack, THE KANSAS INTELLIGENCER:

Doesn’t every small publisher ask him/herself that question?

Vanity? Well yes. That’s a necessary element but hardly sufficient.

Having fun? Spoof the reader? Spoof society? If we all harbored the talent of Mark Twain, wouldn’t we all publish? Spoil the game if we did. Poets’ disease. More writers than readers. Humor writers can really only address humor readers. One doesn’t have to leaven writing with humor — but it sure helps.

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**Because in order to optimize dissemination of radical media, syndicating & plagiarising information is a matter of interdependent survival....anonymity & identity of ideas is somehow a disguise for a collective bashing of the profit economy of information.**

**Because in the world of mail art even correspondence is spontaneous publishing, global transmission delimits a sustainable cultural ignorance.**

**Because experimental publishing is the reversal of a disposable media which reduces all information to identical & easy to swallow info pills. It is the conservation of unassimilatable artistry, which is denied penetration into the popular culture. Oftentimes, obscurity is a survivalistic necessity & the only action**



Mobilize the conspiratorists? Well maybe but the humorists and conspiratorists are mutually exclusive. (There are two classes of conspiratorists: those who want to join a conspiracy and those who want to expose and destroy a conspiracy). I'll stand with the humorists.

Maybe there are small publishers who are only in it for the economic reward or, more likely, hope of economic reward but I doubt it. In every small publisher there must be, surely, an element of vanity that tells us we have the ability to generate and express thoughts which are simultaneously unique and significant. I don't mean unique or original ideas. After all there isn't very much new under the sun. But unique perspective on the way existing facts or events knit into the fabric of human thought? Yes, I think that comes pretty close to the mark. Hence each spontaneous paid subscription, excluding friends, relatives, and business associates, that comes in reinforces the basic impulse to publish. These subscribers don't have to agree with the publication content. Sometimes better if they don't. As long as we can engage a reader/subscriber at arms length and hold their attention, it releases a "feel good" chemical in the brain — and it is highly addictive.

### Amba R. Coltman, *Sleeping Giant & Bird of Life* Mini-Novels:

Writers in this column frequently give as their number one reason that they like seeing their names in print. That's not one of our reasons for publishing — in fact, we don't even put our names on our books. We like the privacy that comes with NOT being notorious...and anyway, the books are what's important.

We're excited by our idea of mini-novels of ideas and consciousness, just a couple of dozen pages long...and we love to see them reach people who are looking for something that takes them just that little bit farther.

We started *Sleeping Giant* in 1986 after chafing through six years of Reaganism, when it seemed to us the nation's leadership was hoodwinking the world...thus our first title was *THE VAMPIRE KING*, a mini about the exposure of a smiling tyrant who seems to be able to pull endless wool over oceans of eyes, A little

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is producing disinformation-objects which threaten aesthetics or investigate divergence. An ecology of information includes continual documentation of the ideational process, the uncensored assertion of obscurity & radical shifts from institutionalized information. Historically, the documents which hold interest for scholars & readers are the works which are deviant & outside the mainstream.

Because they put the thought with ink on the paper & fold it.

***“Responsibility is the ability to respond.” Robert Duncan.***

Because the experience acquired from man-euvering a thought-form to its object-state is part of the inherent architex-ture of producing new ideas [such as taking a poem & making it into a book

later on, when we began getting neat ideas for stories about personal awareness, we started Bird of Life.

The mini-novels offer us ways to bring contemporary situations to life in a new, and we think startling, frame of reference. They have no room for beating around the bush...every story is an action story, even if it's contemplative.

So we publish because we're excited by doing this, and we're hearing back from readers (a number of whom have reached us through FF) who are excited by it too. These little works of fiction with the big horizons are going to continue to be contagious — we hope — thanks in part to you. Keep up the great work.

### Elayne Wechsler, INSIDE JOKE:

I think that in every human being there's an insatiable drive to communicate. Each of us does it in different ways; some aren't verbal or written at all. I've always been better at starting up friendships through the mail than at meeting folks in person (this goes back to my teenage days when I was a bit of a social outcast, not conforming to the physical ideal so necessary for hip popularity and incrowds). The friends I've made through writing and editing are more valuable, more real, to me than even many members of my immediate family. People who correspond and who write for/edit small presses judge each other necessarily only by what they see of each other's writing; all the bullshit that sometimes gets in the way when you come face to face with someone doesn't have to enter into written relationships. You truly do, I believe, get to know people better and more intimately through writing than through in-person contact, at least initially. Most of the friends I now see are a direct result of my having met them through putting out **INSIDE JOKE**. As a matter of fact, even my husband first got to know me through **IJ**.

I also think it's more important than ever to disseminate information through the small press format. I began **INSIDE JOKE** just before Reagan first got elected, and through these eight years I've seen the mainstream media's version of Reality get more and more skewed. In the end, the only Reality in which any

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& all the minute details which are intrinsic to the life of the poem]. Learning to be responsible for the production of your own media from start to finish is an obvious wholistic strategy. Away with specialization.

Because publishing duplicates the act of communication. In many instances of isolation the existence of only an original constitutes appropriate publication. In the same sense a phone call is an immaterial publication of information.

Because publishing is furthurance.

of us can believe involves our own personal experiences, and small presses are some of the best ways to communicate those experiences. For example, whose version of consciousness-altering substances are you more likely to believe, the Government with their War On Drugs or a friend who's been smoking pot for a number of years? I feel it's imperative for anyone with their own Truth to tell to publish, and keep publishing, and continue to get that Truth out to battle all the misinformation and disinformation and just plain lies fostered by the mainstream (cultural sources as well as political ones). Alternatives need to be seen as having as much, if not more, value than the usual stuff we're fed through the boob or radio or newspaper. The more people publishing (despite all the odds, namely lack of funds and free time), the more readers will start to understand that alternative cultures / politics / whatever have something more interesting, and maybe even better, to offer them than government / corporate-approved sources. Revolutions — any revolutions — begin with ideas, and we all have to keep getting those ideas out any way we can, for as long as we can.

### Marc Eric Ely-Chaitlin. THE TERRITORIAL HERALD:

I publish because I write, and I write because I am in love with language. There is no experience more beautiful than that moment when universes of knowledge are linked up in one's mind by a single concept. The mass media traditionally rejects any material of an inspired nature, in favor of polite artificially-structured statements which sustain the status quo, and suppress diversity. "If you have a message, send it Western Union".

From a very early age, I developed a strong sense of independence and rebelliousness; in time, I recognized that I could not rebel against everything, and that there were, indeed, things in life worth living *for*. My desire to communicate was immediately confronted by the mass media; and in order to win without compromise, to overcome the power of the media, I decided to make

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**Because for the first time publishing signifies the utter decentralization of experimentalism. The resistance to isolation is also an invasion of the mysteries of the future, of the yet to be created.**

**Because stagnation is a symptomatic fear of the unknown & its antidote, permutation & change are rendered most effectively by the utopia of publishing not only blasphemous noise. A subliminal campaign of strategically administered doses of discrete print noise can alter the cultural pillars of rationality forever.**

**Because if you're going to say something, you might as well be heard, otherwise you're talking to yourself**

**Because anaphora is a most insistent prosody.**

my own newsletter. That first effort was called the **HELP** newsletter, and it went out to 10-15 people, when I was about 12. Then, in 1975, everything changed. I underwent a strong experience in which I recognized my own sovereignty, and it became the focus of my drive for understanding.

Through a very slow and deliberate process, I developed a conceptual prototype for social change, through the delicate adjustment of (social) relationships, based on a standard of equality which predates modern divisions (rich or poor, club/party affiliations, etc.). Thus, my desire to publish came to reflect the recognition that the information I was researching, was two immediately available to the general public. This whole process of publicity opened my eyes to reality, because in school we are taught a pollyanna version, whereby one “with a better idea” need do no more than “propose it to the people,” or “run it up the flagpole and see who salutes” (etc.). In reality, the flagpole is *dominated* by a group of people with a franchise from thugs, and the material you need for your flag is controlled by them too; and the people are raised to think (and *believe*) that *only* what is on the flagpole is true. To publish as a small press is an education.

**THE TERRITORIAL HERALD** was born amidst these realizations. As the nerve center of the Free Territory of Ely-Chatelaine, a federation of self-governing principalities, it has served as an important common ground for dialogue among those strong enough to be sovereign, continuously since 1981.

### Craig Blomquist, Cud Brain Tapes

The reason I put out compilation tapes is to expand people’s musical arenas. Most labels stick to one type of music, and that’s why I believe the alternative music seen is so stagnated.

Another reason for putting out tapes is so -people will hear new bands. Few people want to try out new bands because they don’t know what they are getting. If they hear a few songs on a camp they might buy that bands EP/LP in the future.

Of course doing tapes has the fringe benefit of receiving free tapes. What you won’t receive is lots of money or a lot of recognition, Compilations are hardly ever taken seriously, because most of them are just slapped together and of poor sound quality. Hopefully that will change, but as long as there’s any 14 year old kids who think they can make some quick money off of camps, camps will (for the most part) be of below average quality.

Before I leave I have a comment for zine people. Give your totally honest opinion of material. Don’t say a band is great just because they are young, or because you’re friends with the,. If you say a band’s great and a newcomer to the alternative music scene buys the tape and it’s a piece of crap, you may lose that person from the “scene” forever. One final reason to publish — you meet lots of great people and can make some good friends.

### Deborah & Michael Brownstein, THE PAPER BAG:

My wife and I decided to start a literary magazine with free contests because too often academia refused to take the small press poet and fiction writer seriously.

There are literally hundreds of markets for writers to submit their work, but too many reject submissions with only a form letter from the editors. We decided to become a market open to everyone and if we could not use a piece, we could at least explain why to the author and offer them other publications where they could send their work.

Sometimes we reject someone who everyone else accepts without knowing it. Some of the small presses are full of cliques and they make it hard for newcomers to join their stable of writers. We wanted to destroy the cliques, open up ourselves to everyone, and give everyone an equal chance.

Why publish? Because too many voices are not being heard and they should be, because every writer needs to start somewhere, because there is nothing like giving birth to a literary magazine and watching it flourish and grow and flourish some more.

### Trev Faull, OUTLET:

I was a post-war baby, the fifties saw me taking piano lessons as my father before me had done. Music was ever present in the Faull household both recorded and live! I was Mr. Average at school although English was by far my best subject. In September 1960 I bought my first record, the Kingston Trio's "Bad Man's Blunder". It was the start of an obsessive hobby that flourished throughout the sixties. In 1974, having documented all my collection, track-by-track, I started making lists by artists of the best instrumental records I had collected during the past 14 years.

No one was publishing information on this music. I began typing up groups, labels, lists and a minimal information about each. Other collectors were always pestering me to share this information so I began duplicating these lists and mailing them to colleagues. In the summer of '74 I decided to put a dozen pages together and **INSTRUMENTAL OBSCURITIES UNLIMITED** was born, ran to 25 issues over the following 6 years & was succeeded by the "brief" **INSTRUMENTAL REVIEW** for a mere 7 issues.

The more I wrote, the more I wanted to continue. I kept it cheap, simple, all mags duplicated & stapled-I was concerned with the content not so much the layout.

When my interests developed outside instrumental records I felt too restricted within the bounds of **IOU** and so amongst the coming of punk and true indie labels, **OUTLET** was founded in 1977, the first issue appearing in January 1978. Right now I'm working on Issue 38, It's still duplicated but I hope my layout has improved!

Last month when my hi-fi was "in pieces" for 4 weeks (for redecoration purposes) & no music was played, a strange thing began to happen, reviews began forming in my head at random. It was as if something in my brain hadn't told another part that I'd stopped listening to music and I found phrases/sentences appearing as I walked down the street. I'd look at records I had to review and mentally review them beforehand! It's all very eerie, but luckily music is back to fill the room. My wife of 18 years, Lesley must really be thanked for putting up with my whims, strange music, late hours, etc. She is not a fanatic, likes music in the "background" but she knows how much all this means to me.

If I didn't enjoy writing about music I'd stop. Each new issue gets me excited when I finally put it together even though I may have proof-read each page 3 or 4 times it's something new. I've never published for a particular market, I review music that interests me, I can't see anything changing in the foreseeable future.

### Lloyd Dunn, PHOTOSTATK:

One publishes because one must; which is to say that *I* publish because I don't know what *else* to do to make my voice heard outside of the narrow confines of my home turf.

Owen O'Toole of Somerville MA writes to me that he read G. Youngblood in the **MILLENIUM FILM JOURNAL** 16/17/18 say that the thing that is unhealthy about our culture is that there are too few voices. Too few voices in the sense that commerce (via the mass media) speak in a collective voice concerning their collective project (which, the Situationists tell me, is the domination of human awareness by capital; the colonization of existence through the fragmentation of everyday life). They do this with such vigor that the banal everyday voices or even extraordinary but capital-less voices are drowned out in all the shouting to buy, I knew that even before I knew that; which is to say I knew it before it was so succinctly verbalized for me so that now I, as a retrofuturist, may repeat it whenever the situation calls.

Calling attention to ideas of far-reaching truth that are threatening to the status quo is certainly one good reason to publish. (In a lot of ways, we [United-States-of-Americans] do live in a great country, not a perfect country, but a great one: our postal system is the cheapest and the most reliable in the world.)

The function of small press (or rather one of the functions of the small press) is to create and engender a global conversation of ideas which are not served by power and capital (because they do not serve in turn power and capital). I do not place this *necessarily* in opposition to capital but rather (in most cases) alongside it; it could somehow be the small press' mission to pressure-valve messages which would otherwise be dissolved in the soup.

Technology, which corporate capital has given us (or rather sold to us) and is very accessible to most in the privileged industrial cultures (such as that in which we live) ironically has the power to destroy its maker in the sense that those who otherwise have no voice are handed the megaphones of Xerox, audio and video tape, personal computer, etc. These are tools of dissent and attitude-changing, exactly as powerful (in potential) as anything the corporate establishment can throw at us.

So one sees there is no reason not to publish, *and* compelling reasons to do so.

### Philippe Bille, DOCUMENTS-PAGES:

The essential function of edition is a double function: the one of a selective mirror. The editor chooses among the unique productions that are submitted to him, or among his own productions, what seems to deserve to be reflected, diffused into the society, He publishes these documents: he turns them public by the means of serial technical reproduction, which multiplies their visibility, their legibility or their audibility, The commercial imperative perverted this function: the professionals of press and edition have a propensity to publish according to the salability of the product. We can see too that the financial survival of the professional press, with very few exceptions, is totally depending upon the invading diffusion of commercial advertising.

The small press (small, independent, parallel, underground, etc.) has an impact (at least an immediate impact) inferior to the one of massive professional edition,

But it can (or could) have superior credibility, because of its sincerity, its lack of cupidity. Photocopy became the privileged instrument of this press.

Though: all what is xeroxed, or xeroxable, is not necessarily interesting. I consider that an important part, maybe the greater part of what is produced in the Xerox press, is as forgettable as the insignificant blah of the commercial press. A lot of xeroeditors are content with sterile buffonery.

Lloyd Dunn, the editor of **PhotoStatic**, in Iowa City, forces admiration, at least mine, by the energy, the coherence and the perspicacity of his editorial activity. He is interested at the same time by the intrinsic aesthetic qualities of photocopy, and by its socio-political importance. But the perspective he defines in FF30 lets a subsisting risk: the one of fetishizing photocopy. So I do not want to oppose myself to his declaration, but somehow to complete it, insisting upon this point: we must be rigorous in our choices, we must be as intransigent as possible, though simultaneously and systematically skeptical. In short: vigilant towards the enemy and towards ourselves.

### Mike DC, SPINAL JAUNDICE/DU Records:

I suppose as an extension of my otherwise full-time watching / listening / observing. I (as well as lots of others I'm sure) get lots of weird questions and such about it and the mailman's silent delivery to the mailbox (when he stops and talks to everyone else outside) makes me glad to be doing it also. When I started nearly 4 years ago, I had no idea I'd still be at it, much less that my mail would occasionally be agitated and tampered with, which I have grown to resent (unbeknownst to me earlier).

Putting out compilations and records is basically the same...when the party line's going one way, it's a tangible alternative. It's a way to DIY and get it out there, minus some of the tense uncertainty of relying on other projects too much. But, maybe I'm just sick of the huge (mostly in the head) publications who pick out the elite of any genre to cover, and maybe I just hate the "groups" who try to pander to those very same interests, while maintaining the same crop of buyers. Thus, I'm still keeping at it. See you.

## HOW TO PUBLISH

### Edward Dean, BAND AGE:

In these high-tech times, the question isn't why publish, rather it's why not? Anybody with a simple grasp of buttons and keys can lay their hands on a typewriter real cheap and most towns of any decent size have one or two copy shops that can reduce & enlarge, not to mention "quik print" printing shops that can do a good print job from 25 to 2500. The quality of photocopy is getting better and better, making that medium almost as good as offset. And there's always the ditto machine, which is a way is offset printing. All it takes is a few bucks, creativity and patience and anyone can publish. I men ANYBODY. FF is a testament to that. I've seen everything from the one-sheeter OUTER SHELL to the mammoth 100+ pages of FORCED EXPOSURE, not to mention the SF zines that have been slugging it out long before anyone else was. It's an exhilarating feeling to see yer name in print and know that someone else out there in this big ol' world is seeing it too. I went into self-publishing without any knowledge, save for limited involvement on a few college mags and now, two, three years

down the road I feel right at home talking about presses, halftones, cameras, folding, collating, stapling, etc., all the tricks of the trade. It's something that I think is going to come in very handy further in the future. I've been toying with the idea of starting a publisher's "tip sheet" for networking purposes. Any takers?

### Jim Huang, THE DROOD REVIEW

I was skimming through the "Why Publish" section of the latest FACTSHEET and was thinking that while this was sort of nice and somewhat interesting, I think it might be even more interesting to do the section of "how to publish". I don't mean so much the relatively mundane issues of setting type/using a computer and printer/desktop stuff or offset printing or relative survivability in the mails of newsprint versus a heavier weight stock-though all that might be interesting too. But I'm more interested in the kind of stuff we've been talking about [on the phone] — accounting and tax issues, for example. Surely someone within your vast network has been audited, and gone through the problems with review copies as income, properly accounting for subscription liability under an accrual system, etc. One other area I'd be particularly interested in learning more about is how insurance companies treat fanzine publishers — the one time I broached the subject with my insurance agency, they were aghast, and I didn't pursue it any further. Again, someone must have gone through this. There are a whole range of dealing with the bureaucracy issues that publishers have to go through, and it seems to me that FACTSHEET might be a good place for them/us to share experiences.

## SMARTASS

### Jerry Vile, FUN:

I publish because I was fat and wimpy in high school. Everyone beat me up. Even girls. I had a horrible complexion and my mother made me wear sissy clothes. Every time I came home crying she would make me a big plate of brownies.

Our high school coach called my Porky and laughed along when the kids picked on me. He was a sadistic homosexual. He also taught journalism. I always wanted to be a journalist. But I knew the terrible dark secret and was a chubby, lying pussy who did not belong in the same school as human beings. I was in good shape after 'Nam. Of course there was no parade for me when I got back. They called me babykiller. My dad had a parade after World War II. He was fond of telling me the reason was because he was a winner, they don't have parades for losers. I floated from town to town, trying to adjust and keep from killing innocent babies.

I couldn't hold a job, I was desperate, suicidal. I turned to crime...A book of matches changed my life. "How About a Career In Publishing?" Thank God for the Acme Institute. It's a good job. I get to work with my hands without getting my fingers dirty. I have a nice car, a beautiful wife, and a set of power tools that every neighbor would kill his mother to use. It is almost like being a God.



J.R. Taylor, I COVER THE WAR

Because I want to be loved.

Kidd Smiley, CRAMPED AND WET:

It's punk.

Thornton Kimes. KINDRED VOICES:

Because if I don't, I'll explode!

Bwan Cholfin, Broken Mirrors Press:

I was talking about this with some friends who are also involved in the small press scene, and the best excuse I can think of is Genetic Damage. Doing what we do is totally irrational by the measure of the society we live in, but we do it anyways. We are told that we should be "realistic" (i.e., live down to other people's expectations), but we are driven by the "Denial of Reality" gene.

## EGO-FEEDING

Peter Mantis, LOAFING THE DONKEY:

In a nutshell, ego, I guess. I love fanzines, and over the past few years, I've had the chance to come across some pretty cool stuff. Stuff like **THE SWEET RIDE**, **COOL ART**, etc. However, in reading different zines, I noticed there was this void in stuff that I was interested in. Crap like strange B films, cheesy gay science fiction, television like Route 66, and music from Detroit and beyond.

Putting out **LOAFING THE DONKEY** and helping out on **BONESAUCE** has been a lot of fun. Nothing like ripping off Kinko's constantly, getting your ideas into print, and waiting for my mailbox to fill up with letters of praise and putdowns — while making some new friends in fanzinedom.

No one, least of all me, is getting rich putting our zines out.

But some things you can't put a price on.

Paul DeCirce, TEMPLE OF SCHLOCK:

To be honest, jealousy. I was jealous of all the successful fanzines that I saw. I always brought up the question, "Why can't I do it?" So I did it.

I have scars, though. I've dished out more cash for my zine than what's been mailed in three times over. Stationery alone has been enough to send me to the soup line. My friends get pissed off when I tell them their stuff isn't good enough to be printed, or could I have another five bucks, but boy, late at night, when I have my sweet little zine in front of me, and I stare at that wonderful splash page that's staring up at me, it's worth it. And after flipping through it for the 87th time I start worrying about the next issue.

And to see your zine get a plug! To see it fit snugly in line with all the other zines; it just gives you chills! Sure publishing has its downs, but it has its ups too. Hell; I guess this is one of 'em.

## Mookie Xenia, THE SWEET RIDE

Attention, no doubt. It's a global network out there, and I want to be part of it, expand my horizons, and let my written scenarios warp or delight people who are better or worse off than myself depending on one's view. Nothing like seeing your zine reviewed and the payoff is when the mail starts hitting the mailbox and the mailperson looks at me with eyes of confusion. that's the Sweet Ride, better than SEX!

## Charles Carry, POETIC LIBERTY

There's a distinction between "why did I publish" and "why do I publish." I started publishing because of a heart attack and the doctor's statement that I was 46 going on 76 and retirement was the only above-ground option. My god! I was about to die and for forty-six years all I had done was piss time away. All of a sudden I was overwhelmed with the need to leave something behind besides a headstone. As an at best mediocre writer, I knew there were no book awards and probably no books on the horizon; so, I spent \$5000 of the insurance money on a word processor and first-rate copy machine. Presto: **POETIC LIBERTY**. That's the "why did I publish" story.

Now for why I do publish: after spending all that money on equipment, my wife would kill me if I didn't use it. Besides, working on the next issue beats the hell out of watching soap operas, and getting all the mail is a kick.

## Buddah Worthmore, THE BAG:

I publish THE BAG because I need the instant gratification and immediate feedback that I get from it. If I tried a more traditional route o feed my writing "jones", I feel I would get frustrated with the process(es) required. While I hope to someday venture into a situation that might prove both rewarding and recognizable, for now, THE BAG offers me a format to rant in. I'm not saying that THE BAG doesn't require thought or work, but it is quick. If I were to be assigned a job reporting City Commission meetings for the local paper I think I would go fishing instead. I guess I'm a non-conformist all the way and self-publishing is my way of feeling like I've created something without all the attendant responsibilities associated with deadlines, form, and content. Sort of journalistic Jazz....

## FATE

## Richard W. Shannon, TRAJECTORIES

I made an important realization lately. As a kid growing up, I used to draw the Marvel comics characters all over everything. I read every title (including **SGT. FURY**, **RAWHIDE KID**, and **MILLIE THE MODEL**) the company put out, plus several DC and Charlton titles. I always thought I wanted to be a comic artist and sf illustrator. I wasn't until recently I realised I wanted to be Stan Lee and *control* things instead of just drawing. I want to totally create a project, to control every aspect of a regular creative outlet. I wanted to help provide a means for new writers and artists to market their work. I guess I can best express it by borrowing the words of a fellow artist and friend, Texas surrealist

painter Danny Gillis, and that is “I do it out of a desire to make a lasting artistic statement.” With **TRAJECTORIES**, that dream is becoming a reality. At our publication we have a belief that science fiction is the redefining of the collective myth in modern terms. We feel that ideas are “out there” and that we tap into them. Consider this evidence — in an interview recently with Robert Anton Wilson, it came to light that he and his wife publish a newsletter on futurism, and have been at it for a couple of years. As near as I can determine, Mr. Wilson and I had similar ideas at almost the same time (maybe to the day). The title of Robert Anton Wilson’s newsletter? **TRAJECTORIES**. The two titles, similar in nature if not in format, have both been published for the same length of time, each unknown to the other. So why do I publish? Because Ghod makes me.

## SELF-DISCOVERY



### Jerod Pore, POPPIN’ ZITS:

How better to understand the world than by interpreting the feedback received in response to your own personal symbolism?

### Geof Huth, THE SUBTLE JOURNAL OF RAW COINAGE:

I think the need to publish is related to the need to write: it defines you as a person, as a thinker. Publishing helps announce your aesthetics, for yourself and others. It helps make you real so that you can wake up each morning positive that you have legs & can walk & can breathe.

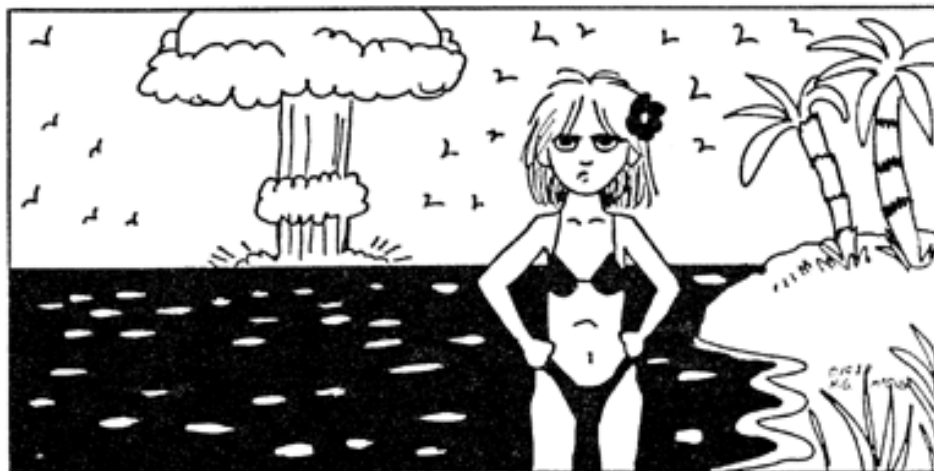
## MAINTAINING SANITY

### Mic McInnis, NIGHTMARES OF REASON:

Because if I didn’t my mind would rattle about. It would spew forth all sorts of misanthropic nonsense (not that it doesn’t now). Mostly I would crack. I would go absolutely fucking crazy. Stuck in a menial working class job with no

education other than a vocational high school diploma I would become another schiz killer, another Sam Berkowitz or Gacy or...

I publish to fend off certain institutionalization. Having been there while in the Navy it would occur again. Murder is like intercourse, once is not enough.



### David Lee Ingersoll, CHEAP THRILLS:

I'd go nuts if I didn't. I've spent years writing characters and drawing strips but I've always felt self-conscious about trying to get someone else to print the stuff. Just at the point when all the people in my head were getting really frustrated with me, a guy named Bill Lehman Jr. sent me a dozen of his minicomics and I had a religious experience. Minicomics! Photocopiers! I can do that!

I don't have to worry about a publisher's whims, I have a good excuse not to be sociable ("Sorry, can't party tonight, have to draw my comic"), I'm learning self-discipline, and feeling like I'm accomplishing something every time I finish one.

### Lisa Herskovits, MODERN GIRLS and BIKINI GIRL:

I started publishing in 1976, I did five issues of a magazine called **MODERN GIRLZ**. I did it because I loved reading strange things and I couldn't get enough of 'em, so I got involved myself. I was very lonely and bored (this was in Ohio, where I come from) and I ran with a pack of rowdy lesbians at the time. I was very young – around 19 — and a lot of things didn't make sense to me. Like, "being female" — was I really supposed to get my hair done and wear perfume and makeup and be a slave to men? Or do the same, and be a slave to women, like those lesbians? I didn't know and I also wanted to provoke people and get 'em thinking — which they didn't seem to do much of back in Ohio. I was a student of graphic design and I was very interested in doing cut-up stuff, like those poison-pen style punk graphics made from nonsensical trash tabloid headlines. I had a policy of publishing absolutely anything that was contributed. I figured, who am I to judge? Which is kind of cool and kind of dumb at the same time. Patti Smith used to contribute to **MG** a lot but I couldn't make much sense of what she sent me. (I published it anyway, of course, and was thrilled to get her to send stuff.)

I moved to NYC in late 1977 and kept on publishing, Early in 1978 I was madly in love with a punk rock singer and finally, at the age of 20, relinquished

my virginity, only to find that Catholics make great punks but the really only want to marry virgins. I got dumped and was out of my mind with grief I had a kind of psychedelic/religious experience and became obsessed with the color pink. I started doing **BIKINI GIRL** and really made that the main focus of my life for several years. I'd hold benefits at trendy clubs to raise money for myself so I could publish, I don't have the guts to do that today.

A lot of the imagery of **BG** had to do with my being a stranger in a very strange land. I was very innocent and was suddenly trying to survive in the Lower East Side. I went to Chinese movies, ate cheap with Ukrainians and listened to them tell me about how Ukraine is not Russia, and fell in with an East Village crowd. Recording the visual mish-mash I had around me, as well as my continuing confusion about women and how they act and look to attract men and stuff like that, kept me going, and people sent me odd scraps of paper with provocative images on 'em.

I am going to do a new **BIKINI GIRL** this Spring with desktop publishing, I got a scanner and a tough computer and a dot-matrix printer but will get a laser soon, I hope. I'm not at all sure what **BIKINI GIRL** means but I just have to keep doing it — of that I am certain. And to all others who must publish, I try to give as much support as possible. I tell people to read these things and I review them on my sporadic radio show. This type of publishing is extremely important. It's really freedom of speech and freedom of the press and besides, doing your own little zine is more constructive than sitting around watching teevee drinking beer (which I love, too, I'm not *totally* knocking that) but if even only three people ever read your zine and are intrigued and delighted and shocked by what they see, hey, that is good enough — it just is. Zines are a form of art and we are artists.

## WHY NOT TO PUBLISH

### Ace Backwords, TWISTED IMAGE:

WHY PUBLISH? For me the answer is simple: mail, mail and more MAIL!!!! Everyday is Christmas when you open up that box and see it stuffed with 5 or 10 goodies. The laws of pubbing karma certainly hold true that the more you put out the more you get back. There's all sorts of strange people out there dying to hear what YOU have to say. And FACTSHEET 5 is an excellent place to find 'em. Put out a li'l Xerox zine, send it out to a few places, get on a few mailing lists, and the next thing you know YOU'RE HOOKED FOR LIFE!

WHY NOT TO PUBLISH? Well, to make money for one thing. Hey Mike, I was bemused by your plug that I got one hand on the pulse of the counterculture and the other hand making a grab for its wallet. The brutal fact is I (like many zinners, possibly including FF) have lost thousands of dollars from my OWN wallet to keep publishing my stuff. If I was in this for the money I certainly wouldn't direct my pub at the young punks, starving artistes, and off-beat oddballs that make up 90% of our readers. But like I say, you get back what you put into it.

### Steve Sikora, THE LETTER EXCHANGE:

Why publish? Your cover illo of a low-circulation fellow blowing up the big circulation folks got me wondering where I and THE LETTER EXCHANGE fit in. With about 3,000 subscribers now we're getting closer to the border line between us and them. We may even have crossed it by now, in fact, although

my checkbook and stomach tell me I'm nowhere near to making a living off chap venture

yet.

Whether big or small, though, publishing raises a few issues for me which may not jibe with your own concerns, or with those of most of the publishers represented in FACTSHEET FIVE. The Letter Exchange (LEX for short) is devoted to a non-public form of literature, to non-publication. Letters thrive on privacy, on a one-to-one connection between two people, each of whom gets to play both parts, writing as well as reading in roughly equal measure. Letter-writing proposes an alternative to all forms of publishing, both large and small, conventional and maverick.

We've yet to come up with a catchy slogan for LEX, but if and when we do it will carry the banner of privacy. "Let's take to each other instead of to the world." Or something similar.

So the question of why publish leads me to some odd answers and no end of foot shuffling. We'd all be better off without our zeal to appear in print, I think. A one-way flow of words is always troublesome, and publication involves nothing but such one-way passage. Whether the periodical be large or small and no matter what its content, a few speak in its pages while dozens, hundreds, or thousands of other people only listen. This can't be good, I think. We all need to get in on the writing side. Up with letters, down with periodicals.

Yet while waving this strange flag for non-publication, I also keep publishing my own magazine. The contradiction continues. Can you figure it out?

### Caryn Rose, RADIO FREE EUROPE:

RADIO FREE EUROPE was started because a certain band's music excited me like no other I've ever known. I'd been active in the music underground since the '76 revolution, and it just seemed natural to me: you love a band more than anything else, you start a fanzine for them. I'd only got as far as writing and contributing (from GABBA GABBA GAZETTE to WHO'S NEWS, among others) until I finally got up the courage to launch RFE. And it was a success. And it was tremendous fun. And it was the most incredible pain in the ass, as well.

Because I was a woman, I was a groupie, People assumed that the only thing I did was put out the 'zine, so if they didn't get it the day after they sent me money, I got hate mail. I was accused of "showing off". What was started due to the purest motive in the world—plain, simple love of music — became perverted, twisted, and otherwise ruined. All I ever wanted to do was share my experiences with others that felt the same way. I knew there were other people out there. And many did respond, and I've gotten some wonderful mail, but the responsibility and the burden — I couldn't afford to publish for free, I couldn't afford to send tapes for free, I didn't have the time or desire to write 10 page dissertations on the color of Michael Stipe's eyes. I just loved the music. Why is that such an impossible thing for people to comprehend?

So after much thought and much hell, I killed the fanzine. I just wanted to publish, fulfill my creative impulses, share my thoughts with people, and have some fun. That's it. I didn't want to work for the band, or sleep with them, or get backstage passes — I was getting passes long before I started RFE. I didn't go to as many shows as I did because of the fanzine. I did the fanzine because I went to zillions of shows, and I got passes, and I had experiences that most people didn't but wanted to, And people sucked my soul dry in exchange.

That's it. I suppose it's more "why not publish" than "why publish", but I had to get that out.

### Lobias Fogcutter, Grinning Idiot Press:

Well, I used to be a fundamentalist (cringe?), and saw the light, I also seem to have picked up a few opinions concerning the sad state of affairs of life, the universe, and everything. Then I got a nice word processor. Neat! Onward!

I started writing tirades against the more irritating things in life: Ollie North polishing his shoes with the Constitution, greenback money; eco-suicide, the administration that made catsup a vegetable, and so many other things. It was so VERY good, that feeling of righteous indignation; like a clear, bright flame, burning in my heart. Burning my emotional energy, time, money, life, to no effect on anything I care about.

So I stopped. Not caring, but burning and venting. I now seek something quiet, positive, nurturing to say, to think, to do. I will write, but it will be to say something to inform, to direct the reader who needs a compass, or a little hope in these new dark ages. I choose a new path for myself

Anyway, this is a recent change for me, and some people have been writing to me on the basis of out of date blurbs in the illustrious FACTSHEET FIVE. I decided to write this to let you all know what Grinning Idiot Press is up to these days. It seems this old agnostic is beginning to think about the emotional and intellectual side of life in a positive way again, and do other things than decry the gloom and stink of it all. There are enough other people doing that; I leave them to it. I prefer to pursue other goals, and start over emotionally. I guess G.I.P. played a part in my healing; I may use it for other purposes, with a bit of Erisian foolishness for the grins of it. I invite correspondence on just about anything, but dark despair and related mental states will get short shrift. I don't sub to the Polyanna school of (non)thinking; I just don't care to wallow in it any more. *It* doesn't matter, and *I* do.

## AFTERWORD: WHY, INDEED?

### Mike Gunderloy, FACTSHEET FIVE:

It's only fair that I try to explain why I publish, after having taken such delight over the years in badgering other people over this question. The simple answer is that, after more than seven years of producing this magazine — and twenty years of publishing one thing or another — I can't imagine doing anything else. But the more complicated answer is that the reasons have changed as my life has changed.

FACTSHEET FIVE started out as a labor-saving idea — which, I freely admit, was the stupidest such idea I ever had. In 1982 I was corresponding with numerous people, and I also got half a dozen zines. Rather than keep repeating myself, I wrote up two pages of notes on what little of the small press I knew about, and made copies for all my correspondents. From there it grew...and Grew...and GREW.

By about '84 or so I was publishing because it was the easiest and most affordable way to get all the fanzines I wanted to read. Sure, it costs money to put out a zine, but it costs a lot more to subscribe to everything else out there worth reading. When the records and tapes and videos and software and t-shirts started coming in for review, I realized that I had invented quite a lucrative scam here. Of course, there was the little matter of the hard work it took to keep it going. In fact, it might have made more sense to use my engineering degree to earn the money to pay for things.

But by the time I realized this, it was too late. I was publishing because I was a publisher-neat, simple, tautological. Putting out the zine got me lots of strokes from other people, places to crash in strange cities, the occasional feisty letter. It made life interesting, and I got interested. Something's been happening in the fanzine world, and I aimed to figure out what.

Well, I still don't know what, but it's starting to get a bit clearer. I don't want to claim that we're on the edge of a revolution, because we all know how stupid the people who did that in the 60's looked by the 70's. But fanzines are drawing a lot of attention these days, and they are changing people's lives. They certainly changed mine — the food I eat, the clothes I wear, the music I listen to, the ideals I believe in, and the places I want to live have all been influenced (and not subtly) by my constant immersion in the sea of alternatives.

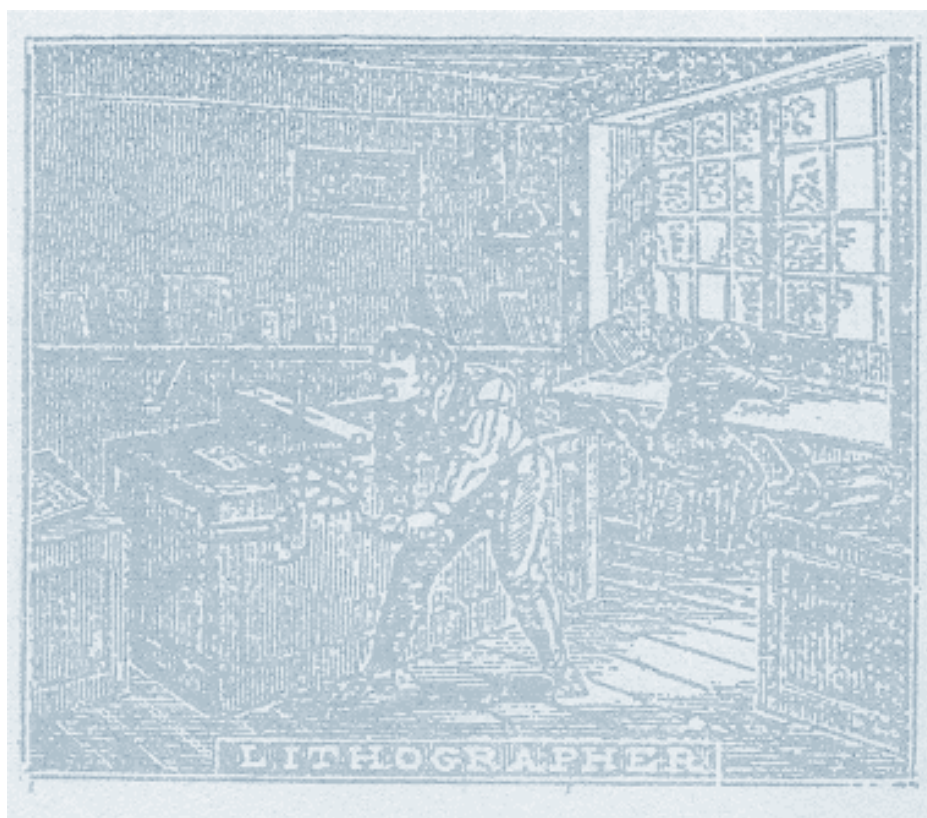
Which brings us to my final reason for publishing. This sea is generally invisible to the "mainstream". But it doesn't have to be that way, and I think it might not always be that way. Many people are in search of alternatives these days, and willing to stand up and be counted. The zine scene is an important tool for social change, and it seems to be heading in directions I like, I publish to help it along.

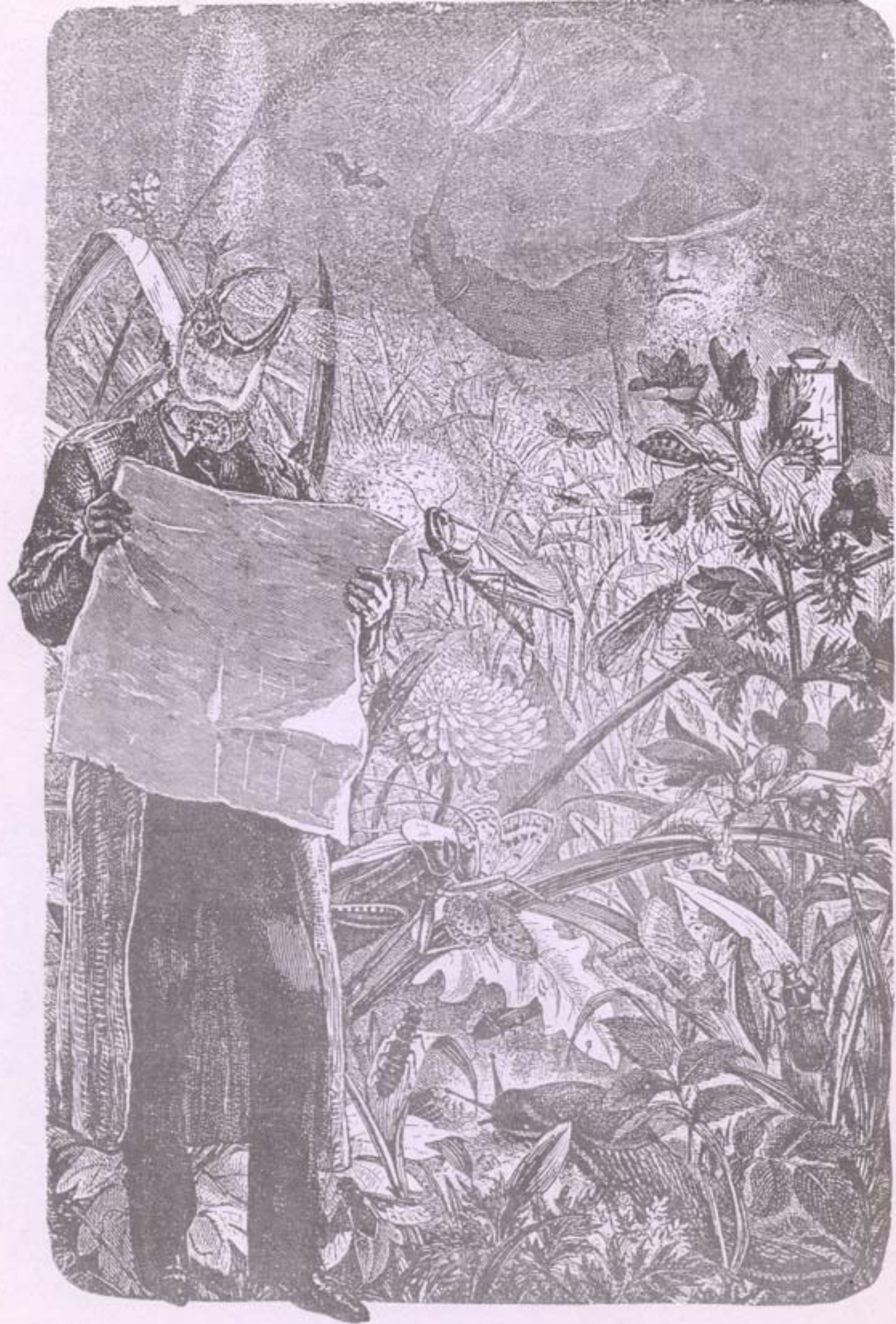


# Colophon

Printed and bound by Joe M. Singer at Mother of Ashes Press in September '89, as the Press celebrated its tenth anniversary. Presswork from xerographically- imaged paper masters on the Multilith 1261 offset duplicator named *Darlene*. The paper is 60-pound offset and the cover is 65-pound cover stock. The ink is Van Son 10850 black, and the fountain solution was mixed from Hurst 306 concentrate and distilled water.

Designed by Geof Huth, and typeset by Mike Gunderloy on a Zeos 286 computer. Sprint was used for the initial word processing and Xerox Ventura Publisher for the final page layout. The text is set in 9-point Digi-fonts Granjon, with various headings in 11, 13-, 15- and 18-point Digi-Fonts Granjon.





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