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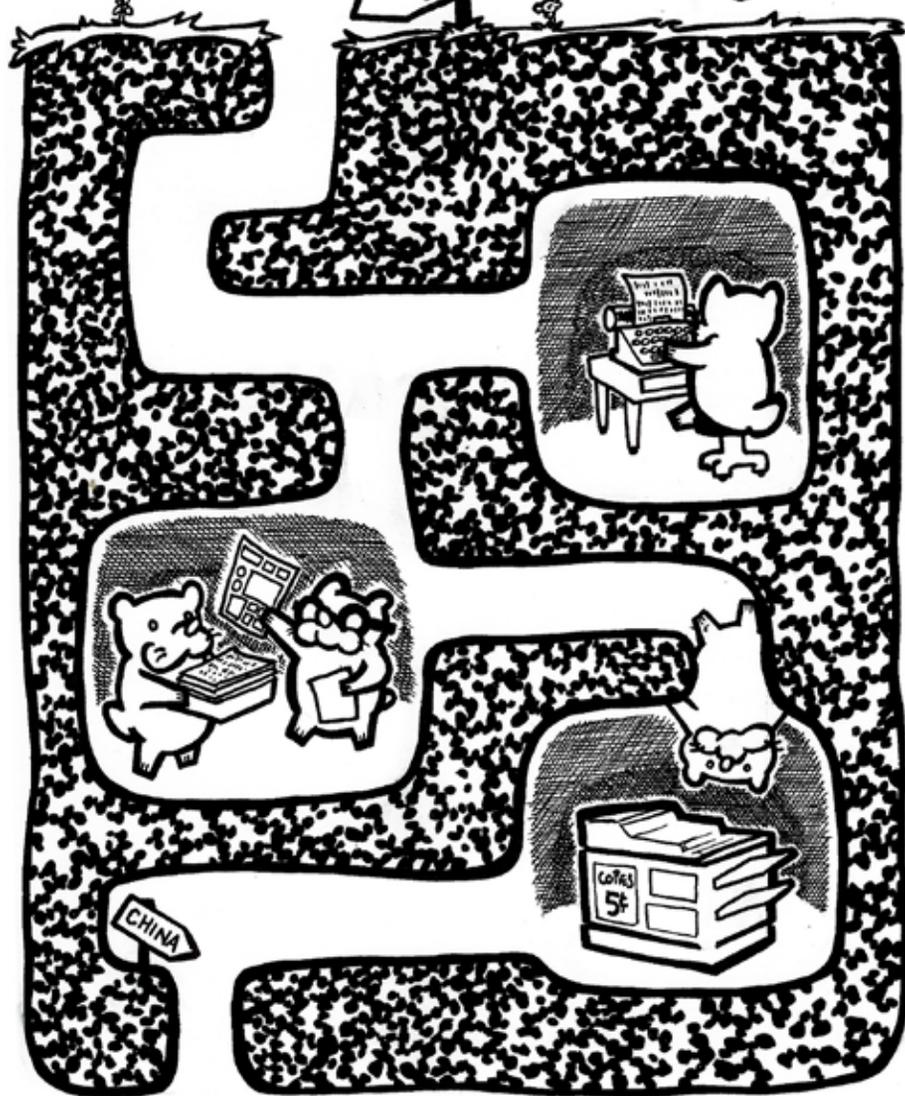
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# Xerography

Debt #23

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# XEROGRAPHY DEBT

## ISSUE #23 MARCH 2008

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## INTRODUCTION

First the good news – when issue #22 came out, Patrick was still in the midst of his cancer treatments. In early October, we learned he was in remission. It took a couple months for him to recover from chemotherapy, but by January we were on our annual anniversary vacation and appreciating life from a whole different vantage point. Thanks to everyone who wrote and expressed their concern. Also, Garnet turned two in February!

Change, as always, is still brewing in the zine world. The paper vs. web debate rages on, as does perzines vs. blogs. In many ways these venues can and do co-exist, but at the same time I see the number of zines I receive dwindling. The general demographics of zinemakers and their overall productivity seem to be changing too. Most of the youngsters, the would-have-been next generation, have moved to the web. Many of the zines that I have loved for years have editors undergoing changes in their personal responsibilities (i.e. kids, older parents, jobs) and are publishing less frequently. I know that personally I haven't published an issue of **LEEKING INK** in two years, the longest gap since I started the zine in 1995. (I do have plans to get the new issue done in the coming months.) The main people I see publishing semi-consistently are the people who have been at this for at least 15-20 years, are past the major life changes, and don't view the web as a spot for natural migration. However, as long as postage and printing costs continue to rise, the future of paper as the dominant zine media remains uncertain. Regardless, it is the reading that matters, not how or where it is done.

To **XD's** readers – how do you feel about the paper vs. digital changes? Are you online or have moved to online only? Why? Do you have more readers or more reader feedback? Back in the day, zines were only part of the obsession; letters from total strangers were the other part. Has e-mail wiped that component out? If you are a paper devotee, why? Responses will be published in a future issue.

Until next time...

Davida  
February 2008

# BASIC STUFF YOU SHOULD KNOW

If this is your first issue, **XEROGRAPHY DEBT** is a review zine for zine readers by zine writers. It is a hybrid of review zine and personal zine. **XEROGRAPHY DEBT** has its own freestyle approach. It is all about communication, so each reviewer has used the format or style most comfortable to him or her. Also, each reviewer “owns” the zine in a communal sense. We are individual artists and writers coming together to collaborate and help keep small press flourishing.

Do your part by ordering a few zines from the many reviewed here and, if you self-publish, please consider including some reviews in your zine.

**XEROGRAPHY DEBT'S** reviews are selective. To explain the “system”: Some reviewers choose to review zines they have bought or traded with, some review zines that are sent to **XEROGRAPHY DEBT** for review, and some do both. Also, I buy zines at Atomic Books (my local zine store), as well as zine events, so if you see your zine reviewed and you didn't send it in, that might be where I found it. Generally the only reviews you will read in here are “good reviews.” Constructive criticism is given, but basically we don't have the time or money to print bad reviews. If you sent your zine in for review and don't see it listed, wait a few months and see if it appears in the following issue. I read and then distribute the zines to the reviewers about two months before the print date. If the reviewer passed on reviewing your zine, it will be sent out again for the next issue. So, each zine gets two shots with two different reviewers. Ultimately, many of the review copies stay in the **XD** archives, but some are donated to zine

libraries. Occasionally mistakes happen, postal or otherwise, so if you have a question about a zine you sent in for review, please contact Davida at PO Box 11064, Baltimore, MD 21212 or [davida@leekinginc.com](mailto:davida@leekinginc.com). **XD** is available for free online or paper copies can be ordered for \$3. If you are reading the online version or downloaded the PDF, don't be shy about sending in a donation.

If you have an event, announcement, or project you would like to share, please get in touch. The lack of paid advertising within these pages is deliberate. Despite reviewing our friends and lovers, we try to be somewhat objective and free to do as we please. Needless to say, this brings up the point of needing some help to keep the machine running...

## SPONSORS

We see **XEROGRAPHY DEBT** as the PBS of review zines. It is by us, for us, with no financial incentive - just a dedication to small press. If you have a few spare stamps or dollar bills to help support us and the zine community, it would be most appreciated.

This issue's supporters include: Wred Frights, Kris and Lola, Clint Johns, Christopher Robin and AJ Michel.

# COLUMNS



GIANNI  
SIMONE

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## GLOOMY SUNDAYS

ABOUT THE STRANGE AND WONDERFUL THINGS  
I FIND IN MY MAILBOX

### Museum of Temporary Art

In the world of contemporary art, everybody only seems interested in talking about marketability, auctions and the rising price of paintings. Long cherished words such as “creativity” and “self-expression” have been replaced by the new catchphrase: “art = investment.” And yet there are still people who reject the dog-eat-dog attitude of most professional artists and emphasize instead the communicative, collaborative aspect of the artistic practice. I'm talking of course of the international mail art network that for almost 50 years has mostly flied under the radar of the art establishment. While in the art world everything seems to have a price, mail artists embrace trading and gift culture. And while the pompous rites of the art with a capital \$ are consumed in ever bigger, cathedral-like museums, the mail artists are satisfied with much more modest, intimate spaces. Among them, one of the more peculiar and interesting “places” is the Museum of

Temporary Art (MoTA) that you can find... in the living room of Benjamin and Debby Böhm in Tubingen, Germany. “The idea for the museum was born by chance in 2000,” Benjamin explains, “when I found in a supermarket a 50 x 40 x 10 cm box with 33 small drawers that immediately reminded me of those Fluxus kits from the 60s, and decided to give it to Debby as a birthday present.” Debby suggested they may use it as a “guestbook” – visitors could take something from the box and replace it with something they carried on them. But that was only the first step: Benjamin's other great love is Dada – the European group of anti-art terrorists who at the beginning of the 20th century turned many traditional artistic assumptions on their head – and their playful, iconoclastic attitude. So he proposed to turn it into a full-fledged museum, with a director (Debby), its logo, rubberstamps and other museum-related paraphernalia. Then they decided to go global and started posting calls in the Internet, making this an ongoing project. As Benjamin explains, “anybody is invited to send us a contribution – by mail, of course. There are no juries and everything is accepted, in typical mail art fashion. The only condition is that the object cannot be bigger than 4 x 4 x 8 cm – otherwise it wouldn't fit into the drawer. “Also,” adds Benjamin, “don't forget to send along the exhibition sheet that everybody can download from the museum's Web site [[www.museum-of-temporary-art.com](http://www.museum-of-temporary-art.com)], because the stories behind the objects are as important as the objects themselves.” The MoTA's collection currently amounts to nearly 800 pieces (they are thinking of organizing a great retrospective exhibition when they reach 1000) and includes both traditional artworks and found objects that remind us of the infamous Marcel Duchamp's “ready

mades." "Most of the contributions," Debby points out, "are linked to a memory or a particular occurrence. This gives them a special value, and that is what we love about the whole project." The MoTA, of course, can house only 33 exhibits at a time (hence the term "temporary art"). This means that every time a new contribution arrives in the mail, the oldest one is replaced (on the Web site, you can always have a look at what currently is in the museum, together with all the descriptions). So what happens to all the pieces after they have had their 15 minutes of "fame"? Debby reassures us that "we don't sell them but keep the whole lot in our archive." Like most people who are active in the mail art network, they are not professional artists (Benjamin is a computer programmer; Debby works for a book publisher). They are into it only because they like it, and the MoTA can be considered a labor of love. They are always open to collaboration and welcome anybody, regardless of his or her artistic skill. To contribute to the project, you only have to send something (you can check out the Web site for inspiration) together with the exhibit sheet (please write in English or German) to the following address: Museum of Temporary Art, c/o Debby Böhm, Lange Gasse 25, 72070 Tübingen, Germany. In exchange you will receive a copy of your exhibit sheet and one of the object your contribution has replaced. Not only that, once every 100 exhibits, they send to all the participants a beautiful full-color catalogue (I just found one in my mail box). All this, of course, is for free, in the best mail art tradition. Have fun!

(You can check Benjamin's other art-related works at < [www.ben-at-work.com/en](http://www.ben-at-work.com/en) ).

*You can read more amazing stories, zine reviews, etc. by yours truly at*

XEROGRAPHY DEBT #23

<<http://gloomy-sundays.blogspot.com>> Do you prefer paper? Write to: Gianni Simone, 3-3-23 Nagatsuta, Midoriku, Yokohama-shi, 226-0027 Kanagawa-ken, Japan, or contact him at <[jb64jp@yahoo.co.jp](mailto:jb64jp@yahoo.co.jp)> and ask for his mail art zine **KAIRAN**. Gianni also publishes **ORGA(NI)SM**, about Tokyo and living in Japan, and **CALL & RESPONSE**



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## IT MEANS IT'S WANK

*"So what does that mean? It means it's wank."— Vic Flange, [www.fleshmouth.co.uk](http://www.fleshmouth.co.uk) [now defunct], describing my zine.*

### YOUR BOOK SUCKS

In which Your Humble Correspondent learns that there is always someone out there who thinks you suck.

FRIENDS, I published a novel in 2007. I may have mentioned it; for a period of time I was leading every conversation with the news and wearing T-shirts I had made with the phrase **I PUBLISHED A BOOK WHO THE HELL ARE YOU** printed on the front. I also answered every question with "I don't know, did you publish a book this year?" which often made no sense, and usually irritated whoever I was speaking with to the point of physical attack. Since I am often attacked when speaking to people—or,

more accurately, trying to speak to people—this didn't really bother me.

The most surprising aspect of this experience was that some people didn't like the novel. I mean, like, really didn't like it. I expected some caveats buried deep inside the rave reviews, a few gripers who felt they weren't earning their pay unless they found something to complain about. Now, most reviews of the book were positive, honest—as a faulty metric I can offer the Amazon.com reviews of the book, where 10 out of 12 reviews were 4 or 5 star—but there were a couple of reviews that, boiled down to their essence, said This book sucks.

Now, I've been getting bad reviews pretty much my whole writing life. Heck, in my zine I reprint every review I come across, so I've seen plenty of bad reviews. You'd think I'd be used to it. In one sense, of course, I am—bad reviews don't bother me, because I've long ago become comfortable with two simple facts: Not everyone's gonna like you or your work, and just because someone's a critic doesn't mean they're right. Of course, they might be right, so there's no point responding or arguing, or even muttering to yourself about it in public whilst clutching a bottle of something wrapped in a paper bag (trust me on this). But if I'm so used to bad reviews, and so sanguine about getting them, why was I surprised to have a couple show up concerning my novel? It's simple: Publishing a novel and putting out a zine are completely different writing experiences, at least for me.

I don't know how you put out a zine—your kind seems a little fishy to me, and you probably do your zine all wrong, with all sorts of commie shit mucking up the works, yes? Damn hippies. Desktop Publishing has really soured the zine waters, you ask me, when any two-bit hustler can

make a zine. Myself, I put out a zine the all-American way: In a bubble of isolation, blind-drunk and half-naked. This means that while I am writing and laying out the zine, I get almost zero feedback about the material. I wouldn't want feedback, actually; the zine is meant to be a gonzo exercise in writing, just me throwing words onto the page, constructing opinions and playing around with ideas. I know sometimes this approach doesn't work perfectly, and I don't care.

If you've never self-published writing you don't care if anyone appreciates, man, you are missing out.

As a result, each issue of the zine hits the streets pretty much perfectly formed from the depths of my brain, never having been touched by any critique or feedback. It's pristine. Sometimes that means it's as terrible as it can possibly be—a sort of perfect terribleness—but that's okay. When the reviews come in and point out some bit of terribleness in the issue, I don't much care, because I released everything straight from the vacuum, so some bad reactions are perfectly understandable and expected.

With a novel, for me, it's a little different. By the time a novel actually gets released to the waiting world, it's been read and beaten on by several different people, usually more than once each. The sucker gets read, kid. I have people read it to give me objective feedback on how it works, and my publisher and agent read it to make sure they'll be able to sell it. Everyone gives you feedback. And, unless I'm especially drunk that day, everyone usually tells me they like it. If someone really hates the book, it usually doesn't get as far as being actually published—sadly, a terrible book will get shitcanned no matter what else is going on.

PAGE 7

That's why it's surprising, in a way, to hear bad reviews of the book: By the time it gets out to the waiting world, I've been told by many people I trust and rely on that it's good. This never happens with the zine: With the zine the only one telling me it's good before it comes out is McEgo, the imaginary leprechaun that taunts me all the time, trying to trick me into responding out loud so they'll take me away to the hospital again. You can imagine I don't put much stock into McEgo's leathery whispers. So when the zine gets bad reviews I kind of figure it was inevitable, since I wrote 85% of it the night before, a bottle of Wild Turkey on the desk and the Descendents blasting on the stereo. With the book, I just spent 12 months revising, tweaking, and weeping over it. Getting a bad review is kind of shocking.

Not that I lose any sleep over bad reviews—there's always another half-assed essay to write for the zine, and I'm not a young man any more. And those bottles of Wild Turkey 101 wear you down, after a while. I just wish I could stop shaking.

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## THE REVIEWS



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**STEPHANIE  
HOLMES**

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3005 GLEN RAE, AUSTIN, TX 78702  
OURGIRLSUNDAY@YAHOO.COM

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It has been great hearing from various folks in the zine community, some have become pen pals passing through corridors of my life during the last three or four years. Shout to Sean at **THOUGHTWORM** and Gianni at **ORGA(N)ISM**, two of my favorites absolutely, but there is a lot of great work out there and I appreciate reading about it all. I've been busy working as a librarian and taking classes toward my MSW (master of social work) degree. The goal is to be a therapist. It's been a long road, but I'm excited to see how it all unfolds and not in a hurry to finish. I wouldn't trade it for anything. Ok, I would trade the experience for millions of dollars. Maybe.

### **DIET SOAP #1 (November 2007)**

Cover price: \$5. A 4-issue subscription is \$20. You can send money via PayPal to: [money@dietsoap.org](mailto:money@dietsoap.org). Or, if you'd like to send money some other way, email [mkhobson@dietsoap.org](mailto:mkhobson@dietsoap.org) for more information.

"This author is the most paranoid person ever," I blurt within reading the first two pages. But the trick is that I cannot put this down, and I end up reading the surveillance issue from cover to cover. **DIET SOAP**, with its headlines including the

brief history of cakes and cake-making that is more about covert listening devices and surveillance measures and less Betty Crocker happy homemaking, is the equivalent of reading the well-written diary of the neurotic person you have a raging crush on. Recommended.

### **THE HUNGOVER GOURMET #10 (spring 2007)**

Cover price: \$3 ppd. (in US) and \$4 ppd. everywhere else. For updates visit the web site: [www.hungovergourmet.com](http://www.hungovergourmet.com) or the blog at [www.hungovergourmet.blogspot.com](http://www.hungovergourmet.blogspot.com).

**THE HUNGOVER GOURMET** "Crab-Tacular" issue was a lot of fun as it usually is. I enjoyed the "WE HEART BURGERS" special section (In and Out Burgers rock!), and the other notes about familiar haunts including some of my semi-regular spots scattered about the Outer Banks. I have to say that your waitress sold you wrong at Howard's Pub. You should have tried the Oyster Shooters (Oysters, hot sauce, and your favorite brew) and the fried conch. It's just a hole-in-the-wall, I admit, but it's full of nostalgia for the barefoot 'Bankers. Also next time: try Mama Kwan's (go for the junkfood platter) or the OBX Brewery, which has great brews and good food last time I checked. My local friends still find themselves taking home growlers and calling themselves regulars. It's all about the dialogue with **THE HUNGOVER GOURMET.** Read it and keep Dan eating his way through the world, so we can learn all about the best places without the added calories at least until those New Year's resolutions fade. Always a Classic.

### **FRESH BREATH OF MINT #3 (fall 2007)**

Cover price: free. Contact: [www.myspace.com/mintrecords](http://www.myspace.com/mintrecords) or for direct zine inquiries contact: [shena@mintrecs.com](mailto:shena@mintrecs.com).

I love Canadians, so this quirky, Canadian,

Indie music zine from Mint Records was right up my alley. I fell in love with Cub and tried to purchase the band's stuff online. RIP. But, I agree the band was a good one to honor as a labelmate of famous Mint alumni including Neko Case. This edition also had a very entertaining retro read about one writer's brush with Curt Cobain/Courtney Love/Nirvana. The purity of the writer's innocent and nerdy approach won Courtney Love's heart and landed the writer with up-close and personal backstage access. I love Love, but I'm sure she wanted to reclaim some innocence via this encounter in a vampish fashion. Regardless of the outcome, the duo kept up their famous incoherent aesthetic, and it made for some entertaining reading post hoc. (Or was it all a fantasy? I want to believe it was a real account from the writer). There are too many good features to capture in a capsule review, but all I have to say is that I want to be a "Mintern" and become Canadian—even secretly so. Recommended.

### **THE LION IN A TEACUP #1 (September 2007)**

Cover price: \$3 ppd. U.S. and \$4 Canada/Mexico. Contact: Tabby Kaye, P.O. Box 471343, Chicago, IL 60647 or e-mail at [editor@lioninateacup.com](mailto:editor@lioninateacup.com).

**THE LION IN A TEACUP** is about teaching in an urban Chicago setting. It takes a rare bird to look beyond statistics and manage to smile and start each day fresh. Tabby Kaye illustrates this strength through her daily interactions, which include viewing teaching as a "revolutionary act" and looking beyond the shells of angry young men and seeing people who have needs. **THE LION IN A TEACUP** is a soulful, honest, and multi-genre zine that incorporates essay, nonfiction dialogue, and poetry as its primary forms of expression. This honest zine takes the teaching documentary "Chalk"

to a whole new level. Recommended for teachers, social workers, and everyone else working to make a difference within the lives of individuals with needs.



**FRAN  
MCMILLIAN**

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I've been busy these past few months trying to get my teaching certificate and caring for my aging parents, especially my father, who had a series of small strokes over the Christmas holidays. Sleep? What's that? I can't remember. Free time? Huh? Luckily, I got a few good zines in my mailbox to help lighten the load.

**GOING POSTAL No. 1: GOING POSTAL** is a new zine focusing on zine and mail-art history. Lots of familiar names here. Christoph Meyer of **28 PAGES LOVINGLY BOUND WITH TWINE** contributed the cover art. There are also essays by Dale Speirs, John Held, Jr., and our editor, Davida Gypsy Breier. Lots of interesting stuff here including an article on Irving Stettner, the late publisher of **STROKER**, one of the first zines I ever read. **GOING POSTAL**, Calle Obispo 4B, Plasencia 10600, Caceres, SPAIN price: none listed, but I'm sure a fair trade or something to cover postage will suffice.

**JOHNNY AMERICA No. 5 Fall/Winter 2007:** First of all, this is one of the best looking zines I've seen a long time. Silk-screened covers and a clean and very attractive lay-

out. I spent a long time admiring it before I started reading it. **JOHNNY AMERICA** is basically a lit zine and a damn good one at that. My favorite selections were the short stories Hello by G.D. Ward about a father who becomes somewhat of a superhero and Spring Soda in a Combat Zone by Tommy Waldron about a very unusual contest prize. Jonathan Holley/ Emily Lawton e-mail: johnnyamerica@johnnyamerica.net website: www.johnnyamerica.net price: \$8US, \$10 Can/Mex, \$11 World (And no, I didn't forget the snail mail address. There was only an incomplete one on the zine review form and I'd recycled the envelope in which the zine came long ago.)

**FOR THE CLERISY No. 70: FOR THE CLERISY** seems to be one of those zines that's gone from print to electronic form. I'm not sure how I feel about that, being partial to things I can actually hold in my hands, but I understand why it's happening. Broadband internet is expensive as is postage and printing. Many creative people cannot afford both. That said, the latest issue of Brant Kresovich's long-running zine (15 years!) came to my e-mail box in the form of a very readable PDF. This issue is more of a book review zine focusing on mysteries. While I recognized plenty of the authors reviewed, there are also plenty unfamiliar, but potentially worthwhile writers mentioned. And what better guide to introduce you to it all. Brant Kresovich reads more (and reads more thoughtfully) than any person I know. BrantKresovich, PO Box 404, Getzville, NY 14068-0404 e-mail: biggestfatporker@yahoo.com.



**ANNE  
THALHEIMER**

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MOTES@SIMONS-ROCK.EDU

Since we last spoke, I landed a swanky-fabulous new job in which my Ph.D. is not the punchline to a joke, finished a piece for the upcoming new **NOT MY SMALL DIARY** (on dating—good lord!) and published a piece in the new Trees & Hills anthology **NEW STARS**. I started work on **BOOTY #21** (and didn't finish What You Don't Get...) and I branched out this year into monster millinery (not inspired by House of Mirth, I swear). I'm looking forward to a 2008 where I don't have five jobs, where I can relax and bike and play the banjo and read. And read zines: this time around I ended up with this huge, weird, interesting assortment of zines, and I can't quite find a connection between any them, so I'm just going to rumble through them...

#### **SUGAR NEEDLE #32, June 2007**

Corina Fastwolf  
P.O. Box 66835  
Portland, OR 97290  
\$2 16 pages, half-legal (pamphlet?) size trades okay, but "good trades & trade for cool candy"

Oh, **SUGAR NEEDLE**, how I've missed you...." How pleased was I to discover that your Easterly Smeesterly correspondent, Phlox Icona, is an Art-o-Mat creator as well (artomat.org/home.html)? This issue sports discussion of saltwater taffy, the candy reviews include "sherbet fountain"

and awesome chocolates (just get the issue and check it out to see what they review), plus some fabulously funny-named international candies. There's also an interesting interview with Dishwasher Pete. Most lovely of all, their disclaimer: "Warning: reading our zine rots your teeth..."

#### **OPUNTIA 61.1 (June 2006)**

Dale Speirs  
Box 6830  
Calgary, Alberta,  
T2P 2E7, Canada  
\$3 cash "for a one-time sample copy", trade for your zine or letter of comment, no small checks, USD OK "at par value", "do not send mint USA stamps."  
16 pages, digest size (but the long way around).

As a reminder: "whole-numbered **OPUNTIA**s are sercon, x. 1 issues are review-zines, x.2 issues are indexes, x.3 issues are apazines, and x.5 issues are perzines." So, this issue is a review zine, and it's from June 2006. Whoa. I'm still adjusting to 2008. Anyway, I've only read a perzine issue of **OPUNTIA** before, which I enjoyed greatly. After that, I wasn't quite as smitten with reading reviews, but it's nice to see that some of the same snappy subheadings are evident here as well. All of the works reviewed within were totally new to me, which I liked, and the writing's still as vivid as ever.

#### **BIG FUCKING DEAL #3 (March 2007)**

Marc Parker  
2000 NE 42 Ave #221  
Portland, OR 97213  
\$?, 16 pages, half-size, trades?

Every once in a while I get a zine where I read it and think, How on earth did I not know about this, given all the people I know in Portland who do zines? I kind of love

**BFD**, what with these adorable daily comics about little life things (which, in truth, some of them are kind of big-deal things); love, work, funky eyeglasses (check out the pictures on the back cover) and biking and being broke...I'm totally charmed by the damn thing. I love it. It's one the few zines I've picked up recently and read the whole thing in one slow, careful sitting. Go get yourself a copy already.

**ANGRY BLACK-WHITE GIRL #1, October (?) 2007**

Nia King  
3441 Fillmore St.  
Denver, CO 80205  
oxette@riseup.net  
qzap.org

\$1, half size, 20 pages, trades "only for zines with similar themes"

Billed as "a perzine about experiences unique to me as a mixed race person" **ANGRY BLACK-WHITE GIRL** (a title possibly inspired by Adam Mansbach's *Angry Black White Boy*) is one woman's account of her experiences talking with people whose questions reveal a limited understanding about people and identity that's rooted in racism, misunderstanding, and binaries. Nia is also the editor of **MXD** (see review last issue); her piece "Ethnic, or something" appears in both places. She's a strong writer, her work packs a punch—especially with sentences like "I am the end product of generations of self-hating light-skinned Black folks trying to bleach themselves out of the gene pool." Her writing always makes me think, and one of the things I quite liked about **AB-WG** is her "Mixed Reviews" section (including mention of Mansbach's work), which is inclusive—zines, novels, and so on—and made me want to do more reading.

**YOU KNOW BETTER #2**

Betsy Houston  
262 Gates Ave #2R  
Brooklyn, NY 11216  
isabel@isabelsparkle.com  
\$2, 40 pages, 1/4 size, trades maybe

I love it when folks fill out the little sheet with all the information for reviews. It is helpful, and every once in a while it's totally lovely. Check this out: described by its author as "prose bits + pieces and collaged images from a queer girl in Brooklyn. Some longer, some short. Some connected, some not. Ambient, thoughtful, unafraid" **YKB #2** is a compelling compact read and that description is totally right on. In reading these pieces, like sketches of people, I feel like I'm only getting a little, little bit of a much larger story. It's contemplative, it's curious, and I really enjoyed reading it, particularly because it leaves a great deal unanswered (which, you know, I like).

**TENACIOUS: ART AND WRITINGS FROM WOMEN IN PRISON #13 (Fall 2007)**

V. Law  
PO Box 20388  
New York, NY 10009  
vikkimL@yahoo.com  
\$2 US, \$3 Canada and Mexico, \$5 world, half-size, 28 pages. Trades = email first to ask. Free to women in prison, cost of postage (2 stamps) for men in prison ("your \$2 will support sending free issues to incarcerated women across the United States")

I actually was really pulled into this zine. It's a compilation of art and writings by women either currently or formerly incarcerated nationwide, compiled, simply, for what they are: stories from incarcerated women. This issue includes pieces about harassment from prison guards, a visit with the child given up for adoption, having HIV

and hep C in prison. Since the pieces are reproduced here nearly verbatim (they do not publish women's individual cases, charges, or court experiences), and without any context other than the women's own words, you get a vivid sense of these different women's voices. Part of this zine's goal is empowerment, to encourage each woman to find their power of her own voice. (Upcoming issues include a mother's day issue and a future issue dedicated to domestic violence and the stories of women facing time for acting in self-defense against their abusers.) Recommended.

**TREES AND HILLS: NEW STARS (October 2007)**

Edited by Daniel Barlow and Colin Tedford  
www.treesandhills.org/distro  
\$3,52 pages, half-size, fancy color cover, trades probably OK but contact first

**NEW STARS** is the third collection by the Trees and Hills folks, collecting comics by a number of artists in Western MA, Vermont, and New Hampshire. This issue, devoted to the Soviet Union's launch of Sputnik in 1957 and to mark its 50th anniversary, includes stories about space travel, the Challenger explosion, and Twinkies in space. As ever, there's a lot of weird, wild, different work packed into these 52 pages.

**MENISCUS #15 (Halloween 2007)**

Matt Fagan  
c/o Brainstorm  
1648 W. North Ave  
Chicago, IL 60622  
haddmatter@hotmail.com  
myspace.com/meniscuserprises  
(cost ?), half-size, 52 pages, trades ?

Holy crap! A new **MENISCUS**! What else is there to say? Matt Fagan's got this great writing style, and it was ridiculously cool to read about all of the different projects he's

been working on in the two years since the last issue was published (there are a lot, including a book, so, give that, two years between issues doesn't sound quite so extreme). Interspersed throughout are photos, drawings, stories—things that aren't about zines, exactly (I especially loved "Never Yield"—about biking in Chicago, and how all cyclists worship Satan. Obviously.), but are wickedly funny, very smart, and hugely entertaining. It's amazing to look over all the other work ("My Year In Pictures") in part because, y'know, it's fascinating to see the other things artists are creating, be they banners for the shop (I'm dying to see the Tank Girl pennant), giant heads (yes, really), and a Whole! Freaking! Book! (Love Omnibus Volume One). One of my favorites. Go get it.

**LITTLE RUSSIA ON THE WATER (Fall 2007)**

Anna Basalaev-Binder  
radishonparade@myway.com  
\$1, 6 pages, half-size, trades probably OK—email to ask

A short review for a short zine: it's a lovely little meditation on Brooklyn, and home, and family.

**CAVITIES**

Erin Griffin  
7003 Alden Drive  
West Bloomfield MI 48324  
erniebrewster@gmail.com  
http://erniebrewster.livejournal.com/  
\$? US, half-legal, 28 pages...um, not sure about trades (probably OK, but email)

This little wonder showed up in my mailbox as a trade, and it's ridiculously cute. Not all about cavities (though there is this gorgeous hand-cut cover tooth-heart design going on; I love it when zines have a little funky handmade flair), this zine (I'm not sure if it's a first issue or an ongoing series

or what) is well worth your time. Cute comics, quirky possible autobio experiences, it's charming and easygoing and I thoroughly enjoyed reading it.

**PERPETUUM MOBILE (issue 1, vol. 2, Sept. 2005)**

Uneven Pavement Press  
o/o Claire Patterson  
1026 North Calvert St. Apt 2  
Baltimore, MD 21202  
perpetuummobile22@hotmail.com  
free, half-size, 36 pages, trades...? (email for information)

Published tri-annually, they accept open and fixed form poetry, short fiction, and non-fiction (about 2000 words), as well as black and white art in any media. It's kind of a quirky Baltimore-inspired zine, with evocative images and distinctive poetry. (I'm not sure if it's still publishing though...)

**FOR THE CLERISY / GOOD WORDS FOR READERS v.15 no. 70 (Jan 2008)**

Brant Kresovich  
Biggestfatporker@yahoo.com  
kresovich@hotmail.com  
(I got this one as a PDF attachment)

**THE PAMPHLETEER (24 NOV 2007)**

Wonderella Printed  
Ed. by Clint Marsh  
PO Box 10145  
Berkeley, CA 97708  
Wonderella.org  
\$5 (sample copy; 10 issue subscription \$40), 8 pages, oversize

I'm going to review these two together, since they got me thinking about publishing and e-zines and blogs and such. **THE PAMPHLETEER** operates as a "peek" into Wonderella's publishing, discussion about pamphleteering, and, in the words of Clint

Marsh, the editor, "satisfy[ies] my jones to print and mail publications regularly to interested readers." Marsh writes about the joy in printing and publishing, and it was such a contrast to the new **FOR THE CLERISY/GOOD WORDS FOR READERS**, which came in as a PDF and is, basically, about joy in reading. I spent a little time as a result thinking about e-zines; like Marsh, I found that I prefer them in print even though I'm taken with the idea that attaching them to an email is so much easier, so much simpler...even though for me it seems like that loses one of the qualities I love so much about zines. Getting an e-zine felt weirdly impersonal somehow, even though I've read and liked **FTC/GWFR** in the past, and this one wasn't an exception (it's about mystery, thriller, spy, and suspense books). But, you know, opening an attachment to read a zine was...it was weird. It felt weird.

**SMILE, HON, YOU'RE IN BALTIMORE #9**

edited by William P. Tandy (Nov 2007)  
PO Box 11064  
Baltimore, MD 21212  
www.eightstonepress.com  
wpt@eightstonepress.com  
\$3, 36 pages, half-size.

Oh, I still love it. I have this thing for Baltimore and every time I pick up a copy of **SMILE, HON...** I'm reminded of what a charmingly weird place it is. This issue includes funny cop stories from "Johnny Law," a fabulous interview with Jennifer B. Bodine, daughter of noted Baltimore photographer A. Aubrey Bodine, and stories about unreal, very-Baltimore, neighbors by Benn Ray. There's poetry, there's photography; what's not to love?



**MATT FAGAN**

**C/O BRAINSTORM COMICS, 1648 W. NORTH AVE.  
CHICAGO, IL 60622  
HADMATTER@HOTMAIL.COM  
MYSPACE.COM/MENISCUSENTERPRISES**

I've sold some paintings this year. And a collection of my comics was collected into a 192-page page book called **LOVE OMNIBUS** and published by somebody other than myself. I even built some pretty awesome papier-mache masks. But none of these accomplishments meant a damn thing. No, it's the zines that really matter, and at last I am back in the game. Having finally published a new issue of my perzine **MENISCUS**, it is with less guilt and a diminished sense of charlatanism that I submit for you the following reviews:

**WATCH THE CLOSING DOORS #33**

Digest, 20pp, \$10 for four quarterly issues  
Fred Argoff, Editor  
Penthouse L  
1170 Ocean Parkway  
Brooklyn, NY 11230-4060

In **WATCH THE CLOSING DOORS #33**, Fred conducts another series of tours through what may seem an impenetrable labyrinth to the casual user: the New York subway system. But this is Fred's world, and he occupies not only the subways of today, but also the underground of New York's past. In every issue, subway history mingles with true tales of riding the rails in the 21st century. With Fred Argoff, even though the city is pulsing noisily all around, you'll

never forget the adventure waiting just beneath your feet.

**CRIMEWAVE #16**

Magazine size, 40pp, \$4  
PO Box 980301  
Ypsilanti, MI 48198  
linette\_mark@crimewaveusa.com

Zinesters having babies: it's a hot new trend that I'd like to recommend to all you aspiring self-publishers out there. If you've got any doubts, just grab a copy of **CRIMEWAVE #16** and catch up with Linette Lao and Mark Maynard.

I first discovered this excellent collaborative zine ten years ago, when I moved to Chicago. It's more or less a perzine at heart – all of the pieces in **CRIMEWAVE**, from true stories to recipes to honest-to-goodness celebrity interviews, have a genial, personal tone. The recurring contributors through the years (Doug Skinner and Greg Hischak spring immediately to mind, but there are many more that I am unjustly ignoring) have helped to create a style of voice that is uniquely **CRIMEWAVE...** on which I have missed during the zine's recent hiatus.

In fact, it's been so long since the last issue that mark and Linette have had time to have a daughter, name her Clementine, and then let her have three birthdays! For this first return to the fold, some of their kid-related stories are of the pregnancy and new-arrival variety, but there are also more recent (and largely incident-free) tales of family travel and fun. Clementine has been welcomed into the **CRIMEWAVE** family; her presence is felt throughout the issue, but for all the change she's wrought upon the lives of her loving parents, **CRIMEWAVE** endures, intact, the same enjoyable read that it's always been.

Mark provides a wonderful interview with one of my favorite TV personalities, Mr. Peter Falk, and another with Dexter Romweber of the Flat Duo Jets. The issue gives an overall idea of what the past few years have held for Mark and Linette, and concludes with the results of a party-slash-contest in which family friends celebrated the birth of Clementine by competing to create a cocktail named in her honor.

It's good to have you back, **CRIMEWAVE**.

### **AGRICOLA ST. ZINE**

Digest, 8pp., 50 cents + stamps or \$1 ppd  
Candace Mooers  
2453 Agricola St.  
Halifax, Nova Scotia  
B3K 4C1 Canada  
candace@ckdu.ca

For her first effort in two years, Candace took part in a 24-hour zine challenge at her local library. The result was **AGRICOLA ST. ZINE**.

Candace tells the story of how she recently witnessed a shooting that occurred at the end of her block. She relates what little she saw, and then the bureaucratic aftermath of repeating her statement to various officers, verbally and in writing.

I don't know a great deal about law enforcement in Canada, but what follows is a rather summary judgment of the powerlessness of the police force to affect any real positive change. The assessment is bleak and seems, given the evidence presented, to be unfairly negative. The last half of this very short zine is devoted to a generalized meditation on the role of the police in society, and on the nature of the forces that create and shape what Candace perceives as the criminal element. The problem I had with this zine is that it felt like all of these observations were coming from someone whose actual experience

with authority doesn't extend far beyond the sort of interaction she described in the first couple of pages. I could be wrong, but if Candace has personal history with criminals or cops that has earned her the position of judgment, she doesn't share it here. This is not to say that her assessment is inaccurate, only that she doesn't back it up. I wished there was more here.

Candace does indicate that she wants to do a follow-up issue on the role of police in communities, so if you have a story or perspective to share, get in touch with her. This zine is a fine start, but could do with another point of view.

### **FISH WITH LEGS #11**

Digest, 32pp., \$1+stamps, \$2, trade, "whatever"  
Eric Lyden  
224 Moraine St.  
Brockton, MA  
02301-3664  
ericfishlegs@aol.com

I just re-read the copy of **FISH WITH LEGS #11** that Eric sent me months and months ago, and this is just a damn fine zine. It's the final issue of the alphabet trilogy, but don't worry: unlike Star Wars, the third part of Eric's trilogy doesn't suck. Sorry. It was a cheap shot, but I am a petty man.

Anyway, in **FISH WITH LEGS #11**, Eric tells stories ranging from P is also for Dr. Phil to the inevitable Z is for Zines, so unless issue 12 goes On Beyond Zebra, the alphabet is finished.

Eric's stories are fun to read because his writing talents are so sneaky. Oh, you might think you're reading just another perzine, but there is more to his style than geniality and a conversational word choice. I can turn to just about any page in **FISH WITH LEGS**, read a few sentences,

and be sucked in. Can't put it down. Curse your black heart, Eric Lyden! The seductive prose of this east coast scribe claims another victim.

One pitfall that writers face is a desire not to alienate their audience, and as a result they may softpedal their opinions to achieve wider appeal. Zine writers might also be unsure about how much of themselves to put into their work; our medium can be uniquely personal and you need to be sure of where your boundaries are.

Eric's stories never shy away from a determined point of view. He states his opinions unequivocally, and if he ever worries about whether this turns off the popular kids, he doesn't let it show.

I admire a man who isn't afraid to say what he believes. Opinion and perspective make these stories crackle, whether Eric is writing about a squirrel in his apartment or attending a professional wrestling match. Send a couple of bucks to him and pick up whatever new thing he's published. And write a letter, Eric is a nice guy and would love to hear from you.

### **COUGH #5**

Quarter size, 20pp., \$2  
c/o Tina  
PO Box 604  
Moss Beach, CA 94038  
myspace.com/coughzine  
coughzine@yahoo.com

This is the second issue of **COUGH** I've seen, and once again it's the cool DIY stuff that I really enjoyed. CD and show reviews are most useful for locals, but anybody can benefit from a do-it-yourself screenprinting guide. Also, it's slightly strange to find a little article about the intrinsic hazards of piercing guns, in the same zine whose previous issue had instructions on how to

make a tattoo gun. I'd be willing to bet that if you compared the dangers of a professional piercing gun to a homemade tattoo gun, it's the latter that would lose.

Anyway, **COUGH** is a decent read, but it's kinda weird that she stopped accepting trades and raised the price to two dollars. I feel like maybe Tina got burned by somebody. She has the e-mail and myspace contacts listed, though, so despite the no-trades rule she put on her review form, don't be afraid to contact her and ask, on a one-to-one basis, if trades might be acceptable anyway. It's worth a shot.

### **FAKE LIFE #3**

Legal size, 36pp., \$1.50/trade  
c/o Mike  
5666 Split Oak Lane  
Tallahassee FL 32303

This is a straight-up punk zine, and its primary purpose in life is to love the Florida punk scene, and teach you to love it too. So, **FAKE LIFE** mostly consists of band interviews and show reviews.

It bears mentioning that I actually read all the interviews and reviews, because they were written in an interesting way. So often I find my mind wandering when I read stuff like that, but **FAKE LIFE** isn't bullshit, it's punk – by punks, for punks. Also, rants and shit. If you're planning a trip to Florida, order up a copy before you head down there.

### **NARCOLEPSY PRESS**

Randy Robbins  
PO Box 17131  
Anaheim, CA 92817-7131

I'll be reviewing three titles from Narcolepsy Press, so let's get started with **NARCOLEPSY PRESS REVIEW #2**. That's right, metaphiles, I'm reviewing a review zine

in the pages of a review zine. Wrap your brain around that nugget.

There are a lot of possible approaches to reviewing zines. Some focus on the ones they get really excited about, some offer constructive criticism for writers that they think have potential, and some writers try to warn you away from zines they hated. I guess the real measure of success for a review zine is whether it makes you want to read the zines therein reviewed. In the case of **NARCOLEPSY PRESS REVIEW**, Randy does exactly what he sets out to accomplish: he got me excited about the zines that he was reading!

Even before I was halfway through, I was flipping back to make notes about people I wanted to contact. Randy's zeal for zines is palpable in these pages. His love of the medium, and the old-fashioned sense of community fostered by the physical exchange of mail, comes through in a way that makes you want to become a part of it.

A lot of the materials reviewed here are of the punk/zine/DIY-culture variety, old favorites and some cool-sounding stuff I'd never heard of. This seems like a great place to start if you're looking for something new. **NARCOLEPSY PRESS REVIEW #2** is two bucks for 24 pages, and it's good stuff.

Also from Narcolepsy Press comes the lovely **MR. DESTRUCTO AND DESTRUCTO JUNIOR**. The premise of this comic strip, courtesy of Randy's son Tanner, is the day-to-day antics of a family that loves to destroy things. The light, jokey humor is reminiscent of old Addams Family comics (in one strip, Destructo Jr. gets grounded for not breaking a lamp; in another, his father takes him out for ice cream after a school official calls and accuses Junior of wrecking the science lab). Also like that morbid predecessor, the message behind the mad-

XEROGRAPHY DEBT #23

ness is that a loving family can take many different forms. And that smashing things is really, really fun. This quarter-size comic is \$1 for sixteen pages.

Our final Narcoleptic offering today is issue three of the theme zine **YOU'RE AN ANGEL, YOU LITTLE DEVIL**, which brings together another wide array of images celebrating – you guessed it – devil girls! Sexy ladies with little horns and pointed tails, it's an icon that has permeated many strata of our collective consciousness (as evidenced by the variety present here). Cartoons, comics, tattoos, album covers, Satan's Cheerleaders, toys, stickers, costumes – even drawings sent in by other zinesters! It's a clip art dream come true, as long as you've been dreaming about devil girls! Twenty pages for a buck!

#### **INDIGO #16**

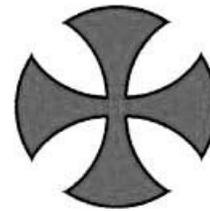
Digest size, 24pp., \$4  
Michelle Aiello  
PO Box 180143  
Chicago, IL 60618  
indigozine.com

Michelle Aiello has been publishing her perzine **INDIGO** for a decade, but the roots of her obsession go back much farther than that. She got involved as a pen pal when she was just eleven years old, and on e of the great articles in **INDIGO #16** chronicles her experiences exchanging letters with other kids, all over the world. She writes with fond nostalgia about Friendship Books, a lost art form that even had its own abbreviated vocabulary. If reading about friendship books doesn't make you want to share one, you don't have a soul.

Long-distance communication also led to the love of Michelle's life. Her relationship with Montreal resident Dan has been developing for years, and in this issue she

opens up about it like she never has before. It's obvious that writing about these experiences, in this public forum, is not always easy – but they've both put a lot of work into their relationship, and telling the story must help to validate their efforts. Dan even lived in Chicago for the duration of a work visa; to read of his return to Canada, and their ongoing efforts to be together, is nothing short of inspirational... especially since it seems to be working!

Michelle is a great gal, who has become a real-life friend to me over the years, and she is a die-hard friend to zinesters and do-it-yourselfers everywhere. You want to read her zine.



**MAYNARD  
WELSTAND**

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**CONTACT VIA XEROGRAPHY DEBT**

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#### **TIME IS THE PROBLEM, ISSUE #5, 2007**

No price given, 32 p.  
Jim Lowe  
P.O. Box 152  
Elizaville, NY 12523  
Print only

Lyrical, mystical, philosophical, gently poetical poems and prose. This little zine is bordering on masterpiece. Its deceptively simple and clear writing is endlessly thought-provoking. There is well-hewn poetry that is totally accessible to us non-literary types. Relax, it's only a few haikus and one poem. The Verse Adverse can skip them.... Lowe captures that delicate bal-

ance of the sweet-sorrowful apex upon which all human relationships hinge. Our fragility, silliness, and durability are all explored here, and you will do some heavy lifting intellectually, but you won't even FEEL it, I promise.

Identity, dreams, death, loss, love and humorous self-knowledge are all covered and somehow, by reading and comprehending it (for the writing is so clear and easy), you'll feel like a genius after reading its pages.

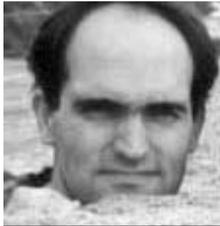
#### **DREAMS AND VISIONS : A DIONYSION QUARTERLY, NO. 2**

No price given, 38 p.  
Dan Todd  
8361 W. Moses Dr.  
Tucson, AZ 85735  
Print only

There are some excellent essays here that explore how much trouble we are in environmentally and socially. It's all very true and very scary. The rants will work a passionate reader into a froth any barista would be proud of. The laconic reader will sigh and perhaps self-medicate after reading these pages.

Writing quality is excellent, but can border on the polemic without solutions that are workable. My favorite essays are "The ominous decline of bees" and "Build your own ecovillage" but there are many others that are engaging and interesting. There are some great poems, too. My fave is Illusions, which is a song lyric. To take the material to the next level of transcendence that I seek, it would be nice if the author could find a way to connect to the audience instead of taking the soapbox stance. After all, we are probably all granola-crunching lefties in the audience, so there isn't much persuading that needs to happen! I'd like

Dan to go for real solutions that everyday folks can work towards. If that isn't possible, then a sense of connection and humanity would be quite the thing to strive for. First class writing here has potential to be f-ing brilliant.



**GAVIN J. GRANT**

150 PLEASANT ST., #306  
EASTHAMPTON, MA 01027  
WWW.LCRW.NET; INFO@LCRW.NET

Gavin J. Grant runs an indie press, Small Beer Press (lcrw.net), and puts out a twice annual litzine, **LADY CHURCHILL'S ROSEBUD WRISTLET** (lcrw.net/lcrw), from Northampton, MA. The internet is such a never-ending hubbub of feedback that it's a relief to read all these zines. Getting a zine printed and distributed takes a higher level of involvement than putting out an ezine. It doesn't make these paper zines automatically better, but they do natural automatically fit into my bag. These zines were mailed to me by our glorious editors, zinesters, or were picked up at Atomic, Quimby's, Poopsheet, or some other vendor of the finest intellectual luxuries and curiosities. There are lots of writers: thankfully there are still readers.

#### SHOES

No.5, \$2, quarter-letter, 58pp., Nathan, PO Box 1986, Corona, ONT NON 160, Canada Nathan has to take a bus ride to visit his family (he doesn't quite make it back on time to see his sister have a baby) and in

the meantime writes up his trip, some of the people, he meets, and the how and why of where he's going. His father (and many other people in their town) works in a chemical factory and hopes that he's strong enough to survive it, unlike some of his family and co-workers who've succumbed to illness and cancer. (If only personal strength had anything to do with cancer.) He also reviews the movies on the bus (mostly rubbish, what a surprise) and the books he read, including a couple of zines. Nathan's a personable and hopeful writer who, despite sitting on a bus for a while, manages to be more active than passive.

#### DIET SOAP

No.1, \$5, half-letter, 40pp. No address given except info@dietsoap.org

This is the first issue of Doug Lain's intentionally provocative zine (relaunched after a sixteen-year break!) now put out by Lain, M.K. Hobson, and Robin Catesby. This issue is focused on "Surveillance" and the second will be on "Gender"—check dietsoap.org for future themes. Two of the best pages are hand-drawn maps of Harlem and Greenwich Village in New York City with locations of privately-owned, state-owned, and police-owned surveillance cameras. The rest of the zine mostly consists of some good weird fiction on the topic which, while not quite living up to the nonfiction, is pretty fine.

#### DOROTHEA

No.1, \$1/trade/free to prisoners, quarter-letter, 22pp., Mike Baker, 5666 Split Ok Ln, Tallahassee FL 32303 gomek@comcast.net These short-short stories were written in the months following Mike's mother's death—so we're not talking sweetness and light for the most part. Mike has a great line in his introduction, "I have al-

ways been a lir." Which is a line so good and basic to the writing of fiction that he repeats it as the very last (handwritten) line of his afterword.

#### YOU CAN WORK ANY HUNDRED HOURS A WEEK YOU WANT (IN YOUR UNDERWEAR)!!

\$1.50, quarter-letter, 36pp., Microcosm Publishing, PO Box 14332, Portland, OR 97293

I found this hilarious, edifying, and even occasionally inspiring. According to microcosmpublishing.com, it was written by Joe Biel, Alex Wreck, Franco Ortega, Marc Moscato, Siue Moffat, Peter Aaron "Thug" Green, among others. No matter who is behind the writing, it's fascinating stuff to see something so anti-intuitive and so unlikely to succeed do just that.

#### WHORES OF MENSA

No.2, \$4, letter, 28pp., www.whoresofmensa.com

Mermaids! Half-man, half-fish stories. As weird as it sounds and as much fun. Go: get.

#### PSIONIC PLASTIC JOY

No.11, \$1, half-letter, 22pp., Jason Rodgers, PO Box 138, Wilton, NH 03086

If you believe in UFOs, magic, conspiracies, and so on, this would be for you.



**DONNY SMITH**

DWANZINE@HOTMAIL.COM

Hey folks, I'm back from my East Coast tour (ask to see my pictures), rested up, and getting my life together. Maybe I'll put out another **DWAN** before I leave the country (or maybe I won't). In the meantime I'll be translating very ziney poets like küçük skender ("Alexander the Little"): my hands! i have no other government but you.

#### EXIT 63 BLUES LUST FOR LISTS #6

A typical entry from **EXIT 63 #6**: "November 2 / 1. worked all day / 2. did pilates / 3. cleaned a lot / 4. felt lost."

After praising **EXIT 63 #1** a few **XD**s back for putting the "interesting" events in life on the same footing as the commonplace ones, I mentioned that I still wanted to hear more about his ducks. Matt obliged in a letter (but not in #6): "The story of the Ducks goes like this. In the spring, I ordered a dozen fertilized duck eggs over the internet. It takes 28 days to hatch ducks. You have to turn them twice a day and keep water in the incubator. Of the dozen 7 hatched, but one of them died a few days later. I ended up with five hens and a drake. They grew up over the summer and the next spring they started laying eggs. I hatched more in my incubator and they made nests and hatched some on their own. Now I have enough that I don't even bother to hatch ducks. I am not having the same success with chickens however. They are a little bit harder to hatch. I must admit that I love

to feed my ducks every day. I find it very rewarding. That's the story of the ducks. Thanks for taking the time to read my zine."

Matthew Bodette, 6466 Vt Rt 125, Vergennes VT 05491 USA; \$1 or 3 stamps or trade.

### THE MATCH ISSUE NO. 105 and ROAD MAP FOR A RELIGION OF VIOLENCE ... THE KORAN

First of all, let me say that I've never liked **THE MATCH** or zines of its ilk. Strident, dogmatic, obsessed with the evils of the world. Tedious reading.

Not that I don't more or less agree with them. I mean, religions in general are evil and states coerce, control, and commit all kinds of violence. But that said, writers in **THE MATCH** often argue from ignorance and in ways that betray their own principles.

An example:

The writer of the **ROAD MAP** tract overlooks Muslims' own resistance to fundamentalism and denies their self-identification: "It is not accurate to speak of 'fundamentalist Islam'. There is either the Islam that is founded on this book, the Koran, or there is something else—some other religion—which has nothing to do with this book at all." The writer deliberately ignores the centuries of debate and discussion over the meanings of the Quran and in fact denies any human agency in response to history: The Quran "leaves absolutely no room for any latitude, any 'interpretation', any individual opinions." (And just in case you haven't realized how arrogant this writer is: "with the Koran, comprehending the whole thing is a relatively trivial exercise.")

Another example:

The editor of **THE MATCH** seems to deny any relationship between imperialism and language, instead echoing the rhetoric of English-only and anti-immigrant people:

XEROGRAPHY DEBT #23

"I need to address [a reader's] remark that English threatens the existence of all other languages. You sure wouldn't say that if you lived here in southern Arizona." Among the forces holding English in check: "Some phone 'menu' systems make you push a certain button for English." The editor likes to universalize from anecdotes: "At one time, I had extensive contact with natively bilingual adults ... I began to see that most ... were really only about three-quarters fluent in two languages." The editor ridicules bilingual speech, perversely overlooking the role states play in standardizing language and policing linguistic boundaries: "Classic example of a natively bilingual's conversation that I once noted down: 'Fuimos en su truque (truck) pa' comprar some ice cream.'" (And again, all from a standpoint of arrogance. On Native American and other minority languages: "... can languages that have BEEN nowhere and are GOING nowhere be criticized? ... Is a child who is raised to speak natively an obscure and dying language that lacks modern capacity, and is therefore subjected to life-long disadvantage as a result, beyond the bounds of comment?" On the supreme utility of English: "I wonder if anyone can in reality come up with even one instance of a thought that can't be translated readily into English.")

I'm not saying that standard English doesn't have strategic uses, but I am saying that it would not exist for long without standardized education and other state support. Nor am I a big fan of organized religion. But much anarchist thought itself—with its utopias, its calls for breaks with tradition and purification, and its condescension toward anyone who hasn't accepted its "truths"—is something like modern religion, especially the fundamentalist sorts. To me it's a little shocking that an anarchist

would try to define a huge group of people according to a single book—in the case of **ROAD MAP** a translation of the Quran—rather than by looking at how those people—in this case the ones who call themselves Muslims—actually live their lives or by talking to some of them and finding out how they define themselves—an approach that would be much more in keeping with a non-authoritarian approach and principles like self-definition and free association. In fact, **ROAD MAP** basically reiterates the authority of a printed object, repeats the assertions of our domineering leaders, and ignores the many creative ways Muslims have responded to the problems of authority, hierarchy, and narrow-mindedness in their societies.

Overall, **THE MATCH** sounds suspiciously like mainstream media, or like Christian conservative propaganda, or like Qaddafi's **GREEN BOOK**: <http://www.mathaba.net/gci/theory/gb.htm>

For **THE MATCH** or **ROAD MAP**: Fred Woodworth, PO Box 3012, Tucson AZ 85702 USA; free, but donations accepted—no checks. But I recommend instead the writings of anarchists who concentrate on what can be done and what has been done to live an anarchic life (for instance, **A COMMEMORATIVE HISTORY OF THE MINNEHAHA FREE STATE**, reviewed in XD22).

### WATCH THE CLOSING DOORS 41

There've been enough reviews of this in **XD** for you to know what it's all about. I just want to note that this particular issue, 41, is devoted to abandoned subway stations, a topic worthy of its own zine title altogether! Fred Argoff, 1170 Ocean Pkwy Penthouse L, Brooklyn NY 11230-4060 USA; no price, but try sending \$2 or a good trade.



JULIE DORN

3455 BLAISDELL AVE. #13,  
MINNEAPOLIS, MN 55408  
[JUNIEINGEORGIA@HOTMAIL.COM](mailto:JUNIEINGEORGIA@HOTMAIL.COM)

Hello and happy 2008! There's a new **JUNIE IN GEORGIA** brewing after a three + year hiatus. Maybe by the next issue of **XD** I'll get it together. (Wait...didn't I say that last time?) We'll see.

### LIVINGPROOF #5: Approachment

Andrew Mall  
PO Box 14211  
Chicago, IL 60614  
[livingproof@atm4.net](mailto:livingproof@atm4.net)  
<http://www.atm4.net>  
\$3, some trades, 40 pages, digest

This issue of **LIVINGPROOF** finds Andrew in a happy place with a lovely girlfriend. (Hooray! While breakups can be interesting, it's nice to read about good relationships, too.) He deviates from the usual structure of past issues and instead focuses on one band, his favorite band: Rainer Maria. Rainer Maria broke up in late 2006, but they wrote fabulous, emotive songs. Andrew traces his life through albums and concerts of Rainer Maria, weaving in past friends and lovers, song sets, adventure tales as he drove to faraway performances and other nostalgic bits and pieces. I loved the aftermath of this zine. It forced me to examine my own music and life trajectories, my favorite bands and how they shaped both my relationships and my perspective on the world. It's amazing to me how songs can flood your brain with

details that are decades old but fresh as yesterday. **LIVINGPROOF** catapulted me back into Atlanta, seeing bands at the Echo Lounge (now closed), waiting tables and having a decent social life. Those days are gone with my boring life now, but it was great to revisit the music scene that made such a difference in my existence years ago. Even if you don't know a thing about music, or have never heard of Rainer Maria, **LIVINGPROOF** is still enjoyable, smart and thoughtful.

#### **ALL OUT POINTLESS, RANDOM & MUNDANE. STEW**

Benjamin Castle  
PO Box 581412  
Minneapolis, MN 55458  
jellycakezine@yahoo.com  
\$1 or trades, 24 pages, digest

To understand what is going on in this zine, it's important to read this sentence from Ben. "I understand that I'm asking a lot from the reader (asking that you overlook the fact that what **JELLY CAKE** is; it being no more than random and mundane acts of everyday life of two fictional characters told in a non engaging and randomly written format), and to enjoy it at face value." **JELLY CAKE**, the previous zine by Ben, was too confusing and random. According to reviewers, it had too many characters, not enough storyline, many grammatical and spelling errors and too many inside jokes. Ben reduced the characters from five to two, changed the names of three characters, changed the setting, changed the format of **JELLY CAKE** to a personal zine written by two characters instead of a magazine written by five, and changed the title to **JELLY CAKE : A NEW BEGINNING**. Now Ben is again changing **JELLY CAKE** (I think) into **ALL OUT POINTLESS, RANDOM & MUNDANE. STEW!** If that description

seems as clear as mud, yes, well, I tried my best.

After many pages of explanatory paragraphs about **JELLY CAKE**, Ben's writing process, his screenwriting classes and other stuff, the zine seems to be about Estelle and Helen. **AOP, R&M.S** contains lots of random information about the two characters, including email/text exchanges, report cards, video game collections, and personal essays by Estelle and Helen, all in about 6-point font. There were times it felt like I was reading an old **SLUG & LETTUCE**, squinting and feeling like my head was about to explode. As a reader, it's difficult to be confused after 24 pages. (And please don't use such small font!) I have a very short attention span, and sustaining my interest when there's no cohesive storyline or context for much of this zine makes it hard to give a winning review. That said, I think the concept is ambitious. I hope that after a few more issues, Ben finds a way to continue the storyline of Estelle and Helen in a more reader-friendly way, without compromising what he was trying to do in the first place.

#### **GOING POSTAL! #1 (Summer 2007)**

Kris Mininger  
Calle Obispo 4B  
Plasencia 10600  
Caceres  
Spain  
maybe \$2?, 30 pages, 8 1/2 x 11

Hi everyone! I love collaborations, and this zine is a good one. **GOING POSTAL!** gathers essays, drawings and reviews from 15 independent publishers and zinesters, including Davida (our fantastic editor) and other **XD** contributors. Christoph Meyer, of **28 PAGES LOVINGLY BOUND WITH TWINE** fame created the great lino print cover envelope attached the **GP!** The purpose of

**GP!** is to explore different aspects of zine and mail art history. It even comes with citations and suggested reading. I love this! A diverse group of folks and a very interesting read.

#### **THE WRITE TYPERS #1 & #2 (Aug. 2007 & Oct. 2007)**

Graham Lovelis  
3234 Broadway #5  
Long Beach, CA 90803  
info@thewritetypers.com  
thewritetypers.com  
\$2, no trades, 20 pages, digest

Two brothers write poetry/fiction and create **THE WRITE TYPERS**. Of the two, I liked issue #2 better. Truthfully, there were many times while reading **TWT** when I said to myself, What the fuck is going on here? It still happened in issue #2, but the flow felt better. Even if I didn't understand the point of some of the poems/stories, they still felt right when I read them in my head. I also liked the statement on the last page. "If you were planning on throwing this in the trash can, please don't. Give it to your uncle, feed it to a bird, or make origami. Or leave it where you found it for another." Graham and his brother aren't trying to write hot-shot or super cerebral literature. They just seem to enjoy the creative process, and whether other people like it is almost immaterial. (I mean, it matters if people buy the zine or not, but I suspect they'll keep writing anyway.)

#### **HOBSON'S CHOICE ZINE #2**

908 Woodhill Trail  
Augusta, GA 30909  
hobsonschoicazine.com

**HOBSON'S CHOICE** is a literary magazine. According to the website, **HC** is "generally gritty" and influenced by sex, drugs and rock n' roll. This zine is also a mixed bag. I

did feel like most of the pieces were works in progress, and some were better than others. I didn't really enjoy Robin Marin Komie's rape/murder story (especially when I was on the bus reading it), and didn't understand "Chuck the Pandas Into Space" at all. The ending of "Psychonaut Lovers" by William W. Wraith worked well for me though.

I try not to diss fiction/poetry zines because I know it's hard to find an audience that won't say "I hate poetry/fiction zines." That said I wish either **HC** or **TWT** had a shining gem I could recommend with delight, but at best I see great potential. Again, I think that as the pieces get more polished, **HC** will be a good vehicle for getting emerging writers' work out into the literary community.

#### **FUZZY LUNCH BOX #11: The conjoined twin issue (Summer 2007)**

Laura and Deborah Nadel  
309 Cedar Street, #34  
Santa Cruz, CA 95060  
LauraNadel@aol.com  
www.myspace.com/fuzzylunchbox  
\$2 + 2 stamps, some trades, 40 pages, digest

As the subtitle implies, Laura and Deborah are twins, and in issue #11, every piece was written together. All in all, I really liked **FUZZY LUNCH BOX**. It was silly and sarcastic, and perfect for reading on the bus (my true zine test.) Laura and Deborah describe the hilarious debauchery of "Australia's Thunder from Down Under," (yes, the Vegas male-stripper show) plus highlights (and research surveys with extensive analysis!) from the Portland Zine Symposium.

I always wanted a twin, and if I had one, we would giggle and get wasted and take trips to Vegas and make a zine like **FLB**.

## LISTY #2

Maria Goodman  
PO Box 303, 2000 NE 42nd Street  
Portland, OR 97213  
mariasoapy@yahoo.com  
\$2, 38 pages, digest

As always, Maria's zine is hilarious and sweet, the cover is lovely and it inspires me to publish a zine again. **LISTY** makes me feel like I just read a long, fabulous letter from a fun friend.

In addition to witty banter, haikus, and lists of random but interesting information, Maria and her partner, Androo (from **SECRET MYSTERY LOVE SHOES** and **CRYPTOZOA**) critique and scrutinize found grocery lists. I love it. Highly recommended.

## MIRANDA #17

Kate Haas  
3510 SE Alder Street  
Portland, OR 97214  
oceanreader@gmail.com  
www.mirandazine.com  
\$2, 20 pages, digest

I know I say this every time, but I really do love **MIRANDA**. It's smart, funny and poignant EVERY TIME. Her consistency is truly amazing. Kate describes her experiences in a Waldorf School, writes an ode to her son's hair, book reviews, recipes and stray thoughts. My favorite part is "The Motel of Lost Companions," where Kate shares a story of a long lost friend and their adventures together. Highly recommended.

## THE EAST VILLAGE INKY #35 (July 2007)

Ayun Halliday  
PO Box 22754  
Brooklyn, NY 11202  
ayun@ayunhalliday.com  
\$3, 20 pages, half-sized

Writer, mother and adventurer Ayun Hal-

iday publishes another issue of **EVI**. She shares stories of her family's recent trip to Yugoslavia (Oh, to have had a family vacation there instead of the places my family went. The Ripon Good Cookie factory can't compare to Eastern Europe as a 10 and 7 year old.) Each issue of **EVI** is chock full of charming drawings, conversational storytelling and "Advice to the Fathers" by her husband, Greg Kotis. A zine that's truly an institution. Recommended.

## LADYFRIEND #10: THE FRIENDSHIP ISSUE

Christa Donner  
PO Box 6571  
Chicago, IL 60680-6571  
\$3, 60 pages, digest

Another true love of mine: **LADYFRIEND**. I just can't say enough good things about this zine. Every issue of **LADYFRIEND** revolves around a theme and this one is friendship, particularly empowering female friendship. Every piece is solid and wonderful, and I'm continually shocked at the diversity that appears in each issue. (I swear that after ordering **LADYFRIEND**, I have to resend Christa money because I gave my copy away to a friend—and my friend becomes addicted to **LADYFRIEND**, too!) Highlights include an interview with Andrea Wenzel, creator of Madam Pink, a Ghanaian superhero, a personal story from a friend of Iris Chang, author of "The Rape of Nanking" who committed suicide, and great art. Highly recommended.

## HUMAN WASTE #4

Brent Moore  
PO Box 7182  
Bend, OR 97708  
\$3, some trades, 40 pages, digest

Another zinester who has developed a consistent style is Brent with his zine **HU-**

**MAN WASTE**. Dark, sarcastic and heart-stompingly sad with evocative drawings, **HW** usually makes me want to curl up and cry a little. Issue #4 departs slightly from the normal form—instead of containing one or two stories, this issue gathers 36 quotes paired with sinister, monstrous or psychedelic drawings. I wish that Brent would have identified where the quotes originated. I'm guessing that most come from musicians or actors, but some context would have been nice. Not light reading, but good drawings and food for thought.



ERIC  
LYDEN

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ERICFISHLEGS@AOL.COM

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Hello **XD** readers. Wanna hear something kinda cool? Many issues ago in this zine I reviewed the book **CRAIG KINGSBURY'S TALKIN'**. Well, some months ago the author of the book, Kristin Henshaw-Kingsbury got in touch with me, thanked me for the nice review and said that she had a whole bunch of zines up in her attic she was looking to get rid of and asked if I wanted them. Well Hell yeah I did. The gem of the collection was roughly 15 or so issues of **PATHETIC LIFE** which ceased publication before I got into zines. Excellent zine. There were some other good zines in there, but nothing as good as **PATHETIC LIFE**. I wonder what ever happened to Doug. I heard somewhere he got some kind of decent job in publishing, but I don't know. Nice to read about a guy whose grooming habits

are even worse than mine. But you don't read review zines to read about 15 year old zines, do you?

**FEAR NUTTIN' BAND** - Limited Edition EP. No, you read them for CD reviews! A while back I got an e-mail from Bodog Music (I don't know what exactly Bodog is. They apparently have a record label, a gambling website, and a second rate wannabe UFC organization that airs late nights on the channel that literally shows 8 hours a day worth of *Mama's Family* and *America's Funniest Home Videos* reruns. I just know that Bodog stock would not be a good investment because they seem to have no idea what they want to be. It seems to be a company started by a really rich guy just tickling his fancy.) This e-mail invited me to a show of the Fear Nuttin' Band taking place in Springfield MA as a member of the press. They also offered to FedEx a copy of their EP which... listen, I do not refuse free shit. Don't care what it is, if it's free you can just gimme. So I got the CD, listened not expecting much and it wasn't bad. They call themselves "metal-reggae" and other than the obligatory "Hooray for weed" song it wasn't bad. Nothing great, but good. Especially for free.

**DREAMS & VISIONS: A DIONYSIAN QUARTERLY #1** Yeah, this zine. I dunno about this one. It's made by a prisoner which always impresses me, but the content... I ain't feelin' it. There's a lot of talk about how we can and should live a better, more fulfilling life than we are now and what's wrong with the world, but it ain't quite my cup of tea. The article "US to be placed under martial law by '09" was interesting, but on the whole... I dunno, if it's the kind of thing you're into you should check it out, but if you're not into the subject matter (and it's

a safe bet of you don't even know what the title means you're not into the subject matter) this won't convert you. Best of luck to the guy, but it's not for me.

40 pages. half sized. Send \$2 to Thomas Marc Hoy #99733-012, FCI Tuscon PO Box 23811, Tucson AZ 85734

**ROTTEN LIFE #5** Hey, how do ya like this? I just noticed that this zine features an interview with Laura Nadel who does the zine **FUZZY LUNCH BOX** (a zine you should be reading if you're not already.) Anyhow, in the interview they ask her what her favorite zines are and she is kind enough to mention my own **FISH WITH LEGS**. Huzaah. Always nice to be mentioned in any context. Of course someone forgot to put in a comma so it looks like the name of the zine is **FART PARTY FISH WITH LEGS**. Oh well. Who am I to complain about missing or misplaced commas? This is another prisoner zine (though apparently he's gotten out since the zine's publication.) and actually features some writing by the author of the previous zine I reviewed. This is a punk/anarchist zine and it's pretty typical of that type of thing. It's quite good though the interviews all seem more like the interview subject answering e mailed questions than actual interviews. Pretty good, especially if you're into the punk/anarchist scene.

53 pages. half sized \$3 or trade to I Press on Zine Distro PO Box 1611 Santa Cruz, CA 95061-1611

**PLACEBO JANE #2** - See, now this the kind of zine I really like. Just a hodge podge of entertaining stuff. Some personal writings about her experiences in SF State (funny), some movie reviews (also funny though I haven't seen any of the featured movies) pages from a diary the zine's author found (which is always funny though you do have

to hope the poor author of the diary never finds out what happened to her innermost thoughts) a serious piece on the worst day of her mother's life (kinda stuck out. Didn't quite fit the tone of the rest of the zine she wrote it for a magazine writing class she was taking and for the most part it's never a good idea to put things written for school in your zine.) Overall I really enjoyed this zine.

36 half sized pages. Send \$2 or a trade to Meredith Acne PO Box 7747 Berkeley, CA 94708 placebojane@hotmail.com

**HUMAN WASTE #4** - I don't know what to make of this one exactly, but I like it. It's basically full page black & white drawings of people with quotes (mostly relating to the music or entertainment industry) industry on the bottom of the page. I don't know what to make of it exactly, but I enjoyed it. 40 pages. half sized \$3 or trade to Brent Moore PO Box 7182 Bend OR 97708

**EAVES OF ASS #6 THE MUSIC ISSUE** - This is another good one. It calls itself "the music issue" but funny thing is it isn't really about music. It's more about how you feel listening to music and observations on live shows and the like, but it's still a personal zine and not a music zine by any stretch. It's good stuff, man. Just good writing and an entertaining zine. Not much more I can say. It's just good stuff.

36 pages. half sized. send \$2 or trade to Craven Rock 1627 16th St. Oakland, CA 94607 Eavesofass@yahoo.com.



KRIS  
MININGER

CALLE OBISPO 4 BAJO, PLASENCIA 10600, CÁCERES, SPAIN

Hello again **XD** readers! Kris here checking in from sunny Spain. A bit too sunny if you ask me. Anyway, how do you like my new reviewer photo? That's my worried look. You see, Lola took that photo inside St. Peter's during a trip to Rome earlier this year. And being inside, or even remotely close to, any big religious monument sets my nerves on edge because I always fear being struck down by lightning. Why do I fear being struck down by lightning? Well, because, as an atheist, it would prove that there is a god and that this supreme being was none too pleased with my beliefs. Oh, and of course it would probably kill me. ¡Me cago en Dios!

Shameless plug: My partner Lola and I publish the zine **EXTRANJERO** (which means "foreigner" in Spanish). We also recently finished the first issue of a new zine called **GOING POSTAL!** which is a contributor-driven project designed to explore different aspects of zine and mail art history, among other things. (The first issue has lino print cover art from the hands of Christoph Meyer!) Send trades and/or donations to: Kris & Lola, Calle Obispo 4B, Plasencia 10600, Cáceres, SPAIN. And please specify which zine you're sending for.

Right. On to the reviews:

**NOT MY SMALL DIARY #13 (2006):** "Luck of the Draw". I've had this for several months

now but just got around to reading it. And what can I say, it's amazing. The editor, Delaine, has quite a knack for searching out and finding great artists for her **NMSD**-themed comics compilation zines. The theme this time around is "Lucky/Unlucky" and the two volume set showcases the work of over 60 artists. A two volume set! 80 pages in each zine! And there are personal touches like shoelace binding and real playing cards attached to the front covers as well. The whole package is so well put together and so incredibly pleasing to the eye that it hurts my brain. And the price: \$6. Is that all?!? Contact: Delaine Derry Green, 1204 Cresthill Road, Birmingham, AL 35213, USA. Or try: delangel3@hotmail.com or check out: www.mysmallwebpage.com.

**LOSERDOM #16 (June 2007): "The Interviews Issue"**. It's always a pleasure when the postman delivers something from my old stomping grounds—Ireland. Tearing open the envelope, the first thing I'm greeted by is a kick ass 3-color lino print cover of a couple of dudes cycling. Then on to the interviews: there are laid back chats with Angus of the now defunct Irish zine **SMEGMA**, Joe Dunne of the Dublin Food Co-op, G.W. Sok of the Dutch band The Ex, drummer Neil Turpin of the Leeds 6 D.I.Y. music scene, and lastly, a talk with Limerick band Sea Dog. Interspersed throughout the interviews are tons of well-drawn comics (mostly about cycling), a brief but informative trip report to Brighton & London, and the whole package is rounded out by 7 full pages of zine reviews. And I almost forgot, twine binding! Get this now! Price: 3 euros or trades. Contact: Anto, 3 Crestfield, Youghal, Co. Cork, Ireland, but email first to be safe: loserdomzine@gmail.com. Or check out: www.loserdomzine.com.

**NARCOLEPSY PRESS REVIEW #2 (July 2007):** This is a new zine review zine. As it states on page 1, "Comprehensive, opinionated reviews of zines and underground press". And that it is. But wait! There's more! We also get artwork by the editor's children, readers' letters, an entertaining piece of nostalgia by the editor entitled "my musical history," comics, tons of ads for other DIY projects, news clippings, cut & paste craziness and loads of personality. 28 pages of sheer joy. Available for "\$2 or trade, stamps or a cool letter" from Randy Robbins, PO Box 17131, Anaheim, CA 92817-7131.

(If you throw in an extra dollar or two Randy will probably throw in a copy of his son Tanner's crazy **MR. DESTRUCTO & DESTRUCTO JR.** comic or a copy of Randy's other zine **YOU'RE AN ANGEL, YOU LI'L DEVIL** which is all about Randy's obsession with Devil Girls. Hoongah!

**LOFGEORNOST #88 (August 2007): "A Portuguese Palimpsest."** This 8 page corner stapled zine is "produced for private distribution through the Fantasy Amateur Press Association and limited circulation outside the FAPA". This issue is a trip report to Portugal. Castles, monasteries, history, archeology, local cuisine, rental car troubles – it's all here. (However, a photo or two would have been nice...) I suppose the best way to describe this zine is, imagine if Dale Speirs of the zine **OPUNTIA** went to Portugal. You'd get a trip report very similar to this. There is so much information packed into this short zine that I feel like I just completed a college course entitled "Intro to Portuguese Culture." Send a trade or donation to Fred Lerner, 81 Worcester Ave., White River Junction, Vermont 05001, USA. fred.lerner@dartmouth.edu.

**READERS DIGRESS! #8: "An Irregular Zine For The Irregular Mind."** This is an odd little one. It's an anarchist humor zine made up of short monologues like the following: "The epithet 'dumb blonde' could have been invented for Ray Doodlebug. He was the type of chap who thought that a cockscomb was a device used for tidying a gentleman's pubic hair. Nevertheless, when 'his' country's clarion call was sounded he was fly enough to hide behind his father's compost heap. "Die for 'my' country?" he asked. "I'd much rather it died for me." I like it. Send donations, stamps, or a nice letter to Dean, c/o Readers Digress, 15 Dartington Walk, Leigham, Plymouth, Devon, PL6 8QA, UK.

**MINESHAFT #20:** "Mining the depths for unpredictable visual and literary ore!" Full disclosure: I've been a subscriber to this publication since the very first issue. In this issue we have cover art & poetry by Billy Childish. We have comics by R. Crumb, Jay Lynch, Robert Armstrong, Kim Deitch, Fly, Aline Kominsky Crumb, B.N. Duncan, Frank Snack, Art Spiegelman, and more. Co-editor Gioia gives readers a trip report to the Alternative Press Expo in SF and the Museum of Comic and Cartoon Art (MoCCA) Festival in NYC. There are fascinating readers' letters, and the whole 56 page package is beautifully offset printed by Grass Roots Press. Well worth every penny. ISSN. Adults Only. Gioia Palmieri, c/o Mineshaft, PO Box 1226, Durham, N.C. 27702, USA. www.mineshaftmagazine.com. \$6.95 or 3 issue sub for \$18.50 (USA) or 3 issue sub \$28 (World).

OK, the next 3 reviews are not zine reviews; they are reviews of books related to zines. These are not new books, but I was able to track them down fairly easily.

First up, **GUINEA PIG ZERO: An Anthology of the Journal for Human Research Subjects** edited by Robert Helms (245 pgs, Garrett County Press, 2002). I missed that whole boom period in the 1990s when zines were getting all that coverage in the mainstream press. **GUINEA PIG ZERO** (no longer being published) was one of those zines which got its fair share of attention—from journalists, talk-show hosts, doctors, and even a couple of lawyers for a research unit that got a bad "report card" from one of its guinea pigs, etc.

The book is divided into 3 sections: "Research Unit Report Cards" gives human research subjects a place to voice their opinions about the quality of particular hospitals and research centers that regularly run drug studies. (This information is no longer up-to-date, but when the zine was still being published I'm sure this was very useful information for human guinea pigs looking for the next paycheck.)

Section two is entitled "The Treadmill of History" and was my favorite part of the book. This fascinating and, at times, gruesome section covers human experimentation throughout human history. You'll learn about, among other things, the skeletons in Benjamin Franklin's closet, human experimentation in the Gulf War, the Nuremburg Code of Ethics, and about the tragic death of human guinea pig Jesse Gelsingier.

Section three, "Literature," contains fiction and poetry related to guinea pigging. There are two pieces by Octave Mirbeau (one of which is gloriously entitled "The Enema") which editor Helms has translated from French. This section also contains an absorbing piece by Helms (who contributes about half the writing in the book) concerning a visit to a community of lepers in India.

I don't know what else to say. I've never had any interest in earning a living as a human guinea pig—I have an incapacitating fear of needles—yet I loved this book. It's incredibly well-researched and well-written. It's packed full of information I doubt you can find anywhere else; and it contains a lot of great photos and illustrations. So head on down to your nearest independent bookstore and look for a copy of this book. If they don't have one see if they can order one for you. Or, if you live way the hell out in the middle of nowhere like I do, ask some friends in Philadelphia to bring you a copy during their next visit to the Olde Country.

Next up, **DUPLEX PLANET: Everybody's Asking Who I Was** by David Greenberger (170 pgs, Faber & Faber, 1994). I'm sure most of you readers have heard of the zine **DUPLEX PLANET**. If not, here's the deal: editor David Greenberger started working in an all-male nursing home back in 1979 as an activities director. He began conducting interviews with the residents and publishing the results for their own entertainment under the title **DUPLEX PLANET**. Unfortunately, the residents weren't very enthusiastic about David's little project. (He found most copies in the wastebasket about 10 minutes after handing out the first issue.) However, David took a few issues home with him and his friends loved it. A zine was born.

This book is a hilarious, moving, and vastly entertaining collection of nursing home residents' answers to David's questions. The questions are simple and to the point: "How did you meet your wife?" "What can you tell me about the Beatles?" "Why is music important?"

"Did the future turn out the way you thought

it would?" "What's the most important thing to teach a child?"

There are also photos of the residents so you can put a face to the answers. One resident answers the question "What is a snake?" with the following gem: "A snake is a, well, a, like a snake is like a fish. It's in the animal world." I wonder if he's any relation to George W. Bush...

And last but not least, **NO MORE SHAVES**, also by David Greenberger (159 pgs, Fantagraphics Books, 2003). This book has the same premise as the previous book but with one twist—all the answers the nursing home residents gave to David have been illustrated by a wide variety of cartoonists. The cartoonists include, Daniel Clowes, Jeff Johnson, Tim Hensley, Holly Jane Zachary, Paul Nitsche, Rick Altergott and Dean Rohrer among others. **THE DUPLEX PLANET: EVERYBODY'S ASKING WHO I WAS** book was enjoyable, but **NO MORE SHAVES** is far more enjoyable with the visual element of comics added to the mix.

So, like I said before, head on down to your local independent bookstore and try to get your hands on these fine publications. They are well worth your time and money.

Until next time,  
Hasta luego



FRED  
ARGOFF

PENTHOUSE L, 1170 OCEAN PARKWAY,  
BROOKLYN, NY 11230

Stop the presses (almost literally!) Somewhere along the line, my packet of zines for review got lost/misplaced/eaten by someone's dog in place of their homework. Rather than putting down her foot and declaring, "Fuhgeddabout him!" Davida generously offered to delay this issue of **XD** a tiny bit and rush some zines to me—in return for which I promised to whip up some reviews on a double-ASAP basis. A couple of these zines have passed before my gimlet eye before. But you must remember that I'm a New Yorker, and as we say around here, waddaya gonna do? So it's time to dive into that packet (which the Post Office managed to deliver, although it had been nicely shredded by the time it was squeezed into my mailbox) and see what's doing in the world of zines this time around...

First, there's **FOR THE CLERISY**. If the title puzzles you, then you know it's time to reach for the dictionary. The clerisy consists of people who like to read, and this zine caters very well to that whim. Volume 15, No. 70 (January 2008) focuses on the tasty genre of mystery/thriller/spy/suspense writing. You might expect to see the names of heavyweights such as Fleming and Simenon included in this batch of reviews, and in fact you do. But if you aren't familiar with Margery Allingham, for instance (or the hero of her series,

Albert Campion) then don't worry, you will be soon. Then go and get some comfortable shoes, because the next issue is planned to cover travel writing. From Brant Kresovich, P.O. Box 404, Getzville NY 14068-0404. It's also going PDF, so you can contact Brant at [biggestfatporker@yahoo.com](mailto:biggestfatporker@yahoo.com)

It's big and it's professionally printed, but all you have to do is open it up and you know that **CLIP TART #5** is a zine. Right from the introduction, I knew this was going to be a zine I could relate to, when the editor explains that she knows she's got an issue when there are enough pieces gathered and the mixing together can begin. She says, and I believe I can quote, that it's "dedicated to exposing the unconscious foundations of reality through individual revelation." I knew there was something strange about reality! Stories, poems, juicy little literary knick-knacks, all blended together with some truly wild art (if you are old enough to remember the late 1960s, it's possible that the term psychedelic may occur to you in flashback form!) No price listed, but it's a major production so be generous for heaven's sake, from Susan Boren, P.O. Box 66512, Austin TX 78766.

Ah, **MUSEA**. The zine dedicated to the ongoing arts revolution, which has installed my own **BROOKLYN!** in its zine hall of fame. However, this does not in any way compromise my objectivity. I point this out in advance of saying that I happen to like this zine very much; it's right in line with my own sensibilities. Here we have brand new issue no. 161, the Snow Issue. Two stories and seven poems all revolving around the theme of snow—only totally appropriate to the season. Or, to quote from the story titled Blizzard, "Snow, snow, and more—more snow." And, like the snow that falls

from the sky, it's free, free, free! To join the revolution, simply express your interest to Tom Hendricks, 4000 Hawthorne (#5), Dallas TX 75219.

Next up, there's **OPUNTIA**, the coded zine. If the number is whole, it's sercon. .1 issues are reviewzines, .2 indexes, .3 apazines and .5 are perzines. This way, you can request issues on the subjects of greatest interest, you see. Delivered to me this time out is issue 64B, featuring a piece by the editor on the origins of life. Might as well go straight for the biggest possible question! This is followed by titles of related interest he's seen in the literature (in this case, some light reading you might want to pick up on, say, urban aerosols and bacterial populations... or perhaps crop seed spillage along roads. Or how about musical intervals in speech?) Not your average zine, but then, zines aren't your average literature. I say, go for it. \$3 cash for a one-time sample, zine trade, or letter of comment. From Dale Speirs, Box 6830, Calgary, Alberta, Canada T2P 2E7.

Once before, I reviewed **THE INNER SWINE**, and I believe I urged that you not deny your own inner swine, and latch onto this zine. So, hey presto, here's a copy of Vol. 13, Issue 4 for me to peruse. And I suspected I was in for a treat—right there on the cover: TELEVISION! The glass teat that destroys the world... And a rant about baseball on television, with which I found myself involuntarily shouting, "Huzzah!" And then the piece de resistance, WE ARE ALL DUMB: The End of Experts. Indeed, sir, indeed. If you didn't rush \$2 for a copy of this zine last time, then you made a mistake. Don't make an even bigger mistake; get on the bandwagon. From Jeff Somers, P.O. Box 3024, Hoboken NJ 07030.

Finally out of me this time, issue #5 of **LIVING PROOF**. I haven't seen previous issues of the zine, but I gather that it's a perzine. This particular issue, however, departs from the "usual" format, and focuses on music. Specifically, now-defunct bands like Rainer Maria whose music has been important to the editor. The writing style is easy, in fact, you feel like you're hanging out and chatting with a friend. Unfortunately for me personally (given the subject matter), I felt like I was on the outside looking in. \$3 or trade from Andrew (hey, some people have last names, and others don't), P.O. Box 14211, Chicago IL 60614.

I obsess enough about putting together my own zines. So I feel properly bad about the notion that I might have delayed this issue of **XD**, even if only for a little while. Even if it wasn't my fault. Look, if I want to feel that way, then sit back and let me feel that way, OK? Until next time, when we get to wallow in the paper world of zinedom all over again.



DAVIDA  
GYPSY  
BREIER

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PO BOX 11064, BALTIMORE, MD 21212  
WWW.LEEKINGINC.COM  
DAVIDA@LEEKINGINC.COM

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I was ready to sit this issue out with regard to reviewing. Truth of the matter was that I wanted to spend my meager time working on **LEEKING INK #31**, but guilt was holding me accountable. If I wasn't going to review I shouldn't have held onto so many good

XEROGRAPHY DEBT #23

zines. And then I found copies of **THE OJAI ORANGE** in my stacks. I didn't remember holding onto them. At first glance they looked like a standard zine, but what was inside surprised me. Imagine, a zine written by someone who was there at the beginning of the *Village Voice* and has written a weekly column for there for 51 years! An unpretentious zine that fits into that medley category of personal essay, politics, reprints, comics, and more. **THE OJAI ORANGE** has been published for the last six years, but this was my first exposure. That was what it took me to get off the mental couch and get back into the game. Thanks for that, John.

#### OJAI ORANGE

I haven't read all the issues he sent yet (there was a pile), but so far they hit a sweet spot that I am seeing less and less of these days. There are columns, opinion pieces, reprints, memoirs, and more. John is now up to issue #56(!) and all his issues are online (<http://ojaiorange.com/>), as well as in print. He is also posting his autobiography online. The article about his time at the *Voice* and Norman Mailer's quirks were great. I'm just sorry it took me so long to find out about this one!

28 pages/digest/?\$1-2  
John Wilcock  
PO Box 1359, Ojai, CA 93024  
[www.ojaiorange.com](http://www.ojaiorange.com);  
[johnwilcock@sbcglobal.net](mailto:johnwilcock@sbcglobal.net)

#### MENISCUS #15

Seeing the latest **MENISCUS** in my mail was something of an inspiration. It is on my short list of favorite zines and I knew I hadn't read one in a while, but "a while" in zine time is rather flexible. Matt had been busy working on other projects and this was his first issue in two years. It helped

get me motivated to work on **LEEKING INK**. In this issue Matt deals with evil drivers as a bicyclist, reviews bad movies (that I might entertain seeing), travels a bit, paints a whole lot, and has a book published. Recommended!

26 pages/digest/?\$3  
Matt Fagan c/o Brainstorm  
1648 W. North Ave., Chicago, IL 60622  
[www.myspace.com/meniscuserprises](http://www.myspace.com/meniscuserprises);  
[hadmatter@hotmail.com](mailto:hadmatter@hotmail.com)

#### MURDER CAN BE FUN #20

**MURDER CAN BE FUN** is one of the great zines from the heyday of zines. I thought it was defunct and was delighted to find a new issue at Atomic Books. I had told someone about the famed deaths at Disney article and was going to pass the issue on, but I've decided I'm not that decent of a person. This issue is mine in all its morbid goodness. While the issue is "new" it is mostly a compilation of articles that were done for other magazines and an update of "Waiting in Line to Die" (which he acknowledges is everyone's favorite **MCBF** story).

48 pages/digest/\$2  
John Marr  
PO Box 640111, San Francisco, CA 94164  
[Johnmarr1@yahoo.com](mailto:Johnmarr1@yahoo.com)

#### GOING POSTAL

Kris did a great job soliciting and compiling articles about the histories of mail art and zines. There is one weak piece, but in the full interest of disclosure I know that author was punchy with exhaustion and writer's block—the article is mine. Don't let that dissuade you, the rest of the issue is EXCELLENT! Kris's story about his introduction to zines and his correspondence with Irving Stettner, one of the old-timers of indy lit, was especially strong. Contributors include Dale Speirs

looking at a history of zines, Kris interviewing Arthur Moyses, John Held, Jr. speaking about Mail Art, Robert Helms and subversive photocopying, an academic look at perzines and the sense of self and identity by AJ Michel and Steve Bailey, and more.

30 pages/letter/donation/trades  
Kris Mininger  
Calle Obispo 4 bajo, Plasencia 10600,  
Caceres, España  
[www.myspace.com/thetickeysmickeys](http://www.myspace.com/thetickeysmickeys)

#### LOWER EAST SIDE LIBRARIAN WINTER SOLSTICE SHOUT OUT 2007

An annual journal/essay/lists from Barnard Librarian Jenna Freedman. She turned 40 this year, went vegan, rode in Critical Mass, read a whole lot and more. One of the things that was interesting in this issue was Jenna's exploration of what it means to be an older activist. Most activist cultures are very youth based and the nature of activism that the older generations partake in tends to shift. However, I imagine living Manhattan and working at a college she is more exposed to the youth-based side of things.

60 pages/digest/\$2/unsolicited trades to library workers only  
Jenna Freedman  
521 E 5th St, Apt 1D, New York, NY 10009  
[jennafree@bigfoot.com](mailto:jennafree@bigfoot.com)

#### HUMOR TIMES #188

This isn't strictly a zine, but then again what is these days? Hell, it is on newsprint and makes you want to think and laugh, so that is enough for me. A monthly collection of editorial cartoonists, including Dan Piraro's *Bizarro*, Lloyd Dangle's *Troubletown*, Ruben Bolling's *Tom the Dancing Bug*, Jim Siergey's *Cultural Jet Lag*, and Mike Baldwin's *Cornered*. They

also feature columns by Will Durst and Jim Hightower.

20 pages/tabloid/ \$3

1 Year Sub (monthly): \$17.95 US, \$30.95 Canada, \$49.95 World

James Israel

PO Box 162429, Sacramento, CA 95816

www.humortimes.com;

info@humortimes.com

#### **ESTRUS COMICS #5: KISS AND TELL**

I enjoyed these well-produced comics of Mari's romantic encounters. The writing and illustrations do an excellent job conveying the awkwardness, disappointment and often gross aspects of love, especially young love.

48 pages/digest/\$5, \$7 World

MariNaomi

PO Box 640811, San Francisco, CA 94164

#### **ZINE WORLD #25**

Simply put, if you are reading this, you should also be reading **ZINE WORLD**.

48 pages/letter/\$4US, \$5 Canada

PO Box 330156, Murfreesboro, TN 37133-0156

www.undergroundpress.org

#### **MUJINGA #13**

The review form describes this as a perzine, which it is, but it is also political in the sense that the personal is the political. A cut & paste feel, Bertrand explains his love/hate relationship with Rotterdam and his activism. Personally, I like to hear how other people live and think, especially internationally. Reviews and an interview with DJ and record producer FFF.

28 pages/A5 digest/trades

Bertrand Le Mujinga

Email for mailing address:

spaceman@mujinga.net

www.mujinga.net

I probably had three times as many zines in my horde, so I apologize to everyone I did not review. I'll do better next time. One last thing, I did indeed finish **LEEKING INK #31**, so trades (or orders) are welcomed.



**KATHY  
MOSELEY**

1321 N. MILWAUKEE AVE., #403

CHICAGO, IL 60622

SEMIBOLD@EARTHLINK.NET

It's been one of the hardest winters in quite some time here in Chicago. I am very much ready for it to be over. I have many wonderful pairs of shoes, and I'm tired of wearing nothing but snow boots! And it's snowing again, even as I write this. Sigh.

#### **TIME ENOUGH AT LAST: A READING LOG 2007**

A.j. is one of my long-time favorite zine writers. Like me, she is a constant reader, and for the past few years she has published an overview of her yearly reading to share with us. And she doesn't limit it to just books, but includes zines, comics and graphic novels too.

36 pages, mini. \$2 US

A.j. Michel

PO Box 877, Lansdowne, PA 19050

syndprod@gmail.com

www.syndprod.etsy.com

#### **KING-CAT COMICS AND STORIES #68**

What can I say about **KING-CAT** that hasn't already been said? I just love it, it's one of my eternal favorites. John has a wonderful storytelling sensibility, economical drawing style and acute powers of observation. He

takes the time to look at the world around him, and notice the small things that most of us completely miss in our hurry to get from A to B. This issue is particularly poignant, as it includes John's remembrance of his beloved cat Maisie (a familiar character to all King-Cat readers), who recently passed away.

36 pages, digest. \$3 US

John Porcellino

PO Box 18888, Denver, CO 80218

www.king-cat.net

#### **AUGUST IN HARVEYVILLE**

One of my fantasies is to be able to go to an artist/writers' retreat for a month someday. No distractions, no day job, just peace and quiet and time to write. Chantel was able to do just at the Harveyville Project in Harveyville, Kansas. She shares her day-to-day experience in the small-town environment, her writing process, and many of the poems that resulted from her stay there. Aside from the oppressive August heat, it sounds like a fantastic experience.

57 pages, digest.

\$2 US/\$3 everywhere else/trades okay

Chantel G.

PO Box 1483, Lawrence, KS 66044

#### **LION IN A TEACUP #1**

Tabby recently traded her career in the law profession for that of a high school teacher in Chicago. I know a few Chicago teachers, and this is not an easy task under the best circumstances. When you are dealing with "inner-city kids" and all the related difficulties, it's definitely not the best circumstances. But Tabby's goal is to find the human beings behind the stereotypes, and she never gives up. For every bleak story that seems like a lost cause, there is another that makes up for

everything. If you're interested in educational issues and/or city life, I'd definitely recommend this. Very well-written and thoughtful.

20 pages, digest. \$2 S, \$3 Canada/Mexico. Trades considered.

Tabby Kaye

PO Box 471343, Chicago, IL 60647

editor@lioninateacup.com

www.lioninateacup.com

#### **SUBALTERNATION #6 & #7**

Nathan describes **SUBALTERNATION** as "rambling on the local independent art scene." #6 in particular focuses on indie band Chandelle, based on Kaua'i, but planning a relocation to Southern California very soon. #7 finds Nathan himself relocated to California from Hawaii, but still doing a lot of traveling. He reviews recent indie music releases by Olivia, Rocky Green and once again, Chandelle.

#6 - 6 pages, mini. #7-10 pages, mini.

50¢ each, stamps or trades okay.

Nathan

PO Box 51245, Pacific Grove, CA 93950

#### **YOU KNOW BETTER #2**

A classic-style perzine from a young woman in Brooklyn. Relationships beginning, ending, long-distance, comfortable, confusing. Slices of city life.

40 pages, mini. \$2 US. Trades considered.

Betsy Houston

262 Gates Ave. #2R, Brooklyn, NY 11216

isabel@isabelsparkle.com

www.isabelsparkle.com

**IF YOU WANT YOUR ZINE CONSIDERED FOR REVIEW,  
PLEASE SEND IT TO ONE OF THESE FINE FOLKS:**

*Please don't send more than two copies of your zine in for review. You can get a sense of each reviewer's tastes by reading their reviews in this issue and decide who might best appreciate your zine. Also, please indicate that the zine is being sent for review and enclose the info sheet on the following page.*

**Anne Thalheimer (Booty)**

8 Clark St., Apt. 2, Holyoke, MA 01040  
motes@simons-rock.edu

*I would prefer feminist-ey stuff. I like auto-bio and comix, but will read just about everything aside from weirdo porn zines. No prisoner mail either, please.*

**Dan Taylor (The Hungover Gourmet)**

PO Box 5531, Lutherville MD 21094  
editor@hungovergourmet.com

**David Gypsy Breier (Leeking Ink)**

PO Box 11064, Baltimore, MD 21212  
David@leekinginc.com

**Fran McMillian (Etidorhpa)**

40 East Main St., PMB 170  
Newark, DE 19711  
marybld@aol.com

*Lit zines, perzines, artzines.*

**Gavin Grant (Lady Churchill's Rosebud Wristlet)**

150 Pleasant St., #306  
Easthampton, MA 01027  
info@lcrw.net

*Literary, perzine, political, cooking, etc!*

**Eric Lyden (Fish With Legs)**

224 Moraine St., Brockton, MA 02301  
ericfishlegs@aol.com

*Per zines, comic zines, anything that seems to have any sort of sense of humor. No poetry zines! I'm also not too into political zines, but I can appreciate them when they're well done.*

**Julie Dorn (Junie in Georgia)**

3455 Blaisdell Ave. #13  
Minneapolis, MN 55408  
junieingeorgia@hotmail.com

*Perzines, comics, zines with obscure or unusual themes.*

**Kathy Moseley (SemiBold)**

1321 N. Milwaukee Ave PMB #403  
Chicago, IL 60622  
semibold@earthlink.net

*I love a good perzine! (But I'm not averse to zines about art, travel, DIY and pop culture in general.)*

**Matt Fagan (Meniscus)**

c/o Brainstorm  
1648 W. North Ave.  
Chicago, IL 60622  
hadmatter@hotmail.com  
myspace.com/meniscuserprises

**Stephanie Holmes**

3005 Glen Rae, Austin, TX 78702  
ourgirlsunday@yahoo.com

*I like cooking zines, perzines, travel zines, activist zines, parenting zines and comic zines.*

**Kris Mininger (Extranjero)**

Calle Obispo 4 Bajo,  
Plasencia 10600,  
Cáceres, Spain

**PLEASE REVIEW MY ZINE...**

Title: \_\_\_\_\_

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website: \_\_\_\_\_

price: \$\_\_US/ \$\_\_Can/Mex / \$\_\_World

trades: yes / no / maybe

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Please copy or cut out and attach to your zine (really, it helps)

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