

**FROM ZINES TO EZINES:
ELECTRONIC PUBLISHING AND THE LITERARY
UNDERGROUND**

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by

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FROM ZINES TO EZINES: ELECTRONIC PUBLISHING AND THE LITERARY
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Gauging how electronic publishing technologies may affect literature in the future, this project examines how publishers in the underground literary world of zines are utilizing electronic publishing. I argue that the relationship between print and electronic publishing is complex, and that despite claims of “the death of the book” and that hypertext transforms writing, literature will continue to flourish in the future in both traditional and new forms, in print and on screen. Research is based on a body of 512 ezines and zine related websites and interviews with 54 people involved with zines and ezines. The first chapter introduces the study and explains the background, organization, and methodology of it, laying out the argument that by studying how zine publishers are experimenting with electronic publishing in the present, a better understanding of how electronic publishing may affect literature and literary culture in the future can be achieved. The second chapter details the origins of print zines, arguing that their historical development has resulted in characteristics of personal communication, opposition to the mainstream, noncommercial ethos, and the use of affordable and available technology. The third chapter traces the development of hypertext, the Internet,

and the World Wide Web, the technologies that have made electronic publishing a viable alternative to print publishing for zine publishers, presenting claims and questions that have revolved around these technologies and their use. The fourth chapter explores the history and characteristics of online media such as textfiles, ASCII text-only ezines, home pages, online journals, online magazines, and weblogs, arguing that their legacy influenced the work of zine publishers online. The fifth chapter explains what zine publishers are doing online by analyzing 512 electronic publications, placing them in the major categories of promotional websites, archive websites, online co-publishes, and ezines, arguing that print publishing exerts a considerable influence on their activities but that electronic publishing has opened new possibilities and challenges. The sixth and final chapter explores how readers and society have responded to the online work of zine and ezine publishers, and offers conclusions and conjectures on the future of zines, literature, mass media, and publishing.

Chapter One

From Zines To Ezines: Electronic Publishing And The Literary Underground

Introduction To The Study

The January 1, 2000 issue of Newsweek included a special section entitled “The 21st Century: A User’s Guide,” which predicted what life in the new century would be like. Among other prognostications, the magazine declared that printed books would be relegated to the dustbin of history, replaced by electronic books (Levy, “It’s Time To Turn The Last Page” 96). In the heat of millennium fever, the magazine presented the shift from books on paper to books on screen as inevitable, but in 2001 with Harry Potter novels setting sales records for printed books and surveys suggesting that only 1 in 5 consumers will purchase an electronic book in the near future, it’s not at all certain that Newsweek’s forecast will indeed come to pass (“Potter Sales Hit Magic Number”; Italie). However, the very raising of the possibility that printed matter may cease to be a significant cultural presence in the future suggests the question of what consequences may arise from this change, if any. To date, because most major publishers were reluctant to embrace electronic publishing, the cultural critics who had weighed in on the subject could offer little more than speculation that ranged from the utopian to the apocalyptic. This dissertation seeks to change that state of affairs by presenting an analysis of the experiences of a literary subculture heretofore based on print--zines, publications issued by an individual or small group for personal reasons--and the experimentation with electronic publishing occurring within it. Because the motivation for publishing a zine is driven more by passion than profit and zine publishers typically

use the most affordable and accessible publishing technology available to them, the zine community has been less reluctant than major publishers, who often have large amounts of capital invested in the established ways of print publishing, to embrace electronic publishing and is consequently facing at the present time many issues raised by a move from print to electronic publishing. To that end, I studied a body of 512 electronic publications by zine and ezine publishers and interviewed 54 people associated with either ezines or zines in order to assess how zine publishers were experimenting with online publishing. Their experiences serve as a guide for what the larger literary culture may expect should such a shift in publishing media occur. Furthermore, coming at a time when decisions concerning the use of new electronic publishing technologies and the future of print are being weighed by those in the academy, the mass media, and the publishing industry, this study may illuminate discussions which would otherwise remain in the realm of the hypothetical, and in turn lead to decisions based on the best evidence available instead of on untested assumptions about literate practices or technological hype.

Background Of The Study

Although I am very interested in electronic publishing, especially in regard to how it may affect literature, this study arose initially from my interest in zines which I first discovered as an undergraduate at Bowling Green State University in Ohio. The first zine I can remember encountering was The Bubba, a brief, photocopied zine that lampooned the Bowling Green local music zine. The opinions of The Bubba caused

quite a stir in the local music scene because, unlike the campus newspaper, The BG News, The Bubba was not bland in its opinions, but passionate and gleeful. The then anonymous publishers of The Bubba (they were later revealed to be members of the local band The Dutch Crumbs) let their feelings be known whether they loved or hated a band. Consequently, The Bubba was a must-read that provoked reactions from humor to horror in the local music community. Though The Bubba was short lived, it left an impression on me. That a scruffy publication, no doubt photocopied at Kinko's in the dead of night, could through the sheer force of its opinions and wit of its writing cause such a reaction in the community demonstrated the power of an individual voice and the power of the zine medium. At this time I wrote for The BG News and was rapidly becoming bored with the formulaic writing and blandness of college journalism. Zines seemed to exemplify a daring writing alternative, exactly the opposite of what I was being taught to do on the campus paper. Zine writers never had to ask permission to do a story or had their writing butchered by copy editors solely to fit the white space around the advertising. Instead, they had complete control over their work, writing whatever they wanted, out of passion, and I, along with others, usually found the results fascinating.

After graduation, I published my own zine. SMASH was a one-page legal size sheet that I published while working at an AM radio station in my hometown of New Castle, Pennsylvania. Although there was no local music scene to shock and dismay (indeed, one of the reasons I published SMASH was because I was bored), SMASH managed to amuse a few friends and myself. Yet despite the small circulation of the zine (I hadn't even discovered yet the network of zine publishers who traded their publications

with one another and the zine, Factsheet Five, through which most of them had learned of one another), I felt a tremendous sense of accomplishment with each issue I finished. I found it thrilling really.

Although I stopped publishing SMASH when I went to graduate school at Kent State University, I carried the curiosity about the way it made me feel with me. Taking classes with Dr. Mark Bracher, a literary scholar who used psychoanalysis to explore literature, popular culture, and society, I encountered the theories of psychoanalyst Jacques Lacan, and I returned to my curiosity about zines. With the help of Dr. Bracher, and his colleagues Dr. Claire Culleton and Dr. Margaret Shaw, I started a master's thesis concerning the psychoanalytic motives of zine publishers. For the thesis, I tracked down as many zines as I could and interviewed a number of zine publishers. The thesis ultimately explored the reasons why people published and read zines and the effects this literary subculture had on mainstream culture and society.

The finished thesis "Personality On Parade: A Psychoanalytic Analysis of the Zine Revolution" was completed in the fall of 1995, and to thank the zine publishers who had assisted me in the study, I published the thesis in the classic photocopied zine format and sent it to them. Being zinesters they reviewed it in their zines and soon other zine publishers and readers wrote to me for a copy of the thesis offering me one or the other of the time-honored zine traditions of payment, a letter with carefully hidden dollar bills or copies of their own zines. I enjoyed corresponding with them and started another zine, drinkdrankdrunk, to continue my involvement in the zine community. I also joined the

staff of Zine World: A Reader's Guide To The Underground Press, a zine that reviewed other zines. These involvements in the zine community increased my understanding of zines, and highlighted for me the activity of zine publishing as both a social practice and a literary pursuit.

From this vantage point, I also noticed that changes were starting to occur in the world of zines. In the thesis, I had included a handful of ezines--zines published electronically--among the print zines I had studied. These ezines--BLAST, Late Show News, and More Than One--were all ASCII text-only creations published via electronic mail over the Internet. However, as Internet access and use grew over the ensuing years and the World Wide Web with its graphic capabilities entered popular consciousness, more zine publishers began to publish electronically, particularly on the Web, often to avoid the printing and postage costs of the print publishing of zines. I wondered how this migration in media would affect the zine community and the zine itself. For example, traditionally, one of the defining characteristics of the social practice of zine publishing has been the activity of trading zines, in which zine publishers exchange their creations with one another. What happens then to the activity of trading zines when such a publishing shift occurs? How does a zine publisher trade zines with another zine publisher when he or she is publishing electronically on the Web? Is the activity of trading zines abandoned along with the photocopying bill? Or is the activity transformed into some digital analog, perhaps into trading links on one another's websites? And, what happens to the other characteristics of zine publishing such as the sense of

community among publishers, the do-it-yourself philosophy, and the literary impulse driven by passion and not profit when an activity so central to the enterprise of zine publishing is altered?

As I pondered questions such as these, I realized that zine publishers weren't the only ones facing issues raised by electronic publishing. The existence of hypertext and other electronic publishing technologies has caused widespread concern in American society in general about the future of literature and traditional forms of publishing such as the printed book. In the late 1990s, books and articles concerning the future of print and literacy in an electronic age such as The Future of the Book and Ink Into Bits appeared with frequency. Some commentators argued that print and electronic publishing will co-exist, but others, such as novelist Robert Coover, argued that there is no going back, "The digital revolution is irresistible and irreversible. Over the next decade—and no doubt for many decades to come—the Web and its offspring will be the medium of choice for most, and if literature is to survive and continue to be a force in human lives, it will have to go there" (Coover 164). However narrowly--literature as aesthetic writing--or broadly--literature as any writing on a particular subject--these commentators defined literature, they shared in common a belief that electronic publishing would have an effect on it.

However, literature in the form of ezines is already being published electronically. Therefore, exploring how zine publishers were reacting to the increased accessibility and affordability of electronic publishing had the possibility to answer questions about the future of publishing. Would zine publishers exploit the capabilities of electronic

publishing, incorporating hypertext and multimedia capabilities as many hypertext theorists supposed? How would the change from materiality to virtuality affect the community and camaraderie of the zine world? It seemed a kairotic moment at the turn of the century to explore such issues and hopefully glean some insight into the future of literature and literary communities--the network of writers, publishers, and readers who make up the cultural activity of literature, from Oprah's Book Club to your friendly neighborhood Department of English--as well as publishing. I also wanted to revisit some of the concerns of the thesis, and present a revised and updated description of zines and their history, incorporating this possible electronic evolution of the zine medium. With those motivations, the study began.

Rationale For The Study

The current social practice of zine publishing and the zine as a literary medium are based very much on print publishing. Although precursors to zines can be traced far earlier, zines as a literary movement emerged in the late 1970s and early 1980s, and the social practice of zine publishing developed at this time. In fact, many zine historians attribute a growth in the numbers of zines during this time period to the increased presence of photocopying machines, which more easily allowed individuals or small groups to inexpensively produce publications in small print runs. Frequently irreverent in attitude, zines deal with various subjects which usually share the common attribute of being ignored or overlooked by mainstream media. These subjects run the gamut from

the zine publisher's own life to punk rock music to considerations of dishwashing as an art form. Furthermore, zines very often consciously stand in opposition to the literature, art, and journalism issued from mainstream corporate sources. They are made primarily for passion and not profit, although a tiny minority of zine publishers has jettisoned their day jobs for full-time publishing. Many readers find these often idiosyncratic and blunt publications a refreshing change of pace from academic, formal, or overly test-marketed commercial art and culture. As art historian and literary scholar Tom Trusky writes of the first zines he encountered in Some Zines, his catalog of a zine exhibit he put on at Boise State University in 1992, "They were tributes to a belief in Freedom of the Press, the power of the individual, the value of diversity" (iii). Trusky was one of many who were smitten upon discovering the world of zines. Other academics similarly devoted attention to zine culture. Zine publishers increasingly found one another and began to network--trading zines through the mail and at zine conferences and fairs-- thinking of themselves as a far-flung, open-ended community. The mainstream press discovered zines in the 1990s and publications from Time to the Wall Street Journal sent reporters to investigate this literary subculture. And, in the final half of the 1990s, mainstream publishing issued several books from zine sources. Some were anthologies of zine writing like The Factsheet Five Reader and The Book of Zines. Others were collections of single zines like Pagan Kennedy's Pagan's Head (the collection of which was entitled 'Zine) or books drawn from the "greatest hits" of a zine such as Al Hoff's Thrift Score. Some were even how-to books, inviting readers to make their own zines. By the end of

the decade the concept of a zine and the term itself were no longer so foreign to the mainstream, even ending up as an entry in the fourth edition of the American Heritage Dictionary, published in 2000, with zine defined as “An inexpensively produced, self-published, underground publication.” In fact, as Stephen Duncombe, a sociologist who has studied zines, pointed out in his article “DIY Nike Style,” corporations such as Nike even put out their own zines now in an attempt to market to youth. Nevertheless, underneath all the fuss, the zine publishing community continued to function, with a quarterly review zine, Zine World: A Reader’s Guide To The Underground Press; yearly directory, Zine Guide; best-of anthology, The Zine Yearbook; and yearly conference, The Underground Publishing Conference, all produced from sources within the zine community.

However, the increasing affordability and accessibility of publishing online have inspired more zine publishers to move the zine away from print. This necessarily alters some of the standard practices of zine publishing. For example, instead of using the postal system to distribute their work, zine publishers online utilize the Internet, a network of computers linked together through the telecommunications grid—telephone line, cable wire, and satellite--so that data can be passed easily between any one node of the network to another. Their presence online is in stark contrast to print zine publishing because, even for all the mainstream attention it has garnered over the last decade, print zine publishing is still largely the province of a subcultural community that can be difficult for outsiders to enter. Most communication among the zine community is direct;

few bookstores and newsstands sell zines. But zines published on the Internet, especially on the World Wide Web, are only a click or a typed uniform resource locator (u.r.l.) away from any reader.

Though a zine published on the Internet could be printed out by a reader, and an observer could note that not much had changed except the distribution method, electronic publishing usually entails further changes, including in the medium of expression itself. For example, zines published on the Web utilize, almost by definition, hypertext, a network of texts linked together electronically wherein one can move from one text to another by activating a link in one text which leads one to another text. As it developed, hypertext attracted the attention of not just computer scientists but also literary scholars in English studies. An area known as hypertext theory developed with many hypertext theorists arguing that the very nature of hypertext--open-ended and networked--altered traditional literate practices. As Ilana Snyder writes in her study, Hypertext: The Electronic Labyrinth, "The move from 'writer' or 'reader' to the 'writer-reader' of hypertext involves a negotiation and redistribution of traditional hierarchical power arrangements. With the loss of an authoritative and untouchable authorial identity comes a new sense of dialogic identity, created by the sense of being perpetually in dialogue with other texts and other writers" (79). If hypertext theorists are correct, the literate practices of zine publishers are likely altered when they move from publishing on paper to publishing on the Web.

In fact, the experiments of zine publishers online form a natural laboratory for testing out many of the claims made by hypertext theorists and others about electronic publishing. We can observe the effects, if any, of moving from ink on paper to electrons on screen on both a literary medium and the social practices revolving around it. There have been many books written about hypertext theory and the possible impact of electronic technologies on literate practices and literature, but all of them have either offered merely speculation or evidence based on studies in the classroom. This study enables us to observe outside of a school assignment how practitioners of a literary medium (zines) adapted to an electronic technology (the Internet and Web) and how their adoption of this new technology affected the nature of their literary output (ezines).

Indeed, the reasons for studying zines and ezines at this moment in time are plentiful and varied. Among them, further understanding of a literary subculture, the opportunity of being able to learn about how people deal with a new communications medium in the Web, an insight into how publishing might function in the future, and, as educational theorist Henry Giroux writes, referring to new media such as ezines, the education of future students:

These sites produce public pedagogies and must be considered seriously as knowledge producing technologies and spheres that demand new types of learning. Many educators and adults need to redefine their own understanding of the new technologies, the new global forces that support them, and the new literacies they have produced. The new media,

including the Internet and computer culture, need to become serious objects of educational analysis. (30)

An understanding of ezines is one facet of such an enterprise, and, by understanding what happens when zines venture online, we can better understand how electronic publishing may affect other literate material from the newspaper to the novel, which also developed historically in print.

Indeed, other literary scholars have pointed out the effects that technology has had upon literature in the past. For instance, Alvin Kernan has documented the role technology played in changing literary culture from manuscript based to print based in the 18th Century (Kernan). These studies typically have been conducted from a vantage point at least a couple centuries distant. By studying zines and ezines at this time, we have a unique opportunity to better understand the relationship between technology and literature because we can observe any changes in literature resulting from the use of publishing technology as they occur. Will literature utilize the multimedia capabilities of electronic publishing, resulting in new genres closer to contemporary video games than the traditional novel or poem? Will nonlinear literary works become the norm along the lines of many of today's experimental hypertext fiction? How would such changes affect the cultural practice of literature in areas ranging from the textual practices of readers and writers to the distribution methods used by publishers and booksellers--indeed, would bookstores as we know them today even still exist? Furthermore, how would such changes affect society in general? Kernan and others have documented the surprising

changes the use of publishing technology have had in the past, among them the use of printed books helping to change literature from an aristocratic hobby to the prototypical form of popular culture, and have suggested that this change further spread ideas such as democracy around the globe. What can we expect should printed books go the way of courtly letters? This study represents an attempt to answer such questions at the present time.

Despite these arguments and the attention that zines have already received from academic sectors, the question might be raised as to whether ezines deserve serious consideration? Are they merely a fad? George P. Landow argues in Hypertext 2.0, that to ignore ezines and other new media forms simply because of their novelty is to be culturally shortsighted:

. . . one suspects that such a shift in information paradigms will see another version of what took place in the transition to print culture: an overwhelming percentage of the new texts created, like Renaissance and later how-to-do-it books, will answer the needs of an audience outside the academy and hence will long remain culturally invisible and objects of scorn, particularly among those segments of the cultural elite who claim to know the true needs of “the people.” (289)

As Landow points out, cultural and literary critics usually pronounce a genre or medium culturally prestigious long after it has already ensconced itself in the culture of a society. Waiting for such a general agreement on zines and ezines would have been unfortunate

for a number of reasons. First of all, understanding the ezine now early in its development provides insight into how other new electronic literary forms may develop and be used. In addition, the conducting of such a study at this time has gathered a collection of data that may prove to be invaluable for future researchers trying to understand early developments in electronic publishing or literary culture at the turn of the millennium. The annotated bibliography is also of value for current researchers investigating associated subjects, and will be of use to future scholars as a historical document, a snapshot of zines, ezines, and the cultural debate concerning the use of electronic publishing technology occurring at the present time.

Furthermore, as well as helping to answer the chief question of how electronic technologies may impact literature and literate practices associated with it, I hope that this study will help afford zines and ezines critical recognition as literary media in our culture. In an era when electronic publishing is challenging the conventional notion and traditional prestige of publication in areas as diverse as journalism (Matt Drudge and The Drudge Report, whose reporting helped lead to an impeachment of a president of the United States), the academy (electronic journals), and literary fiction (Stephen King's experiments in publishing online), it seems not only snobbish but foolish to ignore zines and ezines merely on the grounds that they lack authority because they are self-published rather than stemming from an academic or commercial publisher (for that matter, Drudge, King, and many academic electronic journals are self-published as well). Indeed, zine writers such as Jim Munroe have been published by mainstream publishers and could

continue to have their work published by the Rupert Murdochs of the world, but they have often returned to publishing in zines, citing a desire for autonomy in their work and a distaste for the corporate ways of the modern publishing industry. And, as for the quality of the work in zines, it, like almost any medium, exhibits work from the terrible to the magnificent. However, during the study, which included a period of about a year in which I read on a daily basis at least one zine or ezine, I found something every day that inspired me. And, if any contemporary writers can equal or eclipse the passion and artistry of writers such as Ron Androla, Aaron Cometbus, and Ann Sterzinger, all of whom publish almost exclusively in zines or ezines, please point me in their direction. I'll be delighted to make their acquaintance. Up to the present moment, zines have primarily attracted well-deserved attention as an intriguing cultural and social phenomenon in works such as Duncombe's Notes from Underground: Zines and the Politics of Alternative Culture, but I believe it is time for those in literary studies to take note of the interesting literature appearing in the zine medium. I hope that this study assists in starting that enterprise of critical recognition.

Organization Of The Study

The dissertation is organized in the following manner. This first chapter introduces the rationale for the study and explains the background, organization, and methodology, laying out the argument that by studying how zine publishers are experimenting with electronic publishing in the present, a better understanding of how

electronic publishing may affect literature and literary culture in the future can be achieved. The second chapter details the origins of print zines, tracing their precedents from pamphlets and broadsheets to science fiction and rock and roll fanzines, arguing that their historical development has resulted in characteristics of personal communication, opposition to the mainstream, a noncommercial ethos, and the use of affordable and available technology. The third chapter traces the development of hypertext, the Internet, and the World Wide Web, the technologies that have made electronic publishing a viable alternative to print publishing for zine publishers, presenting the claims and questions which have revolved around these technologies and their use, which will be tested by looking at how zine publishers are utilizing electronic publishing. The fourth chapter explores the history and characteristics of online publishing media and genres such as textfiles, ASCII text-only ezines, home pages, online journals, online magazines, and weblogs, arguing that their legacy influenced the work of zine publishers online. The second through fourth chapters, which may be thought of as the historical chapters, set the context for the rest of the study so that the comments by ezine and zine publishers and the results of the body of electronic publications may be better understood by the reader. The heart of the study is the fifth chapter, which explains what zine publishers are doing online by looking at 512 electronic publications, placing them in the four major categories of promotional websites, archive websites, online co-publishes, and ezines, arguing that print publishing still exerts a considerable influence on their activities but that electronic publishing has opened up new possibilities and challenges for publishers.

The sixth and final chapter explores how readers and society have responded to the online work of zine and ezine publishers, and offers conclusions in regard to ezines, zines, and hypertext theory, and conjectures on the future of literature, mass media, and publishing, arguing that print and electronic publishing will coexist in the future but they will take on different uses and the relationship between material and virtual media will manifest itself in complex and unexpected ways. The notes section has material of interest that did not merit inclusion in the chapters proper. The annotated bibliography contains the non-zine and non-ezine source material for the study with comments and descriptions while Appendix A lists the ezines and zine-related websites consulted in the study with brief descriptions and contact information and Appendix B lists the print zines consulted with brief descriptions and contact information. Appendix C lists the body of 512 ezines and zine-related websites in categories based on specific characteristics.

Methodology Of The Study

To conduct the study, I began by making use of what I had learned about zines during the years since my master's thesis, and I was better able to place zines into the context of self-publishing and underground literature throughout the years. I also set about examining in closer detail the history of the technology of electronic publishing and the debate it inspired. By knowing the claims various theorists have laid out, I better be able to determine if the experiences of zine publishers experimenting online were meeting such expectations. As for the study proper, I participated by learning html and

publishing the fourth issue of drinkdrankdrunk as an ezine so I could understand firsthand the experience of zine publishing online.

The centerpiece of this study, however, was an examination of the work of zine publishers online. I looked at 512 ezines and zine-related websites in order to gauge how zine publishers were experimenting with online publishing. I used aspects of Glazer and Strauss's grounded theory methodology to develop categories in order to help understand what I was seeing. As it is defined in Strauss and Corbin's Basics Of Qualitative Research: Grounded Theory Procedures And Techniques, "A **grounded theory** is one that is inductively derived from the study of the phenomenon it represents" (23). This method was useful for organizing the data I collected because it emphasized building a theory out of the data rather than applying a predetermined theoretical lens such as marxism or psychoanalysis as is commonly done in literary studies. Nothing is wrong with such methods, of course, but for this study I wanted as few preconceptions as possible in order to construct as objective a portrayal as possible of what zine publishers were doing online. To that end, I noted the characteristics of the individual publications and began building general categories out of these individual characteristics. As described in chapter 5, four major categories emerged: promotional websites, archive sites, co-publishes, and ezines. Grounded theory also assisted me in identifying other characteristics that I might have otherwise ignored or missed such as turnpage links and guestbooks. These minor categories ended up playing a major role in understanding how zine publishers were adapting to electronic publishing. I understand that the use of a

methodology such as grounded theory is rare if not singular in literary studies, but I hope that this dissertation demonstrates that such a methodology can have its uses and be a viable option for scholars in literature investigating certain areas of the discipline.

I gathered my data by using the zine websites and ezines I was already aware of, starting with Chip Rowe's Zinebook.Com zines and ezines resource page and the Zine World: A Reader's Guide To The Underground Press website. I looked at their zines and ezines links and followed the links at those sites to other ezines and zine websites. I did this because, as I discuss in Chapter 4, the term "ezine" has changed in meaning over the years. Whereas it used to denote a zine being published electronically (such as the ezines I studied in the thesis), it came to be a default term for any electronic publication, whether an online zine or a corporate media product such as Time magazine online. Although the usage of "ezine" as a default term for any electronic publication seems to have decreased over the last couple of years, I still had to be vigilant in avoiding electronic publications that billed themselves as ezines, but exhibited none of the characteristics of zines nor had any connection to the zine community. Therefore, I concentrated on the works of zine publishers already familiar to me and, through the links on their websites, found other ezine and zine publishers. In this way, I gained a more accurate picture of how print zine publishers and prospective print zine publishers were dealing with electronic publishing. The Zine Guide directory as well as print zines that included web addresses and reviewed ezines were also crucial sources for gathering data. In this way, I gathered a body of 512 e-publishing ventures from people in or associated

with the print zine publishing community.

To gain further insight into how zine publishers were experimenting with publishing online and responding to the increased accessibility and affordability of electronic publishing, I interviewed 54 members of the ezine and zine community, publishers and readers, including those in the community who disliked electronic publishing. I usually began by asking them how they got involved with zines and, using the interview methodologies detailed in Harriet Nathan's Critical Choices in Interviews: Conduct, Use, and Research Role and James Spradley's The Ethnographic Interview, let the interview develop from there in order to understand the interviewee's perspective and subcultural language. Common topics that emerged concerned the interviewee's thoughts on electronic publishing and their online reading practices. I conducted most of the interviews via email, but I used whatever means of communication available and whatever was most comfortable for my interviewee including instant messenger, the telephone, letter, and face to face interviews. The interviews proved valuable in illuminating some of the characteristics I had noted in the ezines and zine-related websites and also increased my understanding of the issues publishing zines and ezines raised.

I also kept abreast of news concerning new electronic publishing technologies and other media sources concerning the subject and the future of literature. The study started in the fall of 1999 and ended in the summer of 2001, so I was fortunate to witness the debate over Napster and the rise and fall of the dotcoms in the popular media. In

addition, I kept reading numerous print zines and attended several zine events including the Underground Publishing Conference, Beantown Zinetown, and the Underground Literary Alliance's Underground Invasion reading. Following the discussions concerning electronic technologies in scholarly, popular, and zine circles provided context to the study. Based on these methods, I believe I was able to construct an accurate portrayal of underground literature venturing online at this moment in time.

Conclusion

Studying ezines at this historical juncture provided an ideal window through which to observe how electronic technologies impact a literary medium and the literate practices which revolve around that medium. This in turn does not predict the future, but it does provide us with the best evidence available in the present as to the question concerning electronic media that lie before us. For the issues raised by publishing online that zine publishers and readers face today will be the issues members of any literary community that has ventured online will face. We would be wise to learn from their experiences in order to better guide decisions concerning the use of electronic publishing. For electronic publishing should be a tool used to meet human needs, and we should base our judgements on its use on not the bottom line nor technological hype nor assumptions about literate practices, but on evidence which suggests how to best meet those human needs. For that purpose, this study seeks to inform those interested in how electronic publishing may affect literature and literary communities about how the underground

literary community of zines is utilizing online publishing at the present time. Of course, those readers interested only in how electronic publishing may affect zines may find the study interesting as well. It begins in the next chapter with a look at how zines developed historically in print.

Chapter 2

Zineology: The History and Characteristics of Zines

Introduction

Since the zine medium originated in print, it is crucial to understand the zine in its printed form in order to analyze how the zine medium has been affected by being published electronically. Therefore, in this chapter, I present a brief history of the zine, and an examination of the characteristics that define it as such, differing it from a corporate magazine, or an alternative weekly newspaper, or a church newsletter, among other printed media. These characteristics include use of the most affordable and available publishing technology, an opposition of some sort to mainstream culture and society, a noncommercial ethos, and an emphasis on personal communication. A historical examination of the zine and its precedents reveals how these characteristics came to be part of the definition of a zine. For the urge to express oneself no doubt goes back a long way in human history, and it is this urge more than any other that causes zines to be published.¹ While some zine proponents may argue that cave-paintings are proto-zines, the history of zines can really only be dated back to the development of moveable type and the printing press. For although handwriting and handprinting of the type that appears in zines such as Cometbus add a further individualized touch to zines, duplication of the zine is not a product of the scribal hand, but of some sort of duplicating machine.

Pamphlets And Broadsheets

The zine's earliest ancestors are self-published pamphlets and broadsheets. For precursors to the zine, Nico Ordway in his "History of Zines" points to the publications of this nature by the Ranters and others during the English Revolution, which were self-published, of a radical perspective, and noncommercial, characteristics shared by contemporary zines (Ordway 155). In addition, the lone printer is a historical if overly-romanticized figure zine publishers often look back to as a forerunner of their efforts. For example, in Time magazine, Seth Friedman, a publisher of Factsheet Five, at the time the ground zero of zine culture, is quoted as saying, "Benjamin Franklin made zines. He published his own thoughts using his own printing presses. It wasn't the magazine business. He did it all on his own" (Gross 68). Franklin, like many of colonial America's printers, in addition to taking on outside orders, published his own work on the side in the form of pamphlets and broadsides. The practice increased in frequency as colonial America broke from Britain, with printers taking both sides, as Carl Berger describes in Broadsides and Bayonets: The Propaganda War of the American Revolution: "From the beginning it was a war of words as well as gunpowder, with each major protagonist seeking to subvert and weaken the enemy camp with carefully prepared arguments" (7). A parallel formulates easily between printers of the Revolutionary war era disseminating their political views via the broadside and pamphlet and zine publishers spreading their opinions and viewpoints via the zine, especially since independence and autonomy are key values for both groups. It could also be argued that the parallel, especially in light of Friedman's statement, demonstrates how zine publishers attempt to

bring the now corporate and complex publishing world back to what they perceive to be its roots, the lone printer of Franklin's day.

Literary And Cultural Journals And Magazines

Broadsheets and pamphleteering continued well after the American Revolution and, indeed, continue today. In fact, some contemporary pamphlets and broadsheets may be considered zines today by some zine publishers and readers, as the zine form is remarkably fluid, encompassing everything from stickers to posters, as long as other characteristics of the zine are present. The next proto-zines are the literary and cultural journals and magazines that strived to present challenging art and ideas rather than make money by appealing to the lowest common denominator. An example of such a publication is the standard bearer of American transcendentalism, Margaret Fuller's and Ralph Waldo Emerson's The Dial, described by Hoffman, Allen, and Ulrich in their seminal study of small press literary magazines, The Little Magazine: A History and a Bibliography, as "the parent of the American little magazine" (7). The Dial was a publication of the Transcendentalist Club, and published literary criticism, verse, and prose that presented the aesthetic and philosophical ideas of its members. It would only last a handful of years before folding due to financial pressures, but its influence reaches across the decades even today. Hoffman, Allen, and Ulrich describe publications such as The Dial as few and far between in the nineteenth century, but note that the spirit of such journals and magazines was carried over to the little magazines of the twentieth century,

and thus, as we shall see, to the zine.

Dissident Newspapers And Private Writer Compilations

A nineteenth century “kissing cousin” of the zine was the dissident newspaper, published from such presses as the abolitionists, the populists, and the socialists, all of which operated in opposition to the mainstream sentiments of their times, at least at the beginning of their publications, and were often nonprofit enterprises (Leamer 15).

Another proto-zine form of the nineteenth century was practiced by writers such as Lewis Carroll, who prior to his writings’ acceptance in the commercial publishing world “followed an old Victorian custom of compiling collections of his writings in manuscript form, arranged as if they were a printed magazine, and neatly bound” (Warner, Jr., All Our Yesterdays 2). If the means had not been cost-prohibitive, it is likely that these collections would exist in more than editions of one, and as such would be recognizable by zine readers today as not differing terribly far from a zine. Of course, circulating material in manuscript form was a time-honored practice even before Victorian times, and one that continues today, but the emulation of a printed magazine in this particular custom is what places this tradition in the ancestry of the zine medium.

Amateur Press Associations

Similarly, the practice of amateur journalism also served as an outlet for the otherwise unpublished works of writers in the form of amateur press associations (APA),

who worked together to publish the works of their members collectively in compilation journals. In the twentieth century, some APA participants became involved in science fiction, on both the professional and fan sides, and the interplay somewhat affected both APAs and fanzines, both of which influenced zines (Warner, Jr., All Our Yesterdays 190-95; Bosky). According to the National Amateur Press Association, the oldest national organization of its kind, formed in 1876, amateur journalism as a subculture has roots back to the 1840s (National Amateur Press Association Website). As the website of another national amateur journalism organization, the American Amateur Press Association, explains:

The roots of amateur journalism go back into the nineteenth century, when several models of tabletop printing presses became available. Teenagers were encouraged to make money in their spare time by purchasing the equipment and supplies to set up a small shop. In addition to completing small printing jobs, some of the printers found time to publish papers. They began exchanging journals with one another, then formed regional and national organizations to provide a framework for activity

This activity continues today. Members typically print up individual contributions and send them to a central editor for compilation in a journal. The result is then shared among the members of the group. For example, Interregnum APA, a contemporary APA focusing on gaming, fantasy, and science fiction, has members either send their written contributions and a set amount of money to cover duplication or has them send 65 copies

of their contribution to the central editor who collates and distributes the resulting issue to the contributors (McCauley). APAs differ from zines in that most APAs are only distributed to contributing members, and are produced by a larger number of people than the typical zine staff (which is most often one person or a small group). This results in the APA often becoming a continuing dialogue among the participants from issue to issue--not unlike personal letters. However, APAs are like zines in that they are independently-published with the most affordable and available publishing technology, are usually produced to serve the needs of a subculture, are noncommercial, and are personal in tone.

Little Magazines

In the twentieth century, the tradition pioneered by The Dial fully flowered in what would come to be called “the little magazine.” As defined by Hoffman, Allen, and Ulrich, “A little magazine is a magazine designed to print artistic work which for reasons of commercial expediency is not acceptable to the money-minded periodicals or presses” (2). The term “little magazine” stems not from the size of the magazines, but from their limited readership of the artistic avant-garde (Hoffman, Allen, & Ulrich 3). The standing of the little magazine in the history of twentieth century literature is well-established, for it is in the pages of little magazines such as The Blast, The Egoist, and The Little Review that the earliest works of writers later regarded as among the century’s best such as Faulkner and Hemingway, and some of the most experimental literature of the century,

by the likes of Joyce, Pound, and Stein were published. Like a zine, “The little magazine is one which exists, indeed thrives, outside the usual business structure of magazine production and distribution; it is independent, amateur and idealistic—it doesn’t (or, shall we say, feels that it shouldn’t) need to print anything it doesn’t want to print” (Hamilton, 7-8).

Little magazines would be published throughout the century, introducing wave after wave of the literary avant-garde from modernists to the beats and beyond. In fact, the Beats and other writers would further democratize the little magazines later in the 20th century with the “mimeograph revolution” which spread poetry chapbooks across the literary landscape at mid century. Poets and writers such as Charles Bukowski, Allen Ginsberg, and d.a. levy would help turn the chapbook into an art form of its own (Golden 37; Stutz, Email interview 1994). Today, many zines devoted to publishing poetry and fiction, sometimes called “litzines,” carry on the tradition of the little magazine.

Artist Magazines

The artistic avant garde, like their literary counterparts, networked and found publication in the small press, primarily self-publishing their works for similar reasons. For example, the artistic rebels of Dada, particularly in the movement’s beginnings in Zurich during World War I, had to resort to underground publishing in order to make such bold statements in their publications as “we demand the right to piss in different colors” (Tzara 236). In addition to their desire to shock bourgeois sensibilities (which

would become a common characteristic of many of today's zines), the Dada magazines, Cabaret Voltaire, Dada, 291, 391, and New York Dada, also demonstrate techniques that would become future staples of zines such as rants, detournement, and collages. Many of these techniques would later be adopted by the surrealists in their publications, and later still the situationists--the Paris-based avant-garde artistic and philosophical movement that was said to inspire the general strike in May, 1968--would pick up on these same techniques in their publications. The influence of the situationist publications, filtered through the punk rock movement of the late nineteen seventies, would cause zine writer Bob Black to later reflect in his collection of zine writing Beneath the Underground that "No small number of the thousands of zines which have come out in the last fifteen years look like messy versions of SI [Situationist International] publications" (92). As Stephen Perkins details in his zine history Approaching The '80s Zine Scene, other artist magazines of the twentieth century, particularly mail art and networking magazines, would serve to influence zine publishers, particularly the common cut and paste graphic sensibility of the zine, which often turns conventional magazine design on its head.

Underground Newspapers

The underground press of the 1960s is another significant forerunner of today's zines. The counterculture movement spawned underground papers worldwide and nearly every metropolitan area in America and some not so metropolitan had one or two or three to choose from at one point or another (Fountain; Glessing 178-190; Leamer 205-209).

In addition, high schools throughout the country spawned underground high school newspapers which circumvented the usual administration censorship of the official school newspaper, as evidenced by the 1970 collection of writings from such publications Our Time Is Now: Notes From The High School Underground, edited by John Birmingham. The underground press challenged many notions of the mainstream press by often being indifferent and at times even hostile to finances, by tossing out objective journalism for subjectivity, by emphasizing freedom of expression to the extent of publishing profanity, and by being irreverent in general where newspapers were supposed to be serious and somber. The influence on the underground press on zines can be seen most evidently in political and social zines, particularly those of the left, but zines of all types carry on many of these characteristics of the underground press. Much of Robert Glessing's description of the underground press in The Underground Press In America can be applied to describe zines and zine publishing as well: scamming supplies (94), opposition to the mainstream (97-98), fake by names (105), and wacky titles of publications (114). Furthermore, just as the spread of the technology of photocopying is said to have fueled the numbers of zines being published, the spread and affordability of offset printing is said to have fueled the underground press. Laurence Leamer writes in The Paper Revolutionaries: The Rise of the Underground Press:

The Oracle was the first paper to take full advantage of offset printing, a major technological innovation that brought the cost of printing down to where less than \$200 usually was enough to bring out five thousand copies

of a sixteen-page paper. . . . A paper could become whatever was written, typed, drawn, etched or photographed and pasted onto newspaper-size makeup pages. Thus “camera ready,” the made-up pages were taken to the offset shop, where they were printed exactly as received. (34)

This description of the production method of an underground paper isn't far removed from the production method of most of today's zines, except that the zine publisher goes to the photocopy shop instead of the offset shop. In many other ways, zines seem like a continuation of the underground press, except on a smaller scale since underground newspapers usually were produced by staffs larger than the typical individual or small group that produces a zine. In fact, such underground press staples as Detroit's Fifth Estate and Paul Krassner's The Realist would connect with zine culture in the nineteen eighties and nineties, providing a direct link between the two underground publishing phenomena. The other spawn of the underground press, the contemporary weekly alternative newspaper, also carries on some of the traits of the underground press. However, its commercial nature has forced it to drop some of the underground newspapers' most interesting traits, among them, the unrestrained freedom of expression that was the underground press's trademark. Zines, however, appear happy to carry on the underground press's trademark freedom of expression.

Samizdat

No direct link exists between zines and the Russian activity of samizdat, which

was most prevalent during the existence of the Soviet Union, but the parallel is remarkable enough to make note of. “Samizdat” literally means “self-publishers,” and George Saunders, in the foreward to Samizdat: Voices of the Soviet Opposition, describes its origins:

Samizdat is a Soviet term coined by post-Stalin dissidents for the old Russian revolutionary practice, from the days of the czarist censorship of circulating uncensored material privately, usually in manuscript form—nonconformist poetry and fiction, memoirs, historical documents, protest statements, trial records, etc. The name “Samizdat”—Self-Publishers—is an ironic parody of such official acronyms as “Gosizdat,” meaning State-Publishers (short for Gosudarstvennoe Izdatelstvo). More colloquially, one might translate samizdat as the Do-It-Yourself Press. The message is clear: “If the bureaucrats won’t print it, we’ll get it around ourselves.” (7-8)

Most zine publishers today don’t have to worry about bureaucrats not printing their material; their adversary is the marketplace or, more accurately, commercial publishers who deem zine material nonlucrative (until it proves itself popular independently, in which case they happily attempt to capitalize on the popularity by publishing collections of individual zines or compilations from zines in general such as during the great zine book boom of 1996-98).² Many zines fill niches mainstream publishers won’t touch, for reasons ranging from subject matter (e.g., The Black Flame, which deals with Satanism)

to commercial viability (e.g., 8-Track Mind, a forum for eight track cassette collectors). Zines, like samizdat, also define themselves against the official or mainstream culture, and provide an alternative form of communication. Therefore, zine publishers sometimes refer to their activity as a form of samizdat. This is most easily evidenced by Merritt Clifton's book The Samizdat Method, which instructs prospective zine and other underground publishers in how to set up their own printing facilities (Gunderloy and Janice 158).

Science Fiction Fanzines

Although many of these proto-zines and related media would influence the zine medium and the activity of zine publishing from across the years, most directly through the little magazines, artist magazines, APAs, and underground newspapers, the true history of the zine begins in science fiction fanzines. Fanzines are publications which emerged initially out of science fiction fandom as fans began to connect with one another through the letter pages of the professional magazines such as Amazing Stories that published science fiction. In the late 1920s and early 1930s, science fiction fans, often geographically isolated from other fans because interest in science fiction was many (light?) years away from being a mainstream interest, in order to discuss their interest and communicate with other fans over the geographic distances began publishing their own magazines, eventually called "fanzines" to distinguish them from "prozines" like Amazing Stories and from "fan magazines," commercial newsstand magazines which

appealed to fans of movie stars and pop singers of the time. Harry Warner, Jr. in his “A History of Fanzines” traces the origin of the word “fanzine” to fan Louis Russell Chauvenet, who devised it as an alternative to “fan-mags,” which many fans apparently disliked (175).

Eventually fans would shorten the word to just “zines,” using it as a synonym for “fanzines.” These fanzines contained letters, stories, reviews, initially all related to science fiction and fantasy literature, but eventually growing into anything else that interested the publishers and readers. The first fanzine is usually cited as the May 1930 dated issue of The Comet, but Warner, Jr. notes that “there had been isolated issues of amateur publications with emphasis on fantasy fiction, like the 78-page issue of W. Paul Cook’s Recluse in 1927” published previously (“A History of Fanzines” 175). However, The Comet started the continuous existence of science fiction fanzines which exists to the present day, and this tradition more than any other would shape the contemporary zine. Indeed, most of the characteristics associated with zines can be found in the early science fiction fanzines. For instance, although many of the earliest fanzines were printed using a letterpress due to the existence of amateur journalist and printer Conrad Ruppert in early fan circles, fans eventually adopted the most affordable publishing technology of the time in hectographs and mimeographs, which produced perhaps less aesthetically pleasing results but nonetheless got the job done in terms of communication, a characteristic of zines that continues today (Warner, Jr., “A History of Fanzines” 176). In addition, the zine characteristics of noncommercial ethos (e.g., preferring to trade for other zines rather

than sell one's publication), self-publishing by a small group or individual, erratic and ephemeral publishing existences, and filling a need commercial publications are not meeting, were all firmly established by science fiction fanzines in the 1930s (Wertham; Warner, Jr., "A History of Fanzines").

Rock And Roll Fanzines

The fanzine tradition spread to other areas of interest beyond science fiction, initially to closely related material such as comic books and fantasy literature, establishing traditions of fanzine publishing in those areas as well as related phenomena such as minicomics, comic book fans publishing their own comics (Overstreet; Pustz 178-182). By the 1960s, the fanzine tradition had migrated even further afield and the first rock and roll music fanzines emerged. As David Ginsberg notes in his article "Rock Is a Way of Life: The World of Rock 'N' Roll Fanzines and Fandom," people who had previously been involved in science fiction fandom and published fanzines in that social environment became interested in rock and roll and began publishing fanzines about their new interest. Ginsberg cites Paul Williams' Crawdaddy and Greg Shaw's Mojo Navigator Rock 'n' Roll News as the first fanzines of this type, both published in 1966. Both Shaw and Williams had been involved in science fiction fandom and published science fiction fanzines, and they transferred many of the characteristics of science fiction fanzines to the fanzines they published about their new interest. Rock and roll fanzines usually exhibited a freedom of expression and honesty absent from the rock and

roll fan magazines and music industry trade magazines of the time. Unencumbered by the demands of commerce, the publishers of these fanzines wrote about the music and the artists who produced it, no matter how obscure or far from the top of the pops they might have been. The fanzines were printed on the most affordable publishing technology available to the publisher, whether offset or mimeograph. In addition, these rock fanzines were published by an individual or small group, had a noncommercial ethos, and invited dialogue with other fans who took rock music seriously as an art form, all characteristics of contemporary zines. These early rock fanzines also established a fanzine tradition in music circles that continues to this day. Punk rock and the “new wave” of rock music of the late 1970s would prompt an explosion in fanzine publication, fueled by the hostility of mainstream music magazines to the new music and the increasing availability of photocopiers (Ginsberg 35 and Savage 279-280). The migration of the fanzine concept from one subculture to another would continue to occur, spreading exponentially in the years that followed until there were publications devoted to nearly every subject imaginable. These publications would eventually be called “zines,” adapting the old shorthand synonym for science fiction fanzines to describe publications that clearly weren’t commercial magazines yet didn’t appear to be the traditional fanzine either.

Zines

From the 1970s onward, zines emerged on every subject imaginable including the collection of Pez dispensers, professional wrestling, practical anarchy, murder, and the

minute details of a zine publisher's own life. Many of these publications might have remained in their own subcultural ghettos with only wrestling fans reading wrestling zines and only anarchist zine publishers corresponding with other anarchist zine publishers, were it not for the cross pollination across subcultural boundaries provided by a publication called Factsheet Five, whose founding publisher, Mike Gunderloy, saw commonalities in the publications produced by the members of various and diverse subcultures. Seth Friedman, the publisher of Factsheet Five for most of the 1990s, describes the zine's origin:

In the early '80s, Mike Gunderloy spent a lot of time reading and writing for science fiction fanzines. After a while, he started noticing quite a few other types of zines, including punk rock fanzines, political newsletters, humorous pamphlets, and publications from fringe societies. Mike was an avid letter writer and wanted to tell all his friends about the unusual publications he'd come across. Instead of writing the same information over and over, he tried to simplify his life by producing a short mimeographed list, which he dubbed Factsheet Five. (Friedman 13)

Once Factsheet Five took on a life of its own and consumed most of his waking hours, Gunderloy called it "the stupidest time-saving idea I ever had" (Gunderloy, "Factsheet Five"), but it was a project that would touch more lives than his and probably to a greater degree than he ever imagined. For in the pages of the early Factsheet Five, the publications were listed in alphabetical order with the result that zines from various

subcultures which previously had never known of one another's existence were listed next to one another. Thus, the publishers of science fiction fanzines read about punk zines and the publishers of libertarian political zines read about literary zines and vice versa, with the result that eventually a community of zine publishers emerged, even though initially the only things that they had in common were the medium they published in and an alienation of some sort from the mainstream culture that drove them to publish in the zine medium in the first place. Gunderloy's initial policy of offering trades of a copy of Factsheet Five with publishers that sent publications for review inspired more people to publish zines, and the zine and the community of zine publishers it connected in its wake grew (Duncombe, Notes From Underground 157). As time progressed, zine publishers became conscious of zine publishing as a social activity that transcended subcultural borders. Others outside the community also noticed the rise in do it yourself publishing and in the late-1980s and early-1990s, zine publishing would attract attention from such mainstream sources as the academy, the mass media, and the publishing industry.

Although much of the attention focused on the most lurid or novel aspects of zines ("Look at these wacky people publishing these wacky magazines!"), zines were a significant strand of the flowering of underground art and culture in the 1990s alongside independent film and alternative music. All of this mainstream attention introduced zines to many people previously unacquainted with the concept, no doubt inspiring some of them to join in the "zine revolution," by writing away for zines to read or by publishing

their own zines. Meanwhile, during this period of mainstream attention, which seems to have more or less ended by the end of the 1990s, the zine community continued developing, even venturing beyond the confines of the post office box with numerous zine fairs in various metropolitan areas around the world, especially North America, in which zine publishers and readers meet in person to trade wares and talk shop. As a result of all this activity, the zine medium, the zine community, and zine publishing as a social activity are fairly well-defined. In the remainder of this chapter I will look at the characteristics that currently define zine culture.

Personal Communication

Perhaps the most fundamental characteristic of the zine medium, the zine community, and zine publishing as a social activity is the personal nature of it all. Zines are traditionally mass-produced publications, albeit in small print runs, but because they are created by an individual or a small group, the personality of which so strongly reverberates throughout the entire document, they come across more often than not as a form of personal communication between writer and reader. Thus, a zine has a personal tone and not the impersonal professionalism of the corporate magazine. In fact, zine publishers often become so identified with their zines that their name and the name of their zines form a collocation by which the publisher is known in the zine community such as in the cases of Dishwasher Pete, publisher of Dishwasher, and Aaron Cometbus, publisher of Cometbus. Furthermore, this personal nature extends beyond the zine

medium itself to almost every aspect of zine publishing. For instance, if one writes a letter to a zine, one is likely to get a personal reply from the publisher, as is not the case with most other publications. Indeed, personal communication is ultimately what zines are about. Rachael Buffington, an ezine and zine publisher, writes in her zine Trustworthy, “If you like this, let me know. Honestly, I am expecting mail from you because it makes me horribly sad to find my po box empty” (Buffington 2).

In fact, personal communication through zines and letters often drives the social activity of zine publishing. As zine publisher Owen Thomas writes in Indy Unleashed #9, “Remember that like most zinesters, I’m mostly in [zine publishing] for the mail” (Thomas 2). Zine publishers communicate with one another through publishing zines, which they usually send through the mail to one another. A typical cycle of zine publishing is that a zine publisher publishes a zine which he or she sends to other zine publishers through the mail. Those zine publishers respond by sending copies of their zines if they haven’t done so already and/or a personal letter of comment on the initial zine to the publisher of the initial zine, and by reviewing the initial zine in the next issues of their zines. The publication of the reviews alerts other zine publishers to the initial zine and they often send their zines to the publisher of the initial zine, who sends copies of the initial zine to them in return, and so on and so forth with the cycle repeating itself with each new issue of the zine. This type of personal communication is what attracts readers to zines as well (although in the zine community, readers are usually also publishers of their own zines as the nature of the community is such that everyone is

encouraged to participate in such a manner) as zine reader and publisher Jerod Pore notes, “I like getting glimpses into lives that are more interesting than most of the lives on TV” (Pore). The personal nature of zines makes each individual zine as idiosyncratic and individual as the publisher(s). As a result, zines don’t attempt to appeal to the lowest common denominator like many corporate publications, but instead to a highly specialized audience, even to the extreme of the zine publisher alone. For example, the Reverend Randall Tin-ear writes in reply to a reader’s letter in issue #10 of his zine Angry Thoreauan, “I do not publish this zine to entertain you or anyone else; it is for me. I will not fashion it to please or displease you” (8). One may wonder why one would publish beyond an edition of one in such cases, but such is the paradoxical quality of zines in that they are highly personal like a personal letter, but they are also duplicated and produced in print runs. Fundamentally, they are an individual or small group’s way of presenting their viewpoint to the world, particularly a world in which the control of commercial mass media grows increasingly concentrated in a few behemoth conglomerates such as AOL-Time-Warner. The power of the zine medium is that it is open and inviting and democratic; there are no barriers to entry: anyone can do a zine.

Opposition To The Mainstream

The do-it-yourself nature of the zine in that anyone can publish one is, of course, quite different from the mass media, which often seeks to shut out participation by outsiders beyond the consumption of mass media product (listeners, readers, and viewers)

or control it in certain restricted areas such as talk radio or letters to the editors sections. In many other ways as well, zines are opposed to the conventional, traditional, and mainstream. One such area is subject matter. Zines typically respond to needs within a subculture or an individual that are not being filled by the mainstream media. Thus, music zines often cover music that is not often covered by the mainstream music press such as Rolling Stone and political zines look far beyond the conventional political wisdom of the New Republic and the National Review. For example, the zine Autoreverse focuses on musicians who release their own recordings outside of major and even independent record labels, usually via home-dubbed audiocassettes, a music culture far removed from the mainstream of MTV and Billboard, but one with proponents whose enthusiasm for music would exhaust most teenyboppers. The zine Infiltration, published by Ninjalicious, details experiences of breaking into office buildings and tunnel systems for urban exploring, a subject no mainstream publisher would touch for fear of lawsuits. Other examples of subject matter opposed to mainstream sensibilities are The Match!, an anarchist zine which opposes government and large corporations, and Puke Zine, which features people recounting stories involving vomiting experiences.

Furthermore, the zine form itself is somewhat in opposition to mainstream publishing practices. Unlike periodicals which strive to maintain a regular publishing schedule, or books, whose publications are planned far in advance, zines come and go as they please, published at the zine publisher's whim. Some are published once. Others are published for years. Some cease publication only to begin again years later. Others

disappear and are never heard from again. According to zine publisher Alfred Vitale, this characteristic of zine publishing is one of the attractive features of the form, “zines have short shelf lives, usually. that’s one of the appealing things about them . . . they take on a life . . . they die, just like all other life. unlike the mainstream monsters that keep going and going even when they have OUTLIVED THEIR USEFULNESS” (Vitale). Despite the appeal, such an erratic publication schedule, or lack thereof, makes it difficult for zines to make inroads to mainstream libraries, distributors, and stores (of course, many zine publishers do not want to make these inroads). As a consequence, the zine community has developed its own network of alternative libraries, distributors, and stores, providing yet another example of the zine community’s opposition to the traditional structures of the publishing industry.

Similarly, in terms of design, zines stand opposed to convention. The collagelike cut and paste style of many zines in which text and pictures from disparate sources are combined into new concoctions has been a zine staple since at least the earliest punk zines (Savage 279). Zines also often create the opposite of the slick, colorful commercial magazine covers on the newsstand designed to seduce a reader into purchase. For example, Thought Bombs publisher Anthony Rayson often uses illustrations from his young children for the covers, a decision that even most magazines aimed at children would balk at. Of course, many zines also exhibit what would be regarded by mainstream designers as excellent design sense. However, such zines usually find some way to tweak mainstream sensibilities. One such example is Crank #6 which offers an

attractive, colorful illustration of a boy scout having sex with a girl scout doggie style on its cover.

Noncommercial Ethos

Such freedom of expression as exhibited in the cover of Crank #6 is another characteristic of the zine community and medium. The art and writing exhibited in zines express opinions, ideas, and thoughts of all kinds, whether they offend the sensibilities of others or not (of course, some zines intend to offend). Other communication media such as newspapers, magazines, radio, and television often water down extremes of thought and opinion because their presentation might undermine commercial aims (and public and college media often face similar pressures, if not from sponsors then from bureaucrats) by alienating advertisers and readers, but zines have no such limitations because they are essentially noncommercial enterprises.

Indeed, the social activity of zine publishing has a strong noncommercial ethos overall. Most zine publishers prefer to trade zines than accept money, often called “the usual.” As described in Factsheet Five #64, “‘The usual’ refers to the traditional method of obtaining zines without sullyng oneself with cash. Generally this includes trading other zines, writing intelligent letters, or contributing articles or art” (112). Zine publishing is essentially an amateur affair, in the sense of the word’s Latin root, “amator,” meaning lover. Zines are published out of passion; financial profit is not the motive for publication. There are zine publishers who make a living from their work like

Wade Keller, publisher of the wrestling zine Pro Wrestling Torch, but they are in the minority as most zine publishers barely break even from their zine publishing activities (Shea A37). In addition, zines that begin to do more than break-even often begin to take on more and more advertising and a larger staff, essentially becoming magazines and losing the characteristics that defined them as a zine. In fact, Larry-bob, publisher of Holy Titclamps, argues that the noncommercial ethos is the defining characteristic of zines:

There is no apostrophe in zine. Zine is not short for magazine. A magazine is a product, a commercial commodity. A zine is a labor of love, producing no profit, and frequently a loss, of time at least. In a magazine, information is just another ingredient, thinly sliced layers to keep the cream filling of advertising from sticking together. Information is the reason a zine exists; everything else, down to the paper it's printed on, is there to convey information. (Perkins, Subspace 1)

The last line of Larry-bob's quote, concerning the paper a zine is printed on, brings us to the last major defining characteristic of zines and zine publishing. *Affordable And Available Technology*

Because zines are noncommercial, they usually are published by any means necessary, which throughout the history of zines has usually meant the most affordable publishing technology readily available to the publishers, from the mimeographs bought by the early science fiction fanzine publishers to office photocopiers used on the sly by

contemporary zine publishers. The publishing technology of choice today for zines, as it has been since the late 1970s, is the photocopier. The vast majority of zines are produced using the photocopier. However, some zine publishers will use offset printing when their print runs start rising near five hundred to a thousand copies or more because at that level offset printing offers the most affordable publishing. The 500 zines in my private collection in July 2000 appear to confirm the above zine publishing pecking order. Of the 500, 336 were printed using a photocopier, 153 were offset printed, 9 were letterpress printed, and 2 came straight from a computer printer.

In The World of Zines, Mike Gunderloy and Cari Goldberg Janice argue that “cheap photocopying” fueled a boom in zine publishing in the 1980s (1-3). Similarly, Robert Glessing argues that technological advancements, particularly in offset printing, lowered the entry costs to publishing a newspaper enough to launch the underground press of the 1960s (Glessing xii). Currently, electronic publishing such as on the World Wide Web has become increasingly available. Although computer and Internet access can still be costly, for many people publishing online has become the cheapest available publishing technology. Not surprisingly, a growth in zines produced in this manner has been predicted by a number of observers (Duncombe, Notes 197; Friedman 13).

Conclusion

As detailed in this chapter, a tradition of independent and underground publishing has spawned the contemporary zine medium, resulting in its characteristics of personal

communication, opposition to the mainstream, noncommercial ethos, and use of affordable and available publishing technology. Despite being birthed in print publishing, the zine medium would seem to be in no danger on first glance of losing any of these hallmarks should it be published electronically. But moving online does present more complications to the social practice of zine publishing than moving the means of production from the mimeograph machine to the photocopier. For example, zine publishers can't trade zines via "the usual" when zines are published online. Instead, their work is available to anyone with a computer and Internet access. Will this make the work less personal? Will the publisher attempt to appeal to a more general audience? What can the experiences of zine publishers with electronic publishing tell us about how other literary media may be affected by moving from print? In order to begin answering such questions, we need to first better understand the new electronic publishing technologies zine publishers are utilizing, and that forms the subject of the next chapter.

Chapter 3

Hypertext, The Internet, And The World Wide Web:

The New Electronic Publishing Technologies

Introduction

At the end of 1999, in an article entitled “Zines Are Dead,” John Marr, publisher of the long-running and famous, or rather infamous, zine Murder Can Be Fun, wrote:

The zine explosion of the early '80s was driven by three technologies: cheap, sophisticated photocopying, word processors, and, to a lesser extent, basic desktop publishing software. Suddenly, anyone could put out a small run publication with little effort and even less money. You didn't have to deal with the muss of mimeographs, or learn the arcane arts of dealing with typesetters or printers. Any obsessed maniac could slap a confused mish-mash of text and graphics together, run down to the neighborhood Kinko's and come out at 3 AM with a few hundred copies of a recognizable, readable publication.

Marr's assignation of technology as playing a central role in the growth of zine publishing as a cultural activity is a common observation. As we saw in the last chapter, others such as Michael Gunderloy have made similar arguments about the importance of various technologies to zine publishing. However, Marr's article isn't about technology, at least not explicitly; instead, it focuses on his disillusionment with the current state of zine publishing and states his belief that the zine medium has already seen its best days

pass. It isn't all doom and gloom although, as Marr points out, "The quirky spirit of zines hasn't died. It's just migrated to the web. If I was starting out today, no way would I mess with hard copy--I'd go straight to the net. It's cheaper, easier, and faster." And, indeed, that appears to be where many zine publishers are headed, to the Internet, specifically the World Wide Web, and, consequently, to hypertext. In this chapter, we will take a close look at these new electronic publishing technologies, their histories, their characteristics, and the debate that surrounds their use, for as stated in the last chapter, the move from print publishing to electronic publishing may have profound consequences for the heretofore traditional practice of zine publishing.

Electronic Publishing

Zine publishers aren't the only ones currently confronting the questions raised by moving from print to electronic publishing. It is a situation that the entire industrialized world has faced since the emergence of these electronic publishing technologies, and much debate has occurred about the subject, particularly from those concerned with the written word such as publishers, writers, readers, and literary scholars. The advent of these new technologies has been greeted with fanfare by some observers. In Writing Space, J. David Bolter declared the electronic word as "The fourth great technique of writing that will take its place beside the ancient papyrus roll, the medieval codex, and the printed book" (6). Similarly, George Landow and Paul Delaney in The Digital Word proclaimed that "We believe that the most fundamental change in textual culture since

Gutenberg is now under way” (5).

Not everyone thinks that this change from print to electronic publishing is progress. Many critics, such as Sven Birkerts, view this change as a potential disaster for literary culture and society in general, suggesting that more is lost than a printer’s bill when books move online. But, as Stuart Moulthrop points out in “Computing, Humanism, and the Coming Age of Print,” the argument “that books not be reduced to bits . . . often devolves into claims about sovereign authorship, reading in the bathtub, and old jam stains.” Nonetheless, enough books and articles, with titles ranging from the mournful (Birkerts’ The Gutenberg Elegies) to the defiant (Bill Henderson’s Minutes of the Lead Pencil Club: Pulling the Plug On the Electronic Revolution), have appeared on the subject to indicate that a considerable anxiety exists about electronic publishing.

Other scholars have weighed in with claims that the entire debate between the merits of print and electronic publishing is a false dichotomy, and that commentators on both sides of the debate misunderstand writing, the symbolic system and human activity that uses both print and electronic publishing as a writing surface and graphic space. Roy Harris writes in Signs Of Writing:

Throughout the Western tradition, discussions of this problem have been marked by two tendencies. Both are potential sources of misunderstanding and oversimplification. One is the tendency to identify writing with its physical execution, its material resources and processes. The other is the tendency to identify writing with its various social or

intellectual functions (whatever these are assumed to be). (12-13)

Both tendencies Harris describes are present in the parties of the print versus electronic debate. The side that worries that losing print means losing the world of beauty, ideas, and knowledge is clearly identifying the material processes of print with writing, but is also in turn identifying those material processes with the intellectual and social functions writing is put to (literature, philosophy, etc.). It is little wonder that this side of the debate views the loss of print as apocalyptic. On the flipside, the side of the debate that views electronic publishing as the liberation of the written word also misses the point. As Harris points out the computer and electronic text will not transform writing, but instead, “Perhaps, after all, they merely allow us to see more clearly what writing always was” (163), which in Harris’s view is a symbolic system and human activity that includes biomechanical (the human mind, paper, etc.) and macrosocial (bookkeeping, communication, etc.) factors.

While scholars and writers argue about the philosophical and cultural considerations of leaving print behind, others, such as publishers, are more concerned with another line of thinking about this change, the one on the bottom. Financial considerations, as in many other matters in contemporary American society, tend to be the deciding factor when making a change. Fred Reed, a journalist and online publisher, argues that publishers especially in the newspaper industry have everything to gain by shedding newsprint since they can lower production costs but continue to charge the same rates for advertising:

Starting a truck-farm paper costs gazillions. You need to buy about six Goss Urbanite four-color web-offset presses at \$2 million each, or whatever they use now at whatever they cost. You need a building to put them in, expensive union pressmen to run them, and the trucks and the illegal aliens to carry the things around after they are printed. That's big, big money. It really isn't practical. Starting a small Web pub, however, requires only a robust server, a few PCs, somebody who knows a tad of html, and that's it for capital investment. Bigger operations cost more, but not much more. People are doing it. Paper-and-ink publications will languish, sez me, but Web journals will flourish.

However, most newspapers are primarily supported by advertising dollars anyway so a shift to the Web or another electronic publishing medium may be easier for Reed's industry than for other publishing ventures such as book publishers who have traditionally made money by selling the textual product itself rather than the attention of their readership. These publishers are more reluctant to embrace electronic publishing, as Charles Mann discovered when he looked at the development of electronic books in his article "The Joy of Text." Mann concluded that "The greatest obstacle to the development of electronic books is the continuing uncertainty about whether it is possible to make money on them" (119).

Not everyone is uncertain. Some like novelist Robert Coover believe the plates have been typeset already. He writes in an article published on the eve of the

millennium:

Books will survive over the next decade, too, and also probably for decades to come, but the days of traditional print publishing are clearly numbered. At the very least, print books will have their electronic versions and companions. (164)

However, Harriet Rubin points out that reports of the death of the book and traditional print publishing are greatly exaggerated. In fact, the graph accompanying her article suggests that books and traditional print publishing have never been better, with book sales at an all-time high of \$24.2 billion dollars in 1999, and Rubin herself declares her faith that print books will survive:

Books are content, pure content. That is why they have survived all kinds of lesser threats from lightweight media such as magazines, radio, and TV, to say nothing of threats from other democratic institutions such as public libraries, which publishers fought early in the 1900s by contending that borrowed books were breeding grounds for flu germs. (29A)

Although today's publishers wishing to disparage electronic books might contend they were breeding grounds for electronic viruses rather than biological ones, Rubin suggests that not much else has changed. A new medium of distributing information arrives on the scene and people predict that it will be the end of books.

Others take positions between the two extremes of thought represented by Coover (electronic book publishing is inevitable) and Rubin (traditional book publishing will

continue doing business as usual). Moulthrop envisions smaller book shops which store books electronically or download them from the publishers and print books on demand and bind them for the customer. He imagines that all books could be kept in print perpetually this way, asking, “Why do we still mass-produce books when we can print on demand?” A different future is foreseen by Peter Lunenfeld in his introduction to The Digital Dialectic, in which electronic publishing serves most purposes but print will preserve the best and brightest in an Arnoldian cultural fashion, “We still will publish in book form that which we deem to have lasting significance. Nothing ages faster and becomes inaccessible quicker than electronic media” (xx).

However, some believe that the challenge posed by electronic publishing has been oversold. Stephen Johnson in Interface Culture characterizes both sides of the book debate as promoting revolution:

The neo-Luddites want you to imagine the computer as a betrayal of the book’s slower, more concentrated intelligence; the techno-utopians want you to renounce your ties to the fixed limits of traditional media. Both sides are selling a revolution—it’s just that they can’t agree on whether it’s a good thing. (8)

In Media Technology and Society, Brian Winston goes even further suggesting “the ‘Information Revolution’ to be an illusion, a rhetorical gambit and an expression of technological ignorance” (2). He argues instead that the adoption of new technology takes place on a slower, evolutionary pace more dependent on social factors than on the

characteristics of the technology itself. This he asserts is what is happening with electronic publishing now. However, as Winston admits, his is a voice in the wilderness, battling a sea of hype about new communications technologies. Let us now turn our attention to those technologies, beginning with electronic text itself.

Electronic Text

Electronic text has been both celebrated and maligned, primarily because of comparisons to printed text. The two types of text both share some characteristics such as their shared use of those older “killer applications” of writing and the alphabet, but, to many observers, electronic and printed text have fundamentally different characteristics. Michael Joyce, a noted hypertext theorist and author, puts it bluntly when he states, “Print stays itself; electronic text replaces itself” (186). This assessment is perhaps a bit of an overstatement applying more to word processing than read only electronic text such as one encounters while surfing the Web or on a cd-rom (not to mention the fact that printed texts can also be altered, defaced, or destroyed despite the common view that writing is speech made permanent by materializing what otherwise would be ephemeral--as we shall see later in the study, both print and electronic texts can be ephemeral as well--although the existence of sound recording has also challenged the view that speech is ephemeral in contrast to writing), but it conveys roughly the sentiment felt by many that electronic text is somehow less permanent than printed text. As Richard Lanham, another scholar who has looked at electronic text, comments:

The electronic word has no essence, no quiddity, no substance of this sort [printed text]. It exists *in potentia* as what it can become, in the genetic structures it can build. It is volatile both in how it is projected onto an electronic screen and in how it works in the world. In both places, its essence is dynamic rather than static. (19)

Furthermore, this characteristic of dynamism in electronic text, Lanham suggests, calls into question many of our cultural assumptions about printed text:

The basic changes from print to electronic screen we are now coming to comprehend in their full force. The fixed printed surface becomes volatile and interactive. The definitive and unchangeable text upon which Western humanism has been based since the Renaissance, and the Arnoldian “masterpiece” theory of culture built upon it, are called into question, put into play. Typography becomes allegorical, a new authorial parameter expressive in the very manner suggested by the Italian Futurists when [the 20th century] began. The graphical and typographical tricks to which the electronic surface lends itself make us self-conscious again about our own apparatus of vision. (73)

Lanham is primarily referring to the capability in many electronic texts to alter fonts, line spacing, and other textual attributes for the reader’s or writer’s personal preferences, but he is also making a larger argument that the characteristics of electronic text philosophically reorient Western humanism back to what he sees as its roots in ancient

rhetoric.

Lanham is not the only observer to suggest that the characteristics of electronic text have consequences for how we view the world. In addition to Roy Harris's suggestion that the computer makes us see writing for what it really is, Silvio Gaggi suggests in From Text to Hypertext: Decentering the Subject in Fiction, Film, the Visual Arts, and Electronic Media that interactions with electronic texts on networked computers can transform our spatial conceptions into a global village of texts if you will, "In electronic networks, space—where one is and where the text is—becomes increasingly irrelevant" (112). But not completely irrelevant, as a computer that contains an electronic text still has to reside physically somewhere, as anyone who has ever lost access to the server on which his or her email resides due to rolling blackouts in California can testify.

However, electronic text has another characteristic in addition to the ones previously listed which may explain why the ideas of Plato and the Enlightenment still continue to thrive within Western humanism, perhaps to Lanham's dismay, and space, contrary to Gaggi's prediction, remains relevant. Electronic text must be read off a screen and some readers, many in fact apparently, still prefer reading off of paper when given the choice. Whether this is because many readers are simply more accustomed to reading from print or electronic text actually is harder on the eye, no one seems to have determined (no one seems to have a problem watching television for hours on end but then electronic text tends to be smaller than talking heads on screen and involves the use of script more than speech). Jakob Nielsen notes that studies have shown that reading

from screens is often slower than reading from paper (154), but Price, Golovchinsky, and Schilit argue that differences in legibility and reading speed between screen and paper are minor (32). And, whatever the current state of this debate, these issues may eventually be resolved by refinements of screens and other technological factors. Perhaps harder to solve is another issue that Price, Golovchinsky, and Schilit also note, that readers continue to prefer reading on paper because of tangibility reasons such as being able to physically touch the text, move it around to decrease glare, make notes on it with ink, and have a better sense of location of various items within the text, a spatial orientation of how the text itself is organized (32).

It is also important to note that the characteristics of electronic text may differ depending on the individual software and hardware used for its production and reception. Clearly, or perhaps not so clearly if one's screen resolution isn't optimized, electronic text differs from printed text somewhat. The question that arises is how much does this difference matter. Some observers like Gaggi and Lanham, and Johnson's "neo-Luddites" and "techno-utopians," clearly think that consequences will stem from the characteristics of the technology, a position Ilana Snyder, who studied the discourse surrounding hypertext in Hypertext: The Electronic Labyrinth, labels "technological determinism." She writes that this is a common theme when technology is the subject: "I alert readers, however, to the ways in which technological determinism permeates academic discourse about technology. By 'technological determinism' I mean the assumption that qualities inherent in the computer medium itself are responsible for

changes in social and cultural practices” (x).

Clearly, the use of technologies has consequences. For example, the appearance of the American landscape has been altered by the use of the automobile. But does the very characteristics of a technology dictate its use and therefore its consequences? David Hudson argues that historically we have used technology to pursue traditional aims. He cites the examples of cable television, the airplane, and the telephone to illustrate his point (6-9). All three technologies were greeted with fanfare for their possibilities in transforming American society, but in the end people just used the technologies to, in the words of historian Claude Fischer whom Hudson quotes, “more vigorously pursue their characteristic ways of life” (7). So in these cases, according to Hudson, the inherent characteristics of the technology did not determine how people used the technologies, and the consequent effects of that use.

Not everyone agrees with Hudson however. He, like Winston, is somewhat of a voice in the wilderness. Much of the rhetoric surrounding these new publishing technologies rings of either a greater technological determinism (the characteristics and use of technology cause changes in individuals and society) or a lesser technological determinism (changes in technology go hand in hand with changes in society). Even Tim Berners-Lee, the inventor of the World Wide Web and somewhat of a hype-buster himself, seems to get caught up in it at times, writing in Weaving the Web:

The vision I have for the Web is about anything being potentially connected with anything. It is a vision that provides us with new freedom,

and allows us to grow faster than we ever could when we were fettered by the hierarchical classification systems into which we bound ourselves. It leaves the entirety of our previous ways of working as just one tool among many. It leaves our previous fears for the future as one set among many. And it brings the workings of society closer to the workings of our minds.

(2)

Although Berners-Lee isn't suggesting that the use of the World Wide Web alone will inspire these changes, he seems to suggest that if we use the Web in the way he envisions, these changes will occur, a form of technological determinism because the changes stem from the technology, revealed in his language of "provides us" and "allows us," where we are the direct objects being affected, not the subjects doing the action.

But our purpose here is not to debate the merits of technological determinism, for that would require a dissertation of its own. Instead, it's enough for our purpose to note that this idea is common in the debate surrounding these new electronic publishing technologies, and that its adherents would lead us to suspect that we should expect profound changes to the zine medium, zine community, and zine publishing as a social practice from the use of the new electronic publishing technologies. Later in the study, we'll return to this issue by looking at what effects the use of the new technologies had on the zine. It is interesting to note, however, that many 20th Century scholars who studied literacy and media such as Jack Goody and Ian Watt, Walter Ong, and Eric Havelock have made similar claims about social and cognitive consequences springing

from the advent of that older technology, literacy itself. For example, in The Muse Learns To Write: Reflections on Orality And Literacy from Antiquity To The Present,

Havelock writes:

A special theory of Greek literacy involves the proposition that the way we use our senses and the way we think are connected, and that in the transition from Greek orality to Greek literacy the terms of this connection were altered, with the result that thought patterns were altered also, and have remained altered, as compared with the mentality of oralism, ever since. (98)

This argument parallels one such as Berners-Lee's nicely. In both cases, the use of a technology transforms the way of thinking of the person using the technology. Michael Heim calls this "The Theory of Transformative Technology" in Electric Language: A Philosophical Study of Word-Processing, although he views such arguments as suggesting that the relationship between technology and societal and cultural changes are more concomitant than causal. Other literacy scholars such as Harvey Graff, and Sylvia Scribner and Michael Cole have disputed such claims of a transformative nature about the effects of literacy. Their names however seldom pop up in discussions of the new electronic publishing technologies, but those such as Havelock and Ong do, and their ideas of the effects of literacy on the human mind, culture, and society are often accepted as gospel truth rather than critically examined. For example, Michael Joyce cites Ong's ideas about orality and literacy in Of Two Minds: Hypertext Pedagogy and Poetics (93)

to support his own claims about the effects of hypertext use.

As in the print versus electronic publishing debate, Harris finds that the debate over orality and literacy is similarly flawed by a misunderstanding of writing, and points to the influence of Marshall McLuhan, whom we might regard as the patron saint of technological determinism (and, perhaps, not uncoincidentally the patron saint of Wired magazine as well) (16). McLuhan, a media scholar who achieved fame far beyond the academy in the 1960s with his thought-provoking ideas of “the global village” and “the medium is the message,” suggested that our use of communication technologies had consequences for ourselves and our culture.¹ McLuhan’s name appears in many discussions of new media. For example, Charles Meadow in Ink Into Bits uses McLuhan as a starting point for his own study of electronic publishing, writing that “Clearly, the medium by which a message is conveyed affects the manner in which a recipient understands it” (5). To which Hudson would no doubt respond not necessarily, asking “Isn’t e-mail just faster, cheaper letter writing?” (122). This debate over technological determinism of some degree will be spotted again and again in the discourse over hypertext, the Internet, and the World Wide Web.

Hypertext

Before the World Wide Web helped to make hypertext a familiar concept, writers discussing hypertext had to go to great pains to describe the concept. By 1999, this had changed and N. Katherine Hayles was able to write, “As most readers will know,

hypertexts are electronic documents that are structured as networks of discrete units, or lexias, rather than as a linear sequence of bound pages” (87). Contrast that with Stuart Moulthrop’s more laborious definition from only five years previous in “You Say You Want a Revolution: Hypertext and the Laws of Media”:

A **hypertext** is a complex network of textual elements. It consists of units or “lexias,” which may be analogous to pages, paragraphs, sections, or volumes. Lexias are connected by “links,” which act like dynamic footnotes that automatically retrieve the material to which they refer. (76)

It’s stunning to recall how foreign the concept of hypertext once was. Today, for users of the Web, it’s a technology taken for granted, zipping users from one document to another, at times stored on servers on different continents--watch out for those rolling blackouts in California though, a vivid reminder that the virtual world will always depend on the material one, indeed, that the virtual world is part of the material world. Nonetheless, no matter how pedestrian hypertext appears today, it is a completely different medium from conventional text, whether printed or electronic.

First of all, as Nielsen points out, in contrast to many regular texts which are designed to be read in a certain sequence, “Hypertext is *nonsequential*; there is no single order that determines the sequence in which the text is to be read” (1). Second of all, because it is a computer medium, hypertext is able to more easily integrate other media within it such as sounds or graphics, a variation of hypertext that is sometimes called hypermedia or multimedia, albeit a distinction that many observers do not bother to make

because they expect hypertext by its very definition to involve various media (Nielsen 5).

Because of these characteristics, many observers have argued that using hypertext is quite different from reading or writing regular text. George Landow in Hypertext 2.0 notes that “Although conventional reading habits apply within each lexia, once one leaves the shadowy boards of any text unit, new rules and new experience apply” (4). It is often said that these new experiences alter the traditional roles of writer and reader. As Joyce describes:

Hypertext is before anything else, a visual form. Hypertext embodies information and communications, artistic and affective constructs, and conceptual abstractions alike into symbolic structures made visible on a computer-controlled display. These symbolic structures can then be combined and manipulated by anyone having access to them. (19)

The “anyone” combining and manipulating the symbolic structures may be writer or reader or a mixture of the two. The meaning of a hypertext changes with each interaction or string of interactions. Florian Brody concurs with this assessment of hypertext as a new way of constructing meaning:

A linear text, with specified start and end points, is a stable text. The matrix in which electronic text floats is quite different—a flexible environment that allows multiple layers and n-dimensional reading variants. It is this polyvalent ability to enter, amend, and exit the text in a nonlinear fashion that defines hypertextuality. (146).

Although deconstructionist philosopher Jacques Derrida and some reader-response literary critics might dispute Brody's claim that linear texts are stable, they probably would be pleased by the assertions of hypertext theorists about the way meaning is constructed in the hypertext medium. In fact, more than one scholar has drawn parallels between hypertext and postmodern literary theory, as Snyder notes:

Central to this book are the affinities between hypertext and the postmodern text as defined by Barthes, Derrida, and Foucault: Landow, Bolter, Joyce and others have all drawn parallels between definitions of the postmodern text in contemporary literary theory and the physical characteristics of hypertext. (119)

The postmodern text—fractured, polyvocal, and fluid—can easily be seen in hypertext, but the history of the hypertext concept exhibits intentions that are often the opposite, emphasizing connection and the creation of new meaning.

The history of the hypertext concept has been traced as far back as 1817 and Samuel Taylor Coleridge's "General Introduction or Preliminary Treatise on Method" (Tuman 52-53), which suggested a new way to organize knowledge for an encyclopedia edition beyond the arbitrary alphabetical manner, but most hypertext historians point to the 1945 publication in the Atlantic Monthly of "As We May Think" by Vannevar Bush as the true genesis of the concept. In this article, Bush described a machine he called the Memex, a portmanteau word from memory expander, which would help a person organize knowledge across a vast range of documents by making trails of connections

between them following the association of the person's mind (Nielsen 33-35; Berners-Lee and Fischetti 5-6). Bush's machine would never be built, and a similar fate would befall the next person to follow his line of thinking, Ted Nelson, who in the numerous editions of his book Literary Machines described the Xanadu project--note the reference to the Coleridge poem "Kubla Khan"-- which aims to put everything that has ever been written at everyone's fingertips and ready for reading, linking, and writing. Although work on the project would last for years, the project would never be fully realized. However, one of Nelson's innovations has stayed with us, his coining of the word "hypertext" (Nielsen 37). Doug Engelbart, best known for his innovation of the mouse, a standard feature on most personal computers, would also help to develop the hypertext concept with his NLS collaborative workspace system which had many hypertextual features (Berners-Lee and Fischetti 6). Indeed, once the hypertext concept was established in the computer science field, numerous hypertextual systems would be developed over the years, the best known of which was probably the HyperCard system because it came bundled with Apple's Macintosh computers for a number of years (Nielsen 58). However, it wasn't until the 1990s with the growth of World Wide Web use that hypertext would become a daily reality for the majority of computer users. Nielsen explains why it was the Web that succeeded in infiltrating the popular consciousness where other hypertextual systems did not:

The most important differences are the open systems nature of the WWW and its ability to be backwards compatible with legacy data. The WWW

designers compromised and designed their system to work with the Internet through open standards with capabilities matching the kind of data that was available on the net at the time of the launch. These compromises ensured the success of the WWW but also hampered its ability to provide all the features one would ideally want in a hypertext system. (65)

Despite it not being the ideal hypertextual system, the World Wide Web made hypertext no longer exotic and introduced its characteristics to millions of users.

However, little of the material on the Web resembles the experimental hypertexts of the 1980s and 1990s, so celebrated by hypertext theorists. Instead, most links move one from one complete text to another, no doubt a disappointment thus far, especially to technological determinists, who anticipated something far greater. For example in 1994, Moulthrop wrote in “You Say You Want a Revolution,” “In fact hypertext may well portend social change, a fundamental reshaping of text production and reception” (80). Similarly, Joyce suggested that:

Borrowing from the conventions of print culture, those who view, combine, or manipulate hypertexts are commonly referred to as readers, while those who create, gather, and arrange hypertexts are called writers. Yet hypertext challenges and, many say, obviates these distinctions. Hypertext readers not only choose the order of what they read but, in doing so, also alter its form by their choices. Also most hypertext systems

allow “readers” to add their own material, or links, to hypertexts. They thus determine its content for themselves and often for successive readers and in a very real sense write (or rewrite) hypertexts. This dissolving of distinctions between writer and reader makes hypertext a valuable tool for learning and information management as well as a revolutionary artistic medium. Indeed, some theorists argue that hypertext represents a shift in human consciousness comparable to the shift from orality to print. (20)

As we’ve seen, observers such as Harris, Graff, and Scribner and Cole question the existence of such a shift in human consciousness from orality to print, but hypertext theorists often accept its existence as act of faith, the better with which to make an analogous claim for a shift from text to hypertext.

In addition, hypertext theorists often simplistically characterize reading and writing, and readers and writers, creating dichotomies that don’t always exist in the reality of literate activity. For instance, readers of print texts often choose the order of what they read by jumping around in a text, or by leaving one text, and crossing the room to pick up another text (say, to look up a word in a dictionary, a print text that isn’t expected to be read in a linear manner). Furthermore, writing notes in the margin of a page has long been a habit of scholars and other readers. This act seems to “rewrite” a text in a manner similar to Joyce’s hypertext reader adding a link to a hypertext, yet no one makes a claim that this is a shift in human consciousness--indeed, librarians yell at you for it (but not if it’s your own book so scribble away on this if it’s in print and your

own copy and while doing it ask yourself if you are writing or reading then, when you're thinking about writing a note, when you're moving the pencil or pen--where does one activity (reading) end and the other (writing) begin?).

Moreover, even critics of such claims seem to get infected by the determinist virus, as Myron Tuman does when he writes, "As a group, advocates of hypertext, their own careers energized by the acceptance of technology, seem too eager to make a virtue out of a looming necessity, and as such tend to gloss over the inevitable intellectual and social dislocations (the losses as well as the gains) represented by the radical restructuring, if not the demise, of print literacy" (80). Of course, one has to assume that print literacy will be at least radically restructured by electronic media such as hypertext to make this point, an assumption that, even nine years after Tuman's words were published, still seems difficult to accept.

Snyder writes of the technological determinism found in discourse over hypertext:

We read that hypertext is replacing linear writing in an evolutionary step towards a perfect communications technology; that the mere act of linking multiple interpretations and voices results automatically in better communication; and that hypertext is transforming society and education systems, democratising the academy and promoting the breakdown of artificial divisions between the disciplines. Such grandiose claims need to be interrogated assiduously, since they build on the premise that technology is directly responsible for changes that necessarily enhance

social relations. Overlooking the human agency integral for all technological innovation, they rely on an interpretive frame in which any notion of control over technology disappears. (xi)

At times, it seems that many hypertext theorists forget that human beings use the technology and not the reverse. One scholar who gets less caught up in the hypertext hyperbole is Charles Meadow who takes an even-handed look at hypertext and notes that it seems to work best for reference works like encyclopedias (Coleridge would be no doubt pleased) and worst for presenting narratives, which he believes do just fine in the traditional linear model (73-80), perhaps helping to explain why Harry Potter novels set all-time sales records whereas hypertext fiction continues to mostly appeal to readers interested in experimentations in the narrative form itself. But now we must click away from hypertext and dial-up another technology which would also be credited with transformative capabilities, the Internet.

The Internet

It's a bit of a misnomer to call the Internet a single technology. In actuality it's a number of technologies assembled into a communications infrastructure that links computers together. In the early days of networked computers, they were linked to one another by dedicated cables, which limited the number of computers that could be linked together at any single time. This limitation posed a problem as demand for computing resources, which were scarce at the time and often geographically isolated from one

another, grew. As Berners-Lee describes:

The solution was to communicate indirectly over a network. The Internet is a network of networks. Its essence, though, is a set of standardized *protocols*—conventions by which computers send data to each other. The data are transmitted over various carriers, such as telephone lines, cable TV wires, and satellite channels. The data can be text, an e-mail message, a sound, an image, a software program—whatever. When a computer is ready to send its data, it uses special software to break the data into packets that will conform to two Internet protocols that govern how the packets will be shipped: IP (Internet Protocol) and TCP (Transmission Control Protocol). The software labels each packet with a unique number. It sends the packets out over the phone or cable wire, and the receiving computer uses its own Internet software to put them back together according to the labels. (18)

Once computers were networked together in this manner, it was possible to “publish” a text by sending it from one computer to another or to a number of others. The Internet, however, was not developed in one fell swoop but developed piecemeal over a number of years, and the characteristics often associated with it such as decentralization, freedom of expression, and openness can be best understood in the context of its history.

Although Winston traces the genesis of the Internet to the idea of networks in telecommunications (with models in the telegraph and telephone systems), information

theory, and other factors (327), most Internet historians begin with ARPANET, a project which networked computers at four sites originally under the direction of the United States Department of Defense's Advanced Research Projects Agency at the end of the 1960s (Hafner and Lyon 10). Although some Internet historians such as Winston and Bruce Sterling suggest the impetus of the project stemmed from a desire by the Defense Department to create a communications system that was decentralized and could thus survive a nuclear war, Katie Hafner and Matthew Lyon in their Where Wizards Stay Up Late: The Origins of the Internet dispute this claim, arguing that the project emerged instead from a need to maximize the use of computer resources at research universities (42). Whatever the case, the computer scientists who created the ARPANET designed a communications system that was decentralized consisting of various nodes (computers that were part of the network) that transmitted data by breaking them up into smaller pieces which could be sent to their destination by any open path in the network and then reassembled once all the smaller pieces had arrived there. Unreliability was expected and so redundancy was built into the system by having no central router and instead a number of connections between nodes to their neighbors (Hudson 15). From the start the net was developed collaboratively between ARPA, companies contracted to build the equipment, and the computer science departments that utilized the equipment and designed much of the software. This development of the technology established a tone of egalitarian openness on the system, seen most vividly in the Network Working Group, which coordinated the network's early use, resulting in the rapid spread of innovations such as

data transfer protocols and electronic mail systems across the network (Hafner and Lyon 144-45).

Although ARPANET was specifically earmarked for research and military purposes, it wasn't long before its users began to use it for their own purposes as well, and official net business had to compete for bandwidth with personal e-mails, mailing-lists devoted to the discussion of science-fiction literature, and the downloading of books from Project Gutenberg, a digitized archive of literature in the public domain (Hudson 18 and Mann 116). The collection of bulletin board systems known as USENET appeared in 1979 and provided another means of electronic "publication" using networked computers (Hudson 21). The material that circulated through the network was frowned upon by administrators at times, but for the most part no attempt was made to restrict expression on the network resulting in a tradition of freedom of expression on the Internet which continues to this day despite the best efforts of national governments to censor material on it (Hudson 18)

Just as the uses it was put to grew, so did the network. By the 1980s there were other computer networks as well and the ever-growing ARPANET split into MILNET for military use and ARPANET for computer research. But demand for computing resources and network access continued to grow as Hafner and Lyon explain:

The creation in 1985 of five supercomputer centers scattered around the United States offered a solution. Physicists and others were agitating for a "backbone" to interconnect the supercomputer centers. The NSF

[National Science Foundation] agreed to build the backbone network, to be called NSFNET. At the same time, the NSF offered that if the academic institutions in a geographic region put together a community network, the agency would give the community network access to the backbone network. The idea was not only to offer access but also to give the regional networks access to each other. With this arrangement, any computer could communicate with any other through a series of links.

(245)

And with this idea, the Internet, the network of networks was born. Utilizing the TCP/IP protocols invented by Vint Cerf and Bob Kahn, various computer networks were able to connect with one another resulting in what we know today as the Internet (Hafner and Lyon 226).

The model for all computer networks, ARPANET, was shut down in 1989, with its remaining nodes transferred to NSFNET and MILNET, because it was too expensive to continue to run and not as fast as the newer NSFNET (Hafner and Lyon 255-56). The Internet's size had been growing at a phenomenal rate since the ARPANET days but in the 1990s its growth rate exploded from less than a million host sites in 1990 to at least 13 million by 1998 (Meadow 257). This growth rate would be attributed to two coinciding factors: (1) the lifting of the ban on commercial use of the Internet in 1991 and (2) the development of the World Wide Web (Hudson 37), the technology to which we now turn our attention.

The World Wide Web

Although many people today use the words “Internet” and “Web” interchangeably, they are, as we saw in the last section, different. The Web is a hypertextual system which runs on the Internet, a network of computers. Fundamentally, Berners-Lee and his collaborators combined hypertext with the Internet to make a new medium: the World Wide Web. As Mark Warschauer describes in Electronic Literacies, this combination harvests the considerable capabilities of both previous technologies:

The impact of hypertext becomes more profound when a single computer’s files are linked with other files around the world, as on the World Wide Web. First, the Web places an unprecedented amount of information at the hands of individual users around the globe. Second, it makes any computer user around the world a potential international author, without having to go through the costly expense of printing and distributing information on paper. Third, the Web further complicates the process of both writing and reading by allowing the author to make links (and the reader to pursue links) to any other work created anywhere in the world on the Web. The Web can thus be expected to have a deep impact not only on how we gather and share information but also on how we conceptualize reading and writing. (7-8)

Despite the technological determinism present in Warscauer’s statement, and the fact that

the first two of his three points can describe the Internet as well as the Web, he captures well the essence of the Web's appeal here. It is remarkably user-friendly in that it can function on almost all computer systems, and it works like most other hypertext systems with links and nodes, but because it can operate on the Internet, it has access to material across the network, which is literally worldwide today. Furthermore, hypertext markup language (html), the language Web documents are written in, and hypertext transfer protocol (http), the protocol computers use to communicate with one another while using the system, were designed to function in such a way that they could incorporate other types of data such as plain text documents and USENET news groups, giving the system an instant library of material (Berners-Lee and Fischetti 30).

The Web began as a personal project of Berners-Lee to establish a universal hypertext system, which he planned to use as a documentation system at CERN, the European Particle Physics Laboratory in Geneva, Switzerland, where he worked at the time. He decided to build the software so that it could operate on the Internet utilizing TCP/IP (Berners-Lee and Fischetti 19). In 1991, he announced the existence of the rudimentary system on a few Internet news groups and invited people to try it out (Berners-Lee and Fischetti 46). People began experimenting with it and in the tradition of Internet openness and community, the source code was eventually placed in the public domain, which encouraged people to tinker with it and utilize it even more (Berners-Lee and Fischetti 74). As a result, the system became more refined, and, with the release of Mosaic, a Web browser which displayed graphics as well as text, became more popular

as well (Bolter and Grusin 198). The designers of Mosaic would leave the University of Illinois to start a company named Netscape which would release the first commercial browser, Navigator, and the virtual gold rush of the late 1990s began. By the end of the decade, users of the Web would number in the millions, web-publishing would be a new industry, and the Internet and hypertext would be concepts familiar beyond the walls of the academy and the computer industry.

Of course, this growth in usage was also accompanied by a growth in technological determinist hype on a scale never before seen. Discourse about the Internet and the Web was filled with revolutionary rhetoric from its ability to wipe out poverty by giving computers to the poor (Hudson 2) to its danger in corrupting the minds of youth with hardcore pornography (Calcutt 149). As Andrew Calcutt comments:

Some accounts have claimed that the advent of the Internet is a boon to humanity which can free us from the constraints of the material world. Others have argued that the Internet is itself a form of constraint, either because it provides the powerful with a new means of coercing the powerless, or because it acts as a “narcotic” fantasy-world which diverts people from reality. It seems to me that neither of these accounts is sufficient. Each version involves a highly selective form of reporting, which leaves out the facts that do not fit the thesis. Moreover, both versions invest digital communications and the Internet in particular, with an autonomous momentum that they simply do not have. (ix)

In short, technological determinism. Winston joins Calcutt in urging people to not get caught up in technological hype: “Beyond the hype, the Internet was just another network. This is to say its social effects could (and would) be as profound as, for example, those of that far more ubiquitous network, the telephone. As profound . . . and as unrevolutionary” (336).

Conclusion

Nevertheless, however revolutionary or unrevolutionary, we are certainly seeing changes in our society and culture from the use of the Internet and the Web such as increased reliance on electronic mail for communication in business and other areas. These changes seem to be driven by people using the technology and not by the characteristics of the technology itself, a lesson that perhaps more than one “dotcom failure” might have been well-advised to build into their business plan rather than assume that because the technology was possible to be utilized in a certain manner that people would choose to use it that way. The tendency towards technological determinism in the rhetoric surrounding these new publishing technologies is regrettable as is its tendency to inspire false dichotomies, but the technologies themselves, hypertext, the Internet, and the World Wide Web, are remarkable in that one can communicate affordably with people around the world with access to networked computers. Zine publishers are exploring the possibilities these technologies can be put to. Will they be disillusioned by the hype surrounding these technologies? Will their experiences correspond to the claims

of hypertext theorists? Will they leave print publishing behind for the new electronic territories? What is literature like on an electronic writing space? Questions such as these will be answered in due time. First though, in the next chapter, we turn our attention to the legacy of online publishing that zine publishers will encounter upon venturing online.

Chapter 4

Textfiles, ASCII Text-only Ezines, Home Pages, Online Journals, Online Magazines, And Weblogs: Online Publishing In The 20th Century

Introduction

Beyond the presence of the electronic publishing technologies themselves, zine publishers experimenting with electronic publishing also encounter a tradition, albeit brief in comparison to the history of zines, of online publishing including such media and genres as textfiles, ASCII text-only ezines, home pages, online journals, online magazines, and weblogs. Indeed, it appears that there has always been some cross-fertilization between zines and online publishing. As Stephen Duncombe noted in Notes From Underground: Zines and the Politics of Alternative Culture, the current influx of zine publishers to online publishing seems a natural convergence:

This crossover shouldn't be any real surprise, for zines and computers have never been strangers. Zinesters regularly use computers to create their zines, and in the zine world interest in computer mediated communication stretches back to Factsheet Five, 1, where [electronic bulletin board systems] were listed amongst the handful of zines. (197)

Also, many early zine publishers took an early interest in personal and networked computing. Perhaps this interest in new technology is inherited from the tradition of science fiction fanzines, but whatever the case, it has been a constant presence in the

history of zines from early adoption of computer desktop publishing programs and photocopiers to experimenting with online publishing. In addition, Factsheet Five, the epicenter of zine publishing from 1982 to 1998, has often been shepherded by people who worked in some aspect of the computer industry such as Mike Gunderloy, Seth Friedman, and Jerod Pore. This interplay between zines and computers has only become intensified as online publishing becomes the most accessible and inexpensive means of publication for some zine publishers. As Michael McHugh noted as early as 1996:

Ironically, the paper zine has become the more daunting medium in which to publish. The expense of printing and maintaining distribution hinders the process. As paper zines reach a certain level of maturity and nostalgia, e-zines are picking up the slack. They provide the cheapest, easiest way to publish and attract the newest crop of self-proclaimed auteurs and publishers. (McHugh)

Since many print zines are produced electronically on computer to begin with before they ever reach print, the step to publishing electronically is made even easier (Herr).

However, many zine publishers are still hesitant to publish online noting that access to technology for readers is not universal usually due to economic disenfranchisement making online publishing exclusionary at the moment in comparison to the print publishing of zines. Still, the economics of contemporary publishing has made it a question of publishing online or not publishing at all for some zine publishers. For instance, The Sonoma County Free Press, a progressive political zine and newspaper in California, suspended print publishing in 1997 and opted to publish online, but not

without considerable internal debate among the staff:

Now that the time has come to take this show on the road to cyberspace, it is with deep regret that we recognize the end at least for 1997 of a paper version of The Sonoma County Free Press. As a group, this collective agonized over the economic injustice that makes cyberspace as distant and unobtainable as the mythical Shangri La for most of the working class. Computer terminals are few and far between in the homeless shelters and tenements of this country. As a grassroots forum for the invisible underclass, we believe that everyone deserves a voice . . . even those without internet access. Is abandoning our paper version equivalent to abandoning our commitment to providing that forum for the poor, the disenfranchised, the homeless? How can we continue to provide a grassroots forum while limiting access only to those with the money, education, and will to surf the net? Each member of this collective has struggled with, and hopefully made their peace with, the elitist nature of the Internet. This is the uncomfortable reality at the heart of the ethical question: should we abandon the paper version of this publication? What has become painfully apparent in the last year is that, as printing and postage costs go up and up, the job of beating the bushes for money to keep this paper in “paper” form has become more and more difficult. While we have had many loyal subscribers and advertisers, it has become

a matter of economics and energy. The Internet provides a cheaper and quicker way to reach people. There are a thousand other good reasons to go online, but it was the bottom line that decided the online question.

(“About the Sonoma County Free Press”)

However, although the bottom line may dictate the decision, a shift from print publishing to electronic publishing entails much more than just saving on printing and postage costs. One of the consequences of that venture is dealing with the electronic publishing technologies as discussed in the last chapter, but another consequence, perhaps just as profound, involves finding out that the online world already has established ways of doing things, and expectations from readers and other participants in the online community based on those established ways such as timeliness in communication. Some of the early online publishing efforts such as using the bulletin boards of USENET were mentioned last chapter, but in this chapter we look more closely at the history of online publishing.

Textfiles

Publishing is, of course, a form of communication. The first computer-mediated communication dates back to the earliest electronic mail programs on time-sharing systems on single computers (Hafner and Lyons 190). Once computers became networked together and connected users across geographical distances, computer-mediated communication became more utilized, and electronic publishing via computer

began as users used email, message forums, and file transfers to share information (Sterling). Indeed, a tradition of electronic publishing became established in the subculture of computer hobbyists who utilized electronic bulletin board systems. These bulletin board systems (BBSes) began in the 1970s and were accessible by using a modem to dial into a computer or computer system. They functioned as miniature Internets as Net Mask, a user of such systems, explains:

You could send private messages to other users on the system (Like email), you could join the messages forums (Like Usenet), you could play online games, like LORD, TradeWars 2002 . . . You could browse the file sections, and download files. If the BBS had more than one phone line, you could join chat, and talk to other people online. (Net Mask)

As John Labovitz, another veteran of BBS culture, describes, on such systems from the smallest BBSes to the mainframe at M.I.T, among the files available were “the normal technical detritus of programs, source code, documentation, and system files. But stored there, too, among the personal directories, were short stories, diaries, archives of email discussions, and random thoughts of the users of the systems” (Labovitz “Five Years and Counting”). These textfiles became part of online culture as Jason Scott, another BBSer and now “the proprietor” of Textfiles.Com, a website devoted to archiving the literature of BBSes, explains:

T-Files (G-files, Philes, a dozen other names) were my specialty, the part of the culture that attracted me the most. Simply put, they were textfiles

of any sort, written to explain in detail an important new computer discovery, a great new concept, or an old piece of knowledge that needed to be passed on. It included stories, poems, songs, ramblings, and long treatises on theories that the writer couldn't possibly have known. They were full of bravado, of half-truths, of promises, and occasionally, of brilliance that shines to this day. (Scott, "Statement")

These textfiles wouldn't be the first literature on the net as Michael S. Hart's Project Gutenberg began putting such works as literary classics in the public domain online in 1971 but textfiles would become the first indigenous online literature (Mann 116). Michael Stutz, another participant in early online culture, notes that a social practice developed around textfiles. He states in an interview, "People wrote textfiles about everything. I began to collect them, and write them, and I hung out with friends online who also collected and wrote them. It was a huge underground culture that existed only on the computer, on these BBSes" (Stutz, Email interview 2000).

Individual textfiles continue to be published today, but another model of publishing became more common as whole sets of textfiles became collected and published as a group. Scott explains why this happened: "Instead of losing individual textfiles in the sea of BBSes, many writers chose instead to move to the 'Magazine' model, where they would band together textfiles and release them as a group. This strengthened the chances of the files surviving and also made for impressive file sizes, a sign of quality to people browsing sites" (Scott, "Electronic Magazines"). As a

consequence, people eventually sought a term to describe a collection of textfiles, and the term “ezine”¹ would make its first appearance.

Ezines It is fairly certain that the term “ezine” came from “zine,” given the interplay between the subcultures of zine publishers and computer hobbyists, but the term and the concept, much like “zine” itself has always been fraught with controversy, confusion, and debates about its definition. Labovitz provides the straightforward definition of “An ‘e-zine’ is a zine that is distributed partially or solely on electronic networks like the Internet,” a definition that can be said to still apply today (Labovitz, “Five Years and Counting”). Similarly, Mike Gunderloy, the founder of Factsheet Five, writing about himself in the third person on the Hitchhikers Guide to the Galaxy website (www.h2g2.com), is definite on where “ezine” came from: “Gunderloy was responsible for hijacking the term ‘zine’ from science fiction fandom and applying it to any small press effort, from which the current term ‘e-zine’ later sprang” (Gunderloy, “Factsheet Five”). However, not everyone online was familiar with zines and the term also came to be understood as a contraction of “electronic magazine,” a misunderstanding that multiplied as the Internet went mainstream. Eventually, as Chip Rowe, publisher of the Zinebook.Com website and a longtime zine publisher, explains, the distinction between zine and magazine was lost online: “Nowadays everything online is called a ‘zine,’ from a true fanzine to an e-mail newsletter that consists of nothing but classified ads for get-rich-quick schemes” (Yamaguchi, “An Interview with Chip Rowe”).² Nowhere is this

better demonstrated than in the book about online design entitled E-Zines: Exploring Online Magazines, which discusses the design of zine websites and ezines such as Ten Things alongside corporate online magazine sites such as Time.Com and Fortune.Com. Martha Gill, the author of the book is well aware of the difference between a zine and a magazine and an ezine and an online magazine, but she also knows that for many people online “ezine” is a default term for an Internet publication whether it’s produced by a single punk in Seattle or by the deep corporate pockets of AOL-Time-Warner (Gill 6).

Things have gotten so confusing concerning the online meaning of “zine” and “ezine” that even as sharp a mind as media critic Ben Bagdikian comes across confused in regards to the subject, writing in the 2000 edition of his classic work The Media Monopoly:

At the same time, the Internet has created its own version of the older printed forms, like its family of magazines designed solely for the Internet, called “zines.” Unlike their slower, hierarchically organized, printed grandparent, the zines can change content at any time. They can be started without buying press time, distributors, or mailed delivery, and can be created by anyone with the urge, either with or without training in traditional disciplines. Many zines are private gossip and rumor fountains. Their lack of concern with accuracy periodically creates mischief and injustice for individuals and groups. Consequently, along with new content that is broadening, practical, and beneficial, the zines also spread

messages that are hateful, socially destructive, and plainly psychotic, and all directed at the same potential large audience. (xiv)³

What has misled Bagdikian and others has been the cooptation of the terms “zine” and “ezine” by commercial interests (in addition to the sloppy use of the terms interchangeably, whereas most zine publishers use “zine” to refer to a print zine and “ezine” to refer to a zine published electronically), which has been a side-effect of the cooptation of the Internet itself by commercial interests. What was once a fringe interest of computer hobbyists and academics has moved closer to the center of life in the industrialized world. In a culture that sells “Jesus” and “Che Guevara” t-shirts for commercial profit, it’s little surprise that the Internet would become commercialized. What is striking to many of those online before the virtual goldrush is the degree to which it has become co-opted. Chris Pirillo, an ezine publisher and author of Poor Richard’s E-Mail Publishing, writes “I took an informal poll of other respected (and experienced) e-zine publishers a few months ago. The common belief among them was that 80 percent of all currently published e-zines deal with marketing on the Internet and/or making money online. Those types of e-publications are everywhere” (Pirillo 7). Labovitz notes the irony of this co-optation, “From the earliest e-zines produced at no cost, with no advertising, and without any hope of income, now we’ve come turned about to find e-zines that exist solely to make money” (Labovitz, “Five Years and Counting”).

In fact, Labovitz, who for years compiled a list of ezines on the net to help readers find ezines, closed up shop on his list in 2000, citing the hypercommercialism of the net

as one of his reasons for his decision to end what had become the definitive guide for ezines. He writes:

Maintaining the list has been a unique, fulfilling, and fun experience for most of these past seven years. Since the summer of 1993, I have seen the e-zine culture flower, from a few dozen scattered ASCII files and ancient HyperCard stacks, to the verdant garden of formats and technologies, spreading out to projects and communities, and such varied topical and artistic publications. I feel proud to have created an entity that not only was needed, useful, and long-lasting, but even was slightly famous (ask me sometime about the Wall Street Journal or New York Times articles).

I have also seen the shadow of marketing and money overwhelm much of what was truly creative and inspirational, to replace it with only dull commercialism and spam. Some of this might be the natural evolution of a medium, but as someone who very nearly grew up on the net, it is sometimes difficult for me to see the positive result. (Labovitz, “Time to Move On”)

Some still cling to the original meaning of “ezine” however. In fact, Pirillo in Poor Richard’s E-Mail Publishing, seems to endeavor to educate newcomers on what ezine really means, writing:

It’s easy to call a sweater a sweater, but there are different kinds of sweaters (cardigan, pullover, and so on). In the same respect, there are

many kinds of e-mail broadcasts. The general umbrella term for an independently published document is *zine*. The word's concept predates computer distribution; people have been circulating various works using "unconventional" methods for decades. When the Internet started gaining popularity, e-zines (electronic zines) began to pop up. An e-zine can be delivered via e-mail or simply put up on the Web (thus becoming a *webzine*). It's distributed in an electronic fashion, and that's all it needs to be in order to have that little *e* affixed to it. (2)

In fact, Pirillo's quote does more than clarify why Time.Com isn't an ezine; it also alludes to another smaller controversy surrounding the term "ezine." When the term first came to be used ezines were usually ASCII text-only documents distributed by email or by file transfer protocol (f.t.p.). But, as McHugh describes, the World Wide Web came to prominence and a new term was birthed from the derivational morpheme "zine":

E-zines first appeared as text-only publications distributed via e-mail, Usenet and Gopher servers. As one might have expected--given the nature of the zine--the lure of the graphically-rich World Wide Web was hard to resist. Once they took residence on the Web, these transplanted zines were dubbed 'Webzines.' Eventually, all electronic zines became collectively known as e-zines. (McHugh)

McHugh is correct in stating that "ezine" is the predominant term for referring to any zine published electronically, but even today there are those that continue to differentiate

is most interesting for how it is used in the overall context of the ezine, such as the Scream Baby masthead.

Although the ASCII art is perhaps the most striking feature about the ASCII text-only ezine, not all ASCII text-only ezines have this feature. Some feature only text designed to spread the word about a subject. Usually, the ASCII text-only ezine is a single document with articles, features, reviews, art, and whatever else struck the publisher's fancy running from top to bottom as a reader scrolled down the screen. Like paper zines, they cover nearly every subject imaginable. They also share the paper zine characteristics of participating in a community of fellow publishers and publishing for reasons other than profit. There was also often considerable interplay with and knowledge of the print zine community. However, unlike paper zines, ASCII text-only ezines are distributed via email to an emailing list or available via f.t.p., or, later, on a website. Labovitz started his ezine list because such ezines were difficult to find when he first started reading them, and even today they are less visible than a website (although many ASCII text-only ezines have an accompanying website for archive and promotional purposes today). They are also ephemeral, and many of the earliest ASCII text-only ezines would be lost forever or trapped on obsolete computers and diskettes were it not for the efforts of a few folks to archive them for posterity such as Scott's Textfiles.Com site and Rita M. Rouvalis's and Paul Southworth's Etext.Org. As Rouvalis explains, the Etext archive came about when:

I noticed a lot of very nice little e-zines popping up around 1991, but it

was impossible to find them, so created something centralized on ftp.eff.org. I think it topped out around 25 or 30 publications, which was a lot pre-web. Paul then asked me if I wanted to merge my stuff with his in about 1993, and so it all became etext. (Rouvalis).

Until the proliferation of the World Wide Web, an ezine was by definition an ASCII text-only document. In fact, aside from alt.zines, a Usenet discussion group about zines created in 1992, and email between zine publishers, all zine-related activity on the Internet consisted of these ezines, which were either a co-publish of a print zine electronically or an electronic-only publication (Ninjalicious). By the mid-1990s, that was no longer the case, but the ASCII text-only ezine appears to have enough staying power that it still exists. Although less visible than a website, publishing an ASCII text-only ezine (or an html equivalent) remains an option for online publishers.

Home Pages

As discussed in the previous chapter, the development of the World Wide Web was a milestone in the history of the Internet. Many users found the hypertextual links and url addresses easy to navigate in comparison to older Internet technologies such as gopher and f.t.p. and admired the capability of the Web to combine graphics and text together in documents published on the Web. Although Internet use was steadily growing, the user-friendliness and graphics-capability of the Web certainly accelerated the process, and many documents were published on the Web. Initially, many of these

were documents originally designed for other computer media. For instance, many ASCII text-only ezine publishers distributed their work on the Web as well as by email or by ftp, but the ezines themselves were in the same pre-Internet format generally at first. In addition, users could access f.t.p. material via the World Wide Web, so ASCII text-only ezines available via f.t.p. were automatically available via the Web as well, whether the publishers intended for them to be or not. However, as web use proliferated, more and more of the documents on it became works specifically designed for the Web--html documents, or, as they soon became more commonly called, webpages. A collection of webpages linked together and produced by a single entity (say, an organization, company, group, or individual) became known as a website (whether or not the material was grouped on a single server or on servers on different continents--the conceptual grouping was what was essential since theoretically every document on the Web is only a link or typed u.r.l. address away from one another). Websites usually have a central page which serves as a starting point for visitors on the Web and a guide to the material available on the website, which is often called a home page. As Michael McHugh explains, as a result of the development of the home page form, an online genre developed which is very reminiscent of a print zine genre:

In hindsight, zines heralded the coming of the World Wide Web. The zine communities were in some respects mini-Webs without an Internet; a preview of the Web's informal, do-it-yourself, world-village publishing paradigm. Personal home pages were the first of the online forms to

embody the zine aesthetic. These Web pages loosely mimic the "perzine" (personal zine), a sort of newsletter/personal-ad-type publication that was all the rage in the '80s. (McHugh)

Although it's not apparent that the creators of personal home pages were "mimicking" perzines since undoubtedly many of those creating personal home pages were unfamiliar with perzines (as noted earlier in this chapter, as the Internet became more mainstream, the less likely it was that a user would be familiar with zines), McHugh is correct in noting that there are many similarities between the two. It seems more likely that, as companies and organizations staked out a presence on the Web and the home page became a recognized online form, individuals took the form and tailored it to their own desires, in the process creating an online genre which shared many of the characteristics of the print perzine. For personal home pages usually serve as more than directories to a website, they appear to more often than not serve as an end in and of themselves, featuring information about the publisher; photographs of the publisher and his or her family, friends, and animal companions; and links to pages on the Web that reflect the publisher's interests.

Not surprisingly, some see this genre as a new virtual means of constructing self-identity. For example, William J. Mitchell writes in his essay on the relationship between virtuality and reality in the digital age "Replacing Place," "Individual home page construction became—like the cultivation of suburban front gardens—a means of self-representation and a new form of folk art" (115). Whatever the reason they are

published, personal home pages comprise an online genre all their own which is very attractive to zine publishers experimenting with publishing online, particularly publishers who published print perzines. In fact, I found in the study that many of the publications by zine publishers online served as not only promotional webpages for the print zines or ezines, but also as home pages for the publishers.

Online Journals

Personal home pages aren't the last word in virtual self-representation, however. The phenomena of online journals and ediaries as well as webcam sites make personal home page publishers seem like shy wallflowers in comparison. These websites provide, or, at the very least, appear to provide, an intimate look at the publisher's life and thoughts. They often appear to be online equivalents of personal diaries and journals, with the difference being that these online equivalents are available to a potential audience of millions of people. Some are password protected in which case the publisher must grant readers access via a password or login which in some cases is only available for a fee, but most are open to the general web user. These online publications are also updated fairly often, sometimes daily or even several times a day. Updated even more often and in some cases continually, webcam sites allow web users to view through a camera attached to a computer what is going on in the publisher/broadcaster's life. The webcam sites attracted considerable attention as a novelty initially, but as Michelle Cross explains in her article "Dear E-Diary: Public Confessions and Private Doubts (in the age

of the instant journal),” it’s not pure voyeurism that attracts most visitors to such sites as Jennicam.Com again and again:

Jennicam showed just how different the website form of entertainment would be from television. Here, we not only get Jenni's lascivious form in various states of undress, as captured on camera. We also get drawn into the micro and macro details of Jenni's most private moments. You can't make us care about stealing your friend's boyfriend if all you are is a picture on a screen. Which is why no web-cam site is complete without the simple, affordable, and complementary mode of self-expression known as the online journal, or e-diary.

However, since it’s the narrative of someone’s life that draws readers in, a webcam is not needed for an ed diary or online journal to pack in readers (although since it’s the Web, the occasional photograph to illustrate the story never hurts). Ed diaries and online journals have multiplied on the Internet as websites such as Diarist.Net and Diaryland.Com and technologies such as Blogger have made publishing the story of one’s life easier from at least a technological standpoint (the fear that one’s mother might read about one’s lovelife has not been ameliorated, however). A community of online diary publishers has even developed, very reminiscent of the zine publishing community, and these people who specialize in making the private public hosted their first conference, JournalCon, in Pittsburgh, Pennsylvania in October 2000. As it states on the official conference website,

“[Publishing an online journal] an irresistible combination of exhibitionism, voyeurism, expression and art. From no more than three dozen sites in 1995 to several thousand today, the genre is thriving, and the community is growing and evolving every day” (“Overview”). Many print zine publishers such as Kelli Callis publish online journals and it’s an online genre, like personal home pages, which is very attractive to print perzine publishers. Unlike perzines however, online journals are updated on a continuous basis rather than compiled and published periodically, and readers have badgered online journal publishers with email complaining that updates are too infrequent.

Weblogs

If the ediyary is the online equivalent of a personal diary then, as journalist Julia Keller suggests, a weblog may be the online equivalent of an annotated bibliography (Keller). Essentially a list of hypertextual links to other content on the Web, the weblog has become a distinctive online genre, primarily because of the personality that emerges from the selection of the links and the brief comments about them from the publisher of the weblog. As Keller explains:

Because Webloggers are a self-selected group of mostly young (under 30), relentlessly verbal, fiendishly well-read, usually subversive folks who relish tying together the shoelaces of the stiffly homogenized corporate world, a Weblog can be highly personalized and exhilaratingly eccentric, with more than a touch of the rebel and the poet.

The best Webloggers provide a daily journal of what they're reading and

what they're thinking about it. That chronicle--at times funny, angry, cranky, sad, bored, unpredictable and contradictory--is like an independent film on an endless loop. It's like a memoir of the future.

What makes a Weblog a truly creative pursuit and not just a soulless, arbitrary list is the individual voice that emerges from the screen, the personality that squeezes out between the links like sunlight between the slats of a Venetian blind. (Keller).

Some weblogs organize themselves around individual subjects like Jim Romenesko's MediaNews (<http://www.poynter.org/medianews/>) which is run by a print zine publisher and has links to news about media. Others like Robot Wisdom (www.robotwisdom.com), published by Jorn Barger, concern themselves with whatever strikes the publisher's fancy, although over time areas of interest definitely emerge. A fascinating form, which arguably couldn't have existed before the Web, the weblog, as Romenesko's case demonstrates, has proven itself to be attractive to zine publishers venturing online, but it obviously demands that the publisher spends a considerable time online harvesting links to interesting content on the Web.

Online Magazines

Not everything published on the Internet that influences zine publishers venturing online are of such a personal nature as weblogs, home pages, and online journals. The online magazine is a recognizable genre on the Internet with a considerable influence as

well. Like its print counterpart, the online magazine features articles and advertisements, and is usually run for profit by a company or corporation. Unlike its print counterpart, the online magazine often tends to publish on an ongoing basis rather than in periodic editions (although some online magazines do publish in periodic editions, daily, weekly, or monthly, etc.) and often exhibits interactive features such as discussion boards for readers to discuss the contents of the magazine. Some of the online magazines are the online versions of familiar print magazines like Time (www.time.com) and Fortune (www.fortune.com), but many others like Slate (www.slate.com), Feed (www.feedmag.com), Word (www.word.com), Suck (www.suck.com), and Salon (www.salon.com) are online publications only.⁴

The online magazine emerged after 1991 when the ban on commercial use of the Internet was lifted and internet use was already speeding in its growth. The first commercial online magazine, according to most accounts, was the now defunct Global Network Navigator, which served as a guide to content on the Internet before it was swallowed up by AOL in 1995 (Labovitz, “Five Years and Counting”; Sellers 100). The Trinity College (Connecticut, USA) undergraduate publication The Trincoll Journal arrived on the Internet in 1992 and also claims to be the first “Web ’Zine,” although their use of the word “zine” with an apostrophe and other factors make it apparent that they mean online magazine (Trincoll Journal; Tedesco and Tedesco), albeit not a commercial one.

Although the characteristics of publishing on an ongoing basis and having

interactive features for readers are characteristics shared by some zine publishers in their online efforts (and since after all webloggers need a steady stream of content to link to), online magazines achieve most of their influence on zine publishers in reverse by showing them what not to do, as journalist Steve Wilson explains in his interview with Sam Pratt, publisher of the webzine The Finger (www.thefinger.com):

The derivative content of New Yorker/Atlantic Monthly clones Slate, Salon and other big Webzines inspired him to concoct an antidote. “What the world needs now is not more reviews of mainstream books, or the same five pundits discussing the same set of current events,” he says. “The Finger is willing to publish stuff apropos of nothing. We're committed to random whimsy, with the only requirement that it be funny and clever. And, preferably, that it mention fingers.” (Wilson)

Note the use of the word “webzine” to refer to online magazines like Slate and Salon above. As discussed earlier, many zine and ezine publishers resent the cooptation of the word “zine” by corporations and corporate publications and even by noncorporate but decidedly non-zine publications like The Trincoll Journal, and they also resent the corporate takeover of publishing on the Internet. And so zine and ezine publishers didn't sit out the proliferation of the Web. Like Pratt, they sought their place on the virtual culturalscape.

Zines On The World Wide Web

One of the earliest print zine publishers, indeed if not the very first one, to take to the Web was Jeff Koyen, publisher of Crank. In an interview, he describes how he came to publish on the Web as well as by print and ASCII text-only ezine:

When I put Crank #1 together, the web wasn't around besides for the hardcore techies. In that very first print issue, I advertised the availability of the magazine (about 90% of its content) via email and FTP. At the time, I was also trying to find a way to publish Crank on America Online, which wasn't the monstrous behemoth conglomerate it is now; it was just a huge ISP and mutated BBS; I wanted to start a Crank/zine forum but never got around to doing the legwork with AOL. When the web came around to public use, my pal Roy threw up some HTML and I viewed the earliest Crank web content with Mosaic. (Koyen)

That first experience with publishing on the Web led to the creation of Crank.Com which archives past print issues of Crank and hosts new material from Koyen. Other zine publishers soon joined Koyen on the Web. The earliest ones were like Koyen and had experience with computers and the Internet before the Web such as ASCII text-only ezine publishers and the publishers of such print zines as BoingBoing and Factsheet Five. However, as use of the Web grew, zine publishers with less computer experience came online attracted by the possibilities of the new medium. How their experiences with online publishing have affected the zine community and the zine medium form the focus of the remainder of this study.

Conclusion

As this chapter detailed, there has always been some interplay between zines and computers, so much so that zine publishers experimenting with online publishing comes as no surprise. As they experiment online though, zine publishers encounter textfiles, ASCII text-only ezines, home pages, online journals, online magazines, and weblogs. These online media and genres are often adopted by zine publishers in their online efforts, especially home pages, online journals, and weblogs. However, just as the zine community has established traditions, so do online communities, and, at times, these traditions are at odds. A running joke among zinesters that a new issue of a zine always begins with an apology to readers for the delay between issues illustrates the leisurely nature of zine publication (there is much truth in jest as the old saying goes). By contrast, online, perhaps due to the instantaneous communication capabilities of the Internet, timeliness in updating material such as an online journal is often highly valued by readers. The details of how zine publishers deal with this phenomenon and other online challenges are recounted in the remaining chapters, followed by an analysis of what their experiences suggest for other combinations of literature and networked culture in the future.

Chapter 5

A Study Of 512 Ezines And Zine Websites

Introduction

Between April 2000 and March 2001, I examined a body of 512 ezines and zine websites in order to assess how zine publishers were using electronic publishing. Four major categories of approaches to electronic publishing emerged from the study body: the promotional website, the archive website, the online co-publish, and the ezine. In addition to these major categories, I also noted other characteristics across the electronic publishing ventures such as links to other sites and whether or not the publishers still operated in print. Lists of all the categories noted in the study can be found in Appendix C. During the same time period, I also interviewed 54 ezine and zine publishers and readers in order to gain additional insight into what the study was revealing. Their comments explained why zine publishers were making the decisions that they were and illustrated well the issues raised by electronic publishing, which other publishers and literary communities may face if they venture online. This chapter details the results of the study, arguing that it reveals that the legacy of print still exerts a considerable influence on zine publishers, but that electronic publishing does open up new possibilities for the zine medium. Furthermore, I argue, based on the study, that the relationship between electronic and print publishing is more complex than the false either/or dichotomy it is

commonly characterized as being, and that print and electronic publishing will coexist in the future, but will likely each take on different functions depending on the needs of the users. The chapter begins with a discussion of the major categories that emerged from the data.

The Promotional Website

The promotional website is one that primarily directs the reader to the printed zine. 148 zine websites out of 512 made up this category, representing more than a quarter of the study. Some promotional websites are extensive with samples from past and current issues of the printed zine while others are much simpler with a description of the zine and information on how to get a copy of it. None offer much if anything in the way of new published material however. An example of a promotional website is the website for The Weird News, a humorous zine published by Dr. Donald Busky from Philadelphia that looks at oddities in the news. It simply reads, “The Weird News/The Word About An Absurd World/For a free copy write to Donald F. Busky, 7393 Rugby Street, Philadelphia, PA 19138-1236, USA.” Busky, in fact, used to publish The Weird News and his other zine The Red Penn online but because he couldn’t post images due to his lack of access to a scanner, he decided, “It would be easier to just ask people to send me their snail mail address and I would mail it to them in paper form” (Busky).

As Busky’s comment illustrates, the focus for publishers of promotional websites, despite their experimentation with publishing online, remains the printed zine. As the

website for Dreemykreem puts it, “If you want to read more, please order a copy because we can not show you everything on line, otherwise there would be no reason for us to go on printing our publication.” Some publishers make such loyalties to print explicit, such as the website for Fifteen Dollar Christmas Tree whose publisher states bluntly, “This is not an online zine. I was just hoping that by having a page more people would be interested in the zine.”

However, the promotional website can also be used in other ways beyond publicizing the printed zine. For instance, Vincent Voelz uses his promotional website for Breakfast to request stories about donuts from his readers for issue #3 of the zine. Presumably, if Voelz changed his mind and wanted stories about bacon instead, he could just change the notice on his website. This provides a publisher with a flexible outlet between print editions, whereas if Voelz wanted to change his mind in print, it would be more difficult and require a reprinting of the notice. Another use of the capabilities of web publishing is by the publishers of Tiki News, who use their promotional website to show off photographs in full color that are out of their print budget.

Nevertheless, the primary mission of the promotional website is to spread the word about the printed zine, and it is an effective tool, allowing zine publishers to reach prospective readers worldwide in a way unimaginable a few years previously. Delaine Derry Green, publisher of My Small Diary and Not My Small Diary! print zines, explains the advantages of the promotional website. She states:

I have received orders for my comic strictly through people seeing my site on-line (another change for the better). Having a web site to explain the history of my zine publishing through words AND pictures is "priceless" (as they say in the commercials). My site is a way for people to get to know what comics I have available, some samples from contributors, links to contributor's sites, etc.–you just can't do this through the mail (and this on-line thing is FREE!). (Derry Green)

The promotional website represents the first major category of the approach to electronic publishing by zine publishers and is perhaps the approach that remains closest to the zine medium's history in print publishing. The second major category also stays close to print but uses the website for preservation as well as publicity.

The Archive Website

The archive website is one that archives past issues of the print zine online in order to keep them "in print." Only 22 of the 512 publications in the study used this approach, making it the smallest of the major categories. In some cases such as RANT, the zine has ended and all issues of it are archived as a way of keeping it in print perpetually without the publisher having to make repeated runs to the copyshop. If the print zine is still ongoing, typically the publisher archives past issues online but not the current issue which exists only in print, in which case the archive website also serves as a promotional website for the current issue of the zine. Alfred Vitale writes on the RANT

archive website, explaining why he created it, “This site was created because I was sick of people saying, ‘Why don’t you put RANT online?’ It’s been dead for over 4 years and people still bug me about it.” Vitale, like many publishers of archive websites, organized the archive website by issue number but other archive websites, such as the one for Out Your Backdoor, are organized by subject area. Whatever the organizational scheme however, the chief goal is keeping the material in circulation for posterity, albeit electronically rather than in print. The next major category also straddles print and electronic publishing, but its focus is on the present rather than the past.

The Online Co-publish

The online co-publish is a print zine that also publishes each issue online. 53 of the 512 publications used this approach. For example, Xerox Debt, a zine review zine, is published both in print and online. As expected, there are complications to this scenario as it is an attempt to present the same content across two different media. For example, the online version of Xerox Debt does not print the illustrations and images of the printed zine due to production difficulties. Nevertheless, the publishers who choose to work in both print and electronic media find such challenges tolerable as it enables them to reach more readers than they would either in print or online alone. In addition, there are other reasons to work both online and in print as Lara Popboffin, who publishes Pop Boffin online and in print, explains, “I enjoy both for different reasons. The online community is the first place I found a lot of people expressing unusual opinions so I like to be part of it.

The print process is a bit more satisfying since you get a real product at the end”

(Popboffin). She further states that:

I do approach them differently. Print is my main focus and I develop my print vision first. Once I have the material I decide what is best suited for the web in terms of content and aesthetic. It gives me a chance to showcase any really good images I have since they can be in colour rather than black and white. And once or twice I could use javascript to do interesting things with games that I couldn't do in print. (Popboffin)

For Ray X, who co-publishes his Ray X X-Rayer, the electronic version comes first:

Simply: I hated photocopying, stapling, sorting, stuffing, addressing, and mailing each issue. I had jobs before doing the same routine and I was fed up with the drudgery. Also, I grew to hate the lay out process, trying to make everything fit together. Graphics and fancy lay out was fun at first but it had become a drag; it was using up energy I could spend on my writing.

So I decided to eliminate most of the drudgery. Now I think of my zine as primarily as a ezine that I print out for people who still prefer paper.

When I switched to mainly electronic publishing I contacted the people on my list who had email and asked them if they preferred paper or photons.

Most of them said photons were OK. (X)

For publishers who work both online and in print, it is the message and not the medium

that is important. The online co-publish is a manifestation of this attitude. The last major category is also a manifestation of this attitude, but it is also the first that finds publishers no longer operating in print.

The Ezine

The ezine category is one which takes many forms. It is also the largest of the major categories with 289 out of 512 publications belonging to it, over half of the study. For the purpose of the study, I used this categorization to denote the publication of new material online that was not available in print. In some cases, the publishers operated exclusively online whereas in other cases the publishers still operated in print, but featured exclusive material on their electronic publications.

Publishers who operated exclusively online gave many different reasons for publishing online instead of in print. Longtime zine publisher Al Hoff published her last issue of Thrift Score in print and now concentrates on her website Al Hoff World. Hoff indicated that she found print publishing a chore, and publishing online easier (Hoff, Thrift Score 14). Matthew Ralph, the publisher of Tangzine switched from print to electronic publishing, as he states on the website, “due to a lack of funds to continue publishing in a print medium” but apparently would return to print if not for the bottom line. In fact, affordability was a common reason cited by publishers of print zines that now published only online. Meanwhile, for ezines like Basement Life, electronic publishing represents an alternative to print publishing. Ten years ago an indie-rock zine

with images and text like it could have appeared only in print.

Many publishers who continue to work in print nonetheless find the Web an attractive medium to publish in as well. Scout Finnegan of Scout writes, “This web page is starting to spoil me with all of its beautiful color, and I’m able to do some stuff I could never do on the printed page” (Finnegan). For print zines such as Jersey Beat and The Big Takeover, electronic publishing serves as an extension of the print publication. Both publish music reviews online that didn’t fit in the print issue or make the print deadline. Similarly, some zine publishers like Sean and Malinda of Thoughtworm use their companion websites as publishing vehicles between print issues. As Chip Rowe, publisher of Chip’s Closet Cleaner print zine and Chip Rowe’s Electric Fun ezine, notes, publishing online gives a publisher the thrill of publishing just as print does:

It was an outgrowth of my zine publishing experience, in that as my zine grew, it became more expensive to print and distribute. I started dabbling with HTML and posted a simple web page. I found that I could update it whenever I wanted to, at no cost. I also found that more people would visit my page in a month or a week than ever saw my zine. The only downside was that I limited my audience to only those people who had computers--but then, part of me didn't care. I wasn't really doing it for feedback. (Rowe, Email interview)

When asked what he was doing his zine for if it wasn’t feedback, Rowe replied, “As for my motivations for doing a zine, either print or online: You do it because you have to. If

you start worrying about what other people think, it becomes a magazine” (Rowe, Email interview). As Rowe’s comment makes clear, since zine publishers publish for personal reasons rather than for profit, they’ll use whatever means is available to them which allows them to express themselves. This results in the continuation of the print-based zine characteristics of personal communication and use of the most affordable and available publishing technology in online efforts. And, as with the online co-publish, the ezine is a manifestation of the attitude that it is the message that matters more than the medium. Nevertheless, it appears that the majority of zine publishers still have an attachment to print. *Still In Print*

Almost two-thirds of the ezines and zine websites that I studied (336 of 512) had publishers who continue to publish in print. In fact, despite experimenting with electronic publishing, many still viewed the print zine as the primal experience. For instance, Lori of Devil’s Elbow writes on her website, “You will only get the true Devil’s Elbow experience by buying a paper copy and reading it while cradling it in your hot little hands—preferably while eating potato chips.” Other publishers continued working in print so as not to exclude readers without access to the Internet. Bruno Privatti publishes Brujeria in print and online and notes, “You know, to use the internet you have to use a PC, a phone line and speak a little of English. I live in a poor country, there are some small villages in Brazil where the population don’t have telephones and even electricity. I think that by making a print version of my zine I can get more readers” (Privatti). Jen Angel of Clamor, Fucktooth, and the Zine Yearbook noted a similar reason, stating,

“However, there are still a lot of economic and class barriers that dictate who sees what is on the web, and that is why I would not ever publish exclusively on the web, only as a supplement to my ‘real’ publishing” (Angel, Email interview).

The almost two-thirds of the publishers still operating in print after experimenting with online publishing suggests that print publishing will not cease in the zine community. The print-based zine characteristic of using whatever publishing technology is most affordable and available seems to hold true here but with a twist, as many zine publishers seem to be concerned enough about the affordability and availability to readers of the published material to continue operating in print at a higher cost to themselves. Although print remains a viable option for most of the publishers in the study (not to mention the many zine publishers who have not experimented with electronic publishing), some zine publishers are choosing to operate exclusively online.

Out Of Print

Some publishers have forsaken print for electronic publishing. 65 of 512 ezines and zine websites are published by publishers no longer operating in print, usually citing cost and convenience as factors. For example, Ken Picklesimer Jr. of

[Mediocrityoflife.Com](#) writes:

I can do the same job with one copy of an html file that I could with hundreds or thousands of photocopies. It's not a guarantee that everyone

will get a chance to look at my stuff, but there are plenty of free networking resources to promote a site. Since the maintenance cost is so low, I can leave my original documents intact, edit them or add more material. I've done printed zines before and regretted putting certain things in them. Now if I get tired of any subject matter, I can take it out or change what I don't like. (Picklesimer Jr.)

This can be done in print as well by issuing a new edition, but not with the ease that Picklesimer, Jr. reports with his web publishing.

Although he cites similar reasons to Picklesimer Jr., Jeff Koyen, publisher of Crank published both in print and online, also envisions using electronic publishing to evolve the zine medium, stating:

I dig the whole empowerment thing that the web has brought (which, yes, is an old story). I loved that about zines: anyone could make one with little or no knowledge about the craft. (If “craft” is the word.) The web is that process one-hundred-fold. But while the upside is that everyone has their own website, the downside is that everyone has their own website. Search engines are useless; portals are marketing schemes. Lifestyle sites are bullshit. Webrings are tedious and ineffectual. So--if all goes as planned--I'm going to open a portion of Crank up as a free zone, where anyone can put anything they want. Absolutely anything. They can link to their site. They can advertise their band. They can publish bad poetry.

They can mock me, mock themselves, mock anyone. They can post vicious blasphemy or kiddie porn; I don't care. I don't have an ISP who can shut me down: I house Crank on the servers at work (New York Press, a diehard freedom-of-speech weekly newspaper), which we own and operate. Only our T-1 provider could, conceivably, shut us down for offensive content, but I don't see that happening.

That's the kind of thing I want to do with Crank. Take the 7 issues of the magazine and use them as a representation and manifestation of the philosophy of the site Crank. Ultimate, unconditional freedom of speech. Aggressive, unfettered opinion. A work-in-progress, evolving meta-site. (Koyen, Email interview)

Obviously, such a site is not something one could pull off in print (at least not without considerable effort since Koyen would have to compile and print all the material he received, and, presumably his tolerance for bad poetry would evaporate if he had to spend that much time, money, and effort in disseminating it), and this is what has caused Koyen to leave print behind, at least for now. And, as his comments demonstrate, such print zine values of egalitarianism, freedom of speech, and opposition to the mainstream continue online.

In addition to leaving print publishing, some publishers have forsaken publishing altogether, but due to the odd nature of the Web, which users tend to think of as a timely

medium, they have left behind inadvertent web tombstones, promotional websites for zines that no longer exist as in the case of Amusing Yourself To Death. However, it is the nature of zines, online and off to come and go as the publishers please, so some of these zines and ezines may spring back to life one day. In fact, Factsheet Five after three years of dormancy seems ready to spring back to life under a new publisher (Jerianne, “Factsheet Five Reborn”). *Links*

Although some publishers have left print, some of the traditions of the print zine community moved online. Almost two-thirds of the websites and ezines in the study (329 of 512) had links to websites outside of their own, usually in a specially designated “Links” page. This can again be seen as a continuation of the egalitarian networking of the print zine that spawned such traditions as the trading of zines, although links pages are certainly common on many sites on the Web in general.

Webrings

Another characteristic that seems akin to the old print zine egalitarian spirit is the use of webrings, groups of websites centered around a common theme or subject, wherein one can click on the webring banner and be taken to another site in the ring. 57 publications in the study were part of a webring.

Everpresent Table Of Contents

Publishing online provides new challenges for publishers, often unforeseen ones.

One of the challenges is how to organize the website. The print tradition is mostly linear. Page one leads to page two which leads to page three, turn the page and find page four and so on. This organizational scheme is sometimes transferred to the Web, but more often than not, publishers choose another way to organize their websites, and utilize an everpresent table of contents which appears on each page of the site, allowing the reader to at least move from one major section of the website to another major section with ease. 175 of the publications in the study organized their websites in this manner.

Turnpage Links

Another way of organizing a website is by following the linear print tradition, and incorporate links which lead from one page to the next. Such an organization is often used for highly select purposes like photo galleries and serialized stories rather than for the entire website but there are exceptions. The Wolf Head Quarterly used such links so that an order among the poems could be represented (Mitchell, W.H.). In total, 28 of the publications in the study used this means of organization.

Cover Pages

Another seeming holdover from the print tradition is the use of a cover page, by which I mean the default page of a website, the index, which unlike most index pages on the Web, provides no table of contents or content beyond an image which the reader must

click though to get to the real index. Although for mature readers site such as Popsmeat, this is almost a legal necessity, many other sites employ it as well as a way of aesthetically preparing the reader for what follows as the cover page in print often does (in addition to attracting the reader's eye on the newsstand or bookrack). As Scout Finnegan explains, she chose to use a cover page "Because it looks cool! Also I think it gives the site more of a distinct 'look'" (Finnegan). 91 publications in the study utilized this feature.

Publishing In Editions

Perhaps another holdover from print, many publishers continue to publish in editions on the Web rather than on an ongoing basis. This is how The Wolf Head Quarterly approached web publishing. W.H. Mitchell, its publisher, explains why:

Since The Wolf Head Quarterly started out as a conventional print magazine, we essentially kept the same overall format when we moved exclusively to the web. When we made the move, at which point I redesigned the look of the site, I wanted to combine certain traditional elements with the modern feel of the electronic format. For example, the icons of the typewriter and the reading chair harked back to when people actually wrote poetry on a typewriter and read (print) magazines in a chair.

In a way, I guess I wanted to meld the old with the new. (Mitchell, W.H.)

For online co-publishes, continuing this tradition of saving up enough material to publish

all at once is natural since they are still working in print, but for ezines it is a curious characteristic since using the Web as a publication medium often makes it easier for publishers to release new content immediately, and publish on an ongoing basis rather than editions. In fact, many print publishers upon moving to the Web, continue to publish in editions but eventually discover that web publishing does not necessitate this and begin publishing on an ongoing basis, one of the strengths of the Web. Such was the case with De'Pressed Int'l and Godsend, both of which moved to the Web from print and published in editions initially. As Matthew Ralph of Tangzine notes, "Since you can publish things immediately, I try to keep articles timely and update the website as much as possible. I'm not into publishing in issue format (the way print magazines are published) because then the same material sits on the web for too long without being changed or updated" (Ralph). Nevertheless, 85 publications in the study published in editions online, perhaps to allow more time for reflection and revision of the material before release to the public.

Archives

A number of the ezines and zine websites in the study keep older material online, whether from print sources or material that had appeared online earlier. Some even devote special sections of the website to archive material, so that on these sites nothing goes "out of print." 191 publications feature such archives. This represents somewhat of a departure from publishing zines in print, where most publishers seldom keep in print

previous issues, and complicates the common notion that electronic text is in constant flux, since it rather than print text is preserving material for posterity.

Frames

The use of programming tools and techniques in web design by publishers in the study was also of interest. One such tool was the use of frames, by which web publishers can divide the computer screen into sections, only requiring some sections to change when a link is activated. It is a controversial but familiar component of web design, often beyond the reach of novice web designers, and as such can be taken as some indication of how technologically savvy the publisher has become. 103 publications utilized frames.

Java

Another programming technique used by publishers in the study was the use of Java, a Sun Microsystems computer language that enables computer programs to operate across operating system platforms. Publishers use it for scrolling text banners and other applications beyond the capability of html. Despite the potential of Java, I visited few sites in the study that really needed to utilize it. The publishers of Furious Green Thoughts have noted the overuse of Java as well and satirized this trend in web publishing by using Java for a joke popup on their site. In all total, 95 publications used Java.

Multimedia

Although every print punk zine that ever came with a 7" vinyl record can be said to have been multimedia, the ease with which digital technology handles audio, animation, video, and other media in addition to text has apparently encouraged many publishers to try their hands at incorporating some multimedia in their publications, ranging from cartoon animation to audio samples of the music being reviewed. When I asked Bruno Privatti what attracted him to co-publish his zine on the Web, he said, "The multimedia resources. In the web you can put videos, music etc. and it is very, very cheap. You can make a good zine virtually without expenses." Ken Picklesimer Jr. cited multimedia as a strong attraction as well, "As much as I hate the phrase, 'multimedia,' it is my favorite aspect of a web based zine. I love having the luxury of animations, audio files, hypertext links, high quality images, etc." (Picklesimer Jr.).

In all total, 55 publications utilized multimedia resources in their online publishing. This use of multimedia by publishers in the study supports the claim of some hypertext theorists that media will converge in digital technologies, although it should be noted that almost nine out of ten publishers in the study still used nothing more than the print staples of images and writing. Nevertheless, that more than 10% of publications did incorporate multimedia into their design should not be regarded as insignificant since, as publishers grow more experienced with digital technologies, it seems likely they might emulate the multimedia approach of publishers such as Picklesimer, Jr. and Privatti.

Domain Names

Almost half of the publishers (241 of 512) had their own domain names, indicating a commitment to electronic publishing. Although some still piggybacked server space onto free providers like Yahoo's Geocities, registering one's domain name meant taking the time and laying out some cash to stake out a claim in cyberspace for one's ezine or zine. On the other hand, such commitment is not lifelong, as when Ragemonkey decided to quit publishing his print zine Squat Thrust and start a new zine, he discontinued the Squatthrust.Com domain as well. And, Henry Owings of Chunklet has owned the Chunklet.Com domain name for years, but has never published anything on it (Owings, Email interview 2000).

Portable Document Format

Some electronic publishers use the Adobe portable document file (p.d.f.) technology which allows printed documents to appear electronically as they would in print. The technology also enables documents to be printed out by the reader in a format very similar to how the publisher intends the document to appear. In fact, the publishers of The Toucan publish in p.d.f. so that readers can print out a copy of the zine and photocopy and distribute it in their area. Their use of the Internet as a distribution method for print zines was very interesting because it is one of the most vivid demonstrations that the relationship between print publishing and the electronic publishing technologies is dynamic and varied, and not the either/or dichotomy that so

often assumed in the discourse surrounding the future of publishing. Here are zine publishers using electronic publishing technology to cut out the cost of printing and postage (the cost of printing is passed on to the reader's side and the electronic transmission eliminates the cost of postage)--the motivation for so many zine publishers to publish online instead of in print--but remaining in print (as well as online since one can read p.d.f. documents electronically even though they are often intended to be printed). Only 16 publications utilized p.d.f., but as Chip Rowe noted, were it not for the cost of the commercial software needed to produce it, many more zine publishers would likely utilize it (Rowe, Email interview).

Message Board

As Jeff Koyen noted earlier in the chapter, one of the strengths of publishing online are the interactive possibilities. To this end, many of the publications in the study incorporate a message board or forum so that readers can post messages and converse with one another and the publisher, indicating once more that the personal communication characteristic of print zines is present in their online efforts. 63 publications utilized this interactive feature.

Guestbook

As another interactive feature, many sites employ guestbooks wherein readers or visitors can leave messages for the publisher, which can also be read by other visitors.

Kelli Callis of [Kelli Dot Com](#) responds to nearly every message in her guestbook and the result is an ongoing public dialogue between readers and herself. Not every publisher finds such interaction compelling however. On his website, Colin of [Atrophy](#) wrote simply: “I got rid of my guestbooks. Fuck guestbooks.” And Ciara Xyerra of [Documentation Of A Riot](#) found hers misused:

Feedback I received in my guestbook became very negative, hateful, & sometimes threatening. Perhaps this also has something to do with writing about radical activism—I don't see my political views as being extreme, but that's because they're my views. The nature of the internet is one that makes an environment much different than one in reality, or through letters. With the guestbook, people were able to see their names or nicknames in print, to show off for their friends, all the while protecting their own anonymity & constructing barriers to the kind of dialogue I was accustomed to, coming out of the riot grrrl movement. (Xyerra)

Although opposition to the mainstream is a trademark of print zines as is their freedom of expression, zine publishers online outside the zine community such as Xyerra may find the two values coming into conflict. With the larger and more mainstream audience of the World Wide Web, radical voices such as Xyerra may be threatened just for expressing their point of view. And since freedom of speech is a beautiful thing in principle, but not always in reality, some publishers decide not to allow threatening voices free reign on the publisher's vehicle and abandon the guestbook. Despite the

problems some publishers have had with them, guestbooks remain a popular interactive feature with 102 publications utilizing them.

Chat Room

A less popular interactive feature, perhaps due to its more complex technological nature from the publishing standpoint or the fact that participants need to use it at the same time, is the chatroom. Even larger websites such as Punk Planet didn't seem to have much activity in the chatrooms, and only 14 publications in all utilized this interactive feature.

Email List

In addition to a web presence, many publishers use that old standby email to publish as well, sending out an email list to people who've signed up for it. In fact, this is exclusively how Ray X publishes electronically, carrying on the tradition of the ASCII text-only ezines of the early 1990s. 69 publications had this feature.

Immediacy

One of the oddest characteristics of publishing on the Web is that it fosters an illusion of immediacy, since the file we have requested is served up by a server that is plugged in and online. However, the content in the file that the server provides may be as dated as yesterday's or last year's or last decade's newspaper. Publishing on the Web can

be like publishing in print in that if unchanged or deleted or not updated, material may remain the same indefinitely. For instance the latest issue of Holy Temple Of Mass Consumption dates from the mid-1990s but a new reader may stumble upon it for the first time and wonder about some of the references until he or she realizes it was released over five years ago. This can lead to disappointment when one visits a website only to find that it hasn't been updated in years. In fact, a lot of zine publishers treat electronic publishing like they do print publishing in that they make something once and then never change it. Many of the sites I visited in the spring of 2001 are exactly as they were when I visited them in the summer and fall of 2000. This perhaps could be because many times people publish zines for specific needs at the time, private, personal reasons. Such reasons may not be as ongoing as the immediate use of the Web may lead a reader to desire and once the expression is out in the world the publishers move on to other things in their lives.

On the other hand, being able to publish something immediately is one of the chief attractions of the Web. As Krista of The Scaredy-cat Stalker, a zine that went from print to electronic, explains on her website:

But there are benefits. If I get the urge to write about something (silly or mundane as it may be) I don't have to wait months for it to be printed up and sent out. Now there's no stopping me from immediately typing that gripping tale of following a boy off the subway and putting it up for watchful eyes in a matter of minutes. I love immediacy and hope that

you'll agree.

And, as Josh Ronsen from Monk Mink Pink Punk notes, "One of the fantastic things about publishing something on the web is that changes and updates can be made at any time." Online publishers can publish as they create material without having to wait until enough material is accumulated for a print zine. For example, Mike Tolento published a work in progress edition of Assblaster as he wrote the reviews. This, of course, can have a downside however as zine publisher Heath Row pointed out in an interview since sometimes people don't think as much about what they're actually publishing and just throw something half-baked online (Row). Saving up material to collect in a printed zine also gives the publisher time for reflection and revision. However, there's nothing stopping the online publisher from taking the same time for reflection and revision aside from the temptation of being able to publish something immediately. And, of course, they can revise something that's already been published online, although they may have to deal with embarrassment over what they previously published or charges that they are trying to rewrite history ala Big Brother in George Orwell's 1984.

But, as Chip Rowe notes, immediacy may also be a characteristic that makes publishing online ultimately more difficult than publishing in print. He writes, "The webzines/pages I check are those updated most frequently which speaks to the misnomer that it's easier to publish online. Actually, if you want visitors, you have to work harder because it has to be updated regularly" (Rowe, Email interview). For some, this may turn into a chore. Rather than write and publish a zine when one feels a need to do so

(remember, zines are fueled by passion not profit, which is why they seldom ever keep to a schedule), a pressure can emerge to keep the online publication constantly updated. Xyerra ran into this situation and eventually decided to close down her online journal. She states, “Around the new year this year, I began to realize that the journal was more a chore for me than anything else, that it wasn't fulfilling a role in my life that I could be happy with. But I felt bound to it because people continued to reply on it for personal information about me” (Xyerra). The expectation of immediacy by the online audience comes into conflict here with the zine publisher's motivations for publication which aren't on such a strict schedule. However, Xyerra continues to publish in print, which often fosters an illusion of permanence rather than of immediacy.

Disappearing Act

Although print zines come and go all the time (perhaps belying that illusion of permanence print often fosters), one at least has a record of their existence if one retained a copy. The same can also be true of ezines if readers saved copies of the ezines by downloading them to their computer or disk. However, it appears that few people do this and as a result once an ezine disappears, it can feel like it never existed. In fact, some of the ezines I studied such as Forbidden Planet disappeared during the duration of the study. Others will have no doubt disappeared or merely changed by the time you read this. Michael Basinski, poet and librarian, has noted this phenomenon:

As a poet--the web and ezines are just another place to publish--no better

no worse--not read more or less than any other form of medium. Again, as a poet--I publish in cyberspace and often--I am not sure who sees it or reads it no matter where it is. Perhaps it is forgotten sooner. Already things that I have had on the web are completely gone. I have the only hard copy and record of this? It happens. UBUWEB crashed only last year--years of work and material gone. And then again libraries burn.

(Basinski, Email interview)

Here the common characterization that writing is speech made permanent is turned on its head, as it is writing that proves to be ephemeral as well. And, as most librarians can tell us, this phenomenon isn't limited to electronic texts, as without preservation, many printed and handwritten texts will decay in time as well until they too are gone.

Cost

Although the cost of owning a personal computer has come down in recent years and Internet access has become more widespread, electronic publishing, as well as electronic reading, may still be cost prohibitive. As Sean Carswell, a zine publisher who has also published his own book--the novel Drinks For The Little Guy--explains, "Basically what I'm saying is that I'm not opposed to electronic publishing, zines, books, etc. I'm just too poor to afford the technology right now" (Carswell, Email interview). As noted earlier, even some zine publishers who have the means to publish online are concerned about excluding readers who don't have such means. In fact, Heath Row,

publisher of Adhocracy, Fifth Man Media, and Spool Pigeon, stated in an interview that print is still more democratic than online publishing because of less Internet access for the poor than for people of other economic stations (Row).

However on the publishing side, Ray X demonstrates that with a little initiative, anyone can publish online:

It could be argued that I'm a cheapskate but actually I'm working with next to nothing for a budget, another reason why my zine is primarily an ezine. I charge a dollar per hardcopy which just covers my expenses. As for the ezine, I only pay for 3 hours per month with AOL, less than five bucks. I can send electronic copies through AOL a lot cheaper than photocopies through snail mail; that's why ezine subscriptions are free.

And due to my budget--or lack of one--I'm still using an old Mac, a SE, with an ancient version of AOL. All I can do is receive email and access newsgroups here at home. That's another reason why my ezine is in plain text: my computer is too old for HTML. At the same time I don't mind plain text because it's easier to transfer to another computer and more people can read it without hassles, thus making my writing accessible to a larger audience. (X)

To view material on the Web, Ray uses the computers at the public library (X).

However, once they have access to the technology, electronic publishing has enabled zine publishers to produce publications online whose production value is equal to

the slickest corporate publications, a task nearly impossible in print. As Michael P.

McHugh writes:

One interesting point about the e-zine phenomenon is the leveling of the playing field between the e-zines and the mega-zines. While it's painfully evident that Architectural Digest enjoys a healthier production budget than, say, Networker, in cyberspace no one can hear you scream for higher resolution output. Once online, all things are equal. This is an important benefit and consideration for e-publishers. (McHugh)

However, for many zine publishers, publishing online appears to be attractive only when the cost of putting something in print is too prohibitive. For example, Josh Ronsen of Monk Mink Pink Punk writes:

MMPP #7 presented 30,000 words of interviews with Romanian composers Iancu Dumitrescu and Ana-Maria Avram. These were painstakingly translated by me from French into English, and then corrected by them with additional questions by me. How to publish such a thing in paper? To do them and their words justice (they are interesting and innovative artists), a book with photos, graphs, etc. would have to be done. Not having the money to do that, I decided that putting the information on the web would be the next best thing. In doing a paper zine, I have always felt the need to at least cover my material costs. (Ronsen)

For many zine publishers, print appears to remain more attractive; it is the savings in money, time, and labor that draws them to publish on the Web rather than other features such as the multimedia possibilities. Mitchell concurs:

We moved from a print format to a web format for one main reason: money. While we were still in Minnesota, we were able to print our magazine with the help of the local university print shop in Duluth. However, once we moved to Kansas City, we were forced to use commercial printers like Kinko's. As a result, our printing costs became very high. By moving to the web, we reduced our printing costs to zero and our overall costs by nearly 80% per issue. (Mitchell, W.H.)

Technology

Although there may be a financial incentive to publish online for some publishers, learning the technology may be a barrier of entry to electronic publishing. As Anthony of Thought Bombs writes on his website, "I still have problems with web page working (even though I have two). I have 3 email accounts, but still work overwhelmingly with paper zines. I know I need to get my material on the web, but I don't know how and don't have the patience. I need help." This is why companies like Blogger have been so successful in attracting self-publishers: one doesn't need to know html to use them. The ease of technologies such as Blogger has encouraged more people to try their hands at publishing, and several ezines such as Skatedork employed it, enabling them to update

their site from wherever they could get Internet access. Since Blogger first emerged in 1999, more than 100,000 people have signed up to use it to create their own weblogs (Yim). As Xyerra, explains, she was attracted to a site similar to Blogger which made it possible for her to publish online easily: “One of my friends mentioned that she had a Diaryland page. It was an ideal forum for me, because I was absolutely computer-illiterate. Diaryland codes everything for you--you just write” (Xyerra).

As Xyerra notes, publishing online without the assistance of a technology or company like Blogger can be challenging as many zine publishers have discovered too late. For example, the Spank website is a tribute to the hazards of technology. Its image files are the size of postage stamps on screen but composed of a massive amount of data that takes a long time to download. By the time the images have downloaded, most readers will have no doubt ventured elsewhere. Another hazard of web publishing is that a site can look great in Internet Explorer but appear as only white space in Netscape Navigator as was the case with the Skyscraper and Let's Travel The Trans-Canada Highway websites. Alex of The Weslovian Gazette illustrates well this frustration of web publishing:

I'm a perfectionist when it comes to artwork and design. When the Gazette was first started, I let the designers have their way with the style and atmosphere that we are required to portray. The only problem is ... all of those attempts at making everything look completely like what you had in mind is futile. What looks good on a Windows 95 machine looks like

plain shit on a Macintosh. Worse yet, the problem goes deeper than operating systems. What looks gorgeous on Microsoft's Internet Explorer looks like a pile of vomit on Netscape. (Rayborn)

Then there are the uses of technology which are cool but sort of pointless like the Fifteen Dollar Christmas Tree website which allows viewers to change the background colors of the page.

On the other hand, zine publishers who do learn the technology can offer amazing possibilities not available in print such as Rats In The Hallway's use of PHP, a programming language which utilizes html to customize the site to each viewer and make it more like an electronic interactive community than a conventional reading experience. And The New York Hangover even offers free email for readers. The publishers of The Toucan go even further and use a technology called Wiki-Wiki which enables readers to become editors and modify and participate with the text. In this way, the publisher and reader dichotomy is considerably shattered, suggesting that the claim by some hypertext theorists concerning the potential for electronic publishing to alter the conventional relationship between writers and readers holds some validity. However, it should be noted that only one publication out of 512 in the study changed the roles of publisher and reader in such a dramatic fashion. This does indicate that the potential is there for such a blurring of the conventional distinction between writer and reader. However, since the vast majority of publications in the study did not utilize such a feature, the study cautions us not to expect such changes in the roles of reader and writer to be commonplace. Most

publishers and most readers (at the time I checked, few readers of The Toucan had utilized the possibilities Wiki-Wiki offered) appear to prefer their traditional roles. In addition, as noted in Chapter 3, hypertext theorists often oversold the dichotomy between writer and reader, as well as presented simplistic characterizations of reading and writing in general. In many literate activities, people operate as both writers and readers at various times. For instance, you may be reading this dissertation but you may a second later be jotting down a note about something I've written. Furthermore, in writing this dissertation, I am constantly going back and looking at what I've written. Am I reading then or am I still writing? Is writing merely the physical encoding or does the activity incorporate all the thought processes and other physical processes involved in the entire writing enterprise? Where are the boundaries between the literate activities of reading and writing in this case? However, I would presumably draw the line at having you write or rewrite the dissertation, just as you probably wouldn't want me to write or edit your response note.

In those situations, we do appear to occupy the traditionally characterized roles of reader and writer, but in a way that can be only viewed in the context of the overall activity we are engaged in. As Roy Harris discusses in Signs Of Writing, all in all, literate activity is far more complex and dynamic than many observers typically characterize it as being. Technologies such as Wiki-Wiki further complicate matters, but they don't radically transform the basics of literate activity.

Trading

Many ezines and zine websites have links to other ezines and zine websites. In many ways, the communal spirit and noncommercial ethos of print zines have made it to the Web. It's hard to imagine Newsweek providing a link to Time, but Splendid provides links to the numerous indie-rock ezines it "competes" with. However, Matthew Ralph has noticed a difference in online publishing in contrast to the print world he used to operate in. He writes:

Without the incentive of trading actual copies of zines, the online community seems to stick much more to itself. I have found it much more difficult to form ties with other online magazine editors in the way that I did with print zine editors. I don't know what it is, but I often get the feeling that on the internet people are much more selfish and only want their page to do well. This existed in the print culture, but it seemed the incentive of trading at least made it a priority to introduce yourself to other editors and generate some kind of dialogue. (Ralph)

Ralph's comment suggests that although the current zine community based in their print traditions may maintain its diversity, new relationships between online publishers of a similar intensity may not develop and the extreme diversity of a community with links between subcultural communities such as that which developed around Factsheet Five is unlikely to reoccur.

For publishers who have ventured online whose trading counterparts have not,

trading becomes a juggling exercise. As Chris Dodge, publisher of Street Librarian ezine, notes, going online presents difficulties in maintaining the trading tradition particularly when still corresponding with print zinesters, “I send copies of Utne Reader--hardly a zine--and sometimes back issues of not evergreen MSRRT Newsletter. Or copies of Sugar Needle to which I've contributed. Or just old fashioned letters of comment + postage or cash” (Dodge, Email interview). In fact, the tradition of trading keeps many publishers operating in print as Ray X notes, “The main reason why I co-publish is to keep trading with print zines” (X).

Unanticipated Audience

While print runs, word of mouth, and the social nature of zine publishing help to keep print zines within the boundaries of a certain audience, publishing online carries the risks and possible benefits of having one's work or, in the case of a perzine, one's most intimate feelings, exposed to a much larger audience. This may not be in all cases desirable. To guard against an unanticipated audience, many online journal sites have password protection and a reader must login and be assigned a password before being able to read the journal. Libby of Fortune Star ezine and Limousine print zine uses such a method for her online journal. In the case of Yael's Magical Home, one has to email Yael for the u.r.l. to her online journal. Rachael Buffington, who publishes Teaworthy online and Trustworthy in print, opts to keep the more private material in print and off the Web as she explains:

And since I started publishing Teaworthy online, I've been maybe a little more guarded about the personal content I include in Trustworthy because I do intend to digitize more of Trustworthy and I wouldn't want just any old fool (or more specifically perverts) to read about my crushes, or my daily life. Although, now that I think of it, I am still pretty personal in Trustworthy and probably won't stop being, I'll just keep parts from the web. (Buffington, Email interview)

Jack Saturn, a print zine publisher who had started publishing exclusively online, eventually decided to go back to print because of a disillusionment with the online audience. He states, "I thought about leaving online publishing, honestly, because of my girlfriend. I realized more and more that I wanted to get back to writing for myself and less for the immediate gratification of people reading on the very day that I write something. I imagined her as my sole reader and I realized that I would be just as content" (Saturn). Jerianne of Rejected Band Names and Zine World: A Reader's Guide To The Underground Press writes that her experimentation with online publishing brought in an audience she was specifically trying to avoid: her mother. She explains:

When I was in college I had a personal webpage for a while, and I posted the contents of a few of my zines on it. It was cool because I picked up a couple of readers through posting those items there, and I had a few of my columns reprinted in other places because someone found them on that site. But it was also kind of odd because I had no control over who

accessed it--and one of the persons who read it was my mother. (At the time, I wasn't giving her copies of the zine because I didn't want her to see what I was writing about.) (Jerianne, Email interview)

On the other hand, as Jerianne notes, posting her work on the Web did bring in new readers and that can be a bonus of the unanticipated audience factor of publishing online. (But don't post anything you wouldn't want your mother to read!) Similarly, Kelli Callis points out that search engine technology can bring some strange visitors to a site. She writes: "I could say 'I fucking hate my boss' and then I could say 'I'm going to Chennai in September' and then I could say 'I'm glad I'm a girl' but if some yahoo puts in 'fucking Chennai girl,' that pulls up my page" (Callis). Concern over an undesired audience by a zine publisher in cases such as these clearly has the potential though to lessen the personal nature of the zine medium when it is online, although many zine publishers are as personable in their online authorial rhetorical poses as their print counterparts.

Corporate Advertising

Another quirk of zine publishers publishing online is seeing corporate advertisements on zine webpages, which is what happens when a publisher hosts pages on a server provider that makes money through advertising such as Yahoo's Geocities service. Such is the price one pays for free server space, but it is disconcerting to read an argument advocating smashing the state underneath a VISA ad. On the other hand, free

server space is free server space and the publisher of Smell Of Dead Fish made five different webpages on five different free server space providers to create a fairly large website, all without having regular access to a computer, so for some publishers having to share space with corporate advertising is not a bad deal. In any case, I saw little evidence of zine publishers shedding the noncommercial ethos online. The only ones soliciting advertising on their websites were music ezines whose print counterparts have a tradition of featuring advertisements from record companies (often charging higher rates for major recording labels than independent ones, or refusing to run major label ads altogether). The majority of publishers in the study still seemed to be publishing for passion rather than profit.

In fact, some publishers found having to share their writing space with corporate advertisements distasteful. Matt Hall of Hate ezine found Geocities more trouble than it was worth for the free webspace and switched providers. He states, “In the history of my page, I have had 4 hosts, and 6 designs. I started out on Geocities, but they began to annoy me. Relentless banner ads, and their watermark. I don't like pop up ads, I mean, come on, if I bought a house, the people that sold it to me don't leave advertisements on the walls. The same should be with a home page” (Hall). For some publishers, having their writing sharing a page with a corporate ad is so unacceptable that it causes them to shy away from electronic publishing altogether. For instance, Susan Boren of Whatever Works and Zine World: A Reader's Guide To The Underground Press states in an interview:

The bottom line is, it simply does not make sense to me to trust the huge corporations that own the online services to respect and protect opinions clamouring for corporate destruction, anti-corporate self-expression, and an ungreedy, unmarketed, non-statistical human existence. I will never trust a corporation with my freedom of speech, and that fact alone makes online publishing undesirable to me. In my writing, I demand complete freedom of expression and complete control over my work. (Boren)

Such arguments may be moot though as the goldrush era of the Internet ends. Free webpage providers such as Yahoo's Geocities and NBCi's xoom.com may be shutting down as funding for such sites is drying up as advertisers cease to advertise on webpages with a limited amount of traffic (Gaither and Hansell). Since even online magazines such as Feed, Salon, and Suck with their higher hitcounts have had trouble sustaining themselves through advertising, the Web may indeed be more suited to noncommercial publishers like zinesters, at least at this time.

Graphics

Although the use of graphics with text arguably fueled the growth of the Web, many large graphics still take a long time to download using a modem dialup account (most users). Although broadband may solve this, the Web has not been paradise for minicomics publishers and readers. Some cartoonists like Matt Feazell anticipate such difficulties and publish their work vertically so that one can read them as they download,

but many minicomics artists skip publishing online altogether. Nonetheless, comics scholar and theorist Scott McCloud in Reinventing Comics argues that electronic network publishing is the future of comics.

Still, many cartoonists have embraced online publishing already such as Stephane Dumais of Raisinlove, who writes, “What started off as a zine evolved into a more versatile (not to mention colorful!) medium for my comix and illustrations” (Raisinlove). In a similar manner, Michael Basinski finds the Web well-suited to color concrete poetry that is too expensive for print to produce (Basinski, Email interview).

Other attempts to put work intended for the printed medium online are not so successful however. Rachael Buffington’s fine cartoons in Teaworthy are hard to read online, having been originally designed for the printed page. And the charming mixture of handwriting and drawing that makes up The East Village Inky can only be represented as JPEG image files which take a long time to download due to the size of the images, but which is impossible to represent online otherwise. Panic! partially solves this problem by making text versions of the poetry available in addition to the image files of the print version that showcase the poetry and art together that take a long time to download, which may turn off readers. As Owen Thomas of The Ten Page News and Indy Unleashed explains, “I avoid stuff with fancy layouts and hate animations. I suppose I’d read a lot more comics if they weren’t so slow to load” (Thomas, Email interview). Perhaps technological advances will solve this problem entirely making large images such as these as easy to view as text is currently. McCloud certainly seems to

think it is only a matter of time, but until then it's not a surprise that minicomics artists such as Shawn Granton prefer to work in print (Granton).

Hypertext

Contrary to what one would expect from the claims of many hypertext theorists about how the use of hypertext will revolutionize communication in a nonlinear, dynamic manner, I saw people primarily using hypertext to link together whole linear texts to one another. I found a handful of experimental hypertext fiction or literature including Jason Pettus, Three Hypertexts, Flaming Jewels, and Poetnoise. I also found some sites using links embedded in text in an offhand way, primarily weblogs. For the most part however, linear text and narrative seemed to be the order of the day. Even Three Hypertexts worked in linear chunks with links at the bottom of each chunk of text instead of within the text. This claim by some hypertext theorists has little support from the study, suggesting that although experimental hypertext fiction and other nonlinear literary texts will have a presence in the future, traditional linear texts such as articles, essays, novels, and poems will continue to be more utilized by readers and writers.

Relationships Between Electronic and Print Publishing

The relationship between print and electronic publishing manifested itself in some unusual ways in the study. One such example is Skatedork, which began life as an ezine and then became a print zine as well, each with different content aside from product reviews (Voss). Steve Voss, its publisher explains why:

I decided to make a print version of the zine because I missed the physicality of paper zines. It's almost like web stuff is too easy sometimes, just open up an HTML editor, write some code, and upload it, and in ten minutes you have something new on your site. With paper zines, it's a more organic process, one that gets your hands dirty (at least to some extent, most of my print zine layout work is still done on a computer). The feeling of having huge cardboard boxes full of copies of your zine be delivered to your door, and then thumbing through them, thinking to yourself, "This was my doing," is unbelievable. The other nice thing about print zines is I'm able to send them to skateshops around the US and reach people who don't have internet access. While internet access is becoming more widespread, I'm not sure that the average skateboarder spends a lot of time with it, and if they're able to pick up a copy of my zine that they would have otherwise not known about, I'm psyched. (Voss)

Electronic and print publishing have different uses based on a lot of factors, making for a complex relationship. Scripturient Youth is a print zine that republishes material from ezines. Elizabeth, the publisher, has a website but it promotes the print zine. Other ezines like Dream People and Steel Point Quarterly publish best of books in print at the end of the year with the best material from their online publishing. Far from publishers choosing electronic or print publishing exclusively, most publishers in the study chose to

operate in both at different times for different reasons. In addition to the previously-mentioned use of the Internet as a distribution method for the print version of The Toucan, this evidence suggests that this complex pattern will continue in the future. Far from sending print to the dustbin of history, the advent of electronic publishing seems to be increasing options for both publishers and readers, almost to their individual preferences.

This isn't to say that print and electronic publishing are interchangeable. In fact, both outlets have their different aspects. For example, Xyerra notes that she approaches her writing in print and online differently:

The writing online now is almost like a letter to all those people whose e-mails I neglect, & the person on the site is very akin to the person who writes casual e-mails to people. The writing I do on paper is for more of an invisible audience, & it has the feeling of more of a resource—less immediate, more informative, more thematic, to be committed to paper. I am very conscious whenever I am writing of which voice I am using, & which forum I think it would fit better in, although there is still a lot of overlap. (Xyerra)

Josh Ronsen notes that he doesn't approach the material he creates differently in each medium but he does regard them as different, as he explains: "Although I do think print zines should be somehow worthy of being printed onto paper and lasting for a while, whereas ezines (or material submitted to a mailing list) can be not as refined, as I assume

people are going to delete it or keep it just as a reference of information, not to keep it for any literary or artistic value” (Ronsen). Similarly, Kelli Callis, publisher of That Girl print zine and Kelli Dot Com online journal, views the media differently as well. She writes: “On the webpage, I write about *now* in short bursts. The zine is about the distant past in long, long detail. They're not compatible” (Callis). Such attitudes are quite in line with the mindset that paper is lasting whereas electronic publishing is more ephemeral and closer to speech. It will be interesting to see if such attitudes continue to hold as the years go by since, as discussed earlier, there is no reason why electronic publishing can not be used for preservation of texts. In fact, the archive sites in the study which preserve material from zines no longer in print suggests the opposite of this common characterization of print as timeless and electronic publishing as immediate and ephemeral.

Conclusion

This chapter described the results of the study of 512 ezines and zine websites and focused on what zine publishers experimenting with electronic publishing were doing online. As detailed, four major categories emerged: the promotional website, the archive website, the online co-publish, and the ezine. Other characteristics of the publications in the study were also noted and commented upon including whether the publishers still published in print. Taken together, these factors suggest that zine publishers have for the most part been able to transplant the zine medium, its characteristics, and the social

practice of zine publishing online. This suggests that the significance of the difference between print and electronic publishing has been exaggerated by many commentators. However, there clearly are differences between electronic and print publishing as the study's results illustrate, but their significance does not amount to the utopia or apocalypse that much of the rhetoric surrounding the print versus electronic debate predicted.

Furthermore, the relationship between electronic and print publishing is far more complex than it is commonly characterized. Zine publishers used the Internet to distribute printed material, zine publishers published material from ezines in print, ezine publishers collected material from their publications in print volumes, and a host of other activities occurred that were unanticipated by most critics. Print, in fact, despite its higher cost for many zine publishers still seems to be preferred. In addition, the legacy of print exerted considerable influence on the activities of zine publishers, from organizing their websites using turnpage links to publishing in editions.

However, electronic publishing opened up new possibilities as well as challenges for zine publishers. Many zine publishers appreciated being able to publish on an ongoing basis and the ease with which they could use digital technologies to incorporate multimedia in their work. However, the desire by online audiences for immediate gratification as well as the mainstream attitudes of much of the online audience cooled the enthusiasm of some zine publishers for online publishing. It is clear that although for many zine publishers the message matters more than the medium, the medium is not a

transparent vehicle of expression but one that entails certain characteristics which affect the activity of zine publishing somewhat.

In addition, some of the claims of hypertext theorists were validated, but probably not on the scale they hoped. A convergence among media in electronic publishing did occur in about 10% of the publications in the study. It also appears that electronic publishing technologies can alter the relationship between writer and reader, but this is much less remarkable than it is portrayed due to the simplistic characterization of the roles of writer and reader by most hypertext theorists. The idea that hypertext necessitates or even encourages nonlinear thinking and writing found little support in the study as most of the texts published by zine publishers online were of the traditional, linear variety.

In the next and final chapter, the focus is on how readers and others are reacting to these online publishing efforts by zine publishers and the larger issues they raise about electronic publishing. In addition, I will discuss the implications of this study for such areas as zines, literature, media, and publishing, and offer conjectures for what we may expect in the future in regards to print and electronic publishing.

Chapter 6

Reactions To Zine Publishers Online And The Future Of Zines

Introduction

Zine publisher Violet Jones writes in Violet Sez #6:

Every day I become more and more convinced that there are actually millions of people out there who think, like you and I do, that there is a golden age of literature happening right now, and that age has begun and will end with zines and the people who produce them. Right now I do not know what will happen in the world of zine literature, and I do not care to guess, but I know that the best writing today can be found in zines.

Jones' work often involves intricate handcrafted screen printing mixing art and writing which would be difficult if not impossible to replicate online. She is one of the many zine publishers who did not venture into electronic publishing and has no plans to do so. Indeed, the entire ezine phenomenon has been happening in one corner of the "zine world." Some ezine publishers such as Jeff Koyen have drifted away from the zine publishing community and find it surprising that a printed zine community still exists at a time when online publishing seems to offer so many possibilities. But exist the printed zine community does, and, even though it doesn't attract the mainstream attention it once

attracted in the 1990s, it seems to be as vibrant as it ever was and better organized to boot, with numerous yearly zine conferences and exhibits. In this sixth and final chapter, the responses to the work of zine and ezine publishers online by fellow publishers, readers, and society will be analyzed and I will discuss what can be concluded from the study, and offer some conjectures based upon it concerning the future of zines, complete with what the experiences of zine publishers online suggest for other literature and literary communities using electronic publishing. I will further argue that print and electronic publishing will co-exist in the future, but will likely take on different roles, and that literature will continue to thrive in the future in both traditional forms and new possibilities. We'll begin with an examination of the reactions to zine publishers online.

Reader Feedback

In the print zine culture, it's almost impossible to be a passive reader as one has to look out for zines and write to publishers to get copies and one quite easily gets absorbed by the participatory nature of the culture. However online, where a zine publisher's work is only a click or a typed u.r.l. address away, the temptation exists to be a passive surfer and never get involved, interact, or even write to ezine publishers, though paradoxically an email is certainly easier to send than a traditional letter of comment is via the postal system. Rather than the penpals of the printed zine world, readers instead only appear as phantoms on an IP log. Aaron Barnhart, proprietor of TV Barn and its emailed predecessor The Late Show News, states, "Every day, my statistics log notes thousands

of people--don't ask, I won't tell you how many--passing through my turnstiles on the Web side. But they do so silently and invisibly” (Barnhart). Certainly Barnhart’s audience dwarfs that of most if not all print zines, but since zine publishers often publish to inspire personal communication, it’s unlikely this large but silent audience would be desirable for most zine publishers.

Similarly, Scout Finnegan has noted that print connections appear to be stronger than those formed through online publishing. She states, “I also think there's more camaraderie among printed zinesters. I correspond and trade letters with fellow zinesters often. Never have I had an e-zine writer correspond on a regular basis, like I do with other zinesters” (Finnegan). And Chris Monkey of Spongeymonkey zine finds that people still respond more to print efforts than online efforts. He states:

More people are interested in picking up a free magazine than surfing the web and randomly finding an e-zine. Sure, some people do that, but less than those who want to have something in their hands that they can shove into a backpack, take to a show to browse during the lame opener or between sets, or give to someone else to check out. With our print run of 500 copies, those 500 copies are more likely to be looked through than our website would be hit during a year's time. We used to have a counter and after two years time I think it may have gotten only 600 hits. Many of those were our own checking the hits or friends/family who saw our print version already. (Monkey)

However, others have had different experiences. Ron Androla, poet and longtime participant in the literary small press world, has found that some of his audience remains the same as it was in print but he has also attracted new readers from around the world that he doesn't think he would have ever reached through print publishing:

I'd say the core audience, whether online or prior in print, is about even & the same as it's always been--a few. Being online has prompted more responses from people I wld not of heard from had the medium been like a zine. My old homepage has had hits from very diverse places on the planet--from Thailand to Belize to Denmark, & that is a very cool thing, hard to envision or imagine tho--some guy in Japan clicking on my name & ... for why? & do he get it? Maybe it's simple novelty & don't mean a goddamn thing, I don't know. I've never known how small or large my audience has ever been in any venue (a few readings a zillion people might have attended, blame the booze of youth). I don't know what amount of people have read my stuff in a span of 20 years. I'm guessing thousands in some manner. My famous self-quote I used to enjoy saying was "An audience larger than one is an audience too"--it's pretty true as a factual statement, but given the unlimited bounds of the internet's capability in reaching vast numbers of humans, I think poetry surely needs to be in the game & why the fuck not--one or one thousand, since there

isn't an issue of "making money," I don't know how important the property of mass is. I do know I like internet messageboards, specifically the couple I always frequent, & the more the goddamn merrier there, new folks pop up & it's a treat to discover somebody like Jellygun (where the hell did he come up with that name?!) out of the blue on a board.

(Androla)

In a related manner, Ken Picklesimer Jr. has found feedback online that he never found in the print zine world. He writes:

The response to my site has been fantastically different to any of my other endeavors. I used to make minimal quantities of my paper zines (100 or less). That meant very few copies got out of town and I ended up with no feedback whatsoever. What copies I handed out probably got ruined by spilled beer or another fluid and thrown out. I don't even have a copy of everything I've made. With a web zine, I have the luxury of owning and controlling the original edition. I also control the level of distribution. I can keep the site very low key, or I can start dropping links like crazy and promote the hell out of it. Since I have tried promoting my current site, I actually get complete strangers giving me feedback, something I never experienced with any other medium. (Picklesimer Jr.)

In addition to the company of strangers, some ezine publishers have reported old friendships being rekindled through the Internet. Androla notes that the Internet has

brought back correspondents from the past:

Yes, within the past couple of years many in the underground zine scenes of the past are online now, & doing snazzy things. & it's great to suddenly hear from somebody in an e-mail who you ain't even heard a whisper from in 20 years--the internet induces nostalgia, also. Yes, I think there has been flockage by the underground types into the web--I think there was an initial hesitation, but folks like Michael McNeilley surely pioneered the underground lit world onto the wide world web, then the rest of us followed. Try imagining if Kerouac or Bukowski or Man Ray was interconnected: art is necessarily online, forever. (Androla)

Androla, in fact, finds online publishing an improvement over the good old days of print zining, and the message boards his sites host and that he frequents are quite lively, keeping correspondence among his circle of small press poets and readers timely. They are also conversations among a group rather than from one person to another. Androla notes that when he first began publishing, he often felt isolated and alone in his literary activities:

I publish online because I am able to afford WebTV--internet access for the plebeian masses--& the whole world wide web experience has a few inherent properties every writer finds enticing: reaching an audience beyond the confines of one's self, an immediate reaction from a reader 1,000s of miles away, & more. I started publishing poems & things back

in the 70s, & I remember what that was like: paper & the U.S. postal system. I remember feeling so alone & cut off from the world--long waits to hear about manuscripts or to hear from somebody--& the cost of postage, fuck, & printing things in editions of 100 copies, all better'd by the internet--"better'd by the internet," there's a song-title for you.

(Androla)

Others have also noted the speed and efficiency of using the Internet to connect with others around the world. Delaine Derry Green writes, "I can't really complain about on-line reading. Sometimes it seems to take awhile for something new to get up on these sites, but it is always faster than print zines" (Derry Green).

Furthermore, Heath Row notes in an interview that one of the most exciting characteristics of publishing and reading zines was that they joined friends across geography so that a fan of the punk rock band The Misfits living in a small town of the midwest where no one else shared his or her interest in the band could connect with others who also liked the band through the zine community. Row points out that the net can serve this need much more quickly now. Luigi-bob Drake, a zine publisher interested in experimental poetry, an interest far rarer than digging The Misfits, agrees, stating, "[The Web] pulls like-minded artists together from all over the world, sort of like the old mail art networks. It's an important meeting place, and it also functions as an archive of experimental work. Some cyberarchives are so immense you could never afford to do it in print" (Green, Frank).

In fact, finding out about zines in general has also been affected by the Internet. There are discussion groups such as alt.zines, websites such as Chip Rowe's [Zinebook.Com](#) with links to zine publishers online, and search engines through which one can locate information about zines and zines online. Delaine Derry Green notes that "The Internet makes it easy for me to be exposed to a lot of new and unknown zines AND see artwork & photos all in one sitting" (Derry Green). In the pre-Internet days of zinedom, it was much harder to come across zines, and one became introduced to zine culture usually in the manner that Jerianne describes:

I was introduced to zines by a friend of mine, Matt. We lived in a small town; nothing like zine culture around there. But he was (is) really into punk & indie music, read [MRR](#) [[Maximumrocknroll](#), a longrunning punk zine], and I guess that's how he got into zines. Anyway, one day when I was over at his house, he gave me a pile of zines to read because he thought I might dig them. There was one zine in particular that really appealed to me. It was called [Amelia Jane](#), and was done by a girl in Memphis (a city about 100 miles from where I lived). It was a typical cut-n-paste girly zine, but it knocked my socks off. I enjoyed reading this stuff, and I was intrigued by the creative effort that went into them. As I read through these zines, I started thinking, "I could do something like this." So my friend gave me a copy of [Factsheet Five](#), and I began ordering zines for myself. I also started working on my own zine. Once I

started getting my first trades, I was forever hooked. (Jerianne)

With the Web, stumbling on zine culture need not be so difficult since everything on the Web is just a typed u.r.l. or click away from one another. However, with major corporate portals and other flotsam and jetsam clogging up the Web, it still may be a bit of an epiphany. But, one wonders if it is so easily found, if it will be as valued as Jerianne and others valued the world of printed zines when they discovered them, or if online zines will just be another wacky website to surf through? Michael Stutz, an ezine and zine publisher suspects that the forms will mutate but the functions will not. He writes:

When it comes down to it all publication is about communication and it's more efficient with networked computers. I think the thing now is to see how we can use computers to communicate more effectively--weblogs were the first kind of publication that's totally unique to the web; you can't have a hardcopy weblog. Now I think things are going to go more in that direction, more fluid and up-to-the-instant. It's like email lists--that's not a publication at all, but I think they replaced a whole lot of the functions of magazines (and probably zines, too). Like some of the really good indie music lists: from 1994-98 I used to read them religiously and they were (and still are) totally the best way to keep abreast with new music. There were good writers (many who worked day jobs at the big mags), and there were people in bands, and you'd get a lot of good writing and gossip and news about what was happening. Why wait every month to get the new

Magnet and read news filtered by their staff when here's first-person show reports from something that happened earlier that night, and people who run their own shops and labels, everybody talking--it's amazing! (Stutz, Email interview, 2000)

Not everyone finds electronic publishing as inspiring as Stutz however, and in the next section we look at those readers who dislike reading electronically.

Dislike Of Electronic Publishing

Of course there have always been those who dislike the new and cling to the old. As Naomi Baron notes in her excellent book, Alphabet To Email: How Written English Evolved And Where It's Heading, even print was once a new technology and viewed with suspicion. She writes, "In 1492--not yet forty years after Johannes Gutenberg's Mainz Bible--Trithemius wrote *De laude scriptorum (In Praise of Scribes)*, which attacked the use of print as a replacement for manual copying" (44). Much of the resistance to electronic publishing has taken on this form, but resistance to change is not the only reason people dislike electronic publishing.

There are those who cite material reasons. For instance, Ken Faig Jr. writes:

The real question today is whether self-expression in cyberspace is going to replace the hardcopy amateur magazine. For myself, an old curmudgeon who still owns his first (and only) hand-cranked spirit duplicator, I hope this will be a long time in happening. To say nothing of

the unequalled convenience of a book or magazine for reading, virtually anytime or anywhere, there is a feel about printed paper, however humble its contents may be, that stirs the heartstrings of anyone who loves to read and to write.(Faig Jr. 11)

Although there are those who would say that Faig Jr. is just being sentimental, we should not discount the embodied experiences of readers who respond to the materiality of print. Materiality clearly plays a role in keeping zine publishers in print. As Jerianne explains, “And I like the postal aspect of it. I love getting stuff in the mail. I especially love getting cool stuff in the mail, and there are few things cooler than little booklets created in an amateur fashion by some stranger in a faraway state with whom I am forming a friendship” (Jerianne, Email interview). Lisa Hofmann, a zine reader, concurs. She states:

Getting a zine through the mail is certainly more risky than dialing an ezine. However, for some reason it is more personal. It is more of a connection with someone; you're sending them money with the expectation that they send you their labor of love to you. When they do, you know it is probably them sending it, too, not some distribution person untied to the publication. With an ezine, there's not this, albeit, complicated but almost personal communication. The people behind the ezine seem less accessible, less real. (Hofmann, Email interview)

For Hofmann, electronic publishing threatens to erode one of the hallmarks of zine

publishing, personal communication. Other aspects of materiality for preferring print include those cited by Cheryl Townsend, publisher of Impetus, who notes, “Can't take a computer into the bathtub with you! Nor the car, out in the park, romantically in bed” (Townsend). Indeed, for electronic publishing to achieve true acceptance by readers, an ereading device must accomplish all the things Townsend mentions. Furthermore, given what we have already observed given the complex relationship between print and electronic publishing, it would likely behoove the designers of electronic reading devices to enable users to easily print out selected material as well. In addition, making such devices read-only may lessen their appeal to users who wish to easily make annotations or commentary on the text without using another device, even one as timehonored as pen and paper (e.g., the tradition of writing notes in books).

Another characteristic, the resolution of the printed text, also plays a decisive role in determining a reader's attitude towards print and electronic reading. While interviewing publishers and readers, I always asked them if they read ezines. To my surprise, many said no and cited their dislike of reading off of a monitor screen. Many of the publishers who even publish online such as Paul Lappen, who co-publishes his Dead Trees Review in print and on the web, disliked reading online publications. Lappen explains why he feels this way: “In general, I stay away from e-zines for the same reason I stay away from reviewing e-books as much as possible: I know that e-books are the ‘wave of the future’ and all that, but I guess I'm a genetic anomaly in that I Much Prefer holding a book (or zine) in my hands and flipping the pages over reading it on a screen”

(Lappen). In fact, Lappen is far from being an oddity as he expressed a common sentiment among the people I interviewed. Although an argument can be made that this dislike of reading off of screens is essentially psychological and a cultural legacy of being raised on print as Douglas Rushkoff's Playing the Future: What We Can Learn from Digital Kids and Don Tapscott's Growing Up Digital: The Rise of the Net Generation suggest, there is evidence that people who spend two hours a day or more a day in front of a monitor can suffer from "computer vision syndrome" which manifests in eyestrain, blurred vision, headaches, and dry and irritated eyes (Springen 66). This suggests that this dislike is not entirely psychological. Perhaps technological advancements will provide monitors with the resolution of paper but until that time, it is expected that many readers will be less likely to read something online than in print. Even Stephen King found out this fact. 500,000 copies of his initial venture into electronic publishing, the mostly free of charge novella "Riding The Bullet" were downloaded within days but a market study found out later that only 5 percent of the people who downloaded it actually read it (Samuelson).

However, Josh Ronsen notes that reading material online does have its advantages too: "Reading off the screen is not a problem for me, and can actually be nicer as you can usually change the font size and type to suit your eyes. Read something at 40pt type? Sure, why not? But then I usually don't read lengthy articles online" (Ronsen). And, Steve Voss notes that he will read an ezine once it has proven to him it has excellent content. Getting him to try a new ezine is a difficult task, though, as he explains, "I think

I have a lot less patience for e-zines than print zines. I'm more likely to skim through them and see if they're worth a closer read, whereas with a print zine, I'm more willing to give it a chance and read everything, or at least start to" (Voss). In any case, most readers seemed to prefer reading shorter pieces to longer pieces online, if they read anything at all online, making electronic publishing at the moment better suited to the sonnet than the triple decker novel.

Not all the reasons for disliking electronic publishing are a result of the physical experience of reading electronically. Some publishers and readers note there are social reasons as well which make them shy away from the online world. Zine publisher Karl Wenclas sees online publishing as "the death of zinedom." He states in an interview:

Why is it that most e-zinesters are spineless jellyfish? Going on the internet is too easy, too frivolous. There's not the sense of commitment as with paper publishing . At least, they strike me as empty yakkers, and not very good ones. I see the internet as a dead end. With 40 million web sites, it's impossible to stand out. Almost all webbies are middle-class, bourgeois, including hordes of businessmen and housewives, and that's not what I'm about. (Wenclas)

Indeed, Wenclas aims his writing at the "proverbial 'man in the street'" and still finds print the more democratic medium for his goal. In addition, Wenclas also noted that he once lived underground for real, working off the books with no drivers license or other state identification. With the sophisticated electronic snooping devices like Carnivore

and Echelon tracking much of what goes on online, those living underground or publishing extremely subversive material may indeed want to avoid electronic publishing as it seems print publishing may enable them to stay under radar better. Of course, there are those such as hackers who publish online and just take technological precautions not to be tracked down, which they may no doubt consider safer than a stray hair with DNA or a fingerprint on a print publication.

Readers also dislike the possibilities of electronic snooping that come with electronic publishing. D.B. Pedlar, publisher of the print zines Skunk's Life and Contessa's Tome, writes:

Banners running across an e-zine distract my eye with flashes and movement. I've caught my computer eating cookies. Those cookies are certainly not the kind of cookies I want to have while I am reading zines. Those cookie crumbs tell too much about my reading habits. When I'm finished with my cookie I want to sweep the crumbs away and move on. I don't want my cookie crumbs telling someone my reading habits. Since when is a cookie supposed to tell on you? When I used to sneak my grandmother's cookies they never told on me. (Pedlar)

As Pedlar notes, reading is often a private act, whereas reading online thanks to invasive cookies—data that track a web surfers' movement across the Web—becomes public very quickly. Although there are means to block cookies, the trouble it takes turns readers such as himself off reading extensively on the Web. Furthermore, cookies are only the

most common means of monitoring someone's electronic activities. More sophisticated software, known as spyware, has been employed by employers and government agencies to keep tabs on someone's online activity.

Furthermore, in addition to wanting to avoid government snoops and corporate marketers, zine publishers also tend to have a dislike of the mainstream in general and the potential audience of millions that the Web offers may not be desirable to them (Munroe, Jim, "Fuck Quirky: Zines Are Dead, Long Live Zines"). Therefore they avoid the Web entirely and instead stick to print and let the determined few find their way to them and make the personal contact that makes zines zines. For example, Ciara Xyerra notes that many connections online are shallow in comparison to ones she forged through print zines and the mail. She states:

I am afraid the internet has destroyed a lot of deeper connection that happened on paper when I did zines in the 90s. The immediacy makes it easier to ignore differences or to drop people altogether when they wear out their welcomes. At the same time, it can expand communities, it can bridge gaps & bring grrrls to punks, for example, or pop culture into radical theory groups. It's a tool, but I no longer see it as a sustainable medium in & of itself--for me. & I hope that the hundreds of other people I have connected with through the mail without the internet never turn away from their paper roots either. (Xyerra)

Although the capabilities of the Internet for immediate communication may lead people

to the shallow communication Xyerra decries, it appears that the fault ultimately lies in the human users and not the technology. After all, the technology may make it easier to bring out the frailties of the human character but it isn't the cause of them. To illustrate, Mark Jr., the publisher of the now defunct BLAST ezine, writes that the technology hasn't changed but online culture has since the early days of the net making it less compelling to publish online now than it was in the heyday of the ASCII text-only ezine:

All in all, I think BLAST could have only flown in the way it did, when it did. To be honest, I'm probably a little jaded with net.culture today. The problem now is all the stupid people are online. Back in 94-96, everyone who subbed to BLAST was probably on the plus end of the Bell curve almost by virtue of having an email address. I'll bet, if I ran BLAST today, 90% of my subscribers would forget they subscribed and complain to me about spam everytime I sent them an issue. (Jeftovic)

The zine tradition of opposition to the mainstream is at play here. Where once publishing online was by its very definition an act in opposition to the mainstream, now that the Internet has entered the center of modern life, some zine publishers want nothing to do with it. In addition, the increased popularity of the Internet has had some other effects beyond turning off old netsters. In the next section, we look at how society has responded to the work of zine publishers online.

The Power Of Electronic Publishing

Like the little boy in the fable “The Emperor’s New Clothes” who threatens the power structure by merely stating a fact, online publishers and zine publishers can have tremendous power. And, just as in the cases of Michael Diana, the minicomics artist prosecuted for obscenity and other charges in Florida for publishing his zine Boiled Angel, and other controversial zine publishers in print zines, electronic zine publishers have faced consequences from the powers that be for self-publishing. One such example is Matt Hall, who was expelled from his high school due to his website Hate. And once again, as in the Diana case, protecting the public is the reason given for the repression. In Hall’s case, the hysteria created by school shootings in the wake of the Columbine school-shooting incident served as a convenient excuse to attempt to squelch his voice, which criticized the running of his school. When that wasn’t successful, he was expelled as a lesson to other students not to point out that the emperor is naked. As he explains, it didn’t start solely because of his webpage but subsequently the webpage was used as evidence of the accusations, despite sections of it being quite obviously tongue in cheek and sarcastic:

What went down at school had nothing to do with my web page. It was all about a countdown to my birthday. I'd say “14 more days.” They'd ask until what? and I would change the subject. People who thought I was a psychotic gun toting killer, soon spread rumors. Rumors like “Hey, I heard Matt is going to blow up the school in 14 days.” This bad press somehow got tied into my page, and it spread along with the rumors.

This all got to the principal one day. He heard the rumors, he saw the page, he saw the word HATE. It was all over, he knew he had to do something. At that day, Thursday, November 18, 1999, I was suspended for 5 days.

He then turned the matter of the supposed bomb threat over to the police. The police conducted a mock investigation, and on Monday, November 21, 1999 they surrounded my house, cop cars, and a few county sheriff cars blocking off the road, and piling into our drive way. They came to my front door, and served me a court order, stating I was believed to be, and I quote, “seriously mentally impaired, and a possible harm to myself or others.” Reason why: See attached. Attached were incomplete photocopies of my page.

Then, on my front porch, in front of the whole neighborhood, I was handcuffed, and stuffed in the back of a car. Then I was carted away to the fine University of Iowa Hospitals and Clinics, for a fabulous birthday vacation in their wonderful mental ward.

While I was in the mental ward, my suspension was extended 5 more days, due to the pending police “investigation.” Bringing the grand total of days suspended to 10.

Having got out of the mental ward, with a document signed by three doctors stating I was not mentally ill, the school set out to expel me. Their

reason being that on Tuesday, November 23rd, my 16th birthday, over 200 people saw the opportunity to take a day off of school, and did, at my expense. December 6, 1999, a mock trial was held in front of the school board. Despite the testimony of my friends, and despite their case being based solely on rumor and my web page, the vote was unanimous, and I was expelled.

I soon appealed this decision to the Iowa Board of Education, but the result was the same. I asked the ACLU for help, they said I wasn't worth their time or resources, and that I was wrong. Everywhere I turn, people tell me I am wrong, it's all my fault, and no one will help me. There is no justice in America anymore.

And that's how it all went down. (Hall)

As Hall's case attests, material published online is taken seriously, perhaps too seriously, by some established sectors of society. His case also demonstrates that the accessibility of online publishing for readers may bring in audiences that the ezine or zine publisher may have wished to avoid, such as Hall's principal.

A similar testament to the potential power of publishing online but one with a Hollywood happy ending happened for Harry Knowles, publisher of [Ain't It Cool News](#), an entertainment review ezine that now attracts two million hits a day and is somewhat of a force to be considered by movie studio marketing departments (Travers). Of course, now that Knowles has turned his hobby into a near-vocation, the inevitable cries of

sellout followed, but to date, despite being featured in an Earthlink ad celebrating the power of the individual voice online, Ain't It Cool News still continues to feature some of the crudest, funniest, and insightful critiques of mainstream Hollywood to be found anywhere. As Peter Travers, film critic for Rolling Stone, notes, dot-com geeks have changed the face of film criticism. It is doubtful that Hollywood would have listened if Knowles was operating in print since, by publishing on the Web, word of his efforts was only a click away, far easier than tracking down his address and stuffing \$3 in an envelope. The chances of such exponential, almost overnight growth seldom occur in print publishing, which builds over time if at all. With print publishing, the emergence of a paid staff, the increased presence of advertisements, and better production values are usually a tipoff that a zine has become a magazine, such as the case with Alternative Press, and each increase in the print run must be paid for in some form, which in turn entails a larger staff, more advertisements, and so on. Increased traffic charges from the server space provider can be expensive but there doesn't appear to be the same amount of pressure to turn an ezine into an online magazine. Nor can its change be as easily detected if it happens at all since on the Web there is no glossy paper to serve as a tipoff.

Future Challenges

For some people however the concern isn't whether someone has sold out, but whether someone has the authority to speak out in the first place. There are those who would praise the traditional gatekeeping functions of established publishing, wherein

writers and editors have to move up through the hierarchy, which often forces them to internalize the values of the organization or discipline, or be dismissed. It is likely Matt Hall's writing would have been tempered by the school newspaper, and hot passion would have been replaced by cool professionalism in the movie criticism of Harry Knowles had he written for a movie magazine. Those who wish to preserve the status quo and maintain positions of influence and power often find the decentralization associated with the Internet threatening, but I think our world would be a far poorer place without the dissent and passion writers such as Hall and Knowles bring to our cultural discussions through their use of electronic publishing. As Ben Bagdikian argues in The Media Monopoly, a successful democracy depends on hearing the perspectives of all citizens, which enables society to ideally make the best-informed decisions on matters of importance to all. Stifling such voices through censorship of any kind threatens us all by preventing the access to information we need in order to make the best decisions possible as citizens in a democratic society. The same goes for matters on a smaller scale from how a high school is best run to hearing arguments on the quality of a movie, when making a decision as to which one to view. Freedom of speech and the press are for everyone; not just for large corporations or the government. Web publishing is another way for writers and speakers to get heard, listen to one another, discuss their views, and have a dialogue. It is the lifeblood of a democracy, even more so than talk radio and letters to the editor which merely channel public opinion through gatekeepers who likely would have watered down voices such as Matt Hall's and Harry Knowles's if they had let

them through at all. On the Web or in a zine, the opinions cascade, for better or worse.

As the Rev. Randall Tin-ear, publisher of Angry Thoreauan, states:

Nevertheless, the zine medium has allowed for some folk to grow out of merely expressing themselves--could you imagine the ludicrous din of over six billion empty "souls" expressing themselves, each with the intent to be heard over (or at least amidst) every one else?--and evolve into the realm of communication, and I am thankful for that, even if I have to dig through more than it seems worth to find that occasional diamond in the dung. (Tin-ear, Email interview)

Similarly, as ezine and zine publisher Rich Mackin asks rhetorically in an interview: "Is it better to have a lot of art out there, much of it bad, or is it better to have not much art at all?" (Mackin). Most zine publishers would agree with Mackin, as I also do, that it's better to have more art.

But in literary circles, those raised on a belief in a great canon of literature may be dismayed by the ease at which people can self-publish online, feeling their voices will drown out those worth hearing who didn't need Blogger or even the ease of photocopying to publish. Indeed, many who work in traditional print publishing feel this way. For instance, Harriet Rubin, a former editor of Doubleday writes, "Technology is great; democracy is wonderful. But my library hasn't room for books by the self-amused" (Rubin). However, I believe this is the wrong attitude to take. We don't have to read everything on the Web. If a site (or print zine for that matter) is compelling for even only

one person, the publisher, that's what matters. Some may ask why publish at all if there's only a need for the material by one person. As detailed in my earlier study of zines, publication by its very nature is an engagement with the other, a release, a thrill. For instance, the publisher may find writing an online diary therapeutic, and if kindred spirits find their way to it and it becomes useful for them too, so much the better for all. Would that Hitler had found an outlet for his art and kept painting pretty pictures instead of wandering into politics.

However, a torrent of voices online still presents challenges. Critics will eventually argue for the merits of some writers and artists over others but such aesthetic and critical judgements take place over time, and since electronic publishing can produce ephemeral documents which challenge the conventional characterizations of writing as language preserved and speech as language of the moment (Harris 38-39), the question arises of how to preserve such work for the future until at least the time such judgements can be made. Michael Basinski notes that electronically published works represent a challenge for his institution, The State University of New York at Buffalo's Poetry/Rare Books Collection:

We do not collect in electronic format. Some editors have printed hard copy and given them to us. In the earlier days we would print some ezines and hold them in hard copy. I think collecting is still in its infancy. I think ezines will download their material onto CDs and we will store those. I think this is what is going to happen. A form of hard copy--

electronic hard copy will be productorage. Perhaps libraries will get their own servers. (Basinski, Email interview)

Once again, the relationship between print and electronic publishing reveals itself to be complex. Just as The Complete Works Of William Shakespeare can be stored electronically on a cd-rom so can the material in ezines be printed out and preserved in hard copy. Buffalo's own Electronic Poetry Center and other organizations such as Etext are trying to archive the literary culture on the net, but, as Basinski notes, such collections like their print counterparts are always incomplete:

Web sites and ezines are like mimeo mags--some icons will survive--most of the stuff will be lost--lots of the best will be converted into other formats. What will be saved will not be representative of all of American poetry or a large part of it. Only--again--a small network of stuff will be saved. This is truly the way collecting goes--how many copies of the Columbia University magazine with Kerouac and Ginsberg in it? Not many--but the work--you can get it. (Basinski, Email interview)

Furthermore, despite the challenges of preserving the products of electronic publishing, electronic publishing can preserve print documents which would otherwise be lost to us, as demonstrated by the archive sites of zines out of print discussed in the last chapter.

The Future Of Zines And Ezines

Doug Holland, publisher of Pathetic Life and the first editor of Zine World: A

Reader's Guide To The Underground Press, noted in an interview that there were fewer zines coming into the Zine World mailbox. He attributed this to self-publishers migrating to the Web (Yamaguchi, "An Interview With Doug Holland"), but at the time of the interview Zine World had fallen far enough behind its quarterly publishing schedule that some in the zine community were doubting it was still being published at all, which could also explain the drop in zines (Thomas, Indy Unleashed 10). Indeed, I found no sign that there were less print zines being published. Instead, much to my surprise, I found the reverse. At the zine gatherings I attended, Beantown Zinetown, the Underground Literary Alliance's Underground Invasion reading, and the Underground Publishing Conference, I found numerous zines and zine publishers. In addition, that almost two-thirds of the publishers of the body of 512 electronic publications still also publish in print suggests that the printed zine as a medium for self-expression will not disappear anytime in the near future (of course, that over half the publications published new material online suggests that zine publishers will continue to take to electronic publishing as well). Indeed pressures from readers, most of whom still seem to prefer print, and fellow publishers through the tradition of trading will keep zine publishers at the photocopy machine. Or, as Kelli Callis succinctly puts it, "As long as there are nut jobs and copy machines, there'll be zines" (Callis).

However, the zine publishers who did move to publishing exclusively online cited the affordability of electronic publishing more than any other reason for their move online. Many of these publishers seemed to prefer print but when it came down

financially to a choice of publishing online versus not publishing at all, they chose the former. The affordability of publishing online more than other reasons, such as the potential worldwide audience the Internet offers or the multimedia capabilities electronic publishing offers, seems to be driving the switch in publishing media. Michael Stutz believes that this will ultimately have consequences for the cultural impact of zines.

When asked about the future of zines, he states:

Museums. (Seriously, I'm waiting for the "museum of indie rock culture" with a huge 7" collection, zine library, show flyers, etc.! Actually, I know Bowling Green has a zine library already ...)

I think zines are pretty much over, killed by the Web. Can't put a date on it but the day Kurt¹ pulled the trigger seems as good as any--I think a lot of things ended that day. I think there'll still -be- zines, but as the cutting edge, or as a major counterculture communications channel, I think it's over. Not the voice of the proletariat--it's cheaper to have a web site.

(Stutz, Email interview, 2000)

There is some evidence that Stutz may be correct. Over half of the publishers in the study were publishing new material online. Kurt Nimmo, a longtime zine publisher and currently publishing the ezine Interweave, states that as a result of publishing online, "Fact of the matter is, since migrating to the Web, I have done very little print" (Nimmo). In addition, Michael Jackman of Inspector 18 and Zine World: A Reader's Guide To The Underground Press has noted that some zine publishers who start publishing online never

return to print publishing (Jackman).

But as the Internet becomes more entrenched in daily life and less exclusionary for the majority of people, it may not matter much whether zine publishers work in print or online. As Ron Androla suggests, “The internet is simply another venue, another way to use to get the word out further than yr pressing finger” (Androla). And, indeed, electronic publishing may merely represent another set of options for the zine publisher. For example, publishers may use it in the way Ray X does, as a means of distribution. He states, “That’s why I like ezining. Someone can read it off the screen, or print it out when they receive it, or just store it and read it later” (X). And, in this manner, the printing bill moves from the publisher to the reader, but not much else changes.

Furthermore, as the study has also demonstrated, the relationship between print and electronic publishing is complex. We have seen publishers start publishing online and then as a result also start publishing in print. We have seen out of print publications archived online. We have seen publications published online and in print concurrently. We have seen publishers publish online inbetween print editions. We have seen electronic publishers collect best-of compilations in print. And, we have seen a host of other striking uses of both print and electronic publishing. Both electronic and print publishing have their uses, and the wise publisher will use each for that which it is best suited, electronic publishing for its multimedia capabilities and immediacy and print publishing to collect together the material that has proven its worth over time (Ezra Pound’s definition of literature as news that stays news) and as material objects of art

which can't be replicated online. We are already seeing the beginning of these trends with the popularity of online journals among zine publishers documenting a publisher's daily life and the increased interest among zine publishers in the zine or book as art object (the work of Artnoose and Violet Jones among others).

However, as fascinating as the zine medium and its future in print and online are, the social practice of zine publishing and the people who practice it are equally compelling. Though the reports by some zine publishers that online interaction is shallow and connections with other publishers are hard to form are worrying, it should be remembered that much of what drew the original zine community together was the fact that they shared the same medium when few others did and they all had a general dislike for things mainstream. In the wider world of the Internet where everyone from self-publishers to major corporations shares the same virtual space, the bonds between online publishers interested in riot grrrl and those interested in libertarian politics and those interested in professional wrestling are unlikely to form, and each faction will likely spend more time in their own individual discourse communities. This will no doubt be disappointing to those who appreciated the diversity of interests in the zine community. But the example of the online diaryists who gathered at JournalCon 2000 suggests that connections forged online can be just as strong as those forged through print. And, with the zine community already gathering at zine conferences and conventions, and organized through publications such as Zine World: A Reader's Guide To The Underground Press and discussion groups such as alt.zines, it appears likely that the connections forged

through print zines will continue regardless of whether zine publishers ultimately choose to work online or in print. The study suggests that most of them will likely publish in print and electronically, in addition to perhaps blurring the distinctions between the two as the publishers of The Toucan did by distributing their print zine electronically.

Furthermore, this community of zine publishers will likely represent a force in the literature of the new century. Hoffman, Allen and Ulrich in The Little Magazine: A History and a Bibliography argued that one of the major reasons they studied the little magazines was that they found the experience of publishing in the little magazines exerted a considerable influence on the writers who published in them, writers who would form much of the canon of 20th century literature. The same may be true of zines, and perhaps even more so, as Jim Munroe, a zine publisher who published his first novel with a major corporate publisher, HarperCollins Canada, before publishing his second novel on his own, writes in “Zinester Millennium”:

But the industry is in for a bit of a shock. Many of the best young writers of today view publication not with gratefulness but with cool suspicion. They've published their own work, had complete creative control, and have a more focused idea of what they want and where they're going. This makes them more demanding, less easy to handle, and maddeningly independent.

On the other hand, the zinester also has developed a work ethic, meets deadlines, has created her own structures for editing and pre-publication

feedback, is more media-savvy, has a small but loyal base of fans and is unafraid to package and sell her writing. Having going through a very similar process herself, she has a better idea of what can and can't be done, and a realistic appreciation for how much work it is. Harder to gauge but certainly significant is the amount of craft-honing that has gone on behind the scenes--often a person will have been writing intensively for many years, uninhibited by the worries of whether it would sell. Written for its own sake, or at least for an audience sick of mainstream culture, the best zine writers aren't just as good as real writers--they're better.

Indeed, Munroe's predictions seem to be already coming true, as the Underground Literary Alliance, a group of zine publishers, declared a jihad against the mainstream publishing industry in the fall of 2000. They have protested the awarding of fellowships to wealthy mainstream writers such as Rick Moody who they claim don't need the money while more talented zine writers are forced to work menial jobs to survive, and they have disrupted the readings of other mainstream writers whom they consider preened and irrelevant lapdogs for the lords of corporate publishing. In addition, the ULA have staged their own events daring the mainstream literary world to attend, attracting such "literati"² as George Plimpton (Frey). The ULA are currently publishing their own zine The Slush Pile and working on publishing their own books in order to achieve their goal of turning literature back into a relevant force for expression and ideas in contemporary society, a role they believe has been lost due to the insular ways of the mainstream writing world

composed of timid and formulaic writers schooled in creative writing departments, greedy and short-sighted corporate publishers who treat selling literature like selling widgets, and bored and boring trust fund babies who work as critics and editors. By contrast, the democratic, diverse, and raw world of zines represents to the ULA and others a saving force in literature, so much so that some members of the ULA such as Wencelas have rejected opportunities in the mainstream publishing world for adventure in the world of zines instead.

The Future Of Literature

In fact, though the tactics of the ULA may put off some, those in English studies and elsewhere interested in contemporary literature would be well advised to turn away from the latest hypertextual “novel” and start paying more attention to the work appearing in the humble printed zine. For despite the claims made by hypertext theorists and other proponents of electronic publishing, I saw no evidence in the work I studied of any linguistic, literate, or literary revolution occurring as a result of the use of electronic publishing technologies. Instead, the zine publishers publishing online seem to be using the hypertextual medium of the World Wide Web to publish traditional linear texts with links connecting such texts to one another. Surely the nonlinear and dynamic qualities supposedly inherent in a hypertextual medium, even one as imperfect as the Web, would have appeared more often than they did in the study. Even the lauded weblog was used as little more than an electronic annotated bibliography. Clearly, electronic publishing

technologies can be used in the nonlinear ways enthusiasts suggest, but then so can a print dictionary or a print phonebook or a print “choose your own adventure book.” Such uses are possibilities the technologies can be put to, such as the publishers of The Toucan using Wiki-Wiki to allow readers to edit their publication, but, in contrast to the beliefs of technological determinists, there appears to be nothing inherent in the technologies which compels users to use them in such a manner. However, the study did suggest that electronic publishers will often incorporate multimedia into their publishing efforts due to the ease with which digital technologies enable handling such material as animation and sound as well as alphabetic text. Perhaps new literary forms will develop out of this phenomenon eventually, and some of the literature of the 21st. Century will be more akin to contemporary video games than to the contemporary novel. Michael Basinski thinks this will be the case, stating in an interview, “I do think that the web will produce its own poetic--and that will be essentially the rise of visual poetry/sound poetry” (Basinski, Email interview). However, most zine publishers in the study used only words and pictures online, and expressed sentiments similar to Doug Bassett, a zine publisher and ULA member, who stated in an interview, that “Electronic publishing is a tool, not a revolution” (Bassett).

However, electronic publishing does offer exciting possibilities for the future, particularly in multimedia. And, doubtless new forms will arise online that one can only guess at today, serving as additional options for those who wish to express themselves and communicate with one another, but it is doubtful that these new forms will simply

replace the old ones. For example, narrative emerged in orality, translated quite well to paper, and now works swimmingly in pixels. So, I suspect that in the future people will still tell stories, propagandize, complain, rave, rant, profess, and all the other human things they do today. They'll do these things in whatever media available to them, speech, the telephone, print, and electronic publishing, among others. Cost and accessibility will no doubt continue the drive to electronic publishing for many, though, just as it has done for some zine publishers already. Especially for corporations interested in financial profit, the bottom line will dictate and that will probably be the motivation for major publishers to publish electronically by passing the printing bill to the reader or reseller through print on demand or avoiding the printing bill altogether by offering work electronically. In fact, some texts make more sense published electronically such as phonebooks and other reference works that are out of date almost from the moment they are printed. Similarly, other publications such as newspapers and magazines that make most of their money through advertising already, with the price the reader pays usually just serving to cover production costs such as printing and delivery, will find it easier than book publishers to move to electronic publishing. Technologies being developed today using liquid crystal displays with resolutions near to that of paper will likely be the electronic publishing vehicle they will use, and the advertising money will fuel such efforts so that costs to readers may be negligible beyond the initial purchase of the device. Of course, as Ben Bagdikian has pointed out in [The Media Monopoly](#), the "broadcast model" of publishing

always has hidden costs to the consumer through higher prices for consumer goods and, on a societal level, when publications catering to advertisers rather than readers avoid covering issues of importance to readers and society that threaten the material interests of advertisers. But, as A. R. Wolff points out, avoiding such issues may be more difficult when there are other voices such as zine publishers making themselves heard on the mediascape. Wolff writes:

The Web, after all, makes the First Amendment's promise a reality. Any person with a computer and a modem can broadcast just about anything he wants, world-wide.

Better yet, next-to-nothing publishing costs means Web writers are not beholden to sponsors. If the Nightly News runs a damning story on Brand X Cola, Brand X pulls \$10 million worth of advertising--which kills the Nightly News' million-dollar budget. A Web writer, operating out of his apartment with a \$20/month Internet account, can say whatever he wants about Brand X. (Wolff)

Such utopian media possibilities exist, but whether they come about is another question. Wolff's free marketplace of ideas may become a swamp as such voices may be drowned in a torrent of information. It is reported that more information will be created in the next two years than in all of previous human history combined, a trend that will only continue (Pertman). Would the public relations industry not take advantage of this situation by confusing people in the same way that they do now with industry groups with misleading

names releasing reports and documents in hopes of swaying public opinion to the side which supports their vested interests? Nevertheless, such propaganda work will thankfully be made more difficult than ever, but it will also as a result become more sophisticated than ever.

But, of course, the question that has worried most people about electronic publishing and the future has been the question of what will happen to the printed book. Although major publishers have been hesitant to embrace electronic publishing, perhaps for fear of the ease with which electronic texts can be pirated (Levy, “The Day I Got Napsterized’), as Roger Fidler, the director of the Institute for Cyber Information, notes, “Publishing is being transferred into digital technology. Everything up to the printing press is already digital. The next phase is the delivery and display of publications electronically” (Fischer). Indeed, as Jason Epstein suggests in Book Business: Publishing Past Present And Future, such a transition would shake up the publishing world, and, as he hopes, return it to its cottage industry roots. Electronic books certainly will permit further democratization of book publishing. However despite the presence of electronic books, the study suggested that print will continue to exist as well, and there will be no “death of the book.” But as print publishing is not the only option for publishers, the printed book may take on a different role. Perhaps work will appear in print after perhaps first earning a reputation online. And, since electronic publishing will likely be the choice of readers who want written material as cheaply as possible--since there are no printing or postage costs associated with its production, electronic publishing

should be cheaper for purchase--there will probably be increased attention paid to the book as art object when works are printed. As a result, the materiality of the book will be a characteristic that moves to the forefront, and the printed book of this type will not be seen as merely a transparent vehicle for the written material inside, but as an integral part of the message. However, the printed book will not just be the object given as a gift. There will also be prosaic printed books for those who prefer them, probably through print on demand as every medium has its uses. Just as it's lovely to read a document online from anywhere in the world, it's also lovely to read a document in the bathtub without worrying about electrocution. Similarly, printed books are heavy to carry around whereas one's electronic book presumably will not be, but one needs a power source for those whereas printed books can be read when the electricity is out (o.k., at night you might need a candle as well). Every medium has its advantages and disadvantages. Furthermore, the study suggests to expect the relationship between electronic and print publishing to manifest itself in unanticipated ways, well beyond the either/or dichotomy of the print versus electronic publishing debate.

Whatever the case, in print and online, the writing in the books, literature, will endure, as will the literary communities such as zine publishers which organize themselves around the activities of reading and writing. Concern over the loss of the world of aesthetics and ideas that printed books represent to many people clearly drives much of the anxiety over electronic publishing. As noted earlier in the study, this was a result of confusing some of the material means of production by which such activities and

functions are manifested (printed books, etc.) with the activities and functions themselves (literature, etc.). The study found little evidence that the zine medium could not exist online with its characteristics that were forged in print intact. However, there were complications and challenges for zine publishers online from such areas as mainstream audiences and the desire for immediate gratification from readers. Technologies such as password protection would filter out the mainstream audience if they prove undesirable, and nothing inherent in electronic publishing technology prevents zine publishers and readers from approaching electronic publishing with the same care and reflection with which they approach print publishing. Clearly, there are differences among media, but often too much significance is attached to these differences rather than to the similarities of the functions they can serve. In short, the spirit of zines is not bound to print. This suggests that the spirit of literature is not either. In the future, it will flourish in print and online.

Notes

Chapter Two

¹ For more details on the reasons for zine publication, I refer readers to my earlier study, “Personality on Parade: A Psychoanalytic Analysis of the Zine Revolution.”

² Although zine publishers might have to worry about printshops refusing to print it as well, which is why self-service copiers often figure so importantly in zine publication, and they might have to worry about state prosecution afterwards, most prominently demonstrated by the Mike Diana, Answer Me!, and Jason Moreland cases. In 1994, zine publisher Michael Diana was convicted of three counts of obscenity for publishing, distributing, and advertising his 300 print run photocopied comic zine Boiled Angel in Pinellas County, Florida (Rosenberger 31). His punishment was three years of probation, a fine of \$3000, eight hours of community service a week for three years, psychological treatment at his expense, enrollment in a journalistic ethics course, prohibition from associating with anyone under 18 years of age, and a bar from drawing and publishing anything that “could be considered obscene” (Kuper 111). Although the sentence was appealed, it was never overturned, marking arguably the first time in the history of the United States of America that an artist was prohibited by the state to create art. The silver lining is that the case brought Diana international attention and perhaps a career in underground art after the sentence, which he officially began serving in the summer of 1998 (Busted 3). The Answer Me! case involves the prosecution of Ira Stohl

and Kristina Hjelstand, proprietors of Newsstand International in Bellingham, Washington for obscenity because they sold the zine Answer Me! #4 which deals with rape as the subject. Stohl and Hjelstand were acquitted and successfully sued the prosecuting county, Whatcom, for \$1,295,000 in damages (Zine World #3 5). The Jason Moreland case involved the prosecution of zine publisher Jason Moreland for the publication of his zine Rise Above: Anarchy and Peace, which featured instructions for making a Molotov Cocktail. Charges against Moreland for “advocating the overthrow of the government” and “unlawful training in use or making of a dangerous weapon” were later dropped (Zine World #4 4). These cases represent only the most well-known of criminal prosecution and censorship of zines; there are many other examples, particularly among schoolage zine publishers who often run into conflict with school administrators for their publishing activities, even off of school grounds.

Chapter Three

¹ McLuhan is often viewed as a cheerleader for new technologies. On the contrary, he viewed many new technologies with suspicion and deplored their consequences. Although he was undoubtedly a believer in technological determinism, he sought publicity of his ideas to introduce debate about the use of new technologies into the public forum because he thought society should be considering the consequences of its decision to use a technology beforehand rather than potentially suffering from the consequences afterwards. His foremost example of a technology that might have been

avoided if its users had thought through the consequences better was the atomic bomb. Although McLuhan used the aphorism to get his ideas out, he was perhaps a victim of his own success in that even today he appears to be far more often quoted than actually read. See Paul Benedetti and Nancy DeHart's On McLuhan for a well-rounded contemporary assessment of his thinking.

Chapter Four ¹ The word “ezine” is sometimes spelled “e-zine” as well. I elected to go with the nonhyphenated spelling, which seems to have become more common as of late.

² What distinguishes an ASCII text-only ezine from an email newsletter? The two share formal elements such as usually being composed of only ASCII text (although with the proliferation of the Web some email newsletters and ezines are composed of html) and share distribution methods such as usually being distributed to readers through emailing lists. However, the two genres differ usually on at least one of two aspects central to the zine and ezine publishing enterprise. As Chip Rowe notes, email newsletters are often produced for profit, whereas ezines and zines are not produced for that reason. Also, the self-consciousness of the zine community prevents nonprofit email newsletters such as church bulletins sent via email from being ezines. To produce a zine or ezine, it appears that one needs to be aware that one is participating in the zine or ezine community. In the paper zine community, this usually amounts to trading zines and other activities. Online, it appears to consist of trading links or talking shop about publishing (like Pirillo's ezine publishing community). If our hypothetical email newsletter church

bulletin started interacting with the larger ezine publishing community, it would probably cross the boundary line into ezinedom. This also explains the bitterness and disappointment some veteran ezine publishers and readers such as Labovitz feel when email newsletters running the online equivalent of a pyramid scheme and online magazines produced by corporations call themselves ezines. They are considered wolves in sheep's clothing by members of the zine and ezine publishing community, and not true ezines.

³ I suspect the uber “zine” in Bagdikian’s mind as he wrote those words was The Drudge Report (www.drudgereport.com) because he dislikes tabloidesque reporting, arguing for professionalism among journalists. Drudge had scooped other media outlets with his reporting on the Monica Lewinsky scandal, but some observers feel his publication is little more than a rumor mill

⁴ At the time of this writing (June 2001), Feed, Salon, and Suck were all in financial difficulties and may no longer exist by the time you read this.

Chapter Six

¹ Kurt Cobain, the singer, guitar player, and songwriter of the grunge rock music group Nirvana, committed suicide in April 1994. The event was seen by many as a watershed event in the culture of the 1990s, which was symbolic of the demise of alternative youth culture and the hopes for a progressive political movement in the United States, among other things.

² “Literati” is the term the ULA uses to describe those who participate in the mainstream publishing and literary world. Yes, they mean it to be an insult.

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In Postmodern Culture. Eds. Eyal Amiran and John Unsworth. New York:

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His methodology is that of critical theory, involving textual analysis, but he also

uses the "laws of media" formulated by Marshall McLuhan and applies them to

hypertext as a technology. He concludes that hypertext does indeed have

revolutionary potential in that it could turn all consumers into producers and fuel

a more democratic society, especially in the way Ted Nelson formulates the

Xanadu system, but whether such revolutionary potential will be tapped or

curtailed by powerful interests is another matter over which Moulthrop chooses

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so technical descriptions also serve as support for his claims. He concludes that a system like Xanadu is inevitable and that now is the time for concerned citizens to act before greedy corporations and big brother governments create their version of the system. I wonder what he thinks of the Web, which grew in leaps and bounds since he published this book and what has become of Xanadu now?

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Nimmo, Kurt. Email interview with the author. 22 Jan. 2001 - 25 Jan. 2001. Interview with ezine and zine publisher.

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“Overview.” JournalCon Website n.d. 12 Nov. 2000.

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Owings, Henry H. Email interview with the author. 11 Sep. 2000 - 4 Oct. 2000. Second interview with the publisher of the zine Chunklet.

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New York: Pantheon Books, 1985. History of the sixties underground press from one who participated in it.

Pedlar, D.B. Email interview with the author. 22 Sep. 2000 - 30 Sep. 2000.

Interview with zine publisher of Skunk's Life and Contessa's Tome.

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Excellent resource for understanding the phenomenon of science fiction fandom.

Various chapters give insights into the various aspects and areas of science fiction fandom. Quite a bit on fanzines too.

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use were lifted in the winter of 1993 and Dale Dougherty soon after released the first magazine type commercial publication on the Web, GNN, which is currently owned by AOL but defunct essentially. This is interesting because prior to that Internet pubs were all noncommercial ezines but from that changed at this point.

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A collection of essays from liberation theology oriented thinkers from a wide range of disciplines. Although at the time the book was published, many of the authors note that much of the promise of the "information revolution" had failed to arrive, the net and other emerging technologies have brought the promises to being since then. Nonetheless, the other critiques of the information revolution hold true for most of the essays concern the ethical and moral implications for communication technologies, pointing out that most of the benefit of these new technologies will go to elites in developed countries, with minimal importance to the lives of those in developing countries. Stratification will still exist among people, only that access to and literate understanding of new communication technologies will be a new form of that stratification.

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and Schuster, 1984. Turkle examines how interaction with computers might affect people. Her methodology is primarily ethnographic involving observation and interviews. She concludes that the growth of computer use brings central the question of the constitution of a mind to the center of our culture. Noting that many interactions with computers resulted in people viewing computers as “thinking machines,” and themselves as “emotional computers,” Turkle argues that as the computer becomes more ingrained in our society, we will redefine our notion of what is human.

----. Life On The Screen: Identity In The Age Of The Internet. New York: Simon and Schuster, 1995. In this work, Turkle examines how people interact with others over the Internet and with networked computers. Her methodology is primarily ethnographic involving observation and interviews. Although most of the book focuses on MUDs and MOOs, she does spend a brief part of the book discussing homepages on the Internet. Like the other networked computer media usages, she concludes that homepages are a way of representing and altering one’s identity. She argues that identity in the age of the Internet is fluid and multiple, bringing into practice many of the conclusions postmodern theorists talk about concerning identity. She notes that this formation of identity is complex and for some people may be therapeutic and for others debilitating.

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<<http://www.bookmouth.com>>. Interview with Holland, founder and then editor of Zine World: A Reader's Guide To The Underground Press, in which he mentions how less zines are coming to the mailbox because of zine publisher's moving to the Internet.

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<<http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2001/02/28/DD27271.DTL>>. Article about blogging.

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<<http://www.webzine2000.com/main-cause.html>>. Explains the reasoning behind Webzine 2000 conference.

Zine World 3 (Summer 1997). Contains news on zine obscenity cases.

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Appendix A:

Ezines and Zine Websites

Creeper <http://www.geocities.com/SunsetStrip/Underground/5641/>

Promotional website for print music zine

The 2nd. Hand <http://www.the2ndhand.com>

Ezine companion to print litzine

3rd. Arm Electricity <http://www.3ae.com>

Ezine companion to print punk/perzine from Ohio

\$6.99/lb. <http://homepages.go.com/~699lb/index.html>_____

Promotional website for indie-rock print zine_____

8-Track Heaven <http://www.8trackheaven.com/>

Ezine companion to now defunct print zine about 8-track collecting, 8-Track Mind

1000 Interlocking Pieces <http://home.earthlink.net/~jason-a/>

Archive site for witty print medley/perzine

2600 <http://www.2600.com>

Ezine companion to hacker print zine

A Punk Kid Walks Into A Bar <http://www.westnet.com/~mitch720/apkwiab.html>

Ezine companion to print punk/perzine

Action Attack Helicopter <http://www.actionattackhelicopter.com>

Indie-rock ezine

Adhocracy <http://cardhouse.com/heath/spool/adhocracy1.html>

Co-publish of DIY media review print zine

Agree To Disagree <http://www.agreetodisagree.com>

Promotional website for print punk/medley zine

Ain't It Cool News <http://www.aint-it-cool-news.com>

Ezine of entertainment and movie news

Air Guitar <http://www.mikegorman.homepage.com>

Homepage for cartoonist

Alabama Grrrl <http://members.tripod.com/ailecia/>

Ezine companion to print perzine

Alarm <http://www.alarmpress.com>

Promotional website for print music zine from Boston

Alchemical Wedding <http://www.alchemicalwedding.com>

Homepage of mail artist/poet

Al Hoff World <http://www.girlreporter.com>

Website of Al Hoff of Thrift Score print zine fame

American Feed <http://www.americanfeedmagazine.com>

Medley ezine that used to be a print zine.

Amusing Yourself To Death <http://www.puddingtime.com/aytd/>

Web tombstone for defunct zine review zine

Androla <http://members.xoom.com/androla/>

Web presence for Erie, Pennsylvania poet Ron Androla

The Angry Red Planet<http://www.angryredplanet.org>

Ezine companion to print perzine

Angry Thoreauan <http://www.angrythoreauan.com/>

Promotional website for California print medley zine with attitude

Annoyance <http://www.annoyances.com>

Ezine companion to wacky print punk zine

Anonymity Is Highly Overrated <http://www.lab.eccentrica.org/cherrybomb/>

Homepage for print zine publisher from Canada

Anti-Hero Art <http://www.anti-heroart.com/main.html>

Ezine of Texas outlaw writers

Anti-Zine <http://members.aol.com/Antizinefl/antizine.html>

Wacky anti-ezine

Arrowed <http://members.tripod.com/arrowed>

Ezine companion to print perzine

Assblaster <http://www.emptylife.com/asscover.html>

Co-publish of minicomics review print zine

Assorted Realities <http://www.geocities.com/Athens/Forum/1146/>

Literary ezine

Atheist Coalition <http://www.angelfie.com/biz/atheistcoalition/>

Promotional website for print atheist zine

Atrophy <http://members.aol.com/atrophyman/index.html>

Ezine companion to medley print zine produced by a high school student

Aussie Fax <http://www.aussiefax.com>

Virtual art gallery from print zine publisher

Automatic Pansy

<http://home.talkcity.com/BookmarkBlvd/automaticpansy/index.html>

Ezine companion to print medley zine

Automatism Press <http://www.charnel.com/automatism/>

Promotional website for print zines Morbid Curiosity and Ongaku Otaku

AutoReverse <http://www.autoreverse.net/>

Ezine companion to now defunct print zine about underground music

Awaken <http://www.awaken.org>

New age lit/personal ezine

Baby Sue <http://babysue.com>

Ezine companion to cartoon/humor/review zine with attitude

Bad Subjects <http://www.badsubjects.org/>

Co-publish of cultural/political print zine

Bamboo Girl <http://www.bamboogirl.com>

Promotional website for punk/feminist/Asian/queer perzine

Banana Power <http://bananapower.org>

Flash animation website from print zine publisher

- Basement Life <http://www.basement-life.com>
Indie-rock ezine
- Bast <http://www.bastmagazine.com>
Promotional website for print metal fanzine
- Batteries Not Included <http://www.mentertainment.com/bri/bri-1.htm>
Archive site of print zine about the porn industry
- Beatthief <http://www.beatthief.com>
Medley ezine
- Beekeeper <http://music.acmecity.com/sample/78/beekeeper.html>
Ezine companion to punk print zine
- Better Times <http://www.justpeace.org/bettertimes.htm>
Catholic social justice ezine
- The Big Takeover <http://www.bigtakeover.com>
Ezine companion to long-running music print zine
- Big 'Un <http://www.tristman.com/index.html>
Promotional website for comics zine
- Bigge World <http://biggeworld.com>
Archive site and home page by Canadian zine publisher Ryan Bigge
- Bite Me! <http://www.bitomezine.net>
Ezine companion to a print music zine
- Blair <http://www.blairmag.com>

Gay ezine that used to be a print zine

The Blue Divide <http://www.bluedivide.com>

Promotional website for print music zine

Bog-Gob _____ <http://members.aol.com/boggob/>

Promotional website for funny print zine from Chattanooga, Tennessee

BoingBoing _____ <http://boingboing.net>

Ezine that features a weblog and a directory, used to be a print zine

Book Happy <http://www.teleport.com/~dkossy/index.html>

Promotional website for print zine devoted to bibliomania

Book Your Own Fuckin' Life <http://www.byofl.org>

Co-publish of print punk/DIY networking guide

Bookmouth <http://www.bookmouth.com>

Ezine about the publishing industry

Both Magazine _____ <http://www.bothmagazine.com>

Ezine companion to a print litzine still awaiting printing

The Brain <http://brainwashed.com/brain>

Dark music ezine

Brat <http://www.brat.org>

Archive site for youth rights print zine

Breakfast <http://www.winternet.com/~voelzv/breakfast/index.shtml>

Promotional website for perzine dedicated to the earliest mealtime

Bridge Magazine <http://www.bridgemagazine.org>

Co-publish of litzine

Broken Pencil <http://www.brokenpencil.com>

Archive site for Canada's premier print zine review zine

Brujeria <http://fanzine.at/brujeria/>

Co-publish of print medley/punk zine from Brazil

Buddyhead <http://www.buddyhead.com>

Indie-rock ezine with attitude

Budget Files <http://www.angelfire.com/ca/bpress/>

Personal ezine

Bunnyhop <http://www.bunnyhop.com>

Ezine companion to pop culture print zine

Burnt <http://www.msu.edu/user/ortegafr/>

Promotional website for print punk/perzine

Café Compendium <http://fortuna.home.pipeline.com/cafe-compendium/intro.htm>

Ezine companion of print zine Ladies' Fetish & Taboo Society Compendium of Urban

Anthropology

Candi's Deluxe Catalogue Of Obsessions

<http://members.tripod.com/~lifestyle1970s/index.html>

Ezine from longtime print zine publisher Candi Strecker

Carbon 14 <http://www.c14.com>

Archive site of print medley/punk zine

Cashiers Du Cinemart <http://www.cashiersducinemart.com>

Archive site for cinema print zine

Catspaw Dynamics <http://members.home.net/sjdutton>

Defunct website for comics artist Scott Dutton

Caught In Flux <http://www.appelstein.com/cif/>

Promotional website for music/personal print zine

Caustic Truths <http://www.caustictruths.com>

Ezine companion to print punk zine from Canada

Chicken Is Good Food <http://www.ChickenisGoodFood.com/>

Ezine companion to pop culture print zine

Child.that.mind <http://nutmeg.gen.nz>

Homepage of zine publisher from New Zealand

Chin Music <http://www.girlyhead.com/ChinMusic.html>

Ezine companion to print zine where punk rock meets baseball

Chip Rowe's Electric Fun <http://www.chiprowe.com/>

Ezine companion to print zine Chip's Closet Cleaner

Chopped Liver Productions <http://www.sonomacountyfreepress.org/liver/index.html>

Ezine of poems and left-wing politics

Chrome Fetus <http://www.trajectorymedia.com/chromefetus/>

Promotional website for minicomics by artist Hans Rickheit

Cinecism <http://www.execpc.com/~daveste/index.html>

Promotional website for cinema print zine

Cinemad <http://www.cinemadmag.com>

Ezine companion to cinema print zine

The Circle <http://www.circlemagazine.com>

Co-publish of print litzine

Civitas <http://www.linkny.com/~civitas/>

Ezine companion to animal rights print zine The Civil Abolitionist

Clamor <http://www.clamormagazine.org>

Promotional website for print magazine created by zine publishers

CLS <http://www.wethepunx.com/clscompanion.html>

Promotional website for print punk/perzine

Collusion <http://www.collusion.org>

Hacker ezine

The Comics Interpretor <http://hometown.aol.com/creednail/index.html>

Promotional website for print comics fanzine

Common Sense Almanac <http://come.to/commonsense>

Progressive politics ezine

Communist Voice <http://www.flash.net/~comvoice/>

Co-publish of print communist zine

Comrades _____ <http://www.comrade.org.uk>

Literary ezine from the U.K. with portions in Italian

Contemporary Cartoon Militia _____ <http://www.cartoonmilitia.com>

Co-publish which features flash animation of print minicomics

Continuous Sound _____ <http://www.continuousound.com>

Music ezine

Contraband _____ <http://www.mindspring.com/~louve/>

Promotional website for literary/political print zine

Cool Beans _____ <http://coolbeans.com>

Archive site for punk print zine

Copper Press _____ <http://www.copperpress.com>

Ezine companion to print indie-rock zine

Counter Theory _____ <http://www.angelfire.com/zine/countertheory/index.html>

Promotional website for print punk zine

Crank _____ <http://www.crank.com>

Co-publish of perzine with attitude

Crassick's Cleaning House

<http://personal.bna.bellsouth.net/bna/c/r/crassick/crassick.html>

Homepage for experimental poet Chris Jackson

Creatum Sinistra _____ <http://www.sinistra.com>

Co-publish of print medley/perzine

Crimethinc _____ <http://crimethinc.com>

Ezine companion to radical politics print zines Harbinger and Inside Front

Crushworthy _____ <http://www.geocities.com/Hollywood/Screen/8592/index.html>

Medley/personal ezine often about movies

Crying Clown. _____ <http://members.aol.com/cryclown/>

Promotional website for print indie-rock zine

Culture Freak _____ <http://www.toranoko.com/culturefreak/newgate.html>

Ezine companion of funny consumer culture critique print zine

Curriculum Vitae _____ <http://www.e-vitae.homepage.com/index.html>

Co-publish of print litzine

Cyber Noodle Soup _____ <http://www.subsitu.com/cns/index.htm>

Co-publish of cyberpunk print zine

Daily Cow _____ <http://members.aol.com/dczines/index2.htm>

Promotional website for funny print zine udderly devoted to cow puns

Danzine _____ <http://www.danzine.org>

Promotional website for print zine for workers in the sex industry

Dclxvi _____ <http://www.dclxvi.org>

Ezine companion to print zine published by crazy bicycle enthusiasts Chunk 666

Dead Trees Review _____ <http://www.geocities.com/SoHo/Coffeehouse/4587/mainpage.html>

Co-publish of print book review zine

Delusions Of Adequacy _____ <http://www.adequacy.net>

Music ezine

Dependent Society <http://www.angelfire.com/vt/dependentsociety/home.html>

Punk ezine that used to be a print zine

De'Pressed Int'l <http://www.depressed-intl.com>

Literary ezine that used to be a print zine

Devil's Elbow <http://members.aol.com/develbow/private/dehtml.htm>

Promotional website for print nostalgic American travel zine

Diacritica <http://www.mindspring.com/~macvaya/>

Ezine companion to print zines Delusions of Grandeur and Degenerate

Diet Society <http://www.geocities.com/Athens/Oracle/2447/>

Ezine companion to print music zine

Digress Magazine <http://www.digressmagazine.com>

Cultural studies ezine

Dirt <http://www.formsubstance.com/thedirt.htm>

Now defunct medley ezine

Dixie Phoenix <http://www.dixiephoenix.com>

Promotional website for print litzine

Do A Runner! <http://members.aol.com/SoundViews/doarunnr.html>

Promotional website for print Oi! music zine

Documentation Of A Riot <http://ciara.diaryland.com>

Now defunct online journal from print zine publisher Ciara

Dogprint _____ <http://www.dogprint.com>

Promotional website for print punk zine

Donny Smith _____ <http://www.geocities.com.WestHollywood/Village/6982/>

Homepage for zine publisher

Double Negative _____ <http://www.doublenegative.org>

Co-publish of print literary/artistic zine

Dr. Squid's Smorgasbord Of Terror <http://www.proaxis.com/~sherlockfam/drsquid.html>

Ezine companion to print zine about B-movies

The Dream People _____ <http://www.redrival.com/thedreampeople/>

Fantasy/horror literary ezine that used to be a print zine

The Dream Zone _____ <http://www.dreamzone.co.uk>

Promotional website for horror/fantasy fiction print zine from the United Kingdom

Dreams _____ <http://www.smart.co.uk/dreams/>

Ezine devoted to the work of filmmaker Terry Gilliam

Dreemykreem _____ <http://www.dreemykreem.com>

Promotional website for print perzine

Dribbleglass _____ <http://www.dribbleglass.com>

Humorous ezine

Drinkdrankdrunk _____ <http://www.personal.kent.edu/~fwright/dddhome.html>

Electronic only issue of a lit print zine

Driver's Side Airbag _____ <http://www.dsazine.com>

Promotional website for literary/artistic print zine

Drunk Duck <http://www.drunkduck.homestead.com/>

Literary ezine

Dsl.Org <http://www.dsl.org>

Website of zine publisher Michael Stutz

Dysfunctional Family Reading <http://www.Dysfam.homepage.com>

Promotional website for print music/comics zine

The East Village Inky <http://www.neofuturists.org/ny/ah/>

Ezine companion to perzine about raising a child in New York City

Eat The State! <http://eatthestate.org>

Co-publish of leftist political print zine

Elimination <http://www.skribe.net/elimination/>

Promotional website for print punk zine

Emoragei <http://www.emoragei.com>

Co-publish of indie-rock print zine from Quebec, in French

Empty Life <http://www.emptylife.com>

Ezine companion to print comics zine

Endemoniada <http://www.angelfire.com/ny3/ENDEMONIADA/>

Metal ezine that was formerly a print zine

Enertialcall <http://community.masslive.com/cc/enertialcallsociety/>

Promotional website for print art/litzine

Ericka _____ <http://ericka.pitas.com>

Online diary from print zine publisher

Eskimochoa*Web _____ <http://www.geocities.com/eskimochoa/>

Ezine companion to print perzine Pop Art Trash

Evil Twin _____ <http://liveevil.webjump.com>

Promotional website for print minicomics

Exploitation Retrospect _____ <http://www.dantenet.com/er/er.html>

Pop culture ezine which used to be a print zine

Extended Playhouse _____ <http://www.inspiracy.com/ep/>

Music review ezine

Extraphile _____ <http://www.subsitu.com/extra/index.htm>

Situationist ezine

Extreme Conformity _____ <http://www.geocities.com/xconformity/>

Co-publish of wacky print political/litzine

Factsheet Five _____ <http://www.factsheet5.com/>

Web tombstone for granddaddy of print zine review zines

False Publishing _____ <http://www.falsepublishing.com>

Promotional website for comics print zine Random

Fat!So? _____ <http://www.fatso.com>

Ezine companion to fat rights print zine

Fatkid _____ <http://www.fatkid.com.au>

Flash animation website from cartoonist

Fifteen Dollar Christmas Tree <http://members.tripod.com/~xmastree/>

Promotional website for funny print medley/perzine

Fifth Man Media <http://cardhouse.com/heath/>

Co-publish of Heath Row's print zines Spool Pigeon and Adhocracy

Flaming Jewels <http://www.gleeful.com/jewel/>

Homepage for print zine publisher Jewel

Forbidden Planet Zine <http://www.seas.upenn.edu/~ulm/forbidden.html>

Defunct humorous science-fiction and computer geek ezine

Form-Substance <http://www.formsubstance.com/fs-home.html>

Weblog devoted to typography and design

Fortune Star <http://www.glovebox.org>

Medley/personal ezine

Fluxfire <http://www.fluxfire.com>

Homepage of artist/writer

Freaky Trigger <http://www.netcomuk.co.uk/~tewing/index.html>

Music ezine from the U.K.

Fred On Everything <http://www.fredoneverything.net>

Right wing columnist self-publishes online

Free Kevin Mitnick <http://www.freekevin.com>

Ezine devoted to news about the hacker martyr Kevin Mitnick

Free Refills _____ <http://members.nbc.com/-XMCM/freerefills/index.html>

Promotional website for print punk zine from Philadelphia

Freedom Hall _____ <http://www.larkfarm.com/>

Homepage for Factsheet Five founder Mike Gunderloy

Freedom Press _____ <http://www.ecn.org/freedom/>

Promotional website for anarchist print publications

Freezerbox _____ <http://freezerbox.com>

Medley ezine

Fuck Censorship! _____ <http://hometown.aol.com/impulse275/website1001.htm>

Promotional website for print punk zine

Furia _____ <http://www.furia.com>

Music review ezine

Furious Green Thoughts _____ <http://furious.com>

Humorous political ezine

Fuzzy Heads Are Better _____ <http://fuzzyheadsarebetter.org>

Promotional website for print punk/perzine

FyUoCuK.Com _____ <http://www.fyuocuk.com>

Lit ezine with attitude and printed counterparts

Gajoob _____ <http://www.gajoob.com>

Ezine companion to print underground music zine

Gearhead _____ <http://www.mansruin.com/gearhead/>

Promotional website for print zine devoted to rock and roll and hot rodding

Geek Cereal. <http://www.geekcereal.com>

Defunct personal ezine of web designers and computer programmers group

Geek Disco <http://gurlpages.com/weezrivers/thea.html>

Online journal from print zine publisher

GeekAmerica.Com <http://www.geekamerica.com>

Indie-rock ezine

Getting It <http://www.gettingit.com>

Ezine of various freakiness

Girl Swirl <http://www.girlswirl.net>

Ezine companion to riot grrrl print perzine

Girlyhead <http://www.girlyhead.com>

Promotional website for print zine, which is the feminist response to Gearhead

Global Mail <http://www.mailart.homepage.com/>

Promotional website for mail art networking print zine

Go <http://www.goblinko.com/go.html>

Archive site for now defunct print zine “for the video game generation”

Go Creations <http://members.home.net/go.creations/>

Virtual art gallery from artist

Go Teen Go <http://www.geocities.com/SunsetStrip/Mezzanine/8829/>

Co-publish of riot grrrl print zine

Goblinko _____ <http://www.goblinko.com>

Literary and artistic ezine

Godsend _____ <http://www.evansville.net/~tgodsend/>

Industrial music ezine that used to be a print zine

Greasefire _____ <http://www.greasefire.com>

Nonfiction literary ezine

Green Mountain Music Review _____ <http://www.gmmr.net>

Eclectic music ezine

Green 'Zine _____ <http://members.aol.com/cabotgal/>

Promotional website for print punk zine from Florida

Guinea Pig Zero _____ <http://www.geocities.com/HotSprings/Villa/2529/>

Promotional website for print zine about human subjects in experimental medical studies

GXSL _____ <http://gxsl.homestead.com/YUT.html>

Homepage for Detroit cartoonist Yul Tolbert

Hammerhead _____ <http://www.hammerheadzine.com>

Co-publish of print metal zine

Hate _____ <http://www.gatecity.com/~hall433/hate/>

Funny ezine that got high school student expelled from his uptight, humorless school

Held Like Sound _____ <http://www.heldlikesound.com>

Ezine companion to indie-rock print zine from Washington D. C. area

Hermenaut _____ <http://www.hermenaut.com/>

Ezine companion to cultural critique print zine

Hodgepodge <http://hodgepodge.burnit.net>

Co-publish of punk/politics print zine

The Hold <http://www.the-hold.com/>

Literary ezine

Holy Temple Of Mass Consumption <http://www4.ncsu.edu/~aiken/>

Co-publish of subgenius inspired print zine

Holy Titclamps! <http://www.holytitclamps.com>

Ezine companion to long-running gay print perzine

Homemade Music <http://www.homemademusic.com>

Ezine companion to print music zine

Homoeroticon <http://www.homoeroticon.com>

Promotional website for gay horror print zine

Homotiller <http://www.homotillermedia.com>

Promotional website for print music zine

Hoofsip <http://home.earthlink.net/~hidprod/hoofsip.html>

Promotional website for now defunct silly print zine from Michigan

Hotel Fred <http://www.zoo.co.uk/~z8000585/index.html>

Online comic strip about Fred the Clown

How I Earned \$500,000 (A Month!) As An Epic Poet!!

<http://www.usit.com/epicpoet/hooah.html>

Defunct ezine featuring parodies of online multi-level marketing schemes and job websites

The Hungover Gourmet <http://www.dantenet.com/hungover/hungover.html>

Ezine companion to print zine about the joys of eating and drinking

I Am Too A Merry Sunshine <http://www.geocities.com/oddviolet28/main.html>

Ezine from publisher of print zine I Dreamed I Was Assertive

Idiolect <http://www.geocities.com/Paris/Lights/7326/>

Experimental poetry ezine

Idiolect Electronic Chapbooks <http://www.angelfire.com/or/lacook/>

Experimental poetry chapbooks published online

Ill Literature <http://www.illliterature.com>

Ezine companion to print metal zine

Impact Press <http://www.impactpress.com>

Promotional website for medley print zine from Florida

Implosion Press <http://community.cleveland.com/cc/impetus/>

Promotional website for print poetry zine Impetus and other publications

Imps In The Inkwell <http://www.gleeful.com/hellespont/>

Promotional website for print poetry/litzine

Inconspicuous Consumption <http://www.core77.com/inconspicuous/index.html>

Ezine companion to print zine about odd consumer products Beer Frame

Indy Magazine <http://www.indymagazine.com>

Comics news ezine that used to be a print zine

Indy Unleashed <http://members.aol.com/vlorbik/tenpage/indy.html>

Promotional website for review zine

Infiltration <http://www.infiltration.org/>

Promotional website for print zine devoted to “urban exploration”

Infrequent Goodness <http://www.angelfire.com/zine/infrequent/>

Co-publish of print medley zine

Inner Swine <http://www.innerswine.com>

Archive site for print litzine with attitude

Inspiracy <http://www.inspiracy.com>

Homebase of old school zinesters who have taken to the net

Instant <http://www.instantmag.com>

Co-publish of music print zine

Interbang <http://www.interbang.net>

Co-publish of print litzine

Intertext <http://www.intertext.com>

Long-running fiction ezine

Interweave <http://www.interweavezine.com>

Lit ezine

Invisible City Productions <http://www.invisible-city.com>

Medley ezine

Irascible Professor <http://members.home.net/mshapiro2/>

Personal ezine about higher education issues

Iron Feather <http://ironfeather.com>

Promotional website for print hacker zine

J-Man Times <http://hometown.aol.com/thejman99/index.html>

Ezine of wildman Christian that used to be a print zine

Jack Nu <http://jack.nu>

Personal ezine

Jaded In Chicago <http://www.jadedinchicago.com>

Promotional website for print music zine

Jason Pettus <http://www.geocities.com/jpettus.geo/>

Writer's homepage with writings

Java Turtle <http://www.javaturtle.com>

Ezine companion to print lit/perzine

Jerking Fit <http://www.scoobysnacks.net/jf/jerkingfit.html>

Medley ezine

Jersey Beat <http://www.jerseybeat.com>

Ezine companion of print punk zine

Jet City Orange <http://www.jetcityorange.com>

Personal and photographic ezine

Jim Chandler Net <http://jimchandler.net>

Homepage of writer

Jim Goad Dot Cometh <http://www.jimgoad.com>

Website for zine publisher Jim Goad of Answer Me! fame

Joi Brozek's Homepage <http://members.aol.com/razorart/>

Homepage for writer and print zine publisher

Judas Goat Quarterly <http://www.geocities.com/Area51/Dimension/9064/goat.html>

Promotional website for homespun leftist print zine

Justpeace <http://www.justpeace.org/frontpage.htm>

Catholic social justice ezine

Juxtassume <http://i.am/ignoringyou/>

Ezine that used to be a print zine project involving cassette tapes

Kaspahraster <http://www.subsitu.com/kr/index.htm>

Situationist ezine that used to be a print zine

Kelli Dot Com <http://kelli.pitas.com>

Online journal from print zine publisher Kelli Callis

Kick Bright <http://www.kickbright.com>

Personal ezine from Florida indie-popper

Kitty Cat Explosion! <http://www.redrival.com/explosion/>

Medley ezine _____

Klusterfuct <http://surf.to/klusterfuct>

Promotional website for perzine

The Knews Review _____ <http://www.azml.com/knews/>

Personal ezine

Knight and Day _____ <http://www.knightnday.com>

Online comic strip about a young, married couple

Law of Inertia _____ <http://www.lawofinertia.com>

Promotional website for music print zine

Legends APA _____ <http://geocities.com/Area51/Dimension/9064/Legends.html>

Promotional website for print APA about comics

Let's Travel The Trans-Canada Highway!

<http://www.angelfire.com/wrestling/ryersonfashion/lttch.html>

Promotional website for print zine devoted to traveling in Canada

Life Is Like . . . _____ <http://www.adequacy.net/lil/>

Personal ezine

Light Rotation _____ <http://www.lightrotation.com>

Indie-pop "webby zine"

Lileks _____ <http://www.lileks.com>

Medley/personal ezine from Minnesota journalist

Lilliput Review _____ <http://www.members.tripod.com/donw714/lillieindex.html>

Promotional website for print poetry zine

The Lines Of Communication _____ <http://blackdye.cjb.net>

Online diary from print zine publisher

Lisa Says _____ <http://www.angelfire.com/al2/queenjane/index2.html>

Homepage of poet Lisa Scarborough

LISFAN _____ <http://www.lisfan.com>

Promotional website for Lost In Space fan club and their fanzines

Long Gone Loser _____ <http://www.geocities.com/SunsetStrip/Basement/7440/>

Promotional website for print rock and roll zine from Australia

Lost At Sea _____ <http://www.lostatsea.net>

Indie-rock ezine

Love Of Monkey _____ <http://www.loveofmonkey.com>

Medley ezine

Lucid Moon _____ <http://www.lucidmoonpoetry.com>

Poetry ezine that used to be a print zine

Lupert _____ <http://www.poetrysuperhighway.com/index.html>

Homepage of poet Rick Lupert

Matt Fezell _____ <http://members.aol.com/cynicalman>

Homepage for longtime mini-comics publisher.

Matthew Musing _____ <http://www.matthewk.com>

Personal ezine

Media Reader _____ <http://www.mediareader.org>

Co-publish of media critique print zine

Mediocrity Of Life _____ <http://www.mediocrityoflife.com>

Funny ezine that parodies other ezines among other things

Melange <http://www.melange-journal.org>

Co-publish of print litzine

Melt The Snow <http://www.rhymeandmetre.com/weather/>

Online journal from print zine publisher

Meniscus <http://www.geocities.com/depotdevoid/meniscus/meniscus.html>

Promotional website for print humor zine from Chicago

Me Not Zine <http://www.geocities.com/menotzine/>

Promotional website for print punk/perzine

Metal Rules <http://www.metalrulesmagazine.com>

Promotional website for print metal zine

Microfilm <http://www.artisticunderground.com/mf-unbound/>

Ezine companion to print cinema zine

Midget Breakdancing Digest <http://www.geocities.com/SunsetStrip/Hall/4934/>

Promotional website for now-defunct punk print zine from Colorado

Mike Diana Homepage <http://www.testicle.com/mikediana.htm>

Promotional website for the work of banned in Florida cartoonist Mike Diana

Minimum Security <http://www.alphalink.com.au/~twd/>

Medley ezine

The Minus Times <http://www.minustimes.com>

Ezine companion to a print litzine

Miracle Whip _____ <http://www.hevanet.com/97218>

Ezine companion to print medley zine

Mister Lucky _____ <http://www.mrlucky.com>

Music/culture ezine that used to be a print zine

Mixtape _____ <http://mixtapewebzine.com>

Ezine with an online journal

Monchacha _____ <http://www.monchacha.com>

Ezine of nifty design and oddity

Monk Mink Pink Punk _____ <http://www.nd.org/jronsen/mmpp.html>

Music ezine that used to be a print zine and may be a print zine again

Monozine _____ <http://www.monozine.com>

Promotional website for print zine about sickness stories

Monster _____ <http://www.monstermag.com>

Archive site for print fiction/music zine from Milwaukee

Motorbooty _____ <http://www.motorbooty.com>

Ezine companion to pop culture/comic print zine

Motorpycho _____ <http://www.ratbike.org/motorcycho/>

Promotional website for biker print zine

Mr. Peebody's Soiled Trousers And Other Delights. <http://expage.com/mrpeebody/>

Promotional website for print perzine

MSRRT Newsletter _____ <http://www.cs.unca.edu/~davidson/msrrt/>

Co-publish of now defunct print zine for alternative media and social responsibility in libraries

Muddle _____ <http://www.muddle.com>

Ezine companion to music and pop culture print zine

Murder Can Be Fun _____ <http://www.slick.org/MCBF/>

Ezine companion to print zine about true crime and disasters

Musea _____ <http://musea.digitalchainsaw.com>

Co-publish of noncorporate art print zine

Music Business Monthly _____ <http://www.vrtv.cjb.net/>

Entertainment news ezine that accompanies a public access tv show in Boston

Mutant Renegade _____ <http://www.mutant-renegade.com>

Co-publish of print music zine from Dayton, Ohio

My Leftist Uncle _____ <http://www.myleftistuncle.20m.com>

Promotional website for print art/litzine

My Small Web Page _____ <http://mysmallhomepage.cjb.net>

Promotional website for print comics zines My Small Diary and Not My Small Diary

Mystery Date _____ <http://members.tripod.com/~Mystery-Date/>

Ezine companion to retro culture print zine

Napartheid _____ <http://www.napartheid.org/>

Promotional website for print Basque comics zine, in English and Euskera

Negative Capability _____ <http://www.negcap.com/>

Ezine companion to print perzine with attitude

Neural <http://www.pandora.it/neural/index.htm>

Ezine companion of Italian new media culture print zine

Neus Subjex <http://neussubjex.cjb.net>

Ezine companion to Cincinnati punk rock print zine

New Head <http://www.angelfire.com/zine/newhead/>

Promotional website for medley print zine

New Pages <http://www.newpages.com>

Directory and weblog about literature on and off the net

The New Scheme <http://www.thenewscheme.com>

Promotional website for print music zine

The New York Hangover <http://nyhangover.com>

Co-publish of medley print zine

No Media Kings <http://www.nomediakings.org>

Website of print zine publisher Jim Munroe

The Noise <http://www.thenoise-boston.com/>

Co-publish of print zine devoted to Boston and New England musical artists

Non Dairy Publishing <http://www.nonDairy.com/slow/wave.cgi>

Ezine companion to cartoonist Jesse Reklaw's comics

The North Coast Xpress <http://www.north-coast-xpress.com/~doret/>

Co-publish of alternative news leftist print zine

Not Bored _____ <http://www.notbored.org>

Archive site for situationist print zine

Not Your Nightmare _____ <http://www.spongeawareness.com/nyn/index.html>

Funny ezine that used to be a print zine

Nude As The News _____ <http://www.nudeasthenews.com>

Music ezine

Nuthouse _____ <http://members.aol.com/Nuthous499/index.html>

Promotional website for print humor zine

Oblivion _____ <http://www.oblivion.net/>

Co-publish of youth rights print zine

Obscure _____ <http://www.obscurestore.com/>

Weblog of wacky news stories

Off My Jammy _____ <http://www.sinkcharmer.com/omj/>

Promotional website of print music zine

Ole World _____ <http://member.aol.com/VirtualOle/world.html>

Web headquarters for zine publisher Paul T. Olson

On The Rag _____ <http://www.ontherag.net>

Promotional website for print punk zine from Los Angeles

Oop _____ <http://members.accesstoledo.com/joey/Oop.htm>

Promotional website of print perzine devoted to the Oopist perspective

Opera Vagabond _____ <http://homepage.mac.com/sfucile/>

Promotional website for print perzine that looks behind the scenes at life in an opera company

Oppress This _____ <http://oppressthis.i85.net>

Promotional website for riot grrrl print perzine

Our Two Cents _____ <http://www.ourtwocents.com>

Promotional website for print movie review/perzine

Out Your Backdoor _____ <http://www.outyourbackdoor.com>

Ezine companion to print perzine devoted to outdoor activities and underground literature

Ovrkill _____ <http://www.shemadethis.com/ovrkill>

Promotional website for riot grrrl print zine

Ox _____ <http://www.punkrawk.com>

Promotional website for German print punk zine

Oyster Publications _____ <http://www.mindspring.com/~oysterpubs/oyster.htm>

Promotional website for print zines Banal Probe and Lime Green Bulldozers

Pandaloon _____ <http://www.no-ads.com/pandaloon/>

Promotional website for print poetry zine

Panic! _____
_____ <http://homepages.which.net/~panic.brixtonpoetry/index.htm>

Co-publish of a print poetry zine from the U.K.

Peach _____ <http://peach.net.nz>

Personal ezine from New Zealand print zine publisher

Peanut _____ <http://pantheon.yale.edu/~anittah/>

Personal ezine _____

Perfect Sound Forever <http://www.furious.com/perfect/>

Music ezine

Peter S. Conrad _____ <http://www.peterconrad.com>

Home page of comics artist who publishes a cartoon a week online

Phat Phree _____ <http://www.phat5.com>

Humor ezine that used to be a print zine

Philosophers Guild _____ <http://home.att.net/~guildmaster/wsb/>

Archive site for libertarian print zine The Thought

Pillowfight _____ <http://www.pillowfight.com>

Indie-rock ezine

The Pink Opaque _____ <http://www.geocities.com/thepinkopaque/>

Poems from Heather Blank

Pirate Jenny _____ <http://www.geocities.com/piratejennyburns/>

Promotional website for print feminist zine with attitude

Planet Detroit _____ <http://www.interweavezine.com/archive/planet/index.html>

Archive site for now defunct print lit zine

Plastic Bomb _____ <http://www.plastic-bomb.de>

Ezine companion to German print punk zine

PNG Archives _____ <http://www.cruzio.com/~png/index.html>

Archive site for now defunct print litzine

Poetnoise <http://members.tripod.com/~Chris->

Bodor/maincontents.html

Poetry ezine and homepage for small press poet

Poetry Harbor Online Zine <http://www.poharb.toofarnorth.com/zine.html>

Poetry ezine from Duluth, Minnesota

Poetry News <http://funcity.org/~cafe-po/current.html>

Poetry ezine

Poetry Super Highway <http://www.poetrysuperhighway.com/PoetLinks.html>

Poetry ezine

Poopsheet <http://www.marsimport.com/poopsheet.html>

Co-publish of print comics news and review zine

Poor Children <http://poorchildren.cjb.net/>

Defunct archive site of print perzine by “5 chicks from Brooklyn”

Pop Boffin <http://www.webspotter.com/popboffin/index.html>

Co-publish of print medley/perzine from Canada

Poplust <http://www.poplust.com>

Promotional website for print music zine from Seattle

Popsmeat <http://www.popsmeat.com>

Archive site for now defunct print pop culture zine with attitude

Posemodern <http://www.posemodern.com>

Co-publish of print zine about work in the postmodern world

Pottsie Nation <http://members.tripod.com/pottsie/pnzine.htm/>

Promotional website for print perzine

Prison Legal News <http://www.prisonlegalnews.org>

Promotional website for prisoner rights print zine

The Probe <http://www.punkrocksex.com>

Archive site of punk/nudist print zine

Protooner <http://protooner.lookscool.com>

Promotional website for cartoonist trade print zine

Ptolemaic Terrascope <http://www.terrascope.org>

Promotional website for print psychedelic rock zine

Pug <http://www.pugzine.com>

Literary ezine

Punk Planet <http://www.punkplanet.com>

Ezine companion to print punk zine

Put It In Black And White <http://www.silcom.com/~jonlemon/B&Wsiteindex.htm>

Ezine featuring fiction writing resources online

Question Everything Challenge Everything <http://www.geocities.com/qece/>

Promotional website for personal/political print zine from Pennsylvania

Quickdraw <http://www.freespeech.org/qd/>

Homepage of cartoonist

Raisinlove <http://www.raisinlove.com>

Comic artists's website, used to be a print zine

RANT <http://www.thud.org/rant/rant.htm>

Archive site for now defunct print litzine

Rapscallion <http://Hometown.aol.com/Rapscall99/myhomepage/photo.html>

Promotional website for print comics review zine

Rats In The Hallway <http://www.ratsinthehallway.com>

Ezine companion of print punk zine

Ray X X-Rayer Email RayXr@aol.com for subscription

Co-publish of wacky medley print zine

Razorcake <http://www.razorcake.com>

Ezine companion to punk print zine

Read My Books For Free <http://homepages.infoseek.com/~pan-krator/index.html>

Writer who publishes his fiction serially online

The Red Penn <http://members.tripod.com/~sppa/index.html>

Promotional website for print zine produced by Socialist Party of Greater Philadelphia

Red Roach <http://redroachpress.tripod.com>

Promotional website for print publications like the zine Orthophobe

Reglar Wiglar <http://members.aol.com/wiglar/index.html>

Promotional website for print zine that parodies music zines

Remorsecodeblues <http://www.angelfire.com/il/nova/>

Promotional website for riot grrrl print perzine

Retrogression <http://www.retrogression.com>

Ezine companion of politics and music print zine that features a weblog

Review Addict <http://www.dsl.org/review>

Now defunct music review ezine

Rich Mackin <http://www.richmackin.org>

Website of consumer defense corporate poet

Riot Grrrl Gumbo <http://www.redrival.com/explosion/gumbo.html>

Riot grrrl ezine

Riot News <http://www.mujweb.cz/Zabava/Riot-news>

Co-publish of print punk zine from the Czech Republic, publishes in English and Czech

Ripped In 2000 <http://www.rippedin2000.com>

Bizarre ezine about getting “ripped”

Roadkill <http://www.angelfire.com/fl/roadkillzine/>

Music ezine that used to be a print zine

Rocket Fuel <http://www.rocket-fuel.com>

Indie-rock ezine

Roctober <http://www.roctober.com>

Promotional website for print music zine

Roller Maniaks <http://members.aol.com/manaikno1/>

Promotional website for print fanzine devoted to the lead singer of the Bay City Rollers

Rollerderby _____ <http://www.slick.org/Rollerderby/index.shtml>

Ezine companion to medley/personal zine with attitude

Ron Androla's Home Page <http://www.geocities.com/SoHo/Lofts/5565/>

Homepage for poet Ron Androla

Roommate Stories _____ <http://hometown.aol.com/roomstory/roommates.html>

Promotional website for print zine about roommates from hell

Rueda.Com _____ <http://www.angelfire.com/ma/ruedasite/>

Online books in Spanish and English

Rueda Site _____ <http://users.javanet.com/~edruva>

Ezine featuring women of the millenia

Salt For Slugs _____ <http://www.saltforslugs.com>

Ezine companion to medley print zine from Austin, Texas

Saturn.Org _____ <http://www.saturn.org>

Online journal from San Francisco based indie-rocker

Scab Guild _____ <http://www.scabguild.com>

Ezine of comics and animation

The Scaredy-cat Stalker _____ <http://members.tripod.com/~scaredy-kat/index.html>

Personal ezine that used to be a print zine

Scout _____ <http://scout.liquidbutter.com>

Ezine companion to print perzine

Scram _____ <http://members.tripod.com/~Scram/>

Promotional website for kitschy music print zine

Scratch Bomb <http://scratchbomb.com>

Medley ezine

Scripturient Youth <http://www.angelfire.com/ma2/ScripturientYouth/>

Promotional website for print litzine that often reprints material from ezines

Secret Madrigals _____

_____ <http://www.angelfire.com/al2/willdockerypoems/index.html>

Poems from poet Will Dockery

Sequential Tart <http://www.sequentialtart.com>

Ezine for female fans of comic books

The Severed Cow <http://members.tripod.com/~severedcow/>

Promotional website for print punk/perzine from Burton, Ohio

The Shadow <http://shadow.autono.net/>

Co-publish of New York City radical politics print zine

Shock Cinema <http://members.aol.com/shockcin/>

Ezine companion to print cinema zine

Shouting At The Postman <http://members.aol.com/satpostman/mainmenu.html>

Ezine companion to mail art/medley print zine

Shredding Paper <http://www.infoasis.com/people/ampop/sp.html>

Promotional website for print music zine

Silly Daddy <http://www.wraithspace.com/sillydaddy/>

Promotional website for print comic about fatherhood

Singleminded <http://www.singmind.com/singleminded/home.htm>

Personal/political ezine

Sitting In Judgement <http://i.am./themovies/>

Movie review ezine

Skatedork <http://www.skatedork.org/>

Skateboarding ezine, with a print zine companion

Skyscraper <http://www.skyscrapermagazine.com>

Promotional website for indie-rock zine

Skyway <http://www.freespeech.org/poploser/skyway/>

Promotional website for print indie-pop zine

Slampiece <http://freespace.virgin.net/slampiece.inc/home.html>

Co-publish of cheeky U.K. print zine about pop music and culture

Slave <http://www.slavemagazine.com>

Ezine companion to print punk/lit zine from North Carolina

Slingshot <http://slingshot.tao.ca/>

Co-publish of radical politics print zine

The Slow Poisoners <http://www.slowpoisoners.com>

Online journal from rock band

Smell Of Dead Fish <http://www.angelfire.com/ca/sodf/>

Promotional website for print punk/perzine

Soapbox Girls _____ <http://www.soapboxgirls.com>

Riot grrrl ezine

Some Misplaced Joan Of Arc <http://www.angelfire.com/sk/misplaced/>

Ezine companion to riot grrrl print zine

Sonoma County Free Press <http://www.sonomacountyfreepress.org>

Left wing political ezine which used to be a print newspaper

Sore _____ <http://hometown.aol.com/BASSPro14/index.html>

Promotional website for print punk zine

Sound Collector _____ <http://www.soundcollector.com>

Promotional website for print music zine

Sound Views _____ <http://members.aol.com/SoundViews/svhome.html>

Promotional website for print music zine from New York City

Spank _____ <http://www.geocities.com/spankfanzone/>

Promotional website for print music/medley zine

The Speak Easy _____ <http://gurlpages.com/replica/>

Promotional website for riot grrrl print zine

Spearmint Head _____ <http://secretgirl.org/spearminthead/>

Music ezine

Splendid _____ <http://www.splendidezine.com>

Indie-rock ezine

Spongey Monkey _____ <http://www.datasync.com/~spongey/>

Promotional website for print music zine from Mississippi

Spool Pigeon <http://cardhouse.com/heath/spool/index.html>

Ezine devoted to cassette culture

Spungifeel Comics <http://www.somedaze.com/>

Website of comics artist with online strips

Squat Thrust <http://www.squatthrust.com>

Now defunct promotional website for now defunct print zine

Stain <http://www.stainmagazine.com>

Promotional website for print music zine from Philadelphia

S-T-A-N-D <http://members.nbc.com/S-T-A-N-D/>

Co-publish of a print zine published by a group of citizens against a new airport in Illinois

Starfiend <http://www.neoagent.net/starfiend/>

Homepage of print zine publisher

Static <http://members.tripod.com/~StaticZine/main.html>

Promotional website for metal print zine from Michigan

Stay As You Are <http://i.am/wastingmylife/>

Promotional website for print minicomics

Stay Free! <http://metalab.unc.edu/stayfree/>

Archive site for consumer culture critique print zine

Steel Point Quarterly <http://steelpoint.net>

Literary ezine with a print companion

Stim <http://www.stim.com>

Wacky medley ezine with innovative design

Street Librarian <http://www.geocities.com/SoHo/Cafe/7423/>

Ezine devoted to socially aware and active librarians

Stroboscope <http://www.stroboscope.com/>

Home base for print zine publisher Jeff Yamaguchi

Stubble <http://www.geocities.com/stubblemusiczine/>

Co-publish of print music zine from Boston

Stuck In Traffic <http://www.stuckintraffic.com>

Co-publish of print current events commentary zine

Sunburn <http://www.escape.ca/~mosfog/>

Promotional website for Canadian comix anthology zine

Superstupid <http://www.etext.org/zines/ASCII/SuperStupid/>

Defunct indie-rock ezine

Superthrive <http://www.superthrivejc.com>

Co-publish of print perzine from the band of the same name

Surface: Matrix <http://surfacematrix.freesevers.com/>

Ezine companion to print literary zine and book

Sway <http://www.swaymagazine.com>

Promotional website for aids education print zine

Sweaterpunk _____ <http://members.tripod.com/~amyadoyzie/>

Personal ezine

Tangzine _____ <http://www.tangzine.com>

Medley ezine that started as a print zine

Teaworthy _____ <http://www.mindspring.com/~rachaelbuff/teaworthy.html>

Ezine companion to print perzine

Temple Of Sting _____ <http://members.tripod.com/~JanineBee/>

Promotional website for print zine that likes bees and hates the musician Sting

Temporary House Of Unbearable Discord _____ <http://www.thud.org>

Homepage for print zine publisher Alfred Vitale and other Unbearables.

TempZine _____ <http://www.geocities.com/Eureka/Office/1621/tempzine.html>

Promotional website for Temp Slave print zine

Ten Page News _____ <http://members.aol.com/vlorbik>

Promotional website of print critic/perzine

Ten Things Jesus Wants You To Know _____ <http://www.10things.com/10things/>

Co-publish of print Seattle punk zine

Ten Thousand Things _____ <http://members.aol.com/TTThings/home.html>

Archive site of print perzine

Terminal City _____ <http://www.terminalcity.com>

Vancouver, BC based ezine that used to be a print alternative weekly newspaper

Testicle Pressure _____ <http://www.testicle.com/tp.htm>

Ezine companion to medley print zine

Texttrap/586 <http://texttrap.hatesmonday.com>

Online journal from zine publisher

Thought Bombs <http://members.nbc.com/thoughtbombs/>

Promotional website for print political/perzine

Thoughtworm <http://www.thoughtworm.com>

Ezine companion to print perzine from South Carolina

Three Hypertexts <http://www.apc.net/adrienne/>

Hypertexts from writer Adrienne Eisen

Thrill Racer <http://www.inetworld.net/thrill/>

Homepage for print zine publisher

Thunder Sandwich <http://www.thundersandwich.com>

Literary ezine that used to be a print zine

Tiki News <http://www.tikinews.com>

Promotional website for print zine devoted to living la vida tiki

Too Fat To Be A Rock Star <http://lesingesavant.keenspace.com>

Online comic strip

Top Quality Rock And Roll <http://topqualityrockandroll.com>

Promotional website for print Patti Duke fanzine

The Torch <http://www.ypsl.org/torch/index.html>

Promotional website for print zine produced by The Young People's Socialist League

Tortured Poets _____ <http://www.torturedpoets.net>

Poetry ezine

The Toucan _____ <http://theotherleading.com>

Ezine companion to print political and philosophical zine that also distributes the print zine

Trust _____ <http://www.trust-zine.de/>

Co-publish of print German punk zine

Tuba Frenzy _____ <http://www.tubafrenzy.com>

Promotional website for music print zine from North Carolina

Turf _____ <http://www.turfzine.com>

Co-publish of medley zine

TV Barn _____ <http://www.tvbarn.com>

Television culture ezine

Tweed _____ <http://tweed.cjb.net>

Promotional website for music print zine

Ugly Things _____ <http://www.ugly-things.com>

Promotional website for garage rock print zine

Underground Zine Scene _____ <http://www.geocities.com/SunsetStrip/Garage/7934/>

Co-publish of zine and metal review print zine

Under the Volcano _____ <http://members.aol.com/RBlackUTV/underthevolcano.html>

Promotional website for print punk zine from Long Island

Underdog <http://homepage.interaccess.com/~udogzine/>

Promotional website for Chicago-area print punk zine

Undertow <http://www.theundertow.org>

Lit ezine

Unified Spirits Web-Zine

<http://www.geocities.com/MadisonAvenue/Newstand/7085/>

New age spiritual ezine

Universal Citizen <http://www.menace.com/universalcitizen.html>

Promotional website for print medley zine

Unlikely Stories <http://home.flash.net/~unlikely/>

Literary ezine

Up <http://www.goblinko.com/up.html>

Ezine dedicated to coffee

Urban Guerilla <http://www.wethepunx.com/zines.html>

Promotional website for print punk zine

Veranda-nanda <http://www.azml.com/verandananda/>

Now defunct ezine of wacky quotations

Vex <http://www.vexmag.com>

Ezine companion to pop culture print zine

Video Game Time <http://www.vgt.com>

Video game ezine that used to be a print zine

Violence Against Pastry _____ <http://www.zine667.com>

Personal ezine that used to be a print zine

Vlorbik _____ <http://members.aol.com/vlorbik/>

Homepage for zine publisher Owen Thomas

Waiting For Lunch _____ <http://www.unibrows.com>

Archive site for print zines from the publisher's high school days

We Ain't Got No Car! _____ <http://wagnc.saturn.org>

Promotional website of medley print zine

Web Salad _____ <http://www.websalad.net>

Lit ezine

Weirdotronix _____ <http://members.tripod.com/weirdotronix/index.htm>

Website devoted to early-80s Southern California punk rock

The Weird News _____ <http://angelfire.com/pa/caimans/index.html>

Promotional website for print zine devoted to what its title accurately describes

Weslovian Gazette _____ <http://www.weslow.net>

Medley ezine

Wet Devoh _____ <http://members.aol.com/wetdevoh/Page1.html>

Promotional website for humorous punk print zine with attitude

What Does Not Change _____ <http://whatdoesnotchange.org>

Personal ezine

The Whirligig _____ <http://members.aol.com/whirligig21/whirligig.html>

Promotional website for print litzine

White Dot <http://www.whitedot.org/>

Promotional website for anti-tv print zine

White Space <http://www.azml.com>

Website of print zine publisher

Why Vegan? <http://www.veganoutreach.org/whyvegan/>

Co-publish of vegan zine

Wishbone <http://www.wishbonezine.com>

Ezine companion to print perzine

Wolf Head Quarterly <http://members.aol.com/thewhq>

Defunct lit ezine that used to be a print zine

Wonderful Comics <http://www.wonderfulcomics.com>

Comics ezine that publishes in Swedish and English

Words And Pictures <http://www.blehart.com>

Homepage of writer and artist

Working For The Man <http://www.workingforthem.com>

Ezine companion to print zine full of work sucks stories

Wrestling Then And Now <http://www.walkertown.com/wtnow>

Promotional website for wrestling print zine

Xerox Debt <http://musea.digitalchainsaw.com/xeroxdebt4.html>

Co-publish of print zine review zine

Yael's Magical Home _____ <http://www.tao.ca/~yael/>

Homepage of print zine publisher

Yip's Fun Depot _____ <http://www.yip.org>

Funny ezine of cartoons and writings

Your Attention, Please! _____ <http://home.earthlink.net/~yetilvft/>

Promotional website for an art/open road print zine

Zen Bingo _____ <http://www.winternet.com/~voelzv/zenbingo.html>

Weblog from the publisher of Breakfast print zine

Zero City _____ <http://gate.cruzio.com/~zerocity/>

Lit ezine

Zine World: A Reader's Guide To The Underground Press

<http://www.undergroundpress.org>

Promotional website for print zine review zine

Zum _____ <http://www.zumonline.com>

Music ezine that started as a print zine

Appendix B

Zines Consulted

The following is a list of zines consulted for the study. The contact information includes an address (all addresses are in the U.S.A. unless otherwise noted) and the publisher or editor's name, if available, and is from the latest issue in my possession, but may not be accurate as zine publishers tend to be mobile types and mail sent to former post office boxes is seldom forwarded. Zines are often ephemeral publications so many of the following are probably no longer being published, but that's part of their appeal so don't let it stop you from trying out a few of these fine zines. Include a SASE in your correspondence when inquiring about the zine in question.

The 2nd. Hand. 2641 _ N. Spaulding, #1S Chicago, IL 60647.

Litzine from South Carolina via Chicago.

5 O'Clock Shadow. P.O. Box 02222, Detroit, MI 48202-9998. Yul Tolbert.

Minicomic anthology, printed in Esperanto and English.

\$6.99/lb. c/o mca, P.O. Box 843, Winchester, MA 01890. M.C. Albanese.

Indie-rock music zine.

8-Track Mind. P.O. Box 90, East Detroit, MI 48021-0090. F.R. Forster.

Now defunct zine devoted to 8-track collecting and culture.

127 Days To Live. 11623 90th Ave., Delta, BC V4G 3H5 CANADA. Ryan Bigge.

Clever satire of zine culture litzine.

A Call To Cud. 87 Richard St., Apt. 7, Passaic, NJ 07055. David R. Wyder.

Humorous zine devoted to cow puns. Udderly delicious.

After The Beep. No address listed. Ben Jones.

Documentation of answering-machine poetry project.

Alligator Comics. P.O. Box 60051, Florence, MA 01062. Lee Joseph Day.

Surreal comic book.

Alphabet Zoupe Memorial Library. c/o Small Potatoes Press, P.O. Box 210977,

Milwaukee, WI 53221. David L. White.

Strange little medley zine.

America?. P.O. Box 13077, Gainesville FL 32604-1077. Travis Fristoe.

Excellent thoughtful perzine from punk rocker in Florida.

Amusing Yourself To Death. P.O. Box 91934, Santa Barbara, CA 93190-1934. Ruel

Gaviola.

Now defunct review zine.

Ancient Wisdom Comics. P.O. Box 24894, Detroit, MI 48224. Pete Trudgeon.

Minicomics often with a biblical theme.

Anderson Valley Advertiser. 12451 Anderson Valley Way, Boonville, CA 95415. Bruce

Anderson.

Local alternative newspaper of the ilk every community should have.

Angry Thoreauan. P.O. Box 3478, Hollywood, CA 90078. Rev. Randall Tin-Ear.

Legendary lit/punk zine from California.

Antinuclear. Av. Cevallos 10-30 y, M. Eguez, Ambato - ECUADOR. Juan Vasconez C.

Heavy metal zine written in Spanish.

AntiShyster. P.O. Box 540786, Dallas, TX 75354-0786. Alfred Adask.

Lawyer watchdog zine.

ARA News. c/o Anti-Racist Action, P.O. Box 82097, Columbus, OH 43202.

Anti-racism group's publication devoted to keeping readers up to date on the group's activities.

Artfly. 2006 House Ave., #16, Durham, NC 27707. FC Brandt.

Jam comic from minicomic cartoonists.

AS220 Muzine. 115 Empire St., Providence RI 02903. Cary Latham.

Community group's youth zine.

Asbestos. 670 Longcoy Ave., Kent, OH 44240. Doug Manson.

Defunct litzine from poet.

Asshole Weekly. P.O. Box 3183, Kent, OH 44240.

Defunct hilarious weekly zine from a disgruntled Kinko's night shift worker.

The Assassin And The Whiner. P.O. Box 481051, Los Angeles, CA 90048. Carrie

McNinch.

Well-written perzine mini-comic.

At A Crawl. 584 Broadway, Suite 806. New York, NY 10012. Jodi.

Occult-flavored heavy music zine.

Atheist Coalition. P.O. Box 4786, San Diego, CA 92164-4786. Craig Kelso.

Zine produced by atheist group from California.

Autopilot. 11021 Woodland Pond Pky., Chesterfield, VA 23838. Vincent Chiao.

An academic litzine produced outside the academy with the inevitable interesting results.

AutoReverse. P.O. Box 3488, Dublin, OH 43016. Ian C Stewart.

Now defunct chronicler of cassette culture and other underground pop music.

Avant Cochon. 414 Marshall, #10, Houston, TX 77006. Tex Kerschen.

Lit/art zine from Texas.

Azmacourt. P.O. Box 890372, Oklahoma City, OK 73189. Marc Parker.

Humorous zine which documents life with asthma.

Baby Split Bowling News. P.O. Box 7205, Minneapolis, MN 55407. Chilly-Most.

Funny zine devoted to living la vida bowling and other lost parts of American culture.

Baby Sue. P.O. Box 8989, Atlanta, GA 30306-8989. Don W. Seven.

Intentionally offensive and hilarious comic zine.

Backroads Bicycling. 1050 Driveway Lane, Dillon, MT 59725. Randy W. Wyatt.

Zine which documents bicycling the backroads of America.

Batteries Not Included. 130 W. Limestone St., Yellow Springs, OH 45387. Richard
Freeman.

All text zine devoted to commentary on the state of pornographic cinema.

Beer Frame. 160 St. John's Place, Brooklyn, NY 11217. Paul Lukas.

Zine devoted to chronicling odd consumer products that would be otherwise overlooked.

Belief Put Into Action. 3639 NE 78th., Portland, OR 97213. Dom.

Punk perzine from drummer of Yankee Wuss.

Ben Is Dead. P.O. Box 3166, Hollywood, CA 90028. Darby.

Defunct zine devoted to exploring various topics at length such as Retro Hell.

Big Bang Fanzine. P.O. Box 17746, Anaheim, CA 92817. Dave Liberation.

Defunct punk zine.

The Big Takeover. 249 Eldridge St., #14, New York, NY 10002-1345. Jack Rabid.

Long-running zine devoted to "music with heart."

Bigger. c/o Free Lunch Comics, P.O. Box 598, Granby, CT 06035. Matt Ryan.

Minicomic about a teenager who grows bigger when he gets sexually aroused.

The Black Flame. c/o Hell's Kitchen Productions, P.O. Box 499, Radio City Station,
New York, NY 10101-0499.

Satanist zine.

Black Monday. 1030 North Dearborn Parkway, #1004, Chicago, IL 60610. Sara Tiger.

Electronic/industrial rock music zine.

Bloodshed Monthly. No address listed.

Medley zine from precocious teenager.

Bloody Beautiful. B U A Productions, 1701 Broadway #347, Vancouver WA 98663.

Doran Wittelsbach.

Well-designed zine devoted to the golden age of Hollywood and Tin Pan Alley.

Bob Ross Counterculture. c/o Black Egypt Records, 13900 Hale Rd., Burton, OH 44021.

Erin Hosier and Ryan Lewis.

Hilarious medley zine, now defunct.

BoingBoing. 115 Larrabee, #301, West Hollywood, CA 90069. Carla Sinclair.

Zine which covered cyberculture and other cool things. Print version is defunct, but is an ezine.

Boiled Angel. c/o Michael Hunt Publishing, P.O. Box 226, Bensenville, IL 60106.

Michael Diana.

Banned in Florida minicomic.

Book Of Letters. P.O. Box 890, Allston, MA 02134. Rev. Richard J. Mackin.

Collection of humorous letters written to corporations and responses received.

Book Your Own Fuckin' Life. c/o Maximumrocknroll. P. O. Box 460760, San

Francisco, CA 94146.

Yearly punk culture resource guide.

Bottle-Fed. 3203 N. Central Park, Chicago, IL 60618. Ann Sterzinger.

“The Anti-Literary Journal of Sour Grapes.”

Boy/Girl. 116 _ W. Central Ave., Titusville, PA 16354. D.J. Sylvis.

Lit/per zine from boy and girl in Pennsylvania.

Breakfast Served All Day. 1827 5th St. N E, Minneapolis, MN 55418. J. Gerlach.

Interesting Cometbusesque perzine.

Bridges Freeze First. 301 Newbury St., Isolation Tank #154, Danvers MA 01923. Matt.

More than music ska zine.

Broken Pencil. P.O. Box 203, Station P, Toronto, ON M5S 2S7 CANADA. Hal

Niedzviecki and Hilary Clark.

Canada's premier review/lit zine.

Bulldada. c/o Yendie Boox Publishing, P.O. Box 3223, Frederick, MD 21705-3223.

Ron and Susan Gravelle.

Colorful medley zine which focuses on comics commentary.

Burnt. 400 Park Rd., Parsippany, NJ 07054-1737. Franco.

Punk/perzine.

Burping Lula. P.O. Box 14738, Richmond, VA 23221.

Fun little indie-music zine.

Canadian Journal Of Detournement. No address listed.

Clever detourned images.

CANVAS. 2176 Turk Hill Road, Fairport, NY 14450. Jamie Kennard.

Punk/perzine.

Cashiers Du Cinemart. P.O. Box 2401, Riverview, MI 48192. Mike White.

Well-produced cinema zine.

Cherrypepper. 650 West 12th Avenue, Studio #122, Eugene OR 97402. Marc Calvary.

Zine version of a girlie magazine.

Chicken Weenis. 18 Carleton St., (UP), Rochester, NY 14607. Jody K.

Now defunct wacky medley zine.

Chickfactor. 245 East 19th. St., #12T, New York, NY 10003. Gail O'Hara.

Woman-friendly indie-rock zine.

Chip's Closet Cleaner. P.O. Box 11967, Chicago, IL 60611. Chip Rowe.

Wacky perzine from the Playboy Advisor.

C.H.O.P. P.O. Box 692672, Quincy, MA 02269. Amy Cheung.

Medley zine from thoughtful youths.

The Chris Rutzen's Dad's Handwriting Fanclub. 5626 Horning Rd., Kent, OH 44240.

Pat Hu.

Defunct zine full of inside jokes from a group of friends at Roosevelt High School in Kent, Ohio.

Christian New Age Quarterly. P.O. Box 276, Clifton, NJ 07011-0276. Catherine Groves.

Zine devoted to spirituality.

C.H.U.N.K. 666. P.O. Box 5791, Portland, OR 97228-5791. Megulon-5.

Zine devoted to innovative bicycle construction and riding.

Chunklet. P.O. Box 2814, Athens, GA 30612-0814. Henry H. Owings.

Indie-rock and humor zine with excellent production values.

Circle Press. 1675 St. Rt. 59, Box 227, Kent, OH 44240. Greg Babb.

Now defunct minicomic zine produced by a group of artists.

Clamor. P.O. Box 1225, Bowling Green, OH 43402. Jen Angel and Jason Kucsma.

Cultural/political magazine that draws its staff from the ranks of zinedom.

Clash City Showdown. 5 Lyons Mall, Suite 197, Basking Ridge, NJ 07920. Kirby Strummer.

Fanzine devoted to The Clash.

Closet Graffiti Zine. 21 Avalon Rd., Reading MA 01867. Jymi.

Riot grrrl perzine.

Cometbus. P.O. Box 4726, Berkely, CA 94704. Aaron Cometbus.

The model for many perzines. Punk rocker/philosopher Aaron Cometbus's famous vehicle.

Communique After Dark. c/o Inspiracy Press, P.O. Box 523, Columbia Station, OH 44028-0523. Rodney Eric Griffith.

Old school situationist, subgenius, and anarchist intellectual litzine.

Complete Control. P.O. Box 5021, Richmond, VA 23220. Greg.

Anarchist political/perzine.

Confessions Of The Male Lesbian. P.O. Box 352135, Toledo, OH 43625-2135. Boyd.

Strange perzine which focuses on gender issues from the male perspective.

Contessa's Tome. 25727 Cherry Hill Rd., Cambridge Springs, PA 16403. DB Pedlar.

Litzine which explores history.

Contro! Via Socrate 12, 74023 Grottaglie (Taranto) ITALY. Roberto Liuzzi.

Punk zine in Italian.

Conundrum. c/o Hired Hand Productions, P.O. Box 655, Bronx, NY 10465-0620. David

Garcea and Nanci-Lee Wilson.

Oneshot poetry zine.

Convivium. P.O. Box 835, East Liverpool, OH 43920. Catherine S. Vodrey.

Well-produced but expensive food and cooking zine.

Crank. P.O. Box 633, Prince Street Station, New York, NY 10012. Jeff Koyen.

Hilarious and offensive medley zine. Print version is defunct but is an ezine now.

Crazed Nation. 251 S. Olds Blvd., 84-E, Fairless Hills, PA 19030-3426. Mr. Ever

Expanding Head.

Perzine that focuses on how society and the medical profession treat mental illness.

Crete Skate Zine. 257 Russett Rd., Brookline, MA 02467. Jonah Livingston and Max

Powers.

Skate zine.

The Crucial Times. P.O. Box 190, Shawnee-on-Delaware, PA 18356. Chris.

Hardcore punk zine.

Crying Clown. P.O. Box 263, Yarmouthport, MA 02675-0263. Laura Kelly.

Indie-rock/punk medley zine.

Cup Of Fiction. P.O. Box 3496, Kent, OH 44240. Ray Fort.

Litzine devoted to fiction.

Cutlass. P.O. Box 6133, Santa Barbara, CA 93160-6133. Janice Flux.

Riot grrrl perzine.

Cynical Soul. P.O. Box 36, Grandview, MO 64030. Victoria Lenz.

Lit/perzine from organizer of anti-censorship group in Kansas City.

Cyril's Decision. Email Neumie77@aol.com. Jason Neuman.

Minicomic about the ghost of a little boy.

Daffodil. P.O. Box 124, Willington, CT 06279. Emily.

Now defunct excellent perzine.

Dagger. P.O. Box 7605, Santa Rosa, CA 95407-0605. Tim Hinely.

Indie-rock zine.

Dan & Lisa's Newsletter. 111 E. Oak, Unit 6, Flagstaff, AZ 86001. Dan Frazier and Lisa Rayner.

Perzine produced by a romantic couple.

Danzine. 625 SW 10th. Ave., #233B, Portland, OR 97205. Teresa Dulce.

Trade zine devoted to women working as strippers and in other jobs in the sexwork industry.

Dead Milkmen Newsletter. P.O. Box 58152, Philadelphia, PA 19102-8152. Joe Jack Talcum.

Now defunct humorous zine produced by legendary but defunct punk band The Dead Milkmen.

Dead Trees Review. P.O. Box 386, Manchester, CT 06045-0386. Paul Lappen.

Book review zine.

Deal With It. 333 E. Lancaster Ave., #109, Wynnewood, PA 19096. Dan Gross.

Indie-rock/punk zine.

Destination: Absolutely. E-mail skostecke@hotmail.com for ordering information.

Steve Kostecke.

Perzine about traveling in Southeast Asia.

Destroy All Comics. c/o Slave Labor Graphics, 979 S. Bascom Ave., San Jose, CA

95128. Jeff LeVine.

Defunct comic and comics commentary zine.

Diseased Pariah News. c/o Men's Support Center, Box 30564, Oakland, CA 94604.

Zine produced by and for people living with Aids.

Dishwasher. P.O. Box 8213, Portland, OR 97207. Dishwasher Pete.

Famous perzine of Dishwasher Pete documenting his attempt to wash dishes in all 50 states.

Dixie Phoenix. 3888 N. 30th St., Arlington, VA 22207. Mike & Bjorn.

Now defunct lit/medley zine.

Dockernet. 86 Rue De Montbrillant, CH-1202 Geneve, SWITZERLAND. Harry R.

Wilkens.

Poetry zine in English and French.

Dreemykreem. P.O. Box 6304, Hoboken, NJ 01030.

Strange perzine.

Drinking Sweat In The Ash Age. P.O. Box 14223, Gainesville, FL 32604. Mike and

Travis.

Oneshot from a pair of talented perzine writers.

Drive Thru. 1997 Misner Road, Williamsport, PA 17701. Robert S. Robbins.

Zine devoted to organizing fast food workers.

Driver's Side Airbag. P.O. Box 25760, Los Angeles, CA 90025. Michael Halchin.

Comic/lit zine with a host of writers and artists.

The Duplex Planet. P.O. Box 1230, Saratoga Springs, NY 12866. David Greenberger.

Famous zine which documents the thoughts and ideas of nursing home patients.

Eat The State! P.O. Box 85541, Seattle, WA 98145. Geov Parrish and Maria Tomchick.

Leftist weekly zine.

Eidos. P.O. Box 96, Boston, MA 02137-0096. Brenda Loew.

Everyone Is Doing Outrageous Sex. Zine devoted to sexuality and erotic issues.

Electric Third Rail. P.O. Box 460931, San Francisco, CA 94146-0931. Joe Gallo.

Well-written perzine.

Empty Bottle. 3203 N. Central Park, Chicago, IL 60618. Ann Sterzinger.

Oneshot litzine from the writer behind Bottle-Fed.

Empty Life. P.O. Box 20028, Santa Barbara, CA 93120. Mike Tolento.

Minicomic zine.

Engine. P.O. Box 64666, Los Angeles, CA 90064. Matt Average.

Punk zine.

Engine! 116 Natures Way, Huntsville, TX 77340. Toby Craig.

Minicomic zine.

The Enigma. No address listed. Black Dragon Productions.

Racist skinhead zine.

Ett Battre Liv. Pechlins Gr 4, 43252 Varberg, SWEDEN. Larry Farber.

Zine produced by an American librarian living in Sweden. In English and Swedish.

Factsheet Five. 32 Page St., Suite 515A, Providence, RI 02903. Dwayne-Michael

Alborn.

The latest incarnation of the granddaddy of all review zines, still not off the ground at the time of this writing.

FatGuys. 4308 Metropolitan, Cleveland, OH 44135. Randy Crider.

Minicomic about a trio of fat guys.

Fat Nipples. P.O. Box 2554, Trenton, NJ 08690. Chris.

Likely defunct strange perzine from a teen.

Fest Zine. P.O. Box 91934, Santa Barbara, CA 93190. Ruel Gaviola.

Oneshot documenting the first Santa Barbara Zine Fest.

Few Are Born Beautiful. P.O. Box 6034, Boston, MA 02209. Cory.

Riot grrrl perzine.

Fifth Estate. 4632 Second Ave., Detroit, MI 48201.

1960s underground newspaper reborn as contemporary leftist zine.

The Flyer Times. 2579 Clematis St., Sarasota, FL 34239. Scott McIntire.

Guide to zines produced by the Small Publishers Co-Op.

For The Clerisy. P.O. Box 404, Getzville, NY 14068-0404. Brant Kresovich.

Perzine devoted to literary and cultural issues.

Fred And His Fisher Price Record Player. 3502 Stonehedge Ct., Manhattan, KS 66503.

Nate Gibson.

Great minicomic about a boy and his record player.

Fridge Magnet Comics. Box 1097, Farmington, MI 48332. Suzanne Baumann.

Cool minicomic zine which sometimes incorporates found objects in the packaging.

From The Curve. 811 _ Rankin Place, Greensboro, NC 27403. Robert K. Ullman.

Excellent minicomic zine.

From The Diane Files. 2622 Princeton Rd., Cleveland Heights, OH 44118. John Xerxes.

Hilarious responses to a fake personal ad placed in Maximumrocknroll.

Fucktooth. P.O. Box 353, Mentor, OH 44061. Jen Angel. (Note: Address

correspondence to Jen Angel, not Fucktooth).

Political/perzine, now on hiatus from co-publisher of Clamor.

Gainesville - A16. No address listed. Nicholas Tishuk, Aris Polyzos, and Eric

Piotrowski.

Leftist political zine.

Gay Skinhead Movement. 1230 Market St., #638, San Francisco, CA 94102. Brian Von

Reber.

Zine devoted to issues confronting gay skinheads.

Generic. P.O. Box 3214, Cuyahoga Falls, OH 44223. Jared McGrath.

Music zine.

Genetic Disorder. P.O. Box 15237, San Diego, CA 92175. Larry.

Thick zine with each issue devoted to a different theme such as 1980s Satanism.

Get Your Ass To Mars. P.O. Box 02222, Detroit, MI 48202-9998. Yul Tolbert.

Minicomic about an expedition to Mars.

Ginger Mint. 27411 Lathrup Blvd., Lathrup Village, MI 48076. Lisa Charbonneau.

Riot grrrl zine.

Girls Can Do Anything!!! 854 8th Street, Apartment 8, Bowling Green, OH 43402.

Crystal Kile.

Riot grrrl/academic zine, now defunct.

Good Bye. 388 Union St., #2, Brooklyn, NY 11231. Steve Miller.

Zine devoted to celebrities, death, and, most of all, celebrities' deaths.

Good Morning, *Unknown*. 163 Third Ave., #395, New York City, NY 10003. Jane.

Interesting Cometbusesque perzine.

Goth Shmoth. P.O. Box 715, Marquette, MI 49855. Paul T. Olson.

Now defunct humorous lit/per/comic zine.

Grammar Q and A. P.O. Box 445, Clements, CA 95227. Misti and Alden Scott Crow.

Zine devoted to promoting the nonsense of prescriptive grammar in the zine world.

Grub. P.O. Box 1471, Iowa City, IA 52240. Laura and Nick.

Recipe zine.

Haiku D'Etat. P.O. Box 890, Allston, MA 02134. Rich Mackin.

Collection of haikus by zinesters.

Harbinger. 2695 Rangewood Dr., Atlanta, GA 30345. Crimethinc Collective.

Strange political/cultural zine.

Heartattack. P.O. Box 848, Goleta, CA 93116. Kent McClard.

Punk zine.

Here Be Dragons. 2036 Wendover St., Apt. 4, Pittsburgh, PA 15217. Mike Q. Roth and
Eric XXX. Meisberger.

Interesting medley zine from thoughtful Pittsburgh punks.

Hey There, Barbie Girl! P.O. Box 819, Stuyvesant Station, New York, NY 10009.

Barbara.

Now defunct feminist zine which delighted in deconstructing Barbie American culture.

Hidden Agenda. P.O. Box 3, Freeport, PA 16229. Mr. G.

Strange “choose your own adventure” zine.

Hit List. P.O. Box 8345, Berkeley, CA 94707. Jeff Bale.

Punk/rock zine with attitude.

Holiday In The Sun. 10 Trellanock Ave., Toronto, ONT M1C 5B5 CANADA. Jim
Munroe.

Zine which examines the relations between zine and mainstream culture.

Holy Titclamps!. P.O. Box 590488, San Francisco, CA 94159-0488. Larry-bob.

Perzine devoted to gay issues.

Homo Phlegm. P.O. Box 8872, Portland, OR 97207. Maria.

Defunct zine.

Hurricane Sophie. P.O. Box 320504, Cocoa Beach, FL 32932. Sean Carswell.

Oneshot fiction zine.

I Am Not Naturally Evil. 314 Apt. 3 3rd. St. NE, Atlanta, GA 30308-3706. Lia.

Riot grrrl perzine.

ICB Mag. P.O. Box 263, Allston, MA 02134. Adam Kriney.

Indie-rock zine.

The Imp. 1454 W. Summerdale 2C, Chicago, IL 60640. Dan Raeburn.

Comics commentary zine with innovative design and top-notch production.

Impact. PMB 361, 10151 University Blvd., Orlando, FL 32817. Craig Mazer.

Political/cultural zine.

the imploding tie-dyed toupee. c/o Burning Llama Press, 100 Courtland Dr., Columbia,
SC 29223-7148. Keith Higginbotham.

Bizarre litzine.

Inanimate Object. P.O. Box 5242, Santa Ana, CA 92704. Aileen.

Perzine.

Indranet. P.O. Box 542, Berea, OH 44017-0542. Michael Stutz.

Theory zine oneshot.

Indy Unleashed. P.O. Box 9651, Columbus, OH 43209. Owen Thomas.

Review zine.

Infiltration. P.O. Box 66069, Town Centre PO, Pickering, ON L1V 6P7 CANADA.

Ninjalicious.

Zine about urban exploration and other “places you’re not supposed to go.”

Infrequent Goodness. 1610 Dennis Blvd., Moncks Corner, SC 29461. Villis Sticht.

Indie-rock/litzine.

The Inner Swine. 293 Griffith Street, #9, Jersey City, NJ 07307. Jeffrey Somers.

Frequently hilarious self-referential litzine.

Interbang. 990 Thomas Dr., Ashland, OH 44805. Ben Brucato.

Political/punk zine.

Interesting! 747 South 3rd. St., Philadelphia, PA 19147-3324.

Zine full of strange factoids intended for bathroom-reading.

Interregnum APA. 266 Western Avenue, Cambridge, MA 02139. Kiralee McCauley.

Science fiction, fantasy, and role-playing APA.

Intox. P.O. Box 4173, Estes Park, CO 80517. Robin Reichhardt.

Punk/ska zine.

Invisible Robot Fish. P.O. Box 542, North Olmsted OH 44070. Billy McKay.

Minicomic.

The J-Man Times. 2246 St. Francis, #A-211, Ann Arbor, MI 48104. J. Rassoul.

Strange and delightful Christian perzine.

Jimbonium. 5515 Hempstead Road, Louisville, KY 40207. Jimbo Wolkenberg.

Medley zine.

Joe Bob Report. P.O. Box 2002, Dallas, TX 75221. Joe-Bob Briggs.

Drive-in movie culture zine.

Ker-bloom! P.O. Box 3525, Oakland, CA 94609. Artnoose.

Perzine with excellent production values but each issue is very short.

King-Cat Comics & Stories. PO Box 881, Elgin, IL 60121. John A. Porcellino.

Minicomic zine.

Ladies' Fetish & Taboo Society Compendium Of Urban Anthropology. P.O. Box
313194, Jamaica, NY 11431-3194. Kathy Biehl.

Zine devoted to chronicling the oddities of American culture.

Lamb! P.O. Box 3183, Kent, OH 44240. Elandus Invitiious Makhivellion Industrus.

Defunct strange punk zine.

Launchpad Press. P.O. Box 1506, Blackwood, NJ 08012. Jeffrey Slater.

Zine devoted to science-fiction.

Le Tarot De J'heralt. 1660 Lanier Place NW, #220, Washington, DC 20009. John
Dimes.

African-American and gay themed minicomic.

Letters From The Freakin' Edge. P.O. Box 2959, Hearst, ON P0L 1N0 CANADA. Mr.
Doh.

Letters to corporations and responses received.

Lexicon. P.O. Box 1734, Wheaton, MD 20915. David Richards.

Zine devoted to new wave music.

Loser. c/o Black Egypt Records, 13900 Hale Rd., Burton, OH 44021. Josh Nelson and
Ryan Orvis.

Defunct indie-rock/perzine.

Losers Are Cool. 4405 Bellaire Drive South, #220, Fort Worth, TX 76109-5103. Robert
W. Howington.

Outrageous Bukowskiesque lit/perzine.

Lost Tequila Weekend. 98 Western Ave., Suite 102, Petaluma, CA 94952. Terrie
Schweitzer and Steve Miller.

Defunct lit/art zine.

Loved & Lost. Email Spookylilwitch@aol.com. Kimberly Brayton.

Autobiographical minicomic.

Low Hug. Station A, P.O. Box 2574, Champaign, IL 61825-2574. A.J. Michel.

Personable medley zine.

The LummoX. P.O. Box 5301, San Pedro, CA 90733-5301. Raindog.

Poetry litzine.

Lumpen. P.O. Box 47050, Chicago, IL 60657.

Thick zine which focuses individual issues around various themes.

The Match! P.O. Box 3012, Tucson, AZ 85702. Fred Woodworth.

Long-running anarchist zine with beautiful production values.

Maximumrocknroll. P.O. Box 460760, San Francisco, CA 94146-0760.

The model for most punk zines.

Mayfair Ave. No address listed. Danny.

Lit/perzine.

Media Blitz. P.O. Box 20420, London Terrace Station, New York, NY 10011.

G.K.M.S.

Zine devoted to culture-jamming mainstream media.

MeMeMe. 1060 Dolores St., San Francisco, CA 94110. Ms. Judith A. Strebel.

Themed medley zine.

Memorytown U.S.A. 178 Farms Rd. Stamford, CT 06903. Emily K. Larned.

Excellent perzine.

Michael Goetz Minicomics. 2124 Arizona Ave., Rockford, IL 61108. Michael Goetz.

Minicomics from this prolific cartoonist.

The Microphone. P.O. Box 333, Leominster, MA 01453.

Zine from anti-censorship group.

Migraine. 307 Blueridge Road, Carrboro, NC 27510. Al Burian.

Comic/litzine.

Mime Compliant. P.O. Box 11493, Berkeley, CA 94712. Jesse Reklaw.

Minicomic told with pictures and no words.

Miss Michigan. 246 Yakeley, MSU, East Lansing, MI 48825-1009. Katie Gorell.

Punk/perzine.

Modern Industry. 3719 SE Hawthorne Blvd., #243, Portland, OR 97214. Shawn

Granton.

Minicomic anthology.

Monozine. P.O. Box 598, Reistertown, MD 21136. Todd Lesser.

Clever zine devoted to stories about sickness and disease.

Motion Sickness. P.O. Box 24277, St. Louis, MO 63130. G. Phillips.

Punk zine.

Motorbooty. P.O. Box 02007, Detroit, MI 48202.

Clever comics and rock zine with excellent production values.

Movement. 4056 Crosley Ave., Norwood, OH 45212. Shawn Sizemore.

Defunct punk zine.

Mr. Peebody's Soiled Trousers And Other Delights. P.O. Box 931333, Los Angeles, CA

90093. Jay Koivu.

Interesting perzine.

MSRRT Newsletter. 4645 Columbus Ave. S., Minneapolis, MN 55407. Chris Dodge.

Defunct zine for alternative and politically-active librarians.

Muffinbones. 178 Farms Rd., Stamford, CT 06903. Emily K. Larned.

Defunct excellent perzine.

Murder Can Be Fun. P.O. Box 640111, San Francisco, CA 94164. John Marr.

Famous zine devoted to chronicling the humorous underbelly of true crime and disaster.

Musea. 4000 Hawthorne, #5, Dallas, TX 75219. Art S. Revolutionary.

Zine devoted to fighting corporate art and supporting independent, grassroots art.

Muvfugga. 22805 Monke Rd., Mt. Olive, IL 62069. John Gehner.

Litzine.

My Bad Poetry. Box 485, 80 Boylston St., Boston, MA 02116. Jeff Hall.

Modestly-titled litzine. Not bad at all.

My Broke And Homeless Ass. P.O. Box 320504, Cocoa Beach, FL 32932. Sean
Carswell.

Oneshot fiction litzine.

My Favorite Bullet. P.O. Box 471, Cleveland, OH 44107.

Poetry zine.

My Funny Book. 11806 Clifton #4, Lakewood, OH 44107. Ken Pick.

Defunct humorous comic zine.

My Leftist Uncle. 4904 Nettleton Rd., Medina, OH 44256. Chris Bowen.

Art/litzine.

My Views Change Over Time. 1853 NW 97th Terr., Coral Springs, FL 33071. Rob.

Perzine.

Nancy's Magazine. P.O. Box 02108, Columbus, OH 43202. Nancy Bonnell-Kangas.

Perzine with excellent design and production values. Often thematic.

Neat-O. 292 Shenandoeh Blvd., Barberton, OH 44203. Broose and Dug.

Defunct zine produced by a pair of high school students.

Negativfanboyland. 1508 Faymont, Manhattan Beach, CA 90266. Don Fields.

Fanzine devoted to the musical group/media terrorists Negativland.

The Neo-Comintern Magazine. No contact information listed.

Very strange humor zine.

New Head. 12229 Shiloh Drive, Chesterland, OH 44026. Brian Ballistic.

Medley zine from Ohio.

The New Scheme. P.O. Box 19873, Boulder CO 80308. Stuart.

Punk/indie-rock/emo/hardcore music zine.

The Noise. 74 Jamaica St., Jamaica Plain, MA 02130. T. Maxwell.

Boston music zine.

Northern's Hemisphere. 5731 Pebble Creek Court, Apt. 3302, Bethel Park, PA 15102.

Northern.

Minicomic from Pittsburgh.

Not Available Comics. 2627 Pulaski, Hamtramck, MI 48212. Matt Feazell.

Minicomic.

Not My Small Diary. 1248 22nd St. S., C-2, Birmingham, AL 35205. Delaine Derry

Green.

Well-done minicomic anthology.

Notes From The Dump. Box 1005, Lempster, NH 03605. Terry Ward.

Prolific perzine.

Notes From The Olsonville Bureau. P.O. Box 715, Marquette, MI 49855. Paul T. Olson.

Defunct well-written perzine.

Notes From Underground. Box 930064, Norcross, GA 30003-0064. Jack Saunders.

Oneshot litzine from legendary underground writer.

Nothing. RR 1 Box 270, Ellston, IA 50074.

Punk zine.

Nothing You've Ever Heard Of. 1220 Lake St., Kent, OH 44240. Dave Neeson.

Arty music/perzine.

Nuthouse. P.O. Box 119, Ellenton, FL 34222.

Humor zine.

Off-Line. 35 Barker Ave., #4G, White Plains, NY 10601. Claire E. Cocco and Vincent

J.

Romano.

Political/perzine.

Off Our Knees! P.O. Box 22774, Seattle, WA 98122-0774.

Political zine that often deals with prisoner rights issues.

Old School Beat. P.O. Box 227, Morrisville, PA 19067. Keith Foster.

Zine dedicated to 1980s video games and music.

Oop. 4454 Pennfield Road, Toledo, OH 43612. Joey Harrison.

Quirky perzine.

Opuntia. Box 6830, Calgary, Alberta, T2P 2E7 CANADA. Dale Speirs.

Excellent science fiction fanzine/litzine.

Orthophobe. 9519 49th Avenue, College Park, MD 20740. Joe Smith.

Thoughtful lit/perzine.

Out Your Backdoor. 4686 Meridian Rd., Williamston, MI 48895. Jeff Potter.

Perzine focused on outdoor activities and underground literature.

Panacea. P.O. Box 8872, Portland, OR 97207. Alisha Trimble.

Punk/perzine.

Panophobia. P.O. Box 148097, Chicago, IL 60614. Jen Wolfe.

Indie-rock zine that examines people's fears.

Pawholes. P.O. Box 81202, Pittsburgh, PA 15217. Deborah Barkun and Keren Kurti.

Feminist/indie-rock zine.

The Phat Phree. 201 Majors Lane, Kent, OH 44240. Jesse Lamovsky.

Defunct humor zine.

Phooka. 1246 Berkeley Way #A, Berkeley, CA 94702. Clinton Marsh.

Strange humor zine.

Piglet. P.O. Box 8872, Portland, OR 97207. Maria.

Perzine.

Pills-A-Go-Go. 1202 E. Pike St. #849, Seattle, WA 98122-3934. Jim Hogshire.

Defunct zine devoted to pharmaceutical experimentation.

Plotz. P.O. Box 819, Stuyvesant Station, New York City, NY 10009. Barbara.

Jewish-themed perzine.

Pop Art Trash. 3909 Bowser Ave., #104, Dallas, TX 75219. Brian Bolding.

Perzine with love for 1980s culture and music.

Portland Free Press. P.O. Box 1327, Tualatin, OR 97062.

Political/conspiracy zine.

Poseur. 142 Senate Dr., Pittsburgh, PA 15236. Michael Dee.

Humor/art zine.

Practical Anarchy. P.O. Box 179, College Park, MD 20741-0179. Chuck Munson.

Political/perzine.

Pretty Poison. 540 Stoneford Ave., Oakland, CA 94063. Paul Kent Sewel.

Minicomic.

Prison Legal News. 2400 NW 80th Street, PMB 148, Seattle, WA 98117. Paul Wright.

Zine devoted to fighting for prisoners' rights.

Pro-fess-ing. 4472 Farmette Dr., Ravenna, OH 44266. Chris McVay.

Defunct zine that focused on adjunct college faculty issues.

Propaganda. P.O. Box 1083, Fort Bragg, CA 95437.

Perzine with poetry.

Proper Gander. P.O. Box 434, San Marcos, TX 78667.

Art and comics zine.

Puke Zine. 539 Washington St. NE, Warren, OH 44483. Bri.

Zine devoted to stories about puking.

Pump Of Vartry. 2622 Princeton Road, Cleveland Heights, OH 44118. John Xerxes.

Avant garde play oneshot.

Punching The Clock. P.O. Box 130293, New York, NY 10013-0995.

Anti-sweatshop zine.

Punk Planet. P.O. Box 464, Chicago, IL 60690. Dan Sinker.

Punk/indie-rock zine.

The Raddish. P.O. Box 170358, San Francisco, CA 94117. Nomenus.

Gay group's zine.

RANT. P.O. Box 6872, Yorkville Station, New York, NY 10128. Alfred Vitale.

Defunct humorous anti-literary journal, now archived on the Web.

Rapscallion. 209 E. High St., Orrville, OH 44667. Richard Sullivan.

Comics review zine.

Rats In The Hallway. P.O. Box 7151, Boulder, CO 80306. Stefan Wild.

Punk zine.

Razorcake. P.O. Box 42124, Los Angeles CA 90042. Retodded.

Good punk zine.

Readers Speak Out! 4003 50th Avenue SW Seattle, WA 98116. Ron Richardson.

Zine for home-schooled youth.

Recycled Art. P.O. Box 1212, Haverhill, MA 01831. Sharon Silverman.

Art zine.

The Red Penn. 7393 Rugby Street, Philadelphia, PA 19138-1236. Donald Busky.

Zine produced by the Socialist Party of Greater Philadelphia.

Red Wine. 16 Fuente, San Francisco, CA 94132.

Poetry broadsheet zine.

Reglar Wiglar. P.O. Box 578174, Chicago, IL 60657. Chris Auman.

Humorous music zine parody.

Rejected Band Names. P.O. Box 13838, Berkeley, CA 94712-4838. Jerianne.

Well-done perzine.

Resist. 340 16th. Ave. NE, #1, Minneapolis, MN 55413.

Perzine.

Retail Hell. P.O. Box 8782, Erie, PA 16505. Frances.

Zine of funny/horror stories about working in retail.

Rock Action. 10825 Springfield Rd., Poland, OH 44514. Ken Hussie.

Punk/rock zine.

Rollerderby. P.O. Box 474, Dover, NH 03821. Lisa Carver.

Perzine that often deals with music and sex.

Room 101. 143 Pine Springs Dr., Boca Raton, FL 33428. Cathy.

Perzine.

Rotten Pepper. P.O. Box 2224, Asheville, NC 28802. Shannon Harle.

Humorous mini-comic.

Rubbersuit Comix. P.O. Box 24894, Detroit, MI 48224. Pete Trudgeon.

Humorous minicomics.

Ruirnt. P.O. Box 985, Decatur AL 35602. Dorian-Michael.

Medley zine from Alabama.

The Scary Book. No contact information listed.

Long horror/humor comic.

Scientific Dog. 12706 Milbank St., Studio City, CA 91604.

Minicomic anthology.

Scout. P.O. Box 48522, Sarasota FL 34230-0522. Scout.

Perzine with comics.

Scraps Of Paper. P.O. Box 323, Fremont, CA 94537-0323.

Odd, extreme zine associated with noise group The Haters.

Scrawl. P.O. Box 205, New York, NY 10012. Sam LaHoz.

Defunct music zine.

Screams From Inside. 4434 Ludlow Street, Philadelphia, PA 19104. Carissa.

Punk/perzine.

Second Guess. P.O. Box 9382, Reno, NV 89507. Bob Conrad.

Thoughtful punk/perzine.

Self-Defense. 135 N. Terrace, Wichita, KS 67208. Marissa.

Riot grrrl perzine.

Senales. Apdo.Postal I3-I46, Mexico, D.F., 03500, MEXICO.

Political/punk zine in Spanish.

The Severed Cow. c/o Black Egypt Records, 13900 Hale Rd., Burton, OH 44021.

Denny Lewalk and Karen Towne.

Indie-rock/perzine

Sheena Was. 7 Midway Drive, Verder Hall, KSU, Kent, OH 44243. Susan B.

Eikenberg.

Oneshot minicomic about a human bat.

Sick Day. P.O. Box 17174, Nashville TN 37217. Valerie Vomit.

Medley zine from precocious teen.

Silly Daddy. 2209 Northgate Ave., North Riverside, IL 60546-1339. Joe Chiappetta.

Comic about a father and daughter.

Silver Boy. P.O. Box 161024, San Diego, CA 92176. Keith York.

Music zine.

Skatedork. 221 Spring Ridge Dr., Berkeley Heights, NJ 07922. Stephen Voss.

Skatezine that had its electronic companion precede the print version.

Skratch. 1242 Caracas Drive, Placentia, CA 92870.

Hardcore punk zine.

Skunk's Life. 25727 Cherry Hill Rd., Cambridge Springs, PA 16403. DB Pedlar.

Prolific litzine.

Skyway. 10 Clemson Drive, Camp Hill, PA 17011. Doug Wallen.

Indie-pop zine.

Sleepyfoot. 1636 E. Main St., #202, Kent, OH 44240. Mike Thain.

Philosophical perzine.

Slingshot. 3124 Shattuck Ave., Berkeley, CA 94705.

Political zine.

Slop Supermarket. P.O. Box 410942, Kansas City, MO 64141-0942.

Art zine oneshot.

Slug & Lettuce. P.O. Box 26632, Richmond, VA 23261-6632. Christine Boarts.

Thoughtful punk zine.

The Slush Pile. 4504 Pine Street #4B, Philadelphia, PA 19143. Underground Literary

Alliance.

Litzine that is the mouth organ of the ULA.

Small Stories. P.O. Box 541, Pacifica, CA 94044. Derek Kirk.

Well-produced minicomic.

Small Zine Of Shit. No contact information listed.

Tiny hilarious zine.

Something For Nothing. 516 Third Street N E, Massillon, OH 44646. Idy.

Medley zine from a Christian punk.

So-So-Ciety. 3306 Buffalo Road, Wesleyville, PA 16150. Art Fridrich and Debbi Lyon.

Punk zine.

The Snopses Go Camping. P.O. Box 191206, San Francisco, CA 94119. Stephanie du Plessis.

Humorous, serialized novel about the adventures of a white-trash family.

Space Cadetess. 625 SW 10th, #201-C, Portland, OR 97205-2788. Cory.

Perzine.

Spaghetti. P.O. Box 8782, Erie, PA 16505. Frances.

Well-done medley zine.

Spaghetti Dinner & Dancing. P.O. Box 2536, Missoula, MT 59806. Randy Spaghetti.

Well-written perzine.

Spartacus. P.O. Box 2712, Hearst, Ontario P0L 1N0 CANADA.

Racist reactionary political zine.

Speed Kills. P.O. Box 14561, Chicago, IL 60614. Scott Rutherford.

Indie-rock zine.

Splash. <http://www.orcafresh.net>

Publication from comics reader fanclub covering a comic book convention as it happens.

Splash! 635 Hill Ave., Glen Ellyn IL 60137. Rachel Hubbard.

Opinion zine from teenager.

Spoken Languages. 1750 30th Street #198, Boulder, CO 80301. Danielle.

Funny, little comic zine.

Spongey Monkey. 1082 Pueo Court, Diamondhead, MS 39525. Kelly E. & Chris Joy.

Music/perzine.

Spunk. P.O. Box 55336, Hayward, CA 94545. Violet Jones.

Litzine with amazing design and production.

Stand. No contact information listed.

Student political zine.

Static. P.O. Box 420902, San Francisco, CA 94142. NoNo and Squeaky.

Defunct humorous anti-work zine.

Steve Albini Thinks We Suck. 1651 Catalpa, Chicago, IL 60640. Mo Ryan.

Humorous indie-rock zine.

Stop Smiling. P.O. Box 138185, Chicago, IL 60613. J.C. Gabel.

“The Journal of Quirk & Media.”

Straining To Feel The Texture Of Me. 3639 NE 78th., Portland, OR 97213. Dyanne.

Perzine.

Streetlamp Warfare. 2622 Princeton Rd., Cleveland Heights, OH 44118. John Xerxes.

Punk rock theorizing.

Strongbox. P.O. Box 2352, Akron, OH 44309.

Hardcore punk zine.

Subculture. 16781 Torrence, Suite 302, Lansing, IL 60438. Richard Rozek.

Music zine.

Subdrive. P.O. Box 757, New Hyde Park, NY 11040. Dave Gerardi.

Medley zine.

Sub-Section 5,3 And 1. P.O. Box 68 - 7700AB Dedemsuaart THE NETHERLANDS.

Marc Van Elburg. Bizarre comic in Dutch and English.

Suburban Voice. P.O. Box 2746, Lynn, MA 01903-2746. Al.

Long-running punk zine.

Superweed. P.O. Box 45564, Seattle, WA 98145-0564. Ran Prieur.

Interesting perzine.

Survivor. 1115 45th. Ave., Apt. 2E, Long Island City, NY 11101-5148. T.J. Evans.

Strange collection of reprints from other media sources.

Sway. 923 Starkweather Up Rear, Cleveland, OH 44113.

Aids-education zine.

Swiss Cheese And Bullets. 2622 Princeton Rd., Cleveland Heights, OH 44118. John

Xerxes.

Wacky litzine.

tab. 444 Lodi Street, Akron, OH 44305-3170. Amy and Ron Mullens.

Defunct music and culture zine.

Tail Spins. P.O. Box 1860, Evanston, IL 60204. Brent Ritzel.

Defunct music and culture zine.

Talk Story. c/o Gorsky Press, P.O. Box 320504, Cocoa Beach, FL 32932. Sean
Carswell.

Well-written fiction litzine.

Tape Op. P.O. Box 14517, Portland, OR 97293. Larry Crane.

Recording zine that has since become a magazine.

Teenage Death Songs. P.O. Box 5664, Richmond, VA 23220. Kim.

Interesting perzine.

Temp Slave. P.O. Box 8284, Madison, WI 53708. Jeff Kelly.

Zine devoted to stories and news from the world of temporary labor.

Temple of Sting. P.O. Box 441875, Somerville, MA 02144. Queen Bee Janine.

Humorous anti-Sting indie-rock zine.

Ten Foot Rule. 3719 SE Hawthorne Blvd., #243, Portland, OR 97214. Shawn
Granton.

Excellent minicomic.

Ten Page News. P.O. Box 9651, Columbus, OH 43209. Owen Thomas.

Thoughtful medley/perzine.

Ten Thousand Things. P.O. Box 1806, Poughkeepsie, NY 12601. K.D. Schmitz.

Perzine.

Terilyn Joe's Ambition. P.O. Box 9255, San Jose, CA 95157. Chang.

Odd lit/perzine.

They Won't Stay Dead. 11 Werner Rd., Greenville, PA 16125-9434. Brian Johnson.

Zine devoted to B-movie culture.

Thicker. P.O. Box 882283, San Francisco, CA 94188-2283. Eric Bradford.

Indie-rock zine.

Think 3. P.O. Box 427, Troy, NY 12181-0427. Kevin Lee Gilbert and Aaron
Christiansen.

Medley zine.

The Third Middle Finger Of The Third Eye. 721 East 300 South, Salt Lake City, UT
84102. Doug Meyer.

Trippy art zine.

this is a window. this is an animal. c/o villavillakula, 839 NE Emerson, Portland, OR
97211.

Tiny perzine.

The Thought. P.O. Box 10760, Glendale, AZ 85318-0760. Ronald C. Tobin.

Philosophical rantzine.

Thought Bombs. 27009 S. Egyptian Tr., Monee, IL 60449. Anthony Rayson.

Political/perzine, especially concerned with the rights of prisoners.

Thrift Score. P.O. Box 90282, Pittsburgh, PA 15224. Al Hoff.

Defunct zine devoted to the thrift store lifestyle.

Tile. P.O. Box 542, North Olmsted, OH 44070. Billy McKay.

Comic zine.

Timmay. P.O. Box 542, Berea, OH 44017-0542. Michael Stutz.

Short arty computer-themed oneshot zine.

Tips For Zine Geeks! P.O. Box 251766, Little Rock, AR 72225. Theo Witsell.

Self-help for zinesters.

Toilet Water. 527 W. Maple Avenue, Monrovia, CA 91016. Michael Magdaleno.

Strange little meditation on the subject of religion.

Too Old For Punk, Too Young For Golf. c/o Grassyknoll Publishing, P.O. Box 6656,
Hampton Beach, NH 03843. Frank Tyro.

Humorous litzine.

The Toucan. 224 Farmhouse Loop, Lexington, SC 29072. Allen Claxton and David
Edwards.

Political and philosophical zine.

Transcendent Visions. 251 S. Olds Blvd., 84-E, Fairless Hills, PA 19030-3426. David
A. Kime.

Litzine.

The Transdimensional Shenanigans Of Lamont. 1664 Jefferson, Kansas City, MO
64108. bushman!

Bizarre art zine.

Traveling Shoes. P.O. Box 206653, New Haven, CT 06520-6653. H.D. Miller.

Zine devoted to travel stories.

Trustworthy. P.O. Box 6033, Atlanta, GA 31107-6033. Rachael Buffington.

Arty medley/perzine.

Tunnel Rat. P.O. Box 146871, Chicago, IL 60614-6871.

Poetry and cultural zine.

U-Direct. c/o Mary Kuntz Press, P.O. Box 476617, Chicago, IL 60647-6617. Batya

Goldman.

Defunct literary and cultural zine.

Ugly Mug. 140 Harvard Ave., #308, Allston, MA 02134. Rachelle.

Lit/perzine.

The Ugly Review. P.O. Box 4853, Richmond, VA 23220. Patrick Kennedy and

Maxwell Watman.

Litzine.

The Unclassified. 1103 Shellmound Rd., Jasper, TN 37347. Hugh Turner.

Underground classified ads.

Underground Surrealist. P.O. Box 382565, Cambridge, MA 02238-2565. Mick

Cusimano.

Bizarre comic zine.

Underground Zine Scene. 316 E. Main St., Sebawaing, MI 48759. John.

Review zine.

Universe Of Truancy. P.O. Box 14591, Madison WI 53714. Susan Boren.

Expose of the city government of Anchorage, Alaska.

Uprising! P.O. Box 2251, Monroe, MI 48161. Rob.

Punk zine.

U.S. Rocker. 4758 Ridge Rd., #279, Cleveland, OH 44144. Sean Carney.

Defunct music zine.

Vis-A-Septic. Box 3441, Quartz Hill, CA 93586.

Poetry broadsheet.

Wasted Style. 100 Beacon Street, Rm A304A, Box 16, Boston, MA 02116. Jamillah.

Indie rock/perzine.

Waxgirl Entertainment. 1094 Keller St., Akron, OH 44310. Jo Jo and Waxgirl.

Music zine.

We Don't Go To Their Parties. P.O. Box 13077, Gainesville, FL 32604.

Comics anthology.

The Weird News. 7393 Rugby Street, Philadelphia, PA 19138-1236. Donald Busky.

Weird news, political and otherwise.

The West Virginia Surf Report. P.O. Box 7422, Burbank, CA 91510. Jeffrey S. Kay.

Humorous litzine.

Wet Devoh. P.O. Box 16478, Hooksett, NH 03106-6478. Faber Montag.

Humorous punk/medley zine.

Whatever Works. P.O. Box 14591, Madison, WI 53714. Susan Boren.

Thoughtful perzine with great design sense.

What The . . . ? P.O. Box 20105, Green Acres P.O., Thunder Bay, ON P7E 6P2

CANADA. Shawn.

Punk/perzine.

Why Vegan? 211 Indian Drive, Pittsburgh, PA 15238. Vegan Outreach.

Zine about veganism.

The Wolf Head Quarterly. P.O. Box 3021, Mt. Royal Station, Duluth, MN 55803. W.H.

Mitchell.

Now defunct litzine.

Working Class Times. 34208 Aurora Rd., #136, Solon, OH 44139.

Skinhead zine.

Working For The Man. P.O. Box 20403, Brooklyn, NY 11202. J. Yamaguchi.

Anti-work zine.

World Domination Through Dumpster Diving. c/o Overground Distribution, P.O. Box

1661, Penascola, FL 32597.

Political/perzine.

The World Is Broken. 539 Washington St. NE, Warren, OH 44483. Bri.

Interesting Cometbusesque perzine.

Yeesh! 65 Brewster Road, Scarsdale, NY 10583. Beth.

Perzine.

Yesterday's Mistake. 5 Butternut Ln., Hingham, MA 02043. Ginger Vytis.

Lit/perzine.

You're So Good. P.O. Box 50267, Minneapolis, MN 55405. Laurel and Mike.

Interesting medley/perzine.

Your Flesh. P.O. Box 583264, Minneapolis, MN 55458-3264. Peter Davis.

Thick underground culture zine.

Zine: The Story Of A Four Letter Word. P.O. Box 45498, Kansas City, MO 64171.

Victoria.

Oneshot that documents an anti-censorship/zine exhibit.

Zine Beat. P.O. Box 42077, Philadelphia, PA 19101. King Karl Wenclas.

Provocative lit/perzine.

Zine Guide. P.O. Box 5467, Evanston, IL 60204. Brent Ritzel and Jenn Solheim.

Thick yearly directory to zines.

The Zine Project. 1900 Eagle Drive, Norristown, PA 19403. John Doyle.

Defunct project of having high school students in a journalism class produce zines.

Zine World: A Reader's Guide To The Underground Press. PMB# 2386, 537 Jones St.,

San Francisco CA 94102. Jerianne.

This review zine is known for its brutally honest reviews.

Zuni Mountain News. P.O. Box 636, Ramah, NM 87321.

“The Uncommon Voice Of The Mountain Faerie.”

Appendix C

Category Lists Of Ezines And Zine Websites

List 1	<u>Devil's Elbow</u>	<u>Iron Feather Journal</u>	<u>Oppress This</u>
Promotional	<u>Dixie Phoenix</u>	<u>Jaded In Chicago</u>	<u>Our Two Cents</u>
Websites	<u>Do A Runner!</u>	<u>Judas Goat Quarterly</u>	<u>Ovrkill</u>
148 of 512	<u>Dogprint</u>	<u>Klusterfuct</u>	<u>Ox</u>
28.9% of Total	<u>Dreamzone</u>	<u>Law Of Inertia</u>	<u>Oyster Publications</u>
<u>Creep</u>	<u>Dreemykreem</u>	<u>Legends APA</u>	<u>Pandaloon</u>
<u>\$6.99/lb.</u>	<u>Driver's Side Airbag</u>	<u>Let's Travel the</u>	<u>Pirate Jenny</u>
<u>Agree To Disagree</u>	<u>Dysfunctional</u>	<u>Trans-Canada</u>	<u>Poplust</u>
<u>Alarm</u>	<u>Family Reading</u>	<u>Highway!</u>	<u>Pottsie Nation</u>
<u>Amusing Yourself</u>	<u>Elimination</u>	<u>Lilliput Review</u>	<u>Prison Legal News</u>
<u>To Death</u>	<u>Enertialcall</u>	<u>LISFAN</u>	<u>Protooner</u>
<u>Angry Thoreauan</u>	<u>Evil Twin</u>	<u>Long Gone Loser</u>	<u>Ptolemaic</u>
<u>Atheist Coalition</u>	<u>Factsheet Five</u>	<u>Me Not Zine</u>	<u>Terrascope</u>
<u>Automatism Press</u>	<u>False Publishing</u>	<u>Meniscus</u>	<u>Question</u>
<u>Bamboo Girl</u>	<u>Fifteen Dollar</u>	<u>Metal Rules</u>	<u>Everything,</u>
<u>Bast</u>	<u>Christmas Tree</u>	<u>Midget</u>	<u>Challenge</u>
<u>Big 'Un</u>	<u>Free Refills</u>	<u>Breakdancing Digest</u>	<u>Everything</u>
<u>The Blue Divide</u>	<u>Freedom Press</u>	<u>Mike Diana</u>	<u>Rapscallion</u>
<u>Bog-Gob</u>	<u>Fuck Censorship!</u>	<u>Homepage</u>	<u>The Red Penn</u>
<u>Book Happy</u>	<u>Fuzzy Heads Are</u>	<u>Monozine</u>	<u>Red Roach</u>
<u>Breakfast</u>	<u>Better</u>	<u>Motorpycho</u>	<u>Reglar Wiglar</u>
<u>Burnt</u>	<u>Gearhead</u>	<u>Mr. Peebody's</u>	<u>Remorsecodeblues</u>
<u>Caught In Flux</u>	<u>Girlyhead</u>	<u>Soiled Trousers And</u>	<u>Roctober</u>
<u>Chrome Fetus</u>	<u>Global Mail</u>	<u>Other Delights</u>	<u>Roller Maniaaks</u>
<u>Cinecism</u>	<u>Green 'Zine</u>	<u>My Leftist Uncle</u>	<u>Roommate Stories</u>
<u>Clamor</u>	<u>Guinea Pig Zero</u>	<u>My Small Webpage</u>	<u>Scram</u>
<u>The Comics</u>	<u>Homoeroticon</u>	<u>Napartheid</u>	<u>Scripturient Youth</u>
<u>Interpretor</u>	<u>Homotiller</u>	<u>New Head</u>	<u>The Severed Cow</u>
<u>Contraband</u>	<u>Hoofsip</u>	<u>The New Scheme</u>	<u>Shredding Paper</u>
<u>Counter Theory</u>	<u>Impact Press</u>	<u>Nuthouse</u>	<u>Silly Daddy</u>
<u>Crying Clown</u>	<u>Implosion Press</u>	<u>Off My Jammy</u>	<u>Skyscraper</u>
<u>Daily Cow</u>	<u>Imps In The Inkwell</u>	<u>On The Rag</u>	<u>Skyway</u>
<u>Danzine</u>	<u>Indy Unleashed</u>	<u>Oop</u>	
	<u>Infiltration</u>	<u>Opera Vagabond</u>	
	<u>Sore</u>	<u>Sound Views</u>	<u>The Speak Easy</u>
<u>Smell of Dead Fish</u>	<u>Sound Collector</u>	<u>Spank</u>	<u>Spongey Monkey</u>

Squat Thrust
Stain
The Temple Of Sting
TempZine
Ten Page News
Thought Bombs
Tiki News
Top Quality Rock
And Roll
The Torch
Tuba Frenzy
Tweed
Ugly Things
Under The Volcano
Underdog
Universal Citizen
Urban Guerilla
We Ain't Got No
Car!
The Weird News
Wet Devoh
The Whirligig
White Dot
Wrestling Then And
Now
Your Attention,
Please!
Zine World: A
Reader's Guide To
The Underground
Press

Static

Stay As You Are

Sunburn

Sway

List 2

Archive Websites

22 of 512

4.3% of Total

1000 Interlocking

Pieces

Batteries Not

Included

Bigge World

Brat

Broken Pencil

Carbon 14

Cashiers Du

Cinemart

Cool Beans

Go

Inner Swine

Monster

Not Bored

Philosophers Guild

Planet Detroit

PNG Archives

Poor Children

Popsmeat

The Probe

Rant

Stay Free!

Ten Thousand

Things

Waiting For Lunch

List 3	<u>Xpress</u>
Online Co-Publishes	<u>Oblivion</u>
53 of 512	<u>Panic!</u>
10.4% of Total	<u>Popboffin</u>
	<u>Poopsheet</u>
<u>Adhocracy</u>	<u>Posemodern</u>
<u>Assblaster</u>	<u>Ray X X-Rayer</u>
<u>Bad Subjects</u>	<u>Riot News</u>
<u>Book Your Own</u>	<u>The Shadow</u>
<u>Fuckin' Life</u>	<u>Slampiece</u>
<u>Bridge</u>	<u>Slingshot</u>
<u>Brujeria</u>	<u>S T A N D</u>
<u>The Circle</u>	<u>Stubble</u>
<u>Communist Voice</u>	<u>Stuck In Traffic</u>
<u>Contemporary</u>	<u>Superthrive</u>
<u>Cartoon Militia</u>	<u>Ten Things Jesus</u>
<u>Crank</u>	<u>Wants You To</u>
<u>Creatum Sinistra</u>	<u>Know</u>
<u>Curriculum Vitae</u>	<u>Trust</u>
<u>Cyber Noodle Soup</u>	<u>Turf</u>
<u>Dead Trees Review</u>	<u>Underground Zine</u>
<u>Double Negative</u>	<u>Scene</u>
<u>Eat The State!</u>	<u>Why Vegan?</u>
<u>Emoragei</u>	<u>Xerox Debt</u>
<u>Extreme Conformity</u>	
<u>Go Teen Go</u>	
<u>Hammerhead</u>	
<u>Hodgepodge</u>	
<u>Holy Temple Of</u>	
<u>Mass Consumption</u>	
<u>Infrequent Goodness</u>	
<u>Instant</u>	
<u>Interbang</u>	
<u>Media Reader</u>	
<u>Melange</u>	
<u>MSRRT Newsletter</u>	
<u>Musea</u>	
<u>Mutant Renegade</u>	
<u>The New York</u>	
<u>Hangover</u>	
<u>The Noise</u>	
<u>The North Coast</u>	

List 4	Blair	Diet Society	Gajoob
Ezines	BoingBoing	Digress	GeekAmerica.Com
289 of 512	Bookmouth	Dirt	Geek Cereal
56.4% of Total	Both	Documentation Of A	Geek Disco
The 2nd. Hand	The Brain	Riot	Getting It
3rd. Arm Electricity	Buddyhead	Donny Smith	Girl Swirl
8-Track Heaven	Budget Files	Dr. Squid's	Go Creations
2600	Bunnyhop	Smorgasbord Of	Goblinko
A Punk Kid Walks	Café Compendium	Terror	Godsend
Into A Bar	Candi's Deluxe	The Dream People	Greasefire
Action Attack	Catalogue Of	Dreams	Green Mountain
Helicopter	Obsessions	Dribbleglass	Music Review
Ain't It Cool News	Catspaw Dynamic	Drinkdrankdrunk	GXSL
Air Guitar	Caustic Truths	Drunk Duck	Hate
Al Hoff World	Chicken Is Good	Dsl.Org	Held Like Sound
Alabama Grrrl	Food	The East Village	Hermenaut
Alchemical Wedding	Child.that.mind	Inky	The Hold
American Feed	Chin Music	Empty Life	Holy Titclamps!
Androla	Chip Rowe's	Endemoniada	Homemade Music
The Angry Red	Electric Fun	Ericka	Hotel Fred
Planet	Chopped Liver	Eskimocha*Web	How I Earned
Annoyance	Productions	Exploitation	\$500,000 (A
Anonymity Is	Cinemad	Retrospect	Month!) As An Epic
Highly Overrated	Civitas	Extended Playhouse	Poet!!
Anti-Hero Art	CLS	Extraphile	The Hungover
Anti-Zine	Collusion	Fat!So?	Gourmet
Arrowed	Commonsense	Fatkid	I Am Too A Merry
Assorted Realities	Almanac	Fifth Man Media	Sunshine
Atrophy	Comrades	Flaming Jewels	Idiolect
Aussie Fax	Continuous Sound	Fluxfire	Idiolect Electronic
Automatic Pansy	Copper Press	Forbidden Planet	Chapbooks
AutoReverse	Crassick's Cleaning	Form Substance	Ill Literature
Awaken	House	Fortune Star	Inconspicuous
Baby Sue	Crimethinc	Freaky Trigger	Consumption
Banana Power	Culture Freak	Fred On Everything	Indy Magazine
Basement Life	Crushworthy	Free Kevin Mitnick	Inspiracy
Beatthief	Dclxvi	Freedom Hall	Intertext
Beekeeper	Delusions Of	Freezerbox	Interweave
Better Times	Adequacy	Furia	Invisible City
The Big Takeover	Dependent Society	Furious Green	The Irascible
Bite Me!	De'pressed Int'l	Thoughts	Professor
	Diacritica	FyUoCuK.Com	Jack.Nu

<u>Jason Pettus</u>	<u>Motorbooty</u>	<u>Free</u>	<u>Street Librarian</u>
<u>Java Turtle</u>	<u>Muddle</u>	<u>Retrogression</u>	<u>Stroboscope</u>
<u>Jerking Fit</u>	<u>Murder Can Be Fun</u>	<u>Review Addict</u>	<u>Super Stupid</u>
<u>Jersey Beat</u>	<u>Music Business</u>	<u>Rich Mackin</u>	<u>Surface: Matrix</u>
<u>Jet City Orange</u>	<u>Monthly</u>	<u>Riot Grrrl Gumbo</u>	<u>Sweaterpunk</u>
<u>Jim Chandler Net</u>	<u>Mystery Date</u>	<u>Ripped In 2000</u>	<u>Tangzine</u>
<u>Jim Goat Dot</u>	<u>Negative Capability</u>	<u>Roadkill</u>	<u>Teaworthy</u>
<u>Cometh</u>	<u>Neural</u>	<u>Rocket Fuel</u>	<u>Temporary House</u>
<u>The J-Man Times</u>	<u>Neus Subjex</u>	<u>Rollerderby</u>	<u>Of Unbearable</u>
<u>Joi Brozek's</u>	<u>New Pages</u>	<u>Ron Androla's</u>	<u>Discord</u>
<u>Homepage</u>	<u>No Media Kings</u>	<u>Home Page</u>	<u>Terminal City</u>
<u>Justpeace</u>	<u>Non Dairy</u>	<u>Rueda.Com</u>	<u>Testicle Pressure</u>
<u>Juxtassume</u>	<u>Publishing</u>	<u>Rueda Site</u>	<u>Texttrap/586</u>
<u>Kaspahraster</u>	<u>Not Your Nightmare</u>	<u>Salt For Slugs</u>	<u>Thoughtworm</u>
<u>Kelli Dot Com</u>	<u>Nude As The News</u>	<u>Saturn.Org</u>	<u>Three Hypertexts</u>
<u>Kick Bright</u>	<u>Obscure Publications</u>	<u>Scab Guild</u>	<u>Thrill Racer</u>
<u>Kitty Cat Explosion!</u>	<u>Ole World</u>	<u>The Scaredy-cat</u>	<u>Thunder Sandwich</u>
<u>The Knews Review</u>	<u>Out Your Backdoor</u>	<u>Stalker</u>	<u>Too Fat To Be A</u>
<u>Knight And Day</u>	<u>Peach</u>	<u>Scout</u>	<u>Rock Star</u>
<u>Life Is Like . . .</u>	<u>Peanut</u>	<u>Scratch Bomb</u>	<u>Tortured Poets</u>
<u>Light Rotation</u>	<u>Perfect Sound</u>	<u>Secret Madrigals</u>	<u>The Toucan</u>
<u>Lileks</u>	<u>Forever</u>	<u>Sequential Tart</u>	<u>TV Barn</u>
<u>The Lines Of</u>	<u>Peter S. Conrad</u>	<u>Shock Cinema</u>	<u>Undertow</u>
<u>Communication</u>	<u>Phat Phree</u>	<u>Shouting At The</u>	<u>Unified Spirits</u>
<u>Lisa Says</u>	<u>Pillowfight</u>	<u>Postman</u>	<u>Unlikely Stories</u>
<u>Lost At Sea</u>	<u>The Pink Opaque</u>	<u>Singleminded</u>	<u>Up</u>
<u>Love Of Monkey</u>	<u>Plastic Bomb</u>	<u>Sitting In Judgement</u>	<u>Vex</u>
<u>Lucid Moon</u>	<u>Poetnoise</u>	<u>Skatedork</u>	<u>Veranda-nanda</u>
<u>Lupert</u>	<u>Poetry Harbor</u>	<u>Slave</u>	<u>Video Game Time</u>
<u>Matt Feazell</u>	<u>Online Zine</u>	<u>The Slow Poisoners</u>	<u>Violence Against</u>
<u>Matthew Musing</u>	<u>Poetry News</u>	<u>Soapbox Girls</u>	<u>Pastry</u>
<u>Mediocrity of Life</u>	<u>Poetry Super</u>	<u>Some Misplaced</u>	<u>Vlorbik</u>
<u>Melt The Snow</u>	<u>Highway</u>	<u>Joan Of Arc</u>	<u>Web Salad</u>
<u>Microfilm</u>	<u>Pug</u>	<u>Sonoma County Free</u>	<u>Weirdotronix</u>
<u>Minimum Security</u>	<u>Punk Planet</u>	<u>Press</u>	<u>Weslovian Gazette</u>
<u>The Minus Times</u>	<u>Put It In Black And</u>	<u>Spearmint Head</u>	<u>What Does Not</u>
<u>Miracle Whip</u>	<u>White</u>	<u>Splendid</u>	<u>Change</u>
<u>Mister Lucky</u>	<u>Quickdraw</u>	<u>Spool Pigeon</u>	<u>White Space</u>
<u>Mixtape</u>	<u>Raisinlove</u>	<u>Spungifeel Comics</u>	<u>Wishbone</u>
<u>Monchacha</u>	<u>Rats In The Hallway</u>	<u>Starfiend</u>	<u>Wolf Head Quarterly</u>
<u>Monk Mink Pink</u>	<u>Razorcake</u>	<u>Steel Point Quarterly</u>	<u>Wonderful Comics</u>
<u>Punk</u>	<u>Read My Books For</u>	<u>Stim</u>	<u>Words And Pictures</u>

Working For The
Man

Yael's Magical
Home
Yip's Fun Depot
Zen Bingo
Zero City
Zum

List 5	<u>Included</u>	<u>The Comics</u>	<u>Emoragei</u>
Epublications Whose	<u>Beekeeper</u>	<u>Interpretor</u>	<u>Empty Life</u>
Publishers Also	<u>The Big Takeover</u>	<u>Communist Voice</u>	<u>Enertialcall</u>
Continue To Publish	<u>Big 'Un</u>	<u>Contemporary</u>	<u>Eskimocha*Web</u>
In Print	<u>Bigge World</u>	<u>Cartoon Militia</u>	<u>Evil Twin</u>
336 of 512	<u>Bite Me!</u>	<u>Contraband</u>	<u>Exploitation</u>
65.6% Of Total	<u>The Blue Divide</u>	<u>Cool Beans</u>	<u>Retrospect</u>
<u>Creeper</u>	<u>Bog-Gob</u>	<u>Copper Press</u>	<u>Extreme Conformity</u>
<u>The 2nd. Hand</u>	<u>Book Happy</u>	<u>Counter Theory</u>	<u>False Publishing</u>
<u>3rd.. Arm Electricity</u>	<u>Book Your Own</u>	<u>Creatum Sinistra</u>	<u>Fat!So?</u>
<u>\$6.99/lb.</u>	<u>Fuckin' Life</u>	<u>Crimethinc</u>	<u>Fifteen Dollar</u>
<u>1000 Interlocking</u>	<u>Bookmouth</u>	<u>Crying Clown</u>	<u>Christmas Tree</u>
<u>Pieces</u>	<u>Both Magazine</u>	<u>Culture Freak</u>	<u>Fifth Man Media</u>
<u>2600</u>	<u>Brat</u>	<u>Curriculum Vitae</u>	<u>Flaming Jewels</u>
<u>A Punk Kid Walks</u>	<u>Breakfast</u>	<u>Cyber Noodle Soup</u>	<u>Free Refills</u>
<u>Into A Bar</u>	<u>Bridge</u>	<u>Daily Cow</u>	<u>Freedom Press</u>
<u>Adhocracy</u>	<u>Broken Pencil</u>	<u>Danzine</u>	<u>Fuck Censorship!</u>
<u>Agree To Disagree</u>	<u>Brujeria</u>	<u>Dclxvi</u>	<u>Fuzzy Heads Are</u>
<u>Air Guitar</u>	<u>Budget Files</u>	<u>Dead Trees Review</u>	<u>Better</u>
<u>Alabama Grrrl</u>	<u>Bunnyhop</u>	<u>Devil's Elbow</u>	<u>FyUoCuK.Com</u>
<u>Alarm</u>	<u>Burnt</u>	<u>Diacritica</u>	<u>Gajoob</u>
<u>Alchemical Wedding</u>	<u>Candi's Deluxe</u>	<u>Diet Society</u>	<u>Gearhead</u>
<u>The Angry Red</u>	<u>Catalogue Of</u>	<u>Do A Runner!</u>	<u>Geek Disco</u>
<u>Planet</u>	<u>Obsessions</u>	<u>Documentation Of A</u>	<u>Girl Swirl</u>
<u>Angry Thoreauan</u>	<u>Carbon 14</u>	<u>Riot</u>	<u>Girlyhead</u>
<u>Annoyance</u>	<u>Cashiers Du</u>	<u>Dogprint</u>	<u>Global Mail</u>
<u>Anonymity Is</u>	<u>Cinemart</u>	<u>Donny Smith</u>	<u>Go Teen Go</u>
<u>Highly Overrated</u>	<u>Caught In Flux</u>	<u>Double Negative</u>	<u>Goblinko</u>
<u>Anti-Hero Art</u>	<u>Caustic Truths</u>	<u>Dr. Squid's</u>	<u>Green 'Zine</u>
<u>Arrowed</u>	<u>Chicken Is Good</u>	<u>Smorgasbord Of</u>	<u>Guinea Pig Zero</u>
<u>Assblaster</u>	<u>Food</u>	<u>Terror</u>	<u>GXSL</u>
<u>Atheist Coalition</u>	<u>Child.that.mind</u>	<u>The Dream People</u>	<u>Hammerhead</u>
<u>Atrophy</u>	<u>Chin Music</u>	<u>The Dream Zone</u>	<u>Held Like Sound</u>
<u>Aussie Fax</u>	<u>Chip Rowe's</u>	<u>Dreemykream</u>	<u>Hermenaut</u>
<u>Automatism Press</u>	<u>Electric Fun</u>	<u>Drinkdrankdrunk</u>	<u>Hodgepodge</u>
<u>Baby Sue</u>	<u>Chrome Fetus</u>	<u>Driver's Side Airbag</u>	<u>The Hold</u>
<u>Bad Subjects</u>	<u>Cinecism</u>	<u>Dysfunctional</u>	<u>Holy Temple Of</u>
<u>Bamboo Girl</u>	<u>Cinemad</u>	<u>Family Reading</u>	<u>Mass Consumption</u>
<u>Banana Power</u>	<u>The Circle</u>	<u>The East Village</u>	<u>Holy Titclamps!</u>
<u>Bast</u>	<u>Civitas</u>	<u>Inky</u>	<u>Homemade Music</u>
<u>Batteries Not</u>	<u>Clamor</u>	<u>Eat The State!</u>	<u>Homoeroticon</u>
	<u>CLS</u>	<u>Elimination</u>	<u>Homotiller</u>

<u>The Hungover</u>	<u>Melt The Snow</u>		<u>Roller Mania</u>
<u>Gourmet</u>	<u>Meniscus</u>	<u>Our Two Cents</u>	<u>Rollerderby</u>
<u>I Am Too A Merry</u>	<u>Metal Rules</u>	<u>Out Your Backdoor</u>	
<u>Sunshine</u>	<u>Microfilm</u>	<u>Ovrkill</u>	<u>Roommate Stories</u>
<u>Ill Literature</u>	<u>Miracle Whip</u>	<u>Ox</u>	<u>Salt For Slugs</u>
<u>Impact Press</u>	<u>Monchacha</u>	<u>Oyster Publications</u>	<u>Saturn.Org</u>
<u>Implosion Press</u>	<u>Monk Mink Pink</u>	<u>Pandaloon</u>	<u>Scout</u>
<u>Imps In The Inkwel</u>	<u>Punk</u>	<u>Panic!</u>	<u>Scram</u>
<u>Inconspicuous</u>	<u>Monozine</u>	<u>Peach</u>	<u>Scripturient Youth</u>
<u>Consumption</u>	<u>Monster</u>	<u>Peanut</u>	<u>The Severed Cow</u>
<u>Indy Unleashed</u>	<u>Motorbooty</u>	<u>Philosophers Guild</u>	<u>The Shadow</u>
<u>Infiltration</u>	<u>Motorpycho</u>	<u>The Pink Opaque</u>	<u>Shock Cinema</u>
<u>Infrequent Goodness</u>	<u>Mr. Peebody's</u>	<u>Pirate Jenny</u>	<u>Shouting At The</u>
<u>The Inner Swine</u>	<u>Soiled Trousers And</u>	<u>Plastic Bomb</u>	<u>Postman</u>
<u>Instant</u>	<u>Other Delights</u>	<u>Poetry Super</u>	<u>Shredding Paper</u>
<u>Interbang</u>	<u>Muddle</u>	<u>Highway</u>	<u>Silly Daddy</u>
<u>Iron Feather Journal</u>	<u>Murder Can Be Fun</u>	<u>Poopsheet</u>	<u>Skatedork</u>
<u>Jack.Nu</u>	<u>Musea</u>	<u>Pop Boffin</u>	<u>Skyscraper</u>
<u>Jaded In Chicago</u>	<u>Mutant Renegade</u>	<u>Poplust</u>	<u>Skyway</u>
<u>Java Turtle</u>	<u>My Leftist Uncle</u>	<u>Posemodern</u>	<u>Slampiece</u>
<u>Jersey Beat</u>	<u>My Small Webpage</u>	<u>Pottsie Nation</u>	<u>Slave</u>
<u>Joi Brozek's</u>	<u>Mystery Date</u>	<u>Prison Legal News</u>	<u>Slingshot</u>
<u>Homepage</u>	<u>Napartheid</u>	<u>Protooner</u>	<u>Smell Of Dead Fish</u>
<u>Judas Goat Quarterly</u>	<u>Negative Capability</u>	<u>Ptolemaic</u>	<u>Some Misplaced</u>
<u>Kelli Dot Com</u>	<u>Neural</u>	<u>Terrascope</u>	<u>Joan Of Arc</u>
<u>Klusterfuct</u>	<u>Neus Subjex</u>	<u>Punk Planet</u>	<u>Sore</u>
<u>Law Of Inertia</u>	<u>New Head</u>	<u>Question</u>	<u>Sound Collector</u>
<u>Legends APA</u>	<u>The New Scheme</u>	<u>Everything,</u>	<u>Sound Views</u>
<u>Let's Travel The</u>	<u>The New York</u>	<u>Challenge</u>	<u>Spank</u>
<u>Trans-Canada</u>	<u>Hangover</u>	<u>Everything</u>	<u>The Speak Easy</u>
<u>Highway!</u>	<u>No Media Kings</u>	<u>Quickdraw</u>	<u>Spongey Monkey</u>
<u>Lilliput Review</u>	<u>The Noise</u>	<u>Rapscallion</u>	<u>Squat Thrust</u>
<u>The Lines Of</u>	<u>Non Dairy</u>	<u>Rats In The Hallway</u>	<u>Stain</u>
<u>Communication</u>	<u>Publishing</u>	<u>Ray X X-Rayer</u>	<u>S T A N D</u>
<u>LISFAN</u>	<u>The North Coast</u>	<u>Razorcake</u>	<u>Starfiend</u>
<u>Long Gone Loser</u>	<u>Xpress</u>	<u>The Red Penn</u>	<u>Static</u>
<u>Love Of Monkey</u>	<u>Not Bored</u>	<u>Red Roach</u>	<u>Stay As You Are</u>
<u>Lupert</u>	<u>Nuthouse</u>	<u>Reglar Wiglar</u>	<u>Stay Free!</u>
<u>Matt Feazell</u>	<u>Oblivion</u>	<u>Remorsecodeblues</u>	<u>Steel Point Quarterly</u>
<u>Me Not Zine</u>	<u>Off My Jammy</u>	<u>Retrogression</u>	<u>Stroboscope</u>
<u>Media Reader</u>	<u>On The Rag</u>	<u>Rich Mackin</u>	<u>Stubble</u>
<u>Melange</u>	<u>Oop</u>	<u>Riot News</u>	<u>Stuck In Traffic</u>
	<u>Oppress This</u>	<u>Roctober</u>	<u>Sunburn</u>

<u>Superthrive</u>	<u>What Does Not</u>
<u>Surface: Matrix</u>	<u>Change</u>
<u>Sway</u>	<u>The Whirligig</u>
<u>Sweaterpunk</u>	<u>White Dot</u>
<u>Teaworthy</u>	<u>White Space</u>
<u>The Temple Of Sting</u>	<u>Why Vegan?</u>
<u>TempZine</u>	<u>Wishbone</u>
<u>Ten Thousand</u>	<u>Words And Pictures</u>
<u>Things</u>	<u>Working For The</u>
<u>Ten Things Jesus</u>	<u>Man</u>
<u>Wants You To</u>	<u>Wrestling Then And</u>
<u>Know</u>	<u>Now</u>
<u>Ten Page News</u>	<u>Xerox Debt</u>
<u>Ten Thousand</u>	<u>Yael's Magical</u>
<u>Things</u>	<u>Home</u>
<u>Testicle Pressure</u>	<u>Your Attention,</u>
<u>Texttrap/586</u>	<u>Please!</u>
<u>Thought Bombs</u>	<u>Zen Bingo</u>
<u>Thoughtworm</u>	<u>Zine World: A</u>
<u>Thrill Racer</u>	<u>Reader's Guide To</u>
<u>Tiki News</u>	<u>The Underground</u>
<u>Top Quality Rock</u>	<u>Press</u>
<u>And Roll</u>	
<u>The Torch</u>	
<u>The Toucan</u>	
<u>Trust</u>	
<u>Tuba Frenzy</u>	
<u>Turf</u>	
<u>Tweed</u>	
<u>Ugly Things</u>	
<u>Under The Volcano</u>	
<u>Underdog</u>	
<u>Underground Zine</u>	
<u>Scene</u>	
<u>Universal Citizen</u>	
<u>Urban Guerilla</u>	
<u>Vex</u>	
<u>Vlorbik</u>	
<u>We Ain't Got No</u>	
<u>Car!</u>	
<u>The Weird News</u>	
<u>Wet Devoh</u>	

List 6	Lucid Moon
Epublications Whose Publishers Formerly Published In Print And No Longer Do So	Mediocrity Of Life
65 of 512	Midget
12.7% of Total	Breakdancing Digest
8-Track Heaven	Mike Diana
Al Hoff World	Homepage
American Feed	Mister Lucky
Amusing Yourself To Death	Mixtape
Androla	MSRRT Newsletter
AutoReverse	Not Your Nightmare
Blair	Obscure Publications
BoingBoing	Opera Vagabond
Crank	Phat Phree
Dependent Society	Planet Detroit
De'Pressed Int'l	PNG Archives
Dixie Phoenix	Poor Children
Dsl.Org	Popsmeat
Endemoniada	The Probe
Ericka	Raisinlove
Extended Playhouse	Rant
Factsheet Five	Review Addict
Form Substance	Roadkill
Fortune Star	Ron Androla's
Freedom Hall	Home Page
Godsend	The Scaredy-cat
Hoopsip	Stalker
Indy Magazine	Sonoma County Free Press
Inspiracy	Street Librarian
Interweave	Tangzine
The J-Man Times	Temporary House
Jim Chandler Net	Of Unbearable
Jim Goad Dot	Discord
Cometh	Terminal City
Juxtuppose	Thunder Sandwich
Kaspahraster	Video Game Time
The Knews Review	Violence Against Pastry
	Waiting For Lunch
	Wolf Head Quarterly
	Zum

List 7	Bite Me!	Cyber Noodle Soup	Free Kevin Mitnick
Epublications With Links To Other Websites	Bog-Gob	Daily Cow	Free Refills
329 of 512	BoingBoing	Dead Trees Review	Freedom Hall
64.3% of Total	Book Happy	Delusions Of Adequacy	Freezerbox
3rd. Arm Electricity	Bookmouth	Dependent Society	Furious Green
8-Track Heaven	Breakfast Bridge	De'Pressed Int'l	Thoughts
1000 Interlocking Pieces	Brujeria	Devil's Elbow	Fuzzy Heads Are Better
Action Attack Helicopter	Buddyhead	Diet Society	FyUoCuK.Com
Agree To Disagree	Budget Files	Dirt	Gajoob
Ain't It Cool News	Bunnyhop	Do A Runner!	Gearhead
Al Hoff World	Burnt	Documentation Of A Riot	Geek Disco
Alchemical Wedding	Café Compendium	Dogprint	GeekAmerica.Com
Androla	Candi's Deluxe	Dr. Squid's	Girl Swirl
The Angry Red Planet	Catalogue Of Obsessions	Smorgasbord Of Terror	Girlyhead
Angry Thoreauan	Cashiers Du Cinemart	The Dream People	Global Mail
Annoyance	Caught In Flux	The Dream Zone	Go Creations
Anonymity Is	Caustic Truths	Dreams	Go Teen Go
Highly Overrated	Child.that.mind	Dreemykream	Goblinko
Anti-Hero Art	Chin Music	Dribbleglass	Green Mountain
Arrowed	Chip Rowe's	Driver's Side Airbag	Music Review
Assorted Realities	Electric Fun	Drunk Duck	GXSL
Atheist Coalition	Cinemas	Dsl.Org	Hammerhead
Atrophy	The Circle	Emoragei	Held Like Sound
The Automatic	Civitas	Empty Life	Hodgepodge
Pansy	Clamor	Endemoniada	The Hold
Automatism Press	Collusion	Ericka	Holy Temple Of Mass Consumption
AutoReverse	The Comics	Exploitation	Holy Titclamps!
Awaken	Interpreter	Retrospect	Homemade Music
Baby Sue	Commonsense	Factsheet Five	Homoeroticon
Bad Subjects	Almanac	Fat!So?	Homotiller
Bamboo Girl	Comrades	Fatkid	Hotel Fred
Basement Life	Cool Beans	Fifteen Dollar	The Hungover
Bast	Copper Press	Christmas Tree	Gourmet
Beekeeper	Counter Theory	Fifth Man Media	I Am Too A Merry Sunshine
Better Times	Creatum Sinistra	Flaming Jewels	Ill Literature
The Big Takeover	Crimethinc	Fluxfire	Impact Press
	Crushworthy	Forbidden Planet	Implosion Press
	Crying Clown	Form Substance	Imps In The Inkwell
	Culture Freak	Freaky Trigger	Indy Magazine

<u>Indy Unleashed</u>	<u>Melt The Snow</u>	<u>Panic!</u>	<u>Salt For Slugs</u>
<u>Infiltration</u>	<u>Metal Rules</u>	<u>Peach</u>	<u>Saturn.Org</u>
<u>Infrequent Goodness</u>	<u>Microfilm</u>	<u>Peanut</u>	<u>The Scaredy-cat</u>
<u>The Inner Swine</u>	<u>Midget</u>	<u>Perfect Sound</u>	<u>Stalker</u>
<u>Interbang</u>	<u>Breakdancing Digest</u>	<u>Forever</u>	<u>Scout</u>
<u>Invisible City</u>	<u>Miracle Whip</u>	<u>Phat Phree</u>	<u>Scram</u>
<u>The Irascible</u>	<u>Mister Lucky</u>	<u>Philosophers Guild</u>	<u>Scripturient Youth</u>
<u>Professor</u>	<u>Mixtape</u>	<u>Pillowfight</u>	<u>Secret Madrigals</u>
<u>Iron Feather Journal</u>	<u>Monk Mink Pink</u>	<u>The Pink Opaque</u>	<u>The Severed Cow</u>
<u>The J-Man Times</u>	<u>Punk</u>	<u>Plastic Bomb</u>	<u>Shock Cinema</u>
<u>Jaded In Chicago</u>	<u>Monozine</u>	<u>PNG Archives</u>	<u>Shouting At The</u>
<u>Java Turtle</u>	<u>Motorpycho</u>	<u>Poetnoise</u>	<u>Postman</u>
<u>Jersey Beat</u>	<u>Musea</u>	<u>Poetry Super</u>	<u>Singleminded</u>
<u>Jet City Orange</u>	<u>Music Business</u>	<u>Highway</u>	<u>Sitting In Judgement</u>
<u>Jim Chandler Net</u>	<u>Monthly</u>	<u>Poopsheet</u>	<u>Skyscraper</u>
<u>Jim Goad Dot</u>	<u>Mutant Renegade</u>	<u>Pop Boffin</u>	<u>Skyway</u>
<u>Cometh</u>	<u>My Leftist Uncle</u>	<u>Poplust</u>	<u>The Slow Poisoners</u>
<u>Joi Brozek's</u>	<u>My Small Webpage</u>	<u>Pottsie Nation</u>	<u>Smell Of Dead Fish</u>
<u>Homepage</u>	<u>Mystery Date</u>	<u>Prison Legal News</u>	<u>Soapbox Girls</u>
<u>Justpeace</u>	<u>Negative Capability</u>	<u>The Probe</u>	<u>Some Misplaced</u>
<u>Kelli Dot Com</u>	<u>Neural</u>	<u>Protooner</u>	<u>Joan Of Arc</u>
<u>Kick Bright</u>	<u>New Pages</u>	<u>Ptolemaic</u>	<u>Sonoma County Free</u>
<u>Kitty Cat Explosion!</u>	<u>The New Scheme</u>	<u>Terrascope</u>	<u>Press</u>
<u>Klusterfuct</u>	<u>The New York</u>	<u>Pug</u>	<u>Sore</u>
<u>Law Of Inertia</u>	<u>Hangover</u>	<u>Punk Planet</u>	<u>Sound Views</u>
<u>Legends APA</u>	<u>The Noise</u>	<u>Put It In Black And</u>	<u>Spank</u>
<u>Light Rotation</u>	<u>The North Coast</u>	<u>White</u>	<u>Spearmint Head</u>
<u>Lilliput Review</u>	<u>Xpress</u>	<u>Quickdraw</u>	<u>Splendid</u>
<u>The Lines Of</u>	<u>Not Bored</u>	<u>Rats In The Hallway</u>	<u>Spongey Monkey</u>
<u>Communication</u>	<u>Not Your Nightmare</u>	<u>Ray X X-Rayer</u>	<u>Spool Pigeon</u>
<u>Lisa Says</u>	<u>Nude As The News</u>	<u>Razorcake</u>	<u>Spungifeel Comics</u>
<u>LISFAN</u>	<u>Nuthouse</u>	<u>Read My Books For</u>	<u>Stain</u>
<u>Long Gone Loser</u>	<u>Oblivion</u>	<u>Free</u>	<u>Starfiend</u>
<u>Lost At Sea</u>	<u>Obscure Publications</u>	<u>Red Roach</u>	<u>Static</u>
<u>Love Of Monkey</u>	<u>Off My Jammy</u>	<u>Remorsecodeblues</u>	<u>Stay As You Are</u>
<u>Lucid Moon</u>	<u>Ole World</u>	<u>Rich Mackin</u>	<u>Steel Point Quarterly</u>
<u>Lupert</u>	<u>On The Rag</u>	<u>Ripped In 2000</u>	<u>Street Librarian</u>
<u>Matt Feazell</u>	<u>Oppress This</u>	<u>Roadkill</u>	<u>Stroboscope</u>
<u>Matthew Musing</u>	<u>Out Your Backdoor</u>	<u>Roller Maniak</u>	<u>Sunburn</u>
<u>Me Not Zine</u>	<u>Ovrkill</u>	<u>Rollerderby</u>	<u>Superthrive</u>
<u>Mediocrity Of Life</u>	<u>Ox</u>	<u>Ron Androla's</u>	<u>Sweaterpunk</u>
<u>Melange</u>	<u>Oyster Publications</u>	<u>Homepage</u>	<u>Tangzine</u>

<u>Teaworthy</u>	<u>Man</u>
<u>The Temple Of Sting</u>	<u>Wrestling Then And</u>
<u>TempZine</u>	<u>Now</u>
<u>Ten Page News</u>	<u>Yael's Magical</u>
<u>Ten Things Jesus</u>	<u>Home</u>
<u>Wants You To</u>	<u>Yip's Fun Depot</u>
<u>Know</u>	<u>Your Attention,</u>
<u>Ten Thousand</u>	<u>Please!</u>
<u>Things</u>	<u>Zen Bingo</u>
<u>Testicle Pressure</u>	<u>Zine World: A</u>
<u>Texttrap/586</u>	<u>Reader's Guide To</u>
<u>Thoughtworm</u>	<u>The Underground</u>
<u>Thunder Sandwich</u>	<u>Press</u>
<u>Tiki News</u>	<u>Zum</u>
<u>Too Fat To Be A</u>	
<u>Rock Star</u>	
<u>Top Quality Rock</u>	
<u>And Roll</u>	
<u>Tortured Poets</u>	
<u>TV Barn</u>	
<u>Tweed</u>	
<u>Ugly Things</u>	
<u>Under The Volcano</u>	
<u>Underground Zine</u>	
<u>Scene</u>	
<u>Undertow</u>	
<u>Unified Spirits</u>	
<u>Unlikely Stories</u>	
<u>Up</u>	
<u>Vex</u>	
<u>Violence Against</u>	
<u>Pastry</u>	
<u>Vlorbik</u>	
<u>Waiting For Lunch</u>	
<u>Weirdotronix</u>	
<u>Wet Devoh</u>	
<u>The Whirligig</u>	
<u>Wishbone Zine</u>	
<u>Wolf Head Quarterly</u>	
<u>Wonderful Comics</u>	
<u>Words And Pictures</u>	
<u>Working For The</u>	

List 8	<u>Carbon 14</u>	<u>Freedom Hall</u>	<u>Motorbooty</u>
<u>Everpresent Table</u>	<u>Cashiers Du</u>	<u>Freedom Press</u>	<u>Motorpycho</u>
<u>Of Contents</u>	<u>Cinemart</u>	<u>Freezerbox</u>	<u>Muddle</u>
<u>175 of 512</u>	<u>Caustic Truths</u>	<u>Gearhead</u>	<u>Mutant Renegade</u>
<u>34.2% of Total</u>	<u>Chicken Is Good</u>	<u>Geek Cereal</u>	<u>My Small Webpage</u>
<u>The 2nd. Hand</u>	<u>Food</u>	<u>Girlyhead</u>	<u>Mystery Date</u>
<u>Action Attack</u>	<u>Chip Rowe's</u>	<u>Greasefire</u>	<u>The New Scheme</u>
<u>Helicopter</u>	<u>Electric Fun</u>	<u>Green Mountain</u>	<u>The New York</u>
<u>Agree To Disagree</u>	<u>Cinemas</u>	<u>Music Review</u>	<u>Hangover</u>
<u>Ain't It Cool News</u>	<u>The Circle</u>	<u>Hammerhead</u>	<u>The Noise</u>
<u>Alchemical Wedding</u>	<u>Clamor</u>	<u>Hermenaut</u>	<u>Not Bored</u>
<u>Amusing Yourself</u>	<u>Collusion</u>	<u>Hodgepodge</u>	<u>Not Your Nightmare</u>
<u>To Death</u>	<u>Comrades</u>	<u>Homemade Music</u>	<u>Nude As The News</u>
<u>The Angry Red</u>	<u>Continuous Sound</u>	<u>The Hungover</u>	<u>Nuthouse</u>
<u>Planet</u>	<u>Copper Press</u>	<u>Gourmet</u>	<u>Oblivion</u>
<u>Angry Thoreauan</u>	<u>Counter Theory</u>	<u>Ill Literature</u>	<u>Off My Jammy</u>
<u>Annoyance</u>	<u>Danzine</u>	<u>Impact Press</u>	<u>On The Rag</u>
<u>Anonymity Is</u>	<u>Delusions Of</u>	<u>Implosion Press</u>	<u>Out Your Backdoor</u>
<u>Highly Overrated</u>	<u>Adequacy</u>	<u>Imps In The Inkwell</u>	<u>Ox</u>
<u>Assblaster</u>	<u>Diacritica</u>	<u>Inspiracy</u>	<u>Peach</u>
<u>Automatism Press</u>	<u>Diet Society</u>	<u>Instant</u>	<u>Peter S. Conrad</u>
<u>AutoReverse</u>	<u>Digress</u>	<u>Interbang</u>	<u>Philosophers Guild</u>
<u>Awaken</u>	<u>Dixie Phoenix</u>	<u>Jaded In Chicago</u>	<u>Pillowfight</u>
<u>Baby Sue</u>	<u>Dogprint</u>	<u>Jason Pettus</u>	<u>Planet Detroit</u>
<u>Bad Subjects</u>	<u>Double Negative</u>	<u>Jersey Beat</u>	<u>Plastic Bomb</u>
<u>Bamboo Girl</u>	<u>Dr. Squid's</u>	<u>Jet City Orange</u>	<u>PNG Archives</u>
<u>Basement Life</u>	<u>Smorgasbord Of</u>	<u>Joi Brozek's</u>	<u>Poetry Super</u>
<u>Bast</u>	<u>Terror</u>	<u>Homepage</u>	<u>Highway</u>
<u>The Big Takeover</u>	<u>The Dream Zone</u>	<u>Law Of Inertia</u>	<u>Pop Boffin</u>
<u>Big 'Un</u>	<u>Dreams</u>	<u>Light Rotation</u>	<u>Popsmeat</u>
<u>Bigge World</u>	<u>Driver's Side Airbag</u>	<u>Lilliput Review</u>	<u>Prison Legal News</u>
<u>Bite Me!</u>	<u>Drunk Duck</u>	<u>Long Gone Loser</u>	<u>The Probe</u>
<u>The Blue Divide</u>	<u>Dsl.Org</u>	<u>Lost At Sea</u>	<u>Pug</u>
<u>Bog-Gob</u>	<u>Eat The State!</u>	<u>Love Of Monkey</u>	<u>Raisinlove</u>
<u>Book Your Own</u>	<u>Enertialcall</u>	<u>Lucid Moon</u>	<u>Razorcake</u>
<u>Fuckin' Life</u>	<u>Extreme Conformity</u>	<u>Lupert</u>	<u>The Red Penn</u>
<u>Brat</u>	<u>Factsheet Five</u>	<u>Mediocrity Of Life</u>	<u>Red Roach</u>
<u>Breakfast</u>	<u>Fat!So?</u>	<u>Metal Rules</u>	<u>Remorsecodeblues</u>
<u>Bridge</u>	<u>Flaming Jewels</u>	<u>The Minus Times</u>	<u>Rich Mackin</u>
<u>Broken Pencil</u>	<u>Fortune Star</u>	<u>Miracle Whip</u>	<u>Riot Grrrl Gumbo</u>
	<u>Freaky Trigger</u>	<u>Monozone</u>	<u>Salt For Slugs</u>

Saturn.Org
Scout
The Shadow
Skatedork

Skyway
Slampiece
Slingshot
Spearmint Head
Spungifeel Comics
Stain
Stay Free!
Steel Point Quarterly
Tangzine
Thoughtworm
Thunder Sandwich
Tiki News
Top Quality Rock
And Roll
The Torch
The Toucan
Turf
Tweed
Underdog
Undertow
Vex
Video Game Time
Violence Against
Pastry
Waiting For Lunch
The Whirligig
Wishbone
Wolf Head Quarterly
Your Attention,
Please!
Zen Bingo
Zum

List 9
Turnpage Links
28 of 512
5.5% of Total

[Alabama Grrrl](#)
[Brujeria](#)
[Candi's Deluxe](#)
[Catalogue Of](#)
[Obsessions](#)
[Carbon 14](#)
[Creatum Sinistra](#)
[Crimethinc](#)
[Drinkdrankdrunk](#)
[Extended Playhouse](#)
[Fatkid](#)
[Hammerhead](#)
[Jim Chandler Net](#)
[Joi Brozek's](#)
[Homepage](#)
[Kitty Cat Explosion!](#)
[Lisa Says](#)
[The Minus Times](#)
[Monk Mink Pink](#)
[Punk](#)
[Muddle](#)
[Panic!](#)
[Phat Phree](#)
[Posemodern](#)
[Rollerderby](#)
[Scout](#)
[Secret Madrigals](#)
[Shouting At The](#)
[Postman](#)
[Unlikely Stories](#)
[Vex](#)
[Why Vegan?](#)
[Wolf Head Quarterly](#)

List 10	Green 'Zine	Shock Cinema
Cover Pages	Held Like Sound	Skatedork
91 of 512	The Hold	Skyway
17.8% of Total	Homemade Music	Sound Views
	Imps In The Inkwell	Spank
8-Track Heaven	Interweave	The Speak Easy
1000 Interlocking Pieces	Java Turtle	Spearmint Head
Action Attack	Jerking Fit	Spongey Monkey
Helicopter	Jersey Beat	Starfiend
Agree To Disagree	Jim Chandler Net	Stuck In Traffic
American Feed	Lileks	Sway
Angry Thoreauan	Lisa Says	Sweaterpunk
Annoyance	Long Gone Loser	Ten Things Jesus
Anti-Hero Art	Microfilm	Wants You To Know
Anti-Zine	Monchacha	Texttrap/586
Arrowed	Monster	Thunder Sandwich
Atrophy	Motorpycho	Top Quality Rock
AutoReverse	Musea	And Roll _____
Basement Life	Mutant Renegade	Tortured Poets
Beekeeper	Mystery Date	Turf
Bite Me!	The New Scheme	Waiting For Lunch
Blair	The Noise	White Dot
The Blue Divide	Not Bored	Wolf Head
Caustic Truths	Oop	Quarterly
Chrome Fetus	Ovrkill	
The Comics	Ox	
Interpreter	Peanut	
Comrades	Pillowfight	
Copper Press	Planet Detroit	
Counter Theory	Plastic Bomb	
Creatum Sinistra	Popsmeat	
Delusions Of Adequacy	Ptolemaic	
Diet Society	Terrascope	
Do A Runner!	Pug	
Double Negative	Remorsecodeblues	
Fuzzy Heads Are Better	Ripped In 2000	
GeekAmerica.Com	Roadkill	
Green Mountain Music Review	Rocket Fuel	
	Salt For Slugs	
	Scout	
	Sequential Tart	
	Severed Cow	

List 11	Cinemas	Held Like Sound	MSRRT Newsletter
Archives	Collusion	Hermenaut	Musea
191 of 512	Communist Voice	The Hold	Mutant Renegade
37.3% of Total	Comrades	Holy Titclamps!	Mystery Date
	Continuous Sound	Homoeroticon	Neural
The 2nd. Hand	Cool Beans	Hotel Fred	New Pages
1000 Interlocking	Copper Press	The Hungover	The New York
Pieces	Crank	Gourmet	Hangover
2600	Culture Freak	Ill Literature	No Media Kings
Action Attack	Cyber Noodle Soup	Inconspicuous	The Noise
Helicopter	Delusions Of	Consumption	Non Dairy
American Feed	Adequacy	Indy Magazine	Publishing
Annoyance	Dependent Society	The Inner Swine	The North Coast
Anonymity Is	De'Pressed Int'l	Inspiracy	Xpress
Highly Overrated	Dirt	Instant	Not Bored
Arrowed	Do A Runner!	Intertext	Nude As The News
AutoReverse	Documentation Of A	The Irascible	Obscure
Baby Sue	Riot	Professor	Ole World
Bad Subjects	Dreams	Jack.Nu	Out Your Backdoor
Basement Life	Drunk Duck	Jason Pettus	Perfect Sound
Batteries Not	Eat The State!	Jersey Beat	Forever
Included	Emoragei	Jet City Orange	Phat Phree
Bigge World	Ericka	Joi Brozek's	Philosophers Guild
Blair	Exploitation	Homepage	Pillowfight
BoingBoing	Retrospect	Justpeace	Planet Detroit
Book Happy	Extended Playhouse	Kelli Dot Com	PNG Archives
Bookmouth	Extreme Conformity	Kick Bright	Poetry Super
Both Magazine	Fluxfire	The Knews Review	Highway
Brat	Freaky Trigger	Knight And Day	Poopsheet
The Brain	Fred On Everything	Life Is Like . . .	Poor Children
Broken Pencil	Freezerbox	The Lines Of	Pop Boffin
Buddyhead	Furia	Communication	Popsmeat
Budget Files	Gajoob	Lost At Sea	The Probe
Bunnyhop	Geek Disco	Lucid Moon	Pug
Carbon 14	GeekAmerica.Com	Lupert	Quickdraw
Cashiers Du	Getting It	Media Reader	Rant
Cinemark	Go	Melange	Razorcake
Caught In Flux	Goblinko	Melt The Snow	Retroggression
Chicken Is Good	Greasefire	Mister Lucky	Review Addict
Food	Green Mountain	Mixtape	Riot Grrrl Gumbo
Chip Rowe's	Music Review	Monster	Ripped In 2000
Electric Fun	Hammerhead	Motorbooty	Rocket Fuel

<u>Salt For Slugs</u>	<u>Scene</u>
<u>Saturn.Org</u>	<u>Unlikely Stories</u>
<u>The Scaredy-cat</u>	<u>Veranda-nanda</u>
<u>Stalker</u>	<u>Vex</u>
<u>Scout</u>	<u>Video Game Time</u>
<u>Scratch Bomb</u>	<u>Violence Against</u>
<u>The Shadow</u>	<u>Pastry</u>
<u>Shock Cinema</u>	<u>Waiting For Lunch</u>
<u>Shouting At The</u>	<u>What Does Not</u>
<u>Postman</u>	<u>Change</u>
<u>Singleminded</u>	<u>Wishbone</u>
<u>Sitting In Judgement</u>	<u>Wolf Head Quarterly</u>
<u>Skatedork</u>	<u>Working For The</u>
<u>Slampiece</u>	<u>Man</u>
<u>The Slow Poisoners</u>	<u>Xerox Debt</u>
<u>Soapbox Girls</u>	<u>Zen Bingo</u>
<u>Spearmint Head</u>	<u>Zero City</u>
<u>Splendid</u>	<u>Zum</u>
<u>Spool Pigeon</u>	
<u>Spungifeel Comics</u>	
<u>Starfiend</u>	
<u>Stay Free!</u>	
<u>Steel Point Quarterly</u>	
<u>Stim</u>	
<u>Street Librarian</u>	
<u>Stuck In Traffic</u>	
<u>Superstupid</u>	
<u>Tangzine</u>	
<u>Ten Things Jesus</u>	
<u>Wants You To</u>	
<u>Know</u>	
<u>Ten Thousand</u>	
<u>Things</u>	
<u>Terminal City</u>	
<u>Testicle Pressure</u>	
<u>Thunder Sandwich</u>	
<u>Too Fat To Be A</u>	
<u>Rock Star</u>	
<u>The Toucan</u>	
<u>Trust</u>	
<u>TV Barn</u>	
<u>Underground Zine</u>	

List 12	Freedom Hall	Peach
Frames	Freedom Press	Phat Phree
103 of 512	FyUoCyK.Com	Planet Detroit
20.1% of Total	Gearhead	Plastic Bomb
The 2nd. Hand	GeekAmerica.Com	PNG Archives
Action Attack	Getting It	Protooner
Helicopter	Girlyhead	Punk Planet
American Feed	Go Teen Go	Razorcake
Angry Thoreauan	Hermenaut	The Red Penn
Annoyance	Hodgepodge	Rich Mackin
Anonymity Is	Ill Literature	Riot Grrrl Gumbo
Highly Overrated	Inconspicuous	Riot News
Atrophy	Consumption	Roadkill
Banana Power	Inspiracy	Rocket Fuel
Basement Life	Instant	Salt For Slugs
Bast	Interbang	Scout
Batteries Not	Intertext	The Severed Cow
Included	Jaded In Chicago	Slave
Big 'Un	Jerking Fit	Soapbox Girls
Bigge World	Kitty Cat Explosion!	Stain
Bite Me!	Law Of Inertia	Stim
The Blue Divide	The Lines Of	Sunburn
Cashiers Du	Communication	Superthrive
Cinemark	Long Gone Loser	Tiki News
Caustic Truths	Lost At Sea	Trust
Child.that.mind	Matthew Musing	Tweed
The Circle	Microfilm	Ugly Things
Comrades	The Minus Times	Underdog
Copper Press	Motorpycho	Unlikely Stories
Crimethinc	Muddle	Video Game Time
Dead Trees Review	Mutant Renegade	Violence Against
Dependent Society	Negative Capability	Pastry
Diacritica	The New York	Waiting For Lunch
Dogprint	Hangover	Wolf Head
Double Negative	The Noise	Quarterly
East Village Inky	Non Dairy	Zen Bingo
Elimination	Publishing	
Extreme Conformity	Nude As The News	
Factsheet Five	Out Your Backdoor	
Fortune Star	Ovrkill	
	Ox	

Kitty Cat Explosion!

<u>List 13</u>	<u>Klusterfuct</u>
<u>Webrings</u>	<u>Legends APA</u>
<u>57 of 512</u>	<u>Love Of Monkey</u>
<u>11.3% of Total</u>	<u>Lupert</u>
<u>Alchemical Wedding</u>	<u>Motorpycho</u>
<u>Anonymity Is</u>	<u>Oblivion</u>
<u>Highly Overrated</u>	<u>Oppress This</u>
<u>Atrophy</u>	<u>Poetnoise</u>
<u>The Automatic</u>	<u>Poetry Super</u>
<u>Pansy</u>	<u>Highway</u>
<u>Bast</u>	<u>Raisinlove</u>
<u>Budget Files</u>	<u>Rapscallion</u>
<u>Child.that.mind</u>	<u>Read My Books For</u>
<u>Chin Music</u>	<u>Free</u>
<u>The Circle</u>	<u>The Red Penn</u>
<u>Commonsense</u>	<u>Remorsecodeblues</u>
<u>Almanac</u>	<u>Ron Androla's</u>
<u>Comrades</u>	<u>Homepage</u>
<u>Dead Trees Review</u>	<u>Scram</u>
<u>Dependent Society</u>	<u>The Severed Cow</u>
<u>De'Pressed Int'l</u>	<u>Some Misplaced</u>
<u>Dr. Squid's</u>	<u>Joan Of Arc</u>
<u>Smorgasbord Of</u>	<u>Temporary House</u>
<u>Terror</u>	<u>Of Unbearable</u>
<u>The Dream Zone</u>	<u>Discord</u>
<u>Dribbleglass</u>	<u>The Torch</u>
<u>Endemoniada</u>	<u>Ugly Things</u>
<u>Fluxfire</u>	<u>Underground Zine</u>
<u>FyUoCuK.Com</u>	<u>Scene</u>
<u>Gearhead</u>	<u>Unlikely Stories</u>
<u>Geek Disco</u>	<u>Wet Devoh</u>
<u>GXSL</u>	<u>Wolf Head Quarterly</u>
<u>The Hold</u>	<u>Your Attention,</u>
<u>Holy Temple Of</u>	<u>Please!</u>
<u>Mass Consumption</u>	
<u>Infiltration</u>	
<u>The Irascible</u>	
<u>Professor</u>	
<u>Java Turtle</u>	
<u>Jet City Orange</u>	

List 14
 Publishing In
 Editions
 85 of 512
 16.6% of Total

Action Attack
Helicopter
Adhocracy
Assblaster
Basement Life
Better Times
Bite Me!
Blair
The Brain
Brat
Buddyhead
Collusion
Comrades
Creatum Sinistra
Dependent Society
De'Pressed Int'l
Dirt
The Dream People
Drinkdrankdrunk
Drunk Duck
Eat The State!
Emoragei
Endemoniada
Exploitation
Retrospect
Extended Playhouse
Fatkid
Furia
FyUoCuK.Com
GeekAmerica.Com
Go Teen Go
Green Mountain
Music Review
Hammerhead
Hodgepodge
The Hold

Hotel Fred
Idiolect
Impact Press
Inconspicuous
Consumption
Intertext
Interweave
The Irascible
Professor
Jersey Beat
Jet City Orange
Justpeace
Kaspahraster
The Knews Review
Knight And Day
Media Reader
Minimum Security
Mister Lucky
Musea
Music Business
Monthly
Mystery Date
Non Dairy
Publishing
The North Coast
Xpress
Perfect Sound
Forever
Phat Phree
Poetry Harbor
Poetry News
Poetry Super
Highway
Pop Boffin
Pug
Review Addict
Riot Grrrl Gumbo
Riot News
Sequential Tart
Slampiece
Slingshot
Soapbox Girls

Splendid
Spool Pigeon
Steel Point Quarterly
Stim
Stuck In Traffic
Terminal City
Thunder Sandwich
Too Fat To Be A
Rock Star
Tortured Poets
Turf
Unlikely Stories
Vernanda-nanda
Weslovian Gazette
Wolf Head
Quarterly
Wonderful Comics
Zen Bingo
Zero City

List 15	<u>My Leftist Uncle</u>
Multimedia	<u>Neural</u>
55 of 512	<u>The Noise</u>
10.7% of Total	<u>Oblivion</u>
	<u>Opera Vagabond</u>
<u>3rd. Arm Electricity</u>	<u>Plastic Bomb</u>
<u>Action Attack</u>	<u>The Probe</u>
<u>Helicopter</u>	<u>Punk Planet</u>
<u>American Feed</u>	<u>Salt For Slugs</u>
<u>Androla</u>	<u>Scab Guild</u>
<u>Anti-Hero Art</u>	<u>Shredding Paper</u>
<u>AutoReverse</u>	<u>Spearmint Head</u>
<u>Banana Power</u>	<u>Splendid</u>
<u>Basement Life</u>	<u>Spongey Monkey</u>
<u>Big 'Un</u>	<u>Superthrive</u>
<u>The Blue Divide</u>	<u>Sweaterpunk</u>
<u>Cashiers Du</u>	<u>Ten Things Jesus</u>
<u>Cinemart</u>	<u>Wants You To</u>
<u>Caustic Truths</u>	<u>Know</u>
<u>Chicken Is Good</u>	<u>Testicle Pressure</u>
<u>Food</u>	<u>Vex</u>
<u>Contemporary</u>	<u>Violence Against</u>
<u>Cartoon Militia</u>	<u>Pastry</u>
<u>Crimethinc</u>	<u>Wrestling Then And</u>
<u>De'Pressed Int'l</u>	<u>Now</u>
<u>Dribbleglass</u>	<u>Zum</u>
<u>Drinkdrankdrunk</u>	
<u>Endemoniada</u>	
<u>Extraphile</u>	
<u>False Publishing</u>	
<u>Fatkid</u>	
<u>Gajoob</u>	
<u>The Hold</u>	
<u>The Inner Swine</u>	
<u>Interweave</u>	
<u>Jerking Fit</u>	
<u>Juxt suppose</u>	
<u>Lisa Says</u>	
<u>Lost At Sea</u>	
<u>Lupert</u>	
<u>Miracle Whip</u>	
<u>Mister Lucky</u>	

List 16	<u>Broken Pencil</u>	<u>Empty Life</u>	<u>Instant</u>
Domain Name	<u>Buddyhead</u>	<u>Factsheet Five</u>	<u>Interbang</u>
241 of 512	<u>Bunnyhop</u>	<u>False Publishing</u>	<u>Intertext</u>
47.1% of Total	<u>Carbon 14</u>	<u>Fat!So?</u>	<u>Interweave</u>
<u>The 2nd. Hand</u>	<u>Cashiers Du</u>	<u>Fatkid</u>	<u>Invisible City</u>
<u>3rd. Arm Electricity</u>	<u>Cinemart</u>	<u>Fluxfire</u>	<u>Iron Feather Journal</u>
<u>8-Track Heaven</u>	<u>Caught In Flux</u>	<u>Form Substance</u>	<u>Jack.Nu</u>
<u>2600</u>	<u>Caustic Truths</u>	<u>Fortune Star</u>	<u>Jaded In Chicago</u>
<u>Action Attack</u>	<u>Chicken Is Good</u>	<u>Fred On Everything</u>	<u>Java Turtle</u>
<u>Helicopter</u>	<u>Food</u>	<u>Free Kevin Mitnick</u>	<u>Jersey Beat</u>
<u>Agree To Disagree</u>	<u>Chip Rowe's</u>	<u>Freedom Hall</u>	<u>Jet City Orange</u>
<u>Ain't It Cool News</u>	<u>Electric Fun</u>	<u>Freezerbox</u>	<u>Jim Chandler Net</u>
<u>Alarm</u>	<u>Cinemad</u>	<u>Furious Green</u>	<u>Jim Goad Dot</u>
<u>Alchemical Wedding</u>	<u>The Circle</u>	<u>Thoughts</u>	<u>Cometh</u>
<u>Al Hoff World</u>	<u>Clamor</u>	<u>Gajoob</u>	<u>Justpeace</u>
<u>The Angry Red</u>	<u>Collusion</u>	<u>Geek Cereal</u>	<u>Kick Bright</u>
<u>Planet</u>	<u>Comrades</u>	<u>GeekAmerica.Com</u>	<u>Knight And Day</u>
<u>Angry Thoreauan</u>	<u>Contemporary</u>	<u>Getting It</u>	<u>Law Of Inertia</u>
<u>Anti-Hero Art</u>	<u>Cartoon Militia</u>	<u>Girl Swirl</u>	<u>Lileks</u>
<u>Aussie Fax</u>	<u>Continuous Sound</u>	<u>Girlyhead</u>	<u>LISFAN</u>
<u>AutoReverse</u>	<u>Cool Beans</u>	<u>Goblinko</u>	<u>Lost At Sea</u>
<u>Awaken</u>	<u>Copper Press</u>	<u>Greasefire</u>	<u>Love Of Monkey</u>
<u>Baby Sue</u>	<u>Crank</u>	<u>Green Mountain</u>	<u>Lucid Moon</u>
<u>Bamboo Girl</u>	<u>Creatum Sinistra</u>	<u>Music Review</u>	<u>Matthew Musing</u>
<u>Banana Power</u>	<u>Crimethinc</u>	<u>Hammerhead</u>	<u>Media Reader</u>
<u>Basement Life</u>	<u>Danzine</u>	<u>Held Like Sound</u>	<u>Mediocrity Of Life</u>
<u>Bast</u>	<u>Dclxvi</u>	<u>Hermenaut</u>	<u>Melange</u>
<u>Beatthief</u>	<u>Delusions Of</u>	<u>The Hold</u>	<u>Metal Rules</u>
<u>The Big Takeover</u>	<u>Adequacy</u>	<u>Holy Titclamps!</u>	<u>The Minus Times</u>
<u>Big 'Un</u>	<u>De'Pressed Int'l</u>	<u>Homemade Music</u>	<u>Mister Lucky</u>
<u>Bigge World</u>	<u>Digress</u>	<u>Homoeroticon</u>	<u>Mixtape</u>
<u>Bite Me!</u>	<u>Dixie Phoenix</u>	<u>Homotiller</u>	<u>Monchacha</u>
<u>Blair</u>	<u>Dogprint</u>	<u>Hotel Fred</u>	<u>Mozzine</u>
<u>The Blue Divide</u>	<u>Double Negative</u>	<u>The Hungover</u>	<u>Monster</u>
<u>BoingBoing</u>	<u>The Dream Zone</u>	<u>Gourmet</u>	<u>Motorbooty</u>
<u>Book Your Own</u>	<u>Dreemykream</u>	<u>Ill Literature</u>	<u>Muddle</u>
<u>Fuckin' Life</u>	<u>Dribbleglass</u>	<u>Impact Press</u>	<u>Mutant Renegade</u>
<u>Bookmouth</u>	<u>Driver's Side</u>	<u>Imps In The Inkwell</u>	<u>Napartheid</u>
<u>Both Magazine</u>	<u>Airbag</u>	<u>Indy Magazine</u>	<u>Negative Capability</u>
<u>Brat</u>	<u>Dsl.Org</u>	<u>Infiltration</u>	<u>New Pages</u>
<u>Bridge</u>	<u>Eat The State!</u>	<u>The Inner Swine</u>	<u>The New Scheme</u>
	<u>Emoragei</u>	<u>Inspiracy</u>	<u>The New York</u>

<u>Hangover</u>	<u>Sequential Tart</u>	<u>Undertow</u>
<u>No Media Kings</u>	<u>Singleminded</u>	<u>Vex</u>
<u>The Noise</u>	<u>Skatedork</u>	<u>Video Game Time</u>
<u>Non Dairy</u>	<u>Skyscraper</u>	<u>Violence Against</u>
<u>Publishing</u>	<u>Slave</u>	<u>Pastry</u>
<u>The North Coast</u>	<u>The Slow Poisoners</u>	<u>Waiting For Lunch</u>
<u>Xpress</u>	<u>Soapbox Girls</u>	<u>Web Salad</u>
<u>Not Bored</u>	<u>Sonoma County</u>	<u>Weslovian Gazette</u>
<u>Nude As the News</u>	<u>Free Press</u>	<u>What Does Not</u>
<u>Oblivion</u>	<u>Sound Collector</u>	<u>Change</u>
<u>Obscure</u>	<u>Splendid</u>	<u>White Dot</u>
<u>On The Rag</u>	<u>Spungifeel Comics</u>	<u>White Space</u>
<u>Our Two Cents</u>	<u>Squat Thrust</u>	<u>Wishbone</u>
<u>Out Your Backdoor</u>	<u>Stain</u>	<u>Wonderful Comics</u>
<u>Ox</u>	<u>Steel Point</u>	<u>Words And Pictures</u>
<u>Peter S. Conrad</u>	<u>Quarterly</u>	<u>Working For The</u>
<u>Phat Phree</u>	<u>Stim</u>	<u>Man</u>
<u>Pillowfight</u>	<u>Stroboscope</u>	<u>Yip's Fun Depot</u>
<u>Plastic Bomb</u>	<u>Stuck In Traffic</u>	<u>Zine World: A</u>
<u>Poetry Super</u>	<u>Superthrive</u>	<u>Reader's Guide To</u>
<u>Highway</u>	<u>Sway</u>	<u>The Underground</u>
<u>Poplust</u>	<u>Tangzine</u>	<u>Press</u>
<u>Popsmeat</u>	<u>Temporary House</u>	<u>Zum</u>
<u>Posemodern</u>	<u>Of Unbearable</u>	
<u>Prison Legal News</u>	<u>Discord</u>	
<u>The Probe</u>	<u>Ten Things Jesus</u>	
<u>Ptolemaic</u>	<u>Wants You To</u>	
<u>Terrascope</u>	<u>Know</u>	
<u>Pug</u>	<u>Terminal City</u>	
<u>Punk Planet</u>	<u>Testicle Pressure</u>	
<u>Raisinlove</u>	<u>Thoughtworm</u>	
<u>Rats In The Hallway</u>	<u>Thunder Sandwich</u>	
<u>Razorcake</u>	<u>Tiki News</u>	
<u>Retrogression</u>	<u>Top Quality Rock</u>	
<u>Rich Mackin</u>	<u>And Roll</u>	
<u>Ripped In 2000</u>	<u>Tortured Poets</u>	
<u>Rocket Fuel</u>	<u>The Toucan</u>	
<u>Roctober</u>	<u>Trust</u>	
<u>Salt For Slugs</u>	<u>Tuba Frenzy</u>	
<u>Saturn.Org</u>	<u>Turf</u>	
<u>Scab Guild</u>	<u>TV Barn</u>	
<u>Scratch Bomb</u>	<u>Ugly Things</u>	

List 17

PDF

16 of 512

3.1% of Total

[Bad Subjects](#)

[Caustic Truths](#)

[Culture Freak](#)

[Extreme Conformity](#)

[The Inner Swine](#)

[Intertext](#)

[Jet City Orange](#)

[The Knews Review](#)

[Mister Lucky](#)

[PNG Archives](#)

[Question](#)

[Everything.](#)

[Challenge](#)

[Everything](#)

[Rich Mackin](#)

[Stay Free!](#)

[The Toucan](#)

[Why Vegan?](#)

[Words And Pictures](#)

List 18	<u>Me Not Zine</u>
Message Board	<u>Motorbooty</u>
63 of 512	<u>Neus Subjex</u>
12.3% of Total	<u>The Noise</u>
	<u>Nude As The News</u>
<u>Action Attack</u>	<u>Out Your Backdoor</u>
<u>Helicopter</u>	<u>Plastic Bomb</u>
<u>Agree To Disagree</u>	<u>Poetry Super</u>
<u>Ain't It Cool News</u>	<u>Highway</u>
<u>Androla</u>	<u>Poor Children</u>
<u>BoingBoing</u>	<u>Pug</u>
<u>Brat</u>	<u>Punk Planet</u>
<u>Buddyhead</u>	<u>Rats In The Hallway</u>
<u>Caustic Truths</u>	<u>Read My Books For</u>
<u>The Circle</u>	<u>Free</u>
<u>The Comics</u>	<u>Rocket Fuel</u>
<u>Interpretor</u>	<u>Ron Androla's</u>
<u>Comrades</u>	<u>Homepage</u>
<u>Crimethinc</u>	<u>Salt For Slugs</u>
<u>Documentation Of A</u>	<u>Scripturient Youth</u>
<u>Riot</u>	<u>Skatedork</u>
<u>Dreams</u>	<u>Stay Free!</u>
<u>Endemoniada</u>	<u>Steel Point</u>
<u>Fluxfire</u>	<u>Quarterly</u>
<u>Geek Cereal</u>	<u>Tangzine</u>
<u>GeekAmerica.Com</u>	<u>TempZine</u>
<u>Girl Swirl</u>	<u>Thunder Sandwich</u>
<u>Held Like Sound</u>	<u>Tortured Poets</u>
<u>Hermenaut</u>	<u>TV Barn</u>
<u>Hodgepodge</u>	<u>Tweed</u>
<u>The Hold</u>	<u>Ugly Things</u>
<u>Homemade Music</u>	<u>Undertow</u>
<u>Ill Literature</u>	<u>Zum</u>
<u>Implosion Press</u>	
<u>Indy Magazine</u>	
<u>Interweave</u>	
<u>Invisible City</u>	
<u>Java Turtle</u>	
<u>Jim Chandler Net</u>	
<u>Kasphraster</u>	
<u>Knight And Day</u>	
<u>Matthew Musing</u>	

List 19	<u>Do A Runner!</u>	<u>Explosion!</u>	<u>Ron Androla's</u>
<u>Guestbook</u>	<u>Documentation Of</u>	<u>Klusterfuct</u>	<u>Homepage</u>
102 of 512	<u>A Riot</u>	<u>Knight And Day</u>	<u>Rueda.Com</u>
19.9% of Total	<u>Dr. Squid's</u>	<u>The Lines Of</u>	<u>The Scaredy-cat</u>
<u>Creeper</u>	<u>Smorgasbord Of</u>	<u>Communication</u>	<u>Stalker</u>
<u>8-Track Heaven</u>	<u>Terror</u>	<u>Lisa Says</u>	<u>Scram</u>
<u>A Punk Kid Walks</u>	<u>The Dream Zone</u>	<u>LISFAN</u>	<u>Scripturient Youth</u>
<u>Into A Bar</u>	<u>Empty Life</u>	<u>Long Gone Loser</u>	<u>The Severed Cow</u>
<u>Androla</u>	<u>Endemoniada</u>	<u>Matthew Musing</u>	<u>Shouting At The</u>
<u>Annoyance</u>	<u>Ericka</u>	<u>Melt The Snow</u>	<u>Postman</u>
<u>Anonymity Is</u>	<u>Extended Playhouse</u>	<u>Meniscus</u>	<u>Smell Of Dead Fish</u>
<u>Highly Overrated</u>	<u>Fifteen Dollar</u>	<u>Midget</u>	<u>Some Misplaced</u>
<u>Arrowed</u>	<u>Christmas Tree</u>	<u>Breakdancing Digest</u>	<u>Joan Of Arc</u>
<u>The Automatic</u>	<u>Free Refills</u>	<u>Mr. Peebody's</u>	<u>Sore</u>
<u>Pansy</u>	<u>Fuzzy Heads Are</u>	<u>Soiled Trousers And</u>	<u>Spearmint Head</u>
<u>AutoReverse</u>	<u>Better</u>	<u>Other Delights</u>	<u>Spungifeel Comics</u>
<u>Bamboo Girl</u>	<u>FyUoCuK.Com</u>	<u>Murder Can Be Fun</u>	<u>Starfiend</u>
<u>Banana Power</u>	<u>Geek Disco</u>	<u>The New Scheme</u>	<u>Static</u>
<u>Beekeeper</u>	<u>Girl Swirl</u>	<u>The North Coast</u>	<u>Steel Point Quarterly</u>
<u>The Blue Divide</u>	<u>Go Creations</u>	<u>Xpress</u>	<u>Sweaterpunk</u>
<u>Broken Pencil</u>	<u>Go Teen Go</u>	<u>Oppress This</u>	<u>Ten Thousand</u>
<u>Cashiers Du</u>	<u>Green 'Zine</u>	<u>Ovrkill</u>	<u>Things</u>
<u>Cinemart</u>	<u>GXSL</u>	<u>Philosophers Guild</u>	<u>Texttrap/586</u>
<u>Caught In Flux</u>	<u>Hammerhead</u>	<u>Pillowfight</u>	<u>Thunder Sandwich</u>
<u>Common Sense</u>	<u>Hodgepodge</u>	<u>The Pink Opaque</u>	<u>Tortured Poets</u>
<u>Almanac</u>	<u>The Hold</u>	<u>PNG Archives</u>	<u>Ugly Things</u>
<u>Creatum Sinistra</u>	<u>Holy Temple Of</u>	<u>Ptolemaic</u>	<u>Underground Zine</u>
<u>Crushworthy</u>	<u>Mass Consumption</u>	<u>Terrascope</u>	<u>Scene</u>
<u>Crying Clown</u>	<u>Holy Titclamps!</u>	<u>Quickdraw</u>	<u>Violence Against</u>
<u>Dependent Society</u>	<u>The Hungover</u>	<u>Rapscallion</u>	<u>Pastry</u>
<u>De'Pressed Int'l</u>	<u>Gourmet</u>	<u>Read My Books For</u>	<u>Words And Pictures</u>
<u>Devil's Elbow</u>	<u>Java Turtle</u>	<u>Free</u>	<u>Your Attention,</u>
<u>Digress</u>	<u>Kelli Dot Com</u>	<u>Remorsecodeblues</u>	<u>Please!</u>
	<u>Kitty Cat</u>	<u>Roadkill</u>	

List 20
Chat Room
14 of 512
2.7% of Total

A Punk Kid Walks Into A Bar
Fat!So?
Freaky Trigger
Freedom Press
Girl Swirl
Legends APA
Neus Subjex
Plastic Bomb
Poetry Super Highway
Protooner
Punk Planet
Spearmint Head
Tweed
Undertow

List 21

Java

95 of 512

18.6% of Total

The 2nd. Hand

Agree To Disagree

Ain't It Cool News

Air Guitar

The Angry Red Planet

Annoyance

Anti-Hero Art

Anti-Zine

Arrowed

Aussie Fax

Bamboo Girl

Beekeeper

Bigge World

Both Magazine

Brat

Breakfast

Bridge

Brujeria

Buddyhead

Cashiers Du Cinemart

Chicken Is Good Food

Chin Music

The Circle

Clamor

Collusion

Counter Theory

Emoragei

Exploitation Retrospect

Fat!So?

Fatkid

Form Substance

Fortune Star

Freaky Trigger

Free Kevin Mitnick

Free Refills

Freezerbox

Fuck Censorship!

[Furious Green Thoughts](#)
[GeekAmerica.Com](#)
[Go Creations](#)
[Hammerhead](#)
[Idiolect](#)
[Iron Feather Journal](#)
[Joi Brozek's Homepage](#)
[Juxtassume](#)
[Kitty Cat Explosion!](#)
[Lost At Sea](#)
[Microfilm](#)
[The Minus Times](#)
[Miracle Whip](#)
[Motorbooty](#)
[Motorpycho](#)
[The New Scheme](#)
[No Media Kings](#)
[The North Coast Xpress](#)
[Nude As The News](#)
[Opera Vagabond](#)
[Pillowfight](#)
[The Pink Opaque](#)
[Plastic Bomb](#)
[PNG Archives](#)
[Poplust](#)
[Protooner](#)
[Ptolemaic Terrascope](#)
[Pug](#)
[Punk Planet](#)
[Question Everything. Challenge Everything](#)
[Raisinlove](#)

[Razorcake](#)
[Riot Grrrl Gumbo](#)
[Ripped In 2000](#)
[Roadkill](#)
[Rocket Fuel](#)
[Salt For Slugs](#)
[Saturn.Org](#)
[Secret Madrigals](#)
[Shock Cinema](#)
[Slingshot](#)
[Spearmint Head](#)

Splendid

Stay As You Are

Stay Free!

Tangzine

TempZine

Tortured Poets

Trust

Turf

Ugly Things

Vex

Video Game Time

Violence Against Pastry

Waiting For Lunch

We Ain't Got No Car!

Weslovian Gazette

The Whirligig

List 22
Email List
69 of 512
13.5% of Total

The 2nd. Hand
Anti-Hero Art
Basement Life
The Big Takeover
Brat
Brujeria
Budget Files
Café Compendium
Cashiers Du Cinemart
Caught In Flux
Caustic Truths
Chip Rowe's Electric Fun
Cinamad
Collusion
Comrades
De'Pressed Int'l
Dr. Squid's Smorgasbord Of Terror
Dribbleglass
Drunk Duck
Dysfunctional Family Reading
Endemoniada
Extended Playhouse
Extreme Conformity
Fifth Man Media
Fred On Everything
Freezerbox
Gajoob
GeekAmerica.Com
Go Teen Go
Greasefire
Hammerhead
Hermenaut

Hotel Fred
Impact Press
Infiltration
The J-Man Times
Jersey Beat

[Kick Bright](#)
[Kitty Cat Explosion!](#)
[Klusterfuct](#)
[LISFAN](#)
[Media Reader](#)
[Musea](#)
[My Small Webpage](#)
[The New Scheme](#)
[The Noise](#)
[Non Dairy Publishing](#)
[Oblivion](#)
[Off My Jammy](#)
[On The Rag](#)
[Ox](#)
[The Pink Opaque](#)
[Plastic Bomb](#)
[Poetry Super Highway](#)
[Ray X X-Rayer](#)
[Read My Books For Free](#)
[Rocket Fuel](#)
[Rollerderby](#)
[Skatedork](#)
[The Slow Poisoners](#)
[Soapbox Girls](#)
[Splendid](#)
[Spool Pigeon](#)
[Spungifeel Comics](#)
[Stay Free!](#)
[Steel Point Quarterly](#)
[Tiki News](#)
[TV Barn](#)
[Vex](#)