

MAG & ZINE LISTINGS continued....

REVIEW

Fanzine Fanatique. Autumn 2003. A4. 4pp. SAE/trade. 6 Vine Street, Lancaster, LA1 4UF, UK.

Respectful and informative reviews of a wide range of zines.

Lights List 2003. No.18. A5. 80pp. £3.00. (payable John Light). Photon Press, 37 The Meadows, Berwick-Upon-Tweed, TD15 1NY, UK.

The ultimate listings publication, now in its eighteenth year. Contains a worldwide list of titles, addresses, and a brief note of interests of some 1400 independent press magazines publishing poetry, short stories, articles, artwork and market information in English.

Utne: A Different Read On Life. November/December 2003. A4. 114pp. ?\$4. 1624 Harmon Place, Minneapolis, MN 55403, USA.

A glossy magazine which promotes and supports alternative and small press publishing. Contains articles and reviews. (See HR 'Presses & Projects' section).

Zinehead. July 2003. A5. 8pp. Free/donation. PO Box 2061, Winnipeg, MB, R3C 3R4, Canada.

"ZH is meant as a point of departure into the tumultuous and unpredictable world of zines..." Sadly, however, ZH has departed for good, this is the last issue of this particularly useful little publication. Still available though.

Zine World: A Reader's Guide to the Underground Press. No.19. Summer 2003. A4. 64pp. \$4. PO Box 330156, Murfreesboro, Tennessee 37133-0156, USA.

An inspirational zine review publication. Jammed packed with useful information for all alternative publishers/editors.

DISTRO

AK Distribution. 2004 Catalogue. A4. 148pp. Free. PO Box 12766, Edinburgh EH8 9YE.

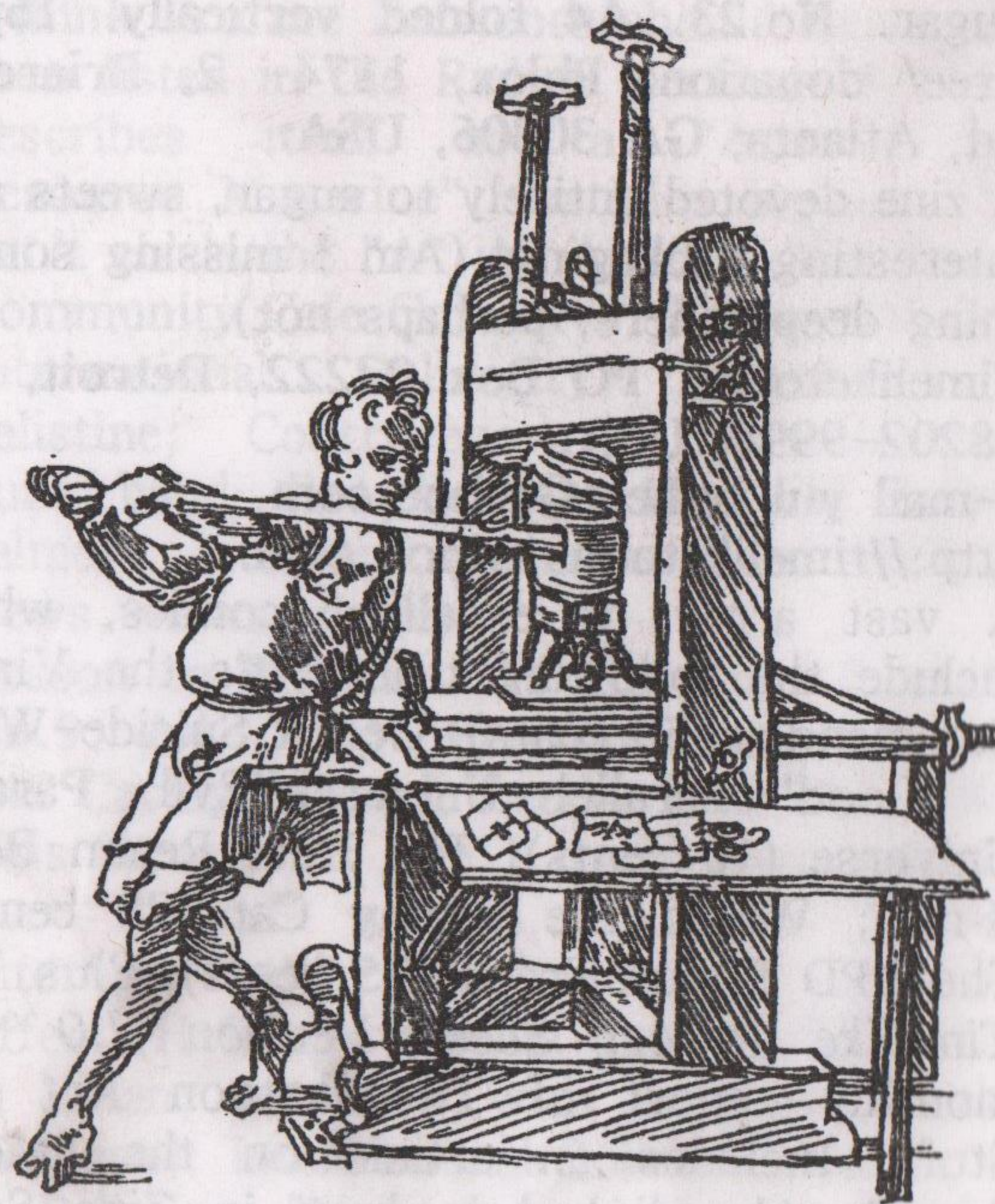
Mega catalogue of radical and alternative publications. 1000's listed.

Counter Culture Book Distributors. Winter 2003/Spring 2004. A4. 130pp. Free. The Long Barn, Sutton Mallet, Somerset, TA7 9AR, UK.

Another large catalogue comprising mainly of Occult, Esoteric and New Age type material

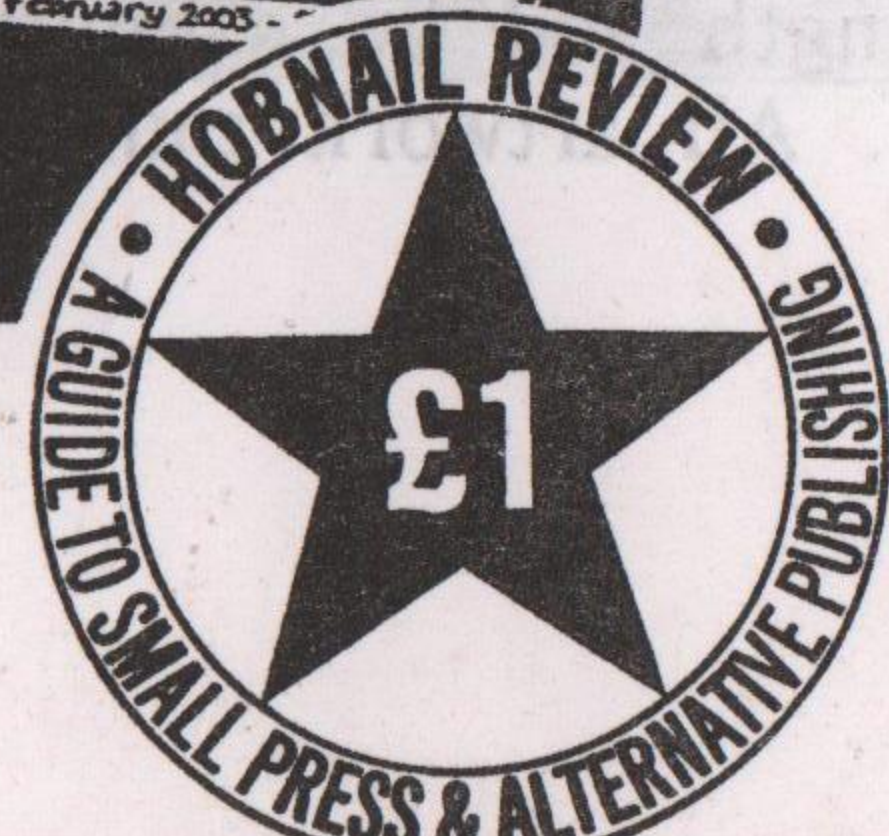
> A note from the Ed': I would like to make a suggestion to readers: When ordering publications, especially from overseas, it is a good idea to complete your transaction in cash, either in US\$ or Sterling bills - a lot of publishers (including ourselves) don't have banking facilities that can accommodate overseas cheques. It is also helpful, again, especially with overseas orders, to add a little extra towards postage. (Postage stamps of the country of destination or IRC's are particularly useful). Obviously, I don't need to remind you, seal your payment safely and discreetly!

I'd also be very grateful if you mention you saw their listing in Hobnail Review. <



HOBNAIL REVIEW

A GUIDE TO SMALL PRESS & ALTERNATIVE PUBLISHING



NUMBER TWO ★ JANUARY 2004 ★ PRICE £1.00/\$2.00

HOBNAIL REVIEW

A GUIDE TO SMALL PRESS & ALTERNATIVE PUBLISHING

What is it

Created to promote alternative media and art form; *Hobnail Review: A Guide to Small Press & Alternative Publishing* is a review and listings magazine which features small press, independent and self-published zines journals and other publications that offer avant-garde, surreal and abstract perceptions of reality; new perspectives and radical alternatives, challenging and reinterpreting accepted norms and values in art, literature and lifestyle. *Hobnail Review* will also feature articles, news and other material relating to publishing beyond the mainstream.

What does it offer

Editors and publishers are invited to send regular copies of their publications, information on what they are doing and any new developments in their publishing projects. Each publication will receive a listing which will include, publication and editorial details, a list of contents and occasional comment. Books and booklets are also invited for a micro-review. As an intrinsic part of our ethos and review process we will also reproduce selected graphics, poetry, complete articles and extracts from the material submitted as a means to promote and publicise both creator and publication. In return the submitter will receive a copy of the issue it appeared in. All we ask in return is that you publish or circulate details of *Hobnail Review*.

Original articles relating to small press and alternative publishing are also invited. Articles must be no more than 2000 words in length and be submitted in typed hard copy. All artwork must be camera ready.

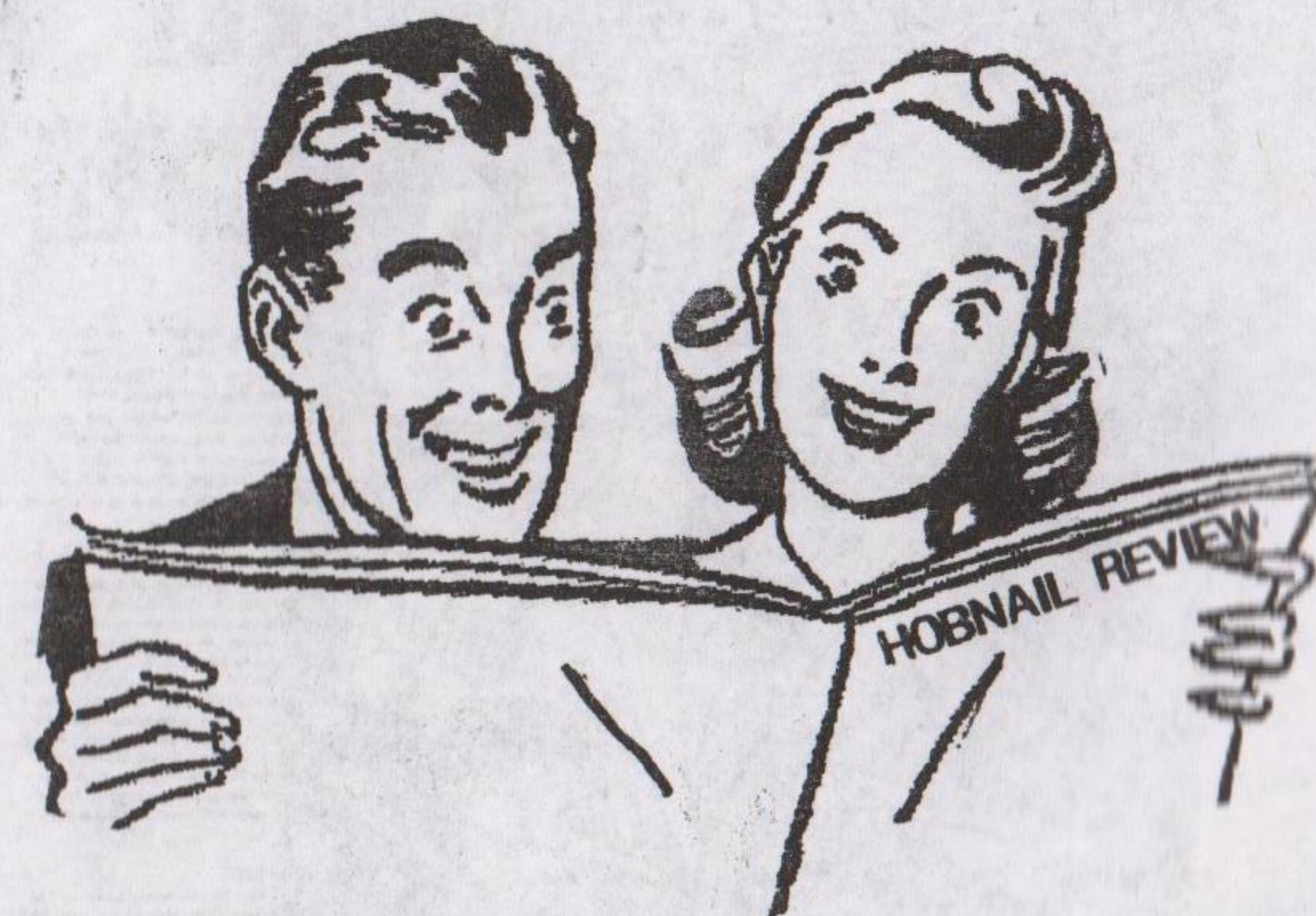
Authors and artists will also receive the copy of *Hobnail Review* their work appears in.

Hobnail Review will also feature a support section which will aim to provide details of resources, services, useful information and a 'please help' bit. Information from readers is actively encouraged. Remember, any publication can only be as successful as the readership who support it.

What does it cost

As an individual member of the great reading public, an aspiring writer, editor or publisher *Hobnail Review* is also available by subscription.

A single copy costs a mere £1(\$2). Subscription rates start at a minimum of 5 issues: 5 costs £5(\$10). 6 costs £6(\$12). 7 costs £7(\$14) etcetera. *Hobnail Review* will appear 3-4 times a year. Cheques and postal orders should be made payable to Hobnail Press. Overseas payment in cash only in US\$ or Sterling bills. *Hobnail Review* is available from, Hobnail Press, PO Box 44122, London SW6 7XJ, UK.



A WORD FROM THE ED'



Welcome to issue Two of *Hobnail Review*. At this juncture, I believe seasonal greetings would be deemed appropriate. So all the best for 2004, and I hope that your mid-winter festivities, however you chose to celebrate them, went well.

As you will no doubt have noticed, this issue is a few weeks premature of it's expected date of confinement. In keeping with the seasonal custom of renewal and change, the whole pricing and subscription rates have been reviewed. Not content with this, *HR* will now appear 3-4 times a year. (Please check page 2 for details. Readers who subscribed or purchased individual copies at the old rates will receive *HR* until their credit expires). I appeal to readers to bear with me and forgive my editorial tampering; my rationale is that *HR* is still very much in the embryonic stages of development, and subsequently subject to experimentation and editorial whims!

Response to issue One was extremely favourable. Only a handful of 'reserve' issues remain. I thank all those involved for their support and encouragement. I also take this opportunity to apologise to readers for omitting some of the features that appeared in the last issue. The most observant of you will notice there is no significant artwork, no poetry and no "Meet the Publisher". I know some will be disappointed and others relieved! However, I do like to strike a balance, and will try and address this next issue. This issue contains the usual reviews and listings and some of the regular columns. Features include an article on the cost of independent publishing and an introduction to Mail Art; plus extracts from articles on DIY publishing, Microsoft and a traditional printer coming to terms with 'new technology'. All good stuff. Enjoy.

ADE Dimmick

Apologies, corrections, amendments etc.....

★ In #1 I inadvertently described *Eastern Spirit* as a regional Pagan Federation publication. It is in fact totally independent of the this or any other organisation.

★ I also referred to *Anarchist Age Weekly Review* as issue #7, which was actually published in 1991!

★ The poor punctuation, spelling mistakes and typos are intentionally left in the text. We aim to please everyone. There is always someone looking for mistakes!

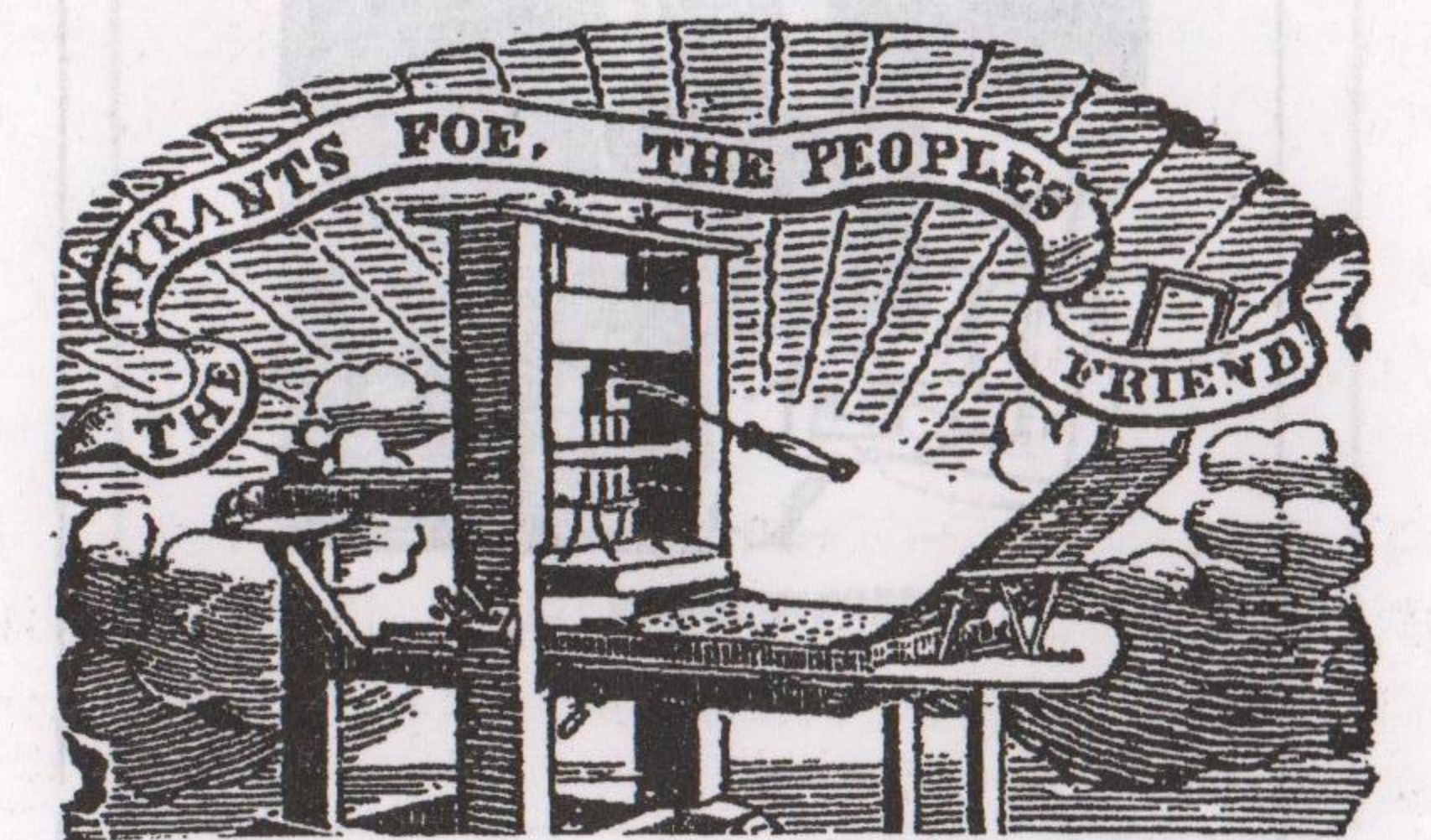
CONTENTS

- 4 Micro Book Reviews
- 7 Extracts
- 9 Presses & Projects
- 11 & 24 Mag & Zine Listings
- 17 Counting the Cost
- 18 Mail Art
- 6 & 22 In Brief

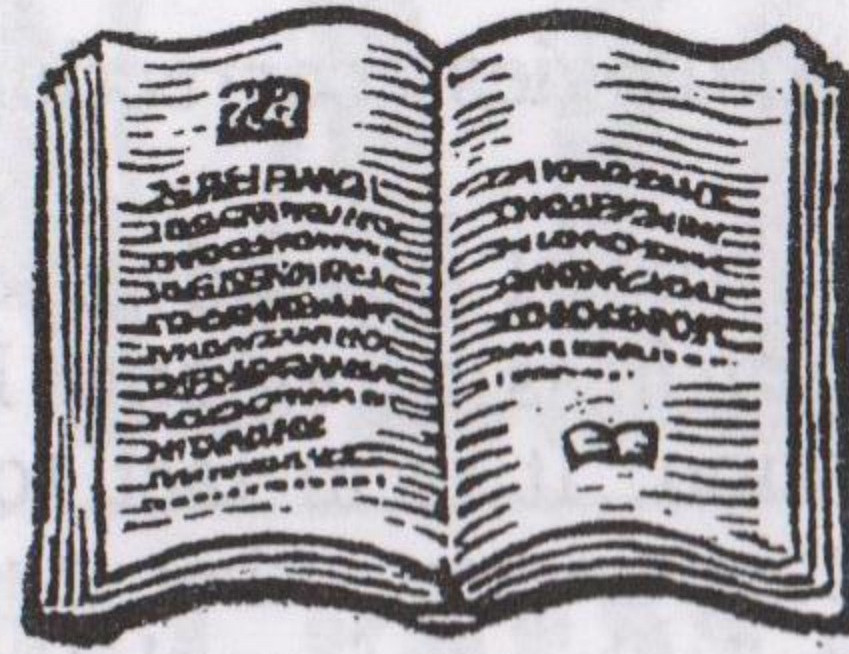
Hobnail Review: A Guide to Small Press & Alternative Publishing. Editor: Ade Dimmick ISSN 1741-167X. Published by Hobnail Press. 2004. PO Box 44122, London SW6 7XJ, UK. Printed by Footprint Workers Co-operative. Tel: 0113 262 4408.

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The publisher of *Hobnail Review* does not necessarily endorse or agree with any of the material written, listed, reviewed or advertised herein.



**MICRO
BOOK
REVIEWS**

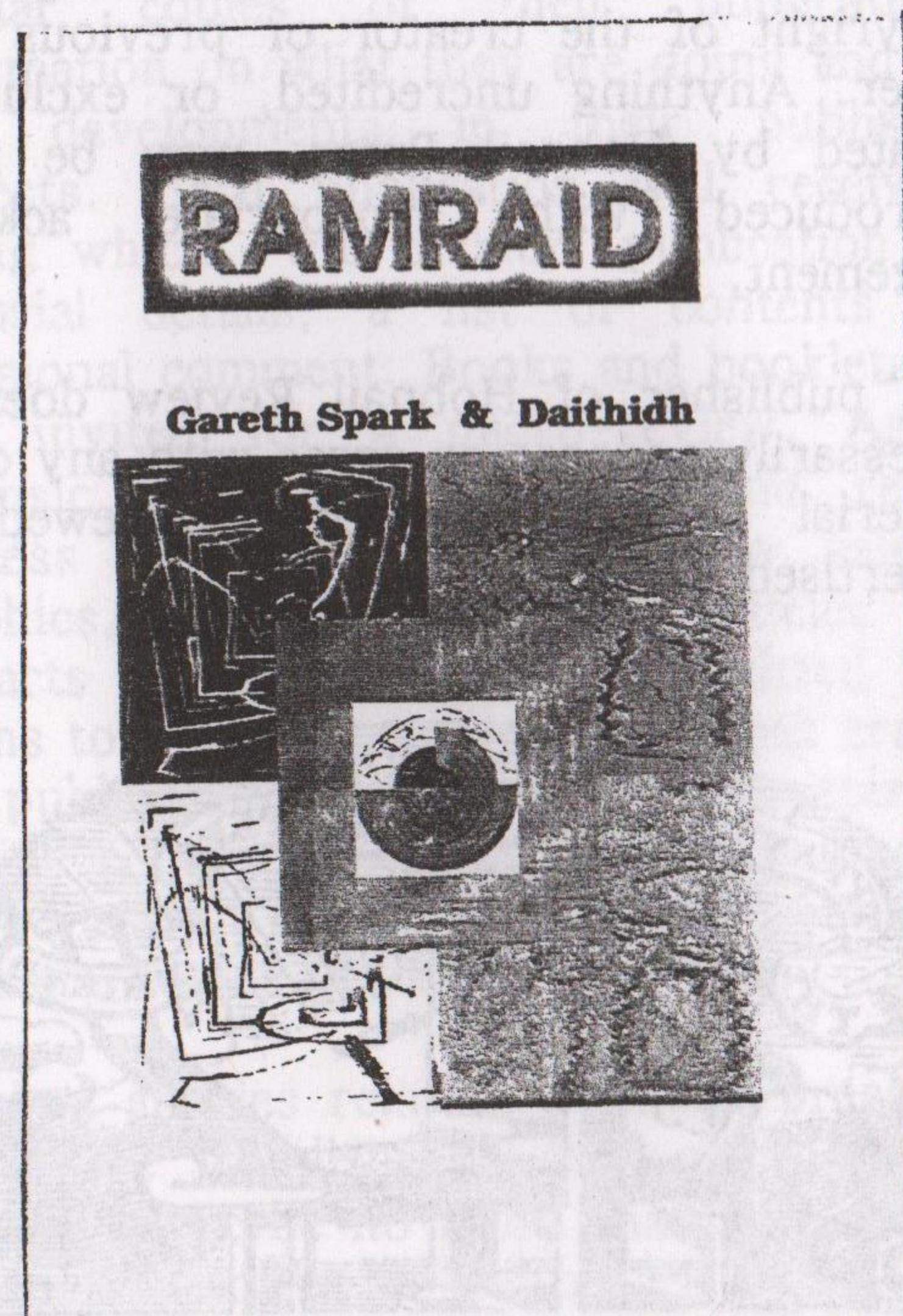


Solipsism for Beginners. Dai Parsons & Daithidh MacEochaidh. Sinap (An imprint of Skrev Press). 2003. 130pp. £6.99. ISBN 1-904646-02-6. 15 Pwllhai, Cardigan, SA43 1DB, Wales.

Extracted from the blurb: "Short fiction that bewilders with wanton wit and inventive excess, challenging the face of the real, the human and the malicious dream of the other. Modern philosophy's most persistent psychosis throws open its asylum doors, unsure as to whether it is letting the madness out or the insanity in." Contains 16 short stories.

Ramraid. Gareth Spark & Daithidh MacEochaidh. Skrev Press. 2003. 103pp. £6.99. ISBN 1-904646-04-2. 15 Pwllhai, Cardigan, SA43 1DB, Wales.

Extracted from the blurb: "Two ambitious collections of poetry that changes poetry: by turns both inventive and obsessive with the ability to constantly redescribe the world as is, was and shall be". Contains two full collections in one volume.



Electraglade. Chris Firth. Sinap. (An Imprint of Skrev Press). 2003. 115pp. £6.99. ISBN 1-904646-00-X. 15 Pwllhai, Cardigan, SA43 1DB, Wales.

Extracted from the blurb: "12 compelling inter-woven tales from the master of the modern urban macabre. Stories that will make you re-examine your present, your past and the world's future..."

How to Write and Publish Local History. Bob Trubshaw. Heart of Albion Press. 1999. 122pp. £9.95. ISBN 1-872883-33-8. 2 Cross Hill Close, Wymeswold, Loughborough, LE12 6UJ, UK.

Although the title suggests *Local History*, (this is what Trubshaw, rather ably, does), it could easily be transposed to anything. This book is basically a step by step guide to self-publishing. In a comprehensive, clear and concise fashion, Trubshaw covers just about everything there is to know: Legal matters, copyright, ISBN numbers, artwork, style layout, costing, trade terms, distribution, binding, printing the list is endless. An invaluable asset.

A Day Mournful and Overcast. By an "uncontrollable" from the Iron Column. Kate Sharpley Library. 2003. 22pp. £2.00. BM Hurricane, London WC1N 3XX, UK.

During the Spanish Revolution in 1936, prisons were liberated. Many former prisoners celebrated their new-found freedom by joining the anarchist militia columns. This pamphlet is the personal account of one such man, who was incarcerated for 11 years, before joining the Iron Column, to continue the revolutionary struggle.

Direct Action. Emile Pouget. Kate Sharpley Library. 2003. 22pp. £2.00. BM Hurricane London WC1N 3XX, UK.

First published in 1907. This is a classic text defining revolutionary syndicalism and its trademark statement of anti capitalist/statist struggle, direct action.

The Necrophile. James McLachlan. Strutharse Publishing. 2001. 20pp. Free/donation. PO Box 138, Northcote, Victoria, 3070, Australia.

A short booklet of 'dark' poetry and short stories. Includes such titles as, *To be a poet the number of the dead is 7 - I am dead*. Also includes a short statement on sex magick.

And Other Stories. Ed. James McLachlan. Strutharse Publishing. 2001. 32pp. Free/donation. PO Box 138 Northcote, Victoria, 3070, Australia.

A varied collection of six short stories and a poem from Strutharse.

The Heretic's Guide to the Bible. Ed. Chaz Bufe. See Sharp Press. 2001. 12pp. \$1.50. PO Box 1731, Tucson, AZ 85702-1731, USA.

Over 100 passages reveal the Bible to be a contradiction ridden exercise in hate, misogyny, domination & submission, and sadistic power fantasies. (Maybe I should draw *Leviticus 24:16* to the attention of my offspring: "For everyone that curseth his father or his mother shall surely be put to death".)

America: A Book of Poetry. Shannon Colebank. Whizzbanger Productions. 2002. 16pp. \$7.00. PO Box 5591, Portland, OR 97228, USA.

A collection of 15 poems about America, seen through the eyes of radical poet, Shannon Colebank. Shannon's heavy duty political and social awareness style swings between anger, frustration, bitterness and back to anger. No fluffy bunnies here.

Death-March to the Promised Land: A Book of Poetry about Classism. Shannon Colebank. Whizzbanger Productions. 2002. 16pp. \$7.00. PO Box 5591, Portland, OR 97228, USA.

To say that Shannon is prolific is an understatement. Another 14 poems of the same style and subject matter.

This Is What Democracy Looks Like. Venomous Butterfly Publications. Elephant Editions. 2001. 28pp. \$1. 41 Sutter Street, PMB 1661, San Francisco, CA 94104, USA

This booklet examines the reality of democracy and the acceptance of bourgeois democracy by the, so-called, radical left. The booklet, is in actual fact, a series of essays, with an informative and politically analytical introduction. So what does democracy look like? "The jackboot that you voted to have in your face".

The Heart Star. Chrisoph Meyer. 2003. 28pp. \$1.50. PO Box 106, Danville, OH 43014, USA.

A rather twee little booklet. It is the story of a female ghost, who in life committed suicide when the man she loved left her. A

simple minimal text accompanied by equally simple, yet appealing, drawings.

Silkscreen aka Screenprinting or Serigraphy. Violet Jones. Spunk. 2001. 20pp. Free/donation. PO Box 55336, Hayward, CA 94545, USA.

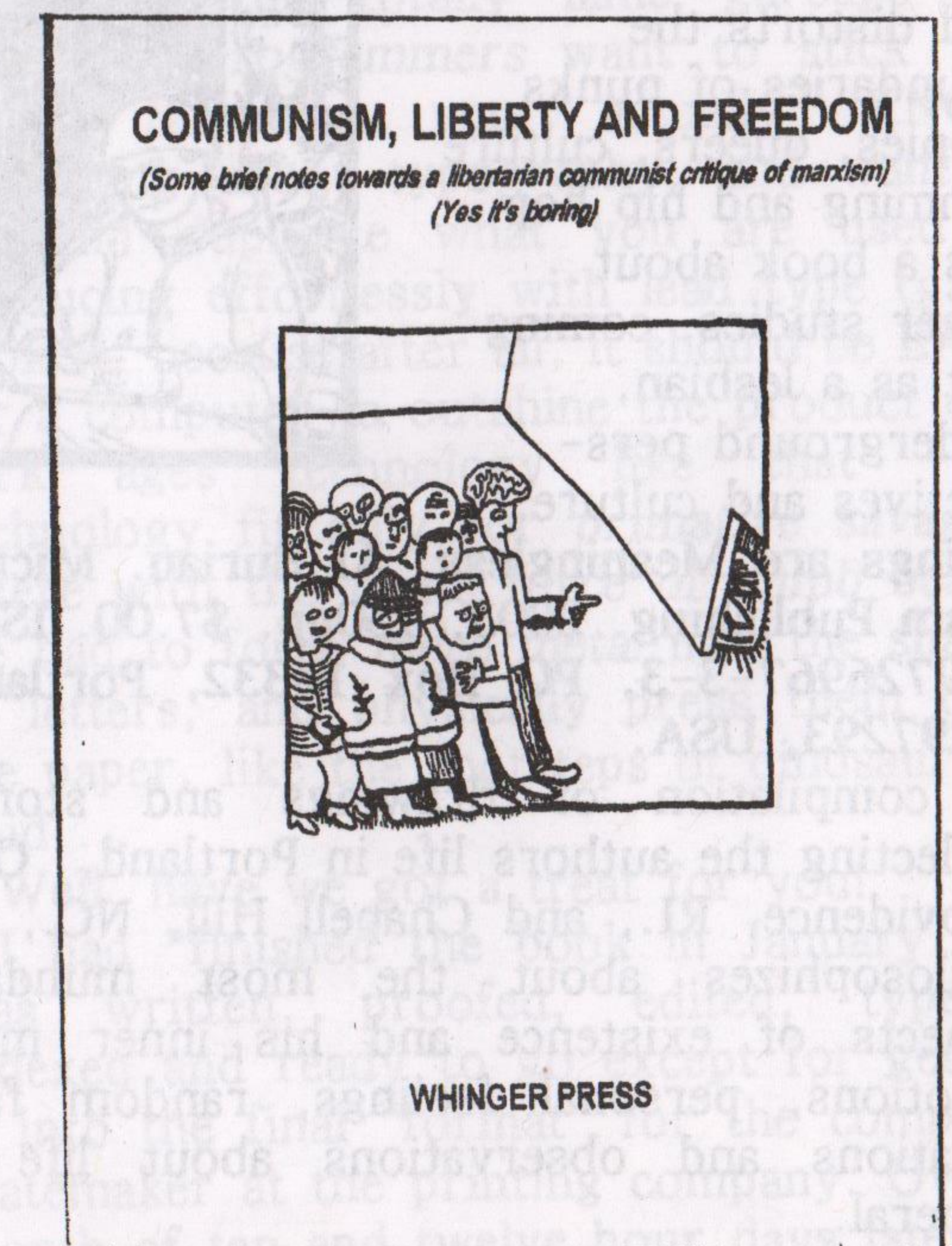
As the title suggests, a DIY guide to silkscreen printing. Or at least, a few tips on getting started.

A Walk in the Woods: Kag-Wadjiw (Porcupine Mountains). Chris Dodge. Dorchester Dog Hip Press. 2003. 24pp. Free/donation. 2712 Pillsbury, #105, Minneapolis, MN 55408, USA.

A diary travelogue. The author heads north for the 'hills' to become at one with nature. (Chris Dodge is zine librarian at *Utne*..)

Communism, Liberty and Freedom. (Some brief notes towards a libertarian communist critique of Marxism). Paul Petard. Whinger Press. 2003. 16pp. Free/donation. 22 Rangewood Avenue, Reading, RG30 3NN, UK.

Extracted from the blurb: "Marx has a utopian view of "capital". He is a sentimental romantic idealistic believer in capital as the progressive, universally totalising and revolutionising force. He dreams that capital successfully and completely subsumes all other social relations and social forms exclusively into its own process". A sound perspective and useful critique.



September 11th 2001: A New World. Pierre Watter. Anarcho Press. 2001. 45pp. £3.50. ISBN 0-906469-27-9. 7 Portland Tce, Nairn, IV12 4AS, Scotland.

An up-to-date critique of globalization, the "war on terror", world capitalism and state totalitarianism; encompassing all it's wheeling and dealing, double-standards, hypocrisy and downright skulduggery. Watter sees Sept 11th as a landmark in human affairs. Which he believes sets the date for the beginning of what, for the majority of mankind, will be a dark new age, the motive power of which is the implacable greed of a tiny minority bent on seizing everything for themselves.

Great Queen Gore Remscél Ulaid. Retold by Stuart France. Pieman Press. 2002. 24pp. £2.99. ISBN 1-904040-12-8. 33 Carter-knowle Rd, Sheffield S7 2DW, UK.

A re-telling of a classic tale where Nera is challenged to retrieve a withe from the leg of a hanged man. Nera recovers the withe but the dead man's spirit enlists his help and finds himself drawn into the otherworld.

The Flow Chronicles by the Urban Hermit. Microcosm Publishing. 2002. 200pp. \$8. ISBN 0-9726967-0-9. PO Box 14332, Portland, OR 97293-0332, USA.

A book of intimate personal stories about self-discovery. The book skews the lines and distorts the boundaries of punks, hippies, queers, culture jamming and hip hop. It's a book about queer studies, coming out as a lesbian, underground perspectives and culture.



Things are Meaningless. Al Burian. Microcosm Publishing. 2003. 150pp. \$7.00. ISBN 0-9726967-3-3. PO Box 14332, Portland, OR 97293, USA.

A compilation of drawings and stories reflecting the authors life in Portland, Or., Providence, RI., and Chapell Hill, NC., He philosophizes about the most mundane aspects of existence and his inner most emotions, personal feelings, random fascinations and observations about life in general.

HOBNAIL PRESS

★ Hobnail Press is an independent, not-for-profit small press publishing initiative. Our publishing mission is based on the Orwellian tenet, that, in a time of universal deceit, telling the truth is a revolutionary act.

★ Hobnail Press is vehemently opposed to any restriction on press freedom, and believes that a free press should mean just that.

★ Hobnail Press, however, reserves the editorial right and exercises social responsibility, not to knowingly publish material, or advertise any medium, that avocates authoritarian or discriminatory practices; which, encroach upon, restrict or curtail the individual or collective rights of others; and the abuse, degradation and exploitation of the weakest, most vulnerable and marginalised sectors of society.

★ Hobnail Press aims to publish a diverse miscellany of alternative, obscure, idiosyncratic and minority-interest publications from a social, economic and political perspective.

★ Hobnail Press will also distribute other titles that are in keeping with our own editorial and publishing aims and objectives.

★ Hobnail Press is committed to the ideal of building a national network of independent publishers; based upon mutual support and co-operation. The theoretical seed for a 'Free Press Federation' has been planted.

IN BRIEF

The Mill Valley based Venture Collective in the US, has recently launched The Citizens Media Fund, which aims to create a funding source for the independent media. Check it out. www.venturecollective.com.

Readers in the Wolverhampton may be interested in a new community writers' and publishing project in the Whitmore Reans, Dunstall and St. Peters area of the city. Recent statistics show these areas to be the most ethnically mixed in the city. Contact: Geoff Boswell, The Whitmore Reans Writing Project, Firsbrook House, Whitmore Reans, Wolverhampton, WV6 OUD.

EXTRACTS EXTRACTS EXTRACTS EXTRACTS

MAXIMEGASOFT - THE HARD SELL

The following extract is taken from an article by Dave Malcolm which first appeared in *Corporate Watch* #13. The article exposes the tactics employed the computer software giant Microsoft in their pursuit of global domination. *Corporate Watch* is available from 166 Cherwell St, Oxford, OX41 1BG, UK.

So how should someone concerned about Microsoft's dominance of the world's software infrastructure react? It's become traditional at this point in articles to suggest that you try an alternative operating system to Windows, such as the free operating system Linux. Unfortunately, although great progress has been made over the last few years towards making Linux easier to use, it's still something I can only recommend if you're fairly knowledgeable about computers. There's plenty of information on the internet about Linux.

A much easier step that I would like all readers of this article to consider is to use OpenOffice.org. This suite of software runs on Windows (and on a wide variety of other operating systems) and boasts a complete word-processor, spreadsheet, and soon, compatible with the Microsoft equivalents - for example, it will happily load and save Word documents. It has numerous advantages over Microsoft Office and Word; you don't have to pay for it, the full source code is available for hobbyists to play with and businesses to work with, and the file formats it uses are fully documented. If a substantial number of people moved from using the 'Word', 'Excel' and 'Powerpoint' formats for exchanging their documents, and instead used Openoffice.org formats, it would undermine Microsoft's control of electronic documents, and threaten one of its major sources of income. In fact, I'd like to stress this: if you're running a 'pirate' copy of Microsoft Office, or of 'Word', regarding it as free, please consider moving to something genuinely free: OpenOffice.org. Visit their website today! Microsoft has used software piracy to achieve ubiquity; it now wants to 'turn up the heat' and get people to start paying for

the software they've become dependent on. So don't fall for the phoney 'upgrades' which take up more space on your hard drive without actually doing anything useful; don't pay money to perpetuate a monopoly - switch to something free!

Contact: <http://www.openoffice.org/dev_docs/source/1.0.2/index.html>

A TRIP TO HELL

This extract is taken from an article by David Theodoropoulos which first appeared in *The Match* #100. This hilarious article (sorry to laugh David, but the articles brilliant) is by a traditional printer attempting to come to terms with modern computerised publishing technology. *The Match* is available from PO Box 3012, Tucson, Arizona 85702, USA.

Well, I finally got my damn book published, but have to describe to you the pure hell of computer typesetting. Oh, writing letters and simple stuff on a computer is not so bad, as long as you don't really care how it looks, but what about REAL typography? For a real book that you have very specific ideas about? For one where you don't want to accept the totally lame garbage the computer programmers want to stick you with? Suppose you actually KNOW something about typography, and want to try and duplicate what you are used to producing effortlessly with lead type (gasp! choke!), because after all, it should be EASY for a computer to outshine the product of a dark ages technology like that - a technology fit only for primitive savages, where with the brute force of dumb beasts we had to force mere metal into the shapes of letters, and physically press them onto the paper, like the footsteps of dinosaurs in mud ...

Well, have we got a treat for you!

I had "finished" the book in January - it was written, proofed, edited, typeset, indexed and ready to go except for getting it into the final "format" for the computer platemaker at the printing company. Over a month of ten and twelve hour days later...

Where to start? How about with the

"word-processor"? A telling phrase, that. They couldn't even call it an "electronic typesetter", or "compu-writer", or an "electro-composer" or anything; it is a "processor". Okay, so it IS easy to correct mistakes, isn't it? And "with just a few keystrokes" you can do almost anything, right?

comfort of my own home, "download" new fonts! Wow! An hour or two later I had some nice versions of Baskerville and Garamond, and had downloaded them (another \$95). Yay! I'm off to spend hours and hours of "re-formatting" the whole book to the new typefaces.

All goes well, seemingly. But - but - *something's wrong!* At random places the text comes out as garbage, or just vanishes!

Oh nooooo
 Many hours later I eventually figure out that the fonts are missing some characters. I'll download them again; maybe it was a glitch. They still don't work

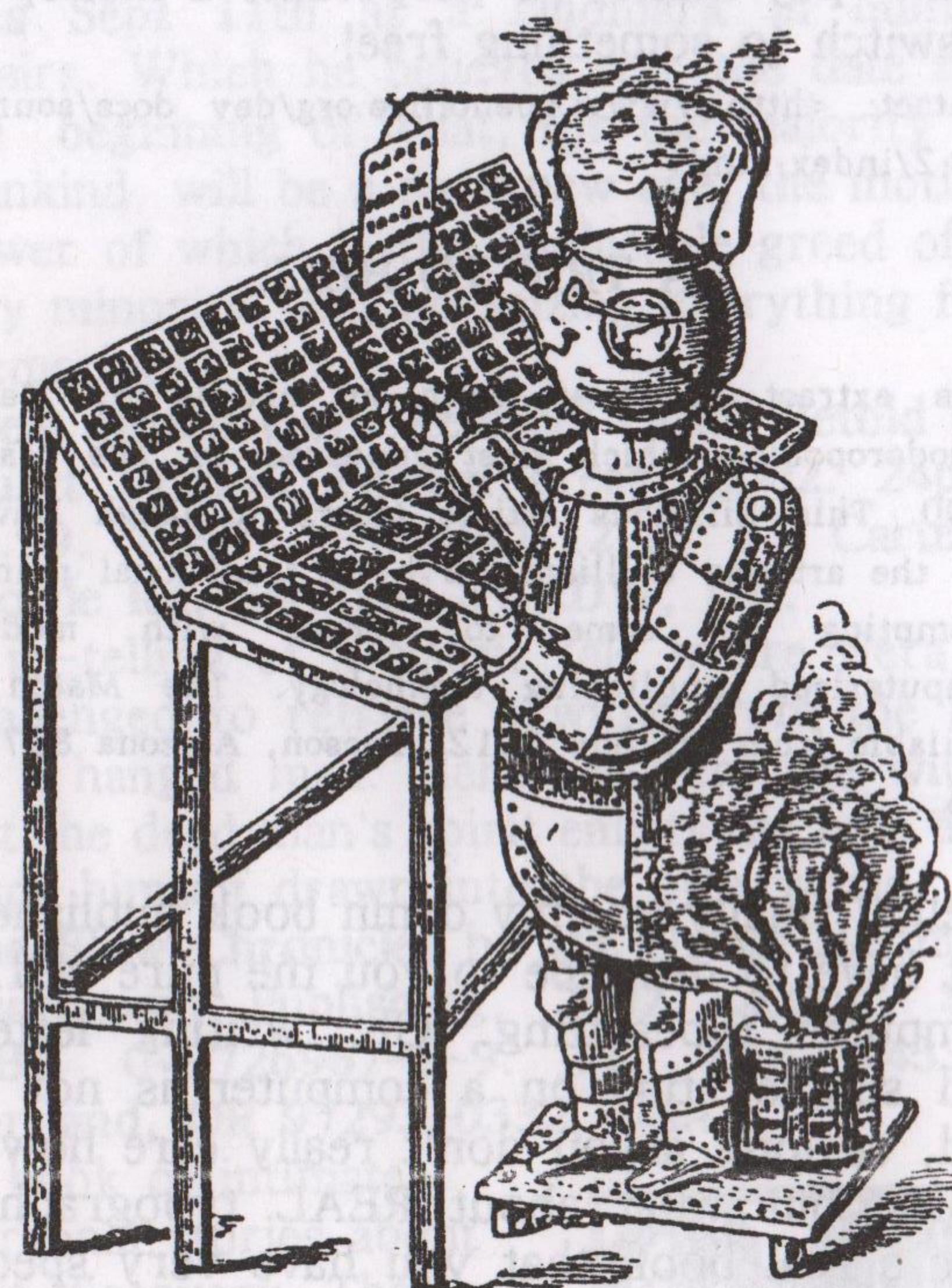
DIY PUBLISHING PART 1

This extract appeared in *Federation Magazine* #26, which is published by The Federation of Worker Writers & Community Publishers, and is written by editor Nick Pollard. The article offers some invaluable advice to anyone considering publishing their own magazine. Nick's observations and comments ring so true, anyone who has ever been involved in any kind of publishing venture will be able to identify with it. *Federation Magazine* is available from FWWCP, Burslem School of Art, Queen Street, Stoke on Trent, ST6 3BJ.

Deciding to put out a publication can often reveal splits in an organisation. Publications can use up resources quite quickly. Resources are not just money and equipment, but also time and the goodwill of the volunteers who are doing the co-ordination, the collation, the distribution.

It is important to plan, give the organisation a bit of time for things to change, people find they've taken more on than they would like, and for mistakes to be corrected. What you want to avoid is committing yourself to a publication which takes 18 months to put together, by which time it is out of date, there have been faults in the printing and no-one can be bothered to sort them out, no-one in the group ever wants to speak to each other again, all the money is tied up in books which can't be distributed or sold, and having the funders on your back because they've seen nothing for their money.

So first of all: What do you want to publish, and who is going to read it? How are you going to interest people in your publication - or what is in it which is going to make it interesting?



"The New Steam Composer"
 From the Paper & Printing Trades Journal, 1872.

And how about the dozens and dozens of typefaces that come free (!!) with your word processor. Well, most are garbage you would rarely use, but there was a nice Garamond, and a Baskerville, and a Baskerville Small Caps. Decent enough, though not entirely faithful to the originals. (In many cases they are calling something quite different by the old typeface names).

Unfortunately, after getting the entire book set up in the faces I wanted, I found out that the printing company's platemaker that would use the "PDF" file that had to be generated (with a \$250 program I had to buy) would not "read" correctly ANY of the typefaces I had, and the printer strenuously warned against using them, because they "might" print out as either garbage or another typeface. So off to the internet, where I could conveniently, from the

PRESSES & PROJECTS

The Federation of Worker Writers & Community Publishers

The FWWCP was formed in 1976, and now has a membership of over sixty-five independently organised writers' workshops, community publishers and organisations in Britain, and around the world. It is an umbrella organisation for those who wish to share their skills and work with their communities.

The FWWCP aims to further working class writing and community publishing, and the membership share a belief that writing and publishing should be made accessible to all.

The FWWCP publish *Federation Magazine* and *Broadsheet of Writing*; run an annual festival of writing; organise training; develop networks; encourage people to express themselves; offer advice, work with other literature organisations; fund-raise to help support people attend events and participate.

Membership of the FWWCP is only open to groups. Individuals are invited to become a 'Friend of the Fed'. For further information contact:

- ▷ FWWCP, Burslem School of Art, Queen Street, Stoke-on-Trent, ST6 3EJ
- ▷ e-mail: thefwwcp@tiscali.co.uk

Zine Archive

"We are building a Zine Archive in the Special Collections and University Archives at SDSU, a repository for fine, unique and unusual books, periodicals, manuscripts, oral histories and other documents. The Archive's aim is to provide a protected space for DIY collections while advancing public access to these important works. Zines won't circulate but anyone can use the archive. Allow someone 100 years from now to read what life was like for you and have your publication live on indefinitely. We are collecting all zines relating to: feminism, gender and trans issues; women/girls/trans; local music; local politics and activism; border issues. Have extra zines just collecting dust where few people can enjoy? Send us those too!"

Contact:

- ▷ Elke Zobl, Special Collections & University Archives, Malcolm A. Love Library, San Diego State University, 5500 Campanile Drive, San Diego, CA 92182-8050, USA.
- ▷ e-mail: ezobl@mail.sdsu.edu
- ▷ <http://infodome.sdsu.edu/about/depts/spcollections>

FREEDOM PRESS & BOOKSHOP

Since 1886 Freedom Press has been an independent publisher and distributor of anarchist and libertarian publications offering radical answers to pressing social questions. The arrival of the 21st century, far from outdating these ideas has shown them to be more relevant and urgent than ever. Our books and pamphlets span the philosophy, history and development of the anarchist movement, as well as the practical application of anarchist ideas to the problems of modern society. We also publish a newspaper, *Freedom* (founded by Peter Kropotkin and Charlotte Wilson) and an in-depth journal, *The Raven*.

Freedom stock hundreds of titles which are available by mail order or in the shop itself. If you plan to visit the shop it is always a good idea to phone first as the shop is staffed entirely by volunteers. Shop opening hours are roughly: Monday to Friday 10.30am to 6.00pm & Saturday 11.00am to 5.00pm. The shop is closed on Sundays, public holidays and from Christmas through to New Year.

- ▷ Freedom Press and Bookshop, Angel Alley, 84b Whitechapel High Street, London E1 7QX, UK.
- ▷ Tel: (+44) 020 7247 9249
- ▷ Fax: (+44) 020 7377 9526

PRESSES & PROJECTS continued.....

IGNOTUS PRESS

The aim of Ignotus Press is to provide a wide basis of genuine information for all esoteric traditions. Originally founded as a small independent publishing company, we noticed that, suddenly, serious occult material was becoming almost impossible to find. Ancient wisdom and traditional esoteric teaching was, effectively, being destroyed at source. We had already witnessed the 'sanitisation' of the Mysteries in the media and pagan presses with a politically-correct, socially-acceptable nature-worship which is as innocuous as it is unworkable. We also felt that the Old Ways were being rendered impotent as they were offered up for sacrifice under the guise of a compatible pick-and-mix fashion cult. Ignotus Press (non-fiction) is a way of preserving traditional teaching for future generations of seekers of the Mysteries. We have now introduced two new imprints Moonraker Books (fiction) and Alpherd Press (Lifestyle) to expand other areas of esoteric publishing.

Many of the so-called 'teaching tools' available from high street bookshops are written by people with a very limited experience of practical magic. Often these are authors who have amassed an impressive amount of book-knowledge but remain ignorant of the basic safety measures taught by genuine practitioners. Unfortunately these are the books commissioned by mainstream publishers because the author manages to convince them that they have some standing within the esoteric community. As a result much that passes for authentic magical instruction is an eclectic mish-mash of cross-cultural superstitions, generic folk-lore and poor interpretation. Ignotus Press is determined to preserve our magical heritage by only publishing authentic material from *bone fide*, working practitioners of magic.

Ignotus Press also operate *The Hemlock Club* which is a quarterly newsletter sent to personal customers, which offers readers considerable discounts, and up to date publishing news. For further information on Ignotus Press, submission guidelines and subscription details contact:

- ▷ Ignotus Press, BCM Writer, London WC1 3XX
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UTNE

"Who we are: Our staff searches through thousands of small press publications along with internet sites, newly published books, and other off-the-beaten-path sources looking for the best articles and freshest ideas. Utne, by the way, rhymes with chutney and means "far out" in Norwegian".

Utne also run a comprehensive alternative and small press zine library. A recent survey estimated some 1,600 titles on their shelves. Each issue of Utne (bi-monthly) carries a review section. Each year Utne holds an 'Independent Press Awards', gleaned from the literature they receive.

- ▷ Utne, 1624 Harmon Place, Minneapolis, MN 55403, USA
- ▷ e-mail: editor@utne.com
- ▷ www.utne.com



Check out the online readers choice poll www.utne.com/uipa

MAG & ZINE LISTINGS

First of all I would like to thank all the editors and publishers who sent in the material to make this section of *HR* possible, as well as friends who went out and bought publications and sent them on to me. Please keep up the good work.... this section can only grow and grow. I'd like to see it develop into an invaluable resource for small press and alternative publishing scene.

As I mentioned in the last issue I was faced with the dilemma of how and where to categorize the material received.

I just hope I don't upset anyone too much (some publications almost defy definition - but I guess that's the magic of what we are about). If you are not happy with where I put you, just drop me a line. The categories are as follows:

- ▷ **RADICAL:** Publications, by and large, advocating political, social and community action from an independent and self-managed perspective.
- ▷ **ART & LITERATURE:** Poetry, fiction and art. Generally speaking, the domain of the small press publisher.
- ▷ **ESOTERIC:** Includes metaphysics and 'alternative' spirituality, of a decentralised and non-authoritarian nature. From an independent publishing point of view this field is prolific.
- ▷ **STRANGE:** The best way to describe this category is to quote from the dictionary. Perusing three different dictionaries, the best definitions I came up with were: "unusual"; "interestingly unusual"; "bizarre" and "atypical". For example, this could include cryptozoology, urban mythology, Earth Mysteries, Ufology etc.
- ▷ **ZINE SCENE:** A miscellany of fanzines; on or about anything really.
- ▷ **FOOTIE:** A new category. Fanzines relating to football (soccer!). If 'Esoteric' is prolific this genre is mega-prolific. We start rather tentatively.
- ▷ **REVIEW:** Basically, publications like *HR* that list and review other small press and alternative publications
- ▷ **DISTRO:** Catalogues received from book distributors that specialize in our sphere of interest.

RADICAL

Abolishing The Borders From Below: No.11 Anarchist Courier from Eastern Europe. August 2003. A4. 28pp. No price given. Contact via wielkowitsch@hotmail.com or ABFB, Samariterstr.32, 10247 Berlin, Germany.

Bi-monthly, English language, magazine produced by a group of Eastern European anarchists based in Berlin. Cracking stuff - news, views and articles on anarchist and labour activity from around Eastern Europe. Articles include: Freedom of Speech in Belarus; Attacks on anarcho-syndicalism in Serbia; Platformism in the Czech Republic; War in Chechnya; and an extensive contacts list.

Agitate. No.1. A4. 8pp. Free/Donation. c/o Chris, Flat 5, 7 Westgate, Shipley, BD18 3QX, UK.

Tidy little DIY anarcho punk resource newsletter. Published with the intent to spread and provide coverage of the international DIY anarcho punk movement. Includes zine listings and music reviews + general news from around the international anarchist movement.

Agitate. No.2. A4. 8pp. Free/Donation.

As anticipated, No.2 follows the same kind of format and content as issue No.1. Slightly more emphasis on music in this issue.

Anarchist Age Weekly Review. No.557. 28th July-3rd August 2003. A4. 6pp. Free/Donation. PO Box 20, Parkville, Vic 3052, Australia.

Weekly anarchist paper produced by the Libertarian Workers for Self-Management and the Anarchist Media Institute. Compact and concise would ably describe AAWR. Focussed on, and packed with, Australian political and labour news. Also includes an interesting longer article on: Middle Australia and the curse of economic rationalisation.

Anarchist Age Weekly Review. No.569. 20th October-26th October 2003. A4. 4pp. Free/Donation.

Same format as issue reviewed previously. Includes an appeal for donations to ease their cash-flow problems. Publication in danger of folding if debt not cleared. (Debt reported in this issue is \$1742.50).

Aufheben. No.12. 2004. A4. 60pp. £3.00. (Payable to Aufheben). Brighton & Hove Unemployed Workers Centre, PO Box 2536, Rottingdean, Brighton BN2 6LX, UK.

Well produced, glossy covered, left-communist, ultra-leftist theoretical journal. Contains well researched articles on: The war in Iraq, in the context of the evolving geo-political-economy that has shaped American foreign policy since the Iran-Iraq conflict; The current anti-war movement. Focussing on the inability of the liberal peace movement to exercise control over the vast diversity of protesters involved; Communist Theory - ultra left ongoing discussion; Review article on a German collective researching class struggle through working in call centres.

Black Badger. No.6. A5. 36pp. No price (Donation). PO Box 508, Berkeley, CA 94701-0508, USA.

A very personalized, readable, anarchistic (maga)zine. 'Badger' muses on a variety of subject matter, including: Thoughts on war; Video reviews; Thoughts on cops; Book reviews; Thoughts on work; Exchange on anarchism; Travelogue: Thoughts on friendship; Thoughts on the space shuttle; Thoughts on zines. Plus a lot of drawings of badgers!

Black Flag: For Anarchist Resistance. No.223. A4. 40pp. £2.00. BM Hurricane, London WC1N 3XX, UK.

Long running anarchist paper with lots of cred'. Packed with news, reviews and information on class struggle and anarchist action from around the globe. Features include: The International Working Class Association; Analysis of May Day, past, present and future; Sectarian politics in Northern Ireland; Chilian Revolution of 1973; London Olympic bid; An analysis of Trotskyist democratic organisation, bourgeois democracy and the libertarian alternative.

Class War: Working Class and Proud. No.85. Summer 2003. A3. 16pp. £1.00. PO Box 467, London E8 3QX, UK.

Anti-establishment, anti-capitalist, class struggle newspaper; full of short articles and comment. Good sense of humour too. Highly amusing article on how to spot the various lefties, journalists, police etc on demo's. Even has a sports page!

Communicating Vessels. Vol.1. No.10. Sept/Oct 2003. A5. 52pp. Free/Donation. Cuckoo Press, PO Box 1124, Madison, WI 53701-1124, USA.

Anti-capitalist publication with a seemingly broad revolutionary remit, which also includes elements of fiction-writing. Articles include: Moral Disorder; Iraq War; Israeli War Crimes; *Potemkin* parallels in spontaneous situations; Excerpts from Ken Knabb's *Public Secrets*; Book Reviews.

Corporate Watch. No.14. July/August 2003. A4. 12pp. 50p. 16b Cherwell St, Oxford OX4 1BG, UK.

Exposing and investigating multinational companies and other corrupt and exploitative agencies of capitalism. Very well researched. Invaluable and informative campaign material. Articles include: Shell oil; Rebuilding Iraq; Zimbabwe; Nike's US court battle.

Counter Information: Grass-roots resistance in Scotland. No.58. Winter 2003/2004. A4. 4pp. Free/Donation. c/o 17 W.Montgomery Place, Edinburgh, EH7 5HA, Scotland.

International, national and local class struggle bulletin packed with short news items and practical information.

Direct Action. No.28. Autumn 2003. A4. 36pp. £2.00. PO Box 29, South West PDO, Manchester, M15 5HW, UK.

Anarcho-Syndicalist magazine published by the Solidarity Federation, the British Section of the International Workers Association. Lots of news items and comment about labour and revolutionary struggles around the world. Articles include: New Labour; Mineral wars in the Congo; Workplace Militancy: The left, the unions & anarcho-syndicalism; Corporate killings; The Changing nature of Fascism; Mindgames & Warcrimes.

Earth First! Action Update. No.90. October 2003. A4. 8pp. 50p/Donation. c/o 12 London Rd, Brighton, BN1 4JA, UK

Radical environmentalist bulletin. Rotational editorship. (Currently produced from a bedsit in Brighton!). Full of news, views, contacts and listings. Articles include; instructions on how to occupy an office; Update on action against Bayer Cropscience (Genetically Modified crops); Honduran environmentalists take up arm to defend the forests; Prisoner contact list.

Federation Magazine: The Magazine of the Federation of Worker Writers and Community Publishers. No.26. Summer 2003. A4. 40pp. £1.50. FWWCP, Burslem School of Art, Queen St, Stoke-on-Trent, ST6 3EJ, UK.

Aims to further working class writing and community publishing. Believes that writing and publishing should be accessible to all, especially for those who find it difficult to be heard in society. Interesting mix of articles which include: Part 1 of a series on DIY publishing; Report from an oral history project in Philadelphia; Report from the Great Labor Arts Exchange in Washington DC.; Debate on working class culture; Homeless forum; Plus poetry and reviews.

Fifth Estate: North America's Oldest Anti-Authoritarian Periodical Promoting Rebellion Since 1965. Vol.38. No.2. Summer 2003. A4. 40pp. \$3. Tennessee Collective, PO Box 6, Liberty, TN 37095, USA.

A collective of volunteer writers, artists and editors - friends, who produce a paper as an expression of resistance to an unjust and destructive society. Articles in this issue include: War in Iraq/anti war stuff; An anti-fascist talk for Bakunin's birthday; Resistance begins at home/Guatemala; Big section on music and dance; news and reviews.

Fifth Estate: North America's Oldest Anti-Authoritarian Periodical Promoting Rebellion Since 1965. Vol.38. No.3. Fall 2003. A4. 48pp. \$3. Detroit Collective, Box 201016, Ferndale, MI 48220, USA.

Articles include: Jailed anarchist Sherman Austin; Detroit power cut; Car culture; Report on alternative, anti-capitalist and anti war village in France; Insubordination; Hippie Riots & Youth Rebellions; Charles Fourier; Analyzing Authoritarian Narcissism; Dancing to the beat of indigenous resistance; news and reviews.

Freedom: Anarchist Fortnightly. Vol.64. No.19. 11th October 2003. A3. 8pp. 50p. 84b Whitechapel High St, London E1 7QX, UK.

Spreading the word since 1886! Articles include: Drug trade; Campaign against prison slavery; Iraq; Is there still room for radical art in a world where both space and expression are increasingly controlled?; ID cards; Reviews, letters.

Green Anarchist: The best way to protect freedom of speech is to exercise it. No.65. A4. 12pp. £1. 9 Ash Avenue, Galgate, Lancaster, LA2 0NP, UK.

Steve the editor kindly send in three issues of GA, two of which were a couple of years old. Therefore, I'll only list the most recent one. However, I can assure readers that the omitted two are just as good as this one - well written and well researched. This issue is a themed issue which looks at America's imperialist attempts to dominate the world; as well as a number of book reviews.

Greenevents: The Alternative Guide to London and Beyond. October 2003. A4. 16pp. Free. 13 Brecknock Road, London N7 0BL, UK.

New age, Alternative medicine, Save the Whale, Friends of the Earth type events and classes listings bulletin.

Jewish Socialist: The Magazine of the Jewish Socialist Group. No.48. Summer 2003. A4. 36pp. BM 3725, London WC1 3XX, UK.

Serves as a forum for radical ideas and opinions on issues directly affecting the Jewish community here and elsewhere and on questions vital to minorities and socialists everywhere. Articles include: 50th anniversary of the executions of Julius and Ethel Rosenberg who were wrongfully accused of selling US atomic bomb secrets to the Soviet Union; Interview with Afif Safieh, Palistinian General Delegate to the UK; Migrant workers in Israel; Persecution of Bedouin in Israel; Jewish radicals and the first immigration controls in 19th century Britain; of Warsaw ghetto Uprising.

KSL: Bulletin of the Kate Sharpley Library. No.36. October 2003. A4. 8pp. 50p. BM Hurricane, London WC1N 3XX, UK.

Anarchist publisher and archivist. Produces KSL as a regular newsletter. This issue includes articles on: Government by majority, written in 1896; Retracing the roots of the Iberian Anarchist Federation (FAI); Obituary for Chilian anarchist Jose Ego-Aguirre; Reviews.

London Catholic Worker. No.2. July 2003. A4. 8pp. Donation. 14 Deal Street, London E1 5AH, UK.

Supports non-violent peace activism and resistance. Articles include: Exposing the works of Darkness; Origins and history of the Catholic Worker movement.

Nonviolent Action: No.43. June 2003. A4. 12pp. 60p. 5 Caledonian Rd, London N1 9DY, UK.

Monthly bulletin from Peace News. Articles include: Numerous reports on peace and anti-war demo's; Our own weapons of mass destruction; A guide to reducing anger levels on demo's; News, views and contacts.

Notes from the Borderland. No.5. Winter 2003-4. A4. 64pp. £3.50. BM Box 4769, London WC1N 3XX, UK.

A well researched, enthralling and eclectic mix of controversial and challenging political investigative journalism and conspiracy theories. Articles include; MI5 Director-general Eliza Manningham-Buller: The unasked questions; Bookshop Libel case; Wombles trial; David Copeland update: More on Britain's Oklahoma; Anatomy of a Disinformation Campaign in Ufology; Extended review on Dynamite Dilemas - Fenian Fire The Government Plot to Assassinate Queen Victoria; An analysis of Peter Taylor's True Spies; Exposing Donal Macintyre; David Shaler; An anti-fascist critique of the BNP.

Now or Never: Newspaper of Norwich Anarchists. No.4. A3. 12pp. 35p. PO Box 487, Norwich, NR5 8WE, UK.

Similar to *Class War* in style and layout. Articles include: Tips for burning an effigy of a politician on Bonfire Night instead of Guy Fawkes; May Day 2003 report; Cheap fuel alternatives; Lots of short agitational snippets of news, views and comment.

Rebel Bull: Herefordshire's Anarchist News Sheet. No.6 & 7. A4. 4pp. Free/donation. PO Box 7, Pontypool, Gwent, NP4 8YB.

Punchy and agitational local paper which stays largely with local issues; like closure of public amenities, public transport, local hospitals etc.

Resistance: Anarchist Bulletin. No.54. October 2003. A4. 4pp. Free/donation. c/o 84b Whitechapel High Street, London E1 7QX, UK.

Monthly bulletin put out by the Anarchist Federation. Articles include: GM food; ID cards; Greek prisoners; Anti-militarism; Bruce Willis - celebrity prat of the month! **SchNews. No.428. 24th October 2003. A4. 2pp. Free/donation. PO Box 2006, Brighton, BN2 0EF, UK.**

Information for action. Agitational news sheet. Articles include: Local communities dealing with anti-social behaviour (something for the political purists to ponder over); Bush & Blair; Government policy on 'anti-social' behaviour.

Surrey Agitator. No.1. Summer 2003. A4. 2pp. Free/donation. PO Box 375, Knaphill, Woking, Surrey, GU21 2XL, UK.

Anarchist news sheet produced by Surrey Anarchist Group. Focuses mainly on local issues; health care, redundancies, school closures, refugees.

The Die: Readings in Culture, Literature & Philosophy. Vol.2. No.2. Spring 2003. A4. 12pp. Free/donation. PO Box 764, College Park, MD 20740, USA.

An independently published magazine with the goal of making you think about things you may not have considered and think twice about the things you take for granted. Articles include: A civilian war diary; Why read philosophy?; plus bits and pieces.

The Voluntaryist: "If one takes care of the means, the end takes care of itself". No.118. 3rd Quarter 2003. A4. 8pp. \$4. PO Box 275, Gramling, South Carolina 29348, USA.

The editorial stance of this publication is based upon opposition to government enumeration. The main article, which says it all, is entitled, "A monopoly on the means of identification: The evolution of the compulsory state birth and death certificate". A second shorter article is the personal account of life as a 'stateless' person.

The Voluntaryist: No.119. 4th Quarter 2003. A4. 8pp. \$4. PO Box 275, Gramling, South Carolina 29348, USA.

The title feature in this issue is "The precursor of national identity cards in the US: Drivers licenses and vehicle registration in historical perspective". The second, and again shorter, article is entitled "Taxation = Theft".

Total Liberty: A Journal of Evolutionary Anarchism. Vol.3. No.4. Spring/Summer 2003. A4. 16pp. £1.00. (payable to J.P.Simcock). 47 High St, Belper, Derby, DE56 1GF, UK.

Attractively produced magazine with a strangely diverse content mix, which in my case actually appeals. Contents include:

Steve Booth takes us on a journey of self-discovery and shares his love of jazz; The origins of authoritarianism; Individualist Anarchism v. Communist Anarchism and libertarianism; Trafficking with Anarchists (cars that is. Ed.); Book reviews.

Total Liberty: A Journal of Evolutionary Anarchism. Vol.4. No.1. Autumn/Winter 2003. A4. 16pp. £1.00. (payable to J.P.Simcock). 47 High St, Belper, Derby, DE56 1GF, UK.

Articles in this issue include: Individualism and Inequality; A Teenage Anarchist Speaks - aged 16; Government, Society and its critics; A Comparative Study of Application Forms for Housing Benefit and an American Express Card.

Voices: In Solidarity with the People of Iraq. No.33. Autumn 2003. A4. 12pp. Free/donation. 5 Caledonian Road, London N1 9DX, UK.

Published by Voices in the wilderness, a regular newsletter. Campaigned against economic sanctions. Now campaigning against war/occupation. Full of facts, figures, news, information, resources and contacts.



ESOTERIC

The Cauldron: Witchcraft, Paganism & Folklore. No.109. August 2003. A4. 44pp. £3.00. (payable M.A. Howard). BM Cauldron, London, WC1N 3XX, UK.

Always a great favourite of mine. Jammed packed with 'occult' matter. Published quarterly since 1976. Articles include: Witchcraft in the 1960's; Magical Practice and Belief 1800 to the present day; Spirit Possession in Brazil; Polarity & the Sexual Mysteries; Slavic Festivals; Sacred Musings; News, views and reviews.

The Cauldron: Witchcraft, Paganism & Folklore. No.110. November 2003. A4. 44pp. £3.00. (payable M.A. Howard). BM

Cauldron, London WC1N 3XX, UK.

Articles in this issue include: The folklore and magic of Greece; Hekate - Dark Mistress of the Soul; A Re-Vision of the Greek Mystery Tradition; Natural Pagan Burials; Plant Charms for Binding the Dead; The Craft of Tubal Cain;

The Goddess Inside: The Insiders Quarterly. Vol.7. No.4. A4. 12pp. Free/donation. PO Box 760, Campbellford, Ontario, Canada, KOL 1LO.

A newsletter for pagan 'shut-ins'. Articles include: Info' on Samhain; List of various witch traditions; Pyramid alignment Ritual; Poetry.

Goddessing Regenerated. No.17. A3. 40pp. \$6. PO Box 269, Valrico, FL 33595, USA.

A feminist, international, multi-cultural journal of Goddess expression. Focuses on resources and networking, and covers research into both ancient and on-going Goddess-orientated cultures as well as contemporary spiritual experiences and arts. Articles include: Building a living democracy - Vandana Shiva, Ecofeminist; Volcano Goddesses; Peace through Art; Sicilian Goddess Chronicles; Poetry; News, views, reviews, listings.

Goddessing Regenerated. No.18. A3. 40pp. \$6. PO Box 269, Valrico, FL 33595, USA.

Articles include: Vandana Shiva cont.; Sicilian Goddess Chronicles cont.; The Devi in India - Traditions of village Goddesses in transition; More on volcano deities; poetry; News, views, reviews, listings.

Pagan Dawn: Revealing the Beliefs, Arts and Magic of the Old Ways. No.148. Lammas 2003. A4. 50pp. £3.25. BM Box 5896, London WC1N 3XX, UK.

Journal of the Pagan Federation (founded in 1971). Articles include: Thoughts on the Wicker Man; Environmental Issues; A general framework for the study of European magic; Cult of the Hidden God; Yaruba Pagans; Poetry & Art; News, views, reviews, listings.

Pagan Dawn: Revealing the Beliefs, Arts and Magic of the Old Ways. No.149. Samhain 2003. A4. 52pp. £3.25. BM Box 5896, London WC1N 3XX, UK.

Articles in this issue include: Why Diana is as good a god as any; Pagan Teachers; Afro-Brazilian Religions; Rites of Passage; Interview with Michael Howard, editor of

The Cauldron; How to be an inner-city pagan; Pagans and war; Paganism and Witchcraft; Poetry & Art; News, views, reviews, listings.

Pentacle. No.6. Autumn 2003. A4. 62pp. £3.25. 78 Hamlet Road, Southend-on-Sea, Essex, SS1 1HH, UK.

The UK's largest independent pagan magazine. What I find rather confusing is that, at a glance, it is hard to tell the difference between this magazine and *Pagan Dawn*. It's editor, Marion Pearce, was also once the editor of *PD*. The current editor of *PD* is called Marian Green. However, this does not detract from the first-rate quality of either magazine. Articles include: Amesbury burial site; The Green Man; Animal rights; Harvest Tradition; Neuro Theology; Interview with Ray Buckland; Modern Templers and Witches; Power and Femininity in Indian Art; Stregheria - Italian Tradition; Plantlore; Poetry & Art; News, views, reviews, listings.

Pentacle. No.7. Winter 2003. A4. 64pp. £3.25. 78 Hamlet Road, Southend-on-Sea, Essex, SS1 1HH, UK.

Articles in this issue include: Summer solstice at Stonehenge; Global environmental issues; Green products review; Badger Killing; Underworld journeys; Baldur the Sun God; Spirit Medicine of the Amazonian rainforest; Batty about bats; Irish Goddess Macha; Pagan serving in Iraq; Poetry & Art; News, views, reviews, listings.

Silver Wheel Magazine. No.67. Lughnasa 2003. A4. 32pp. £2.50. PO Box 12, Earl Shilton, Leics, LE9 7ZZ, UK.

Another well-respected and long-running pagan magazine. Articles include: Demeter (Earth Mother); A magical journey; Environmentally (and pagan) friendly cleaning agents; Paths through the Zodiac; Cord Magic; Smith Gods and Lughnasa; Herbcraft and much more.

Silver Wheel. No.68. Samhain 2003. A4. 30pp. £2.50. PO Box 12, Earl Shilton, Leics, LE9 7ZZ, UK.

Articles in this issue include: Egyptian Mythology; Moira - Greek Goddess of fate; Croft Hill; Feline Magick; The Garden of Life; Knot Magic; Out of the Stars; The Molly Tradition; Samhain & Yule rites; Yule - Time of rebirth; The Witches Kitchen; Tarot; Animal Rights; News, views, reviews,

Starcraft. No.6. October 2003. A4. 12pp. £2.50. (payable Van-Dam). 53 Hallett Way, Bude, Cornwall, EX23 8PG, UK.

All about starcraft, Kayanakâl, the Starian Way: natural spiritual living-and-evolving, tandemic relationships with Deva, and transformation and transcendence via out-of-body projections/experiences, trance-meditations/dreaming-awake sessions, and magick. (Now if this doesn't make too much sense to the unenlightened, check it out). All articles follow this theme, and to be perfectly honest, whilst finding it all very interesting, I find it rather difficult to follow. In the words of the editor, I guess I fall into the category of having "normal views".

Stonehenge Campaign newsletter. Summer Solstice 2003. A4. 4pp. Free/donation. c/o 99 Torriano Ave, London NW5 2RX, UK.

Campaign exists to lobby, campaign, attend meetings, raise public awareness and maintain links with interested parties for the reinstatement of the Stonehenge Peoples Free Festival and religious access to Stonehenge itself, and to protect the Stonehenge landscape and environment. Articles include: Details on the solstice sunrise; Roads update; Information on a very long walk from Stonehenge to the Pyramids (yes, in Egypt!); Loads of contacts and networking.



Verdelet. No.9. Autumn 2003. A4. 20pp. £2.00. PO Box 58, Craven Arms, SY 8WG, UK.

General sort of pagan magazine. Articles include: Interview with Professor Ronald Hutton; The arts of Talismanic Magic; Cunning folk; At the Castle of the Rose Queen; A plug for pagan singles seeking romance and friendship; The Collegium Astrologicum - which apparently predicted the Gulf war twelve months early and the exact day the Taliban government collapsed in Afganistan!!; Reviews.

COUNTING THE COST



by Suzanne Ruthven

Suzanne Ruthven, from ignotus press, sets the record straight as to why specialist books, published by the independent press, often appear dearer than those published by their counterparts in mainstream publishing.

The second most common complaint about occult/esoteric books is the price. (The first is usually the abysmal content). When mainstream publishers can offer a 300-page paperback it does seem grossly unfair to pay £10+ for a 100 page book. We can't speak for other publishers but at ignotus press we couldn't afford to price our books any lower. Five years ago we were selling a 250-300 page paperback for £9.95 but with the horrendous increase in printing and paper prices, not to mention distributors' and carriage charges, a similar size book now needs to sell for £14.95 to cover costs.

As a result, we've had to cut our cloth without jeopardising the royalty payments to our authors because ignotus press pays a higher royalty rate than most mainstream publishers. We don't pay an advance but our authors receive a straightforward £1.00 per book and considering that the average royalty paid by mainstream is now only pence per net sale, our terms are generous indeed.

The following figures reflect normal book trade sales that are placed in bookshops around the country or ordered through Whittaker's - and subject to full bookseller's discount if we want to attract repeat orders.

Recommended sale price per book	£9.99
Less 40% bookseller's discount	£3.99
Less author's royalty payment	£1.00
Average printing & finishing cost	£3.50
Carriage & overheads	£1.00
Total	£9.49
Profit per book	£0.50

£0.50 is not a huge profit when you take into account that it is we the publisher, who are running the risk that the book might not sell. A title that is a 'slow mover' will not

realise a profit for several years and our profit is tied up in the stock.

What makes these figures even more frightening is that Waterstones, for example, announced in *The Author* (Spring 2001) that they were planning to impose a standard 50% discount from all independent publishers. A 50% bookseller's discount, plus the other deductions listed above would mean that we would be giving the books away.

Added to this, we have tried selling through distributors (in the UK and overseas) but the discount demanded by such services is 60%! We were faced with either, hiking up the price to cover distributors' charges, or expanding our direct sales outlets via the internet, regular mailings to New Age bookshops in the UK and Ireland, advertising in pagan magazines and taking selling space at pagan fairs.

The mainstream publishers who were once willing to include serious esoteric material on their lists have long since sold out to the 'mind, body and spirit' genre and so, when it comes down to specialist subjects, the reader is forced to pay the higher prices from publishers who cannot produce the books any cheaper.

So next time you buy one of our books, remember that we're trying not to compromise the talent of our authors; we are paying a reasonable royalty on their work. Neither are there great profits disappearing into our pockets. This is what it costs to produce the sort of books you want to read.

Ed's note: I think that the majority of independent publishers can relate to the publishing and distribution problems highlighted by Suzanne. On a personal note, profit, as in making 'loads' money, has never been a publishing goal or incentive. However, it is always useful to cover costs, and maybe have a little left over for other projects.

WHAT IS MAIL ART?

In the world of self-publishing there exists a global phenomena known as mail art. So what exactly is mail art, as the title proclaims? For the benefit of the uninitiated HR has reproduced two articles on the subject, which first appeared in the *Free Press Death Ship* #3. The first is unsurprisingly entitled, 'What is Mail Art?' by Ken Miller and the second, 'B4 FUN was Mail Art' by Vittore Baroni. The text is also complemented by credited examples of mail art.

WHAT IS MAIL ART?

When I tell people I'm a mail artist, I'm invariably asked the question, "What is mail art?", and I always have trouble explaining exactly what it is. (Just as I would have trouble explaining what "art" itself is).

Simply put, mail art, or correspondence art as it is sometimes called, is art that is sent directly to its audience through the mail. In essence, mail art is a non-commercial art form, one that eliminates the compromising influences of art markets and art dealers on the artists' vision. A benefit to the audience is free artwork that is often personally created just for them.

Mail art can take just about any form whatsoever. There are, however, a few commonly used, primary forms it usually takes, which I'll list below. (But again, keep in mind that these are by no means the only possibilities).

DECORATED POSTCARDS OR ENVELOPES

This is the simplest and cheapest form of mail art, and perhaps the one that most people have done on their own from time to time. This is probably the oldest form of mail art, too - perhaps as old as postal communication itself. Commonly used decorations include rubber stamps, collage, paintings, and block prints.

ADD AND PASS

This form was created in the 1950's by artist Ray Johnson, and over time became a kind of "creative chain letter". As Ray created it, he'd start a drawing or collage, which he'd send to another artist with instructions to modify it, then pass it along to a specified third person. He used this as a vehicle for introducing people to each

other. These days, most "Add & Pass" pieces are open-ended; they encourage the recipient to modify, photocopy, and pass on - and to send copies to the previous so they can see how it has changed. The results vary wildly as each generation passes from artist to artist - sometimes the entire piece will be cut up and turned into a whole new piece. ("Add and Pass" pieces annoy some mail artists, who find xerographic artwork "boring" and "unoriginal", unfortunately).



Post card from Malok
Box 41, Waukau, WI 54980, USA

STRANGE OBJECTS

This involves sending something really bizarre through the mail, often simply stamped and posted without an envelope. This can be a thrill, or... Well, people have sent me giant cardboard postcards, aluminium cans, large pieces of engraved plastic, smelly clothes worn while working at a fish cannery, paper dolls, etc. (it's kind of fun to take something odd down to the post office and watch their reaction when you try to mail it without a box or envelope!)

MAIL ART EXHIBITIONS

These can range from a show at the Whitney Museum, to a display in a library in a small Italian town, to a bunch of artwork attached to a British shopping cart. Sometimes one receives slick, color "documentation" of such shows in catalog form, (usually from countries with governments that fund small non-commercial artists), more often than not, however, all one receives is a photocopied list of all the participants' names with maybe a photo.

FAKE POSTAGE STAMPS AND FAKE MONEY

Certain mail artists specialize in producing their own postage stamps, sometimes with imaginary countries of origin, which they post along with genuine postage (though never in lieu of it). Such pieces are often intricate, miniature works of art.



Stamp from Mail 4 FUN

Some artists produce creatively modified or otherwise entirely faux banknotes as well. (The Fluxus Bucks project combines fake bills with the "Add and Pass" concept for interesting results).

COMPILATIONS

A typical example of this form would be a group of, say, 20 artists, who each create 20 original pieces of a specified size. Then the pieces are bound into 20 compilations, each with one piece by each artist inside. Each artist then receives one of the compilations in return for their participation.

Mail art projects such as these (and an

infinite variety of others) come together through what is sometimes called the "mail art network". This network grew from Ray Johnson's original mailing list, also once known as the "New York Correspondence school". (This was a pun on correspondence schools for artists, and the term "school of art" often applied to artistic style-circles such as the "Abstract-Impressionist School"). Over the years this mailing list changed and expanded - old-timers dropped out or passed away, new people joined in - and eventually Ray was no longer the hub through which everything passed. There came to be no focal point; nobody "ran" the network. It now exists as a network of artistic communication supported by countless artists around the world.

Much like the zine network, the mail art network exists through the creative efforts of countless individuals. Each individual participant adds his or her own vision of mail art to the network by sending it to other individuals, who in turn add their visions to the network, and so on. At its finest, it never ceases to astonish with its beauty and wit, and one only needs the cost of postage to participate.

But the road to bliss in mail art (much as in zines) is often a long and difficult one - it requires a serious time commitment and a lot of trial and error. There will always be plenty of people who won't like what you do, or won't tolerate the mistakes a newcomer is prone to making. (This is usually not out of meanness but simply because there just isn't enough time to answer all that mail). Many would-be mail artists quit within a year or two of starting - much like many first-time zinesters. But those who do stick with it find it immensely rewarding.

Unlike the zine network, the mail art network doesn't suffer much from language barriers. I myself have corresponded through mail art for years with people who can't write a word of English. (Though my most rewarding mail does come from people who write letters). There are pockets of mail art activity in every country, but this is especially true in Western countries like Italy, England, Argentina, Spain, France, the Netherlands and Japan. I've received mail art from Albania, Cuba, Ghana, South

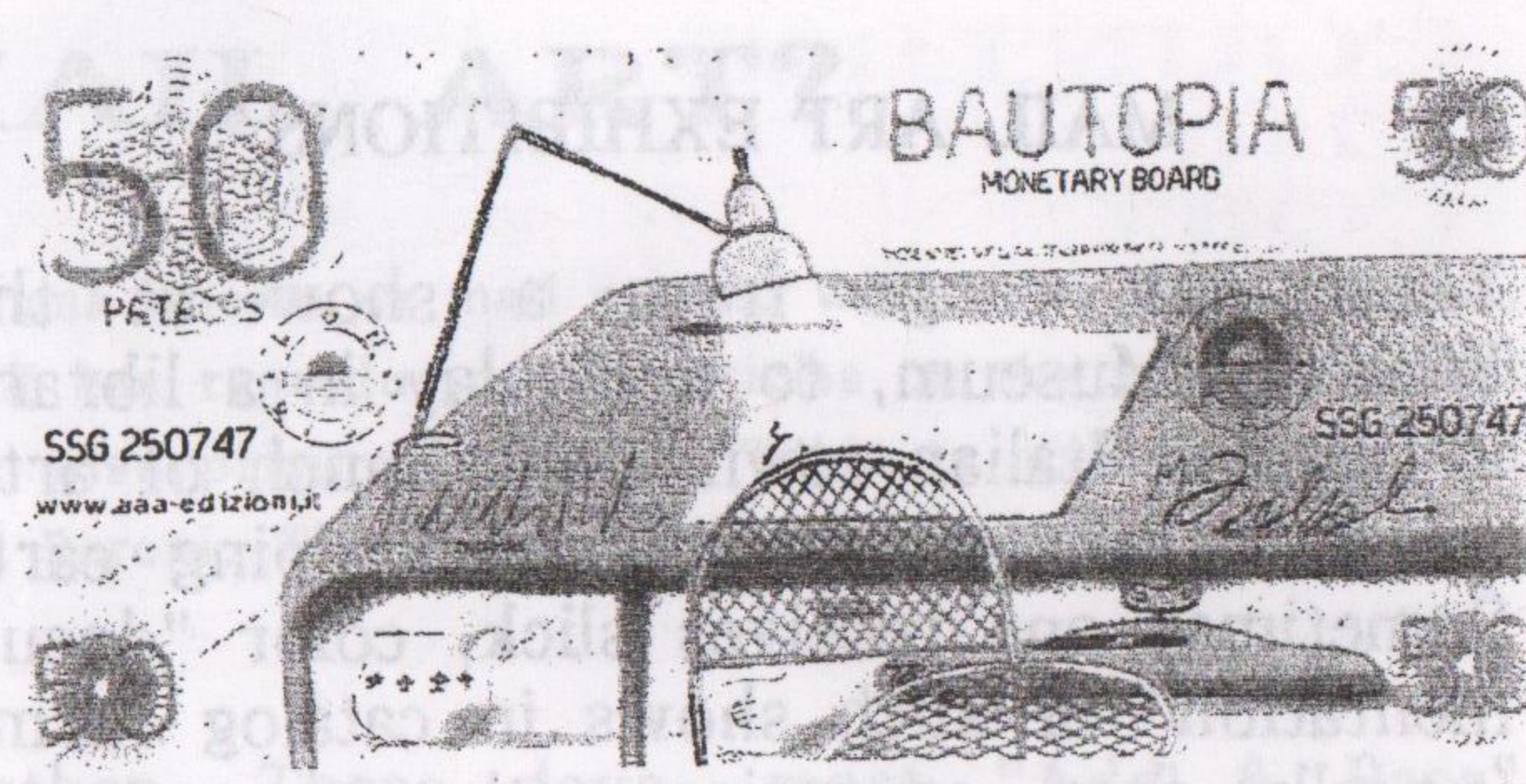
Africa, China and Chile. I've even visited mail artists in countries around the world - and I have a long list of people I still want to meet.

Mail art is different for each person who creates it, but the concept is essentially the same; it's a free communication of art and ideas, without the constraints of the gallery-dealer-museum systems or contrived popular trends. Mail art is based on ideas, not money. And that's as pure as art can get.

B4 FUN WAS MAIL ART

Everybody is a (mail) artist, though not all mail is FUN enough. In mail art you create your own postcards, envelopes, postage stamps and cancellation stamps. You may even invent your own imaginary country with its peculiar currency, language and postal system: the floating islands of Tui-Tui, the Queendom of Banana, Terra Candella. Or your own art movement: Neoism, Plagiarism, Suppressionism. Or your multiple identity: Karen Eliot, Lt. Murnau, Luther Blissett. The simplest way to have FUN with mail art is by practising the direct, intimate two-way exchange: A to B, B to A. You can also send mail to yourself (A to A), but isn't that a bit silly? Or you can send letters to imaginary addresses, but they will probably bounce back into your own mail box (A to ? to A). Mail art is an open, horizontal, inclusive and non-competitive experience: no profit, no selection, no guru, no dogma. The more people who join the circuit, the more FUN for everyone involved: A to B to C to n, n to C to B to A (in all possible combinations). Sometimes mail art is a wild and loose maze of correspondences; other times you answer the specific requests of somebody's "project". The best-known collective mail art project, ongoing since 1985, is the series of *Brain Cell* prints in 150 copies assembled with fragments of international networkers' mail by Ryosuke Cohen (Japan): A - B - C - n to RC, RC to A - B - C - n. Robin Crozier's *Memo (Random)* project involved an intimate and aleatory exchange of unique personal memories, with nothing exhibited or retained by the coordinator: A to RC to B to RC to C (etc). Projects may be FUN to take part in, but chain-letters are usually just a dumb one-way affair: A to B and C and n, B to C and D and n and so on. A benign form of chain letter, and a favourite trick of mail art godfather Ray Johnson, is the "add to and send on" sheet (son of the "add to and return" sheet): A to (A and) B to (A and B) and C to (A and B and C) and n to ... You rarely see the results, but at least it is more FUN to play with.

Too many planetary pen-pals may lead you to publish your own mail art (maga)zine. Like *Commonpress*, *Ephemere*, *Spiegelman's Mail Art Rag*, *Arte Postale!*, *Open Worlds*, *Global Mail*, *Kairan*, to name but a few (Geza Pereczky counted over a thousand different publications from 1968 to 1988). To save on printing costs, you may ask the participants to contribute one or more original pages (in 50, 100 or more copies); then you have an "assembling magazine", like Richard Kostelanetz' *Assembling* or Pascal Lenoir's *Mani Art*... The increasing volume of mail fosters the need to build an archive, or to organise a mail art exhibition, or both. Ray Johnson and Marcia Tucker curated the first *New York Correspondence School Exhibition* at the Whitney Museum in 1970. Over the next three decades, hundreds of mail art shows and projects have been organised every year. Mail art exhibitions usually request original contributions on a specific theme (anything goes). After the event, the organizers are expected to send a catalogue or other documentation to all participants: A(work) to EXH, EXH(catalogue) to A... In 1972 Fluxus activist Ken Friedman conceived a clever formula for a networking show, the *Flow System*: "Anyone may send an object or a work of any kind to the exhibition. Everything received is displayed. Any visitor to the exhibition may take away an object or work" and leave something else in its place: A(work A) to EXH, EXH(work A) to V(work V) to EXH(etc). It does not get any FUNnier than that. But others have tried....



Mail art currency from Mail 4 FUN

.... Your mail is usually delivered by a postman from the local post office, or a clerk from some private delivery company, but Ulises Carrion had the idea in 1977 to establish an *Erratic Art Mail International System*: any item reaching his offices in Amsterdam in any way except through the postal systems (by carrier pigeon, hand-delivery etc.) would be forwarded free of charge to the requested address by any means other than the official post (within three years): A to EAMIS (and B), EAMIS to B. Not much was delivered, but what a bold concept! Peter and Angela Netmail came closer to materializing a (temporary) alternative mailing system: In 1992 they visited dozens of countries, delivering to mail artists hundreds of items collected from other networkers along the way: A to PN to B. In such cases, mail art becomes a sort of extended performance. In 1980, Pawel Petasz collected pieces of cloth from mail artists around the world and sewed them into a dress that he wore in a public walk/exhibition...

... Many networker have now migrated to the internet, but their mail art has become something different: call it net art, e-mail art or as you prefer. Good old snail mail art is something you can touch, lick, smell and feed into the mouth of a red box: an unexpected gift, a sneer at the commercial art system, a postcard differently addressed on both sides, a dried octopus, a grey cheese with holes, a Gnome Kink Club bulletin, a piece of the endless puzzle. All this has already been done and redone again. Now it is your turn to invent something new and FUNny.



Vittore Baroni from Mail 4 FUN can be contacted at, via C, Battisti 339, 55049 Viareggio, Italia.

PLAYING WITH THE POST

I've never considered myself to be a mail artist in any shape or form, in fact, I was never aware of the 'movement' until relatively recently, (about four years ago), periodically, I would collect various "add and pass" mailings and various other associated bits and pieces from my mail box. Not really sure what to do with them, I'd simply bundle them up and send them on to another unsuspecting recipient on my mailing list! However, since I was a child, I've decorated my envelopes and made my own post, birthday and Yuletide cards. Perhaps, I've always been a closet mail artist? Perhaps, Vittore is right, "Everybody is a (mail) artist"...? Who knows...?

What I do know though, is that I've certainly had some FUN playing with the post. Please allow me to add my own humble contributions to the ongoing dialogue:

A few years ago, in December, my partner and I went to Barbados for a fortnights holiday. Now, her family originate from Barbados, and consequently know a fair number of exiles who live in the UK. The word soon got round that we were flying out, very quickly we were inundated with requests to carry packages and letters "back home". The contents of which included a diversity of items ranging from M&S lingerie to Xmas pudding! Upon arrival I hired a car (which I'd planned to do anyway) and spent the best part of the next two weeks delivering the mail. Not only did I see the island, I met some brilliant people, and had a damn good laugh. Just to add a further dimension to my 'alternative postal service', the gesture was reciprocated, and I returned home with another bundle of mail, from those who had relatives in the UK.

For novelty value, I once took about 500 flyers (from an earlier publishing project) to the US with me; mailing them all to the UK with US stamps on. What could have proved interesting was the, "If undelivered return to sender" address on the reverse of the

Continued on page 23...

IN BRIEF

More on Microsoft global expansion - is there no stopping these people? It was recently reported that they are attempting to swallow up the highly successful internet search engine Google, valued at around \$25bn, and expected to produce around \$800m. this year alone. In terms of profit this equates up to \$200m. (By the way, did you know that Google is a play on the word "googol", the word used to describe the number 1 followed by 100 zeros - or to be mathematically precise, ten raised to the hundredth power). 'Bout time someone bowled Microsoft a "googly", I'd say.

In the last issue *HR* mentioned the con of the half-full/half-empty ink-jet printers. A reader wrote in and informed us that Lexmark can be added to the list. When it started flashing "almost empty" he continued using it, three months of regular use past before the print quality began to deteriorate!

HR came across an interesting website that readers may be interested in checking out - www.literaturetraining.com - It gives comprehensive information on literature training events and opportunities; including workshops, mentoring schemes, critical appraisal services, funding sources, online writing communities, networks and loads of other general information relating to this subject.

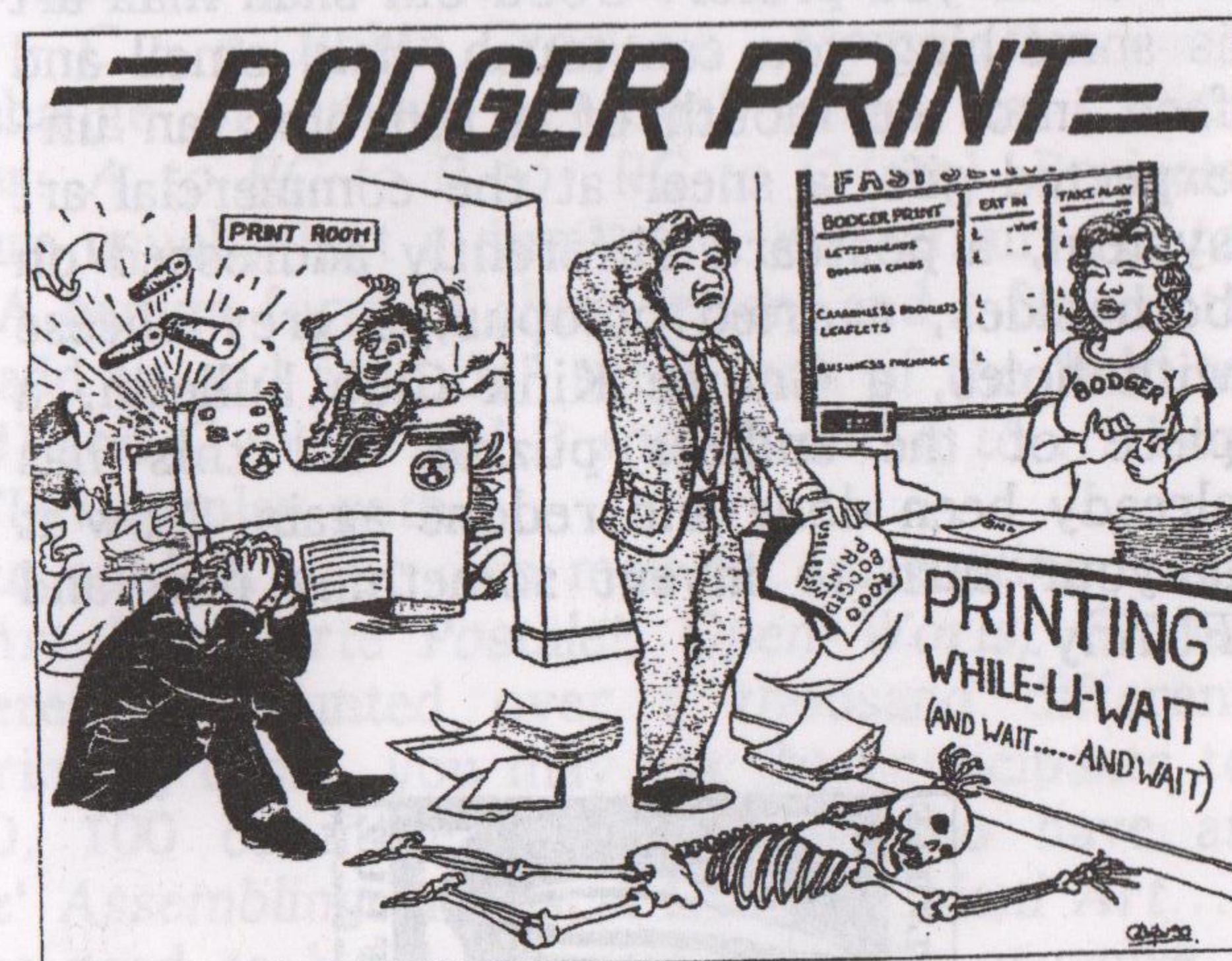
This May the Literature Department of Arts Council England stopped providing the Creative Public Liability insurance scheme for literature development workers and writers. Those seeking renewal, or taking out cover, should now contact Blake Insurance Services on 01278 453345.

Last month we got a letter from our bank declaring that one of our accounts co-signatorys was required to undergo a money laundering security check! Money laundering, what a joke. Did they take the trouble to check our account first? Money laundering, chance would be a fine thing!

It was recently revealed by researchers at the University of California, Berkeley, that the amount of information generated worldwide has increased by 30% each year since 1999, and that the amount being stored has doubled in volume in the same timescale. In lay terms this means that 800 megabytes of data - roughly equivalent to 800 books - was created for every man woman and child in the year 2002, and it is still on the increase. Sounds good? Not really, information does not necessarily equal power. Professor Peter Lyman, Professor of Information Management (!), at Berkley, said; "It's not knowledge, just data. It takes thoughtful people to figure out how to make sense of all this information."

On 31/10/03 it was announced that a new law has been passed to allow the British Library national archive to commence storing webpages and emails.

IF YOUR LOCAL PRINTSHOP LOOKS SOMETHING LIKE THIS WE CAN OFFER YOU AN ALTERNATIVE



Voted this years best printers ad' by *HR*. Worth checking out their prices. Martin Lacey, the guy who runs the operation, is himself a seasoned zinester. Contact Juma Press, Trafalgar Works, 44 Wellington Street, Sheffield S1 4HD. Tel 0742 720915.

envelope - it was in the UK!

Ken Miller refers to strange objects send through the post without envelopes; well, when I was a student, I once sent out party invitations in plastic urology specimen jars. I guess the post office thought I was really taking the piss!

Another good one was sending out hundreds of flyers through the post in wage packet envelopes, bearing the legend, "Abolish the wages system". I also like to mail casual correspondence and quick acknowledgements by post card (saves on envelopes). I have at my disposal a vast collection of the most boring and unattractive cards imaginable, delved mainly from the free promotional material distributed by companies. Many of my correspondents now try and out do me by responding with equally horrible cards.

Playing with internal mailing systems can also be fun. Take one internal transit envelope, preferably the multi-use ones, with a numbered grid system, designed to be used again; place a wholly objectionable item inside, and send it on to a friend in the same company or office block. He or she will then in turn send it on to someone else. I have memories of a rancid cheese and onion sandwich and an absolute classic, a used condom! (in actual fact it contained wall paper paste). One thing to make sure of, in the first instant, that is if you are starting the chain, either start with a transit envelope that has already been used, or if it is a previously unused one, write in the name of a senior manager or company director, score it out, and then address it to your first victim.

Let us now enter into the realms of criminality and fraud: (And why not?). This is not about major corporate fraud or embezzlement (big business is rather good at this), but more to do with reducing your mailing costs. One nice little number I've heard about is the "Return to sender" scam. If another publisher/editor sends you an exchange publication, open it carefully, extract the contents, and simply place your publication in the envelope. Assuming they've put a return address on the envelope, cross out your address on the

front, and write return to sender. Easy.

Avoiding the franking machine is also a pretty useful cost-cutter: Postal services around the world stipulate that a stamp should be placed in the top right hand corner of the envelope. Try placing it elsewhere, either a bit lower or a bit more to the left. Or even multiple stamp compilations of the postal-rate required. Often the franking machine misses the stamps. This system only works well if everyone on your mailing list mutually co-operates. In the case of overseas stamps you can return them to the sender or someone else in the same country, to help with their costs. I've also heard of a pretty neat solution that can remove the ink from the stamps, although I've not seen it.

There is also the works mailing system: Putting your material through the works franking machine. This can be a little precarious if you are caught. One of my zine envelopes came open and was spotted in the mail room and then traced back to my section and ultimately me. Apart from great embarrassment, I received a written warning! (Little did they know that literally hundreds had passed through their precious system unnoticed over the previous two years!)

AD



MAG & ZINE LISTINGS continued.....

ART & LITERATURE

Arte Postale: A Mail Art Zine of the Ethereal Open Network. No.85. June 2001. \$6. Via C. Battisti 339, 55049 Viareggio, Italia.

Packed with information and a vast array of postal artwork, plus an extensive contacts list. (For background information on mail art read the features elsewhere in HR.)

A-Zines. No.3. March 2003. Free/SASE or IRC. c/o R. Emolo, 231 E. 22nd Str., Paterson NJ, USA.

Add and pass mail art project. Includes an extensive contacts list.

Cokefishing in Alpha Beat Soup: A Beat-Post Beat Independent Poetry Beetsheet. A3 broadsheet. \$1. Alpha Beat Press, 31B Waterloo Street, New Hope, PA 18938, USA.

Dedicated, since 1986, to "the small press and the way it used to be". Dave Christy, the Editor, sent me three issues to have a look at, June, Sept and October 2003. As the title suggests *Cokefish* is a poetry broadsheet, or variously described as a beetsheet or broadside.

Data Dump. No.66. A5. 4pp. 70p. (Payable S.Sneyd). 4, Nowell Place, Almondbury, Huddersfield, HD5 8PB, UK.

Editor Steve Sneyd gathers and disseminates information on genre poetry: Science fiction poetry as a priority but also fantasy and horror. Lots of reviews and snippets of related useful information. Liked review on Rick Wakeman & The New Rock Ensemble - Steve showing his age, and me by appreciating the review!

Handshake: The Newsletter of the Eight Hand Gang. No.53. 2003. A4. 2pp. Free/SAE. Dunnock Press, 5 Cross Farm, Station Road North, Fearnhead, Warrington, Cheshire, WA2 0QG, UK.

A poetry newsletter which appears on an irregular basis. Each issue contains reviews, poetry and information pertaining to the poetry scene.

Malok. Box 41, Waukau, WI 54980, USA.

Mail art project. Into collage, prose and glyphix, add and pass etc.

Manticore: Surrealist Communication. No.6. Autumn/Winter 2002. A3. 4pp. £1. 6 Aberdeen Grove, Leeds, LS12 3QY, UK.

Articles include: Fool's Gold - A criticism of pseudo-surrealism; The Rich Sardine Lives In His Own Tin - A tribute to Anthony Earnshaw; The demise of the French Surrealist Group 1969; Guidelines to genuine surrealism + contacts. Contained within the pages of *Manticore* was an occasional appendage entitled *Prehensile Tail*, which carries news items which missed the publication deadline for *Manticore*. Articles in *Prehensile Tail* No.2 include a surrealist critique of a surrealist exhibition, or was it an exhibition of surrealist art.

Struggle: A Magazine of Proletarian Revolutionary Literature. Vol.19. No.1. Fall 2003. A5. 38pp. \$2. PO Box 13261, Detroit, MI 48213 0261, USA.

Although radical in content it fits nicely into the A&L category. Full of anti-capitalist, social conscience and political poetry and writing from around the world. The editorial platform is Marxist-Leninist. However, the party line does not interfere with the eclectic style, emotion, expression or passion of the various poets and writers.

STRANGE

Awareness: The Journal of Contact International UFO Research. Vol.25. No.4. A5. 30pp. £2.50 (?). PO Box 23, Wheatley, Oxon, OX33 1FL, UK.

Organ of Contact International UFO Research. Articles include: UFO related news items; Disappearance of a Berkshire youth; Alien Broadcasts, screen memories and strategic illusions on the A685; UFO crash 1964; Flying saucers at Edwards Air Force base 1954; MOD Rendlesham/UFO files revealed; Astronomy Notes.

Bite Me: The Magazine for the Night People. No.11. A4. 52pp. £3.50. Studio 155, The Connal Building, 36 West George Street, Glasgow, G2 1DA, Scotland.

A glossy and very well produced vampire magazine, that wouldn't look out of place on the shelves of a high street newsagent. Lots of interesting, but not particularly indepth, articles, which include: Ed Gein - The Dracula connection; New York Vampire Cults; Alice Cooper interview; On the trail of the vampires of Northumberland; Legend of the 7 Golden vampires; Loads of ads (keeps it glossy); Readers letters; Reviews.

TEMS News. No.32. November 2003. A4. 12pp. £1.00. 115 Hollybush Lane, Hampton, TW12 2QY, UK.

Newsletter of the Travel and Earth Mysteries Society. Articles include: Controversial archaeological thoughts on the Seahenge; Twins and Telepathy; Was Mary Magdalene the lover of Christ?; Bach flower essences; Pumas in the UK; Restoration of Temple Bar; News clippings; reviews etc.

ZINE SCENE

Aftermath. A4. 30pp. \$7. Whizzbanger Productions, POB 5591, Portland OR 97228, USA.

Socially and politically motivated zine by Shannon Colebank. Articles include: Sept' 11; Patriotism and Meuchausen Syndrome; Fire fighter protests at Ground Zero; Oil & US troops in Georgia; Loads of poetry.

Brainscan. No.19. December 2002. A6'ish. 68pp. \$2+. PO Box 14332, Portland, OR 97293, USA.

Personal zine. Lots of zine musings. Articles include: Zinester's guide to Portland; Portland Zine Symposium; Rock n' Roll camp for girls.

Burn in Hell Buddy: The Incredibly True Adventures of a Kid and His Starship - The Reactionary Issue. A6. 16pp. Donation. 111 W. Archer Pl., Denver CO 80223, USA.

Personal observations, musings and insights, mainly about the editors car.

The Fall of Because. No.7. A5. 76pp. \$1. Strutarse Publications, PO Box 138, Northcote, Victoria 3070, Australia.

A rather 'dark' zine with lighter diversions. Packed with all kinds of stuff, ranging from reviews to cartoon stories. Articles include: Anger personified - the story of Carl Panzram; Sinthia the Goth (comic strip); Interview with the bands Cheesegrater of Chastity and Subterranean; Deaths' Godson (comic Strip); Nine pages of zine (mainly Australian) and music reviews.

Frankenstein Sound Lab Newsletter. PO Box 77, Sunderland, SR1 1EB, UK. igor@frankensteinsoundlab.co.uk

Largely an alternative music project which puts out an e-zine. "FSL is a many-faceted, multi-tentacled disorganization, which also retails in interesting CDs at exciting prices... but don't worry, we're not

trying to sell you anything. Though we do have things for sale that you might want to buy. There is a subtle difference, we think." Send a SAE ffi.

Fuzzy Letters Are Best. No.11. A6'ish. 66pp. Donation. Currently no postal address - fhabzine@interlog.com

Produced by Patti Young Kim, who tells us, "The following is a zine in the form of a thesis exhibition statement, or vice versa"... "Hopefully this read will bring a little bit of curiosity to your day."

Head Wound: DIY Punk Rock Fanzine. No.14. Spring 2003. A5. 36pp. 50p. c/o 145-149 Cardigan Rd, Leeds LS6 1LJ, UK.

As one would expect *Head Wound* contains a lot of punk zine, gig and music reviews as well as being into prisoner support. In an editorial column, Rachel comments that she is a bit narked by zines who refuse to review other zines they perceive to be rivals - don't worry, HR is not like that - a quick perusal of our pages will reveal we're very eclectic in our approach! Articles include: Interview with Dublin Anarchist Support and Brighton Anarchist Black Cross; Interview with Sheffield based band Bickle's Cab; Interview with Isy, Editor of *Morgenmuffel* (see listing); Thoughts on Probation Officers; Useful info on visiting and writing to prisoners.

Ker-bloom: The Answer to the Ultimate Question of Life, the Universe, and Everything. No.42. May/June 2003. A6. 12pp. Donation. Artnoose, POB 3525, Oakland, CA 94609, USA.

Editorial musings on the subject matter mentioned. This issue celebrates *Ker-bloom's* 7th birthday. Text set by hand and printed on a Vandercook Flat-bed letter-press.

Limited Delivery Area. No.1. A5. 16pp. Donation. 111 W. Archer Pl., Denver CO 80223, USA.

Another zine from the same stable as *Burn in Hell Buddy*. Personal observations, mainly about work - Domino's Pizza!

Twenty-Eight Pages Lovingly Bound with Twine. No.6. A5. 28pp (obviously). \$2. Chris Meyer, PO Box 106, Danville, OH 43014, USA.

A most peculiar title! But this is exactly what this zine is, including the twine!

Continued overleaf ...

Contains a lot of fairly self-indulgent stuff. But I guess that's what personal zines are all about anyway. Most entertaining part for me is Christoph's dialogue with the punk zine *Head Wound*. 28PLBwT received a particularly vicious review and Christoph replies.

Morgenmuffel: Cartoons and rants. No.11. February 2003. A5. 28pp. 50p. PO Box 74, Brighton, BN1 4ZQ, UK.

Produced by Isy, a wonderfully dynamic person, I had the opportunity of meeting at the 2003 Anarchist Bookfair. Well written and drawn comic of personal views and observations. By the way, Morgenmuffel, according to the editor, is a German word for "someone who's crap at getting out of bed in the morning". Includes an article on the Cowley Club, a collectively owned social centre in Brighton.

Musea: Art with Craft. A5-ish. 8pp. Free/donation. 4000 Hawthorne #5, Dallas TX 75219, USA.

Editor Tom Hendricks send me three issues of this wonderful alternative arts zine; subtitled, "with the latest news on the ongoing revolution in the arts". Takes a stand against corporate art. Tom also runs an e-mail club tomhendricks474@cs.com. Well worth checking out.

Muzzlemouth. No.2. A5. 56pp. £1.90. Flat 2, 49 Queens Rd, Brighton, BN1 3XB, UK. Lots of music, gig and zine reviews. Plus community activity. Humour, poetry and comic strips. Articles include: A rant on Patriotism; Weapons of Mass Construction - report on an art exhibition; Holistic medicine; Thoughts on keeping an open mind; US in Columbia; Resources.

Muzzlemouth. No.3. A5. 60pp. £1.60. Flat 2, 49 Queen St, Brighton, BN1 3XB, UK. Much of the same as previous issue. Articles include: The Cowley Club; Celebrity assassin; The Burakumin - Injustice in Japan; War in Iraq; Anti-war movement. **The Opera Glass. No. 23. Fall 2003. A5. 20pp. Free/donation. 219 N. Euclid, Tucson Arizona 85719, USA.**

Independent periodical devoted entirely to opera. Now, I'm no opera fan, but to be honest, I enjoyed reading this publication. Articles include: The Pearl Fishers; Georges Bizet; Excerpt from the *Budget*, 1877; Il Re Pastore by Mozart; Titus Andronicus.

Opuntia. A5. 16pp. \$3. PO Box 6830, Calgary, Alberta, T2P 2E7, Canada.

Opuntia means "prickly pear", which explains why little drawings of what appear to be cacti, are dotted around Dale Speirs' zine. Dale sent me four issues of *Opuntia* to have a look at; one from '96, another from 2002, and two from this year, the latest being September. *Opuntia* is categorised into "perzines", "review zines", "indexes" and "sercon" and each area is coded. Having seen this system for the first time I found it a little confusing, and ask why have such a system in the first place? Includes interesting dialogue about a wide diversity of topics.

Poopsheet. PO Box 2235, Fredericksburg, TX 78624, USA.

Poopsheet is a website (and sometimes a print zine) devoted to spreading information about independent media projects such as comics, zines, video, audio and new media. The site features regularly updated news and reviews, as well as other features.

Profane Existence: Making Punk A Threat Again. No.41. Winter/Spring 2003. A3. 16pp. Free/donation. PO Box 8722, Minneapolis, MN 55408, USA.

I think *Profane Existence* should have really been listed in the Radical section of *HR*. It describes itself as a "Anarcho-Punk Resource Magazine". Articles include: You Can't circle the "A" in Apathy; The Seward Community Cafe Collective; The war in Iraq; International Solidarity Movement in Palestine; Contravene the anarcho-peace punk band; Eco News - the wild Atlantic salmon; Interview with the band RAMBO; News, views, reviews.

Reason to Believe: DIY Hardcore Punkzine. No.9. A4. 70pp. Free/donation. c/o 145-149 Cardigan Road, Leeds, LS6 1LJ, UK.

This is another zine I could have placed in the Radical section. Articles include: Interview with the band The Barnhouse Effect (Holland); Events diary - G8 meeting in Evian; Interview with the band Skitkids (Sweden); International Solidarity Movement in Palestine; Tibet; Interview with the band Rai Ko Ris (Nepal); History of *Eroding Empire*, the DIY guide to the London Punk scene; Faslane Peace Camp; Interview with band Nikmat Olalim (Israel); Music & Zine reviews; News & views: Loads of adverts.

Sansevieria. No.56. November 2003. A4. 6pp. No price (? donation). Box 6830, Calgary, Alberta, Canada, T2P 2E7.

Another zine from the Dale Speirs stable. Said to be devoted to alternative history. Articles include: The Economy of Abundance; Seen in a dead woman's eyes.

Sansevieria. No.57. October 2003. A4. 6pp. No Price (?donation). Box 6830, Calgary, Alberta, Canada, T2P 2E7.

I don't know why No.57 should be October and No.56 November. Maybe Dale works backwards with this zine? For the next *HR* I will have some clarification on Dale's system. Articles include: A report on the 2003 Calgary SF Convention; Changing role of women in SF 1925 to 1945; Reviews.

Sex, Death & Ronald MacDonald. Vol 3. No.22. Fall 2002. A4. 12pp. Free/donation.

111 W. Archer Pl. Denver Co 80223, USA. Short story fiction special: I'll give the titles, which mean absolutely nothing, but what can I do in such a short review: By way of Merida Street; Chicken Scratches; a story about a firefly; The Man in the Pink Room; Under Overworth; Confused States; Then What?; Story of Autumn and Maizy Sue.

Sugar. No.23. A4 folded vertically. 16pp. Free/ donation. Phlox, 1174- 2, Briarcliff Rd, Atlanta, GA 30306, USA.

A zine devoted entirely to sugar, sweets and interesting packaging! (Am I missing something deeper here, perhaps not).

Timeliketoons. PO Box 02222, Detroit, MI 48202-9998, USA.

e-mail yul_tolbert@yahoo.com.
<http://timeliketoons.tripod.com>.

A vast array of excellent comics, which include the following titles: It's the Virgin Commandos (50 cents); Gen X Suicide-Ways - 'Good' Parallel Universe/'Evil' Parallel Universe (10 cents); The Lost Realm Book (Free); Whino the Whiny Cat (25 cents); The LPD Bonus Track (75 cents); Plus *The Timelike Report Sheet Version 2.0* - a monthly report of Timeliketoon Art and Stuff. Includes an article on the "Media Scum". Also linked in here is *Zine Solar System*, a review zine. (\$1.50).

Transcendence: A fabulous zine by and for transgender youth. No.4. Spring/Summer 2003. A5. 20pp. Free/donation. c/o SMYAL, 410 7th St SE, Washington DC

20003, USA.

Comic strips, Poetry, fiction and personal accounts pertaining to sexuality.

Whizzbanger Newsletter. No's. 6,7 & 8. A4. 2pp. \$1. PO Box 5591, Portland, OR 97228, USA.

Annual newsletter from Shannon Colebank of Whizzbanger Productions. High on the political and social comment stakes. Big on sexual mutilation and medical misdemeanours.

FOOTIE

As mentioned earlier, this a new category. Dozens of mailings are pending, so watch this space..... If you go to football, pick up a fanzine, and send it in.

Hamlet Historian: The Occasional Magazine for those interested in the history of Dulwich Hamlet Football Club. No.11. Winter 2003. A5. 32pp. £1.00. 10D Villa Street, Walworth, London, SE17 2EJ, UK.

Articles include: A Blue Plaque for a local hero; The life of Edgar Kail - the last amateur to play for the full England side; 1949 Tour match against the Nigeria FA XI; Wartime Memories.

