'Zine rhymes with "mean" not with "mine"

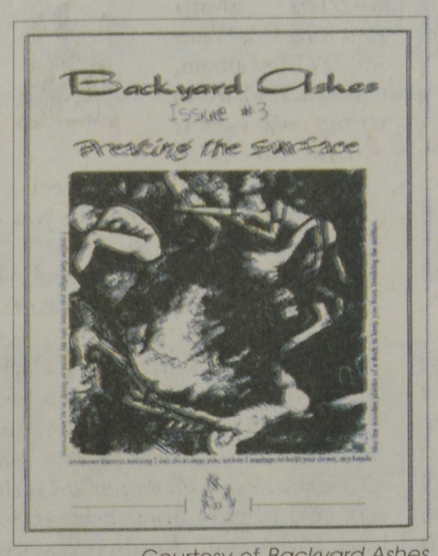
The Brunswickan explores 'zine culture and the people behind it

by Candace Mooers

I was raised on 'zines and punk rock. These elevated my consciousness to degrees highly incomparable to the air-brushed, glossy images presented in Sassy, Seventeen or YM. In an age where multi-national corporations permeate nearly all aspects of western culture, 'zines as a mode of communication remain an integral part of keepin' it real.

What exactly is a 'zine, you ask? Well, it's usually an independent, self-published bunch of words on paper, photocopied, stapled together and sold for a couple of bucks to friends and strangers all over the world. 'Zine "culture" is an underground network of individuals who are eager, willing and equally capable of taking their publications (their lives) into their own hands.

Therefore, 'zines are a demonstration of the Do It Yourself (DIY) ethic, an ideology intrinsic to the creation of anything that does not come from an outside source. Each act of DIY is a blow against consumer capitalism, as the saying goes: Why buy Hallmark greeting cards when you can make your own?



Courtesy of *Backyard Ashes*

Joel Katelnikoff, a new Fredericton resident, is the editor of *The Neo-Comintern*, which was taken over by The Capitalism Monster in its sixth print issue (his 'zine is also available online and updated weekly at www.neo-comintern.com). All the articles contained therein are infused with "capitalist propaganda" with everything from a capitalist lemonade stand success story to a satirical critique of animal life.

Katelnikoff explains his feelings of initial exposure to 'zine culture: "Independent media... [the capacity] to publish text that did not have to go through some sort of media censorship process... took on a certain subversive beauty for me."

However, contrary to popular belief, a 'zine is not actually an abbreviation for magazine; it's short for fanzine. Hence, a fanzine can contain anything under the sun of which you are or are not a fan. It is perfectly socially acceptable to write about anything from masturbation to vegetarianism, to your favourite artists, and then distribute such writing.

Thus, there's a plethora of 'zine genres to choose from: feminist 'zines, political 'zines, personal 'zines, literary 'zines, music 'zines, comic book 'zines, travel diary 'zines, 'zines dedicated to flora, flesh-eating robots or wrestling. 'Zines about *everything*. Heck, there are even 'zines about 'zines!

Backyard Ashes, as another example, is a poetry 'zine produced by Brecken Hancock and Adrienne Gruber, the former also a recent Fredericton immigrant. Issue #3, titled *Breaking the Surface*, features mostly prose and original artwork. *Backyard Ashes* appears like it could vie with some of the most established Canadian literary journals in presentation and content, save for its diminutive 'zine label, one which implies an amateur-ish connotation.

Accordingly, sometimes it's nearly impossible to distinguish the 'zines from professional magazine productions, as 'zinesters are offered a wide spectrum of choice for formats: photocopied, offset print, newspaper, bound, hand-made paper, glossy, colour, coffee-soaked napkins, puzzles or the recent emergence of electronic 'zines.



Courtesy of *The Neo-Comintern*

Matthew Wilson is the webmaster for e-zine Giraffecycle.com, focused primarily on the Saint John music scene. He claims that his motivation behind *Giraffecycle* is because "I love Saint John and I believe in the music being made here."

Similarly, Katelnikoff offers the same advice for anyone planning on pursuing the production of an independent publication: "Don't expect money or fame. Do it because you're passionate about what you are creating." Furthermore, he adds: "And take the opportunity to do something really different."

Other local 'zines have included: Nailbomb, Eye of the Storm, Senseless Ramblings, Lack of Anything Better to Say, My Own Life, Survivor Type, Maggot-zine and many, many more. 'Zines can usually be purchased at Backstreet Records or at Mazzucca's. Check out http://scene.textfiles.com for lots of links.

Poetry reviews...

Cartography and Walking
by Adam Dickinson (Brick Books)

If you were planning a walk in the woods, or if you were, unfortunately, lost in the wilderness — surrounded by nothing but the stolid downward looking of trees and water's cool mocking — Adam Dickinson would be a guy you'd want with you. At the very least, you'd want to have his poems: squirrelled away somewhere in a knapsack, between dry socks and something to eat. Dickinson's finely-crafted first collection, *Cartography and Walking* (2002), besides stunning your eyes and ears with its mapping of language, makes that much clear.

This debut effort — one of the most recent in the ever-growing catalogue of books by graduates of UNB's graduate creative writing program — introduces a poet intensely, intricately, and metaphorically engaged with the world, the natural world in particular. I'd want Dickinson, who's now located in Edmonton at the University of Alberta working on a PhD, with me, there in the woods, in the midst of the brush and tumble of the land, because when he writes "Loss is the weight of leaves / falling on leaves" or suggests "It is the clear intelligence of snow drifts / at this temperature." I believe him, completely.

In this book, its ninety-nine pages liberally spiced with ample helpings of trees, birds, rivers, and lakes, the metaphors — almost to a one — are precise and interwoven: a thicket or underbrush that you, the reader, plunge into and through: your breath heavy and glad with the effort, the pin-pricks of each poem's argument turning and looping, then suddenly and often thorning your senses.

And so, while some poems in the book — most often the shorter ones, such as 'Celestial Mechanics,' which seem stunted in comparison to the lush unfolding metaphors of most other pieces — could have perhaps been left out, this is a collection — a journey and mapping — that takes few steps in error. *Cartography and Walking*, beautifully showcased with the author's own personally-drawn maps as end-papers and section-breaks, knows where it is going, and gets there. It is as if, as Dickinson writes in 'Corpus Callosum' that: "From some angles / these trees make perfect sense." Yes.

For "When all of the leaves / have been stripped," and "the upper branches / snap their wings," the reader is left, whether alone in the woods or sitting comfortably on the couch — coffee in one hand, poems in another — to "peer endlessly through / the sense of things."

• review by matt robinson

matt robinson's second collection, "how we play at it: a list," was released by ECW Press in Fall 2002. Winner of the Petra Kenney International Poetry Prize, his first collection A Ruckus of Awkward Stacking (Insomniac, 2000) was short listed for the Gerald Lampert Memorial and ReLit Poetry Awards.

Edwin

Continued from Page 9

upstaging each other with each progressive lead as they ripped through favourites like "Impossible", and I Mother Earth classic 'One More Astronaut.' Keyboard player Tony Donato added an almost reggae sound to the mix.

Bechard played a truckload of guitars flawlessly, from Gibsons to Telecasters, even a black Mexican Strat. Whether a bluesy lick, some wah-pedal antics, or a flat-out rock solo, Mike K. was equal to the task, his fingers dancing over the strings like lightning.

The show picked up momentum like a steamroller, as the boys cranked out the brand-new 'Fire Cracker,' followed by Edwin's solo debut 'Hang Ten,' and this summer's ridiculously catchy 'Superhoney.' The set finished up with IME anthem, 'Another Sunday,' and 'Close Your Eyes,' one of the many new tunes The Pressure treated their fans to on this night.

The crowd, however, wanted even more, and the band quickly responded by coming back to jam smash hit 'Alive,' as well as new single 'Let's Dance,' and then finishing with Steppenwolf's 'Magic Carpet Ride.'

"We didn't realize we had so many friends here," said a clearly flattered Edwin, who shook hands with several fans upon his return to the stage.

Ed's friends at the Chestnut got to see a high-quality rock show on Tuesday night, made even more impressive by the fact that the band featured a brand new drummer. Yet, Cooke's stick-spinning techniques would have left no one the wiser had Edwin not been forced to admit it, as an excuse for not taking requests. "We've got a new drummer and we had to teach him as many songs as we could," said Edwin, who seemed surprised to have so many fans in Fredericton. He definitely has a few more after Tuesday's performance.

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Here's your assignment:
e-mail us at b-arts@unb.ca and tell if you had a band, what would your first hit single be called? Good luck!

NOTICE:
Next week's edition of The Brunswickan (Friday, November 29th) will be the last issue for the Fall 2002 term. The Brunswickan will return on January 10th.

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