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CONTENTS

Minding the Gaps in Serial Diary Fiction: The Case of “Susy L—’s Diary”

DESIRÉE HENDERSON

“We Can Not Publish What We Can Not Procure”: Women Readers as Content Providers in *Keramic Studio* (1899–1924)

CATHERINE W. ZIPF

The Journey from “Just Us” to Some “Justice”: Ideology and Advocacy, the *New York Amsterdam News*, and the Central Park Jogger Story

KATHRYN BEARDSLEY and CARRIE TERESA

Bay Area Dadazines and Punk Zines in 1970s San Francisco: Interactive, Ephemeral, Live

EMILY HAGE

Visions of the Future in Nineteenth-Century Black Periodicals

ANDREÁ N. WILLIAMS

Reviewed in this issue: Tracy Wuster, *Mark Twain, American Humorist* • Mary Chapman, *Becoming Sui Sin Far* • Naomi Praver Kadar, *Raising Secular Jews*

IN THE ARCHIVE

Bay Area Dadazines and Punk Zines in 1970s San Francisco: Interactive, Ephemeral, Live

EMILY HAGE

ABSTRACT: This essay recommends a revised framework for approaching periodicals by putting the Bay Area Dadaists' 1970s "Dadazines" into dialogue with San Francisco punk zines, and by linking these periodicals with each group's performances. For these artists and for punks, zines offered a shared, cheap, quick means of expression and communication. Their zines also show that periodicals have the potential to be dynamic sites, like performances, that foster cross-fertilization and interaction and productively hold in tension materiality and ephemerality, mediation and liveness. Indeed, we can understand them as performances in their own right.

KEYWORDS: periodicals, zines, Bay Area, mail art, performance, Dada

In the San Francisco countercultural scene of the 1970s, a group of artists calling themselves the Bay Area Dadaists put on performances and created zines—underground, amateur, small-circulation publications—dubbed "Dadazines." Titles included the *New York Correspondence School Weekly Breeder* (1972–73), *Dogarithms* (1973), *West Bay Dadaist* (later *Quoz?*) (1974–75), and *Vile* (1974–77) (Figures 1 and 2).¹ Around the same time, as punk bands began playing in the city, early enthusiasts produced some of the first punk zines: *Psyclone* (1976–77), *Search and Destroy* (1977–79), *Punk Globe* (1977–present), and *Damage* (1979–81), among others (Figures 3 and 4).² For both groups, the zine was a cheap, quick means of expression and communication. These zines also model how periodicals are dynamic sites that foster cross-fertilization and interaction, and productively hold materiality and ephemerality, mediation and immediacy, in tension. In these ways, they had a lot

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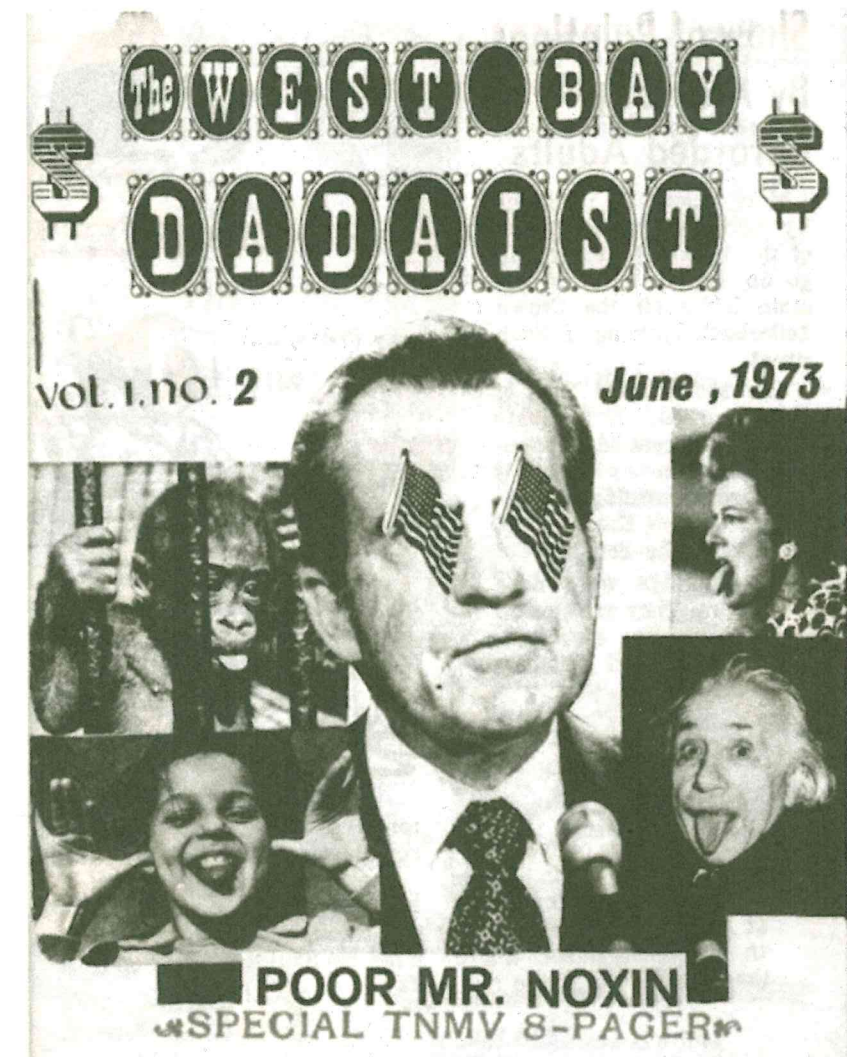


FIGURE 1. *West Bay Dadaist* 1, no. 2 (June 1973). Instant print and rubber stamp, 5½ inches × 4¼ inches, Foundling Publications/Trinity Press, San Francisco. John Held Jr. Collection of Mail Art Periodicals, Museum of Modern Art Library, New York.

in common with their editors' performances and themselves functioned as performances. The Bay Area Dadaists and punks seized upon the zine for many of the same reasons that drew them to putting on events. Borrowing performance theorist Philip Auslander's formulation, these zines were "performance documents."³

In her 1977 essay "Alternative Space: Artists' Periodicals," Howardena Pindell describes magazines as exhibition spaces, noting "an energetic emergence of the artists' periodical as an important non-commercial alternative space."⁴ Others, including Gwen Allen, have further developed this idea, recognizing



FIGURE 2. *New York Correspondence School Weekly Breeder 3, no. 2* (Summer 1972). Instant print, 11 inches × 8½ inches, San Francisco. John Held Jr. Collection of Mail Art Periodicals, Museum of Modern Art Library, New York. Permission of Tim Mancusi.

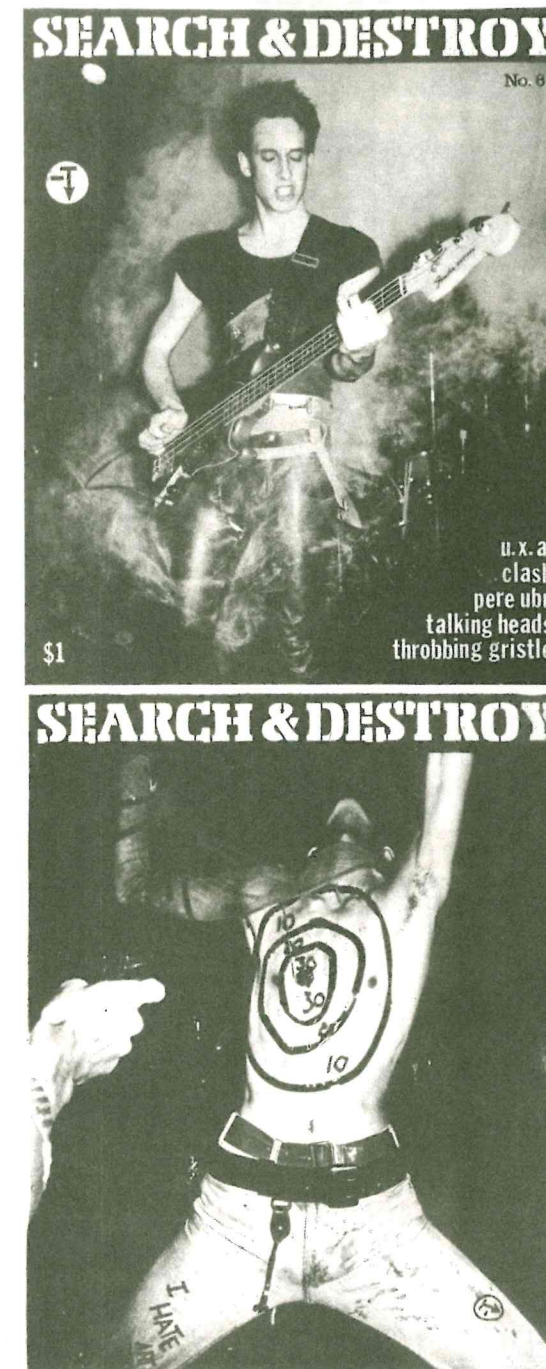


FIGURE 3. *Search and Destroy*, no. 6 (1978): front and back covers. Photocopy, 9½ inches × 14¼ inches. Permission of www.researchpubs.com.

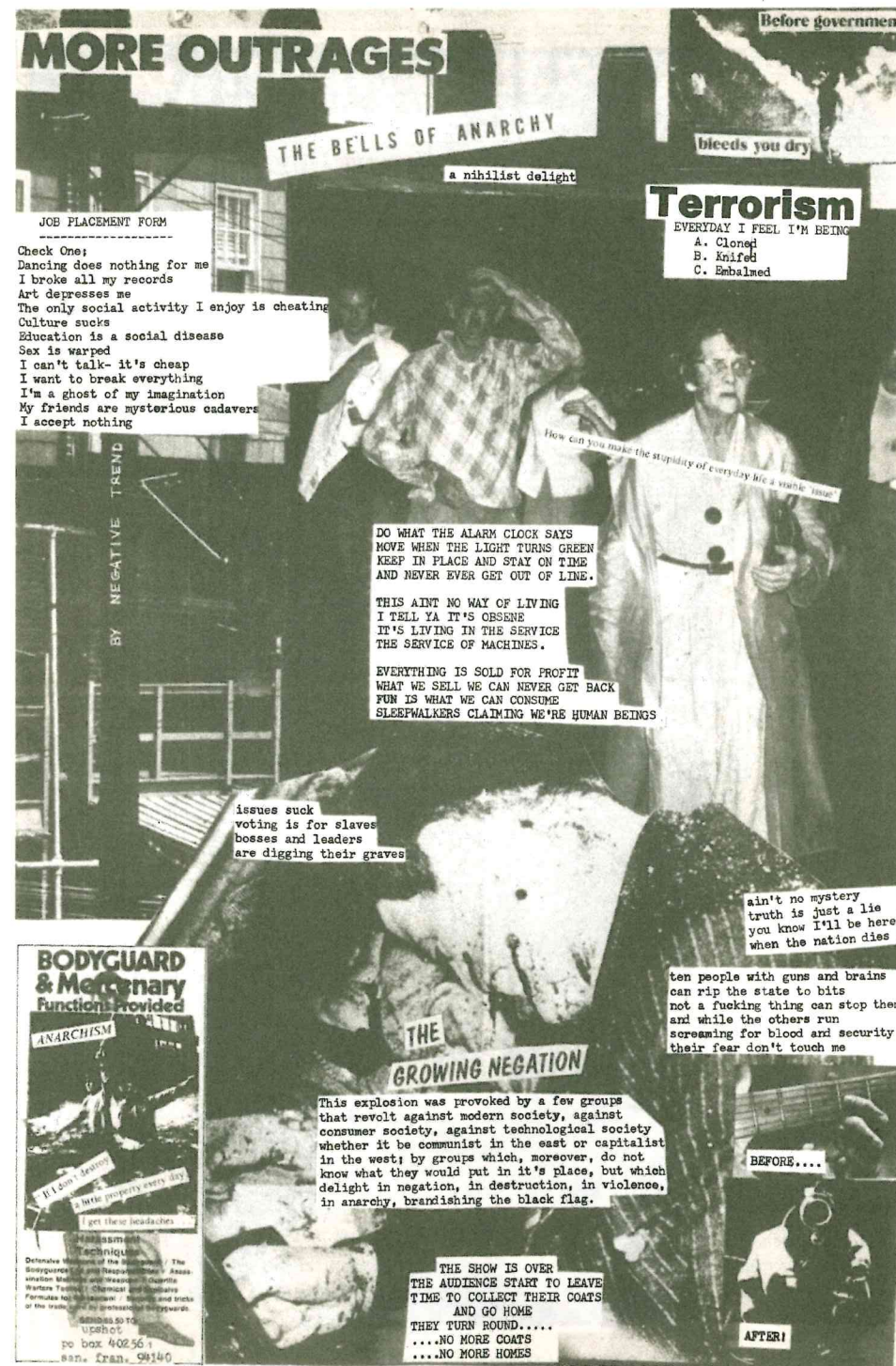


FIGURE 4. *Search and Destroy*, no. 9 (1978). Photocopy, 9½ inches × 14¼ inches. Permission of www.researchpubs.com.

performance-related characteristics in specific periodicals.⁵ Allen points out that magazines like *Aspen* (1965–71) and *0 to 9* (1965–67), for instance, require reader activation and emulate the experience of a live event. Referring to the “entanglement between document and event,” she emphasizes the physicality, temporality, and interactivity of periodicals of the 1960s and 1970s.⁶ A study of zines from these San Francisco groups, including rare Bay Area Dadazines held in the Museum of Modern Art’s John Held Jr. Collection of Mail Art Periodicals and in the personal collections of artists, can build further on Allen’s analysis.⁷

Goofing on Hippie Culture in a Fertile Publishing Context

Bay Area Dadaist Bill “Picasso” Gaglione captured the distinctiveness of the San Francisco region in the late 1960s and early 1970s when he said, “We sort of goofed on hippie culture, though our hair was long and we smoked dope too. I guess (we were cynical) because we were from back East.”⁸ During these complex, transitional years the hippie era was peaking while more cynical currents emerged, currents that eventually came to characterize the period.⁹ Curator Paul Schimmel later observed of the time:

The collective loss of faith in government and other institutionalized forms of authority yielded a spirit of freedom and experimentation that reached its apex in the Golden State, already a fertile ground for creativity and nonconformity.¹⁰

Artists Anna Banana, Monte Cazazza, Charles Chickadel, Irene Dogmatic, Gaglione, and Tim Mancusi, among others, arrived in San Francisco in the late 1960s and early 1970s, drawn to the city as a countercultural mecca.¹¹ They found in their adopted city a vibrant bohemia, sustained by an affordable cost of living and urban density.

The Bay Area Dadaists derived inspiration from a variety of art factions that prioritized performance and periodicals. They took as their namesake the transnational group of early twentieth-century artists and writers who embraced absurdity and developed the readymade and photomontage, and whose performances and magazines were central to their efforts.¹² They were also influenced by New York-based movements such as mail art and Fluxus. Gaglione had seen Fluxus events as a teenager in New York during their heyday between the late 1950s and the early 1970s, when they organized public performances that emphasized ideas over technical skill, composing and playing experimental music that featured destroying instruments and involving audiences in their performances.¹³ As a student at the School of Visual Arts in the 1960s, he met Ray Johnson, who had started the mail art movement in the 1950s. Gaglione became a regular contributor to the in-

ternational mail art network, also known as the New York Correspondence School of Art, a collective that, like Fluxus, continues to stage performances and use the postal service to circulate collages and publications worldwide.

In California, Gaglione, Banana, and the others maintained ties with mail art and Fluxus, and these affiliations spurred them to put on performances and publish periodicals. They maintained a steady schedule of events throughout the 1970s, at venues that included La Mamelle Arts Center in San Francisco and the Union Gallery at San Jose State University. In June 1975 they put on a version of the absurdist play *Gas Heart*, written in 1921 by Dadaist poet Tristan Tzara, and frequently recited sound poems, including verse by Dadaists Hugo Ball, Raoul Hausmann, and Kurt Schwitters;¹⁴ in 1978, they staged a "Dada Shave" event, in which they shaved "Dada" onto their chests (Figure 5).¹⁵ They also looked to the surrealists and the futurists for inspiration.¹⁶ Their presentation, "The F.T. Marinetti Brigade, Langwe Jart,"¹⁷ likely mimicked the futurists' provocative imitations of variety shows, which so upended the expectations of complacent audiences that they angrily threw produce at them in the streets.¹⁸ In these shows they often set out, like their predecessors, to provoke audiences to shout at them, or even walk out in disgust.

Periodicals produced by the Dadaists, Surrealists, and Futurists also inspired the Bay Area Dadaists' publishing practices. They knew about Dada-affiliated periodicals, and page layouts also show an intimate familiarity with Robert Motherwell's anthology *Dada Painters and Poets*, which included reproductions of pages from magazines including *Cabaret Voltaire*, *Dada*, *Der Dada*, *291*, and *New York Dada* and came out in a second edition in 1967. They also were aware of Fluxus publications, such as the newspaper-format *V TRE* (later *cc V TRE*, 1963–79), and Gaglione and his group contributed to mail art periodicals, including the glossy *File* (1972–89).¹⁹ Publications produced in the Bay Area also provided a rich local publishing context for the new arrivals. The region's long history of self-publishing—including the Beats' literary journal *Beatitude* (1959–75), the hippie newspaper *Oracle of the City of San Francisco* (1966–68), and Wallace Berman's magazine *Semina* (1955–64)—no doubt further encouraged the Bay Area Dadaists to pursue print media.²⁰

Rip, Cut, Prod, Provoke: Developing a Zine Aesthetic

These new San Francisco residents adopted the zine, a long-standing but at the time relatively minor type, as their periodical of choice. Science-fiction fanzines had emerged as early as the 1930s, and fanzines about movies, poetry, and anarchism appeared in the 1960s and early 1970s. The word "zine," however, did

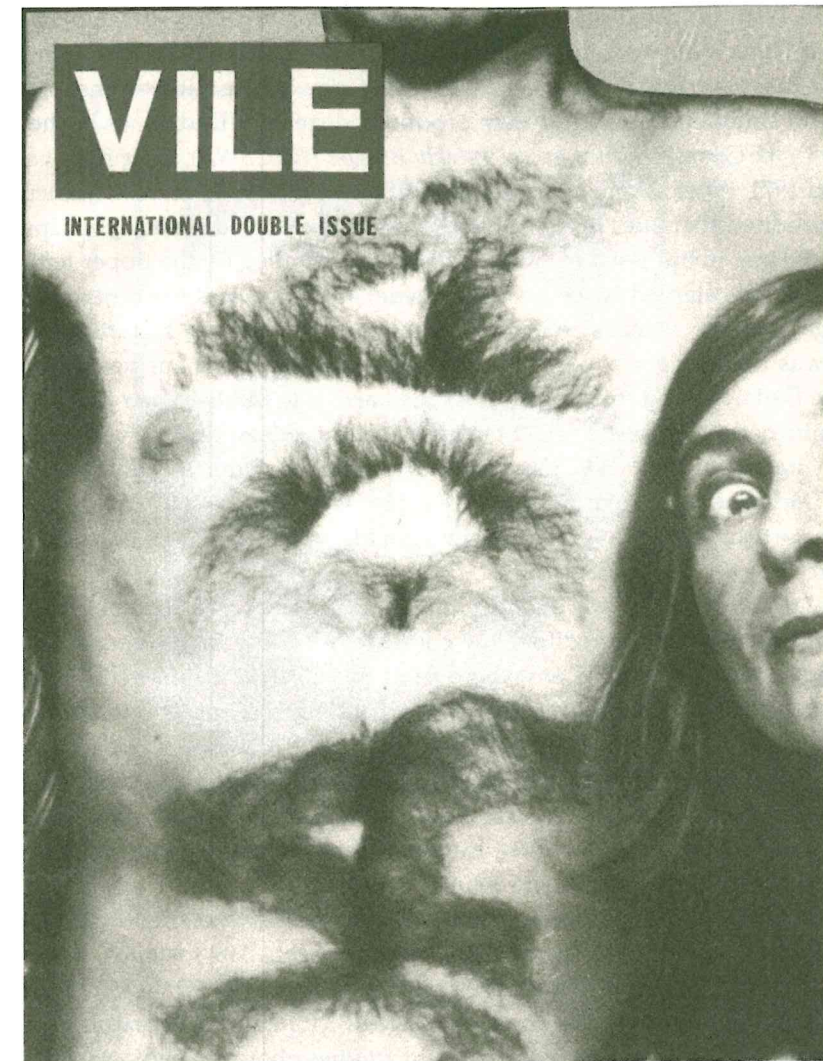


FIGURE 5. *Vile* 1, no. 2/3 (Summer 1976), cover. Gaglione's chest is shaved so that his hair spells "Dada," and Banana peers in from one side. Offset, 11 inches × 8½ inches. Collection of Anna Banana.

not see widespread use until the late 1970s.²¹ In the late 1960s and early 1970s, technological advances in duplication processes including offset printing, instant printing, and xerography made self-publishing more accessible and inexpensive than ever before, and encouraged the production of zines. Prototypes included *Black Mask* (1966–68), which was put out by the Dada-inspired anarchists Black Mask and Up against the Wall Motherfucker in New York, the Los Angeles-based

rock zine *Who Put the Bomp* (edited by Greg Shaw, 1970–79), and David Harris and Greg Shaw's *Mojo Navigator Rock and Roll News* (1966–70) in San Francisco.²²

The Bay Area Dadaists were drawn to the zine because it was cheap, easy to make, and countercultural, and they produced dozens of Dadazines in the 1970s. The *New York Correspondence School Weekly Breeder* (NYCSWB), their first, began as a flyer in 1971. After taking over the publication from Ken Friedman, Mancusi and Gaglione edited six issues in 1972 and 1973 and transformed it into a multipage periodical.²³ Their debut issue comprised two sheets stapled on the upper left corner. The second was stapled twice on the left side, at the top and the bottom, creating two-page spreads. Mancusi remarked that "the staples were significant because now it was becoming a 'zine.'"²⁴ He later boasted, "I believe our version was the first true Dadazine and influenced other mail artists to publish their own."²⁵ Friedman confirmed this assessment. "Starting with its modest, single-sheet beginnings in 1971," he wrote, NYCSWB "grew to spark the phenomenon in publishing known as the 'Dadazine,' a format adopted by other Mail Artists that spread farther to influence artists' books and publishing in fields as diverse as punk rock and art criticism."²⁶

Dadazines vary in size, length, and content, reflecting the eclecticism and open-ended nature of their editors and contributors. Most are between twenty and forty pages, but they can be anywhere from two to over a hundred. Some, such as *Punks* (1975, Figure 6), measuring only 2¾ × 2¼ inches, are miniscule, whereas others, like Banana's *Vile* (1974–81, Figure 5), at 14 × 10¾ inches, are much larger. In addition to instant printing and photocopying, for a brief period they employed an offset printer in Chickadel's garage, assuming the name Trinity Press.²⁷ Limited to print runs of about fifty to three hundred, the Dadazines came out erratically, and some came out in only single issues.

The Dadazines mixed various kinds of images and texts, distorted and combined them to publicize their performances and events. For instance, their "Dada Shave" event was depicted in a series of photographs staged for the camera, copied and arranged on the page. The cover of *Dadazine 3* (Spring 1976) features Gaglione with "Dada" shaved onto his chest, holding another photo of Gaglione's bare chest (taken a year later), labeled "Imitation Bill Gaglione."²⁸ The December 1975 issue of *Vile* contains photos and information about performances such as the 1974 annual group photo, what Banana refers to as "Banana and Dogmatic street performances," and *Gas Heart*.²⁹ The zines also regularly reproduced what seem to be casual, staged photos, such as one of Gaglione and General Idea member Jorge Zontal in a photo booth, which appears in altered form in the spring 1976 issue of *Dadazine*.

Many Dadazines include stamp art—compositions made up of rubber-stamped images—but a collage aesthetic dominates. In addition to references to their performances, they also jumble an assortment of sources plucked from the Bible, tabloids, pornography, and even Dada magazines of the early twentieth century, lending them a makeshift quality. Most sources are excerpted, but drawings and handwritten and typed texts made explicitly for the periodical show up, too. Some-



FIGURE 6. *Punks*, May 2, 1975, cover. Photocopy, 2¾ inches × 2¼ inches. John Held Jr. Collection of Mail Art Periodicals, Museum of Modern Art Library, New York.

times incongruent sources combine loosely around a given theme, but this only highlights the effects of disparity and distortion.

Dadazines mix images to take aim at politicians, bourgeois scruples, and mainstream media. The third issue of *West Bay Dadaist* from 1973 presents "Dada Scandal #2," a montage of J. Edgar Hoover talking to Richard Nixon in the unlikely company of glam rockers (Figure 7). On the cover of *West Bay Dadaist* from June 1973 Nixon, identified insultingly as "Noxin" and blinded by small US flags superimposed over his eyes, is surrounded by a monkey, a woman, a girl, and Albert Einstein . . . (Figure 1). In these pages, the Bay Area Dadaists arranged sources in a grid-like format or formed new scenes. Some, however, like a page from a 1972 issue of NYCSWB (Figure 2), feature overlapping, often barely legible



FIGURE 7. *West Bay Dadaist 3* (August 1973). Instant print, 5½ inches × 4¼ inches. Foundling Publications/Trinity Press, San Francisco. John Held Jr. Collection of Mail Art Periodicals, Museum of Modern Art Library, New York.

photographs creating a dark backdrop to intersecting, irregularly shaped blocks of white covered with black texts, many of which start or end midsentence. Here, jarring juxtapositions of solemn, bizarre, pornographic, and even violent headlines, classifieds, and articles, as well as photographs and drawings, produce dissonant black-and-white compositions. Page designs like this one have the most in common with those of later punk zines.

Enter Punks

In 1976, punk bands—Crime, the Nuns, the Avengers, the Mutants, Negative Trend, and the Dead Kennedys, to name a few—began forming in San Francisco in part as a reaction against the popularity of stadium concerts and the highly produced

recordings of Top 40 radio, paralleling their rise in other major cities, including London and New York.³⁰ Punk enthusiasts in London and New York produced zines such as *Sniffin' Glue*, edited by Mark Perry (London, 1976–77), and *Punk*, edited by Legs McNeil, John Holmstrom, and Ged Dunn (New York, 1976–79). San Francisco publications include *Search and Destroy*, the best known among them, as well as *Punk Globe*, *Damage*, and *Psychone*. These zines vividly depict the growing underground scene, presenting interviews with punk bands, announcements and reviews of shows, photographs of bands and performances, and lyrics. It is difficult to generalize the design philosophy of these zines, but they all incorporate a great deal of collage as well as text that is typed, handwritten, in all caps, crossed-out, or composed as strings of cut-out letters resembling ransom notes (Figure 8).

Punk zines strongly resemble Dadazines like *NYCSWB* (Figures 2 and 4). In the *NYCSWB* example, quotes bear no obvious relationship to each other or to the images: fuzzy black-and-white photographs of foxes, a boxer in a ring, a seemingly lifeless human body, an androgynous sorcerous-like figure, and a manatee. The *Search and Destroy* page similarly reproduces snippets of typed texts—"a nihilist delight" and the lyrics "this aint no way of living I tell ya it's obscene it's living in the service the service of machines"—along with headlines and excerpts from printed sources irregularly cut out and affixed to crudely cut, black-and-white photographs of disaster scenes. The content is different, and the Dadazine page design may be more haphazard than that of the punk zine. Nevertheless, they demonstrate a shared aesthetic.

Cross-Fertilizing

Such correspondences are not altogether surprising. Zinesters' methods of reproduction lent themselves to a rough, collaged look. *Search and Destroy* editor V. Vale commented on the pervasiveness of the collage aesthetic: "We had no choice," he said, adding that the tools at his disposal—a typewriter, glue stick, X-Acto knife, and photocopier—determined the look of his zine. His view is borne out by the works of other artists like Jamie Reid, Winston Smith, and Gee Vaucher.³¹ Differences in motivation are worth noting, as well. The Bay Area Dadaists cut and pasted images and texts to deconstruct their original meaning and to debunk prevailing political and economic ideologies of the time, much as had been done by early twentieth-century Dada publications. Punks, many of whom were art students, were aware of such manipulations of collage, yet their use of this technique conveys the aggressive amateurism that served as a critique of mass production and characterized punk music and their printed and sartorial aesthetic. They developed what Teal Triggs calls a "graphic language of resistance," a visual system that defied mainstream print media of the time and helped establish a subculture.³²



FIGURE 8. Search and Destroy 6 (1978). Photocopy, 9½ inches × 14¼ inches. From V. Vale, ed., Search and Destroy #1-6: The Complete Reprint, facsimile ed. (San Francisco: V/Search Publications, 1996),

Nevertheless, both groups rejected the slickness of commercial periodicals and the colorful, flowery, airbrushed look of hippie publications, opting instead for a stark, unpolished look that came closer to graffiti.³³ The two types of zines also express the vibrant, intimate, and cross-media countercultural scene in 1970s San Francisco. According to Gaglione, "Everyone knew everyone."³⁴ Art historian Kristine Stiles observes, "Ideas cross-fertilized generations, groups, and communities, and artists intermingled fully with poets, musicians, filmmakers, photographers, critics, and scholars."³⁵ Zines served this scene well, as they exemplify permissiveness and open-endedness: they presented themselves as a space amenable to all kinds of interests, from music to art to science fiction, sports, politics, and religion.³⁶ They can showcase images and texts of all kinds—including subversive captions, articles on visual artists and musicians, and interviews—and thus can be adopted by a wide range of individuals working in different media, particularly because making a zine does not require specialized training.

In these ways, zines, like all periodicals, have the potential to promote cross-fertilization among disparate groups, a characteristic encouraged by their transportable nature. The Bay Area Dadaists and punks sold and bartered their zines at area stores selling comics, music, and books, including Bound Together Books, an anarchist bookstore in San Francisco founded in 1976, the bookstore at La Mabelle, and the famous City Lights bookstore, where Vale worked. Some Bay Area Dadaists are quick to point out correlations between their Dadazines and later punk zines and to assert their preeminence. In a 1981 NYCSWB essay, Mancusi declared that his zine represented "the realization of the modern Dadazine and was influential in inspiring the current 'zine scene,'" which by that time was identified with punk.³⁷

Evidence of cross-fertilization can be found in the content of the zines, as well. The Bay Area Dadaists produced a zine called *Punks* (Figure 5), and *Quoz?* from March 1975 features a photograph of a man, identified as "Daddaland" (Gaglione's pseudonym), holding a poster that reads "punk art" (Figure 9). The word "punk" has had many meanings since it was first used in the sixteenth century in reference to underworld figures, including prostitutes and ruffians. Legs McNeil, co-editor of *Punk*, explains that, for him, growing up in the 1960s, "Punk was what your teachers would call you. . . . We'd been told all our lives we'd never amount to anything."³⁸ Precisely who first linked the word to the specific type of music and aesthetic associated with "punk" today is contested, but by the early 1970s, Holmstrom comments, "It was pretty obvious that the word [punk] was getting very popular."³⁹ The word gained a cultural hold through magazines. Holmstrom credits *Who Put the Bomp* with calling garage bands of the 1960s "punk." Detroit's *Creem* (edited by Barry Kramer and Tony Reay, 1969-89) used "punk" to designate a wide range of bands and musicians, from Alice Cooper to Bruce Springsteen.⁴⁰ When the zine *Punk* debuted, the word's definition was still inchoate. *Punk's* editors associated it with music they liked, such as the Velvet Underground (Holmstrom's caricature of Lou Reed adorns the first cover), and McNeil explains that

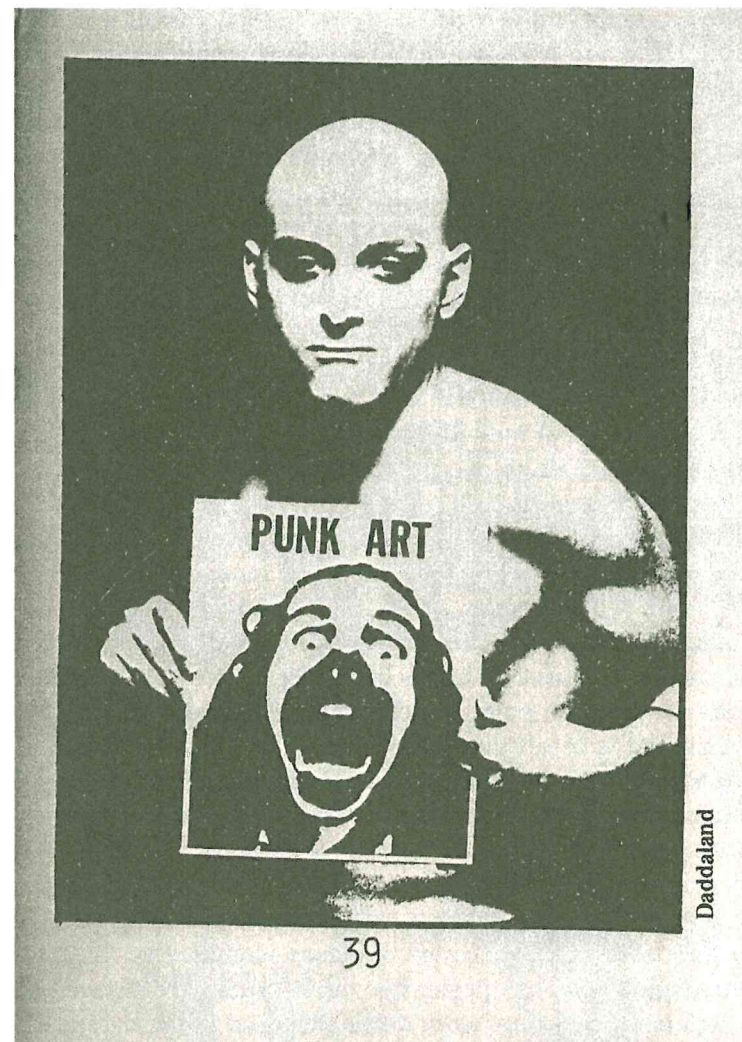


FIGURE 9. *Quoz?* 3, no. 9 (March 1975). Instant print, 5½ inches × 4¼ inches. Trinity Press, San Francisco. John Held Jr. Collection of Mail Art Periodicals, Museum of Modern Art Library, New York.

in coming up with the title for their zine, "The word punk seemed to sum up everything we liked—drunk, obnoxious, smart but not pretentious, absurd, funny, ironic, and things that appealed to the darker side."⁴¹

When they referenced "punk" in their zines, the Bay Area Dadaists most likely understood it in the broad terms McNeil describes, perhaps with some knowledge of its early links to the music scene. Regardless, it is notable that they used the word, as it suggests that, like the individuals who would soon identify as punk in the way it is understood today, they, too, wanted to be associated with rebellious

elements. The trademark symbol on the cover of their *Dadazine*, *Punks*, possibly a commentary on the pervasiveness of commercialism, anticipates the kind of codifying and branding of punk so maligned by its earliest participants. In more recent years, the Bay Area Dadaists have claimed that they found something comparable to Dada in punk. Gaglione explains that they considered punks to be "the underground thing" in the late '70s, adding, "They were Dada."⁴² Although it is unclear how much these impressions, coming decades later, are informed by their current knowledge of punk, such statements expose their attraction to the confrontational subversiveness that Dada and punk share, and that the Bay Area Dadaists recognized at the time. *Dadazines'* references to "punk" may not reflect our current understanding of the word, but they do reveal similarities between the groups.

San Francisco punk zines offer more direct evidence of cross-pollination between the two groups. Punk zines provided a venue for their artsy peers who were associated with the Bay Area Dadaists. A 1978 issue of *Search and Destroy* contains a "mail art page" highlighting Irene Dogmatic, who performed in punk bands (SST, The Beautykillers, and The Kahunas) and edited several *Dadazines*, including *Dogarithms* (1973) and *Insult* (1979).⁴³ In another issue we find quotes from members of the California punk band The Zeros, talking about mail artist Steve Hitchcock's San Diego zine, *Cabaret Voltaire* (1977–78), which was also known as *CabVolt* and took its name from the European Dadaists' performance space and journal.⁴⁴ Other examples include a drawing of Ubu Roi (a reference to the 1896 absurdist play by Alfred Jarry popular with the Dadaists) and an article linking punk's "black humor" to Dada.⁴⁵ Regardless of whether the *Dadazines* directly influenced San Francisco punk zines, these two sets of publications underscore the potential of periodicals as shared venues and hubs of cross-fertilization, open to artists working in different media.

The Bay Area Dadaists and the punks also shared an attraction to performance, another form of creative expression that fostered cross-pollination. The Bay Area was home to many performance spaces where various kinds of artists came together: in addition to La Mabelle and Union Gallery, Valencia Tool & Die hosted shows beginning in 1980. But Mabuhay Gardens was the epitome of artistic and cultural exchange. Mabuhay Gardens was a Filipino restaurant and club at 443 Broadway in North Beach. Starting in the late 1970s *Psyclone* editor Jerry Paulsen began hosting bands featured in his zine there, and the "Fab Mab," as it came to be called, emerged as one of the most popular countercultural hubs of the Bay Area. Dead Kennedys front man Jello Biafra declared that "Anybody who was sick of the seventies was there,"⁴⁶ while Vale called the Mab "a free-form climate in which people could meet, communicate and encourage each other."⁴⁷ In addition to punk bands, the Mab hosted plays and artists' performances; the first act booked by emcee Dirk Dirksen was a female guerilla comedy troupe. Dead Kennedys guitarist East Bay Ray commented on the diversity of the acts: "the bills would be mixed up, there would be a pop band, an art band and a punk band. I think that made the San Francisco scene very vital because of the cross-fertilization that happened."⁴⁸

Jeff Oler of the Nuns said of the Mab, "It was artists, writers, photographers, filmmakers, musicians, all different cool people mixed up."⁴⁹

According to Gaglione, the Bay Area Dadaists performed at the Mab, and they exchanged their zines there, too.⁵⁰ Bay Area Dadaists and punks also joined the same bands. Genesis P. Orridge, a mail artist who supplied drawings to *West Bay Dadaist* (*Quoz?*), belonged to the industrial music/punk group Throbbing Gristle (1975–81), as did Bay Area Dadaist Cazazza, who contributed to *West Bay Dadaist* and edited the *Dadazine Nitrous Oxide* (1973–77). Bay Area Dada affiliate Smith designed the Dead Kennedys' logo and album covers, and Vale typeset the book *Correspondence Art* from 1984.⁵¹ The Bay Area Dadaists' and punks' attraction to zines and performance encouraged interaction across media. The adaptability of the zine helped catalyze and now testify to this cross-fertilization.

Physical and Fleeting

Zines did more than just foster interaction and crossover. Ephemeral, interactive, and dynamic, these periodicals also functioned like the live events they advertised and depicted. Zines' assertively physical, material nature requires readers to hold them, turn their pages, and sometimes turn zines in various directions to read the texts and image, making them stand out, especially in today's world, which is so dominated by digital media. *Dadazine* and punk zine editors embraced the messy materiality of mechanical reproduction, employing low-end technologies and using them in a deliberately rudimentary manner. They did little, if anything, to mitigate the effects of multiple rounds of copying, cutting, and pasting, yielding pages covered with ink that sometimes rubs off on readers' hands. The inclusion of different typefaces, type sizes, line spacing, images ranging from photographs to drawings, jagged cutting, and haphazard composition all emphasize the disparate sources they used, further drawing attention to the physical interventions in the making of the text.⁵² Although photocopying flattens the collage and assemblage effect, evidence of improvisation remains, calling attention to their tactility and recalling the spontaneity of live performance. Rather than obfuscating the editorial process, as is true in many periodicals, zines repeatedly point out their own materiality, the editorial process, and the incongruence of sources, creating a kind of visual noise on the page.⁵³ These zines also highlight the fact that periodicals connect people—more specifically, bodies—as Alison Piepmeier has convincingly argued.⁵⁴ When a zine arrives in the mail, we hold it in our hands, and because it is homemade, we may even be able to pick up scents from the zinester's house.⁵⁵ Piepmeier emphasizes the links made through the mail, but many zines were exchanged in person. In the case of these zines, this physicality was reinforced by the fact that most were personally exchanged, hand to hand, and even today they present a tangible connection to people from the past.⁵⁶

In these ways the zine corresponds to the unavoidable physicality of a performance, a multisensory experience that in the punk context highlighted sweating, even bleeding, bodies (Figure 10). Given the size constraints of the Bay Area Dadaists' venues, and the importance of audience interaction in their performances, the Bay Area Dadaists' shows were unavoidably physical. "Dada Shave" and sound poems showcase their bodies as canvases and sound sources. Punk shows—loud, packed, toe-crushing, sometimes violent—and reeking of cigarettes, sweat, and beer—also were undeniably physical.

Yet just as performances end, so periodicals are intrinsically ephemeral, as the name of the medium suggests. Despite their emphasis on physicality, and despite the ways they have been fetishized by enthusiasts and collectors, zines were intended to be short lived, meant to be experienced, not saved. Gaglione pointed out this experiential, event-like quality: "It was almost like a rave. You do it and then it disappears."⁵⁷ Mancusi comments that, today, most zines are "sleeping in landfills."⁵⁸ The ephemeral temporality of zines is also manifest in the relative speed with which an issue can be assembled.⁵⁹ Each one is meant to be experienced within a given time frame, then thrown out when the next one arrives. The *Dadazine Punks* stresses the temporary nature and potential spontaneity of periodical production. Made up of twenty-nine photo booth portraits of Chickadel, Gaglione, Mancusi, Opal L. Nations, Zontal, and others, *Punks* was as an experiment to see whether an issue could be conceived, assembled, and distributed in a single day. Adding to this sense of ephemerality, the content of both *Dadazines* and punk zines—personal ads, jabs at politicians, event announcements—is highly topical and thus becomes quickly outdated. Readers of punk zines, for example, devoured their interviews and reviews of bands before upcoming gigs, where copies of zines would be trampled underfoot. Zinesters celebrated their ephemeral and disposable qualities as a challenge to the commodification of art. In the *Very Last NYCSWB*, Mancusi claims that he and Gaglione decided to stop printing the zine for fear that issues would be treasured as limited editions.⁶⁰ Zinesters' emphasis on ephemerality is something they welcomed about performance, too.

Interaction on the Page

Zines exemplify periodicals' capacity to incite interaction between editors and readers, something the Bay Area Dadaists and punks also prized in their events. The Bay Area Dadaists' venues were small, and if there was a stage, it was usually low to the ground, blurring lines between artist and audience members, who were often prompted to respond to the events taking place. At punk gigs, bands and audiences threw everything from beer bottles to cow brains at each other and jumped on and off stage, and fans ripped band members' clothes, evident in a Bruce Conner photo of Biafra (Figure 10).⁶¹



Photo: Bruce Conner

“ . . . And where you have SHOCK you have VACANT STRANGERS . . . ”

things like the image themselves, Mr. and the maker of, Sun Spring soon — I know that I’ve seen it before in a number of places. I’ve seen it before in Boulder, Colorado. I’ve seen it before on Proposition 13. It made sure in you

It is as if they do in some other countries. It is governed by 200,000,000. It is as if they do in some other countries. It is governed by 200,000,000. It is as if they do in some other countries. It is governed by 200,000,000.

see how are now playing my electric guitar and playing my guitar. I know that I’ve seen it before in a number of places. I’ve seen it before in Boulder, Colorado. I’ve seen it before on Proposition 13. It made sure in you

FIGURE 10. *Search and Destroy* 9 (1978). Photocopy, 9½ inches x 14¼ inches. Permission of www.researchpubs.com.

Dadzines and punk zines reveal that periodicals, too, can spur back-and-forth communication and topple barriers between actors and readers. They often did so by incorporating elements from glossy, mass-market magazines, which emphasized passive consumption. Excerpts cut out from newspaper advertisements address readers with questions and commands in ways that twist commercial messages—“When you think of pests, think of us,” for example, and, “Should you or shouldn’t you?”⁶² Some refer directly to the periodical itself: “Think of this magazine as a non-magazine” and “You’ve come to a page worth tearing out.” Many zines also printed readers’ letters and addresses and solicited contributions, even of entire pages.⁶³ The March 1974 issue of *West Bay Dadaist*, for example, instructs readers to “send a page to *West Bay Dadaist*,” stipulating only that it be 4 × 5 inches and camera ready.⁶⁴

The chaotic compositions and collage-like pages of Dadazines and punk zines demanded a great deal of creative engagement from their readers. In the July 1972 issue of *NYCSWB*, for example, it is difficult to determine what a photograph of boxers has to do with the words “When the earth is fertile, the eggplants are large” that appear nearby (Figure 2). Though a particular page may be organized around a theme, the reader must work to understand why editors chose such disparate sources and arranged them as they did. Readers are made to actively piece together the parts, making their own connections between texts and images. As a result, writes Triggs, “the producer and the reader are both active in the creation of the message.”⁶⁵

Live on Page

Zines question the stark dichotomy often posed between inert print and active performance. Live shows are generally celebrated for being unique events that can never be repeated.⁶⁶ Performance theorist Peggy Phelan argues that any documentation of an event “is only a spur to memory, an encouragement of memory to become present.”⁶⁷ Live performance was particularly central to punks. Mab emcee Dirksen once explained that in choosing performers, “My interest was the artist before they got into the recording stage.”⁶⁸ His words emphasize the live event as being somehow more authentic for its immediacy and lack of refinement.⁶⁹ For many artists performing at the Mab and elsewhere, live performance offered a means of defying objectification and capitalism.⁷⁰ Conner, whose photographs of Mab shows are peppered throughout issues of *Search and Destroy*, privileged live performance in describing punk:

Punk seemed to me to be more an attitude and an event that couldn’t be captured very easily on film. . . . my interest was in the spontaneity and

energy of people that were working with their audience . . . most of the real events in the punk scene were never documented.⁷¹

Along the same lines, Julie Davies wrote in 1977, "Punk Rock is a live experience; it has to be seen and heard live. Playing a record at home just doesn't communicate the sheer energy, excitement and enthusiasm which are the hallmarks of the music."⁷² In *Lipstick Traces: A Secret History of the Twentieth Century*,¹ Greil Marcus describes Dada and punk performances at length and in vivid detail. But he refers to zines only rarely, and briefly when he does. He mentions *Sniffin' Glue* only as a source for the famous quote "Here are three chords, now form a band."⁷³

Such accounts reinforce a conventional division between the live and the recorded, with a privileging of performance. This prioritization of the live is especially evident in writings on punk zines. Punks' adoption and exploitation of zines were wrapped up in their emphasis on their formulation of authenticity, which they signaled through a raw, in-your-face style, abrupt shifts in scale, disjointed content, and brash, cacophonous layouts, all of which evoked the crude, gritty, discordant experience of punk shows. Their graphic design conveys a sense of immediacy, of being "produced in indecent haste, of memos from the front line," as theorist Dick Hebdige describes them.⁷⁴ Triggs writes that punk zines "attempted to recreate the same buzz visually" that they achieved in their shows,⁷⁵ while Heller writes that for *Punk* editor Holmstrom, his periodical "had to echo the music: fast, primitive and loud."⁷⁶

A reconsideration of "liveness" suggests a more nuanced understanding of these zines and their relationships to events. Just as periodicals can be dynamic, performances can be mediated. Auslander argues that making the live and the mediated mutually exclusive sets up a false "reductive binary opposition" that suggests that performances are primary.⁷⁷ He proposes that live performance is never purely live. It is inevitably mediated and mediatized, which is to say, as Auslander explains, "forced by economic and cultural realities to acknowledge their status as media within a mediatic system that includes the mass media and information technologies."⁷⁸ Even punk shows are inextricably linked with recording. The microphone, central to any punk gig, as Auslander explains, is an "apparatus of reproduction," a means by which singers "perform the inscription of mediatization within the immediate."⁷⁹ The live and the mediatized are mutually dependent on one another.⁸⁰ He also points out that camera documentation of performance art was integral to the event with performance artists wanting to record their work recognizing the importance of presenting it for the camera as much as or even more than for the audience in the room.⁸¹

Performance scholar David Pattie also questions whether one can make a strict division between the two. He expands on Auslander, asserting that a live event is part of a "complex network of relations" that "foregrounds 4Realness (that is, the sense that performance is both constructed and authentic)." He writes, "When a band appears on stage, they are already mediated—by the tropes habit-

ual to the genre, and to the band's own history. These operate as a set of strong internal frames . . . structuring the loose narrative of performance." Pattie suggests that live events, celebrated for being unique and unrepeatable, in fact are mediated and mediatized. "Any lingering romantic attachment to the authenticating power of liveness is simply untenable," he writes.⁸²

This understanding of liveness suggests one way we might rethink what periodicals are. If we accept that the live and the mediated are not mutually exclusive, then the event, typically considered unrepeatable, is not fully separated from mediation, and likewise the periodical, usually linked with reproduction and recording, is never completely divorced from the live. In fact, as we have seen, zines, often valued mostly as links to having "been there," share a lot in common with performances. Auslander entertains this possibility in his account of photographic documentation of events, which he submits are not just supplements offering access to a previous event. He writes that we can understand what he calls "the performance document" as "a performance that directly reflects an artist's aesthetic project or sensibility and for which we are the present audience."⁸³ Amelia Jones speaks to this issue in her analysis of body art. Conceding that experiencing a recording of an event is distinct from having been at that event, she nevertheless insists, "neither has a privileged relationship to the historical 'truth' of the performance."⁸⁴ Both accounts legitimize the recording as something that can also be experienced, or an experience in itself. Zines functioned as active, meaningful experiences in their own right, functioning both as documents recording past events and as a distinctive art form and artistic performance.

These features of zines are relevant to our understanding of periodicals as a medium. Rather than being static, inferior attempts to capture or connect to historic events—nothing more than relics of the past—periodicals, like zines, take on new life and an immediacy each time a reader picks one up, whether on the rack in a record store or off a dusty shelf in an archive. In this way we can come to see the periodical as approaching a certain kind of liveness that continues and morphs over time with each new reader, a site where the performance plays out every time we turn the page.

NOTES

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¹ The *NYCSWB* was edited by Tim Mancusi and Steve Caravello; Irene Dogmatic edited *Dogarithms* and *Insult*; Charles Chickadel edited *West Bay Dadaist* (later *Quoz?*); Anna Banana edited *Vile*. For a discussion of what defines a zine, see Stephen Duncombe, *Notes from Underground: Zines and the Politics of Alternative Culture* (Bloomington, IN: Microcosm, 2008), 6–21, and Teal Triggs, *Fanzines: The DIY Revolution* (San Francisco: Chronicle Books, 2010), 10–12.

² Jerry Paulsen edited *Psychone*; V. Vale edited *Search and Destroy*; Ginger Coyote edited *Punk Globe*; Brad Lapin edited *Damage*.

³ Philip Auslander, "The Performativity of Performance Documentation," *PAJ: A Journal of Performance and Art* 28, no. 3 (September 2006): 9.

⁴ Howardena Pindell, "Alternative Space: Artists' Periodicals," *Print Collectors Newsletter* 4 (September–October 1977): 96–97. Darlene Tong, of San Francisco's artist-run space La Mamelles/Art Com, agrees with Pindell in her discussion of *La Mamelles Magazine*. See Darlene Tong and Carl Loeffler, "La Mamelles/Art Com, San Francisco," in *Artist-Run Spaces: Nonprofit Collective Organizations in the 1960s and 1970s*, ed. Gabriele Detterer and Maurizio Nannucci (Zurich: JRP/Ringier; Manchester: Cornerhouse, 2012), 162.

⁵ Gwen Allen, *Artists' Magazines: An Alternative Space for Art* (Cambridge: Massachusetts Institute of Technology Press, 2011), 1, 122–23.

⁶ Allen, *Artists' Magazines*, 73.

⁷ Duncombe states flatly, "I engage more with the world of zines and less with the words of academics." *Notes from Underground*, 19. Although several studies of zines have appeared in the last ten years, zines remain marginalized in periodical studies, in part because of the antiestablishment ethos of their editors and many of those who write about them. Works on zines include Duncombe, *Notes from Underground*; Triggs, *Fanzines*; Steven Heller, "Sex, Drugs, Rock 'n' Roll and Politics: The Influence of the American Underground," in *Merz to Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century* (London: Phaidon Press, 2003), 180–205; Steven Heller, "Do It Yourself: The Graphic Design of Punk Zines," *Baseline* 34 (2001): 5–12. Other sources include Alison Piepmeier, *Girl Zines: Making Media, Doing Feminism* (New York: New York University Press, 2009), and Teal Triggs, "Scissors and Glue: Punk Fanzines and the Creation of a DIY Aesthetic," *Journal of Design History* 19, no. 1, 69–83.

⁸ Bill Gaglione, quoted in James Sullivan, "Dada Rises from Art Underground," *San Francisco Chronicle*, August 8, 1998, E8; parentheses in original. The main sources on this group of artists are John Held Jr., ed., *The Bay Area Dadaists* (San Francisco: Snowman Publications, 1998); Stephen Perkins, "Mail Art and Networking Magazines (1970–1980)," *The Zine and E-Zine Resource Guide*, accessed March 31, 2017, <http://www.zinebook.com/resource/perkins.html>.

⁹ For more on San Francisco during this time, see *Ten Years That Shook the City: San Francisco 1968–1978*, ed. Chris Carlsson with Lisa Ruth Elliott (San Francisco: City Lights Foundation, 2011); Todd Gitlin, *The Sixties: Years of Hope, Days of Rage* (New York: Bantam Books, 1993), and Anthony Ashbolt, *A Cultural History of the Radical Sixties in the San Francisco Bay Area* (London: Pickering & Chatto, 2013).

¹⁰ Paul Schimmel, "California Pluralism and the Birth of the Postmodern Era," in *Under the Big Black Sun: California Art, 1974–1981*, ed. Lisa Gabrielle Mark and Paul Schimmel (Los Angeles: Museum of Contemporary Art; Munich: Del Monico Books/Prestel, 2011), 21.

¹¹ Gaglione, Chickadel, and Steve Caravello worked at Baron's art supply store in San Francisco in 1968. Mancusi, Gaglione's cousin, arrived a year later, followed by Banana from Victoria, British Columbia, in 1973.

¹² For more on Dada magazines and performances, see Emily Hage, "New York and European Dada Art Journals 1916–1926: International Venues of Exchange" (PhD diss., University of Pennsylvania, 2005), and "Dada," in *Theater of the Avant-Garde, 1890–1950: A Critical Anthology*, ed. Bert Carullo and Robert Knopf (New Haven, CT: Yale University Press, 2001), 265–90.

¹³ Examples include John Cage's famous piece, *4'33"* (1952), which calls attention to the sounds of the audience, and Yoko Ono's "Cut Piece" (1964), which invited audience members to cut her clothing. For a description of Fluxus performances, see Philip Auslander, "Fluxus Art-Amusement: The Music of the Future?," in *Contours of the Theatrical Avant-Garde: Performance and Textuality*, ed. James M. Harding (Ann Arbor: University of Michigan Press, 2000), 117–24.

¹⁴ On October 9, 1976, they put on a sound-poem performance at the International Book Fair in San Francisco. On November 22, 1976, the Bay Area Dadaists put on "Sound Poems" at the Union

Gallery at San Jose State University. See Held, *Bay Area Dadaists*, and Suzanne Foley, *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area* (San Francisco: San Francisco Museum of Modern Art, 1981), 173, 179.

¹⁵ Held, untitled essay in *Bay Area Dadaists*. For more on their events and performances, see Anna Banana, *About Vile: A Book* (Vancouver, BC: Banana Productions, 1983), 1–18 and 83–103.

¹⁶ In January 1977, they put on "The Illusion." The chronology for the 1979–80 exhibition, *Space, Time, Sound*, describes it as "a surrealist film/drama." Constance Lewallen, "Chronology," in *Space, Time, Sound*, 175. For more on surrealist performances, see RoseLee Goldberg, "Surrealism," in *Performance Art: From Futurism to the Present* (New York: Thames and Hudson, 2011), 75–96.

¹⁷ *Space Time Sound*, 183. A typed announcement titled "The F.T. Marinetti Brigade" indicates that this was part of a series of three performances in November, including one before, "Noise Music," and one after, "Mendodada Sound." Held, *Bay Area Dadaists*.

¹⁸ For more on futurist performances, see Goldberg, "Futurism," in *Performance Art*, 11–30.

¹⁹ Held, untitled essay in *Bay Area Dadaists*. For more on Fluxus titles, see Owen Smith, "Developing a Fluxable Forum: Early Performance and Publishing," in *The Fluxus Reader*, ed. Ken Friedman (West Sussex: Academy Editions, 1998), 12–21, and Victor Brand, "Fluxus [Year Boxes] Fluxus CC V TRE Fluxus," in *In Numbers: Serial Publications by Artists Since 1955*, ed. Philip E. Aarons and Andrew Roth (Zurich: PPP Editions, Andrew Roth Inc., JRP/Ringier Kunstverlag, 2009), 185–89. For more on *File*, see Allen, "The Magazine as Mirror: *File*, 1972–1989," in *Artists' Magazines*, 147–73. For information on General Idea, see *The Search for the Spirit: General Idea 1968–1975*, ed. Fern Bayer and Christina Ritchie (Toronto: Art Gallery of Ontario, 1997). Also see Kirsten Olds, "Fannies and Fanzines: Mail Art and Fan Clubs in the 1970s," *Journal of Fandom Studies* 3, no. 2 (2015), 171–93.

²⁰ See Michael Duncan, ed., *Semina Culture: Wallace Berman and His Circle* (New York and Santa Monica, CA: DAP and Santa Monica Museum of Art, 2005), Lawrence Ferlinghetti, *Literary San Francisco: A Pictorial History from Its Beginnings to the Present Day* (San Francisco: City Lights Books/Harper & Row, 1980), and Thomas Rain Crowe, *Beatitude Magazine and the 1970s San Francisco Renaissance: A Panegyric to the Poets, Pally and Place: A Photographic History* (Cullowhee, NC: New Native Press, 2014).

²¹ Duncombe, *Notes from Underground*, 15–17.

²² See John Campbell McMillan, *Smoking Typewriters: The Sixties Underground Press and the Rise of Alternative Media in America* (New York: Oxford University Press, 2011); Franklin Rosemont and Charles Radcliffe, eds., *Dancin' in the Streets! Anarchists, IWWs, Surrealists, Situationists and Provos in the 1960s* (Chicago: Charles H. Kerr, 2005); and Amy Spencer, *DIY: The Rise of Lo-Fi Culture* (London: Marion Boyars, 2005).

²³ Ken Friedman handed the publication over to Stu Horn in Cherry Hill, New Jersey, in 1972. After one issue, Horn passed it along to Mancusi in San Francisco. Held, *Bay Area Dadaists*.

²⁴ Tim Mancusi, mail interview with Ruud Janssen, June 17, 1996, https://www.academia.edu/6769512/Mail-Interview_Project_by_Ruud_Janssen_-_Part_2: 73.

²⁵ Mancusi, mail interview with Ruud Janssen.

²⁶ Ken Friedman, "The Early Days of Mail Art: A Historical Overview," in *Eternal Network: A Mail Art Anthology*, ed. Chuck Welch (Calgary: University of Calgary Press, 1995), 13.

²⁷ Bill Gaglione, telephone interview with author, September 2012. Instant print shops housed customer-friendly small offset presses. In offset printing, ink is transferred from an inked plate to a cylinder covered with a rubber blanket that transfers the ink to the paper. In contrast, photocopying (also known as Xerography or electrophotography) is a dry copying technique in which images are produced using an electrically charged photoconductor-coated cylindrical drum. See *Handbook on Printing Technology (Offset, Gravure, Flexo, Screen)*, 2nd edition, ed. NIIR Board (Delhi: Asia Pacific Business Press Inc., 2011), 2, and "The Big Boom in Instant Printing," in *Book Production Industry*, vol. 44 (June 1968): 67–69.

²⁸ Banana, *About Vile*, 5.

²⁹ Banana, *About Vile*, 3.

³⁰ For more on music in the Bay Area from this period, see Mat Callahan, "When Music Mattered," in *Ten Years That Shook the City*, 218.

³¹ For more on these artists, see Allan Antliffe, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall* (Vancouver: Arsenal Pulp Press, 2007), 181–98, and Alan W. Moore, *Art Gangs: Protest and Counterculture in New York City* (Brooklyn: Autonomedia, 2011), 80–108.

³² Triggs, "Scissors and Glue," 72–73.

³³ See McNeil quote in Heller, "Do It Yourself," 6.

³⁴ Gaglione, telephone interview with author, June 2011.

³⁵ Kristine Stiles, "Negative Affirmative: San Francisco Bay Area Art, 1974–1981," in *Under the Big Black Sun*, 28.

³⁶ See Duncombe, *Notes from Underground*, 15–16.

³⁷ Tim Mancusi, *The New York Correspondence School Weekly Breeder*, vol. 3, ed. Tim Mancusi and the Bay Area Dadaists, 1981 (compilation of all seven issues of the NYCSWB), cited in John Held Jr., "Bay Area Dada, 1970–1984: An Annotated Bibliography of Primary Sources," in *Bay Area Dadaists*. Today, affiliates claim that they recognized in punk something akin to Dada. Gaglione, telephone interview with author, September 2012; Anna Banana, e-mail correspondence with author, September 2012.

³⁸ Legs McNeil, quoted in Duncombe, *Notes from Underground*, 25.

³⁹ John Holmstrom, quoted in Jon Savage, *England's Dreaming: Anarchy, Sex Pistols, Punk Rock, and Beyond* (New York: St. Martin's Griffin, 1992), 131.

⁴⁰ In the May 1971 issue, Dave Marsh used the term to describe the band Question Mark and the Mysterians. See John Holmstrom, "Prologue: 1972–1975: 'Systematic Destruction of Public Property,'" in *The Best of Punk Magazine*, ed. John Holmstrom and Bridget Hurd (New York: Punk Magazine/HarperCollins, 2012), 1.

⁴¹ Legs McNeil, quoted in *Please Kill Me: The Uncensored Oral History of Punk*, ed. Legs McNeil and Gillian McCain (New York: Grove Press, 1996), 204. For more on the history of *Punk*, see Heller, "Do It Yourself," 5–6.

⁴² Gaglione, telephone interview with author, September 2012. Anna Banana confirmed this sentiment. Anna Banana, e-mail correspondence with author, September 2012.

⁴³ *Search and Destroy* 8 (1978): 53.

⁴⁴ *Search and Destroy* 7 (1978): 25.

⁴⁵ *Search and Destroy* 9 (1978).

⁴⁶ Jello Biafra, quoted in the documentary *Rage: 20 Years of Punk Rock West Coast Style*, directed by Scott Jacoby and Michael Bishop (Classified Films, 2000), DVD.

⁴⁷ V. Vale, quoted in Savage, *England's Dreaming*, 439–40.

⁴⁸ East Bay Ray interview with Jeff Lowe, February 2007, <http://thepunksite.com/interviews/dead-kennedys/>.

⁴⁹ Jeff Olener, quoted in Sharon M. Hannon, *Punks: A Guide to an American Subculture* (Santa Barbara, CA: Greenwood Press, 2010), 31.

⁵⁰ Gaglione, telephone interviews with author, December 2010 and April 2011.

⁵¹ Held, untitled essay in *Bay Area Dadaists*. Michael Crane and Mary Stofflet, eds., *Correspondence Art: Source Book for the Network of International Postal Art Activity* (San Francisco: Contemporary Arts Press, 1984).

⁵² For more on zines' physicality, see Piepmeier, *Girl Zines*, 70, and Triggs, "Scissors and Glue," 78.

⁵³ Matthew Witkovsky discusses this effect in issues of Tristan Tzara's periodical *Dada*. Matthew S. Witkovsky, "Pen Pals," in *The Dada Seminars*, ed. Leah Dickerman (Washington, DC: Center for Advanced Study in the Visual Arts, National Gallery of Art; New York: Distributed Art Publishers, 2005), 270.

⁵⁴ Piepmeier, *Girl Zines*, 70.

⁵⁵ Alison Piepmeier, "Why Zines Matter: Materiality and the Creation of Embodied Community," *American Periodicals* 18, no. 2 (2008): 220.

⁵⁶ Copies of the Dadazines can be found in the John Held Jr. Collection of Mail Art Periodicals at the Museum of Modern Art in New York, as well as in the Jean Brown Papers, 1916–1995, at the Getty Research Library and at the New York Public Library.

⁵⁷ Gaglione, telephone interview with author, August 2007.

⁵⁸ Mancusi, interview with Janssen, June 17, 1996.

⁵⁹ Allen points out magazines' temporality when discussing *Aspen*, observing, "while all mags might be considered temporal in that reading itself takes place in time. *Aspen* 5+6 dramatizes its temporality through its unbound, multimedia format." Allen, *Artists' Magazines*, 54.

⁶⁰ Tim Mancusi, *The Very Last NYCSWB* 3, no. 7 (Fall 1974): 2.

⁶¹ The throwing of beer bottles prompted Dirksen to make popcorn available as an alternative. Negative Trend threw cow brains at their fans. *Gimme Something Better: The Profound, Progressive, and Occasionally Pointless History of Bay Area Punk from Dead Kennedys to Green Day*, ed. Jack Boulware and Silke Tudor (New York: Penguin, 2009). Dick Hebdige, *Subculture: The Meaning of Style* (London: Routledge, 1979, 1991), 110. In these ways musicians and fans constantly transgressed the "fourth wall," or the invisible division between actors and audience. John Lahr, *Up against the Fourth Wall: Essays on Modern Theater* (New York: Grove Press, 1968, 1970).

⁶² NYCSWB 3, no. 7 (1974): 4.

⁶³ NYCSWB, 3, no. 5 (1973).

⁶⁴ *West Bay Dadaist*, 2, no. 5 (March 1974).

⁶⁵ Triggs, *Fanzines*, 14.

⁶⁶ Peggy Phelan, *Unmarked: The Politics of Performance* (London: Routledge, 1993), 146.

⁶⁷ Phelan, *Unmarked*, 148.

⁶⁸ Dirk Dirksen, quoted in *Gimme Something Better*, 9.

⁶⁹ For more on authenticity, see Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 2nd ed. (London: Routledge, 1999), 74–85, and David Pattie, *Rock Music in Performance* (New York: Palgrave Macmillan, 2007), 3–20.

⁷⁰ See Phelan, *Unmarked*, 148.

⁷¹ Bruce Conner, quoted in V. Vale, "Bay Area Punk Film/Videomaking and the Emergence of Alternative Gallery/Club Venues," in *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000*, ed. Steve Anker, Kathy Geritz, and Steve Seid (Berkeley: University of California Press, University of California Art Museum and Pacific Film Archive, 2010), 226.

⁷² Triggs, "Scissors and Glue," 70.

⁷³ Greil Marcus, *Lipstick Traces: A Secret History of the Twentieth Century* (Cambridge, MA: Harvard University Press, 1989), 186.

⁷⁴ Hebdige, *Subculture*, 111.

⁷⁵ Triggs, "Scissors and Glue," 70.

⁷⁶ Heller, "Sex, Drugs, Rock 'n' Roll and Politics," 203.

⁷⁷ Auslander, *Liveness*, 3.

⁷⁸ Philip Auslander writes that live art forms have been mediatized in the sense that "they have been forced by economic and cultural realities to acknowledge their status as media within a mediatic system that includes the mass media and information technologies." "Liveness, Mediatization, and Intermedial Performance," *Degrés: Revue de synthèse à orientation sémiologique* 101 (Spring 2000): 8.

⁷⁹ Auslander, *Liveness*, 57.

⁸⁰ Philip Auslander, "Liveness, Performance and the Anxiety of Simulation," in *Performance and Cultural Politics*, ed. Elin Diamond (London: Routledge, 1996), 198.

⁸¹ Auslander, "Performativity of Performance Documentation," 3.

⁸² Pattie, *Rock Music in Performance*, 23, 30, 22.

⁸³ Auslander, "Performativity of Performance Documentation," 9.

⁸⁴ Amelia Jones, "'Presence' in Absentia: Experiencing Performance as Documentation," *Art Journal* 56, no. 4 (Winter 1997): 11.