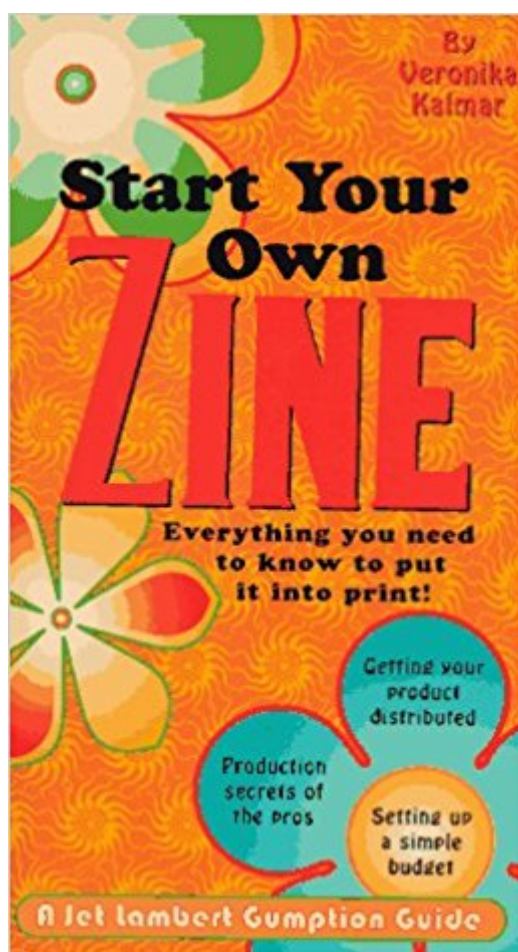


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Start Your Own Zine: Jet Lambert's Gumption Guides: Everything You Need To Know To Put It Into Print (Jet Lambert Gumption Guide)



Synopsis

An illustrated character named Jet Lambert takes the reader through the process of starting one's own zine, outlining ways to get interviews and how to publish cheaply and offering tips on producing, managing, and marketing a project.

Book Information

Series: Jet Lambert Gumption Guide

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Customer Reviews

Why bother with the middlemen--editors, art directors, publishers--when you can just DIY (do it yourself)? With help from Veronika Kalmar, your publication can join the ranks of such zines as Asian Trash Cinema, Fat!So, Feminist Baseball, and Murder Can Be Fun. All you need is an obsession (about which to write), determination, some spare time, and cash. Start Your Own Zine provides a quick-and-easy lesson in publishing, with chapters on nailing down interviews, print laws ("breaking copyright laws can piss people off," Kalmar warns), getting advertising without selling out, equipment, budgets, production and printing, distribution, and taxes. Kalmar lays down the rules, then, in the spirit of guerrilla publishing, tells us which ones to break.

These two Jet Lambert Gumption Guides are designed to encourage expression and a do-it-yourself spirit in the young, but their lack of in-depth information and confusing concept hardly make them a standout in the genre. Jourard's work is the better of the two, the author's solid credentials buttressing an underwhelming effort. A sax/keyboard player of the highly successful

Eighties band the Motels and a Tom Petty sideman, the author takes off when describing his experience in the music industry, though he generally imparts commonsense wisdom?e.g., record companies just want to make money?that even nonmusicians are aware of. His treatment of equipment, music theory, rehearsals, recording, and record contracts differs little from many of the disposable titles written for musicians, such as the out-of-print *The Platinum Rainbow* (Contemporary, 1988). Kalmar's work begins with a simplistic and unnecessary history of publishing in three pages ("Obviously individual thought did not perish"). The bad writing and editing continue in her discussion of contemporary zines (one zine "examines the darker side of true crime"). Although Kalmar writes for publications in the zine hotbed of Seattle, she has no zine publishing experience to draw from. Her coverage ranges from editorial approach and production to advertising and distribution, but it rarely amounts to more than quick tips. From the flower-laden cover to the enigma of who or what the "consummate hipster" Jet Lambert is supposed to be, these titles convey a more unfocused than "fun" approach to their subject. They contain some useful information but are certainly not everything you need to know. Ben O'Sickey, "Library Journal" Copyright 1997 Reed Business Information, Inc.

This is a pretty thin how-to book for zinesters, from that bastion of self-publishing, Disney/ Hyperion. There's no evidence that the author has ever published a zine herself -- and it really shows. In every regard, "Start Your Own Zine" suffers by comparison to "Make A Zine!," the self-published how-to guide by zinester Bill Brent - "Start Your Own Zine" has a lot fewer pages, a lot fewer illustrations, a lot fewer good ideas, and it's double-spaced, so there's dramatically less text. Kalmar uses "zine" and "fanzine" as synonyms, and when she devotes several pages to helpful tips for zines seeking corporate sponsorships [?!?], you have to wonder if she even knows what a zine is. This book has a minuscule store & distro list, which includes several addresses that are years out of date, a few that are flat-out incorrect, and Kalmar has apparently never heard of such huge, famous zine stores as Atomic Books, BlackOut, Bound Together, Epicenter Zone, Mind Over Matter, or even Quimby's! "Start Your Own Zine" is simply not a credible effort. -Doug Holland, Zine World

This tedious wide-eyed look at zines presents a nominal how-to course, but there's nothing in this book that you couldn't pick up in a half-hour conversation with anyone who does a zine, or just from sending for a copy of a good zine. Utterly lame. Am I allowed to say that this book really blows?

This book is great for those who want to create the next Rolling Stone or Factsheet Five, but

for those who have smaller ambitions (Or smaller budgets) the tips in here tend to aim a bit high. However, most of the information is relevant to anyone wishing to create a zine.

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