



# Geneva13

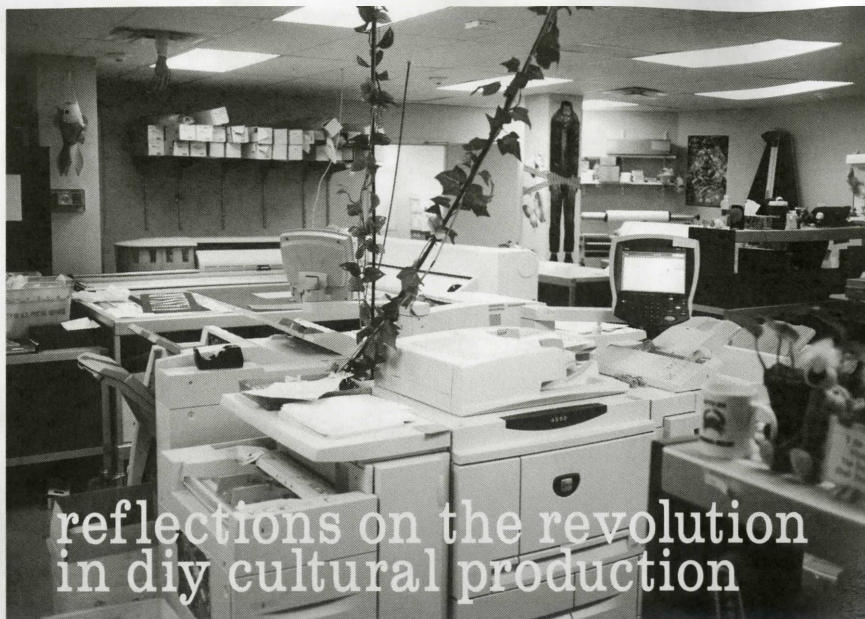
a zine of the local

#13









1. Do you realize what a revolution duplicating machines like photocopiers have started? Photocopiers are often dismissed as a humdrum part of the office landscape. But they represent a huge redistribution of cultural production capacity to the masses. And it has changed the world.

2. Printing presses are expensive. Very few people could afford an offset lithography press or a letterpress. The ones who could afford the technology—and the skilled workers to run it—were called *publishers*. They could, and arguably had to, choose what they published carefully. Their power was enormous. In effect, they determined who was read and who wasn't. Few were; most weren't. What did we miss?

3. Modern media forms also required capital investments (technology and labor) that placed them within reach of only wealthy individuals or big corporations. Film is one example, and the reproduction of music was another.

4. The effect of a centralized storytelling industry was to slowly erode the sense, by common folk, that our own stories had legitimacy. As genres developed into slick formulas, our own lives began to pale in comparison to the stories the industries told.

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## Details, Details

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Overleaf photo of Kevin Dunn by Doug Reilly

Published by Geneva13 Press

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5. Walker Percy gives an example of the deligitimization of individuals and communities in his novel *The Moviegoer*:

*She refers to a phenomenon of moviegoing which I have called certification. Nowadays when a person lives somewhere, in a neighborhood, the place is not certified for him. More than likely he will live there sadly and the emptiness which is inside him will expand until it evacuates the entire neighborhood. But if he sees a movie which shows his very neighborhood, it becomes possible for him to live, for a time at least, as a person who is Somewhere and not Anywhere.*

6. We can read Walker Percy because a publisher decided that what he had to say was not only worthwhile, but would sell books. Paying it forward, Percy helped another New Orleans resident, John Kennedy Toole, posthumously publish his comic masterpiece *Confederacy of Dunces*. (Which everyone on earth should read.)

7. Duplicating machines have been eroding the power of the storytelling industry since the middle of the 20th century. The original *Star Trek* had a third season because fans could communicate and organize letter campaigns to the studio, a campaign made possible by mimeograph machines. The great bus boycott in Selma, Alabama, which kicked off the Civil Rights Movement was coordinated by churches that communicated largely through their newsletters, which were made on duplicating machines (I can't recall if they were mimeographs or ditto machines.) The local media establishment clearly wasn't going to mobilize the black population of Selma.

8. In the 1980s, dissidents across the Eastern Bloc copied and distributed banned literature in a movement called *Samizdat* or "self-publishing". They used carbon paper, stolen time on official printers and photocopiers, and other means to spread the literature of dissent against a storytelling industry controlled by the government. Russian dissident Vladimir Bukovsky defined *Samizdat* as follows: "I myself create it, edit it, censor it, publish it, distribute it, and get imprisoned for it."

9. Many people now carry around with them much of the production power of the publishing house, music recording studio or hollywood editing room, under their arms. It's called the personal computer. There's also the largest distribution network ever created, right at our fingertips. Yet creative activity (such as blogs) are the least common activity on the internet. By and large we still consume culture created by an industry trying to make money. We don't make it ourselves for ourselves.

10. It doesn't have to be that way. Pair up a computer and a photocopier and two self-publishers and you have Geneva13. Make a film and submit it to the Finger Lakes Film Festival. We have the means to produce. What's lacking is very simple: the confidence that we *can do it*. Legitimacy comes from confidence. "Hey, you should read this. I wrote it. I published it. You can do it, too."

11. You can do it, too.







Writing for *Geneva 13* has been a big deal for me—it's the hobby I was never looking for, it just popped up. Like many people, I write thousands of words a day at my job as a museum curator. How is writing a few hundred more, often about the same topics that I address at work, a "hobby"? Well, first, I'm not getting paid for writing for G13, so I can't get fired. (No editorial notes this time, boys—I saw you trying to revoke my birthday in the last issue.) Second, I've always had a smart mouth, and I feel pretty free to exercise it here (see point 1). Finally, going to the G13 release parties is as close as I'll get to belonging to some kind of league. We have "team" shirts, we drink beer, and no one throws balls at me in the name of sport.

I'll admit it's a total ego-boost to write for a public audience and have people agree with my opinions or compliment my writing style. Sadly, my motivation for contributing to most issues is geekier than just satisfying my ego. I HAVE to talk about history. k-d- approaches me with a theme, like agriculture around Geneva (#4), and I start babbling, "Agriculture made this town! I hate people who keep coming up with ideas about 'what Geneva should be.' We're agriculture! But we couldn't really market crops until the Erie Canal was completed in 1825..." k-d- has learned to have his children along when he talks to me: "Ooops, it's their nap time, gotta run, but that sounds great—email me!"

There's plenty of debate about what is "real history." Does genealogy and Civil War re-enacting count? Is Ken Burns an historian or just a film weenie incapable of growing a decent beard? I try to steer clear of these battles, but I have an opinion: history needs to be presented where people can get at it, in a way that they may care about it. ("Must care" is as unrealistic as someone telling me I *must* watch a Yankees game in its



entirety. Ever.) G13 definitely is where people can get at it (City Hall, laundromats, and finer "waiteries" everywhere), and it's a non-threatening format. It's free and photocopied, where's the harm in that? The format brings people in; it's up to me to do the rest, whether I'm writing about a jazz legend who died too soon (#3) or the archetypal "hooker with a heart of gold" (#10).

I enjoy reading the other contributions to G13 more than my own. I already know what I wrote, so there's no element of surprise at the release parties. (Although my stuff always looks much cooler after it's been laid out in columns with photos and highlighted phrases.) I like the long form interviews, and I look forward to learning more about punk music and punk astronomy in each issue. I don't expect either subject to really take hold with me, but it's fun to read. Maybe that's how people feel about my essays, and that's okay, too.

This is always the hard part—writing a decent ending. Everyone ragged on the series finale of *The Sopranos*, but sometimes it just makes sense to





# geneva, nicaragua

anne elizabeth moore

[Anne Elizabeth Moore is an internationally-reknown writer, editor, zine maker and activist. She graciously allowed us to reprint one of her essays in our very first issue. Since then, she has been a constant source of support. She kindly wrote this piece specifically for the 13th issue of *Geneva*13.]

When Augusto Sandino realized that his country was living under a dictatorship—and one supported by the seemingly endless but destructive torrent of capital flowing from the US—he did not, as we are likely to be told in US gradeschools, pick up a hunting knife and start stabbing any American tourist he could find. No, Sandino started talking to his neighbors: What do you think about this? Are you happy? Are you eating enough? Are your children healthy?

They weren't. The Somoza dictatorship had overworked farmers, business people, shopkeepers. Everyone. They weren't being paid enough, their land was being sold out from under them, they were sick, and when an earthquake hit Managua in 1972, foreign aid was seized by the government. After 40 years, peoples' lives had only gotten worse. Much worse.

By this time, Sandino himself had died, but the people he had spoken to had learned to care about him, had learned from their conversation, and had realized they had something in common. But the country was big and the problem was growing. Sandanistas could no longer talk to everyone living in poverty in the farm-rich nation, and YouTube had not been invented yet. Writing had, so they wrote down their ideas, thoughts, experiences, and contact information and spread these small publications—zines—around the countryside.

And waited.

They waited a long time. Publishing is like that. You expect people to be infected by the ideas you have collected and be lit aflame with them. They rarely are: at least not in the way you imagine this will happen. Good publishing takes more time than that.

But the Sandanistas had waited a very long time, and became concerned. They went out, again, to ask people what they thought. This time it was: What do you think about this zine? What do you think about these ideas? Will they help you become happy?

And one brave farmer—changing the course of world politics with his embarrassed admission—said: We do not know how to read.

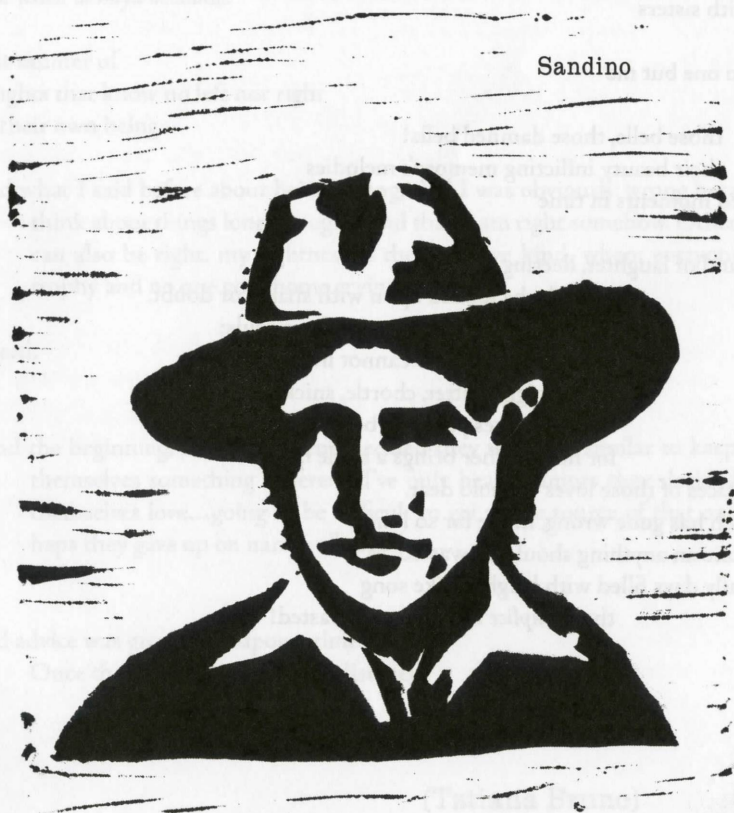
I sat in his kitchen in 1994, and his daughter explained to me how her father helped the Sandanistas establish literacy programs, reading groups and informal schools all over the country. People who had been kept from the possibility to educate themselves



were given the opportunity to not only read the experiences of others, but to write down their own. Copy them. Hand them out. See what others thought. Teach them how to do it, too.

We are taught to think of this cynically, here in the US: Oh, people are being indoctrinated. They are being told what to believe. But it is not true. When you are taught, for the first time, to read, you realize why you were never taught to read before: Because once you learn how to read, you can read *anything*. You can *believe* anything. And, most dangerous, you can *write* anything.

In New York, you are lucky. *Geneva13* reminds you what is good about the place where you live, and that it is part of a larger structure of cities—Genevas—around the world. You are urged to talk to your neighbors, to fix the things you do not like, and to keep in mind, always, that things are different elsewhere. This is not just an anniversary, this thirteenth issue: this is a reminder that publishing is a public act, and can be—here, in Geneva New York, is—a public service. And enough time has passed now to see who has been lit aflame by it.





# 13

oct/1982

of all the births, there were two

a conversation with the many T's of T and R (fraternal twins)

where I am is usually where I was,

this *present*:

always as brief as on the tip of your tongue.

that's why it is difficult to remember beyond impressions

even with sisters

with no one but me

those bells, those damned bells!

their beauty inflicting memory's melodies

minored moments in time

the sound of laughter, fleeting in its tone,

can ne'er be looked upon with shame or doubt.

it puts hope within the pit of our souls;

reminds us what we cannot live without.

cackle, giggle, titter, chortle, snicker:

a few the likes you may be ripe to hear.

for not another brings a smile quicker

to the faces of those loves we hold dear.

So much has gone wrong, in life for so long

that none an anything should be wasted,

especially days filled with laughter like song

that *semplice dolce*, must be tasted!



It is often and potent  
Your reminder of unstoppable activity even in sleep  
A quiet is not a quiet if you can see it  
It hangs there for a while, but only as an image I am searching for and being just  
without  
Meanwhile  
Life around continues and I cannot hear it

*Aquí.  
En la lucha.  
a veces miya, la historia no tiene sentido,  
pero seguido leyendo  
porque sucede la lección siempre un rato largo después  
de que usted la haya acabado.*

Silent saunter of  
Thoughts that know no left nor right  
Nor their own being

...and what I said before about being wrong, well I was obviously wrong because if I  
think about things long enough I find that I am right somehow. Other people  
can also be right, my rightness is the inclusive kind, where everyone gets a  
trophy and no one goes home crying.

Twisted.

...And the beginning, middle and end decided they were too similar to keep calling  
themselves something different. I've only heard rumors they decided to call  
themselves love...going to be difficult to get at the source of that one... per-  
haps they gave up on names all together...

Good advice was given once upon a time  
Once the time was up, nobody listened.

(Tatiana Bruno)





# the editors interview each other

questions submitted by readers

kd: We should probably explain that we are interviewing each other using questions that were submitted by some of our regular readers (well, the ones on our e-mailing list who submitted questions). Whenever we use one of their questions, we'll put it in bold. So let's begin.

## What is *Geneva13* really?

D: Jeez, chomping at the bit, are ya? Okay. What is *Geneva13* really? (I'm stalling a moment to think about it.) It's this totally crazy zine we started a few years ago. The idea is simple enough, a zine of the local. Our "beat" is limited to a 13 mile radius around the center of Geneva (wherever that is). The meat of each issue (sorry Kevin, the soy-meat of each issue) is usually one or more interviews with local people. Each issue tends to have a theme, too, that our interviewees and regular contributors riff on, like Garbage or Hair or Boxing...oh, and it's quarterly and actually comes out mostly on time.

kd: Perhaps we should point out that when we were thinking of a title, we decided to look at how many Genevas there were in the US and name ourselves accordingly. We really hoped ours would be the 13th, alphabetically speaking by state, and ours was. We originally were going to write it as *Geneva013*, but I'm glad we were talked out of it.

D: I don't remember the 013 thing. I do remember that there were several states with two Genevas--Illinois was one of them I think. To arrive at #13 we kinda consolidated those. It sounds worse than it was. We had the idea that there would be a list on the cover of issue #1 and it would list all of them with ours (#13!) in bold or red as it turned out. Geneva, Illinois on top of Geneva, Illinois kinda looked like a big typo. So it all worked out. Kevin, if you hadn't told Myra about the zine when we were applying for the PO box, we wouldn't have gotten box #13, right?

kd: That's true. I went in to get a po box and asked Myra if #13 was available for the zine, and I believe it had just become available. I remember we considered that a good omen at the time. I also like how you just worked Myra into the interview at the outset. I think we've tried to name check Myra in the last couple of issues.

D: She's our most frequent cameo appearance.

### **Why did you start *Geneva13*?**

kd: Wow, this is a big one. It may be easier to explain the how and then get to the why. I remember that you and I were taking our daughters out for a weekend daddy-daughter trip to the Adirondacks. On the way there, we were having a multi-layered conversation that involved us lamenting the absence of a zine culture in the area, my encouraging you to start your own indie press, and just our general cynicism about progressive cultural production in this corporate capitalist culture. At some point, you turned the tables on me and told me that I needed to start an independent press and then we got to the point of saying: well, if there isn't a zine culture, we should start one! It was one of those 'put up or shut up' moments for me. But you may recall it differently.

D: No, that's pretty much how I remember it. I remember little details, like our daughters in the back listening to your recorded version of a "Postman Pat" story. But I don't remember exactly who said what, but yeah, I remember turning the tables but I had to put up or shut up, too. So somehow the idea for *Geneva13* was conceived. I do remember it was a pretty exciting conversation and I think we plotted the rest of the weekend (when the

girls were down). It was like the A-Team with a plan.

kd: Yeah, I recall the drive back when we started plotting out future issues, a number of which we realized fairly early on: the Barbershop issue and the Boxing Club issue, for example. It was also pretty cool because we had been friends for several years by then and had many late night drinking and talking sessions over the years, so when we got to the point of thinking about what *Geneva13* would be, we were pretty much on the same page from the outset.

### **When you look at issue number 1 again, what are your thoughts?**

D: Wow, look at all that empty space!

kd: Exactly! [laughs]

D: We really didn't have all that much the first issue. A few poems, some pictures and artwork, and pretty short interview. It was definitely still taking form. By issue number 2, the Barbershop Issue, it was pretty much a mature concept. It matured fast!

kd: Yeah it did. But I remember that the interview in the first issue was kind of a last minute decision. You suggested we go interview the new owners of the Red Dove Tavern, so we sat down with Rune and Giulietta and started a really productive relationship with them. But that also established the policy of doing interviews in each issue.

D: I remember us saying that the interview was the way we could bring in community voices. Most people won't necessarily write an article or essay for a publica-



tion. But agreeing to sit for an interview is a much easier thing to do. So we really wanted to have the zine encompass a lot of voices of the community, and the interview was a huge way of doing this. We also came up with a journalistic ethic for the interviews. I can't remember when or who exactly said what, but at some point we decided that interviewees would get to see the transcript and correct it before we went to press. That was in my mind our best decision, and the thing that I think sets *Geneva13* apart from a lot of things.

**How did this undertaking effect the rest of your life?**

kd: I think it has completely redefined my relationship with Geneva and its citizens. I now see everything around the city through the lens of *Geneva13*, in the sense that I am thinking about the complicated, interrelated, and contradictory forces that construct 'Geneva.' More to the point, I've come to think about 'Genevas.' That is the multiplicity of the social, cultural and economic spheres that make up this city. I think before we started the zine, I wasn't consciously aware of that multiplicity. I might have been able to think about it at the level, but not live in it as a daily practice.

D: Absolutely. It's been huge for me. I always moved around a lot. I spent my 20s looking obsessively for the right thing to do and the right place to do it in. God, I read my journals from my 20s and I'm really irritating. I want to thank all the people who were my friends in that time period. But seriously, I came to Geneva right out of the Peace Corps, and I tried to look at this place as if I were a volunteer. And when we started *Geneva13*, then there was suddenly this structure,

this reason to start asking questions and talking to people. I think you've said it before as well, but it's really grounded me in a way I've never been grounded before. I don't feel like that 13 miles radius is a limitation--there's a endless trove of interesting, important stories to tell. I find that I tend to interview everyone now if I have more than a passing minute with them. It's compulsive, I just start asking questions.

**What sorts of editorial things do you two fight over? How do you resolve the disagreements?**

D: Do we fight? I don't think we do. I know we sometimes disagree. But I think we compromise a lot and I never think much of it. Often if I "lose" on a particular point, I think you're right pretty soon afterwards. We also talk through things at length. It feels more like consensus than it does give and take. At least to me. You may resent the hell out of me.

kd: Oh absolutely. You're a control freak who has gone mad with power. Or is that me? No, I don't think we've ever had a 'fight' over anything *Geneva13*-related. We may disagree on some of the finer points, but like you said, we always just talk it through and we compromise. We start talking about the next issue the day the current issue comes out, so we really do work out the big details together. But, again, I think it has helped that we're building on a pretty solid friendship. Plus, the mind-meld was a good investment.

**Were you guys always interested in things like community writing/ involvement and getting info out to others? For how long?**

kd: I wouldn't say I was into community writing. I tend to avoid journalists and don't consider myself one. I'm interested in cultural production in general and I'm interested in community politics, so I guess it was inevitable. Most of my prior zine production didn't have a community angle.

D: Kevin, you were always a doer, however. Like with music. I always admired that about you. I never considered myself a doer...rather, I never even thought about doing or producing vs. just consuming. My upbringing was so narrow and square and middle-class, I really didn't understand any of the possibilities. Those irritating 20s were basically about trying to find out which machine to be a cog in. I never really made anything. Peace Corps (or rather the 86 books I read and the countless conversations I had about them) started to change that. But *Geneva13* was a total revolution for me. Instead of writing something and submitting it for someone else to judge worthy of publication, we just did it, got it out there. I have trouble articulating it, but it was very empowering. I knew about zines and community production and all that, but as an intellectual thing. I wasn't doing anything.

kd: Really? I always imagined that you were coming from a history of production. I definitely come from a DIY punk background. I always assumed you had a history of writing and getting your writing out there.

D: I wasn't a punk at all. I was a nerd. I wrote, for sure, but I never took that step of circulating it myself, I mean, more widely than a few friends. It was a confidence thing in part, but also because, until you've actually experienced how DIY

production can work, it's hard to imagine how DIY production can work.

kd: Yeah, that is definitely true. But once you get involved in DIY productions, you realize that it is both easy and incredibly empowering. You start that transition from being a passive consumer to an active producer of culture. And one of the great things about the DIY ethos is that it becomes infectious as you hopefully inspire others to do it themselves (whatever the 'it' may be).

### **What is your favorite issue and why?**

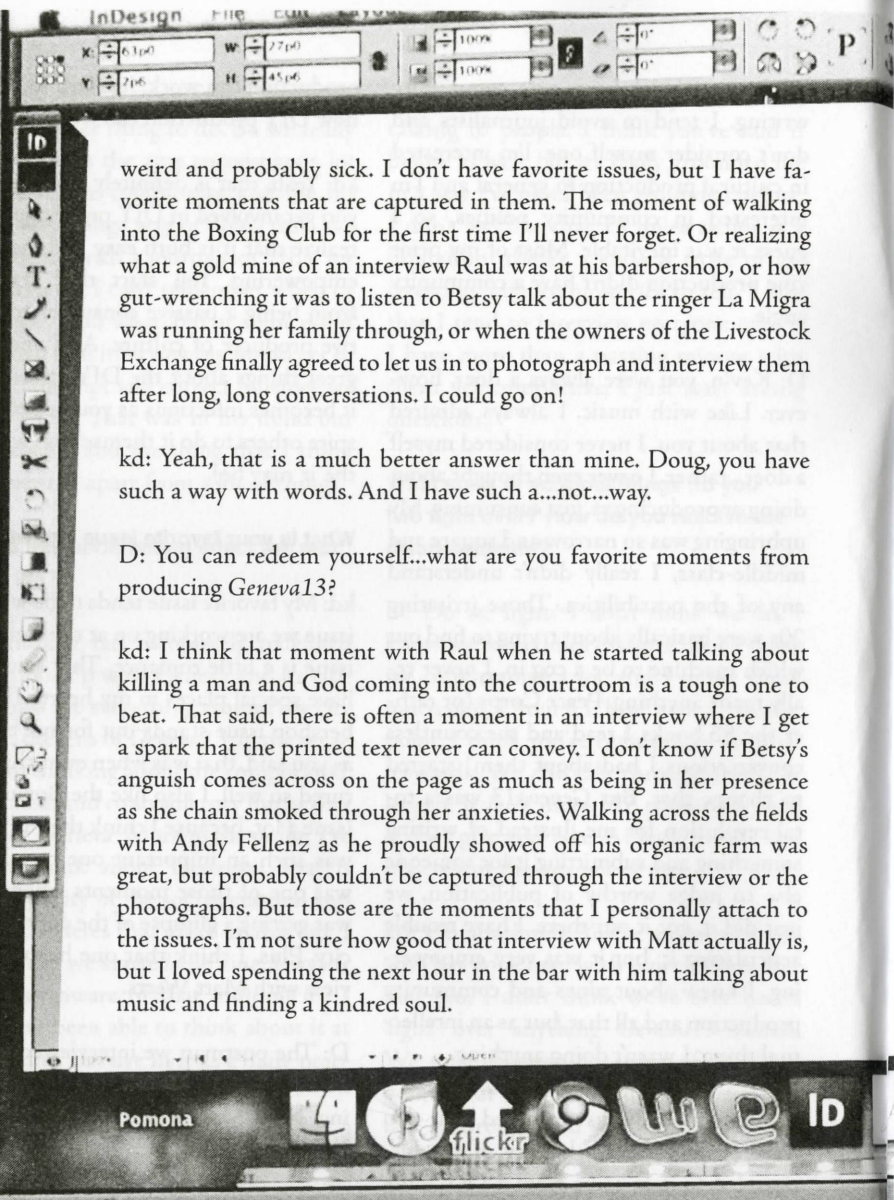
kd: My favorite issue tends to be whatever issue we are working on at the time. Each issue is a little romance. That said, a few have special places in my heart. The *Barbershop* issue stands out for me because, as you said, that was when everything matured so well. I also like the *Boxing Club* issue a lot, because I think the *Hills'* story was such an important one to tell. That was one of those moments when I felt I was getting a glimpse of the depths of this city. Plus, I think that one has the interview with Matt Werts.

D: The postman we interviewed because he had funky glasses and looked interesting. Now Matt writes for *Geneve13*. We love you Matt!

kd: What is your favorite issue, Doug?

D: The difference is nuance, but my favorite issue is the one we start planning at the opening party for the issue that just came out. We tend to riff on a theme and it's a lot of fun. 'We can interview this person about this, and then...' and nobody can believe we just got done with a grueling layout and printing process. It's really





weird and probably sick. I don't have favorite issues, but I have favorite moments that are captured in them. The moment of walking into the Boxing Club for the first time I'll never forget. Or realizing what a gold mine of an interview Raul was at his barbershop, or how gut-wrenching it was to listen to Betsy talk about the ringer La Migra was running her family through, or when the owners of the Livestock Exchange finally agreed to let us in to photograph and interview them after long, long conversations. I could go on!

kd: Yeah, that is a much better answer than mine. Doug, you have such a way with words. And I have such a...not...way.

D: You can redeem yourself...what are you favorite moments from producing *Geneva13*?

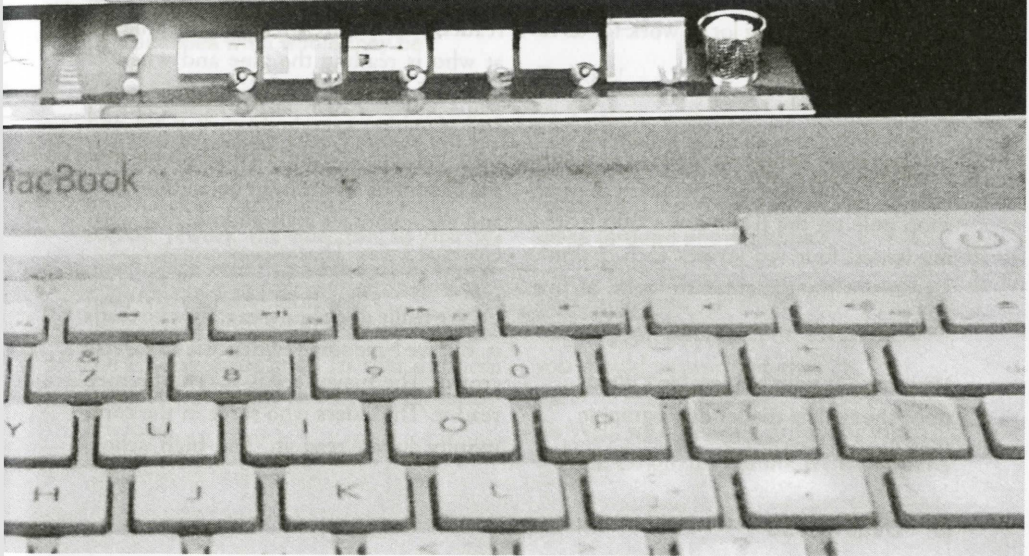
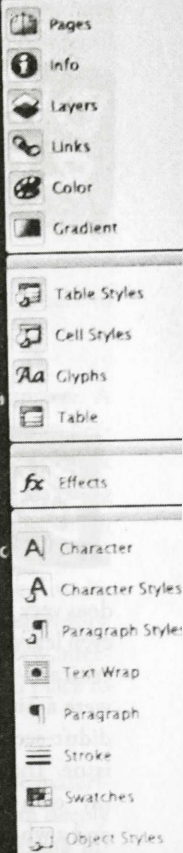
kd: I think that moment with Raul when he started talking about killing a man and God coming into the courtroom is a tough one to beat. That said, there is often a moment in an interview where I get a spark that the printed text never can convey. I don't know if Betsy's anguish comes across on the page as much as being in her presence as she chain smoked through her anxieties. Walking across the fields with Andy Fellenz as he proudly showed off his organic farm was great, but probably couldn't be captured through the interview or the photographs. But those are the moments that I personally attach to the issues. I'm not sure how good that interview with Matt actually is, but I loved spending the next hour in the bar with him talking about music and finding a kindred soul.



## What was the most difficult issue to produce?

D: For me it was the education issue. I was grappling with a lot of things--and I think I pushed Kevin a bit into this issue, like a steam train. But I was grappling with my daughter entering public school and the world that opened us to, to a lot of things I was reading, as well as my own public school rearing as a kid with one foot in failure and the other in success, seeing how the system treats the achievers and the ones that are judged early on to be not worth it. That was hard personally, but also hard editorially. We've tried hard, not to be "fair and balanced," but to engage issues in an accessible way that will make people think. This issue took a lot of work. It was also, interestingly, the hardest issue to get people to go on the record for. That was telling. I used to think that the only thing people were interesting in talking about with school was whether it needed more funding, or less property taxes. That's not true, but I found people--especially students--were scared to ask the larger questions. Kevin was really good about this, because I think I was a raving anarchist half of the time doing this issue. But I kept in mind our overarching goal of engaging and not alienating, and Kevin, you were very supportive and level-headed. That was the hardest issue for me, bar none. How about for you?

kd: Yep, for me too. But it is interesting to hear you reflect on it now, with a little distance. And I appreciate you thinking I was level-headed and supportive. The challenge of that issue was not so much dealing with your ranting -- you were definitely fired up about the issue -- but working together to try and hit the right angles, the right tones, the right issues. So much of the ink that is spilt about education in America actually







does very little to advance the debate. And even less of it actually gets people to think critically and self-reflectively. Plus, there were a number of issues that we actually didn't see eye-to-eye on concerning that issue. Thanks to you, I really had to visit my own assumptions about education and a whole host of related topics. I probably thought more about that issue than any other. But the challenge was trying to find the right angle and tone. I'm really proud of how that issue came together in the end, but it took a lot of work for us to get there.

D: Actually, the hardest issue was the barbershop issue, where we had the brilliant idea of hand-coloring the swirly barber shop pole on the front cover. 600 freaking issues, four red stripes each. I think I even put my daughter to work, at five years old.

**How large is your readership? What does the typical reader demographic look like?**

kd: When we printed the first issue, I think we printed, what, 100-200 copies? And they just flew off the shelves of wherever we put them around town. I couldn't believe it. So we had to do a second and third printing. I think we settled on a regular press run of 600 copies per issue, though for the last issue we actually printed over 1000 because of the Musselman. I assume that each issue probably sees at least two readers, maybe more. Or, at least, I hope it does. As for the typical reader, I really can't say. I'm always amazed at who is reading the zine and where. I love walking into Cams with a fresh batch and watching everybody pick it up and start reading it. And I recall going into the Center of Concern to do an interview and the volunteer staff all knowing what *Geneva13* was. That was awesome.

D: We really don't know exactly who reads it. But we have some evidence it's a diverse crowd. The mayor reads it. The firemen read it. The elders who serve in the community lunch read it. The high school

kids read it (at least, 100 issues disappear from the high school library pretty fast). But I'm always surprised when someone knows about it. And pleased. My best memory in that regard was waiting for my tires to be changed at Kost, and I put an issue down next to me, on all those race car and sports magazines. And this young man came in, in his twenties, getting his oversized tires changed on this truck with a gun rack and snarky bumper stickers about gun rights, and he picked up that issue and read the bloody thing, methodically, from cover to cover. That was awesome.

**How many manly man-hours does it take to put an issue together?**

D: I have no idea. A lot?

kd: I don't want to think about it. I don't ever want to think about it.

**Has there been any response - positive or negative - from the local "mainstream media" to your product and purpose?**

*[lengthy silence]*

**If you could match any food dish to your personalities what would they be?**

D: Eggplant Parmesan. No reason, I just don't get to make it often enough.

kd: Cheesy garlic grits. Actually, we should rework the question so that we match each other to a food dish. You go first: what kind of food am I?

D: Cheesy garlic grits! It's that southern thing. No, seriously, sweet tea. Any southern food.

kd: I think for you it would have to have lentils in it. Some kind of Slovakian lentil soup or casserole.

**In an age of digital media, what makes a printed zine important?**

D: How long do we have?

kd: Yeah, I actually don't know where to begin with this one.

D: I'll take a stab at a quick answer. A printed zine can cover a local area better than any digital media. You can't walk around town and leave a website or a blog around for just anybody to stumble on and read. We still live and meet each other and relate locally, and we need media that speaks to--and exists in--that reality. I bet most Genevans share very few internet habits--so that's a not a good place to meet your neighbors.

kd: There is something about the materiality of the printed word that I am deeply attached to. There is also something interactive about the printed page that cannot be duplicated on the terminal screen. Hyperlinks are great, but not as great as paper cuts

D: Nice!

**The photos seem to be really important for the zine. How do you approach photographing this town and convey certain ideas through photographs?**

kd: Doug, since you do the overwhelming majority of photographs for *Geneva13*, you should answer that one.

D: Well, we both walk or bike as much as we can. Originally I think we were pretty



dedicated walkers, and then Jim got us all inspired about bicycles last issue. But anyway, I always have a camera on me and I just try to see new things, or to revisit the same things in a (literally) different light. I tend to look for the seams that are showing, the spaces where you can see the history of the place or just how urban it is. I love brick and iron. I don't know exactly how to talk about it, but the most important part of it is just shooting a lot, all the time. We've had some talented photographers help us out, too, like Adam Murphy and Yeasmine Khalique, who shot a good chunk of the boxing club issue, including the awesome cover image. It's been thrilling to work with these folks!

kd: I think you've got such a recognizable style. When I pick up *Edible Finger Lakes*, I can always flip through and spot your photos. I think the quality of the photos is what helps us be who we are, if that makes any sense.

D: One thing I'm proud of, is that we do have a visual style. Kevin, do the Swansons represent anyone real?

kd: You know, I started doing "Tales of Glee" years ago. Originally it ran in a weekly out in Tacoma, Washington. Which is completely random, as well as hilarious since I can't draw for poo. But The Swansons emerged as a spoof on the standard married couple you find in comics, like the Lockhorns. But some of the dialogue has been ripped off by real life experiences. Someone I love was recently going through a really hard divorce and I actually lifted some of the interchanges from her experiences. I should probably feel really bad about that.

**What are some roads not taken -- ideas for issues/themes or interviews that you decided not to pursue? And what are some teasers -- topics you have percolating in your heads for future issues?**

kd: During those first conversations when we started plotting out possible issues and themes, we had the idea of interviewing a toll collector up at the Geneva exit of the NY Thruway. I still really want to do that. I think they have a really interesting job and interact with society in such an unusual way. I just feel that there is a gold mine waiting to be tapped in that topic.

D: In terms of upcoming ideas or ideas we are simmering, we've talked about a "What ever happened to Border City?" issue, and an issue on the death business in Geneva where we'd interview funeral homes. One issue that hasn't flown yet and might not was my crazy idea--an analog zine where we put the whole thing together old-school, by cutting out the text and laying it out on big sheets of paper with rubber cement and tape. We were toying with the idea of doing that for the bicycle issue, since that's in some ways a very low-tech, analog kind of technology. But so much work, it would make us forget those @#\*^#&\*# barber poles from issue #2.

**Have either of you ever considered producing a joint issue with an editor from another zine? Sorta like a split 7"- only, in paper form? If so, who would be your top choices?**

D: What is a split 7"? A "record"?

kd: Do you really not know? It is common in the DIY punk world for two bands to

get together and each record one side of a 7 inch record. The buyer gets two bands for the price of one. It is an important part of community-building, as well as just simple cost-sharing. Anyway, I'll re-interpret the question to focus on which zines out there I really like. I'm really into Fred Argoff's *Brooklyn!* right now. He produces a small quarterly zine about Brooklyn that I find engaging, even though I have absolutely no connection to, or interest in, Brooklyn. The same with Laura Walker's zine about Bend, Oregon called *Welcome to Bend*. I think both of those are great community-focused zines like *Geneva13*, but are completely different in their approach and in the realized final product. And for the record, in terms of zine pro-

ducers, R. John Xerxes Piche of Love Bunni Press is great and Anne Elizabeth Moore is simply brilliant.

D: I'd love to work someday with China Martens, who for a long time published *The Future Generation* out of Baltimore. It's a zine through the eyes of China as a punk and a parent, and as her daughter grows up so the zine mutates and takes in a wider and wider view. She wrote one of my favorite zine pieces ever, about a group of pregnant ladies doing a synchronized swimming show in a Baltimore public pool. China has a great sense of community and now that I think about it, it was probably *TFG* that inspired my contributions to *Geneva13*.





**Why don't you charge for the zines?  
Who pays for them? How can you just  
give them away? Are you rich, or what?**

kd: I believe zines should be free. One of the goals of this zine is to engage as broad a community of readers, thinkers, and contributors as possible. Each issue costs around \$1 per copy to print. That is not much for us to cover, but if we were to put a price tag on the zine, we would immediately shrink our audience down. And the people we would exclude are the people we want to include: people who wouldn't normally pick up or purchase something like this. Again, to go back to DIY punk, it is based on a mentality that in many ways is contrary to the profit-maximization of our mainstream culture. What is valued isn't profit margins or market shares, but spreading a message both in terms of the content and the DIY ethos that the zine embodies.

**What are your spirit animals?**

kd: Slug.

D: I'm not a hippy.

kd: Who submitted that question?

D: Jonathan Patterson!

kd: Figures.

**When you began, did you expect to get  
to the 13th issue? How far are you go-  
ing?**

D: I don't think we thought much past issue #1. We weren't really sure what the response would be to *Geneva13*. It's a zine, it's supposed to be marginal, scoffed at or ignored. Zines are about communicating with those left out of the mainstream. So

we never thought we'd have a huge response. But our first opening night, a lot of people came to the Red Dove and it was immediately apparent that it struck a nerve (in a good way). I remember a conversation we had right after that where we basically talked about the position *Geneva13* had in the community. It wasn't one zine among thousands where we could say whatever we wanted--well, we could have, but it would have been one unread zine among none--so we decided to try to use this convergence of what we wanted to and the readiness of the city's population for it, to try to get some good ideas out there, and gently challenge people. I wouldn't say we got cautious, but we definitely thought about choosing our battles so that what we published had a shot at making a difference. It got very serious, very quickly, as we realized that much of the city was out of the mainstream. And we had an audience.

kd: I remember buying a birthday cake for the release party of issue #4 because we had made it a whole year. But I remember the conversation you are referring to as well. There was a realization that we had stumbled on to something potentially far bigger than we had originally imagined. I think your point about much of the city's citizenry being outside of the mainstream is a good one. The diversity of our readership still surprises me. And I remain equally surprised, and deeply encouraged, by the support we get across a wide-spectrum of Geneva. We opened the very first issue talking about how *Geneva13* was a love letter to the city, based on a love that sees the warts and all. I think doing *Geneva13* has deepened my love of Geneva and its citizens in totally unforeseen ways.

D: Amen, brother.



## lines composed on the occasion of the 13th edition of geneva13

Near Lake Seneca if you be keen,  
you'll find a youth who used to be mean  
until into books he did delve,  
and no longer twelve,  
he grew up Geneva-thirteen.

That learned Finger Lakes teen,  
in public no longer was seen.  
All day he would pine,  
looking up answers online,  
to questions in the local zine.

(Brian Mistler)





# gail hoesterey & denise cosentino

hws print services (printers of geneva13)  
interview by k-d/dr; photos by dr

There is a loud hum in this room.

GH: Oh yeah, it's the machines.

**Let's start with your names and how long you've been working here.**

GH: My name is Gail Hoesterey and I've been working for the Colleges since 1991. I worked in the post office for awhile. I came down here probably 15-16 years ago.

DC: And my name is Denise Cosentino and I started at the Colleges in 1999.

**Did you start here in Print Services or somewhere else?**

DC: No, I started at the Colleges' post office also. Then in 2001 I started down here.

**Is that a promotion or a demotion to leave the post office for here? Did you**

**do something wrong to get sent to the basement?**

DC: [laughs] No, actually, we liked being sent to the basement.

GH: [laughs] Well, I worked part time up there and then a full-time position opened up down here. So I came down here.

DC: And the same with me. I worked part-time and then Gail got me down here with a full-time position.

**When you originally started, Print Services was in a different place, before the building got remodeled.**

DC: Yes. We used to be off in the corner there. It was a pretty big area. We didn't do as much as we do now. We didn't have the wide format printers. So we had more room to work.

**Are there four staff members?**

DC: Yes, there have always been four.

**What has happened in the last, say, five years in terms of the level of work? Has it been increasingly busy or has it always kind of stayed the same?**

DC: Oh, it has gotten much busier. I wouldn't say just the last five years. When I first started here, no one had a computer and so everything was brought down hard copy. People would bring us hard copies to print. If there were any changes, we would have to cut-and-paste or use white-out to fix things. So it has changed a lot.

GH: We didn't have a computer for the mailing part of it. So what we had was this big machine that was really loud and it had a heating press on it, like an iron almost. It had continuous feed labels. It would go through this machine, and it would cut the labels, and then press it on the envelopes. Eventually we got rid of that and we got all computerized mailing equipment, that now puts the bar code and everything on the envelope. So we no longer have to use labels.

DC: And people still try to send us labels. We have to call them and say "We've moved up in the world!" *[laughs]*

**That raises an interesting question for me. The zines that we make, back in the day they used to be cut-and-paste as well, but now Doug and I do it all electronically. In some ways that is easier, but in other ways it has just created more work. So for you, with the increased computerization, has that made your work easier, or has it made more work or different types of work?**

DC: We have more work and different types of work, but it does make life easier because I am a crooked paster! *[laughs]* Really, it is hard to get things perfectly in line. So it makes it easier for me. What is hard for us is that we weren't really taught everything we need to know, like InDesign and stuff. We don't really know a lot about that stuff. What we do know, we teach ourselves or we ask students, or we ask you or Doug. And that's how we learn. So it does make it a little bit difficult, but in the long run I think it is a lot nicer. The quality definitely comes out a lot nicer.

GH: It is still a lot more work, so it really hasn't made it less of a workload.

**Most of the work you get is coming from the Colleges, is that right?**

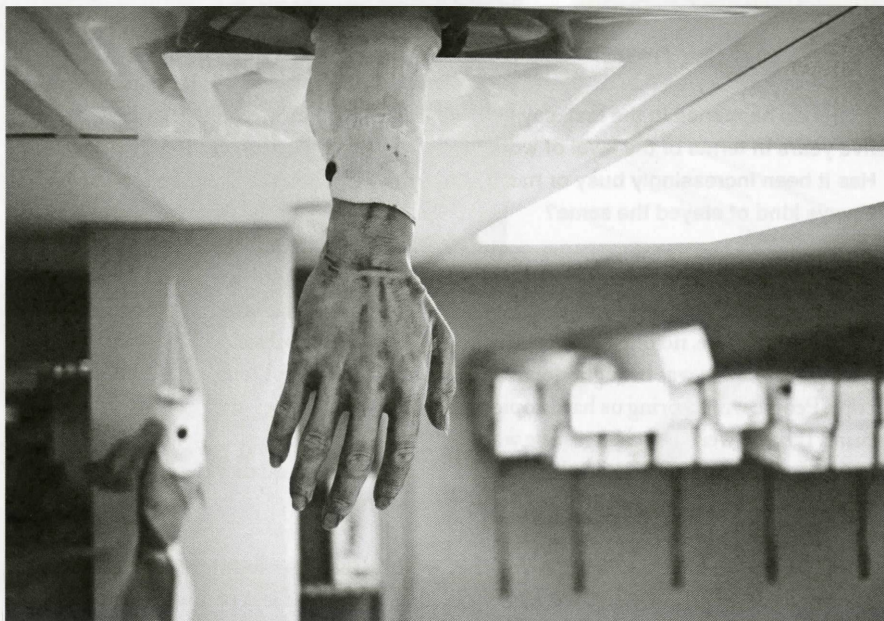
GH: We're getting more and more from outside. Especially with the wide format printers. We do work for visiting nurses, Chiropractic College, the wineries, Seneca White Deer, and Seneca Waters. So we're getting more work from outside, and it is just word of mouth because we don't advertise.

DC: But people from off-campus know that college work takes precedence. We have to do the work here first before we can do their work.

**Are those large format printers a capability that you have that other local printers might not have?**

GH: Yeah, I think the only place locally is Staples. But they don't have it as wide as we have it. This one will go up to 54 inches wide. The ones at Staples, I think,





only go 24. I don't think they even go 36. And usually their prices are much, much higher. We use to have an off-set press when we were in the other room, but because of the chemicals it was dangerous. And we didn't have proper ventilation, so we had to get rid of that. So we can't do the envelopes that we used to, or the letterhead. So that goes out. But we're doing more and more things on-campus. We're trying to keep business here to cut costs for the whole campus community.

**As you're doing this increasingly large volume of work, do you pay attention to what you're printing?**

DC: No, I don't. I don't read a thing. Isn't that sad? I'll see those posters out somewhere and I'll say "Wow, I did that but I don't even remember." If I read them, I would probably get involved in more stuff that goes on, but I don't have time to read. Gail reads. Gail reads and she finds mistakes on people's work. [Gail laughs] But I'm constantly pulling those jobs up and I

just don't have time to read. Someone will say, "Did you do my \*whatever\*?" and I'll say "What?" [laughs]

GH: Yeah, we do get so much work that a lot of times we don't read what we do. I do scan it, but I don't read the details usually.

**Well, you've caught some of my spelling mistakes on stuff! Are you scanning just to catch mistakes or are you scanning because you are also interested?**

GH: Both. I went to school to be an English teacher, but then got married and never finished my last year. So I tend to see spelling errors.

DC: And I'm a poor speller, so they all look good to me! [laughs]

**But Denise you often call me and say "Doug, your cards are crooked" or "This is cut off." So you are also paying attention to some of those visual details.**

DC: I know. I'm a perfectionist when it comes to stuff like that. I have to have things straight. But spelling is not my thing. *[laughs]*

**Did you know you were such a perfectionist about things like that before you started doing this work? Or has work helped you discover that about you?**

DC: No, I think all my life I've been like that. I've got four children and they don't like that. At home I tend not to be that way for the sake of everybody in the household. I don't care if you leave your shoes there any more, where I used to be a fanatic about everything. So now I just direct it to the job and it alleviates a lot of problems at home. *[laughs]*

GH: I think we all have an eye for making things centered and square.

**Do you find yourself when you are out-and-about looking at other people's posters, and looking for mistakes? Has it changed the way you look at print materials?**

DC: *[gasps]* I am the worst! I examine everything. No matter where I am at.

GH: Yeah, me too.

DC: I examine everything. "Who the heck did this?"

GH: I went to the movies this past weekend and I saw these big banners that were done on a wide format. And I was up close, looking at the materials and seeing how they were finished on the back. I'm always doing that.

DC: I'm the same way. I'm always feeling paper. *[laughs]* "Wow, this is some cheap paper!" You do that! It is weird, but you

really do that. No matter where I go. And I have a tendency of smelling things too! *[laughs]* Isn't that awful?

**Why?**

DC: *[laughs]* I don't know! Because all paper kind of smells different. I sniff it, look at it and feel it.

GH: I don't smell paper *[laughs]*.

**You've got to draw the line somewhere.**

GH: I'm always looking at materials and thinking about what I can order, what might be better for us. We keep getting more and more equipment and the space doesn't grow. It gets kind of crowded down here. I work on really big posters and there is nowhere to lay it down flat to trim it. So that makes it a little difficult.

DC: So if this helps us get more room, that'd be great. *[laughs]*

**So, let's talk about that for just a second. Because the building you are in was redesigned and you went back into the basement, but it is probably in a smaller room than you were in before. Is that right?**

DC: Actually, the first time the building was redone and we were in here, it was smaller than what we have now. Then when they put us in the trailer, they expanded us even more. But then they gave us more equipment. Originally we were in the small space.

GH: They say we have more square footage, but they took away some of our storage area.

**The trailer was bigger?**



DC: Oh, we loved the trailer. If we had the whole trailer, it would have been big. But we didn't have much of the stuff we have now.

GH: We didn't have the wide format printers. Oh, we had one. And one laminator. We had less equipment, so it seemed bigger.

**I'm looking at the wide format printer now and when it is printing out, there really is no place...**

GH: ...for the print to go. It goes on the floor.

**Is there any chance that that will change?**

GH: We had to fight to get this space. They weren't going to give us this back part of it. There was a wall here, and this was the Herald [student newspaper] office. We said we just can't fit our equipment in there. So they did knock the wall down and give us this little space, but we had to fight for what we have because Student Activities needed room down here. There is just no room on campus.

**When you were in the trailer, you guys had windows. That must have been really nice because you can never really have windows down here. Is that strange? You work all day, you go out for a couple breaks, but is it weird not seeing the weather and not seeing the sun? Do you often go outside and get surprised by what you see?**

GH: Yes!

DC: Well, you can't see. You can't even open your eyes when you get up there.

GH: [laughs] We're like the Mole People. We come up and we can't see anything.

DC: [laughs] Yeah, you come out and you can't see. I suffer terribly from headaches. I attribute it to all the different smells down here. Especially when we get those card from out of the printer and we have to do stuff with them. It is terrible that I go home every day with a headache.

**That's because you're huffing paper all the time!**

DC: [laughs] I think since we've gotten these new light bulbs, it hasn't been as bad. These are those new... what are they called?

**Do they mimic sunlight?**

DC: Yeah, so my headaches haven't been as bad. Only when we get the sniffy stuff. But I used to hate it down here.

GH: Well, she is very sensitive to smells. She smells things none of the rest of us smell.

DC: Well, with my nose. And I'm Italian. [laughs] But I do, I can smell everything. It makes it rough.

**You're the canary in the birdcage. If you smell something, everybody else should be worried.**

GH: When the weather is bad we don't mind being down here. But it'd be nice to look out a window.

DC: I loved the fact that in the trailer we had doors and windows that opened, so that we constantly had fresh air. And we

had our own bathroom and that was really a plus. [laughs]

**You don't have your own bathroom? You have to go upstairs and use the public bathroom?**

GH: Yeah. At least we have a sink. We had to fight for a sink. Because with all these chemicals – the toner and all that – you get stuff on your hands, you need to have a sink down here. Or if you get something in your eye, you need to wash it out.

**Gail, you said earlier that you went to college to be an English teacher.**

GH: I never finished my last year.

**Did you immediately start working, or was there awhile before you got a job?**

GH: I went to work shortly after I got married. I lived in Newark for awhile, and I worked at IEC Electronics soldering circuit boards.

**So how did you get from there to the Colleges?**

GH: We moved to Geneva and I live on St Clair and I could walk here. And I thought that it would be good to work at the Colleges because my kids could get a free education. Which they did. My son went to RIT and my daughter graduated from Oswego, so that was nice.

**Denise, what about you? Gail mentioned she went to college to be an English teacher.**

DC: I never went to college. I've always been in food service, actually. My husband and I owned a diner, and we ran res-





taurants. I started back here at the post office because my two youngest, who are now 17 and 16, were young and the post office was a route job, so I worked when they were in school and I was out by 2:30 when they got out of school, so I could pick them up from school. That is why I took the job here. As they got a little bit older, it was a little bit easier. But I came down here and I don't work full-time. I only work until 4 pm. And I have half-a-day summers off. It was ideal when my kids were young, but now I could work 100 hours a week and it wouldn't make a difference.

GH: It was nice for both of us living so close to the Colleges – she lives on West St and I live on St Clair – when our kids were young, I worked part-time. When my daughter went to kindergarten, I was just down the street. So if something was wrong, they could come down and get me.

DC: We had flexibility. If they needed something, we could leave. We could take care of a problem if it came up. It was kind of ideal. And with tuition remission or exchange, it is a great incentive to stay. I hope someone uses it [*laughs*]. I've got four and two haven't used it yet.



Gail Hosterey

**Denise, you said you're part-time here.**

**Do you have a second job as well?**

GH: Actually, she is considered full-time here.

DC: Really? Is it full-time? *[laughs]*

GH: Yeah. You are considered full-time now. *[laughs]*

DC: Well, yeah, I do have another job. *[laughs]* I work at the Crow's Nest. Not all the time. When they need me, they call me, and I go in.

**So you still have your hand in food service.**

DC: I hadn't done it in a long time, and I really missed it. It is nice to be back into it.

**Sherry [a co-worker] works there, right?**

DC: Sherry's my boss. *[laughs]* She hired me.

**How is that?**

DC: Oh, Sherry is great to work for. She just lets me go. She knows I've been around a long time in food service.

**Did you all know each other before you started working here?**

DC: I knew Sherry because Sherry's oldest son and my oldest son were really good friends. So, I've known Sherry for years. I didn't know Gail from a bag of beans.

GH: I'm originally from Rochester, so I don't know a lot of local people like Denise. Denise knows everybody.

DC: Yeah, it is a bad thing. I met Gail when I started up at the post office. Every day Gail would come up to me and say "We're gonna have a full-time position downstairs. We'll get you in." *[laughs]* The post office is very quiet and I am a very loud person. I talk all the time, I don't ever shut up. *[Gail laughs]* And the post office is just not me.

GH: Our equipment is so loud, we can't hear her anyway. *[laughs]*

DC: We're all so deaf we have to talk loud. *[laughs]* But it was a different environment up there.

**And what about Candy [the fourth co-worker]? When did she join you?**

GH: Before Denise. On April Fools Day, but I don't know what year.

DC: She's been here 12 years, I think. I'm not sure. She was here before me. But I worked at the Colleges 20-30 years ago for food service for nine years.

**So since you've both been here for awhile, there are certain personal elements that come across in this work space. Like the detached arm coming down from the air vent.**

GH: That's mine. I'm a little quirky. Most of the stuff hanging is mine. Like the vines on the cords and the fish.

DC: But that is mine, the fish with the moustache. *[laughs]*

**You all have bric-a-brac on your work areas that are kind of unique.**



GH: Yeah, we don't have windows so we have to have something to look at. Something to brighten up the place.

**My daughter came into breakfast this morning and said to me "I'm already visualizing the duct tape over your mouth." [Everyone laughs]**

DC: Oh my God, she read my sign! [laughs]

**Yeah, thanks Denise.**

DC: When I bought that a long, long time ago... Some days I really feel that. Some days, you know...

**She's looking at me as she says that! [laughs]**

DC: No, I'm not looking at you! [laughs] But some days I feel that way, and when I first bought that and put it up on my desk, Gail would turn it around the other way so nobody would see it. But it is my desk, so I'd turn it back around. [laughs] Finally she just leaves it the way it is.

**Why were you turning it around?**

GH: Oh, I just thought it might offend somebody.

**Well, nobody ever thinks it really applies to them. [laughs]**

DC: [laughs] No. They don't realize I'm thinking "It's you, buddy!" [laughs]

**So let's talk about your customers. You've worked in food service for a long time, so you've been dealing with customers in lots of different ways. How are the customers here compared to other places where you've worked?**

DC: I don't have a problem with too many people that come here. I don't have a problem with anybody actually. The only problem I have is there are some times when you are so busy and some people – I'm a talker so I can understand it – but some people just go on and on and on. I'm trying to do work and I love that they love to talk, and I feel real bad when I'm trying to ignore them when they are still going on and on, but I'm real busy [laughs].

GH: We like working with students.

DC: The students are great. It is a nice atmosphere here.

**Do you feel like your well treated and your work is appreciated by people?**

Both simultaneously: Oh yes, definitely.

DC: Definitely. And you see a lot of people who really don't understand what we do. A lot of people don't know what it takes to do something. They just think it just goes and your done. And when they actually sit here and see what you go through to do their job, they appreciate it so much. It is really nice, the feeling you get.

**You said earlier that you are constantly learning new things and new programs. But having spent some time here with Geneva13, I notice that you are often on the phone teaching that to other people. So, you're passing on that knowledge.**

DC: Yeah, I try. It helps me because if they know what they are doing, it makes my life easier. But I don't know how many times the person on the other end of that phone is telling me some information. So I'm learning from somebody and then giving that to somebody else. Just like you [Doug] taught me a lot. I never worked



Denise Cosentino

on a computer or even had a computer until I came here. So I learn from people like you and I pass it on. If I have the time, I don't mind at all. But a lot of the time, I don't have the time. And I feel bad that I don't even have the two minutes it might take to help somebody.

GH: People have been very appreciative. They bring us candy, food, cakes. Somebody brought in a cake on Friday for us. We get fresh flowers.

DC: We have a lot of people that really appreciate us. Students send us little cards to say thank you. We know we are appreciated.

**In addition to the four of you down here, you also have student workers. How many student workers do you have?**

GH: We're going to have three starting today. They alternate days, so they are not down here at the same time.

**Do you tend to keep them for a couple of years?**

GH: We try to keep them for four years if we can get them as freshmen. But they usually stay once we have them.

**Do you stay in contact with them after they graduate and move on?**



GH: Yeah, we do.

DC: One of them just brought us mugs this last year.

GH: She came to visit and had made us all these mugs. We had another one who went to Vietnam and she was sending us videos. And I brought my camera in and we made videos to send to her in Vietnam. It was kind of neat.

DC: I don't have a student worker. Sherry has a student worker, because Sherry gets 90 million packages a day. But the new one will help us all.

**What is your favorite thing in the office?  
A machine or whatever.**

DC: *[gasps]* Oh, my favorite is the new cutter. I was so awed by our new cutter that I can stand there all day long and watch it cut. I love it.

**What does it do?**

DC: It just does it all! I could take a dimension and put it in the machine and it'll divide it so it cuts perfectly. I love it. It is so awesome. I hated cutting. No matter how hard I tried, nothing would ever cut straight. It would always come out wrong. I also love the new laminator. I have two favorites, I'm sorry. The laminator is just a continuous feed. No more little pouches that we have to put it in and then the sleeves.

GH: My favorite would probably be the wide format printer. I'm just fascinated by what it can do.

**Yeah, you seem to love the printers.**

GH: Well, my family is very artistic. So that allows me to be creative, to help people make a really good poster. I don't design them usually, but occasionally



someone will give me a bunch of pictures and say "Can you make me a poster?" So then I get to be creative, which is nice. If I have the time, but I don't always have the time.

**And what are your least favorite machines?**

GH: My least favorite would probably be the folding machine or the binder. Or the laminator. I don't like laminating.

DC: My least favorite is the binder. I think, for the work we do here and for the quantity of the work we do, the machines should punch the holes.

GH: These machines? I don't think that one will take the slug.

DC: Oh really? Well, when we first got these machines, that was the understanding: that they would do everything.

GH: Yeah, but I don't think we were told...

DC: And people don't understand that when we bind... well, we used to bind 2400 Community Standard Handbooks and we manually punched them and put the combs on. And that is a lot of work. I look at it this way: it is a lot of wasted time on my part, where I could be doing a ton of other work when I'm just standing there punching and putting the comb in. But that is good compared to the old one when we hand-cranked them. At least now there is a button where we shove ten pages in and push it with our foot. But we used to manually have to do it. So to me, that is my least favorite.

GH: Any of that tedious, repetitious, monotonous kind of thing is probably our least favorite.

DC: That is a good task for students. *[laughs]* No, we don't do that. Our students have it easy down here.

GH: We treat them like our kids. We have some students who don't even work here that just come to talk with us. One girl had problems and she wanted to talk to somebody, so she came everyday and usually talked to Candi at the time. But she got to know us and even though she graduated years ago, she comes back periodically to visit. It is nice. We like to mother kids. *[laughs]*

**So how does the business aspect of things work? Is this office treated by the Colleges as something that should be making a profit, or is just breaking even OK?**

GH: They want us to make a profit now. At one time it was break even. But they definitely want us to make a profit, but our profit is really money that is staying on campus. So it is not like the Colleges are losing out. They are not taking it off campus to Staples or some other printing place where they'd have to pay more. But yeah, as a department, we're suppose to make a profit.

**Do they pressure you and say "Oh, you need to make this much profit each year"?**

GH: They say it, but they don't really pressure me.



**And the “they” is IT [Information Technology], right? That is who you report to?**

GH: Yeah, I’d like people to know that. When people ask for our prices, they don’t know it is on the website, but you have to go through Information Technology to get to us.

**How does it work with Print Services effectively competing with some of the local print businesses?**

DC: I don’t think we compete with the print shops because those businesses are the ones that have offset presses.

GH: They do really large quantities. We don’t really compete with them. We might compete with Staples a little bit. But then we do things that they can’t do. And they do things we can’t do.

DC: I don’t think they do anything we can’t do.

**Screw up. [laughs]**

DC: There you go. [laughs] That is a good answer, that should have been Gail’s answer.

GH: Well, they might do things we can’t do because they send it out. Things like vinyl things that can be stitched. We don’t have a sewing machine, so we can’t stitch vinyl for banners. They can’t locally, but they can send it out.

**This goes back to our questions about machines: are there machines you wish you had?**

GH: Well, we’d have to have a bigger space. But yes.

DC: I want the new Xerox machine that is as long as this whole space. Years ago, when I first started here, we had a huge Xerox machine that made a ton of noise, but it could pump the stuff out fast. These machines aren’t fast like that. They’re slow. The color machines are extremely slow. So I’d like one of those big huge machines that could just pump the stuff out.

GH: And I’d like a better laminator. A big one. And more space.

**What about more people?**

DC: No, not if we had the equipment. I run all the machines all day long and pump the work out all day. If we had that big huge machine, we wouldn’t need more people because it would pump it out that much faster. And I wouldn’t have to work so hard. [laughs]

GH: If things were more automated and quicker, and we had more space, we could do it with the same amount of people.

**But then you’d have more work.**

GH: [laughs] We’d probably have more work. But that is OK. We like to keep busy.

**I’ve never seen this office idle. Except when we’re interviewing.**

GH: Yeah, this is unusual.

[phone rings and interrupts]

# Finger Lakes Film Festival

OTO  
2

screenings

8 pm

Tuesday Nov. 2

and

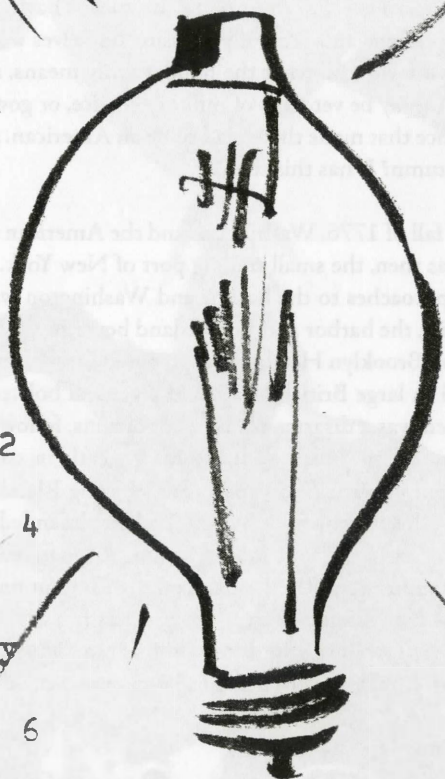
Thursday Nov. 4

\$3

award ceremony

8 pm

Saturday Nov. 6



Cracker Factory 35 Lehigh Street



# the thirteenth episode

ethan powell

Autumn. A time of harvest, a time of labors, a time of celebration and thanksgiving. Here, amidst the turning of the leaves and the changing of the winds, let us celebrate. Let us celebrate who we are, and where we live, and certainly give thanks that we dwell here among the lakes and hills, orchards and vines. And while we are busy celebrating, let us also celebrate another holiday. Perhaps a bit late, but even so, let us remember and re-celebrate July the Fourth. Not the Fourth of July 2010, although that was and is important for its own reasons. I was in actuality thinking about the Fourth of July, 1776, the day that we declared independence.

And you would say, but why now? Summer is gone, and with it too the fireworks and barbeque. And I would say, because now we are in a time of commitment, just as we were then. Let me explain myself more clearly. On the Fourth of July, we "celebrate" our independence. For most of us, this means having the day off, drinking beer, gathering with friends and generally amusing ourselves with sparklers and parades and such. Perhaps a few recall what the holiday truly means, and why we have it. I suspect that these few may be veterans of military service, or government service or have had some experience that made them glad to be an American. And yet, what does this have to do with autumn? It has this to do.

In the fall of 1776, Washington and the American army were gathered in and around what was then, the small trading port of New York. A British fleet was massing in the outer approaches to the harbor and Washington was attempting to muster a defense of the city, the harbor and Long Island beyond. Washington's army built a set of earthworks on Brooklyn Heights and prepared for a defensive campaign, which should have resulted in large British losses and a general bolstering of "the cause." What actually happened was a disaster of epic proportions, followed by a recovery of equal measure. Washington, prevailed upon by his generals in council of war, sent the bulk of his troops out into the fields and farms of Long Island in order to draw the British force in to the defensive works. When the British landed, what they found was the bulk of the American army, out in open country, separated, with little support and bad lines of communication. The British command upon understanding the situation ordered an immediate assault, causing heavy casualties and taking numerous prisoners. Washington was forced to withdraw with his remaining troops. Only through the heroic efforts of John Glover's Marblehead regiment, later the 14th Continental Regiment, did Washington succeed in escaping with what was left of the army, allowing the revolution to continue.

And continue it did. By the end of October of 1776, Washington had withdrawn into New Jersey, recollecting his forces and eventually making the famed assault on Princeton later that winter. But none of that would have happened without the commitment of those first Americans to "the cause of liberty." By that time, the surge of

enthusiasm from the Declaration had faded, trampled down in the dry cornstalks and multicolored leaves strewn along the road from New York into New Jersey. It was down to the commitment of individuals staying the course, long after their enlistments had run out, along with whatever meager supplies they had.

So what does this leave us with today? Well...this in point of fact. Here on these pages we can express ourselves thanks to the commitment of those early Americans. We can continue to do so because modern Americans have made the same commitment to their own communities in a variety of ways. These pages give us a place to grow as a people of many minds with one common purpose, which is, to leave the world better than we found it or make every attempt to do so. So let us celebrate autumn, a time of harvest and celebration not only in the fields and vineyards, but also in the abundance of care and commitment marked in the leaves between these two covers.



Ethan Powell



PUNKASTRONOMY, THE CITY OF GENEVA, AND  
THE FINGER LAKES INSTITUTE PRESENT

the  
second

Friday

(monthly)

# STAR PARTY



*at Washington Street Park, Geneva, NY\**

Every second Friday of the month, come spend a little time under the night sky and learn about your universe through our telescopes! We'll look at the moon, planets, galaxies, nebulae, and maybe catch a peak at a comet or some fleeting meteors. The party runs from 6:30-8pm in the winter months. Dress very warmly! Starts November 12th.

**Every Second Friday of the Month**  
free and open to the public  
skies permitting

details and weather updates at  
[www.punkastronomy.com](http://www.punkastronomy.com)

\*Entrances on Washington Street and William Street between Norwood and Nursery.

# the rainfall outside my window

Brought to me with clouds alight,  
Black circles on flashing white.

Thunder rolls, echoes with a bellow.  
White light, tinged blue, becomes fluorescent,

Long distant flashes, thunder a war cry.  
Moisture fills the air, ground still dry.

Standing outside I await the rains descent.  
Not what I expected, wind starts blowing.

Long dead leaves and bright plastic bits,  
Raindrops falling, missing me as they hit.

Dust kicks up, white sidewalks showing  
Droplets drawing a wet pattern, spreading,

No sound of it yet, the wind is slowing.  
Distant hiss, it  
The rainfall outside my window.

Brought to me with clouds alight,  
Black circles on flashing white.

Thunder rolls, echoes with a bellow.  
White light, tinged blue, becomes fluorescent,

Long distant flashes, thunder a war cry.  
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Raindrops falling, missing me as they hit.

Dust kicks up, white sidewalks showing  
Droplets drawing a wet pattern, spreading,

No sound of it yet, the wind is slowing.  
Distant hiss, it's strength I'm unknowing.  
Drenching cleanse I'm waiting, not dreading.

(scott s. bowes)



# candy apples and razor blades

matt werts

I just have a few choice selections for this Fall season, to go along with the cooler air, crunching leaves, hot apple cider, pumpkin snacks, ghoulish parades, Twin Peaks marathons, Pagan rituals, supernatural psychos who won't die even though they've been killed several times, forest poetry, etc. I tried to keep it short, even though the list of great Autumn records is endless. Hopefully you're also listening to Sonic Youth's *Sister*, Neil Young's *Harvest*, Gravediggaz's *6 Feet Deep*, Quix\*o\*tic's *Mortal Mirror*, Fugazi's *End Hits*, Françoise Hardy's *Alone*, and tracking down anything you can find by The Mummies and The Bats. Add those recommendations to the ones you're about to read and you might get a total of 13. Spoooooky.

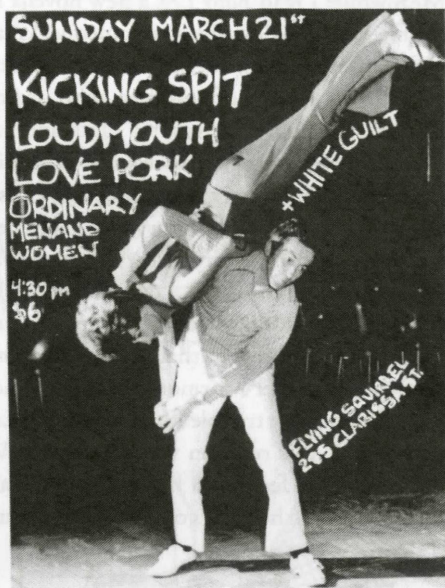
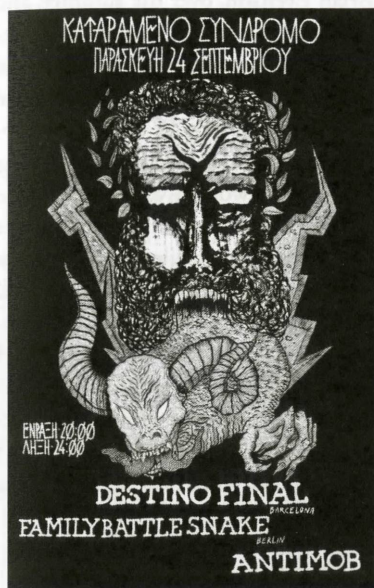
## Pajo - *Scream With Me* (Black Tent Press/Wildlife Vinyl)

David Pajo played on two of my favorite records of all time—Slint's 1991 album, *Spiderland*, and Tortoise's 1998 album, *TNT*. He's also played with Will Oldham, Steerolab, Royal Trux, Zwan, and just did a stint with Yeah Yeah Yeahs, and has released probably a million solo records under various names (Papa M, Aerial M, Pajo, Evila, etc.). I think he just doesn't stop playing, ever. On *Scream With Me*, he covers nine songs by The Misfits, using only an acoustic guitar and his voice. It sounds like he recorded everything in one take using only a handheld tape recorder. There's a slight warble to the recording and it feels intimate, it's not really a hi-fidelity production, but clear enough. The songs are played slowly and quietly, and can reveal something about the Misfits' catalog that you may not have noticed the first, or hundredth, time around. For people who don't know, The Misfits were a sort of horror-punk band from the early '80s, although describing them as simply a horror-punk band from the '80s seems like an understatement, like a fraction of the whole story. For some people, there's a larger importance to The Misfits that's hard to explain. A guy named Adam Woodrow once said of KISS that "they weren't a phase...they were my entire reality". You could say the same thing about The Misfits, or at least, they're a band that doesn't diminish at all, that doesn't get old. It's not strictly about Glenn Danzig's croon or the sound of the guitars or the drumbeats, either (although those are all important and worth studying), which is maybe why a hushed acoustic record of their songs is less sacreligious and ridiculous than it sounds. I never thought "Great American Songbook" when I thought of Danzig and co. They were crazy and said grossly inappropriate things about Jackie Onassis. But I don't know. Listen to Dave Pajo's take on "Where Eagles Dare" and "Devil's Whorehouse" when the air is chilled and the moon is out. It works.

## Destino Final - *Atrapados* (La Vida es un Mus)

Destino Final hail from Barcelona and released *Atrapados* maybe last year or the year before, after releasing a couple records under the name Invasion. But all the material is roughly the same—unstoppable hardcore with echoed vocals and a major metal factor. They're like a cosmic Spanish Motorhead or something. Anytime I hear them I picture dudes skating on the rim of a volcano during the Apocalypse, while the singer is calling

down lightning from an animal god in the sky. That probably sounds stupid. It's pretty epic, though. You may have to pay import prices for their stuff, but look around. It's worth every penny, regardless.



#### Love Pork - Mystery Meat

Love Pork is not a good band name. It's funny and stupid. But I swear the band itself is for-real stunning. On their self-released tape (no idea how many of these are floating around, maybe check around), they sound like an angrier, mega-gnarled version of Unwound. Lots of '90s moodyness and wild guitars. It's a pretty raw recording, plenty of tape hiss and goofing off until they roar and howl from an enclosed space. They're truly a destroyer of a band. Actually, the current Rochester/Rotcore scene is full of destroyer bands. If you see the names Love Pork, Beast Man, The Insubordinates, Illiterate, Rational Animals, Bad Taste, etc. on flyers anywhere, that means you need to go to that show. Be prepared for some impossibly young kids and some weird looks if you're over the age of, say, 25. You might also find yourself caught in a basement mosh watching your life flash before your eyes. Just a heads up.

*The Bulletproof Coffin* by David Hine and Shaky Kane (Image)

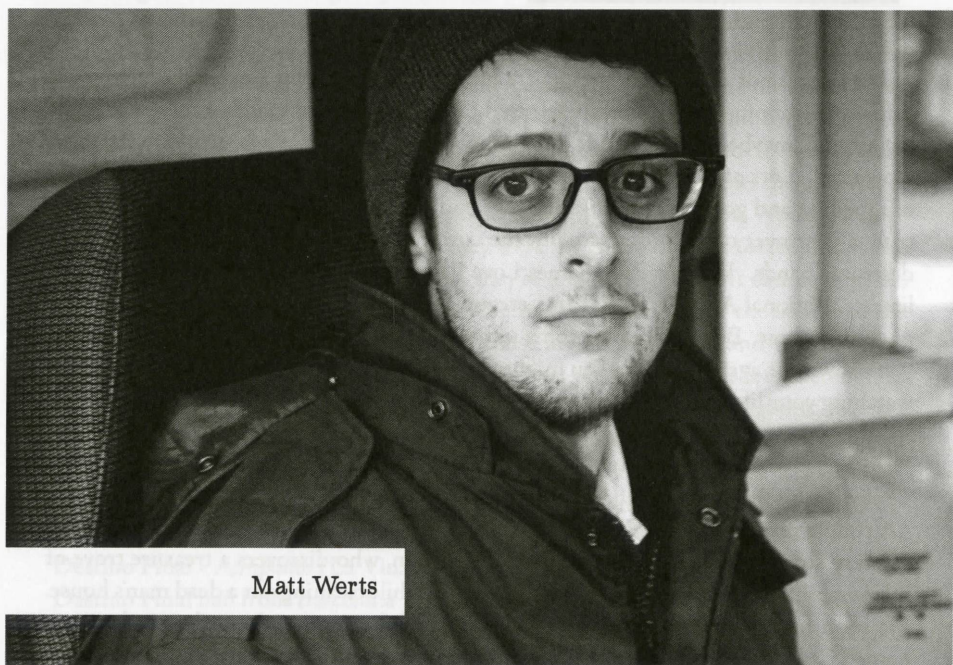
*Baby Leg* by Brian Evenson (NY Tyrant)

A couple readable items: *The Bulletproof Coffin* is a bit of a throwback sci-fi/murder mystery story about a man named David Newman, who discovers a treasure trove of memorabilia and previously unpublished comics while cleaning out a dead man's house. He soon finds himself slipping into the world of the comics, dressed as a character named Coffin Fly, dealing with zombie maniacs and getting help from Ramona, Queen of the Stone Age. It's unbelievably nerdy. But also funny and surreal and dark, and there are meta moments and comics-within-the-comic, and I never have any idea what the



hell is going to happen in each issue. The newest issue (#4) probably just came out. Go to Pulp Nouveau in Canandaigua and pick it up!

Meanwhile: I read *Baby Leg*, a new novella by Brian Evenson, over the summer, and anytime I tried to describe it to someone, I made it sound like a "CIA sleeper agent being re-activated" story, but I'm pretty sure that's not what it is at all. It's about a guy who has recurring dreams of a woman, with one normal leg and one baby leg, dragging an axe across the floor. He lives in a cabin and has no memory of who he is, then he's approached by two people who seem to know him, then he shoots one of them in the leg, then he goes to a convenience store and ends up killing the woman who works there, then he ends up in a laboratory and keeps getting taunted and experimented on by a man who knows his entire history, then the baby leg woman helps him escape, then he winds up back in the cabin. I don't know. It's incredible and creepy, and Evenson's style is blunt and beautiful, violent and calm all at once. It often seems that at the edge of the story, there is nothing, or that the landscape of the story goes on forever, unpopulated. Evenson is a former Mormon missionary and former English professor at BYU, who got in considerable trouble for publishing bleak, unflinching, at times extremely violent short stories. His reaction was essentially, "What. I don't see the problem." There's a kind of parable feeling to his work, but that's just a guess. What do I know about parables? Maybe he's just going into the darkness to see what's there.



Matt Werts

# the Swansons

k-d- 10/10

If you are  
going to the  
store, could you  
pick up something  
for me?



Why would  
I want to  
do that?



Because you're nice?

Because it would be  
kind of you?

Because you love me?



Nope.

Nope.

Ha!



Because I want  
some cyanide  
to kill myself?



Liquid  
or  
powder?





# why geneva13? by dr and k-d-

We get asked time and again, "Great, but why Geneva13?" It's the 13 that is mysterious. We've tried to explain it a million times, and here are some of the answers we have given.

## *Why Geneva13?*

Because Geneva feels unlucky. Forlorn. Left behind. Not as hip as Ithaca. Not as classy as Canandaigua. Not as...Amish...as Penn Yan.

Because 12 and 14 are square and uninteresting. Because 13 is forlorn and melancholy...and interesting. Because who else wants PO Box 13?

Because 12 and 14 are even, boring and stay at home to watch crappy tv. Because 13 is dangerous, troubled and has no curfew.

Because 12 and 14 are square and uninteresting. Because 13 is forlorn and melancholy and reminds us of the struggling post-industrial rust belt. Because we have a theory #13 is the most commonly unoccupied PO Box in the US.

Because 12 and 14 are square and inhibited. Because 13 is forlorn and melancholy, with just a hint of anti-authoritarian panache.

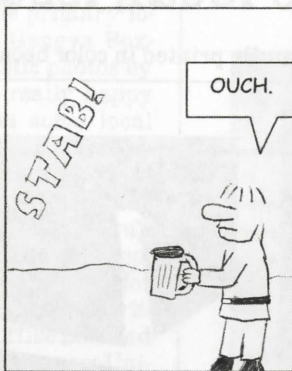
Because 12 and 14 are nerdy and sit in the front of the classroom. Because 13 has a hint of rebelliousness and often comes late for class.

Because 12 and 14 are uptight and boring. Because 13 is the type to ride a skateboard down the sidewalk right in front of a cop.

Actually if you make an alphabetical list of all the Genevas in the US ours is 13. Well, kinda. We found more since.

We reserve the right not to change the name of our zine.

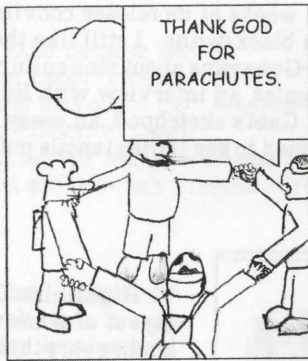
**Days of Yore**



**By Seamus Hogan**



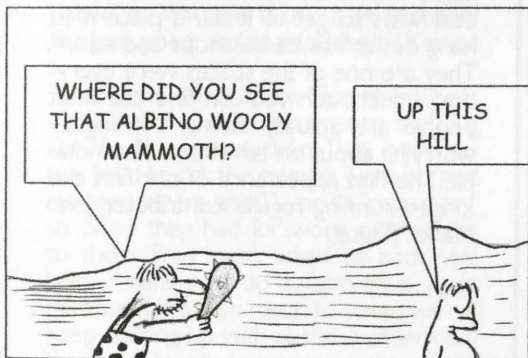
**Days of Yore**



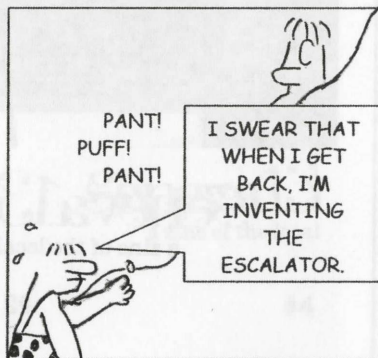
**By Seamus Hogan**



**Days of Yore**



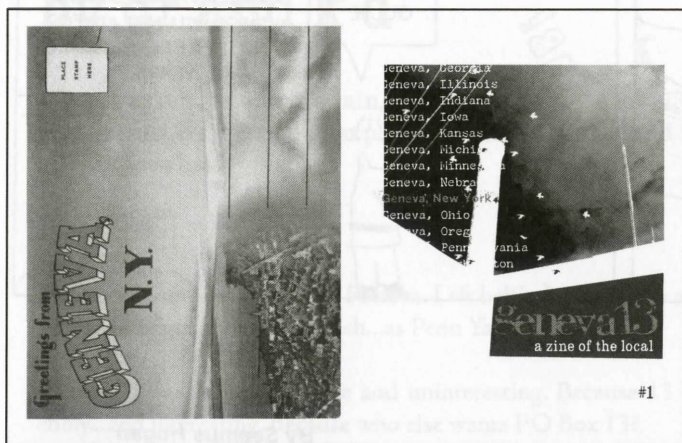
**By Seamus Hogan**





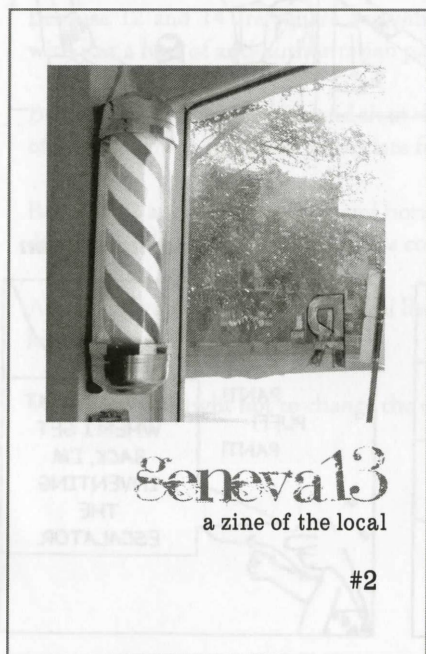
# a zine of the local, issue by issue

#1: One of a kind. It was originally printed in color because we had a fantastic old



'Welcome to Geneva' postcard on the back cover. It was also laid out on folded legal-sized paper. Both of those decisions made it quite an expensive issue. We didn't really consider that to be much of a problem because we didn't think we'd be printing so many copies! But after the 3rd or

4th reprinting in the first few weeks of its release convinced us that we needed to go to standard letter size in black/white. I still like the diversity of pieces in this issue: two pieces from non-Genevans about zine culture, lots of poems, a short story, three (!) Tales of Glee comics, an interview with Rune and Giulietta of the Red Dove Tavern, pages from Gabi's sketchpad, an essay on video surveillance, and a free stencil. We really hoped to see those stencils put to use around Geneva, but never did. (Kevin)



#2: Highlights: Doug's comic book style layout of some of the interviews; just about everything Raul said. (Kevin)

Poignant for me was actually the small section of the Creator's Touch interview with Macho, but that didn't take on such significance until #6. One thing doing this issue impressed upon me: one of the best ways to get to know a place is to hang out at the barbershops and salons. They are one of the spaces where everybody meets, and you can find out what people are actually talking, thinking or worrying about on the street. Also notable: The first appearance of our first and longest-running regular contributor, John Marks. (Doug)

#3: Besides the fact that the primary focus of this issue was the Geneva Boxing Club (with some fantastic photos by DR and Yeasmine), I was really happy that we were able to get some local tattoo artists to submit some of their sketches for this issue. Doug's photo of 'departure day' down at the Armory is still the most powerful photo we've run - or I ever seen in any local publication. James aka The Genevan shows up for the first time. I received his type written manifesto in the post office box and wondered if we'd discovered a new Uni-Bomber. I'm still not sure what the answer to that question is. This issue also included a really important essay on Scott LeFaro, establishing John Marks as everyone's favorite public historian/curmudgeon. (Kevin)

I'm really proud of this issue because we totally scooped the Finger Lakes Times on the boxing club story, and it brought Extreme Makeover: Home Edition to town.

Little zines can be powerful! We also interviewed Postman Matt Werts mostly because he had cool glasses, and now he's a regular contributor too. (Doug)

#4: With this issue we had teamed up with the folks at the Book Nook to help run a poetry contest for local school kids. We helped judge the submissions and printed the winners in this issue. We both thought Seamus Hogan's "The King" was, hands down, the best submission by far. The other judges didn't think so, but we went ahead and published it. We still think it is probably the best poem we've published. (Kevin)

The square dance at the Grange Hall was a great memory. I've never seen anything like the livestock auction. That interview was hard to get; the owners were burned by newspapers and TV news "reporters" so often they had forsworn ever talking to them. They even asked us back! We keep meaning to do a food issue again because there is so much to cover, but we keep coming up with all these other cool themes. (Doug)



Geneva13  
a zine of the local

#3



Geneva13  
a zine of the local

#4





# Geneva13

a zine of the local

#5

#5: I think this was our first lino-cut cover. This also had the first music column by Matt Werts. It also had our first "advertisements," which were basically promos for other things we were doing, such as the Finger Lakes Film Festival and, eventually, Headless Sullivan Theatre. The focus of the issue was on laundry but when Betsy Francechi, who worked in housekeeping in Palymra, started talking about the arrest and deportation of her husband by ICE, we knew we had wandered into aspects of life in Geneva we hadn't anticipated when creating this zine. (Kevin)

Organizing each issue around a theme was the best decision we never really made; early on we thought that every other issue would be themed and opposite that would be a "general" issue. But we kept coming up with great themes. I think the themes serve two purposes: 1) they allow Geneva13 to be local and specific at the same time that it is universal (see the reviews in this issue to

see that many people not from Geneva agree with this) and 2) each theme allows us to examine Geneva from a different, and often illuminating, shocking or moving angle. (Doug)



# Geneva13

a zine of the local

#6

#6: Issue 3 brought Extreme Makeover: Home Edition to Geneva to build the Hills' a new home and Boxing Club. We had joked about it with the tagline: "Talk to Geneva13 and Hollywood will come knock your house down." It was a major event for Geneva and this issue was an attempt at an accounting of the event, and also a way to reflect our ambivalence about the whole enterprise. We were happy for the deserving Hills and proud of the generosity that the community showed, but we didn't like how Hollywood portrayed Geneva, the Hills, or the construction process (when everyone's volunteerism was effectively erased). We're still unsure how we feel about it all. (Kevin)

This issue we ran a memorial for Miguel "Macho" Hernandez, who we interviewed in #2. I was really proud of how that turned out. (Doug)

#7: Both this and #8 had historic photos on the cover. I'm only realizing that now. Punk Astronomy shows up for the first time, credited to "dandelion empire" under a title that will get us in trouble fairly soon (see #10 below). Finding the sheet music to the Geneva city song (words and music by W.A. Gracey in 1920) was a great surprise. In hindsight, I wish the photos of Milo Bonacci had been bigger (he is so dreamy!). But I'm glad we had a poem about puke. (Kevin)

Finding an unlikely hero in J.P. Sousa in my research for the intro, dragging El Ka Bong into Wegman's beer freezer for a photo shoot (and the first part of the interview where we had to shout over a Christian band playing at Irene's), and getting an email that Utne Reader wanted to reprint my first column of Punkastronomy...those were the highlights of this issue for me! (Doug)

#8: I have a strained relationship to this issue because, on the one hand, I was away in Scotland when the material was being accumulated, so I don't have an attachment to the content. In fact, much of the content was generated by our High School intern, Adam Murphy. This issue has the first interview that was not conducted by either Doug or myself. On the other hand, this is one of the first issues that I did most of the layout, so when I look at it, I mainly see the layout mistakes. (Kevin)

Converting Kevin into a font-fretting design geek, fully justified design nerd was a huge accomplishment. He did great on this issue! Working with Adam was really fun. He helped nail something I could never quite put my finger on about interviewing when he stated his goal for the internship: "I want to learn how to ask a question I don't already know the answer to." That's become my guiding ethos as an interviewer. Adam is studying at McGill; I hope we managed to corrupt him enough that, in a few years, the whole darn Matrix needs to be rebooted... (Doug)



## Geneva13

a zine of the local

#7

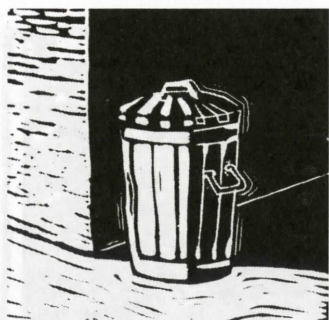


## Geneva13

a zine of the local

#8





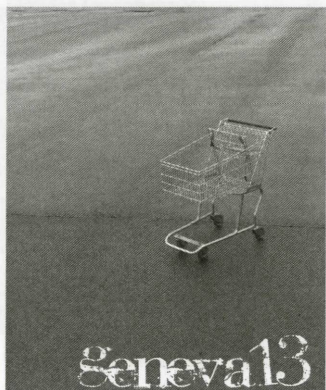
**Geneva13**  
a zine of the local

#9

#9: Another lino-cut cover and probably the most thoroughly planned and executed issue to date. The focus was on garbage and Geneva is a major destination for refuse. We wanted to provide a multi-dimension discussion of the topic—from individual responsibility to the economic interests of local rubbish removal business to the environmental implications of having two massive landfills in the immediate vicinity. This was the first time we actually had a conversation about whether or not we should get legal representation. In the end, I still may be most proud of this issue. (Kevin)

This issue scared me to the core of my soul—or the reptilian cortex of my brain. I think we're making a huge mistake selling out our beautiful, fertile land to the garbage companies! I don't think any other issue we have done has the urgent importance of this one. We have to start thinking and talking about this, and taking control of our local destiny ourselves! (Doug)

#10: The focus was on gift-giving and there are some good bits in this issue,



**Geneva13**  
a zine of the local

#10

though I think the interview (and photos) from the Center of Concern is the stand-out element. But this is the issue that got us temporarily banned from the Water Street Café. We usually try to keep the profanity to a minimum because we have a very broad readership. But occasionally a curse word appears. For reasons that Doug explained in his first column (of what is now called Punkastronomy), there was a curse word in the original column's title. We usually put an \* in the word as a form of self-censorship. In this issue, we totally f\*cked up and put the \* in the wrong place, thus leaving uncensored profanity in boldface at the top of the page. Anne at the Water Street was the only person to notice, and she pulled that issue out of the restaurant. We're more careful with those \*s now!

Last year the Center for Concern served almost 10,000 people with food aid. That opened my eyes to the meaning of "rust belt". (Doug)

#11: Ethan Powell shows up in our pages for the first time! I was really happy Pauline Weaver contributed something about Mennonite education, as well as agreeing to be interviewed. When I first approached her, she required that I do some research before interviewing her, and she gave me some background reading on Mennonites and Mennonite education which I found extremely useful and fascinating. She also hand wrote her own essay on sheets of paper that were held together with a straight pin. (Kevin)

As I said in the interview, I nearly lost my head putting this issue together. I'm actually proud that the issue comes off not so much as a rant as a passionate examination of an issue that goes way beyond taxes. I think the standardized test as the vehicle for our most radical thoughts was Kevin's idea, and a brilliant one. (Doug)



#11

#12: The return of comic book-style layout for some of the interviews, one of Doug's signature features. Jan Regan's photos are stunning. I think both of us started biking a lot more after our interview with Jim and Geneva Bicycle Center crew. I'm sure they have that impact on a lot of people. (Kevin)

This issue was a blast to put together. The interview at the Bicycle Center was so hard to transcribe with all those voices, and people talking over each other. They're like superheroes to me and deserved the comic treatment. I love doing that, but it takes a grotesque amount of time to make it work. This issue was also cool because Jeff Henderson ordered hundreds of extra copies to give out to the triathletes at the Musselman as a great way for people to learn more about the race and Geneva as a whole. That felt great. (Doug)



#12



# gl3 in reviews

compiled from razorcake magazine, utne reader, maximum rock and roll and fall of autumn

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(Barney Freebeer c/o Tea Krulos, PO Box 511553, Milwaukee, WI 53203)

**GENEVA13** #8, \$2,  
8½" x 11", printed, 56 pgs.

We hear a lot about community, about DIY, about punk, about art, and about taking it all back. Rarely do people actually do that. These guys do, through seemingly genuine engagement and pride in their community. #8 has interviews

with a couple women from Geneva's Syrian community, the "punkastronomy" column (which is really just a super-into-it-astronomy column), and a public works essay by a city councilman. Like I said about their last issue: Geneva, you are luckier than many. —Andrew Flanagan (Geneva13, PO Box 13, Geneva, NY 14456)

**GRIOT #6 / PUDDN'HEAD #5,**

CD (featuring ex-Weird Lovemaker Greg Petix on vocals). —Todd (PO Box 15237, San Diego, CA 92175, [www.geneticdisorder.net](http://www.geneticdisorder.net))

**GENEVA 13** #6, \$2,  
8" x 5½", copied, 59 pgs.

This zine strives to give members of its community (that being Geneva) a voice. The focus isn't necessarily focused on punk, but you can tell that it's at least put together with kids for an appreciation for the music. The bulk of it is made up of interviews with different people from a variety of backgrounds. This issue primarily deals with a family who was featured in an episode of *Extreme Makeover: Home Edition*. The family was actually discovered by somebody who read about them in an earlier issue and recommended them to the producers. One of the most interesting elements to this is hearing about how manipulative the production team was—how they kept them up very late asking personal questions just so they could have footage of them crying on film. There's also an article or two about the history of newspapers in Geneva, as well as a couple music reviews. Worth checking out. —Evan Katz (Geneva 13 Press, PO Box 13, Geneva, NY, 14456)

The unconventional stories featured in Geneva13 make for entertaining reads, whether or not you've heard of the zine's small hometown of Geneva, New York. Art, comics, poetry, photography, and short stories liven up the local zine's debut issue, which boasts a clean layout and first-rate writing. Kevin Dunn and Doug Reilly, the driving forces behind Geneva13, put their genre's culture on full display, publishing an engaging zine history by Anne Elizabeth Moore. Moore, the former publisher of Punk Planet, traces the evolution of zines from sci-fi to punk to Riot Grrrl and beyond. The strength behind this publication may prove to be the diversity of its contributors: 'Geneva13 is a love song,' writes Reilly in the intro, '... and I hope we can get as many people as we can to work on the lyrics.' For more information, contact them at [geneva13\[at\]gmail\[dot\]com](mailto:geneva13[at]gmail[dot]com). —Danielle Maestretti, Utne Reader

**GEVENA 13 #9, \$2,**

**5½" x 8½", copied, 60 pgs.**

*Geneva 13* does what so few  
self-professed "local" zines (or

periodicals) do: It embraces its own geography while still being inclusive to outsiders. It looks at the big picture while giving concrete examples and a working, physical template to draw from. To do all that while also being *topical* and *specific* is a whole other thing entirely. The fact that *Geneva 13* manages that as well is flat-out nuts. This issue's topic is garbage, literally. With two major landfills within a thirteen-mile radius of the town of Geneva, NY, it's a matter of major interest to the zine's editors and contributors. The great thing is, they tackle the complex issue of waste disposal—and all of its many intricacies and difficulties—with intelligence and an expectation of intelligence from the reader. I'm not sure how many people will get this reference, but as far as an actual zine goes, I haven't seen something this well done from such a solid

personal-as-political platform since Theo Witsell's *Spectacle* in the early '90s. *Geneva 13* serves as a solid, physical artifact of responsible, community-based journalism. By and for the people, right? It's one of those zines that you read and wish it came as a freebie with the local paper so people outside the zine-nerd community could get exposed to it. Despite the supposedly unappealing subject matter this time around, this one's absolutely inspiring. —Keith Rosson (Geneva 13 Press, PO Box 13, Geneva, NY 14456)

**GIVE ME A DOLLAR! \$3,**

**5 ½" x 8 ½", photocopied,**

**screened cover, 60 pgs.**



Barine, 17000 La Rochelle, France)

**GENEVA 13 #3, \$2 ppd.,**

8 1/2" x 5 1/2", copied, 60 pgs.

What I dug most about *Geneva 13* was its approach to the world around it. I feel in this modern world we're constantly being fed this idea that every place is the same, and it's not. It'll be a sad day when we all believe the United States to be a mere homogenous mass of fast food joints and big box stores. Finding the individuality of a place in its back streets and even in its history poses a very serious question: Whose country is this? Does it belong to the corporations and security cameras, or the boxers and mailmen? If you believe in the latter, send *Geneva 13* a dollar for postage, or a good zine to trade. In return you'll receive a very well organized and cohesive "zine of the local," which reveals what some would refer to as a random northern New York town to be a truly remarkable place. Be forewarned that there are no band interviews or record reviews, although there is a cool piece on John Marks who was a local jazz legend in the fifties. If you're looking for something with a fresh approach of where you can go with a zine, this is something you don't want to miss.

—Rene Navarro (PO Box 13 Geneva NY, 14456, geneva13@gmail.com)

**GENEVA 13 #4, \$2 (postage- paid),**

8 1/2" x 5 1/2", photocopied, 60 pgs.

The fourth issue of this locally themed zine from Geneva, New York, talks mostly about the local agriculture business, which is a lot more interesting than it sounds. Long interviews with a cattle auctioneer

and an organic farmer shed light on two professions that I previously knew next to nothing about. Perhaps more importantly, both interviews paid tribute to working class dudes with solid personalities and values. The article encouraging readers to participate in local elections and a contributor's list of favorite comics and graphic novels from the local public library struck me as great ideas to fulfill *Geneva 13's* goal of reaching out and providing some useful information to their community. Throughout the zine, the editors also reprinted some entries from a poetry contest for first through eighth graders that they judged. My pick is "Poor Nicky" by first grader Astrid Olivia Lilly: "There once was a mouse

"I liked this zin

named Nicky/Whose food choices were so picky/She saw a trap/and the trap went SNAP!!!!/And poor Nicky was so icky." —Lauren Trout (G13, PO Box 13, Geneva, NY 14456)

G13.131313 #70 \$1

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**GENEVA13 #2, \$?,**  
5 1/2" x 8 1/2", printed, 72 pgs.  
*Geneva13* is a zine about Geneva, NY, and the life around there. This issue is primarily dedicated to the various barbershops and beauty salons in town. The editors talk to various owners and ask them all kinds of questions about their work. I've been shaving my head on and off for about twelve years now, so I'm not real interested in barbershops or hair salons, but I suppose, to the right person, this could be pretty interesting. There's also some poetry and a lot of random pictures. The layout is very well done and looks sharp. It's also nice to see a zine dedicated more to its local area. Hopefully, people in and around Geneva, NY, appreciate this. I'm not sure how applicable it would be to others, though. —Kurt Morris (PO Box 13, Geneva, NY 14456)

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typeface as *Punk Planet* used to, which instantly ingratiates them to me... is that superficial? Whatever. This zine is fucking quality. —Andrew Flanagan (PO Box 13, Geneva, NY 14456)

**GULLIBLE #29, \$?, 3<sup>3</sup>/<sub>4</sub>" x 4<sup>1</sup>/<sub>2</sub>",**  
copied, 42 pgs.

Okay, first of all: a drawing of Tupac

**GREEN LIGHT #3, \$2,**  
5 1/2" x 8" printed 22mc



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## GENEVA 13 #10, \$2,

5 1/2" x 8 1/2", photocopied, 60 pgs.

Geneva 13 is a zine dedicated to life in the upstate New York town of Geneva, in the Finger Lakes region. Since this issue came out around the holidays, the theme is "Giving." Inside are profiles of local charities, plus stories about generosity, all laid out with cool new and old photos from Geneva. With a subtitle like *A Zine of the Local*, I was worried that the tone of the writing might be pushy and self-congratulatory, sort of like when people who are into going green and buying locally are so smug about it that they almost eclipse the positive thing that they are doing. I did not get that feeling from *Geneva 13*. These people honestly love where they live and are proud to be boosting it to one another while sharing it with the world at large. I'd read great

reviews of this zine in the past and wanted to check it out, so I was pleased to see this in my review envelope. I'm glad to say that the other reviewers weren't lying. —CT Terry (Geneva 13 Press, PO Box 13, Geneva, NY 14456)

## GENEVA13 #12 / \$2 ppd

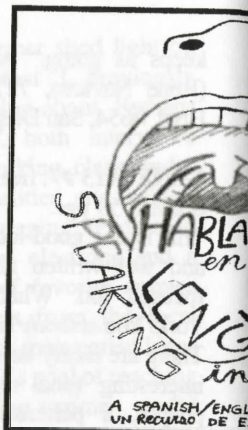
5.5 x 8.5 – printed – 60 pgs

The production value on this zine is way better than the stuff that usually slides out of the MRR mail slot, almost approaching the realm of slick with coherent design and writing style guidelines, good photography and writing throughout, and the subject matter is interesting and presented well.

The theme of this issue is foot power in the zine's overarching focus on locality and the stories mostly deal with bikes and walking. Two of the interviews are with the people who run a local bike shop, but are different enough that they don't seem redundant. I'm a big fan

of mom and pop eateries so the story on Geneva's local food spots had me wondering when I was going to be in upstate New York next. Also of particular note is the interview with the guy who runs the Musselman Triathlon, he seems like a rad and solid dude. (BL)

Geneva13 Press, PO Box 13, Geneva NY 14456 / mail@geneva13.com



Someday, I'll compile the greatest book about touring locations off the beaten path, simply by reprinting zines like this. Geneva 13 isn't really a zine about what you'll find if you visit Geneva (Geneva New York, that is), but instead about the varied authors' views from inside the city of Geneva. To borrow from the opening piece, this zine is about each contributor's "local."

Compiled by editors Kevin Dunn and Doug Reilly, Geneva 13 cobbles together poetry, photography, short stories, comics, and non-fiction. The photographs sprinkled throughout the pages are stunning and include a stencil you can tag up your own "local" with. Geneva 13 even includes a reprint of two articles by Anne Elizabeth Moore found here on Fall of Autumn. I've got to give them a nod for that. This zine is a great departure from the usual "about my town" zines and well worth picking up, whether you plan on visiting or not. To get a copy, drop a line to geneva13@gmail.com. (48 Pages, B&W, 7"X8.5")

(Aaron Cynic for Fall of Autumn Press)

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## Why Geneva13?

Because 12 and 14 dress the same, talk the same, and are always doing what the authorities tell them to do. Because 13 cracks her knuckles too loudly, chews gum, and doesn't do what the other kids are doing. Because we have a theory #13 is the most commonly unoccupied PO Box in the US. Because, at one time, we compiled a list of Genevas in the US, and, alphabetically speaking, ours was number 13. We've since found more, but reserve the right to not change the name of our zine.

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## Geneva13: End-Matter Manifesto

Geneva13 is a quarterly, do-it-yourself, not-for-profit, independent, collective venture that promotes people's creative expression as they construct their identities and communities. It is a love song to this town of ours, and we want as many people as we can get to work on the lyrics.

Geneva13's goal is to present the community with a variety of points of view. We invite submissions, but we also ask people for interviews. We transcribe those conversations, and we let the interviewees read them over to make sure they are comfortable with what they said and how they said it.

Geneva13 interviews are not short because conversations are not short. You can't learn much from soundbites or quotes taken out of context. The truth is in the details, what people say, and how they say it. Understanding is built on a commitment to really listen to one another.

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