function of art in society, urbanism, others), and could make a good introduction to or further clarification of both. My only criticism is of some allegedly nostalgic elements reported in Debord’s last film, which is, of course, a criticism of Debord if Levin’s analysis is correct. I find the idea incompatible with his other theories.

Other important inclusions in the book are first-time English translations of accounts of two dérives, a concept that has always made more sense to me than others. It is informative to read Debord’s written accounts of actual dérives; it certainly cleared the fog a bit on the concept of the psychogeographic exploration of urban areas.

Déroulement, an easier concept to understand, is made clearer by physical manifestations described in an article by Peter Wollen entitled Bitter Victory: The Art and Politics of the Situationist International and the article on Debord’s film. Wollen’s article also thoroughly covers the history of situationist art and graphics, and goes into the conflict over the place of art in situationist political theory that eventually split the SI.

—Michael Gendreau


"Zines," in case you don’t know, are magazines that are too small to be in circulation or too modest in production value to be seen on the same rack as the "slicks," such as Time or Vanity Fair. During most of the eighties, Factsheet Five was Mike Gunderloy’s meta-zine (magazine about magazines) which focused, almost exclusively, on zines. Factsheet Five virtually defined the geography of zineland, serving simultaneously as its gazetteer and its road map. For those of us who produced a zine during this time, we could always rely upon Gunderloy—first of all, to review our most recent issue and secondly, to send us a free copy of Factsheet Five when such a review appeared. FS served as a printed meeting place for zines of all stripes whose editorial staff ran the gamut from science fiction, politics, radical art, anarchism, extremism of all kinds, to television and movies, networking and mail art, humor, comics, homemade music, and other subjects too numerous to mention. It was a wonderfully reciprocal, exchange-driven arrangement, and it made all of us very happy.

So what does the new book by Gunderloy and Goldberg Janice, The World of Zines, have to offer that compares with Factsheet Five? Very little, as it turns out. Factsheet Five’s terse, superficial judgments, which in the magazine format seemed necessarily narrow, but nonetheless useful, in book form only underscore the false but common perception that these publications are, in fact, trivial. What Gunderloy’s Factsheet Five lacked in depth, it more than made up for in scope. At its best, it was a mine shaft sunk into a rich underground vein of information that seemed to provide a well-rounded comprehension of what constitutes cultural activity in the machine age. A new issue was never more than a few weeks away. It was this excitingly temporary quality that made Factsheet Five seem so vibrant and necessary.

—Lloyd Dunn