I HAVE CHEATED!
SUBJECT : RAMPART ANNOUNCE

RAMPART NEWSLETTER

ENVIRONMENTAL SCIENTISTS ETC.. THEN THERE ARE PROTEST CAMP AND INTERVIEWS WITH S.I. ACTIVISTS, TO BE THERE AT 6PM ALREADY. SOME PEOPLE WILL GIVE G8 MEETING *<<<* 7PM - 9PM, LIBRARY ROOM COME RIGHT TO REPLY EXPANSION - FIRST STAGES - PRINCIPLES - WHY IT WAS CREATED - DELETE INTERMEDIARY BETWEEN FLASHRADIO.WORDPRESS.COM) WHO WILL BE REPORTING *>>>* INDYMEDIA TRAINING *<<<* 6.30PM, HACKLAB US IF YOU WANT TO BE INVOLVED - LONDONFNB@LISTS.AT 2PM IN ALTAB ALI PARK, OPPOSITE THE END OF BRICK PROJECT WORKS. WE COOK AT RAMPART SOCIAL CENTRE, PEOPLE TO COME AND HELP US SO THAT THE PROJECT CAN WE DESPERATELY NEED A SMALL GROUP OF COMMITTED CONNECTION BEING ESTABLISHED WITH THE PEOPLE WHO HOT VEGAN FOOD EVERY SATURDAY IN WHITECHAPEL ANY PLUMBERS THAT ARE ABLE TO HELP US WITH FITTING Rampart@mutualaid.org ADD TO ADDRESS BOOK SHOW? WORKING ON A CAMPAIGN AND NEED OFFICE OF THE SPACE. THERE ARE SEVERAL ONGOING REGULAR POSTING TO ALERT PEOPLE OF SHORT NOTICE EVENTS, UP IS THE BEST WAY TO STAY INFORMED ABOUT COMING LISTINGS OF EVENTS AND OTHER RELATED NEWS. JOINING USUALLY GOES OUT ON TUESDAY EVENING AND CONTAINS REGISTERED MEMBERS. THIS MEMBERS NEWSLETTER AND ONCE A WEEK AN EMAIL GOES OUT TO OVER 950 THE RAMPART RUNS AS A PRIVATE MEMBERS CLUB AND POETRY ON CD: LINTON KWESI JOHNSON, HYPERDUB CARIBBEAN ARTISTS’ MOVEMENT. FOR THE FIRST TIME, RIGHTS MOVEMENTS IN TRINIDAD IN THE 1940S AND THE VISUAL ARCHIVE OF PAST EVENTS IN THE HISTORY THE ANGER THIS AROUSED AMONG BLACK PEOPLE, AND PEOPLE IN GENERAL, THEIR LIVES ARE HEMMED IN BY SURVIVAL WITH DREAMS AND FEARS OF ORDINARY YOUNG STEREOTYPE. THESE BLACK PEOPLE ARE NOT MUGGERS, COMMUNITY IN LONDON DIFFERENT FROM THE TABLOID BABYLON PRESENTS A PORTRAIT OF THE YOUNG BLACK DIR FRANCO ROSSO) SET MAINLY IN SOUTH LONDON, HER JOURNEY TO EMOTIONAL MATURITY, EMANCIPATION COUPLE IN THATCHER’S LONDON. THE FIRST BRITISH FILM A FILM ABOUT TRANSFORMATION AND IDENTITY, MUCH RUN AFTER KILLING TWO RACIST COPS. A JOURNEY OF URBAN BLACK POWER - THE STORY OF A BLACK STREET COUNTRY NOW!). SATURDAY 26TH - LONDON ANARCHIST 24TH - OAXACA SPEAKERS TOUR (YES THEY’RE IN THE ORG.UK/EN/REGIONS/LONDON/2007/05/370198. DETAILED INFORMATION HERE: HTTP://WWW.INDYMEDIA. FOR NEW POWER PLANTS. - CORPORATIONS SEARCHING FOR LANDSCAPES AND UNIQUE GEOTHERMAL BIOSYSTEMS EXPANSION OF EXISTING ONES, THE HARNESSING OF INCLUDE THE CONSTRUCTING OF NEW SMELTERS AND HAVE BEGUN TO IMPLEMENT AN IMMENSE PROGRAM THAT ALUMINIUM INDUSTRY, AND THE ICELANDIC GOVERNMENT TRANSNATIONAL COMPANIES, PARTICULARLY THE AREA OF EUROPE, FROM HEAVY INDUSTRY. DIFFERENT ICHELANDIC WILDERNESS, THE LARGEST REMAINING WILD...
POST A COMMENT ON: FIVE YEARS UNTITLED 2 COMMENTS
-SHOW ORIGINAL POST COLLAPSE COMMENTS MIKE.R.

WATSON SAID...COOL, I LIKE THE DIALOGUE. AM WORKING ON A SIMILAR DIALOGUE FORMAT WITH PAUL SAHOLSKY AT THE MOMENT. THE FIRST OF OUR DIALOGUES, WILL APPEAR IN THE NEXT EDITION OF 'SLASH SECONDS' E-ZINE, BUT I'LL MAIL IT IF YOU LIKE, YOUR DIALOGUE RAISED SOME GOOD POINTS, AND I OFTEN FEEL AGGRIEVED AT THE CULTURE THE ARTIST IS EXPECTED TO OPERATE WITHIN. THE POLICY OF PAIRING UP ARTISTS IN STATE/CHARITY SPONSORED PROJECTS AIMED AT CHILDREN, MINORITY GROUPS, AND PEOPLE WHO DON'T GENERALLY LIKE ART ('WORKING CLASSES') IS PATRONISING TO ALL PARTIES INVOLVED. I FEEL THAT GOVERNMENT AND ARTS COUNCIL SPONSORED CULTURAL SCHEMES, WHICH GENERALLY EMPHASISE THE ROLE OF THE COMMUNITY, OR THE GROUP, SERVE (PERHAPS INADVERTENTLY) TO DAMPEN THE ROLE OF THE INDIVIDUAL WITHIN THE ARTS. THE CULTURAL SPHERE IS HEADING TOWARDS BECOMING A HOMOGENISED MASS OF WHAT WILL BE SECOND RATE ARTISTS, WHILST INDIVIDUALS POSSESSING A REAL TALENT FOR INNOVATION BECOME INCREASINGLY MARGINALISED (AND PERHAPS FORCED INTO THE POSITION OF HAVING TO BECOME COMMUNITY ARTISTS)! THIS IS REFLECTIVE OF 'THIRD WAY' POLITICS AS A WHOLE, WHICH BY ITS DEFINITION IS INTOLERANT OF EXTREMES, THIS, TO BE SURE, BEGINS A PERSONAL DISTASTE I HAVE FOR COMMUNITY ART, BUT IT IS SOMETHING THAT PRESENTED ITSELF TO ME WHEN READING YOUR DIALOGUE. THERE IS SOMETHING VERY REAL HAPPENING, A STRIRRING, AND A WHIFF OF AN ALTERNATIVE WAY OF PRODUCING/RECEIVING ART, AND I THINK ARTISTS HAVE BEEN ALL TOO COSY WITH THE STATE AND LARGE CORPORATIONS/BUSINESS INTERESTS FOR TOO LONG NOW - SOMETHING WILL GIVE, BUT IT MUST BE DONE IN A WAY THAT DOES NOT SILENCE THE INDIVIDUAL, BUT INSTEAD ENABLES THE DIALOGUE TO BE KEPT ALIVE. THIS IS WHAT I LOVE ABOUT FIVE YEARS, THE WAY YOU DO SLOGGING IT OUT AND CONTINUING TO BELIEVE ALL THIS TIME, TO A NEW BOHEMIA, AND SOME ART ALONG THE WAY. MIKE R. WATSON WWW.COLLECTEAST.ORG APRIL 1, 2007 6:10 AM

TENDER PREY SAID...HI MIKE (THIS IS MARC HULSON BTW) - THANKS FOR THE FEEDBACK. WHILE I CAN'T SPEAK FOR FIVE YEARS COLLECTIVELY (BUT THEN THE SPACE FOR DISAGREEMENT IS IN MY MIND INTEGRAL TO WHAT FIVE YEARS IS ABOUT) I CERTAINLY SHARE YOUR UNEASE WITH REGARD TO MOST OF THE CURRENTLY ESTABLISHED MODELS OF ACTIVITY... AND BY ESTABLISHED I SIMPLY MEAN THOSE THAT DETERMINE PUBLIC FUNDING, MEDIA COVERAGE ETC ETC... THUS EFFECTIVELY CORRALLING SOME ARTISTS INTO THE TYPES OF ROLES AND POSITIONS YOU'RE SPEAKING OF, I GUESS IT'S INEVITABLE THAT THE CURRENT STATUS QUO MIRRORS THIRD-WAY POLITICS. SO YOU ESSENTIALLY HAVE BIG BUSINESS (FOR THE ARTS READ HYPED-UP COMMERCIALISM) IN A QUEASY CO-ALLIANCE WITH AN OVERLY BEAUCRATISED AND AUTHORITARIAN MODEL OF THE 'NON-COMMERCIAL' (EDUCATIONAL?), BASED ON SPURIOUS NOTIONS OF WHAT'S 'ACCEPTABLE', 'VALID', 'LEGITIMATE', 'USEFUL' ETC ETC WHICH MEANS YOU GET EXPLOITATIVE, CONSERVATIVE CRITERIA MASKED AS THE 'ANYTHING GOES' ON THE ONE HAND AND REPRESSIVE, CENSORIAL CRITERIA MASKED AS THE 'TOLERANT / INCLUSIVE' ON THE OTHER. FROM EITHER POINT OF VIEW THIS REPRESENTS A TRIUMPH OF CONSENSUS, RECEIVED IDEAS AND SO ON - AN IMPERSONAL ENVIRONMENT IN WHICH GENIUS INDIVIDUAL CREATIVITY, THOUGHT, RESEARCH ETC HAS VERY LITTLE CURRENCY (LET ALONE PURCHASE) OTHER THAN IN TERMS OF 'ENTREPRENEURSHIP' OR, WITHIN ACADEMIA, AS A RETERRAION OF ROMANTICISM, WHICH IS IN ANY CASE INVALIDATED. IN THAT CONTEXT EXCEPT AS A HISTORICAL FACT, I FEEL FOR A LONG TIME THAT THE ONLY WAY AROUND THIS IS THROUGH EMBRACING A MARGINAL POSITION TO SOME EXTENT - BUT IN A BROADER SENSE I DO THINK THIS MAY BE A VERY PRODUCTIVE MOMENT FOR EXPERIMENTING WITH NEW MODELS AND TERMS ETC. AS I THINK YOU'RE ALSO SUGGESTING, I THINK YOU'RE RIGHT ON THE MARK WHEN YOU SAY WE NEED A NEW TERM FOR COMRADE (MAYBE ALSO FOR INDIVIDUAL)... BUT MAYBE THE ONLY WAY OF DOING THIS IS TO AVOID TERMS, INsofar AS THEY CONSTITUTE DETERMINATIONS, LIMITATIONS... THOUGH I DO ENJOY THE PLAYFUL AND APPARENTLY OPTIMISTIC WAY YOU'RE USING THEM (ON YOUR BLOG TOO)! BTW - GOOD TO HEAR YOU'RE DOING SOMETHING WITH PAUL FOR SLASH-SECONDS. FIVE YEARS IS ALSO GOING TO BE IN THAT ISSUE... LOOKING FORWARD TO IT. APRIL 2, 2007 9:38 AM
Schafer is not listening. “You know,” he says impulsively, “I think I’ll go back to plain old-fashioned surgery. The human body is scandalously inefficient. Instead of a mouth and an anus to get out of order why not have one all-purpose hole to eat and eliminate? We could seal up nose and mouth, make an air hole direct into the lungs where it should have been in the first place....”

BENWAY: “Why not one all-purpose blob? Did I ever tell you about the man who taught his asshole to talk? His whole abdomen would move up and down you dig farting out the words. It was unlike anything I ever heard.

“This ass talk had a sort of gut frequency. It hit you right down there like you gotta go. You know when the old colon gives you the elbow and it feels sorta cold inside, and you know all you have to do is turn loose? Well this talking hit you right down there, a bubbly, thick stagnant sound, a sound you could smell.

“This man worked for a carnival you dig, and to start with it was like a novelty ventriloquist act. Real funny, too, at first. He had a number he called ‘The Better ‘Ole’ that was a scream, I tell you. I forget most of it but it was clever. Like ‘Oh I say, are you still down there, old thing?’
“’Nah! I had to go relieve myself.’

“After a while the ass started talking on its own. He would go in without anything prepared and his ass would ad-lib and toss the gags back at him every time.

“Then it developed sort of teeth-like little raspy incurving hooks and started eating. He thought this was cute at first and built an act around it, but the asshole would eat its way through his pants and start talking on the street, shouting out it wanted equal rights. It would get drunk, too, and have crying jags nobody loved it and it wanted to be kissed same as any other mouth. Finally it talked all the time day and night, you could hear him for blocks screaming at it to shut up, and beating it with his fist, and sticking candles up it, but nothing did any good and the asshole said to him: ‘It’s you who will shut up in the end. Not me. Because we don’t need you around here any more. I can talk and eat and shit.’

“After that he began waking up in the morning with a transparent jelly like a tadpole’s tale all over his mouth. This jelly was what the scientists call un-D.T., Undifferentiated tissue, which can grow into any flesh on the human body. He would tear it off his mouth and the pieces would stick to his hands like burning gasoline jelly and stay there, grow anywhere on him a glob of it fell. So finally his mouth sealed over, and the whole head would have amputated spontaneous -

(did you know there is a condition occurs in parts of Africa and only among Negroes where the little toe amputates spontaneously?) - except for the eyes you dig. That’s one thing the asshole couldn’t do was see. It needed the eyes. But nerve connections were blocked and infiltrated and atrophied so the brain couldn’t give orders any more. It was trapped in the skull, sealed off. For a while you could see the silent, helpless suffering of the brain behind the eyes, then finally the brain must have died, because the eyes went out, and there was no more feeling in them than a crab’s eye on the end of a stalk.

“That’s the sex that passes the censor, squeezes through between bureaus, because there’s always a space between, in popular songs and Grade B movies, giving away the basic American rottenness, spurting out like breaking boils, throwing out globs of that un-D.T. to fall anywhere and grow into some degenerate cancerous life-form, reproducing a hideous random image. Some would be entirely made of penis-like erectile tissue, others viscera barely covered with skin, clusters of 3 and 4 eyes together, criss-cross of mouth and assholes, human parts shaken around and poured out any way they fell.

“The end result of complete cellular representation is cancer. Democracy is cancerous, and bureaus are it’s cancer. A bureau takes root anywhere in the state, turns malignant like the Narcotic
Bureau, and grows and grows, always reproducing more of its own kind, until it chokes the host if not controlled or excised. Bureaus cannot live without a host, being true parasitic organisms. (A cooperative on the other hand can live without the state. That is the road to follow. The building of independent units to meet needs of the people who participate in the functioning of the unit. A bureau operates on opposite principle of inventing needs to justify its existence.) Bureaucracy is wrong as a cancer, a turning away from the human evolutionary direction of infinite potentials and differentiation and independent spontaneous action, to the complete parasitism of a virus.

“(It is thought that the virus is a degeneration from a more complex life form. It may at one time have been capable of independent life. Now it has fallen to the borderline between living and dead matter. It can exhibit living qualities only in a host, but using the life of another - the renunciation of life itself, a falling towards inorganic, inflexible machine, towards dead matter.)

“Bureaus die when the state collapses. They are as helpless and unfit for independent existence as a displaced tapeworm, or a virus that has killed the host.”

(extracted from The Naked Lunch by William Burroughs)
Vainglory!

Vantage Press vantagepress.com October 2007: “You have written a book. You have spent months on it — perhaps years. You believe you have written a good book. You have faith in it. And that is why you are looking for a publisher. If you are a new or unknown writer, you are especially interested in finding a publisher who is sympathetic to the problems of new authors, and who will work with you. In view of the uncertain prospects for books by unknowns, how has it been possible for Vantage Press to publish so many new writers? The answer is that we offer a specialized plan tailored to the needs of the new or lesser-known author. You, the author, pay a fee for the publication of your book. The amount of the fee varies with each manuscript depending upon length and other factors which contribute to production costs. In return for the fee you pay, we publish your book and you receive 40% of the retail price of every book sold at standard discounts. We believe that you and all other authors have the right to express your ideas in print and present your creative efforts to the public. In that spirit, Vantage Press has a policy of offering to publish most manuscripts that are submitted.”

Graham King What Price Vanity? The Writer’s Handbook 1998: “For an aspiring author or the terminally rejected author, the vanity press is the last stop before literary oblivion. Even publication by a vanity press is near oblivion, for books issued by it seldom get reviewed, are rarely stocked by bookshops, and sell only in extremely small numbers… The difference between subsidy publishing and vanity publishing is often deliberately confused by the vanity presses themselves, but it is quite clear: the vanity press is in it for profit without risk and the merit or marketability of the work is not a factor at all.”

AuthorHouse authorhouse.com October 2007: “Choosing your book publisher, from the many book publishing companies and book publishers available is a very important decision. Since 1997, AuthorHouse, the leading self-publishing company in the world, has helped more than 30,000 authors reach their book publishing goals and self-publish more than 40,000 books. Publishing your book with AuthorHouse means you’ll have all the services and support you need to publish, promote and sell your book.”

David Mitchell Cloud Atlas 2004: “I explained to him for the hundredth time how an author-partnership set-up like Cavendish Publishing simply cannot fritter away money on fancy catalogues and team building go-karting weekends for sales forces. I explained, yet again, that my authors derived fulfilment from presenting their handsomely bound volumes to friends, to family, to posterity.” Jennifer Devine, author of ‘Scandal — A children’s book to help people cope with scars’, authorhouse.com 2007: “AuthorHouse provided me with the opportunity to share my story and maintain complete creative control, retain all rights, and make the highest royalties…”

Xlibris xlibris.com October 2007: “Xlibris offers 7 publishing packages in black & white and full color ranging from $499 to $12,999. Select any [additional] service and we’ll bump you up to the next one at no additional charge.”

Author Profiles publishamerica.com 2007: “Lynn Barry author of ‘Puddles’ (Nov. 2001) and ‘Byebye’ (Sept. 2002) on coping with rejections from other publishers: I had worked on Puddles for nearly seven years, sending it out to publishers and getting it back. After so many rejections, I relaxed and said to myself, ‘Wait a minute, Let’s make it the best it can be.’ And that’s when PublishAmerica came in. It was great. They really made me feel wonderful about my book.

On being part of the PublishAmerica community: I’ve been frequentering the PublishAmerica message boards from the start. Meeting all of these fellow authors has been wonderful. I’ve made friends all over the world and learned so many things. PublishAmerica has been so much more than a publishing company to me.” Ronnie De Canio, author of My Soul To Keep, authorhouse.com October 2007: “Many years ago I was the assistant to the President of Viking Press, when it was privately owned by his family. I know firsthand that authors — even the best-selling ones — are not always treated with the respect that I received from your company…”

Grant Richards, ‘Ronald Firbank’, 1934: “But first I refused the book. Firbank came down to see me about it and undulated shyly about the room. What was the matter with his story? Surely it was better than most stories. He had attempted to do something like Beardsley had done in the illustrations to The Rape of the Lock. Was I an admirer of Beardsley? Did I like Félicien Rops’s work? So I knew Beardsley…! Surely I would bring his child into the world. I could not be so unkind as to turn it from my door. It was my impression that the book was so slight and unusual that there was little chance of selling more than a few copies. Well, he would like it to sell, but it wouldn’t matter so very much if it didn’t. But it would matter to me. Yes, he supposed it would. Suppose he paid for the cost of production, would that make any difference? He was not rich; really he was very poor
although perhaps I didn’t think so. It didn’t do to look poor; besides he loved clothes. And he waved himself a little more sinuously. How much would it cost to produce his book in a small edition, but beautifully — yes, beautifully?” International Biographical Centre internationalbiographicalcentre.com 2007. “The International Biographical Centre, of Cambridge, England, is a world leader in biographical publishing. Founded over forty years ago, its range of reference titles have [sic] earned an international reputation for unrivalled scope and integrity. In that period, the IBC has published more than 1,000,000 biographies of people of note from all over the world in more than 150 editions of its reference works.” Wikipedia, en.wikipedia.org October 2007. “The International Biographical Centre is a publisher owned by Melrose Press Ltd that specializes in producing biographical publications, such Dictionary of International Biography and other awards. It is based in Cambridge in the United Kingdom. Like the American Biographical Institute, the IBC states that “entry into our books is based on merit alone and we never charge for inclusion.” and whilst this is superficially correct, individuals who pay for inclusion receive a larger entry and are offered specially crafted awards… It is also possible to nominate yourself for inclusion on their website. The IBC specializes in creating “awards” and offering them to many. Awards cost the recipient between US$500 and $1495 each, depending on its claimed prestige.” Letter from editor. Exposition Press, Nov. 17, 1978: “Dear Dr. Chang, Ordinarily, I do not report back to an author this quickly, but, in your case, I have decided to expedite matters. When your manuscript arrived in the house, I devoted my immediate attention to it. Now that I have read MENTAL EVOLUTION AND ART, I am pleased to say that I am strongly impressed with your consistently well-written and interesting study. Your work is thoughtful, carefully substantiated synthesis of the study of art and the philosophic study of human nature. The discussion of mental evolution, focusing upon the “ontogeny recapitulating [sic] phylogeny” axiom, is fascinating and clearly presented. An admirable control of the tenuous balance between scientific facts and lucid, understandable prose is strongly evident in your handling of this important contribution to the philosophy of science. Subsequent discussions of dreams, creativity, and the mental and physical life cycle further expand your presentation with the same cogent detail and exemplary clarity. I was impressed with your application of theories of natural philosophy to the development of art and to the creative process. In addition, by explaining the therapeutic values of art as a means to keep in touch with reality by stimu-
$2,500 to $3,000. (Some writers were savvy enough to know what they were getting into; others were appalled.)” *Some current PublishAmerica titles: Tiny Poems for women who think they hate poetry* by Jean McLeod Hendrickson, *Does God Really Prefer Men?* by Gary Johnson, *Searching the Abyss: A Beginners Guide to Cryptozoological Investigation* by Mark A. Mihalko, *A Texas Frontier Girl, Book One* by Evelyn Horan, *Quest for the Source of Darkness* by Patricia Perry, *An Autobiography of a Hopeless Romantic* by Catherine Puro, *Plumbing in Harlem* by Joe Benevento, *One Last Drive* by Cutter Lang. *Paula Span* *Making Books*’ Washington Post Jan 23 2005: “Feeling betrayed, a number of disillusioned PublishAmerica authors have taken to the phones, the mail and the Internet... They mislead and they deceive,” charges Rebecca Easton, the Colorado writer who organized the petition. “Tell people what it is. Don’t say that because you don’t charge authors, you’re a traditional publisher.”... The phrase “traditional publisher” has no particular definition; in fact, Clopper says, he and his partner came up with it to distinguish themselves from publishers that charge fees... The company asks authors for the names and addresses of up to 100 friends and family members, then sends them a direct-mail announcement/order form when books are ready. And every few months, it sends authors announcements of special, limited-time discounts on their own books. The approach fuels suspicions that PublishAmerica makes most of its money on sales to its authors and their circles, not the broader public. All of this has led to quite modest sales. PublishAmerica says it has sold nearly a million books. With its 7,500 titles in print, that amounts to sales in the tens or hundreds for most authors. Its top-selling authors sell “up into the thousands,” Clopper reports, but just one has topped 5,000 — low-end figures for a major publisher. Some PublishAmerica authors, conversely, sound quite content. Lynn Barry figures she’s sold 500 to 1,000 copies of her two PublishAmerica novels, many through the diner she and her husband own in Fillmore, N.Y. “I’d never go with a vanity press,” Barry declares. To her mind, although she has bought and given away a few hundred of her own novels, she hasn’t.” [fairtrading.nsw.gov.au](http://fairtrading.nsw.gov.au) July 2007: “Unethical vanity publishers often target schools by promoting short story or poetry competitions. The student’s parents are then contacted by the publisher and informed their child’s entry will be published—provided they agree to purchase the book. The cost of a book is quite substantial, often in the $60–$70 price range. As these competitions attract up to 3,000 entrants, it can be a very profitable exercise for the publisher. But distribution is limited to family and friends. You won’t find these works available through bookshops.” *Jonathan Coe* *What a Carve Up!* 1994: “The Peacock Press, a discretely operated private concern, specialized in the publication (for a small fee) of military memoirs, family chronicles and the reminiscences of minor public figures... every Christmas Mrs. Tonks would send me a parcel of her favourite books from the year’s catalogue, wrapped up in gift paper. This was how my library came to be adorned with such choice items as Great Plumes of Albania, 300 Years of Halitosis; the Reverend J.W. Pottages pioneering study, So You Think You Know About Plinths?... and frankly unforgettable memoir — although its author’s name escapes me — entitled A Life in Packaging—Fragments of an Autobiography: Volume IX — The Styrofoam Years.” *Upfront Publishing* upfrontpublishing.com 2007: “Publish your book to a world-wide market with Upfront Publishing from as little as £250. Most people at some time dream of writing a book, whether it’s a factual study of a favourite subject, a gripping suspense novel or simply the telling of a life story. Everyone has a book inside them, and at Upfront Publishing we believe every person has a right to have their book published.” *Time Magazine* August 10 1999; *time.com*: “While there is nothing illegal in paying for the pleasure of seeing one’s words in print, the Federal Trade Commission objects to vanity publishers who mislead clients into thinking that they may land on the bestseller lists, has obtained consent orders against five firms in two years. A fascinating example of how the vanity firms work was provided by New York’s Exposition Press, one of the leaders in the field, during FTC hearings two years ago... the difference between what an editor reported to Publisher Edward Uhlman and what Uhlman wrote to the author — in persuading him that it was worth his money to have his book published — was both funny and pathetic. Items from the FTC hearings: Report to Uhlman: “This book is dated, dreadfully written and sentimental in tone... I can’t think of any general sales possibilities for this book... This is probably autobiographical fiction, since the details of military-school life are exhaustedly gone into, and the author is far from inventive.” *Uhlman Letter to Author*: “The editorial reports that have come to my attention have been most favorable. After going over it myself, I am pleased to find that I agree with what has been said. Two Years Under Arms is a tribute to the enthusiasm, the vigor, the beauty of youth.” Report to Uhlman: “This is the worst book I have ever edited. It is incoherent, illiterate, without sense, reason, or simple understanding... This is literally an insane book on the need of men to look to God... It should be burned quickly, for the insanity and hysteria and illiteracy make it a menace to Exposition
Press.” Uhlan to Author: “Your literary style is like the Gospels, and
like the writing in the New Testament, it is clear, simple and sincere…
Your book is for now and tomorrow.” Report to Uhlan: “Stupid fairy
stories.” Uhlan to Author: “We are delighted with your children’s sto-
ries.”” Johnathon Clifford vanitypublishing info October 2007: “In
1959/60 when two American companies were advertising widely
throughout the UK offering to publish individual poems in anthol-
ogies at £9 and £12 each respectively, I coined the phrase “vanity pub-
ishing”. Since 1991 I have campaigned unceasingly for truth and hon-
esty in the vanity publishing world and have become recognised as the
authority on the subject.” Oxford English Dictionary (Second Edi-
tion) 1989: “vanity press, publisher n U.S., a publisher who pub-
lishes only at the author’s expense, so vanity publishing. 1922 Holliday
& Van Rensselaer Business of Writing 138 Numerous devices are
employed by the ‘vanity publisher’ to lead the innocent author on towards
becoming famous in his own eyes and those of his friends. 1960 G.
A. Glaser Glossary of the book 429/2 Vanity Publishing, publishing on
behalf of and at the expense of an author who pays for the production
and often for the marketing of his book. 1976 New York Times Book
Review 7 Mar. 12/2 I read this book with the kind of horrified fascina-
tion with which one reads vanity press confessions. 1981 V. Glending-
nie Edith Sitwell iii 45 She had emerged from vanity publishing to the
real thing… ‘I have found a publisher.’” 1984 H. Spurling Secrets of
Woman’s Heart 19 I have placed Pastors and Masters with a small firm of
‘vanity’ publishers called Heath Cranton in Fleet Lane, paying for pub-
com October 2007: “I finished my first complete novel, REM, in De-
cember 1995… I then saw an advertisement by Minerva Press asking
all new authors to send in their work for assessment… The response
was very quick, probably only about two weeks before I had a reply,
and what a reply it was… it said how well it was written, about the
relationships of the characters, how good the story was, it was such a
fantastic review. What really made the review was the fact that they
stated it could do well if published under the Minerva Press Imprint.
Without hesitation I proceeded to step further into the deal, it was
going to cost quite a bit of money although I could pay in four instal-
ments, and the risk seemed worth it, I had dreams of really making it
with my first book! Minerva Press can claim all they like not to be one of
these, although at the end of the day, and I hate to admit it myself
that I was taken in by them, they do appear to be a Vanity Publisher.
This term is quite commonly used, although the exact definition is
hard to pin on someone. Effectively Vanity Publishing is where the
work is published and copies are produced for yourself and not for
distribution to book shops… The fact that bookshops won’t consider
a Minerva Press title is probably my largest disappointment with this
venture… I probably will not get the return that I should hopefully
deserve from all the time and effort I put in to put together my cre-
ation.” Science Fiction & Fantasy Writers of America, ‘The Pitfalls
of Vanity Publishing’ sfwa.org October 2007: “In order to ensure their
profit, vanity publishers charge far more than the actual production
cost of a book, and it’s rare that this financial investment is ever re-
couped through sales. Even if they offer some degree of distribution,
vanity publishers have no economic incentive to get books into the
hands of readers, since they’ve already been paid by the author. Some
vanity publishers don’t even have arrangements with book wholesalers,
making it impossible to obtain books except through the author.”
The Society of Authors ‘Vanity publishing’ societyofauthors.net Octo-
ber 2007: “The expression ‘Vanity publishing’ arises because some
firms send writers excessively flattering reports on their typescripts. As
in all areas of industry there are better and worse vanity publishers. It
is can be confusing: vanity publishers do not call themselves that, but
often talk about subsidy-, self- or cooperative-publishing. As a general
rule, if a publisher is advertising for authors, it is probable that it will
be seeking a large subvention from the writer… Increasingly, vanity
publishers print copies to order, so treat with scepticism arguments
about the cost of warehousing and storage. In any case, their produc-
tion costs — unlike those of a conventional publisher — have already
been met (by you). There is inevitably less of an incentive for the pub-
lisher to sell the work… If conventional publishers have turned the
work down, it is most probably on economic grounds and, although
there are well-recorded stories of bestsellers collecting rejection slips,
one has to accept that an experienced editor may have a better idea of
what will sell than you do.” Oxford English Dictionary (Second Edi-
tion) 1989: “vanity n 1a That which is vain, futile or worthless; that
which is of no value or profit. 1b Vain and unprofitable conduct or
employment of time. 2a The quality of being vain or worthless; the
futility or worthlessness of something. 2b The quality of being foolish
or of holding erroneous opinions. 3 The quality of being personally
vain; high opinion of oneself; self-conceit and desire for admiration. 4b
An idle tale or matter; an idea or statement of a worthless or unfound-
ented nature. 5 Emptiness, lightness, the state of being void or empty;
inanity. Ohs, rare.”
The purpose of this periodical is to provide a parallel space to Five Years gallery: artists who have exhibited at Five Years are invited to publish new work relating to their gallery show. Five Years will publish four times annually. Each issue will cover three months in the exhibition programme and will include a written piece by a guest contributor. For further information and documentation of the exhibitions programme please refer to the website and blog.