

Chicago Zine Fest

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Captioned By: Lora S.

Chicago zine fest.

>>> Where's the level. Where is the level meter here? Hello?
It's picking up my voice. It's picking up your voice. Okay.
How do we fix ...

>>> I believe so.

>>> It's more of an audio thing really. Are you talking? I'm
getting a level. Just a little more please ... Hello?
She is picking up my voice.

>>> Where do they have the audio?

>>> We're seeing levels on the dialogue box.

Okay. Cool. Let's try another mic. This is mic.

>>> Check. Check. Paging Tomas.

>>> Testing. Test this. Test it.

Test this. Test it. Test this mic. Check. One. Okay. Yeah.
You want to do it on the ground level. I'm just screwing around.
Where are all the people? Excuse me.

>>> If you're on the panel, please come up to the stage. Alex,
everybody ... Where is Tomas. There he is. Okay.

Hi, everybody. Thanks for coming to the Chicago zine fest. This
is our fifth year celebration. We're very excited that you all
can be here. My name is Leslie. This is Heather, Jaclyn and
Johnny. We're the organizers of the Chicago zine fest. And
johnny is going to tell you about the other events that are
happening this weekend. And that's all. Thanks.

>>> I don't know you probably already know how cool this is.
There is information in the front and you can grab some programs.
They have information in there as well. Tonight there is all the
cool stuff that is going down from 6 to 7 we have our cool youth
reading. See the next generation of zinesters share their
stories and then at 7 the exhibitors are reading. When you love
what they read you can go buy it. And eighth floor, selling
zines, trading zines, having a good time. The addresses for
everything is on here. I'm not going to rattle that off. If you
have questions, feel free to talk to one of us and thanks for
coming to celebrate the fifth year. I'm going to turn it over to
the panel and they're going to do whatever awesome stuff they're
going do.

>>> Thank you very much for coming out and thank you zine fest.
This panel is called longevity in zine or in my opinion, getting
older and wiser.

Let's do a quick mic check.

>>> Hello.

>>> Hello.

>>> Hello.

>>> Good. All right. Okay. All right. Okay. So my name is
LIS. I do a zine called caboose. I'm excited to have everybody
here today. What we're going to do -- I'm going to introduce the
panelists and then they'll read a selection of their work and

then we'll go onto the next panelist and so on and so forth and then we'll ask questions and ends with a Q and A. And this is of course if everything goes as planned.

I'll start with the person that is closest to me physically and then we'll move that way.

All right. So this is Tomas Moniz. Did I say your name correctly?

>>> No.

>>> He's the founder, editor and correct me if I need to be corrected on the use of pronouns. The founder editor and writer for the award winning zine book. He released a -- bellies and buck lows which is a road trip about friendship and family and flaming hot titos. He's been making zines since the late 90s and some of those are available but you have to write him a postcard. So won't you regale us with an angle of your work?

>>> Can I sit or shall I stand? I feel like.

>>> Stand so people with hear you. You're going to have to project.

(low audio).

(mic isn't working ...)

(speaker is off mic).

>>> Thank you.

How short is this. Because you're up to five minutes now. All right. In order for the Teletype to work you have to keep on the mic ... Oh ... What's that? Uvula. If anybody else wants to go wireless I've been alerted to the fact that is available. He is leaving it back there. Okay.

So next up is Alex Wreck who has published zine Brainscan since 1997. I believe that is a cassette only release. They have a 10-inch and runs the online and brick and mortar shop brick and button works. And the founder and organizer of the portland zine symposium which is the weekend of July 12th and 13th. Won't you give us a round of applause.

Turn it on. Check. This working now, check, check. There we go.

>>> So my first zine was called fun in a bucket but it was with my little sister. And I lived in Salt Lake City, Utah. When I was younger I read about zines, people who were older talking about their parents and family and now I'm doing that. This is a new zine and I'm going to read some things from it. I just barely finished it.

I lived in portland, Oregon since 1929. The city has seen me grow and change and become more myself. I call other cities home. I've written about Utah and -- home. Sting changed recently.

My parents left Utah for better jobs in Texas. They left with an agreement between them that they would retire on a river in the northwest. The agreement was sealed after a few drinks with a friend pretending to be a notary. He kept the document in a fireproof box. My mom grew up outside portland and it's

obviously when you meet him, my dad is from Texas. They left in the 70s and mom wanted to come back every since. They were together for 40 years and found a cabin on the river five years ago. It's called a river house. It's 40-miles from portland. My dad can fish off the porch and when the weather is nice we see kayakers paddling. When it's warm we can swim in the summer. Sometime wees get a car rental and use it as a retreat from the city for the low cost of cleaning the gutters and mowing the lawn. The teachers spend (inaudible) up there getting it ready for them.

I've seen my parents more in the first two years they owned the place than the ten years previously combined. My parents and I don't agree on a lot of things politically but we both love and respect each other. I always thought I would make another place my home for awhile. Maybe Utah. Recently I've been thinking about how physically close I'll be to my parents and how they're getting older and how I want to be here and help them when they happens. It was in the back of my head when I was in portland. Knowing I want to stay here because my parents are here. The weird things about parents getting older. They say things like we'll die in this house and then you'll have to deal with it. Portland is home and I'm going to stay here.

I still sometimes feel like I have to keep proving my Portland-ness. I get welcomed to the neighborhood and I have to explain I lived here for 13 years. I didn't grow up here but I lived here 15 years. Longer than anywhere else I lived. People seem surprised when I tell them my grandfather went to Jefferson High down the street. That they tore down my grandmother's house to build the grocery store. She lived on the exact same street as me, only 15 blocks away. I'm a fifth generation, but I did time in Texas and Utah. My great grandfather fought in the Prussian war and settled here in Oregon. I spent summers at grandmother's house, roller skating, sleeping with the windows open, and watching the rambling rod show and wishing I could win a smile contest which is a children's TV show.

Mom drives up the old highway and I'm calling at her stomping grounds (audio low) and hold our breaths as we went through the tunnel -- appear 15 years ago. She raised me to be in Oregon. My dad just kidnapped her and took her to Texas.

My parents are up at the river house for spring break, chopping wood. Yesterday they went to the city for supplies and stopped by to see me. They gave me a hugs socks, and an Easter card. At the bottom was wire so proud of your accomplishments. I'm lucky to have parents that love me so much. I was a two time college drop out and never had children and they love me just the same. They love and respect me.

>>> That's great. Thank you. All right. Next up is Cindy Crabb the author of the long running zine Doris. She is the editor of the zines learning good and consent and support and now

she will regale us with something from the encyclopedia. Would you like the cordless mic?

>>> Yes.

Okay. This was about, it's called I believe. I started writing a zine because I believed in the power of telling secrets. I believed that so much of our -- is hidden. The sweet things and scary things and small and beautiful things and the ways we survive. I believed in fundamental social change. I wanted to live in a world without race and to create that world we had to change everything, the whole basis of our society. I wanted to live in a world where we're humans and not just consumers. Where our voices mattered and we learned together instead of just arguing. I wrote a zine because I felt that the public view of feminism was watered down. If one would told the truth about her life the whole world would ex-employed. I have been working won a newspaper and been -- organizing and I loved theory but hated the absolute and there was some hard part missing. I hated how I felt like I had to know for sure what I thought and defend it with facts and figures and dates. I wanted the process of coming to ideas to be not just the end product. I wrote a zine because I felt alone. And I washed people and I thought they looked alone, too. I thought, what if I handed them a small packet of secrets. Would they tell a secret too. It seems there are rules about what we can talk about. I wanted to know about people's childhoods and families and hear people's coming out stories, the complexities of them. I wanted to know what people felt passionate about but didn't talk about. I wanted to hear stories about what gave people courage and strength. I wanted each someday to notice something that made me feel. I wanted to live fully. Funny stories and hurt stories so these are the things I told.

I wanted to make sure I kept challenging myself to research things I was interested in. I would pick a subjected, read about it, and talk about it and write. And the feel of scissors and glue sticks and paper. I wrote this when I was 40. Now I'm 40 and I still write the zine for the same reasons and more. It's essential as women grow older we stay connected to the generations coming up. We need to be the role molds that most of us didn't have. I didn't have many and the older women that did stick around meant so much to me. They were proof you didn't have to give up. I needed older women to learn from and live fully and not be destroyed. You can keep your heart working and working for fundamental change and this work a lot of times will be difficult. It will feed you. You can tell me your secrets, the ones you packed away. It's possible to feel alive, heartbeat to heartbeat alive. This is what I believe. This is my truth. Right.

>>> Thank you. Okay. Now we're going to move onto the discussion part of the panel. And the first -- and you can volunteer to answer. I'm not going to pick on you. Feel free

to, if you feel like you -- like I don't have interesting things to contribute to this particular question, don't feel like you have to put yourself on the spot. We'll find something to say for that question. Let's start with the first question.

What has kept you doing zines and have the reasons of your involvement in independent publishing changed and how. Do you need me to unpack that question? Yes. Unpack it.

What has kept you doing zines?

>>> For me a lot of it is the people I've met.

>>> Can everybody hear Alex? Sorry. Carry on.

>>> The people I've met and coming to zine events and seeing people and growing and changing. I love the time -- I love watching friends grow up and people become more than themselves. And the zines that I create become sort of a newsletter to the other parts of your life you get to know. It's like a continuing story line.

>>> Does that jive Tomas and Cindy ... What has kept you doing zines.

>>> Being involved.

>>> I guess my reasons are more internal. I kept doing it partially because I loved writing and I just love the process of writing a zine and it helps me to like have a project to work on a couple times a year where I really reflect on my beliefs and how my beliefs are changing and what I feel like I have to contribute to the rest of the world and try to articulate it in a way that is accessible and fun.

So it's kind of for me like more of a, less of a community thing and more of like an internal political thing.

But I do like the community.

And sometimes the person on the political overlap, in a way that isn't necessarily separate able.

>>> Is there a memorable moment that -- from your years of being involved in zine culture? Anything that stands out?

>>> No, nothing. It's all the same.

>>> What you read today was so inspiring. It's like a reminder that that process of writing and sharing stories is what excites me and making me so invested in the community of people doing zines. So those are -- when I read those things it's like fuck, I want to do something like that. I want to be a part of it.

>>> You experience things and then you have to reflect on them to be able to write them. The personal reason of doing it. I've been through experiences where I could write about it myself but I couldn't have others read it until I processed it myself.

After doing with it so long the process of dealing with it is the process of writing about it and dealing with it.

Do you look back at all stuff that you wrote and cringe?

>>> We just talked about that this morning. (muffled) I will never reprint that again. Zine anthology stuff. Not going to happen. It's just -- but it's also amazing to see the kind of growth. That is what we're saying, it shows where I was and

also what I've become and what I left behind, what I miss. The mistakes I made. I enjoy looking back at the arrogance and anger of my earlier stuff.

>>> I think of it as a vacuum, a picture of a time, who I was at that time. So you can't exactly ignore it but for -- that is who you are now. There's a weird -- there.

>>> I like the early stuff. It's so raw. I think the only thing I really cringe about, I didn't reprint it, was like a zine I wrote about this abusive relationship that I was in. I just wrote about it. And it was like, wow, a great trip. It was so painful and it makes me cringe and I had completely forgotten that I even wrote it.

>>> So this is an interesting thing. Because what you're saying, you're cringing at the fact that you didn't write about the abusive part.

>>> Right.

>>> You're cringing about something that doesn't exist in print and so that's an interesting -- I don't know, post modern thing. Any way, next question. Are you worried that you'll run out of things to write about from your life and how do you get around this?

>>> I joke a lot about how in a few years all I'm going to write about is (inaudible).

>>> I did notice that on one of your zines.

>>> But ... When I was first writing zines there was this thing called mud flap. I loved it. It was this bike scene and I loved it and partially because she was older, not that much older but she seemed older. And one of the reasons I write a zine is so I do something interesting. I like that. And I like just thinking about now that I don't have maybe as much personal identity stuff that I'm trying to put in my writing, I liked zines in the past with some historical part or some literary criticism and personal stories and a mishmash. So I look forward to doing that a little bit more.

>>> Yes, I am on the same page. Although I love the personal approach, I appreciate that people are able to get outside themselves. I don't want to get too into the stuff that I do, but like appreciating being -- geeking out about something and being informative on that angle but also reflecting. Does that resonate with you?

>>> If it's something about people that write zines and talk about history and can talk about it in relation to themselves, it makes it easier to understand and understand that it doesn't have to be journalistic. It can be looking at radical Utah history and things like that. But I can do it from my own perspective. Oh -- there was a girl in prison that was down the street from the coffee shop. These are relational things other than here is a list of things that happened. Cut and paste into Wikipedia. If you're going to do that have some personal commentary.

>>> One of the things with rad dad, it's a collaborative thing

although I edit it but it's asking people to share their stories. It's been -- who can run out of those stories. We can learn so much from the experiences we have running our family.

>>> And so Tomas yours is a little different, your experience because your anthologizing, like the relaunch of rad dad.

>>> It's all brand new. I did it partly with the zine format. It was always zine. The layout, design, stapling. And I'm hopefully allowing over people to step up. It's in -- of the creative control and look of it. (muffled).

>>> Okay. So ... And this is a good segue. One thing that I've noticed about communicating with your folks is that the intersection of zines and adult, quote/unquote life with adult responsibilities like being on advisory counsels and being a parent or owning a zine business. And I'm curious and feel free to elaborate or if this makes you uncomfortable, not answer at all. Is being involved in writing and publishing zines a lucrative enough career to support those responsibilities? (mumbling) do you want to talk about that?

>>> No. The answer is no.

>>> No you don't want ...

>>> Like I have a shop that sells zines but I just make buttons for people and the store would be empty without that. But I don't have a lot of walk in traffic but it makes me happy to share.

>>> I think zine, I know personally a couple of people that make a lot of money on zines which I always find hard to believe. And this is coming from someone who runs a (inaudible).

>>> Yes. It's more than a thing of love. I make some money on it. It's not like a lose money. You know what I mean. But I'm not doing it for the money. You know. I'm doing its because I think it's important for people to step up and have platforms for many people to get zines. And since I'm not out in the world as much lately but have the name, I just felt like it was my responsibility to step up and do that.

I'm not independently wealthy so I don't lose money if I can help it. It's not like a big career move.

>>> I do think there's -- it's what you put into it and what you have to put into it. You don't have to stay in one place. You can go off everywhere else and use that. But if you have a business or kids or any issues that keep you from having free money and free time, yeah.

>>> So -- is running a business (inaudible) lucrative? (muffled) so you're able to -- your work from selling buttons. How are you able to fund your passion projects?

>>> I'm not actually. I'm in the process of still trying to raise money. The amazing thing is there is such an awesome community. People that care about the project and a printer who is willing to work with me in a way they wouldn't if I just walked in and said, hey, can you print this for me and on demand when I need it. For me to continue doing it, I like what you

said about role models. I'm inspired by what people do and I want inspires me to create stuff and work hard where other parents or people can share stories of being a father of color or a trans-father. And hopefully that trickles down. It's not about making the money. It's about living with what is important to you and that is really powerful. That is what keeps me doing it.

>>> But the nourishing angle from a variety of different literal and physical levels, yes.

>>> I just clean houses. I went back to school to become a therapist and sometimes I borrow money from people who are involved in nefarious activities.

>>> Nefarious activities?

>>> Well, I mean ...

>>> Bank robbery?

>>> Possibly.

>>> Money laundering?

>>> You're making zines in a motor home in the middle of the desert. In engineer lands there are people that are doing zines in the car while it's in motion ... Traveling down the road together.

So handing zines onto the next generation. Tomas is king of the suggesting segues. So zines in education and library archives. They have changed so much over the years. How do you think that new generations continue to rediscover the work of independent publishing. Is it through these archives or do you take it upon yourself to facilitate any of that passing of the torch. Do I need to unpack that question? That was a lot of stuff. Yes. I'll unpack it.

Do you take any responsibility for sort of passing on the torch of independent publishing? And if you don't, that's fine.

>>> I feel very uncomfortable in -- situations and I feel like that has a lot to do with my issues of authority and teaching and not like I have all this information and you can have it from me kind of thing. I enjoy being on panels and teaching in groups and can show different ideas. Especially different perspectives as opposed to one person. In that sense, teaching with other people, especially younger people, to be able to be like maybe you know something I don't know. I like to learn new things. Not like a torch path but how to intersect with what you know and how they're living and not pretending that people ho are younger than you, there is not anything to learn from them which is totally not true.

>>> I work really hard -- I'm a teacher at the community college and one of the things I do is duh, I can assign zines. It's amazing to have 30 copies of someone's zine and read it and then the students will like, I can do this. I think, you can. There are so many amazing new zinesters. So I get them in my class and it's an awesome. My library is like -- (inaudible) at the school that I teach at. This is a nice way to pull this together. I

like trading zines. Here is mine, let's do it.
I got an email from an (inaudible) they were like we have no money but we want to sell rad dad, can we get one copy from you for free and make Xeroxes and sell it? Yes you can. Eventually that will come back in some ways when people say I heard about that or your writing. So -- and purchase it. It's a nice way to facilitate the continuing growth of the zine community.

>>> Cool. Cool. I'm not checking to see if I have messages, I'm keeping an eye on the time. So has the internet affected your zine experience? Do you want to talk about that?

>>> I find the internet kind of irritating. And I liked it when we gave zines to each other face to face. But I do live in rural Ohio now and I have like obligations there, so I can't travel as much. I probably wouldn't do the -- without the internet. But I liked it better when I was move involved face to face.

>>> I think the internet is the tool and it's how you use that tool. You can look at it once a week. I guess I have a business that most of my stuff is sold online. I spend a lot of time on it. I also have, like the river house where I can go and not have the internet for a couple days. It's finding a balance of what you need it for and what you don't need it for.

>>> Like if brown -- zine, like (muffled) there is not a lot of that information. But there is a lot of them out there. But using the internet to pull them together is awesome. That is really important. And still my one goal, I notice a lot of zines that come out that don't have addresses to write people back. So I have to write ... And I usually write a SNARKY email. I could have written you a letter. But ... Add an address so that we can write each other.

>>> Even if it's an email.

>>> Yes.

>>> A real address is better.

>>> I mean I wonder how successful being able to organize an independent publishing event is without the internet. Like it would be awesome but I mean it has made it really convenient to be able to be like, wait, what time do I need to meet the folks at for that thing. It's helpful to go and look at stuff and when you need a reminder. I'm not making a case or on any side.

>>> I was thinking about how the first zine symposium in 2001, the internet was there but not as predominant as it is now. Six months advance we need a poster and send it to different places to get the word out was different. Than we're still waiting on the poster. We don't have it done yet. It's just I think the speed up time on the internet makes things faster. You're not waiting around 6 months for a letter that could get lost in the mail. And you think that someone hates you because they didn't get your letter.

>>> Um, so sort of a follow up to thinking about your own work, where do you see your own work heading in the next ten years? If you ... Maybe it's the first time you thought about it.

>>> (muffled) about masculinity. And interviews and people write in. I love interviewing people. And so I'm hoping to do more like that. Filling the void about quitting drinking with interviews and doing that. And it's a good way for me to facilitate like people's voices who may not be zine writers but who are involved in alternative communities. They have a platform for their voices to be heard more, too. So that is exciting.

Do you -- any of you have thoughts about what direction you think zines are heading in?

>>> No need to corral it. Have you noticed any trends?

>>> Over the years, yes.

>>> Like ...

>>> Travel zines got really big. Bike zines are really big.

>>> When you look at zines are your like, this is awesome, zines are still doing this that they were doing ten years ago.

>>> I get this one zine in the mail and it's like just this kid who is traveling on trains, you know. And I'm like this is sweet. Or it's like ten years ago I would be like, ugh, another stupid HOBO.

>>> It's refreshing when you see these zines.

>>> Life is still, like, you know, the things that excited us when we were young are still exciting now. The world hasn't become so jaded that you can't have a good time or find freedom. It's nice that like, yeah, it's all still like, it's all still there.

>>> I just came across a zine about Mexican American history in Oakland. Why hasn't this been around forever. So yeah, every time I come across new zines I'm like awesome.

>>> I'm curious, you were talking about teaching zines.

>>> -- students, what is the typical, like, syllabus for that?

>>> I just use a lot of -- I used to do copies of essays but now some of the best essayists out there don't use -- kind of reflect on gap or something like that that essay is so inspiring. In my basic writing class one of the first things we do is talk about something that you believe in. There is a perfect example. It allows them to find their voice. And it can be NFL football, doesn't matter. Having them have a passion for writing.

>>> Which reminds me, now we have this genre of creative nonfiction. But I kind of feel like as a zine person that is what zinesters were always doing. Creative nonfiction but now there is a name for genre.

>>> That could be totally different than someone else with the exact same (low audio).

>>> My kids have threatened they're going to rewrite rad dad as bad dad. I said go ahead and do it.

>>> Any body who is a family, friend or close circle member of somebody who does zines has to feel like I have to be careful of what I said because it might end up in their zine.

>>> Do you feel like people actively keep quiet or are more

vocal about it because they are around you and you write about them?

>>> It seems like I do because there are these characters but hardly ever the people closest to me. I think that the people closest to me know that I'm really careful with their personal lives and I'm not going to break their -- I don't know, just confidentiality.

>>> It's like your a secret keeper. But there is a way to tell stories by telling your story and not telling other people's stories. Finding that line is really important.

>>> I agree. Though I will say the set up of the zine that I do is talk about parenting. So I do tend to write about my children but I don't know. In six years I let my children read everything that I write to make sure they're okay with it. Which is something I didn't do early on with my oldest child. And I kind of regret not letting him have a chance to say I don't want that out there. Like this experience. And so I learned that hard lesson. I'm sorry for that.

>>> I used to do that, too. If I wrote anything about anybody that might possibly be too much, I would let them read it first.

>>> Smart. Smart.

>>> Except when they say no and you're like why?

>>> So again, telling your story and it's a matter of ...

>>> I sent it to my dad years later and he is like I'm so proud of you. (muffled).

>>> So zines, hold on, I'm going to check on the time. So zines have become sort of more like quote unquote the accepted thing. And you can, we can debate until the cows come home what accepted means but intuitively everybody here knows what I mean. Does this excite you, bother you, both?

>>> I don't have an opinion about it.

>>> Which is fine.

>>> I mean I feel like for me part of getting older is not really caring what people think of me or the things that I do and being more comfortable being myself. So I just feel like I'm watching all these things happen and thinking about it and not in a way that is a judgment.

>>> I sold a zine to -- who is the guy that did The Simpsons?

>>> Matt Green.

>>> He came to the zine fest. He said if you're feeling creative you can write ... Too. How much is it? Five bucks. I had to haggle to get him to buy and I thought he was a jerk and should have bought the whole table.

>>> Write about that.

>>> I'm going to and not tell him.

>>> A certain specific someone who shall remain unnamed who is also the creator ... Right.

I like that there is more people writing zines and it's more than just the punk community. When I was first writing zines there weren't a ton of, there were some queer themes but I feel like

now it's more part of the, like more trans and queer people are writing things than before and I like that. The only thing about it being accepted is sometimes I find it irritating is like college students writing zines thinking it's going to be a way to get into the publishing world. Like it's a platform for further advancement. Which working in a bookstore I have seen this. Rather than feeling like this is a way I can feel more connected to a political movement to change society or feel more connected to people struggling with other issues as I am so I can figure out a way to live in this world and get by. Those are beautiful reasons to be writing a zine. That's the only thing about it being more accepted that I find problematic but hardly worth worrying about.

>>> Sure. Right. Sure, sure. Working in the -- where I do, I often see people who publish their own thing and then later it gets picked up by a bigger publisher who then republishing that as their own thing. And so I often see this sort of difference between the folks who print stuff hoping to have that be an in to getting a bigger book deal verses people that do it just for a sense of community. Sometimes those things are not necessarily on like opposite ends of the spectrum. You know. There's that -- a variety of different angles on that. But okay. So pretty soon we're going to move onto the Q and A. How much more time do I have until we go to the Q and A? 30 minutes. Awesome.

I have 30 minutes left to do the Q and A? All right -- if they're boring questions we'll move onto the Q and A. They are, what do you want to tell new people that get into zines and what are pros and cons of zine anthologizing. Do these questions excite you?

>>> They should make the zine. Don't expect the first zine to be perfect and you'll find your style eventually just like anything. I'm thinking lately when I opened my shop this is awkward and new and everything is different. This is like when I first started doing zines, I didn't know what I was doing. And at some point it's going to be comfortable. And then after 6 months I walk out of the bathroom and into the shop and think this is my store. I feel comfortable. Zines has a process. You have to respect that process and your process is your process. Your process isn't my process.

>>> And the scary thing is that process is public. Yes. But it's also the amazing thing because we're watching people grow, get better, stronger, find their voice. That is the amazing thing about taking risks. That's not in the publishing world. In the publishing world everything is pretty already. Here it is. You can't see the scenes like you can in the zine and I think we learn from seeing other people go through that experience.

>>> True.

>>> Sometimes people who are just starting writing ask me how

they're going to get their zine across the United States or the world. And I just try to like -- when we started writing zines we had 20 copies and hand them out to our friends and strangers and to try to bring it back to that is a possibility for your first zine. Don't worry about it, just make it and make it as a subversive act rather than how do I get this out there. You know. And just to take risks and do scary things. Have it be fun, too.

>>> You're talking how I always have zines that I trade at zine events. Some I can't but some I definitely will. That physical connection of handing something to someone that stapled it is what gets me about zines.

>>> Sure. So in terms of anthologization, do you reprint the old issues or put them in a book? Cindy for example, you've got two books of -- that collect some of that stuff. And then of course you have a couple books that are anthologies and variations of ... Alex, have you ... Do you have thoughts?

>>> For me part of the zine is the tactile thing. Different sizes and pages and colors and sometimes I see the lay out before I see words and covers before I see other things. I don't think there is a way I can do that in a book. I have been thinking about the idea of doing it digitally. How would you like to buy a junk drive in some kind of interesting packaging that has everything in a visual sense. And I don't know, I struggle with the idea of digital being (muffled) what that means.

>>> What does it mean? Is it ... Does it matter what format it's in if the ideas, communication is awesome or is the medium the message? You know. Is there a dichotomy, an important necessity for understanding -- digital.

>>> I think that is for the creator to decide. I can't decide that for anyone else and that is why I'm struggling with it.

>>> When I first started writing my zine I felt really, really negative about the mechanization of our society and this mass consumerism and I wanted all of my zines to be individually handled by me. You know. So I had a lot of duct tape bindings and like spray painted covers and stuff like that. And I felt strongly about that. I still do think there is something really important about that. When I anthologize this, I felt confused. When I first started writing, I love temporary art. I hate that everything has to be here forever and we have to make a mark on history. I was really into the temporary nature of things. So I have a lot of mixed feeling about anthologizing.

>>> I'm starting to think of the fact that if someone wants to feel the tactileness of things, that is what zine libraries are for. Zine libraries are an archive.

>>> I anthologize but it's not the only thing. I continue to do this individual. Like typing up a cover. There are 50 of those and when I give them out, I'm giving them out to you but there are only 50, that's it. It's a combination that I appreciate.

>>> Sure. I like that, too. That you are doing it one

individual at a time.

Right on.

Well before we move onto the Q and A, is there anything that any of the panelists would like to talk about regarding longevity in zines or otherwise? Okay.

Why not totally put you on the spot. When you think of something at 4 in the morning, we'll all give you our phone numbers.

Let's open it up to the audience. We will be having someone walk around with the cordless mic or come up to the -- all right ...

Hello, hello. Good.

>>> First off, awesome job for doing this. Let's get some hands.

Two, I feel like (muffled) passing the mic and all that stuff, so yeah. Come on down.

>>> It's like the price is right here. We get to watch you walk down the aisle.

>>> Do we call out their names?

>>> Right. Okay. I'll start with a question. How do you choose what -- hold on for a second ...

Hi, my name is, um, um, um ... Liz Radical. I do a zine called my zine is awesome you should totally read it. My question is how do you decide the project you're going to be involved in because you probably have a million projects that you do?

>>> I'm totally at the mercy of the muses. If it's the nagging thing in the back of your head, the thing you find yourself writing about. If you go through a notebook and think I wrote about this a bunch of different places. Let's put it together. I work on deadlines so much with my job that I can't work on deadlines with creative stuff.

>>> The last couple zines I have made distract myself from the other work I'm supposed to do. So the busier I feel, the better.

>>> I used to live where there were people around me and I used to like -- when I would get ready to do a zine I would come up with a few subjects that I've been thinking about and go and talk to my friends about those subjects and see what was in the air kind of politically. And that really helped me. And now similar except it's all in my (inaudible).

I'm not really around people. So for instance like this masculinity theme. For a long time I've been like, you know, well I was like -- I wish more male survivors could come forward and tell their story. I had a friend of mine who was trying to write a zine about it and that was good. And then I don't know, just more and more I would become more aware of how much of an issue masculinity was and trying to develop a positive identity as a male bodied person.

And so I thought, well, okay ... You know. I don't know.

>>> I had a follow up question but now that someone is at the mic we'll go there.

>>> I find when I write zines about a certain subject and people like it and I'm like writing my next zine about it, sometimes I

can like hear those voices in my head, like okay what is the sort of thing that these people are going to like. And sometimes it's not always what I want to like necessarily write about. And I'm just wondering how you guys, other people deal with like sticking to what you want to write about without thinking about how people are going to react to it.

>>> That is a really good question.

>>> I definitely feel like I've been in that situation before. But I also ultimately I'm writing for myself and it's a story I want to tell. I have zines that people don't like and some don't like another one and I'm fine with that. I wrote the thing I wanted to write.

>>> It's hard in some ways because I do zines in different genres. So I have the raw dad stuff and then these dirty erotica zines that I do. So I try to have a shift but it's different when people have expectations of what the next thing should be. And sometimes that's helpful. This is really great and especially people like are collaborative and I can ask. But in my own stuff I follow what I'm interested in and what I have time for.

>>> Humans are complex creatures with multiple hobbies and interests so I accept that about you.

>>> Thank you.

>>> So that's why just do a bunch of free writing on different topics and then which of these things do I feel passionately about and which don't I. (inaudible) sometimes it's hard. Once I got this really mean review. And I still think about it. I'm like, man, they're right. It was so mean.

>>> I quit reading reviews.

>>> It's hard to entirely erase the voices from outside. Especially when they put something inside, you know.

>>> How do you get over it when somebody gives you that type of stinging criticism? How do you deal with that?

>>> I assume the zine I write isn't for everyone. If they don't like it, they don't like it. Maybe someone else will. I created this world around me where I'm comfortable and people's criticisms are just an opinion. It's a really difficult place to get to and I feel like most of my friends don't even live in my city so my correspondence is difference. I feel safe in my little house.

>>> I get really mad and then I cry.

>>> So we have a variety of options here -- the other one is cry. Tomas, what is yours? Crying. Or do you have a third option.

>>> Write dirty erotica.

>>> Looks like we have another question.

>>> Hi, I'm really interested in the longevity but conversely I'm interested in the short life of zines. Have you ever made a zine that exhibited in it's own short life, a snapshot in time that only existed in that time or what other zines have others

made that were important to you that were only that one zine?

>>> I sometimes write secrete themes.

>>> I think I have one of yours.

>>> Secrete zine.

>>> When I have something that I want to write and not be held accountable for. Like if I want to be a smart zine. Then it's really just a journal.

>>> A zine. I mean I really love zines that are -- (inaudible) time. There was a scene, maybe there were three -- confession and it was one of the first zines that I saw. It was like so early 90s. You know what I mean. And a couple things like that that are just, so their time and I love that.

>>> I've done one off zines. Am I going to put a number on it to be a continuation of the way I want to bookend the stuff I'm making as opposed to one day at the -- I decided to do a comic zine and it was for the people that came into the shop that day. It was just a one -- zine but for that time and place and there are like 30 copies out there. Or I went to the people at zine works and they do a workshop on zines at the art tent and they had me come along and I did two, one-page zines about the silly things I thought that day.

>>> Looks like we have another question. Tomas I think you touched on it with the anarchist that wanted to buy a copy and make copies from that. So what kind of rights do you like to give to your work. Copyright, copy left. How do you feel about taking a master of your work and creating copies for it whether it's for education, personal use or to redistribute it?

>>> Actually I had someone accuse me of creating zines with existing structures so they could not make copies of them. That is just how I saw the presentation in my head. I don't think half that. But I mean -- revolution is creative comments, I don't remember what version but that book, I have seen my zine as something different. I don't know, I don't think too much about it with the zine part.

>>> Like I don't like freely just give out masters of my zine for people to copy. I guess like actually like support and learning to consent, the ones that are supporting a few survivors and resource zines, yes, I feel the more distributed they get is the better. The Doris stuff. I'm not against people copying it but it's like kind of nice if people can buy it. It's only a couple of dollars. But for over seas stuff, a lot of times I send masters and people copy it. I'm not super-uptight about copyright.

>>> I'm the same way. I especially because I do a lot of book fairs and I see that all the time. Probably the most sere rocked zine is out on the table. But rad dad is there a lot and it's supporting the cause of having conversations around people surviving. I love that.

>>> Have you had any other experiences where other teachers have said I'd like to use that zine in my classroom that you wrote?

>>> As a teacher I have (muffled). And bought class sets of your zine and a number of zines. So when I come here I look for ones for writing workshops and creative writing classes and it's awesome to papal someone for a hundred copies of a zine.

>>> It's nice to be asked. I never said no.

>>> Sure. Looks like we have another question.

>>> I have two questions. The first is (inaudible) and if you had experiences of younger people doing zines. And what younger zinesters can do to support older zinesters and the second is about people who have -- used to be really involved with zines and -- and what some of the reasons that people (inaudible).

>>> So I think that is a two-prong question. So the first one was what have been your experiences with ageism and the second is have you seen anybody stop doing zines because of stuff. Let's start with the ageism question.

>>> I haven't noticed that personally. I don't know.

>>> I don't know.

>>> I get stuff about parenting. My dad is a dick. Why would I want to look at a zine on parenting and stuff like that. So that is a really important story to tell. I have a spiel to get people to think about -- they're not immediately -- the title because of what they think it's about.

>>> Honestly I feel like I've seen more zines the other way. Younger people (muffled).

>>> Yes. For sure. I definitely like know more -- especially when I was like 30, like, some of my peers would be really judgmental of younger zine writers. And I would be just like why judge it. That is exactly what you were struggling with, it's amazing and powerful. That's the side I fall on more than the other way around.

>>> And the world you're living in, just because you're younger and someone else has more experience doesn't mean it's not real and affecting you right then. To dismiss someone's difficulties or issues because they're young really, I don't know. It's not like it's their fault for being the age they are.

>>> I blame you for being 18.

>>> Like for instance when I was a teenager, like, trans identity was not something that was visual in our world. You know what I mean. I had a ton to learn from younger activists and zine writers that totally enriched my life. I think it's weird when people are dismissive of younger writers.

>>> One of the reasons I love reading zines is you're learning stories about people and things that are different than you. And it makes it like more interesting to hear the personal part.

>>> Are we going to answer the second part first? Let's answer the second part quick. I kind of forget what it was.

>>> About people stopping doing zines.

>>> I just had something like this. I know a lot of people that stopped writing zines and I think it's fine. Like I think there is sometimes this thing like you got to keep doing it otherwise

you're a sell out. I know a lot of people that quit and are doing amazing things in other ways. Either way it's fine. Keep writing or don't, just do something cool.

I feel a lot of my friends don't even do zines anymore. Zines are a hobby. Some people build model trains, some people write zines. Some people grow out of doing model trains and some people grow out of doing zines.

>>> We have two questions. You can duke it out who goes first.

>>> So this goes along with the lines of the temporary art question. One of the things I still like about zines is there is no cannon. Like outside of zines that have been around for a long time, there is no, you know, there is no cannon. No classical -- any zines that you can think of that maybe stopped and aren't still going but just left a really, really huge impression on you. I mean like if you're teaching a class on it you can -- (inaudible) anything where it hasn't left your mind even though it's 10 or 15 years old but in your mind it's kind of the cannon.

>>> (inaudible) riot is good and bamboo girl. It was more like a magazine. Personally the star (inaudible) which I loved. Probably doesn't deserve canonization.

>>> I think some of that is where you're reading them and what was going on. I have this collection of zines from Salt Lake City from the mid 90s that is so dear to me. I don't think it would matter to anymore else because it's so time and place. My partner and I know dated when we were very much younger and we're like that zine is so good. So it's time and place and what is important to you rather than a big umbrella. But there are some zines that are just so good and spot on.

>>> So personal cannon versus zine cannon I guess is -- is something that we all think about.

Looks like we have another question.

>>> I was wondering how you guys felt about, I guess zines that have kind of been crossing over into more of a fine art kind of world. I've been noticing all of that recently and even with like (inaudible) and letter pressed and which is beautiful. And I do -- myself but another kind of art form and how it's crossing over and how some are Xeroxed.

>>> So zines and their sort of cut and paste, black and whiteness and sort of merging into like artist book style zines. Any thoughts on where you feel maybe you might fall in that background or ones that you -- if it gets too far away from grabbing it is that less enticing.

>>> I don't want to tell anyone what their art should be or what it is, ever. I think there are people who -- I've done the cut and paste stuff. I think it's a matter of like where you (inaudible) the portland zine association is like this is a zine event and we have a lot more people in book art and comics come to the event. We don't want to draw the line. But this is a community and do you fit into, do you want to fit into that and

be friendly with people and not seeing zine events for you to sell your 12-dollar print book.

I don't know if I said that part right or not.

>>> Some of my favorite zines are like fine art zines and I wish they were more priced in the same kind of price point.

>>> But you have to understand how much they put into it.

>>> Once they're photocopied. But I think there is a place for all kinds of zine art. And I love like letter art stuff and like really limited run stuff and -- I mean I love precious things and I love all that.

>>> I would say the art use zine, they've been doing that for 15 years probably. A zine every two months and it's still \$2. Talk about a role model. That is the person. If you can continue, I can continue. The stamina is really impressive.

>>> Do you have any role models? Your zineness.

>>> (muffled).

>>> Not really.

>>> No role models at all.

>>> (low audio).

The honest answer is my favorite zines are by my friends. I feel like constantly building more favorite zines is (low audio).

>>> Cool. Do we have any more questions from the audience?

Yes, we do.

>>> So I was going to ask, I thought it was interesting if we have you guys, you are inter-anarchist movements and your teaching as a professor, how do you see zines affecting education. I want to set the question by saying how I feel about formal education, turning creative minds into more resources to be used or applied to some problem. And that also kind of in the past people would write letters and sometimes publish letters between, kind of like the people in history we read about and that would be a way of sharing. How do you see, I guess, zines with respect to education? On that other (inaudible) personalization or any thoughts about that?

>>> Well, I mean as a teacher, I actually think the zines really challenge the status quo and do serve a part. I teach a creative writing class and a lot of people come in and say I want to publish a novel or my autobiography. And they question, how do I get that out here. You just do it yourself and here are examples. There are countless examples and I guarantee there is someone out there that will inspire. It reminds people there are other avenues to put out their work. And then they drop my class and I don't have my income.

>>> I'm a firm believer in alternative education. I just went back to school and it is bizarre, the formal education format of how brainwashing it is. And now you have to debate an argument. Or whatever. It's just such ...

I am also an anarchist. (low audio).

But yeah, I think zines can be super-subversive and can open people's minds up that a new thing is possible. I have a friend

who she lives on a commune or whatever and she says that people will come out who -- (inaudible) small college or engineers and they'll read like a few pages and be like I have to put this down. This is blowing my mind. Just the fact of an alternative world, alternative art form and world to exist and coexist. I think it's such a good platform for that.

Within larger institutions a lot of people are (inaudible) and a lot of them create zines for libraries whether it's formal -- what is the name for librarians not within institutions?

Barefoot. Right. I think they're creating a body of first person sources of things which having those preserved is awesome. There is someone who is really at something that happened instead of reading about it in a newspaper. You're reading a personal account of it. Because our media is becoming so conglomerate that those personal stories, it's like the letter to the editor that is very different than being about the experience. And I think that is really important.

It's important for teachers to bring zines and that bit of rawness from stories into the classroom.

>>> I'm curious, raise your hand if you run a zine archive or library?

Okay. Just curious. Well because the reason I ask is it's something I can't help think about. The young kids that get into zines when they're younger and then the cool (audio blipped) it's more and more common which is very enjoyable.

Okay. Chicago zine fest people. How much more time do we have? Forever and ever. 20 minutes. All right. Do we have any more questions?

>>> In the back.

>>> Come up and speak into the Mike. It's important because then it shows up on the prompter.

>>> It's really loud. You mentioned your interest in temporary works and I'm like also always stressed out. I don't want to -- (muffled) the things out there. What got you to make that archive book, was it just the experience or other things that came into play?

>>> This is shameful answer but I'll tell you the truth. I was writing a novel and I was writing it on a computer and I was really struggling with a lot of mental health stuff. This is good. I'm finally writing my novel. And I got to my older sister's house and printed it out and it was terrible. I was like oh, shoot, you know. And then I remember getting a letter once from someone who was like we'd like to anthologize your zine and at the time I was like no way. And then in this moment of personal despair I was like, maybe I should do that.

Not (audio blipped) it was fun to do and I feel like I'm happy I did it. Like I did, when I first was doing reading from it. I would go to bookstores and read and all these people that wouldn't have necessarily read a zine came up to me afterwards. People who were much older than me who were like, you know

(inaudible) like my mom died and talk to me about that a bit. I never read anything so personal about that. I liked -- even though I have mixed feelings about it, I liked that it provided me more access to a wider range of people. And that I don't know, I felt like people gave it to their younger siblings more, too. Than zines. Sometimes people give zines to their younger siblings but it's like a bigger body of work. So both, like on the younger and older side, I like that it got out more.

>>> Do you ever have that experience and I imagine other people zine people would have this experience. Do you ever have this experience where you meet someone and you're like yeah, yeah, yeah, read this zine and you'll be up to speed on me.

Does that ever happen?

>>> I think I wrote one of my zines where I was with someone and I was telling a story. I said I wrote that in a zine but it's different when you say it. It's either mannerisms or the zine coming to life.

>>> Do you ever feel like if your zine you're like this -- like depending on what the piece is, maybe this is just specific and idiosyncratic to me. Do you ever feel like you're writing this piece and you're like this is a more puffed up version of me. Like, this is me with a layer of articulateness that I might not necessarily have if I was just talking to someone. Does that create a weird barrier between you and your communication with people?

>>> It's created a huge barrier for me and my communication with people. But it's also created good things. Like I feel like I started writing a zine in order to get -- message to people. And then eventually I lived in Asheville and like sort of coalesced with a time when a lot of people have read my zine. And it got in the way in this weird way where I was like everybody knows everything about me and I haven't told them anything. This is really inconvenient because now I'm really avoided. But which kept me from making real friendships and that is something I still struggle with. I have one friend who is like I'm not going to read your zine ever. That is so interesting. That is cool. It's been really helpful.

But on the other hand like now that it doesn't dish mean I still struggle with isolation and not feeling connected to people, but the zine like being a really accessible person who people have read all this stuff about and who they know they can probably, you know, on this sort of fundamental level have some kind of trust and liability to understand some other more painful experiences, I feel totally blessed to have that as a public person for people to be able to come to me as a sense of safety and understanding. And so I don't regret like the roadblock it's put in the way of me developing deep intimacy with people because I think it's so valuable, the kind of connections that I do have are just unbelievable, more beautiful than anything I thought I would ever have in my life.

>>> I feel similarly about some of the things I have read about and people sharing things about personal experiences with me. But at the same time you don't want to constantly exist in that. (muffled) all the time. But I feel like by putting it down I can deal with it in a way I wasn't able to before and encouraging other people to process their experiences too.

>>> I have a slightly different thing with rad dad. People are like, you're rad dad. Like it's a static thing. And I'm like no, no, it's the exact opposite. It's what I strive to be. And so the stories that I share and I know the stories that move me the most are the mistakes we've made, the things we want to do and struggling how do we get them here from working and raising kids. Having difficulties in our relationships to being the kind of parent that we want to be and the home we want to be a part of. Well, like, no, I'm not. What it is is what I want to be. It begins a process of talking about achieving that.

>>> I'm not very articulate a person usually. So it's definitely like what we want to achieve.

>>> What do you do if you write about something that then later your -- like if you're in a group of people who you know have read your zine or whatever and you have changed your mind about a certain opinion on the matter or a certain way to act or whatever. It somehow contrasting to the way you, you know, what you've written about before. Somebody challenges you on it. That's not what page 27 or whatever ... What do you do in that kind of circumstance or does that not come up?

>>> It has. But again, it's like that's a little vacuum. Would you like to discuss this with me now. Like creating a dialogue about it as opposed to being no. That is really important to be able to try to do that.

And I also think that a zine is growing and changing in humans. And trying to accept that and interface with that at the same time.

>>> I think what she said. Recently someone was trying to talk to me about something I wrote about sex when I was 23. And I was like, well, you know that was something I was exploring then that turned out not to be something I was interested in and that was fine. I don't know. Just (inaudible) for people to know.

>>> I sense there is another question coming in?

>>> -- the comment called girl genius (inaudible).

>>> Is the mic on?

>>> We can hear it.

>>> I'm over here.

>>> First of all, thank you for being here. Thank you so much for the resource that you provide.

First, I have two questions, one is I work on the street as an (muffled) and for 7 of the 8 years I've been doing it I ask a question of the day and I write down the responses. I'm going to give you an opportunity to answer one or two quickly.

One of the questions from October is what does today taste like?

Or what is guaranteed?

>>> Today tastes like coffee. Tomorrow will taste like coffee. What's guaranteed is (inaudible).

>>> And then you guys have been doing this a long time, what sort of practices and rituals do you have around your work and your writing?

>>> I call it binge creation. When I have -- as I said before I have a lot to do and that's when I'm the most creative. I'm getting better, scheduling like this weekend I'll be editing and writing, I've gotten better. Though still because so many of us are busy, working and taking care of whatever it is. Give me two hours one night, I can get a lot done.

>>> I really don't. I feel like I probably don't write as much as I used to and my notebook is pages of lists. Whether it's lists of ideas or things I need to get done but I go back to them. The ritual part is putting the zine together part. I have an idea of what I want the cover to look like, I have an idea of the writing stuff and I'll work on all that. And I have a photocopier at my shop and it's a disaster right now. There are paper scrapes ever everywhere. There are three different typewriters and it's the creative fury, I feel like I need to get it done. This weird energy. Yeah.

>>> I used to worry about my ritual a lot. I would be like am I a real writer? I'm worrying about being a legitimate writer, a real writer writes for so and so hour as day and they wake up at six. And I'm like I didn't write at all this week. But over time I found that usually I do have a little bit of like a writing ritual is that I spend a few months not writing very much at all and then I'm like it's time to really reflect on like kind of what is going on in society or what is going on in my area and try to figure out where I can make a good contribution and I have to sort of force myself to do it and create a bit of a structure to get started. And then it sort of takes over. So I have to make sure that my relationships are on solid footing for me to be able to go into the writing.

So that's not like a ritual per se but it's sort of -- I also have the one ritual thing is I have this desk that folds up. So I leave it folded up when I'm not writing my zine. And when it's time to start writing I unfold it and then I don't have to worry about it all the time.

>>> What things have to be in place before you can do zine stuff?

>>> Other obligations have to be done. Do the bills and write out all the checks. Make sure the buttons were done. I feel bad because I used to be able to concentrate on whatever I wanted. But I became an adult in some ways, I have to get the business stuff taken care of and then I can do my own stuff.

>>> Do we have any more questions from the audience? Looks like we have one more and I saw the mic is now back in use.

>>> I know that zines are more like personal treasures but I

notice there are a lot of zines especially the ones with a very political message. I'm wondering if you recognize the importance of getting together with other people to discuss zines and especially of those political ones.

>>> Yes, definitely. I think reading collectively together and talking about the things we're reading is important. There is a great quote that I used on my flier, I tried to collect this discussion group. Even like I had a lack of that in my life. I did a lot of reading and talk to people but I wanted to talk about how can the families we create (inaudible) inspire me to be a better person. So I definitely kind of found more and more that I need that community even if it's once a month and over coffee. Reading a zine together is just fabulous.

>>> Do you guys ever do that thing where you write a draft and show it to somebody?

>>> Sometimes, not always.

>>> And then when someone looks at it and gives you feed back, do you necessarily take all their suggestions or ... How does that work?

>>> -- hard to read but I have been writing stuff about this and then I send it to my friend jack who is this cheer leader person that wanders in the shop and he's my friend. And I say I don't know what to do with this. And he's like it's great. And he said something that totally summed up what it was. I was like oh, thanks for tieing that up for me. Sometimes the way that other people see it gives you respect for what you already had and what you were doing.

>>> Sorry, go ahead.

>>> I think study groups are superimportant. I try to make one with my sister and that didn't really come together. But I think they're superimportant. It can be a great way to start making a more (inaudible) social community, too. You know.

I sometimes show my zines to people, sometimes I don't.

Sometimes it's helpful and sometimes I get mad.

I mean my antidepression zine I showed it to my friend and he's like you're really getting off track, like on page 4. And I think that's because ... Even though I was mad at first. I thought you just don't understand about free boxes. Maybe free boxes isn't the right direction, I don't know. It gets me through the day.

But you know ... I don't show it to a lot of people. It's not like a finished -- I mean obviously it's a finished product because I put it out but it's not like I'm trying to make a perfect product.

>>> When you reprint something are you ever like I'm going to fix that typo or once it's done it's done?

>>> Mostly that.

>>> I did have a bad typo story real quick. I wrote this piece about a vasectomy that I had. And I was trying to jokingly call the fruits of my loins and I said the fruits of my lions and I

don't know this until this person is like that is so funny that you said that. Right. And I'm like said what. Fruit of my lions. That was an accident. I was like fuck. And this is one of those (inaudible) and I said you know what, that's great and I'm going to leave it.

>>> That should be the name of your zine, fruit of my lions.

>>> It is.

>>> We have, let's see, we have five minutes left. We have to squeeze in any more questions. Anybody have a question you want covered? All right. I think it's now time for mingling.

I'd like to thank our wonderful panelists.

And I would like to thank Chicago Zine Fest and thank all of you for coming. Thank you.

