

APL Volumes

Season 2, Episode 1: ZINE SCENE

This episode was transcribed by APL volunteer Martha Ladyman.

BEGIN TRANSCRIPT

LETICIA: Hey, y'all, welcome to Season Two of APL Volumes, Austin Public Library's podcast about all the cool things at the library and the staff who are passionate about them. I'm Leticia Leal, your host for this season and a Teen Program Specialist at APL Central Library.

The theme of this season is Everything but the Books, where we explore parts of APL's collection and programming that you might not expect to find at a library. This episode is all about zines, and I'm talking to Jennifer Hecker, a reference archivist at the Austin History Center, and Frida Garcia, a Teen Program Specialist at the Central Library. Let's dive in!

MUSIC

LETICIA: Today I'm here with Jennifer Hecker and Frida Garcia and we are talking about zines. Ama-zines! What exactly is a zine?

JENNIFER: A zine is a self-published magazine, so it can be any size or shape that you want. I've seen teeny, teeny itsy-bitsy ones. I've seen ones that are scrolls. I've seen ones that are bound with staples. I've seen ones that are not bound, which is a little bit annoying when you are a librarian, but otherwise big ones, little ones, fat ones, skinny ones. You can make them however you want. There is just a whole lot of freedom in the art form.

LETICIA: Nice. So when you get started and you say, "I'm going to sit down and make a zine." What is your process?

JENNIFER: I like to make the physical thing first. A blank version of it. And then I like to kind of pencil in what I'm gonna make, so if I'm just taking an 8 ½ x 11 sheet of paper, and you can fold it into eight little squares and you can make a one-page zine like that, that has eight pages. You can also put stuff on the inside and make it reversable. Or you can just fold over a piece of paper and make it a digest size like that.

So I'll just sketch in kind of what I want and how much space I want each thing to take up. And then I start really writing stuff or collecting my artwork or drawing things or doing whatever and filling it up.

And I'll paste everything in. I like doing it physically a lot of times. And sometimes I'll do it online too. You can do it on a graphic design software or whatever.

And then I like to make a physical one and then try to copy that sucker.

LETICIA: Nice. And is your process similar?

FRIDA: No.

LAUGHING

FRIDA: I start off thinking about the paper itself. How do I want to fold it this time? And I have started zines that I haven't finished because I'm always like, "Well, let me cut all these strips of paper and I want to bind them with thread but I want them all to be a different length." So I have a lot of, like, I think about the paper first. If I do the mini zine, which is just your 8 x 11 and folding it into your mini zine format, that's way easier.

And then, I'm really visual, so I will start with patterns that I like as backgrounds for things. I'll do backgrounds for each open part of the zine to unify the page. Then I'll be like, "Now what am I trying to say? Do I want to say anything? Do I want it to be visual?"

So, depending on that, I'll move some things around. So I sometimes don't know what I'm trying to say. So having something linear like that says something, anyway. So yeah, that's how I do it.

LETICIA: Yeah, I really love looking at all the zines that the teens leave out. It's just like a little gift. And when we just go clean up the area you can see the things they are working on and all the cool different magazines and old music and different things that you've cut out for them to use.

FRIDA: Yeah, it's a really cool discovery process as well, especially in the Teen Central area where we have discarded magazines, discarded books, for someone to just leave that for you to just browse and find stuff that you are into. I like that aspect about it too.

LETICIA: And we have a really robust zines collection upstairs for adults as well. Did you help cultivate that? I don't know how that got started! Where did the zines come from?

JENNIFER: Meg Simon started it, is my understanding.

FRIDA: You know, I asked about this. I asked Jessica Hyink because she manages the tween zines collection. And I was like, "Hey, we're doing this episode on zines and I was just curious. Do you know how it all got started?" And she was like, "It was Blair. Blair Parsons purchased the first zine for the Austin Public Library, to start a zine collection."

But I think it just grew under Meg and Kate and everyone involved.

JENNIFER: Yeah, and now there's stuff at all kinds of different branches that individual libraries have thought up. It's so cool. I used to think I was the only one. I walked into my local branch and it was, "Oh, y'all have zine making station? What?" It's so great.

FRIDA: I don't know about other branches but when I started you were the only one.

JENNIFER: When you started there was already a collection here at Central.

FRIDA: Oh, yeah, here. But the program itself

LETICIA: You invited people to come in at St. John's.

JENNIFER: Yeah, I was doing a little workshops there on Saturday afternoons. I mean, zines are just having a moment right now. Hard core. They all but went away for a while, and a lot of people, I feel like, self-publishing, once the internet became a tool that people could use, then self-publishing became what we all do all the freaking time. It was a real revolution in that for sure, in putting the tools in our hands.

But now I feel like people are kind of coming back to wanting to do analog making because we are sick of looking at a screen all the time if you want to make something. And it is a real intentional choice in a different way than it used to be. It used to be that was the only way you could get your voice heard. And now it's like, oh, there's all these different ways. Making a zine is super intentional.

LETICIA: So how have you incorporated your love of zine making here at the library?

JENNIFER: Oh, man, I've gotten so lucky. I started out making zines in the 90's and just enjoying it as a maker and a reader. And then got all serious and went to graduate school and got a career. And then I was a librarian and an archivist, and I found out that there are zine libraries and zine archives.

It was really great. It brought me back into it from that perspective. I don't make as many zines or read as many zines as I would like to now. Every year it is my New Year's resolution to make more zines.

LETICIA: Make more zines!

JENNIFER: Make more zines, read more zines, and just lay around more. But I started doing zine librarianship and there's a couple of projects I'll talk about later. But that was really exciting to know that I could use my professional skills also to help provide access to zines for lots more people.

LETICIA: And what do you think, Frida? How did you start and bring it here?

FRIDA: Well, when I started this position I did a little research. Jennifer Hecker is doing zine workshops over at St. John, so I went over to visit you. And I was like, "How do you do this?" Because to me I feel like I'm a very chaotic person. So I'll just do without really thinking about a process to do it. So I was, like, "How do you lead a workshop? How do you do this in a more cohesive way that others can also do?"

LETICIA: These are questions I also have.

JENNIFER: How do you put a structure on something that totally wild?

FRIDA: Exactly! And I'm still, like, I recently attended an online zine workshop and I was, "Oh, that's how you can do it!" But yeah, I visited Jennifer and she just gave me all the resources. Everything that she already had, like all of her cutouts, all her instructions, all her little acrylic stands. And I was, like, "OK, great. I feel prepared to do something like this."

But even then I felt like I hadn't internalized the structure to do it. So I led a few workshops for teens here. My process was, "Just look through magazines and if something calls you, cut it out." And so I said that to teens, and it was a bit too abstract. They wanted to draw more.

So I feel like adapting all the time, just doing it and being OK with it being weird. And then doing it again and learning from what you did last time.

JENNIFER: Yes, absolutely, that's exactly my experience. Because every group is different and what they want out of it is different. I usually start out by showing people a whole different bunch of zines, different structures and different approaches, and then letting them spend a little time just looking at them and forming their own thoughts. And then we kinda talk about that as much time as we have time for.

And then we make our own zines. And for some people it's funny. Some people want a lot of guidance. I feel like the younger kids, they just go and they are just making zines. And they make five zines before you turn around. And the adults are, "Is this right?" And you are, "Yeah, it's right. It's art!"

LETICIA: It's kind of hard. It's kind of complete creative freedom. And then you just have all these materials in front of you and you are like, "Well."

JENNIFER: It's overwhelming.

FRIDA: What am I gonna do?

LETICIA: What am I supposed to do? That happens to me often when I have canvases and I want to paint something. And I just stopped buying big canvases and started buying tiny canvases instead. I was just like, "I'll make tiny art because it is less intimidating, instead of this big white blank square." Yeah, sometimes that freedom is hard to corral.

JENNIFER: I call it the terror of the blank page.

FRIDA: Yes. And I really like that, for example, in the Teen Central zine station we have the 8x11 mini zines because that is already your parameters. Whatever you can fit here. And I feel like there are so many ways to fold a paper.

There are so many ways to put papers together, to fold together. But I feel like that's a good parameter to start with. And then you can get more creative once you figure out what you like to do.

JENNIFER: Absolutely. And it's easy to fill that space in a workshop. In that timeline, that time frame.

FRIDA: Yeah.

LETICIA: When I think about zines I think about them being in black and white. But then I learned by looking at all these other zines that is not true. They are very colorful. Some of the zines I've looked at in the Teen Station have also been like really inspirational and inspiring and "you can do it". And I was, "That's just so sweet." Motivational zines. You can survive this world. Just read this zine.

FRIDA: Yes! Yes!

LETICIA: But it's nice to think about the artist making it as well. The teens making it and feeling good and knowing that they are helping with their art.

FRIDA: We have this regular teen who, what is the title?

LETICIA: Jack and Eric and Adventures in ...

FRIDA: Yes! And there are just so many volumes of it.

LETICIA: There's a whole little shelf.

FRIDA: Yes! And the person came, I finally met them, and I was like, "Oh my god, you are the artist?"

And they were like, "Yes. Can I leave some zines for people to take home?" And I was like, "Yes! Yes! We can make copies for you! Yes!"

LETICIA: That's amazing.

JENNIFER: That's a big thing, the copies. Y'all provide quite a service for the teens here because it's a real challenge these days. There used to be copiers in all the places and now it's really hard to find one, especially if you want to make a nice looking copy. And do it affordably. It's easier to make one, but that's not really a zine. You've got to publish it.

LETICIA: So do you have any upcoming exciting zine projects that you are doing with APL?

JENNIFER: Oh my, yes. I have two that I want to talk about especially.

One of them is, there's a group of zine librarians all over the country and we've been working together for a really long time. Since 2015, I guess.

LETICIA: Do y'all have a name?

JENNIFER: Not really. It's a website for zine librarians, and then we have an un-conference most summers.

FRIDA: Oh, I've heard about that.

JENNIFER: It's the zine librarians un-conference. And that's a super fun free-form conference that we put together on the spot every year. And there's a subgroup of that group that's been working on a zine catalog. You can see the beta version of that at zinecat.org. It's in beta. Only a few zine libraries have contributed so far.

But we just got an NEH grant to support a big workshop we're going to have next summer in New York to finish our governance structure and all these boring things that will make it where we can put a whole bunch more information in there. Eventually it will be a WorldCat for zines where you type in a title and you can find zine libraries all over the world that will have that title.

Right now it's really hard to find ... like, you can find ours maybe, at APL, you can go to my zine library website, towntalklibrary.org, and you can see what zines are there. But a lot of zine libraries exist in people's living rooms and things like that. So they might have a PDF on their website, or a spreadsheet.

This will be one central location where everyone can put their information and make things findable.

So that's super exciting.

LETICIA: Now that's really cool. Because zines always seemed like guerrilla. But in a way that makes it inaccessible to certain people. But now that it's all going to be catalogued that means it's going to be available to all sorts of audiences. That's very cool.

JENNIFER: Yeah! So we are very excited about that. And also I have brand new news. Which is the Seventh Annual Lone Star Zine Fest is going to be happening...

LETICIA: Lucky Seven!

JENNIFER: I know, yeah.

FRIDA: Seven years?

JENNIFER: Seven years in a row, including when we were in the lockdown. So you can see all of the '20 '21 fest online on YouTube, actually. But we're going to be in person, we're going to be at the Blue Genie Art Bazaar in Austin Texas on October 1st. That's a Sunday afternoon from noon to six. And we're going to go full on with the spooky Halloween goth theme.

LETICIA: When I applied for my current position they had me to make up a fake program and a fake flier. And I made up a Hallowzine.

FRIDA: You did?

LETICIA: Yes, and made a flier for that with mummies and things, and it said, "Come make some spooky zines." So we could actually implement that. Let's make Hallowzines.

JENNIFER: You should! You should! Because the Austin Public Library tables every year, and I think last year didn't y'all table the Teen Zine collection as well as the adult one?

FRIDA: And the Tween one too.

JENNIFER: Yeah. And I'm hoping to get the History Center. It's intense because I have to run the Zine Fest all day so it's hard to do two meetings at once. But let's see if we can get some representation from the History Center too, because we have a lot of zines in our collection at the History Center that you normally can't take out of the building. But we are going to do a little exhibit here at Central in our little case.

LETICIA: Ah, that's cool.

JENNIFER: I think at the beginning of the year there will be a little exhibit. Yeah, if you are super hard core into zines, come to the History Center and we'll pull some stuff out for you.

LETICIA: I love the History Center.

FRIDA: I must go. I've never been.

LETICIA: It's super cool there. I did some research in there when I was working on a documentary about the Tower shooting.

JENNIFER: Oh, that was an amazing documentary.

LETICIA: Well, thank you. Minnow Mountain, the production company, is super awesome and doing a lot of cool work still. But it was super cool to get to go to the History Center and do research on microfilm. And then right when I first got hired at the library five years ago, that's when they were still allowing tours. They had the orientation at Faulk so we walked over to the History Center and got to go down into archives and things. I was like, "Aaack, this is special. It is literally history."

JENNIFER: Yeah, we do give tours again.

LETICIA: Oh, exciting. Well, everyone should go to the History Center and take a tour because I like it in there.

And Frida, do you have anything coming up, projects?

FRIDA: Well, wrangling the teen zine collection is very hard.

LETICIA: Yes, it is. They produce a lot.

FRIDA: Yeah. We started off with having a donation form, so people would give us their information, about the title and everything. And then that did not continue. People would just leave their zines. So I'm in a place where I need to figure out how to catalogue all this. So I feel like that's where my brain is at.

But we are gonna do an outreach, a zine workshop outreach, in October. I forget the organization we are doing it for.

LETICIA: Oh, I remember reading about it. It's about local government. So it will be zines about the local government, right?

JENNIFER: No joke? Oh wow. We want those at the Austin History Center.

FRIDA: Right?

LETICIA: We'll have to leave you a copy after we take a tour.

So, this is a really broad question, but what are some of your favorite zines that you have come across in your life? Your entire life.

JENNIFER: Your entire life. Well, it's funny you were telling that story about seeing the zine and not knowing who the artist was and meeting them later. I did a workshop at the Dougherty Art Center a few years ago. Somebody made this zine and it was about their sobriety journey and it was kind of an inspirational zine. It was really small. It was about making your bed every morning and how that puts you in this place of positivity, I guess, for the rest of the day, or something like that.

I haven't reread it in a long time. But it stuck with me. It was like a song that I couldn't get out of my head. I would think about it a lot. And then I did another workshop and that person showed up and they were like, "Yeah, I met you before I made this zine." And I was, "You were the one!" Like I was meeting a rock star or something.

FRIDA: That's so cool.

JENNIFER: I really loved that one.

I really like the ones that are really personal stories. I feel like a lot of times people share stories in zines that are more intimate than they would otherwise. And they are the stories that people really feel like they want to be telling or need to tell rather than, you know, it's not an assignment or somebody's like, write about your blah blah blah.

And you're not trying to impress a publishing company and get a committee to say they will publish your thing. It's just so straight from the heart. Those are always my favorite.

FRIDA: Yeah. Yeah, I feel like when I went through my hyperfixation I encountered one that really inspired me. It was a feminist zine about folding a sari. It was folded as a sari and it was printed like it was Riso printed. It was beautiful. It was also on a hanger, like a tiny little hanger. So that, it was like, oh it blew my mind. The ability to blend in paper art, printing and the message that you really wanted out. Yeah, it was really cool.

LETICIA: That sounds really beautiful.

FRIDA: Yeah. It was.

LETICIA: I would like to see it.

FRIDA: I'm going to find it.

JENNIFER: I feel like some zines are, you could call it an artist book. If you were a cataloger trying to give it a genre.

FRIDA: Yeah. Oh, that's great to know.

JENNIFER: I don't know where to draw the line. It's a real hard thing because some can be so beautiful.

LETICIA: And we touched on this, well, kind of a lot, actually. What is your favorite part of the community interacting with and making zines?

JENNIFER: I really enjoy doing the Zine Fest. Just looking around the room and seeing all these people who have made things. People who are fans, or just curious. There are always people who afterwards say, "I didn't even know what a zine was. And then I came to this thing and y'all blew my mind."

So I just think seeing all the people interacting with all the different ones and that whole variety of thing.

FRIDA: Yeah, I love it in the Teen area when teens leave an unfinished zine and are like, "Finish it off."

LETICIA: Like an exquisite corpse zine?

FRIDA: Yeah, and it's so cool to see all the people who related to that and who wanted to continue that. I like the aspect of a found object that you can relate to that, you know, it was found. You don't know who it came from.

LETICIA: I think that's one of my favorite things too. It's like a surprise. You can stumble across it and be like, "Oh, it's a tiny piece of art and it's captivating. I didn't think I was going to get to see this today." That's a very pleasant surprise.

We recently got an email here at the library that someone is going to mail us their zines from the '90's. They live in a different state. And they are going to mail them to us, to the library. Sometime. If it follows through. In some time we will have some things to add to the collection. Maybe the History Center will like to look at those as well.

JENNIFER: Absolutely. Yeah! Anything that is about Austin, we like to document that. And, going back to your earlier question, when we were talking about how I got into zines and finding information about local music that wasn't anywhere else. And I feel like that was a huge thing with zines, too.

Just all different kinds of information. A lot of political information in zines and things like that. But also just things that you wouldn't encounter in a mainstream media source. When I do a workshop with folks who are kind of old enough to comprehend the topic we talk a lot about information literacy and just knowing where your information is coming from and why. And when it's coming directly from an individual, they definitely have their motivations, but they are not the motivations usually... Usually in zines the motivation isn't capitalism. It's usually not making money. People like to say they're magazines made for love, not for money.

So you can just take that part off the table and think about their motivations in a different way than you can with a lot of other publications.

LETICIA: What is the most recent zine that you read?

JENNIFER: I just read one, there's a thing out of California called Zine-o-Matic, and it's a subscription service. And you can get, they mail you every month a little packet of zines. And it's pretty great. And they just sent me one. I wish I could say the artist because now I feel bad.

But it's about her anxieties. And her anxieties is a little guy who sits on her shoulder and tells her to hurry up all the time and do things better.

LETICIA: Make a decision!

JENNIFER: I think she tells it off. I need to reread it.

LETICIA: My little anxiety guy would be like, "Can you just make a decision already?" Yes, very indecisive. You do not want to go to the grocery store with me. I'll stand in the cereal aisle forever. Just being like, oh, oh, which one?

JENNIFER: Cereal anxiety!

LETICIA: Yes, I'll make a zine about it!

JENNIFER AND FRIDA: You should!

LETICIA: It's true. And you know what? There's lots of fun different kinds of cereal boxes that you can make up and draw. I'm inspired by my anxiety and by the zine that you talked about!

FRIDA: You can make your own cereal boxes too. I love art about fake books, about fake book covers.

LETICIA: I like those too. I made one for, we did a program called Chalk Around Town, Chalk of the Town actually, I ruined the pun. We got everyone, we had people do some chalk art. And I made a fake choose your own adventure book, The Creature from the Book Lagoon. So I drew the creature from the Black Lagoon, but instead he was holding the woman and she was reading a book, and there were books floating all around. And I was like, "Oh." It was one of my first arts that I got to exhibit. So that was nice.

JENNIFER: I feel like you should make the rest of that zine.

LETICIA: Maybe I will. I do have the cover. Speaking of the fake book covers.

But this is the best part about zines. See how much inspiration that I received just from this conversation? I like that you can do literally anything that you want. And then make other people look at it. Leave it for them.

JENNIFER: I think y'all are recording a cooking episode next. And I'm one of those annoying people who have way too many tomatoes this summer. And I've brought y'all some actually. But we were talking the other night about making a tomato recipe zine.

LETICIA: That would be so cute!

FRIDA: That would be amazing.

LETICIA: That's the best part of zines. They can be about a bad tomato.

JENNIFER: No, I think they would be pretty easy to draw.

LETICIA: They are not perfectly round. So you just put a little green hat.

JENNIFER: I think I can do it.

LETICIA: You can even make it a little person with legs and arms. A little tomato man. Attack Of The Friendly Tomatoes.

JENNIFER: We're like halfway there.

LETICIA: Exactly. I would love to have that tomato zine recipe.

JENNIFER: I'll get right on it.

LETICIA: And through this zine conversation we are incorporating some of our other topics. Gardening. Cooking. You were talking a little bit about the History Center. So what do you hope to gain by having the zines at the History Center?

JENNIFER: At the Austin History Center we collect and preserve and provide access to the history of Austin and Central Texas. And that includes the city government records from all the city departments. But also we have all these different materials, photos, documents, diaries, letters. All kinds of things that document all kinds of people and businesses and all kinds of activities that happen here in Austin.

So zines often talk about things that happen that aren't documented anywhere else in any other kind of media. So they are a really important source of information about things happening in Austin that you can't get anywhere else.

So we are really interested in preserving them for that reason. And we already have a whole lot of zines. And they are kind of scattered all around our collections. So one thing I have as a goal is to make a guide to doing research with zines at the History Center that will list where they all are and what we have and try to get them catalogued a little bit more than they are.

We have things in all kinds of nooks and crannies there and all kinds of ways to find them, and we'll find them for you, but we want to make it a little bit easier. So I'm going to work on that a lot.

And also getting more zines here at the History Center because I think a lot of folks don't think of them as history, and so I do a lot of outreach reminding people that this is a legit history situation right here, y'all.

LETICIA: Yes! And it seems like it would be more of an unfiltered history since there is not a motive. They just want to get their voice out and do their art. So they are probably being very truthful.

JENNIFER: Yeah, absolutely. And even really factual stuff too. There was a zine in the '90s that started out as a one page zine. It was called The Austin Show List.

LETICIA: Rest in peace.

JENNIFER: Yeah. And then it became front and back. And then it became legal size front and back. And then it was the Texas Show List. And it was just this guy who compiled all these punk and underground shows that were coming through town. And then it ended up becoming a website which you can find now. Showlistaustin.net

And there's another one, Show Spot. And they are both very similar. But they are both direct descendants of that zine.

LETICIA: Oh, they did come back. I thought the Show List died online too. But no, it's back.

JENNIFER: Yeah! And it's a website now. But it's the same thing. And that kind of information, that's a history of the bands that were playing here and when. And what that scene was like. And there's a lot of art and music that goes on that is documented there.

And a lot of times it's people, they are not big yet. They are not famous. But it is what goes on every day here. It's not the Live Music Capital of the World because touring bands come here. It's because every day, every day, every day there is stuff going on.

LETICIA: That's very cool because some of this stuff otherwise might be lost forever. No one would know about these bands or their history. That's super cool that we have all these zines that are able to record this history.

FRIDA: I recently read a zine that I really liked. I went to this place called Nixta and for a week they had the Tex Mex menu only. It was called a sci fi Tex Mex it was like, "Wow, that's so interesting." And so I was really curious because Tex Mex cuisine gets a variety of a rep. Some people hate it, and some people...

LETICIA: Some people hate it. Like, you don't like cheese? Rude.

FRIDA: But we went to Nixta for their weeklong menu, and they had a zine about Tex Mex cuisine and the history.

LETICIA: That's awesome.

FRIDA: Yes, the history and how it started. Well, not started, but the components that were in San Antonio.

LETICIA: The vaqueros.

JENNIFER: the chili queens.

FRIDA: The chili queens, yeah! And I was having a gathering at my house and people were like, "Ugh, I hate Tex Mex."

LETICIA: Oh, I love it.

FRIDA: And they were like, "What do you think?" And I was like, "Well, there is a zine right there. You should pick it up and read it." And that was a way for me to inform people about all of that. So that was a cool zine moment.

LETICIA: Well, that is very cool. And I do not approve of people not liking Tex Mex because I think it is amazing. It's a combination of two cultures. And it became its own thing. But yes, I know, there are a lot of Tex Mex haters. Not me. I identify as Tejana so I am very much on board with Tex Mex. And a hundred percent on board with Tex Mex zines and the history.

FRIDA: I should donate that to the History Center.

JENNIFER: Yeah! That's so cool.

LETICIA: Yes. It is history.

JENNIFER: And even, like, I saw a zine recently in, we have a subject file for bicycles, and there is a zine about bicycling around Austin. And it was really beautiful. It was so cool. It was all hand drawn.

So even when you don't think about it as history, but the places they were going and the lifestyle and just sharing what it was like for that person to be living here at this time.

LETICIA: I feel like this has been a very great conversation. I am inspired to make my own zine, and read more zines. Yes, the cereal zines! Let's get cereal-ous.

I'll work on it. I'm workshopping it.

JENNIFER: And I was going to say too that there are just tons of resources for how to make your own zine online. There are YouTube videos that will show you how to fold them and the whole thing.

FRIDA: So many.

LETICIA: And also here at the library! We have resources. One of my favorite is the little tween kit that we have. It's a tween zine case, which I love that rhyming. It comes in an old vintage suitcase and we bring it out for the tweens and lots of washi and glue. And I like watching the kids work dutifully on their zines.

FRIDA: There are plastic needles in there for you to bind your zine.

LETICIA: But they don't leave them. They take them with them, I think because they worked hard on them. So I don't get to look at their final product.

JENNIFER: That's why they need to provide that copy!

LETICIA: But I think that's really awesome that they are concentrating and working hard. You can tell that they are proud of their work.

On that note, I think we'll have to wrap things up. But I want to thank you both for talking to me about zines and inspiring me and giving us such wonderful information. I hope that more people are encouraged to make zines and to read zines.

I think it's ama-zine!

I said that. I said that earlier, at the beginning of the episode. But it's so good we'll just use it again.

Thank y'all again.

MUSIC

LETICIA: Thanks for listening to this episode of APL Volumes, season two. If you are interested in checking out our zine collection, you can see it at the Central Library on the fifth floor, or check out our teen zine collection in Teen Central. Check out our branches, where there are different zine programming and collections flourishing.

An extra special thanks to my guests Jennifer and Frida for being so ama-zine.

APL Volumes is recorded and produced in the Library's Innovation Lab, a part of our APL Innovate Digital Maker Space. Come visit the Maker Space at the Central Library and explore our recording equipment and hardware and all kinds of audiovisual software for 3D modeling, graphic design, animation, and more. Many thanks to the APL Innovate team for their help behind the scenes on this podcast.

A huge thank you to Christen Hong, our editor; Peter Hofstad for being our marketing captain; Michael Wheat, for our insanely cool logo; and Stephen Plail, for our jaunty theme song.

This podcast is all library, all the time. Our next episode will be about board games.

Thanks for listening and supporting your local public library.

MUSIC

END TRANSCRIPT