

## **EVENT TITLE: Writing Between Worlds: Zine Authors in Traditional Publishing**

**Event Description:** To some, zines are a relic of the 1990s, but the self-published “mini-magazines” still have a community that spreads the world over, with thousands of zines being published each year. Many who got their start in zines continue writing them, even as they freelance for larger publications and release books. This panel looks at the ways the two worlds inform each other, how a zine practice can serve as a needed outlet, and the power that comes with taking publishing into your own hands.

## **EVENT CATEGORY: Publishing, Editing, and Technology**

### **Event Organizer & Moderator**

**Joshua James Amberson:** Joshua James Amberson is the author of the *Basic Paper Airplane* zine series, three chapbooks on Two Plum Press, the young-adult novel *How to Forget Almost Everything* (Korza Books), and the forthcoming essay collection *Staring Contest: Essays on Eyes* (Perfect Day Publishing). He heads up the Antiquated Future zine distro.

### **Event Participants**

**Martha Grover:** Martha Grover is the author of three memoirs: *Sorry I Was Gone*, *One More for the People* (Perfect Day Publishing) and *The End of My Career* (Perfect Day Publishing). *The End of My Career* was a finalist for the Oregon Book Award in 2017. She has been publishing her zine, *Somnambulist*, for 18 years.

**Shay Mirk:** Shay Mirk is a comics journalist, zine-maker, and teacher. She is the author of five books, including *Guantanamo Voices: True Stories from the World's Most Infamous Prison*, is an editor at *The Nib* and digital producer at Reveal. In 2019, she made a zine every day for a year.

**Tomas Moniz:** Tomas Moniz is a latinx writer living in Oakland, CA. His debut novel, *Big Familia*, was a finalist for the 2020 PEN/Hemingway, the LAMBDA, and the Foreward Indies Awards. He edited the popular *Rad Dad*

and *Rad Families* anthologies. He's a 2020 Artist Affiliate for Headlands Center for Arts. His new novel is forthcoming from Algonquin Books. He teaches at Berkeley City College and the Antioch MFA program. He has stuff on the internet but loves penpals: PO Box 3555, Berkeley CA 94703. He promises to write back.

**Emilly Prado:** Emilly Prado is an author, DJ, and zinester based in Portland, Oregon. Her debut essay collection, *Funeral for Flaca*, is a winner of a 2022 Pacific Northwest Book Award, amongst other prizes. She has been making and teaching others how to make their own zines since she was a teenager. She is a Blackburn fellow and candidate at the Randolph MFA.

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## **Opening Remarks and Housekeeping Announcements**

Good afternoon, and welcome to “Writing Between Worlds: Zine Authors in Traditional Publishing.” Since I imagine that not everyone in this room has a completely firm idea of what a zine is, I thought we could start with some quick show and tell—simply so everyone can see the range of approaches and material that the zine medium can accommodate. This is also a way to get to know the zinesters here today beyond their professional bios; zines really have a way of cutting through formality. So, each of our panelists are going to hold up a couple examples of zines they've made and briefly describe what each is.

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## **Moderator Questions**

- 1) How did you each get started in zines? What excited you about the medium as a writer or budding writer/creative person?
- 2) What are some common misconceptions you often hear about zines? Are there ones that you feel you commonly have to battle or push against?

3) All of you have published books, so I have to ask a question that probably sounds funny to the ears of, at least, us on the panel: Why haven't you stopped publishing zines? I only ask this because it's so common in modern zine history; someone cuts their teeth in zines and self-publishing, then stops once they no longer need to self-publish. So, I suppose another variation of this question could be: What is it about zines as a medium or culture/community that keeps you excited?

3) Do you feel you write differently in zines than you do in other mediums? Do you allow yourself more freedom in your zines than you do in other mediums and, if so, how does that manifest on the page?

4) What kind of advice would you give to people—and maybe particularly people here today, those coming from or momentarily engaging in the literary/book world—curious about making their first zine? Are there some types of work—particular styles or genres—that you think adapt to the medium better than others?

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**Audience Q+A**

**Final Remarks**