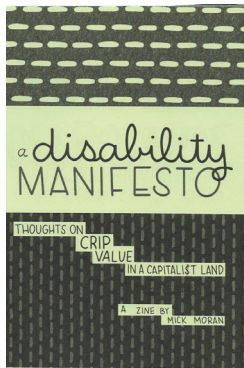


ZINES

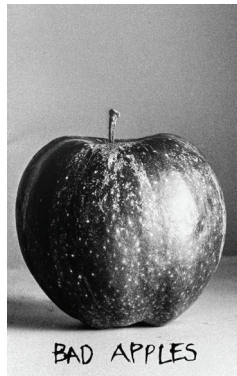


a disability Manifesto: thoughts on crimp value in a capitalist land

Political zine, Mick Moran, 16 pgs, meausringspoons.etsy.com, \$5.06

Ableism is a nefarious 'ism' in this world. It hides in building structures, family members, plans to hang out, food, just about every goddamn thing out there. The part that makes it especially frustrating is that it can pop up at unexpected times or be so blatantly obvious to anyone disabled while able bodied folks only ever see the slightest scratch of it, if at all. One of the biggest culprits of ableism is capitalism. Our overarching economic structure touches every part of our lives and works extra hard to make it clear to disabled folks that we do not belong. Mick Moran's zine is a wonderful reminder to reject this.

The zine features a series of affirmations to remind folks that capitalism has no place in deciding the value of human life. We deserve to be here, to exist and live whether we can work a 40 hr nine-to-five or not (which, let's be real; none of us should have to). It's a wonderful reminder that our goal in life should not be to generate wealth but simply enjoy life. Moran finishes the zine with a brief personal note on how ableism has affected their own life. There's even a section where you are encouraged to enter your own manifesto to keep strong in these increasingly difficult times for disabled people. (Sidney Drmay)



Bad Apples

Audiovisual, Kara Khan & Matt Williams, 20 pgs, efzrr.com, \$5

In early 2021, Philadelphia's East Falls Zine Reading Room sponsored its first "digital residency," a patron-supported program that sought pitches from writers and artists looking to make an innovative, full-color zine. The EFZRR would then pay for it to be printed and distributed in an edition of 250. Donors (like me) also received a copy of the result once completed. And what a result it is.

Bad Apples describes itself as an audiovisual zine, but it feels more like a street-level, sensory experience of Philly in crisis, as witnessed by Kara Khan and Matt Williams in the wake of George Floyd and the 2020 BLM protests. As reported by the New Yorker, Philadelphia Inquirer, and WHYY at the time, Khan and Williams — who are both activists and artists — were tear-gassed and later assaulted by white men "protecting" their neighbourhood in Fishtown as police stood by.

Combining a range of cityscape photographs — out-of-focus officers, angry men, storefronts, sneakers, water bottles — juxtaposed with quotations from troopers, captains, journalists, vigilantes and presidents, the zine is tense enough; however, add a sonic layer to the mix, and it screams. Presented in cassette-like form complete with flip-able A/B sides, the zine also uses QR codes to link readers to a Bandcamp soundtrack performed by Khan and Williams. The A-side features additional sounds from the street and the policy, backed by ethereal drum, bass and synth; the B-side

offers sample-, scratch-laden beats. In this sense *Bad Apples* is profound for what it documents, but also how it quite materially speaks back to a pernicious loop of police brutality and white supremacy that is too often framed as anomaly. This is one for the archives. (Jason Luther)



Behind the Zines: A Zine About Zines #13

Anthology, Billy McCall, 40 pgs, iknowbilly@gmail.com, \$3 (or \$12 for 4 issues)

The latest issue in this rewarding compilation mega-/meta-zine offers several contributions that detail histories and origin stories (Calgary Tuffpoint's brief history of fandom and zines, Todd Taylor's origin story about Razorcake, Keith Helt's retrospective reviews that go back to the mid 90s). *Behind the Zines: A Zine About Zines* offers practical risk and reward assessments of digital platforms (Kari Tervo's story on quitting Etsy and Anna Jo Beck's round up and analysis of zines that use Patreon), and shares vibrant reports of zines in different communities (Bonnie K.V. Cooper's account of a community writing project started during the pandemic is one of the more interesting of the bunch).

Stitched together by Billy McCall, publisher of *Proof I Exist* (winner of Broken Pencil's 2019 Zine Awards), the cut-and-paste layout of BTZ is idiosyncratic and rich, reflecting the sensibilities of each contributor. Pick up this one, of course, but and as many back issues as your purse can afford. (Jason Luther)