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Pussy Grazer, by Annie Thing & Glenda Orgasm, c. 1991.
Donated by Mikki Halpin.

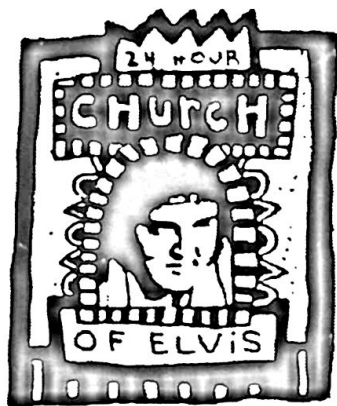
Gods Not Dead (2002) is a catholic outreach zine that the author, Melissa, intends to pass out to people in public. It has gospel quotes and poems about the author's relationship to God. Catholic symbols are featured throughout the zine, such as crosses and common religious phrases. *CRANK vol. 1* (1994) features a column titled "Corpse Watch 2000" in which author Jeff Koyen writes his premonitions about the mortality of various celebrities. *Genetic Disorder vol. 14* (c. 1998) contains columns about individuals' relationships to satanism and heavy metal. A column titled "Every Day is Satan's Day" lists 365 satanic events that occurred for every day within the calendar year, from different years. A photo on page 16 is captioned "David allows Satan to speak through his air guitar."

Carrie vol. 2 (1992) provides the readers with "whoroscopes" for all twelve star signs. *J Man Times vol. 11* (c. 1997) reflects on religion in pop culture and society. Topics include Elvis' relationship with the occult, Christianity in America, and a fictional story about love and religion titled 'Death of an Oddball.'



Kidz vol. 3, 1990s.
Donated by Kelli Callis.

Belief + Religion



IS ELVIS IN HEAVEN?



J Man Times vol. 11, by J. Rassoul, c. 1997.
Donated by Kelli Callis.

Hello! My name is Ava and I am an apprentice at the Los Angeles Public Library Special Collections Department. I am studying art history and english literature at NYU. I am home in LA for the summer so that I can make this zine!

This resource guide will focus on 6 categories: art, music, interviews, ads, writing + storytelling, and belief + religion. Each category will have descriptions of various zines within the collection, as well as scanned images from some of the zines.

The zines that I will be writing about were donated by Kelli Callis and Mikki Halpin. Included in this zine are interviews with both donors.

If you are reading this zine and you have not yet visited LAPL Special Collections, you can do so by filling out their online appointment request form.

Please contact me! My email is alduchrow@gmail.com.

interview w/ KELLI



That Girl vol. 16, by Kelli Callis.
Donated by Kelli Callis.

Kelli Callis donated her zine collection to LAPL during the summer of 2024. She has a zine called *That Girl* which is included in her donated collection. I sent Kelli some interview questions and she posted her answers on Youtube. The video is called 'Kelli Callis Interview with LA Public Library' from the channel 'Kelli Williams.' The link is <https://www.youtube.com/watch?v=s6mgSPLOiZ0>. Below is a condensed transcript of her answers to my questions.

Ava: What inspired your interest in zines?
Kelli: I grew up in Los Angeles and I used to hang out in Hollywood all the time. There were always free magazines at record stores. There was *Zendik Farm*, *Ben Is Dead*, and of course the big *LA Weekly*. When I went to San Francisco State University, I thought zines were a cool way to make friends. The very first issue of my zine was called *That Girl* and I sold it for

five cents. I thought 'who can refuse me for five cents?'

Ava: Many of the zines contain notes that are addressed directly to you. It seems as though a lot of relationships were built from trading zines and interacting with zine makers. Are you still in contact with fellow zine makers and collectors?

Kelli: Some of my good friends I met through zines. My friend Ericka did a zine called *Power Candy* and also a zine distribution called *Pander*. I met Robin Crane who did *Sweetheart* zine and who was in the band Foxfire. There are a couple of people I'm friends with on Facebook and Instagram that I've never met in person but we know each other through zines.

Ava: What kind of work do you do currently? Did zine making impact the work you do today?

Kelli: My day job is being an English teacher for a high school. I've tried to include a bit of zine stuff but I'm not like other teachers who go crazy about zines and have students make zines and run zine libraries. I was a personal zine writer, so I am a little hesitant to have high school students know about that side of me because it is very personal and I did talk about grown up stuff. I'm also an



Gulp Life vols. 1, 2, 9 (1990s) is about Joe Gallo's job at a 7-Eleven in New Jersey. Gallo began the job at 15, and is 22 by the time volume 1 is published. This zine has stories of his experiences as a convenience store worker. My personal favorite story is from volume 1, titled 'Hey, Is That a Car in Your Doorway or Are You Just Glad to See Me?' about a car crashing into the store.

If Prince Was My Girlfriend (1997) is Amy K.'s fanzine about her admiration for Prince's music and identity. In the introduction she writes that she gets "a little obsessed with things sometimes" and she believes her zine "would be a healthy and productive way to get it all out of [her] system." She describes how the zine is about fantasy and not reality. Story titles include: "My Prince Fantasy, Part 1," "Formative Sexual Experiences Involving Prince," "Sexy MF: An Appreciation," "Prince Sings About Identity Politics," "Prince Sings About Food and Food Preparation," "Prince Sings About Lesbians," "Prince Sings About Cars." *alex* vols. 4, 5, 6 (2012-2013) has stories about the personal life of Anne Hays. Many of the stories are specific to Hays' gender identity, their experiences in AA, and their life living in NYC. *Straight To Hell: The Manhattan Review of Unnatural Acts* vol. 58 has stories about queer sex and relationships, primarily about men. The zine states that "this publication is intended as an artistic social study and should not be mistaken for pornography."

That Girl vol. 16 contains Kelli William's memories of being a high schooler in Los Angeles. Also featured are stories about her relationship with her then-boyfriend Tom. Williams describes the two of them hanging out on Melrose, going to a Sonic Youth show at the Palladium, and how their relationship was impacted by Tom being homeless.

If Prince Was My Girlfriend,
by Amy K., 1997.

Donated by Kelli Callis.



Did U Know:

writing + storytelling

GETTING META ABOUT ZINES

Hey! before i get started i wanted to say a little something about how much zine writing has helped me... with my writing! i was quite blocked when i started writing issue 1. writing felt fraught and laborious, i put too much weight on it; the size of my words had become way too big for any piece of paper. i needed to take things down a notch. zines, as editor and criticless spaces, gave me a sense of freedom. i mean, of course i care about the reader when i write in here - i'm not trying to bore you, after all. but btw the typewriter and the ability to make my own backgrounds and the off-the-cuff aspect of zine culture, this space was exactly what i needed. now, i write here, and i write fictional essays for lit journals too. slowly but surely i am winding my way back to thinking towards a book length project.

alex vol. 5, by Anne Hays, 2012. Donated by Mikki Halpin.

aspiring writer. I wrote a memoir about my teaching. One of my friends who read it said it was too ziney, that I got too in the weeds with details. I've been trying to edit it for years.

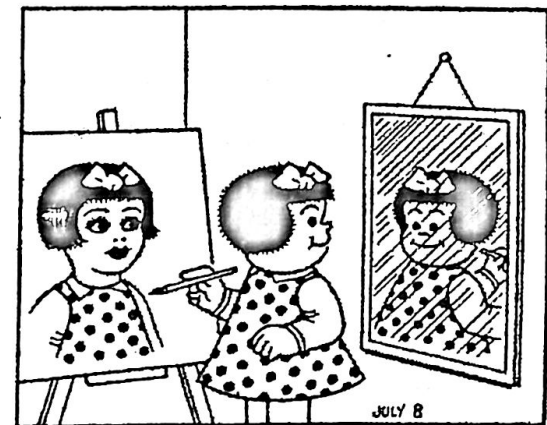
Ava: Your collection contains a lot of riot grrrl zines and zines that were made around that time period. Were you involved with the riot grrrls?

Kelli: When I moved to San Francisco, they were going to start a riot grrrl Bay Area faction. I remember getting on the BART and getting off at Ashby. I saw a bunch of cool looking girls with cool hair and cool outfits. I trailed about 100 feet behind them the entire time as they walked to the riot grrrl meeting. Then I remember being violently sexually harassed by a couple of dudes on the street. It was just really weird because this was such a riot grrrl moment and the girls didn't do anything. I felt really helpless and it left a bitter taste in my mouth. When I went to that meeting, almost everybody who showed up didn't want to have a riot grrrl faction so they decided to call it the Bay Area Women's Group or something like that. They didn't want to have the label of riot grrrl because it was too polarizing. There was a lot of media attention on riot grrrl and it made riot grrrl seem so stupid, that it's just about wearing barrettes in your hair and acting like a little kid. The Bay Area Women's Group didn't like the infantilization of feminism. So I joined them and I loved that group and it was really fun. But most of my riot grrrl connections that I made were through the mail. I loved supporting other riot grrrl chapters, buying their merch and their zines, and listening to riot grrrl music. When I would go home to LA I would occasionally go to LA riot grrrl meetings. Those girls were fierce. They were diverse, outspoken, and passionate. I was very envious of the scene that they developed.

Ava: I know you have a zine called *That Girl*. I read vol. 16 which was in your donated collection. I loved it! How long have you been making that zine? Did the earlier editions also contain stories about your life, or were they about something different?

Kelli: During a summer when I was back home from college, I was really bored,

and thought it was a perfect time to make a zine. In the very earliest editions I wanted to appeal to a wider audience so it was a lot of humor and collage. I wrote articles that I thought people wanted to read, about feminism and other important topics like that. The more I started publishing, I realized it was more gratifying to write personal stories and to talk about my life. The more I focused on myself the more people seemed to connect.



That Girl vol. 16, by Kelli Callis.
Donated by Kelli Callis.

interview w/ MIKKI

Mikki Halpin is a writer and editor who is currently based in Los Angeles. She donated her collection in 2025. Below is a transcribed phone call between the two of us, where we spoke about her experiences with zine making and collecting.



Ben Is Dead vol. 11, 1990-91.
Donated by Mikki Halpin.

friend. She lives in Hawaii now and we're still friends. Another person is Nell Zink who is an author. She had a zine in the 90s called *Animal Review*, which was the funniest zine I have ever read. There are still lines from it that I say to myself at least once a month and laugh. Her last issue was an invitation to her wedding. Later on, she had written a couple of well received novels and I was working at *New York Magazine*. We were trying to think of writers and I told my boss that I could get Nell Zink. He was so impressed that I knew her. If you do zines with someone, especially when you're young, it affirms a part of yourself that you want to keep, and that's really precious. In addition to friendships I got practical skills like writing and editing zines, which sort of became the basis for my career.

Ava: How else did zine making impact the work you do today? You mentioned you were working for *New York Magazine*, and that you were writing and editing.

Mikki: Yeah, I felt pretty comfortable editing other people, and I think that really helped us at *Ben Is Dead*. We had some people where English wasn't their first language or they were musicians, but I knew they had an amazing review of a

Ava: How did you acquire your zine collection?

Mikki: I did a zine called *Ben Is Dead* in the late 80s and early 90s in LA. We got sent other people's zines and we sent ours out too. I did other zines at different times so I've always bought and traded them.

Ava: I interviewed Kelli Callis and she spoke a bit about *Ben Is Dead*.

Mikki: That's so nice. *Ben Is Dead* was not just made by me, it was also by Darby who did the first issue and then I came along, and there were other people too.

Ava: A lot of the zines in your collection contain personal notes that were written to you. Are you still in contact with fellow zine makers?

Mikki: My whole life probably comes from having done zines. I just mentioned Darby, who was my roommate and best



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**Non-stop talk
about ME, :
STOP THE CHURCH,
ME, CENSORSHIP,
and ME.**

\$2 per minute

(All proceeds go to
my next film project.)

Pussy Grazer, by
Annie Thing &
Glenda Orgasm, c.
1991.

Donated by Mikki
Halpin.



popnausea vol. 1, by Brien
Heinz & Leilani Farinas, 1995.
Donated by Mikki Halpin.

My Personal Ad

First, here's what I'm looking for:
Female, legal age (18-30s), Any race,
any physical type. She must not laugh
at the description of myself, which I'll
give in a second. She needs to be caring,
loving, intelligent (or at least average - you
don't have to be a Rhodes Scholar), have a
decent sense of humor, and be willing and
able to accept love. Your likes and dislikes
don't matter too much, but I'll list mine later.
Sex doesn't have to be an issue at all.

Me - 22, white, average to slightly overweight but
on a diet (lost 70 lbs. so far, 30 to go), green/
gray eyes, strawberry blond hair, 5'10-5'11. I am
very sensitive, some would say too sensitive. I
am caring of others more than of myself. I am
extremely honest and open, and will hide nothing.
I am loyal - I won't mess around. I have very
little experience with women, but don't let that
stop you. I like to read, write (obviously), movies,
working (to a point), and walking. I've always been
the "nice guy" or the "good friend" to women.
Now, I want more. Write to me.

Joe Gallo
31 Montague Ave.
Trenton, NJ 08628

Gulp Life vol. 2, by Joe Gallo.
Donated by Kelli Callis.

ADS

popnausea vol. 1, by Brien
Heinz & Leilani Farinas, 1995.
Donated by Mikki Halpin.



Turkish Bath

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Los Angeles
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come to
where they
all hang
out

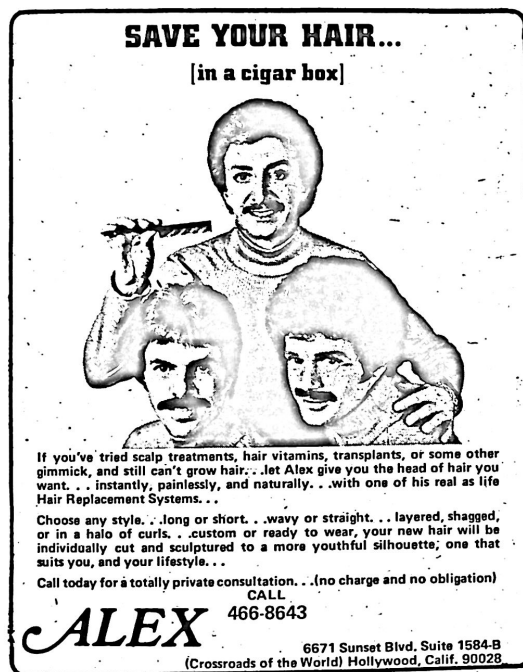
SPECIAL
membership only \$2.00
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Monday thru Thursday
OPEN 24 HOURS
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Pussy Grazer, by Annie Thing &
Glenda Orgasm, c. 1991.
Donated by Mikki Halpin.

alternative



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Pussy Grazer, by Annie Thing &
Glenda Orgasm, c. 1991.
Donated by Mikki Halpin.

record within them that neither me or Darby could write. I would sit with people and write something into a review. That helped me become an editor going forward. Also one time I wrote a comedic article about geeks for a zine called *Bunnyhop*. It really took off online and was on tons of sites. *Wired* re-ran it on their website. I got all these magazines asking me if they could publish it or wanting me to write something else. That sort of got me moving forward.

Ava: Some of the zines that you donated had articles that you wrote, one of them being *99mm*. How did you come to have a piece featured in that zine? How do you meet zine makers? I guess zine trading would be one of the ways.

Mikki: *99mm* is Ian Vanek's zine. He was in a band called Japanther. I met him when I was living in Brooklyn. Basically the high school that was local to where I was living had their first ever drama department. I saw a flier for their show and decided to go. It was one of the worst productions of *West Side Story* I had ever seen. But afterwards the students were thanking their teacher and crying, and the cafeteria workers in the back surprised them all with food. Then they lost their funding, and they needed \$8000. My boyfriend at the time and a few other friends of mine and I thought that surely we could get them the money, so I spoke with the teacher and the principal. Japanther and another band called Cerebral Ballzy ended up playing a benefit at the school. Ian played in Japanther, so we became friends through that. I did a zine a few years later about Jane Eyre because I was obsessed with her. I didn't know Ian that well but he sent me a portrait of her that he made. It's on my wall right now. Then he did *99mm* and asked if I would write something and I said yes of course.

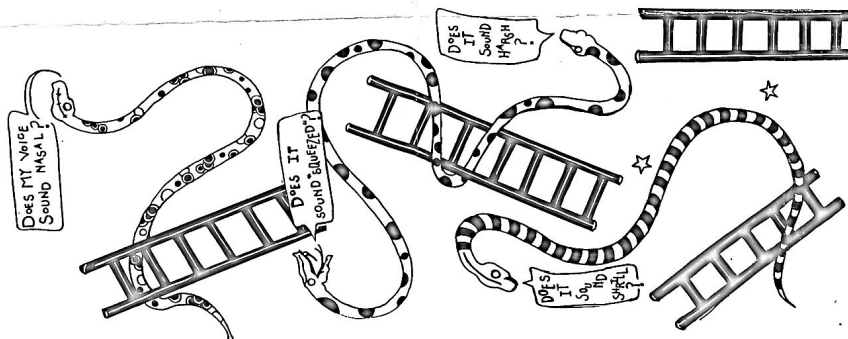
Ava: That's really amazing. Is there anything else that you want to share about zines? Or any inspirational words for the readers?

Mikki: I guess one thing that relates to your project is the topic of archiving. When Darby and I were doing *Ben Is Dead* in the first few years, we felt very isolated from other punk zine makers because they were all dudes and super agro. We were

more interested in culture and art and making fun of things. We had access to the library at UCLA because my mom worked there. We found all these zines from Judy Chicago and her cohort when they were at CalArts. We couldn't believe that these famous feminist art ladies had done zines, and zines that talked about very similar things as us. It meant so much. That's one of the reasons that she and I both always kept tons of zines. Also when I wanted to pass my collection on I wanted it to go somewhere where it would be really accessible.



Portrait of Jane Eyre, by Ian Vanek.



Cherry Hill vol. 2. Donated by Kelli Callis.

love vol. 4 (1990s) features an interview with Kim Gordon from the bands Sonic Youth and Free Kitten. The writer of the zine, Anya, describes Gordon as an idol of hers and remarks on the silliness of some of the questions. The two discuss Gordon's experiences with Sonic Youth and other bands, as well as Gordon's personal life. *Pussy Grazer* (c. 1991) is made by Annie Thing and Glenda Orgasm, and features a conversation with drag performers Trash and Chris Teen. Chris asks Trash about

her beliefs on gender expression, drag costumes, and performing live. In *Agony* vol. 2 (c. 1992), B. Boofy interviews Vaginal Creme Davis in her Sunset Boulevard penthouse. Vaginal is an artist and performer who heavily influenced queer entertainment in the 1980s. The two discuss Vaginal's life without a car or a kitchen. She relies on "friends and admirers" to drive her around and buy her take-out food, since her kitchen has been transformed into a closet for her gowns and wigs. Boofy writes about Davis's early life in Watts, as well as her current artistic endeavors with her bands and magazines. *Jing Bang So: Family Fun Entertainment* vol. 3 (c. 1994) has an interview with Molly of Bratmobile titled "Bratmobile Kicks My Ass." "Molly is so foxy" is written numerous times over the pages of the interview. The interview occurred over tape.

popnausea vol. 1 (1995) has interviews with various musicians such as record producer Steve Albini, and bands Pavement, Cub, Heavenly, among others. *"You Said 'I Love You,' I Guess You Did."* (2013) contains interviews about people's memories of Jabberjaw. Jabberjaw was an LA music venue that was open from 1989 to 1997, located in Arlington Heights on Pico Boulevard. Interviewees include Eric Erlandson from the band Hole, musician and zine maker Tamara Lucid, and other members of the LA music scene.



VAGINAL CREME DAVIS:

The creative force behind the speed-metal-thrash band Pedro, Muriel, & Esther, the gospel R&B Afro Sisters, and Cholita, Fertile LaToyah Jackson and Shrimp magazines.

Agony vol. 2, by B. Boofy.
Donated by Mikki Halpin.

INTERVIEWS

Kim Gordon interview

One day in december i was in a frenzy typing up interviews and letters to send to bands and i sent one to kim gordon, of sonic youth who is somewhat of an idol of mine. well when she responded and i was reading it over my questions i realized how stupid some of them sound. but hey! i was just a ~~xx~~ ~~xxxx~~ crazy young kid at the time! a whole 5 months younger! anyway, thank you to kim for answering these questions.

A: why do you think you are more well-known in punk rock than other bands who have been around as long, or longer, than sonic youth?

Kim: who has been around longer?

Anya: i'm in high school right now, what were you like when you were in hg high school? were you the cheerleader type?

Kim: i was rebellious and angst-ridden, hated school, didn't want to/ wanted to fit in to patriarch high school culture.

Anya: what's been sonic youth's involvement with bikini kill, huggy bear, bratmobile, and so on...

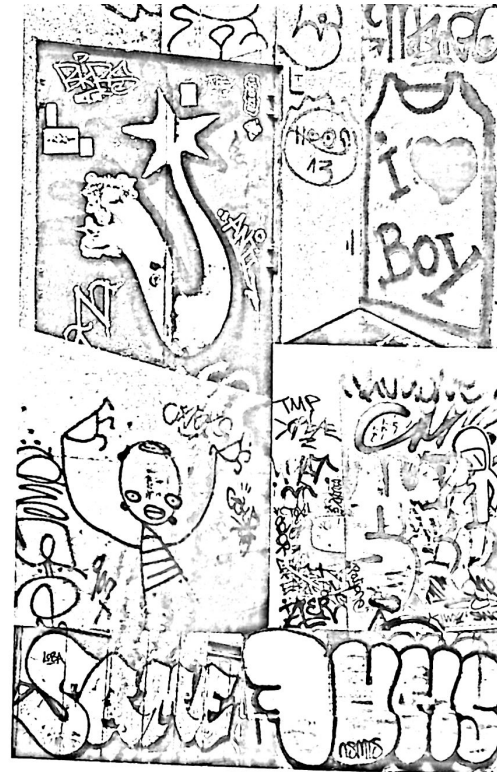
Kim: we met huggy bear in england when they played (i can't make out the next word-anya) a few years ago. we know erin from bratmobile and bikini kill we met at their show and got to know them.

Love vol. 4, by Anya, 1990s. Donated by Kelli Callis.

Cherry Hill vol. 2 (1990s) unfolds into a single page with drawings on both sides. One side depicts a game of snakes and ladders in which the snakes are engaged in a conversation with one another. There is a drawing of a baseball player pitching an apple, and of a phone conversation between a phone operator and a caller. The other side is titled 'Workplace Manners' and portrays numerous drawings of people and objects captioned with dialogue or their inner thoughts. *Riders on the Bart* (1990s) has drawings of the fellow passengers that Jeff Zenick encountered while riding on the Bay Area Rapid Transit (BART). Zenick's depictions of the passengers are primarily sketches of faces made by pen. Each page has a few lines of poetry about riding the BART. *Klein Felter* vol. 1 (1995) features a series of photocopied faces labeled with their respective expressions, such as "youthful excitement," "the demon," and "fun in the water."



Riders on the Bart, by Jeff Zenick.
Donated by Kelli Callis.



Each page of *MOVE* vol. 15 (2007) has a ballpoint pen drawing, all by different artists. The collection of drawings is curated by Rich Jacobs. *99mm* contains images and information about graffiti in various locations such as New York, Europe, and Los Angeles. Volume 31 (2014) provides instructions for tagging, encouraging the reader to "take on an alter ego" by writing a made-up name down in public. Volume 31 features a story from Mikki Halpin titled "#cryinginpublic."

99mm vol. 25, 2012. Donated by Mikki Halpin.

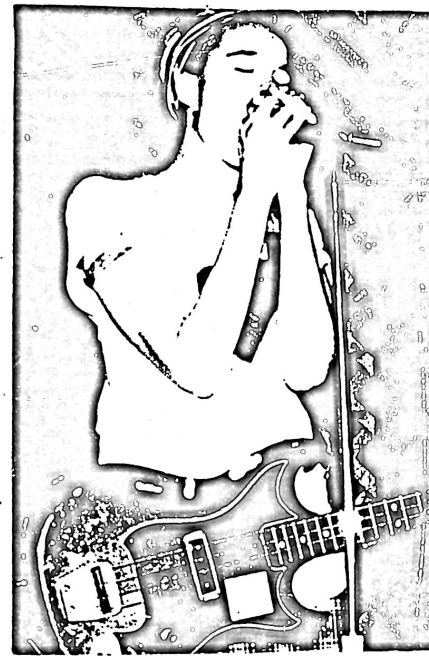
SUPER STAR SOUNDS!



Everything Taste Better With Ketchup vol. 10, by Mad Am (Marité) and God S. (Nina), 1990s. Donated by Kelli Callis.



Girl Cola vol. 4, by Cari and Cindy (Sindy), 1992. Donated by Kelli Callis.



Jigsaw vol. 5, by Tobi Vail, 1990s. Donated by Kelli Callis.

Girl Cola vol. 4 (1992) has a review of Girl Fest that is written by one of the makers of the zine, Cari. Girl Fest was a show made up of four all-girl bands: Corndolly, Barbed Wire Dolls, Bratmobile, and Heavens to Betsy. Cari interviews Bratmobile and Corndolly about their music and the histories of their bands. *Jigsaw* vol. 5 (c. 1994) is Tobi Vail's zine, who was the drummer and occasional vocalist of Bikini Kill. She covers various topics, many of which have to do with live music, band interviews, and her experiences as a member of Bikini Kill. *Everything Tastes Better With Ketchup* (1996) is written by God. S. and Mad Am. This zine includes descriptions of their experiences at live shows as well as record reviews of 90s bands. Volume 7 reviews the records of Huggy Bear, Frumpies, Bratmobile, Tiger Trap, and Heavens to Betsy. The first part of *Beer Frame: The Journal of Inconspicuous Consumption* (1996, 2000) has reviews of food and products that have been sent to Paul Lukas by the readers of his zine. In the second part of the zine, Lukas reviews new albums and live music by musicians such as Elliott Smith, Wilco, and The Rolling Stones. Vol. 6 teases a 7-inch EP release from Lukas. Ads for albums and music labels are dispersed throughout the zine. *Women In Rock History: A Guide to Rock* (2011) is made by Ladies Rock Camp Boston, which is a three day camp that teaches women how to learn instruments and to perform music as a band. This zine lists influential women in rock and roll with brief descriptions of their lives and music careers.



Girl Cola vol. 4, by Cari and Cindy (Sindy), 1992. Donated by Kelli Callis.