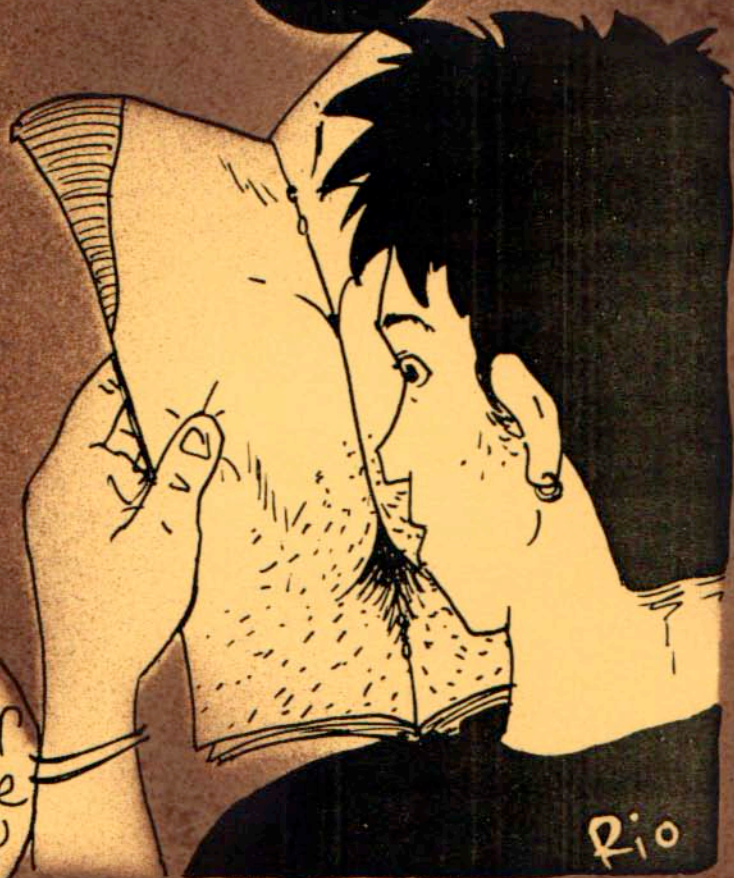


HOMOBODY 6



Where
Queer
is the
new
Cool!

Rio

I actually spent time on Homobody #6. Not to say that I cared less about 1-5 or the dozens of other zines I've barfed up, only that I took my time and saw it through. It seems bad fuggin form to take a zine too seriously - for me, whether it's zinez, comix, or muzak, I like to do what I can when it strikes me, regardless of skill, put it out there and move on to something else. I won't wait til I'm "good enough" or to create some magnum opus, just to do it cause it's accessible and I like it. Yet, for whatever reason, Homobody has stuck around.

Maybe cause, despite my efforts, it's secretly becoming a personal zine. And so I continue to look at doods and appreciate all the amazing & sexy people in my life and want to punch a hole thru the fuggin stratosphere when I hear the morn of a loved one tell him she'd rather he'd not been born had she known he'd be a 'homosexual', and I keep on makin Homobody. And I can't stick to a format, so this time there's interviews, contributions, reviews - just cause I can. Maybe I even wrote a damn legit intro to this gwee-er-pseudo-perzine cause, well, this is Homobody #6 and I've never made a #6 before. Hope you like it, write me either way.

P.S. - Thanks SO much to the #6 contributors + interviewees!

♥ Rio, Ed., J.D.

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So, I have a
crush
on this one
dood...?

He works at that radical
collective anarchy-feminist
bookstore.

The guy with that
awful haircut?

Who
is
he?

Yeah, I
love that
he won't
get rid
of it!

Me too!

Sometimes I see
him 'round town
with a giant jacket
and these clunky
boots...

...and sometimes he's
wearing some frilly
shirt or dress that
looks like he dragged
it through a sewing
machine himself.

But he has this
sooper deep
voice either
way...

How about we go
support a struggling
independent bookstore?

ha ha!

Yes I
am
feeling
awfully
literate.



Whaddya mean, QUEER?

I don't feel like men on TV or in ads.



My partner isn't forced into a gender role.



It's not legal for us to get married, but fuck if we would if we could.



I can't say I've been attracted to girls but I grew up being called 'dyke'—so I know what it's like.



Well... sometimes I'm this, sometimes I'm that!



Whaddya mean, whaddya mean?



P10

Queer Zinesters Do It On The Photocopier

An interview with the Queer Zine Archive Project

Homobody: What's the sexiest part of archiving queer zines?

Q2AP: The collective members! Seriously, though...the content.

As one of Milo's (Q2AP co-founder) friends once said, "content is King, but ask a Queen about style". Queer zines are (typically) more racy than non-queer zines. They tend to be about sex, sexuality, and gender, and consequentially take more chances than some other zines/genres.



H: What were the first queer zines you all read?

Milo: Riot Boy #2, purchased at Bound Together in San Francisco, 1996.

Miss Nico: Bikini Kill, given by a friend at a show when I was 13.

"...He loaned me his copies of J.D.s, which I took to work at Kinko's and made photocopies on purple paper..."

(Maximum Rock'n'Roll) for Homocore, Holy

Shannon: All About Fucking showed up in the punk house that I was living at.

Chris: I saw ads in the back of MRR

Titclamps, and a local queer zine called Loring Punk. I met up with the creator of L.P. and he loaned me his copies of J.D.s, which I took to work at Kinko's and made photocopies on purple paper, since J.D.s had ceased publishing by the time I came along.

H: Do you know if there are still physical copies of them around? Are they digitally archived?

M: I don't know. I haven't seen it in years and there doesn't seem to be much information about it.

MN: Not really, but the Fales Library & Special Collections at NYU have them as part of a collection that Kathleen Hanna donated earlier this spring.

S: Yes. I have a copy in print and it's a fairly new zine so it should be easy to get.

C: Tom Jennings has an online archive of Homocore (in JPEG format). Larry Bob maintains holytitclamps.com and has some back issues, and Loring Punk and J.D.s are available on QZAP.

"Accessing the zines is free and the tools we use to preserve and present them are free..."

H: "Queer + zines + digital archive" is an unlikely combination to run into. What do these elements have in common?

Q2AP: Accessibility. "Queer" is still outside of the mainstream within larger LGBT culture. "Zines" are created outside of the traditional publishing industry and encompass a world of copyleft, anti-copy right, and creative commons-produced texts and documents. "Digital archive" in Q2AP's case is about using free and open source tools to provide access to the other two.

This is philosophically important to us because of how zines are created and donated to us. Accessing the zines is free and the tools we use to preserve and present them are free, and the media itself is created by people who want it to be free.

H: Have you all seen queer zines go through any trends over time?

C: In earlier queer zines, it was almost requisite that there was a letters section and also reviews of other queer zines.

MN: The way that people discover and order new zines is different. Now it's done mostly through the Internet...

"For example, zines by queer womyn of color are easier to find now.

M: Unless it's from a specific meta zine like Zine World or Broken Pencil.

" C: Queer zines used to represent a wide variety

of people, i.e. people of color and folks who span the gender spectrum, but now it's even more — like queer crips...

MN: Yeah, subcultures have really blossomed and created associated genres. For example, zines by queer womyn of color are easier to find now. People are taking on more labels and specific identities...

M: ...but not to the detriment of "queer" as an overarching identity.

"You're making
zines— how
quaint!"

H: What kind of feedback do you all get from folks who find Q2AP?

M: "Get off my lawn!" or "You're making zines— how quaint!"

C: Q2AP has been mentioned in international punk blogs: two from Malaysia, one from Brazil, and elsewhere. A lot of the email feedback is from folks who are happy that we're here, doing what we're doing.

M: I'd say it's 95% positive feedback. When it's negative it's usually by folks who dismiss us, or can't understand why we do this without getting paid. Capitalism is still so important it's all they see, whereas we see the value of the material itself and the people who make zines. The financial value is nothing compared to that.

Thanks to Chris, Milo, Miss Nico, and Shannon of Q2AP in Milwaukee, WI! Find Q2AP at www.q2ap.org

WHO KNOWS ABOUT ALL YOUR SINS?



LUST

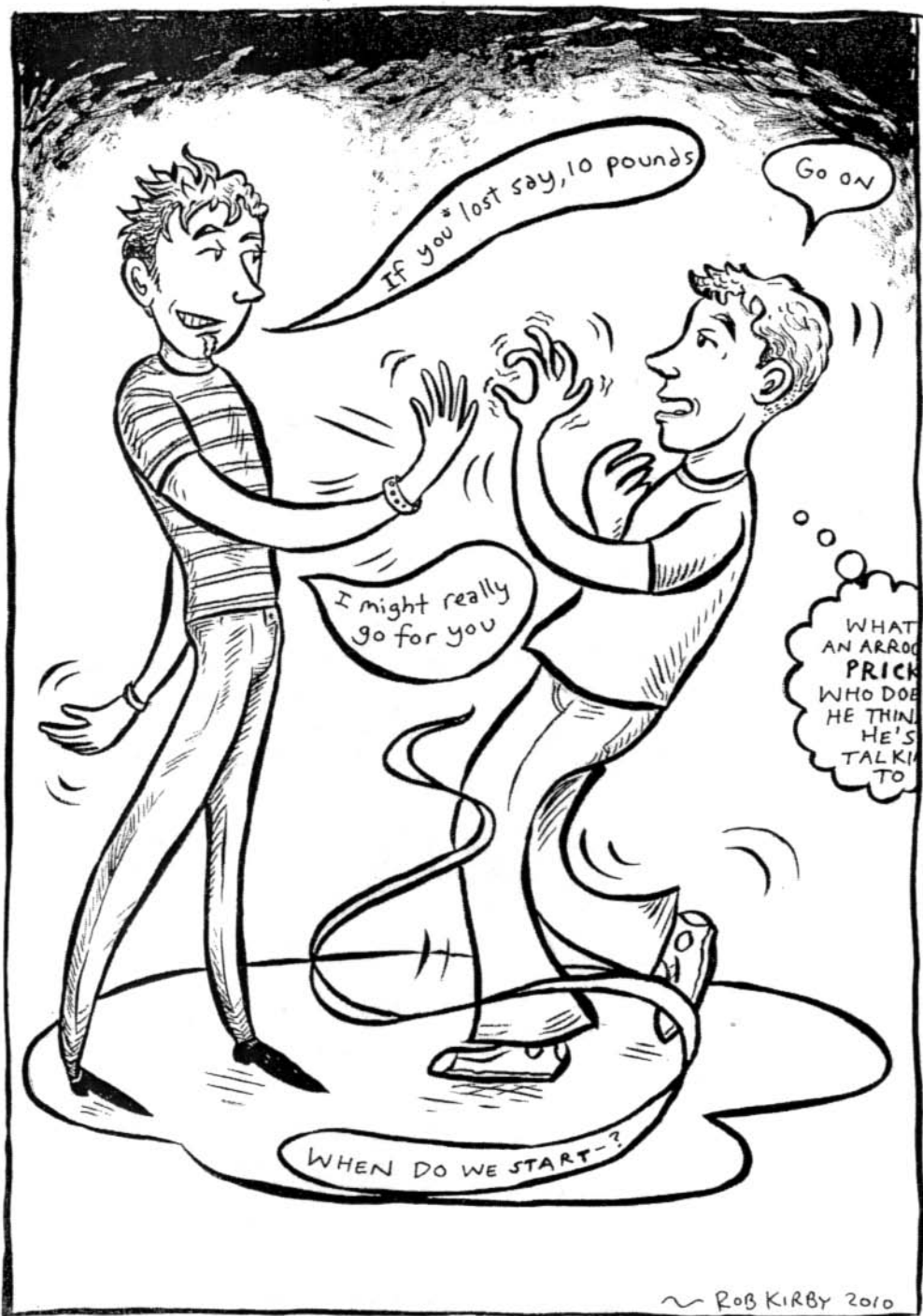


GAY



Pictured: never really married Ronald
Photos by: David Hassell
Layout by: Rio







by Gabby H.

HOMObody Highfashion

HEY sailor! Let's
trade clothes!



STYLIN'!



WAWA SWITCH?!?



WHADAAYA
SAY?



PAWS!!

THUMBS!!



➤ NO CASH IS NO REASON
TO NOT LOOK GOOD! ♡ CORINA
FASTWOLF



ONE REASON WHY
I CHOSE TO MOVE
TO PORTLAND WAS THAT
I KNEW THE TYPE OF GUYS
I WAS INTO WOULD BE
THERE.

1



THE KIND OF
GUYS THAT
LOOKED LIKE TWINKS—
SIGNNY, WHITE, PRETTY—
BUT WHO ALSO LIKED
BIKES & GOOD MUSIC &
SPORTED A COMB OVER
AT LEAST ONCE.

2

SADLY, I FORGOT
TO TAKE INTO
THE EQUATION
THAT GIRLS CAME
HERE FOR THE SAME
REASON.
BUT OKAY, THAT'S
TOO.

3

by Christopher P.



by Jessie J.















Interview with Robert Triptow: Last of the underground cartoonists; editor of first gay comix

Homobody: I constantly see the same title for you: "last of the underground cartoonists."

Robert Triptow: That's from joking about it at a convention. I edited *Gay Comix* in the early '80s, when all the other underground comix were dying off. I told my friend that I'm going to claim that title. She asked, "Did you starve?" and I said yeah, and she said, "You're the last of the underground cartoonists."

I had really lost interest in cartooning for a long time. When I left *Gay Comix*, it was a bitter experience because I was no longer welcome in the comic book I had sacrificed everything to keep going.

Next thing I know, ten years go by and I hadn't read a comic book in all that time. I went to APE (Alternative Press Expo)...and people started saying "Oh, you're Robert Triptow!" I said, "...Do I know you?"

And then people started asking me to be on panel discussions and autograph comic books, and I realized that this effort I had made on *Gay Comix* to amuse my friends had gone some

place else that I had never contemplated. And the reaction to it wasn't entirely negative!

H: *Strip AIDS* seems like another important publication you edited then, being the first U.S. comic collection to address AIDS. That was in 1988 or so — would something like that be published now or is AIDS mistakenly not considered to be an urgent issue?

RT: That is mistaken, but one big change is that there's not the same big AIDS hysteria. I wanted to talk about the other epidemic going on — AIDS hysteria.

H: Do you have a relationship with zines or zine culture?

RT: They kind of surfaced during a period when I was tired of reading anything with cartoons. At the time we started *Gay Comix*, it was nothing more than a glorified zine. We had color covers and it was printed on an offset press, yet a photocopier can do better reproduction than some of the fly-by-night printers we used!

H: Working outside of mainstream publishing to put out *Gay Comix*, what material did you want to make available?

RT: I've been very proud to crow that it was



Panel from Triptow's "Birds of a Feather", *Gay Comix* #13

the first non-pornographic non-showbiz humor magazine for gays and lesbians and transsexuals and bisexuals and any other -sexual. I figured, let's seduce everybody with humor. *Gay Comix* was new because, oh, gay people are having non-sexual adventures! There's stories about them where they don't have sex or do somebody's hair!



Panel from Triptow's "Teddy Bears' Wedding", Juicy Mother

is a fun label to have, but "editor of the first humor comic for gays and lesbians"—that's cool. Not that I was aware of it at the time.

H: Or both at the same time!

RT: Or they do do that but still have funny lines.

"Last of the underground cartoonists"

I was writing for a newspaper in San Francisco and just happened to see this bit of color in the garbage—a review copy of *Gay Comix* had been sent to the editor. I fished it out of the trash and told the editor, "Let me review this!"

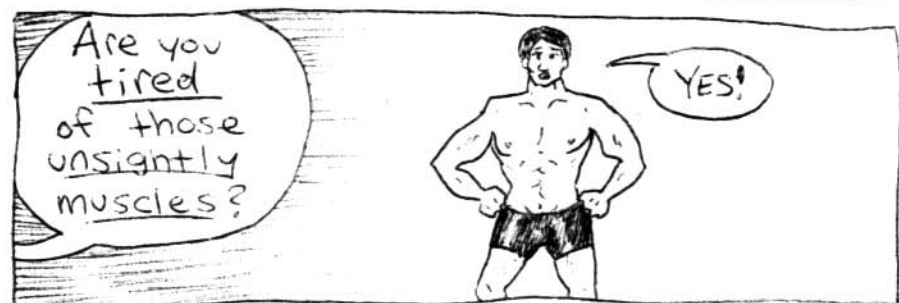
When *Gay Comix* offered me the editorship, I was completely taken by surprise. It was sort of like fishing it out of the garbage again. And I am going to be editing *Gay Comix* again—I got the rights to it last year, so here I am again. Except it's not in the garbage, just cobwebby in the closet.

Triptow lives in Portland, OR with his partner & two cats. Look out for new *Gay Comix*!

Gee, Ace-why
do ya always
wear all black?

'Cause
laundry's
easier.





Hey! Time for a sooper posi message!

LOVE HOW YOU
WANT TO LOVE
LOVE WHOM
YOU PLEASE





Homobodies still watch
old Saturday morning
cartoons in their undies.

REVUES



Candy Hearts
by Christopher
Peralta —
Cute minicomic
recalling a
past relation —

ship (like Jeffrey Brown, but entertaining!). Favorite parts: Crazy boy crush with a Ghost Mice shirt, genitals exclaiming "yay!" after sex, + Cupid slapping the author while calling him a shmuck. Sentimental and honest and pretty dang adorable!

✉ peralta808@gmail.com

Ob Ob Yeah #1+#2

by never really
Married Ronald

Sexy, spazzy energy propels the transcripts of conversations about no holds barred gay intercourse! The 2 zines are full of catchy slogans like "loose lips sink ships as well as they envelope penises!" OoY is pretty sparse in the formatting and lacks the formality of contact info but makes up for it with spastic sexual hyperactivity.

✉ whileiwaslisteningto
nprheard@gmail.com



Ⓐ Circle A Ⓐ
by Cathy Camper —
Camper's unpublished
novel is about a group
of teens in, out, and
on the edge of punk
culture in Minneapolis
during the '80's. It
follows characters like
Lebanese-American
Marnie and misfit
musician Owen as
they become immersed
in the rise and fall
of a punk house within
the 'real world' it
occupies. I love the
diversity of characters
and the critical obser-
vations of punk through
lenses of race, gender,
and class.

Circle A is a sweet
young adult novel that's
not at all sugar-coated
and left me with
characters that I can't
get out of my mind.
I would have loved for
a teenaged me to
stumble upon the book
fall for its queer
characters, take a
little away and keep
on making the beautiful
mistakes that Camper
writes about.

✉ cfastwolf@hotmail.com



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