

ISSUE 1
FALL 2018

THE COLUMBUS Scribbler

CELEBRATING
THE COMICS, CARTOONS
AND CREATORS OF
COLUMBUS



PAPKE



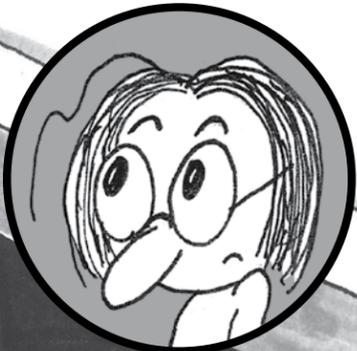
FEHSKENS



WATSON



BOWMAN



CRUM



STOLL

WELCOME TO THE SCRIBBLER

Hello and welcome to the first issue of the *Columbus Scribbler*! Whether you are a lover of comics, an established or up and coming artist, or someone who simply enjoys comics and wants to learn more about the people creating them, this is the paper for you.

The incredible city of Columbus is filled to the brim with a multitude of cartoonists, comic makers, artistic illustrators, and storytellers (and a couple of inkers). And within these pages you'll be exposed to the great wealth of creative talent that this city has to offer.

Our goal with *The Scribbler* is to establish a place where anyone can find out about the local comic scene and

events (be it book signings, readings, conventions, festivals, or simply a hangout with others). We want you to explore and learn about the unique history of comics, meet local comic creators, or be inspired to make your own comics with upcoming handy tutorials and an avalanche of local comic art.

It is our hope that *The Scribbler* will inspire you to create your own stories, develop your own art, learn something new about comics, and become a part of the amazing comics community here in our wonderful city.

The work of every great artist all began with a scribble. Welcome to Columbus' best kept secret.

- Brian Canini

WHO WE ARE



DEREK BAXTER • drunkencatcomics.com

Derek Baxter draws, works and lives in Columbus, Ohio. He has been part of the Drunken Cat Comics duo since 2001, when he and Brian Canini teamed up to write and draw comics as high schoolers. He does a weekly webcomic on the Drunken Cat Comics website and occasionally writes and draws minicomics, such as *The Life and Death of Mr. Burger* and *Gomibako*.

BRIAN CANINI • drunkencatcomics.com

Born and raised in Columbus, Brian Canini has been cartooning and creating stories ever since he took hold of his first crayon. Through his efforts in self-publishing, he has created the award-winning autobio graphic novel *Fear of Flying*, the critically-acclaimed crime comic *Ruffians*, and is one half of the team duo that produces the award-winning webcomic *Drunken Cat*.

STEVE STEINER • mulletturtle.com

Steve Steiner is the man behind Mullet Turtle Comics – a publisher of weird humor zines and comics. He lives in Groveport, Ohio with his wife Jennifer.

JACK WALLACE • disposablefictioncomics.com

Jack Wallace is a writer from Columbus who's happily married and finds himself inexplicably working in finance. Disposable Fiction Comics started as a group of short stories and metamorphosed, into a book, a webcomic, and, finally, a company creating fiction spanning a variety of genres.

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THE COLUMBUS Scribbler

COLUMBUSSCRIBBLER.COM

ARE YOU A COMIC CREATOR LIVING IN THE COLUMBUS AREA?

We'd love to see your work! Send submissions to be in future issues of *The Scribbler* to cbusscribbler@gmail.com

Cover Illustration by Lauren McCallister

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A CORNELIA STORY by Kel Crum

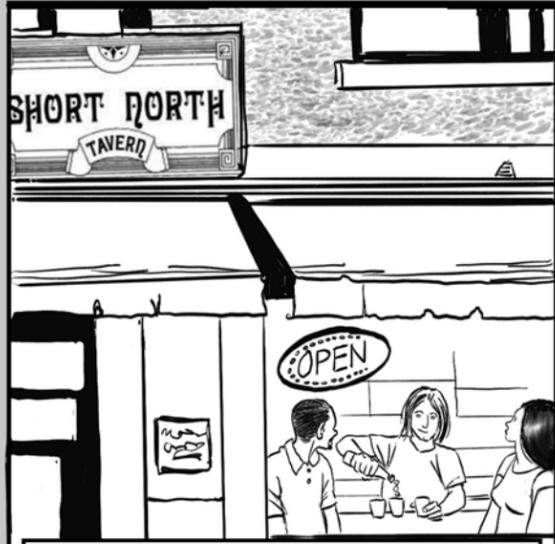


MEET THE PEOPLE OF COLUMBUS

Written By Jack Wallace Art By Brent Bowman Lettered By Chris Allen



BUCKY CUTRIGHT MOVED FROM WEST VIRGINIA TO COLUMBUS IN 1992 TO STUDY PSYCHOLOGY AT OTTERBEIN UNIVERSITY.



HE WAS HIRED ON FULL-TIME AT THE SHORT NORTH TAVERN, WHERE HE'S WORKED FOR 17 YEARS.



ONE AUTUMN AFTERNOON, WHILE DISCUSSING HALLOWEEN PLANS, A FRIEND MENTIONED...

BUCKY, YOU SHOULD HOST A TOUR.

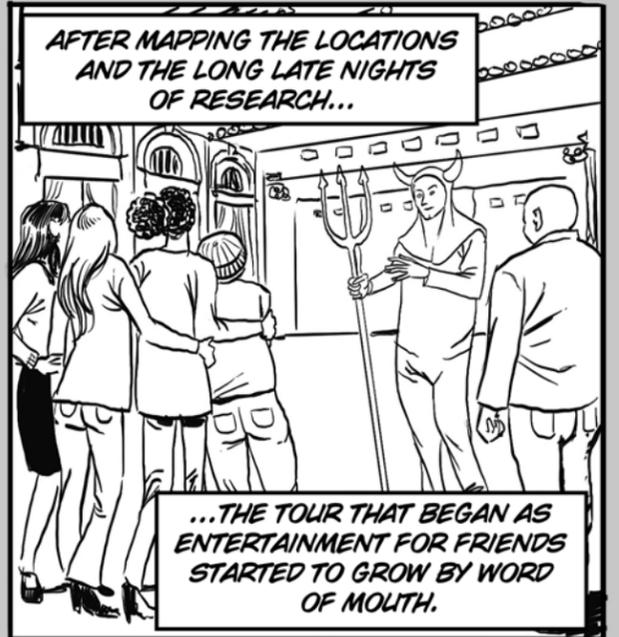


AND SO BEGAN...

WELCOME TO OUR FIRST GHOST TOUR OF COLUMBUS.



I WANT TO THANK EVERYONE FOR STICKING WITH US FOR THE FOURTEENTH AND FINAL STOP OF THE TOUR.



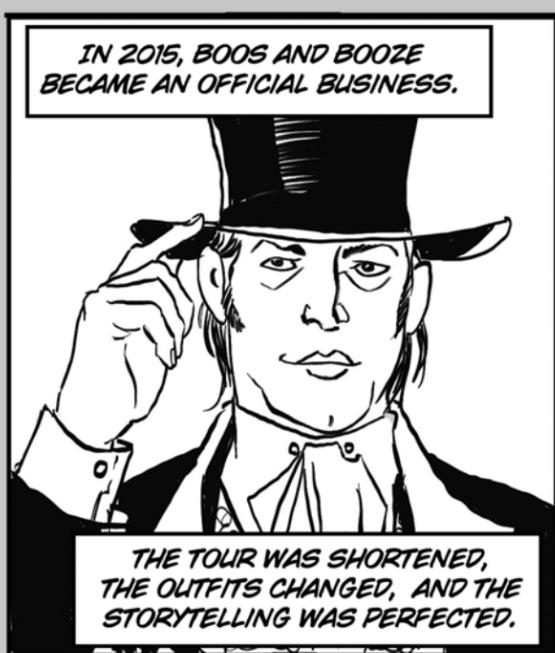
AFTER MAPPING THE LOCATIONS AND THE LONG LATE NIGHTS OF RESEARCH...

...THE TOUR THAT BEGAN AS ENTERTAINMENT FOR FRIENDS STARTED TO GROW BY WORD OF MOUTH.



MARTIN AND BUCKY MET IN 1999 AND HAVE BEEN TOGETHER SINCE 2007. MARTIN STARTED DRIVING THE BUS WHILE BUCKY TOLD STORIES...

...HE ALSO DOES THE TAXES, BOOKS THE VENUES, AND HANDLES THE BUSINESS SIDE OF THINGS.



IN 2015, BOOS AND BOOZE BECAME AN OFFICIAL BUSINESS.

THE TOUR WAS SHORTENED, THE OUTFITS CHANGED, AND THE STORYTELLING WAS PERFECTED.



BEFORE SHE COULD EVEN LITTER A SCREAM, THE MAN TURNED AND VANISHED DOWN THE STAIRS

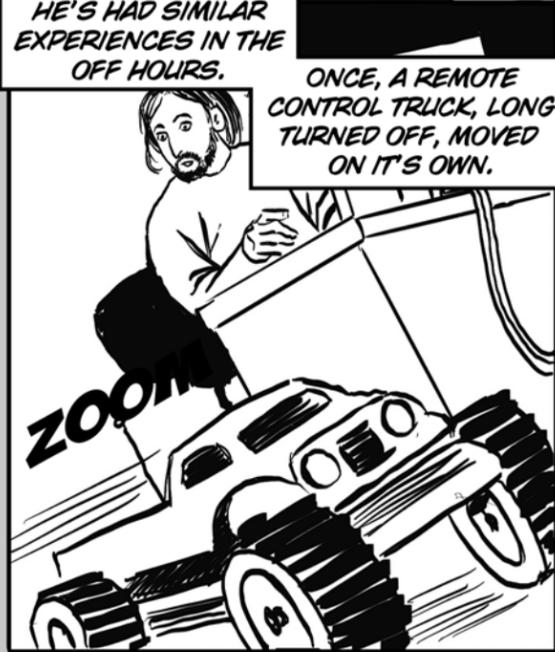
THE TOUR ALSO INCLUDED STORIES FROM COLUMBUS LANDMARKS SUCH AS THE WESTIN, THE RINGSIDE, CLUB DIVERSITY, AND THE BOATHOUSE AT CONFLUENCE PARK.



AND THEN I FELT A SMALL HAND GRAB MY OWN!

THAT'S EXACTLY WHAT HAPPENED TO ME!

THOUGH BUCKY STARTED THE TOUR AS A SKEPTIC, HE'S SEEN THINGS ON THE TOUR THAT HE COULDN'T EXPLAIN SUCH AS TOUR GOERS HAVING SIMILAR PARANORMAL EXPERIENCES.



HE'S HAD SIMILAR EXPERIENCES IN THE OFF HOURS.

ONCE, A REMOTE CONTROL TRUCK, LONG TURNED OFF, MOVED ON IT'S OWN.



THE TOUR HAS EVEN EXPANDED INTERNATIONALLY HOSTING ITS FIRST TOUR IN IRELAND FOR A WEEK LONG EXCURSION THROUGHOUT THE COUNTRY.



10 QUESTIONS WITH

LAUREN MCCALLISTER

Lauren McCallister is a graduate of the Columbus College of Art and Design where her studies included screenwriting. Her most recent work, *Teen Girl Killed*, is an autobiographical account of her teenage years. Her work can be viewed and purchased at www.truelifecomix.com, and the *Laughing Ogre*, where she's been a long-time employee.

1. Why did you choose comics as your storytelling medium?

I've loved to read and write stories of all kinds for as long as I can remember, but there's something about comics that I just latched on to. The visual side of the medium really allows me to pick out little moments that feel important without having to laboriously describe every detail I don't want the audience to miss. If I tried to write prose, you'd think I was getting paid by the word!

2. Why did you choose the autobiographical genre?

It's sometimes hard for me to verbalize my feelings in the moment in a way that satisfies. Autobiography helps me understand myself and the world better. I like to think it helps other people to better understand me too.

3. Autobiographical creators have a long history in comics. Who are the creators that influenced your work either past or present?

This is a hard question because I've had to read so many different things for work and probably forget half of them! Phoebe Gloeckner, Julie Doucet, John Porcellino, Ulli Lust, and Mimi Pond are some of my all time favorite autobiographical cartoonists, each for different reasons! I also read a ton of Archie comics as a kid which definitely influenced me to draw every character with one of the same three faces.

4. How did studying at the Columbus College of Art & Design help you with your work?

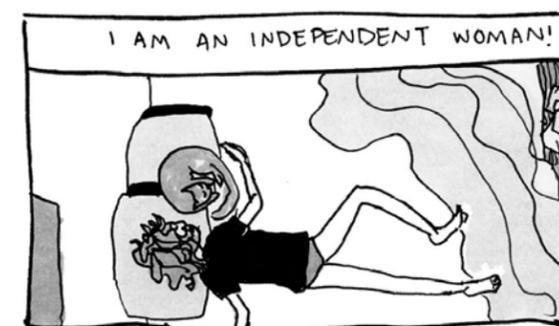
There wasn't a comics major when I went there so I had to scam my teachers into letting me do comics for as many projects as possible. Also I took screenwriting, which I found to be very helpful in terms of learning to edit and tell a story efficiently.

5. As your work incorporates people from your personal life, has anyone ever been upset by their representation?

Yes. Everybody thinks they want to be in a comic until they're actually in one. It's hard for any of us to see ourselves through the eyes of another person, but I try to make it clear to people who appear as characters that my main priority is to tell a story. Even as a personal fan of reading into things way too much, I can't advise looking at my comics for hints about my current opinions on anyone.

6. In "Teen Girl Killed" you are focusing on your life as a teenager. What do you think it is about being a teenager that makes good fodder for storytelling?

I think when you're that age you feel everything a lot more intensely, which helps make for a more dramatic read when recalling it back. A lot of the plot events in *Teen Girl Killed* aren't really all that monumental when you look at them objectively, but when you're young and experiencing everything for the first time small things can take on weight that still affects you later in life. My relationship with those memories definitely changes how I construct the narrative.

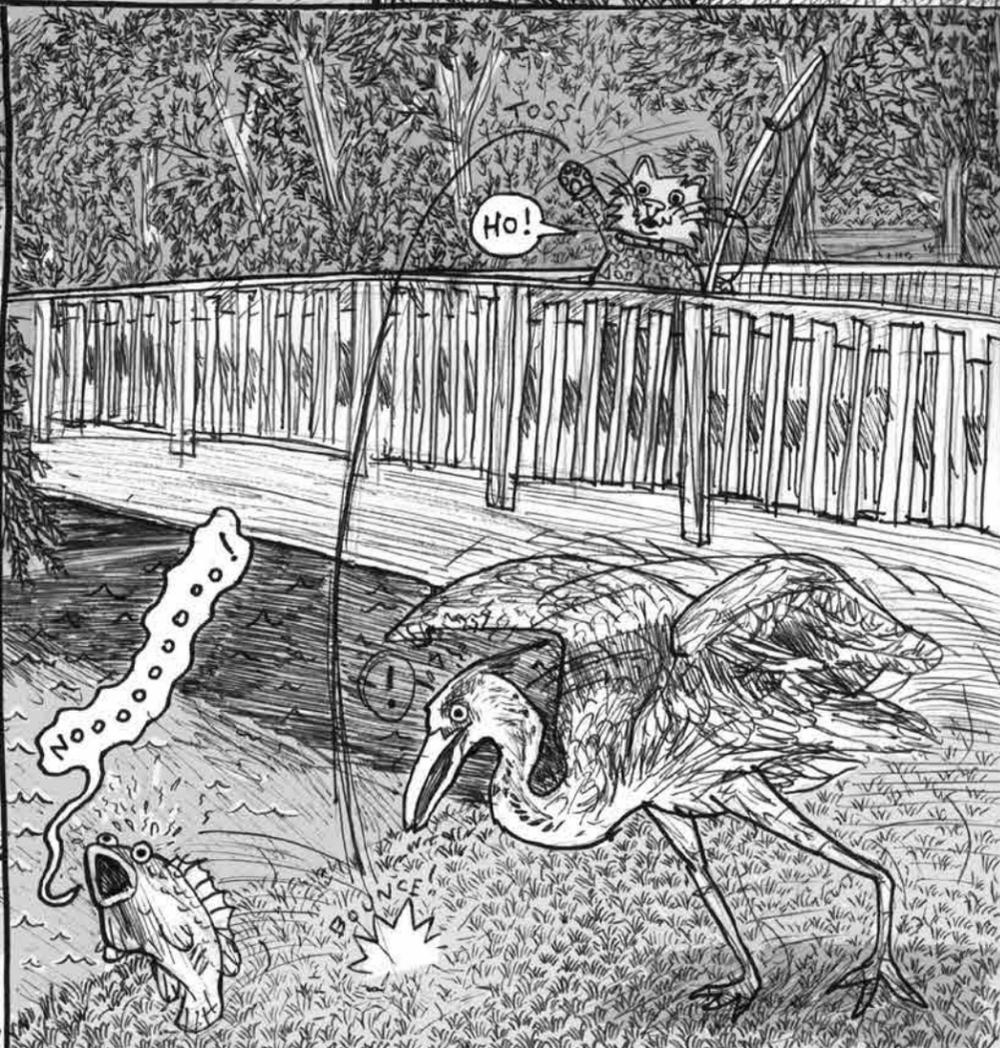
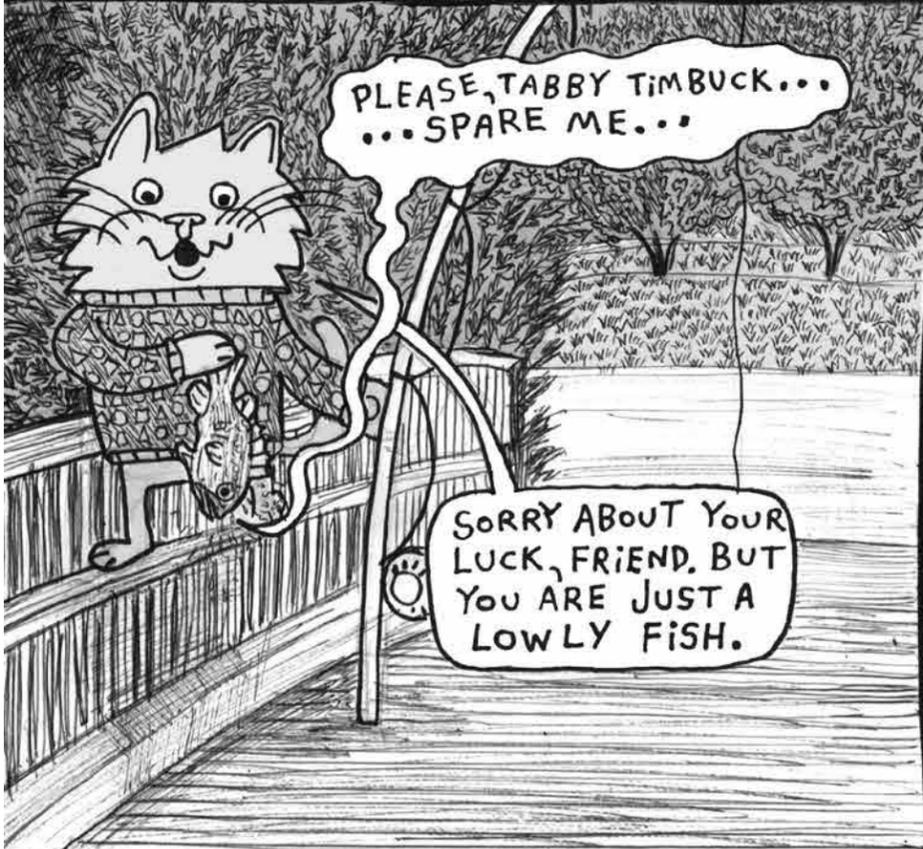
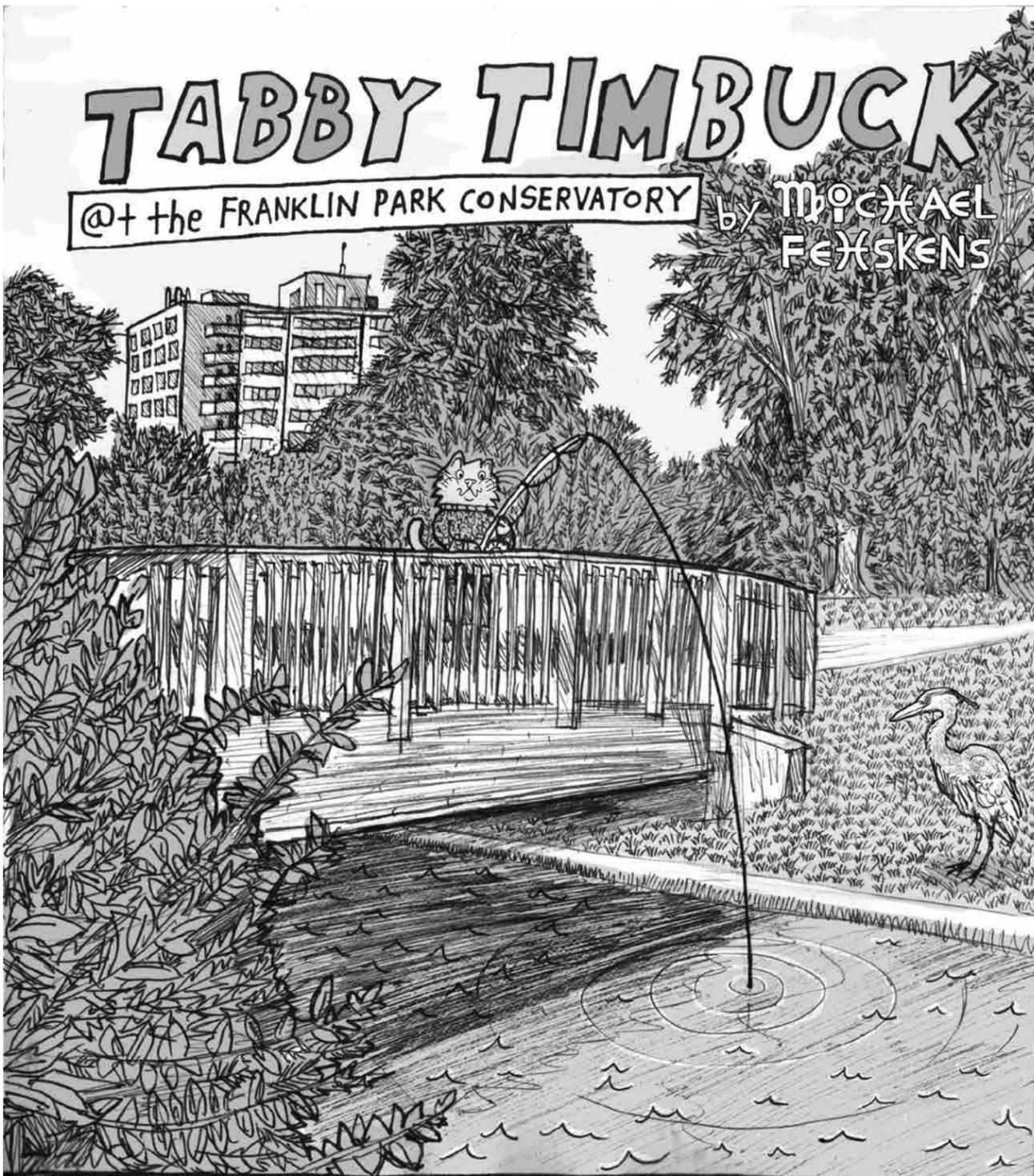


CATCALLS THAT WOULD ACTUALLY WORK



TABBY TIMBUCK

@ the FRANKLIN PARK CONSERVATORY by MICHAEL FEYSKENS





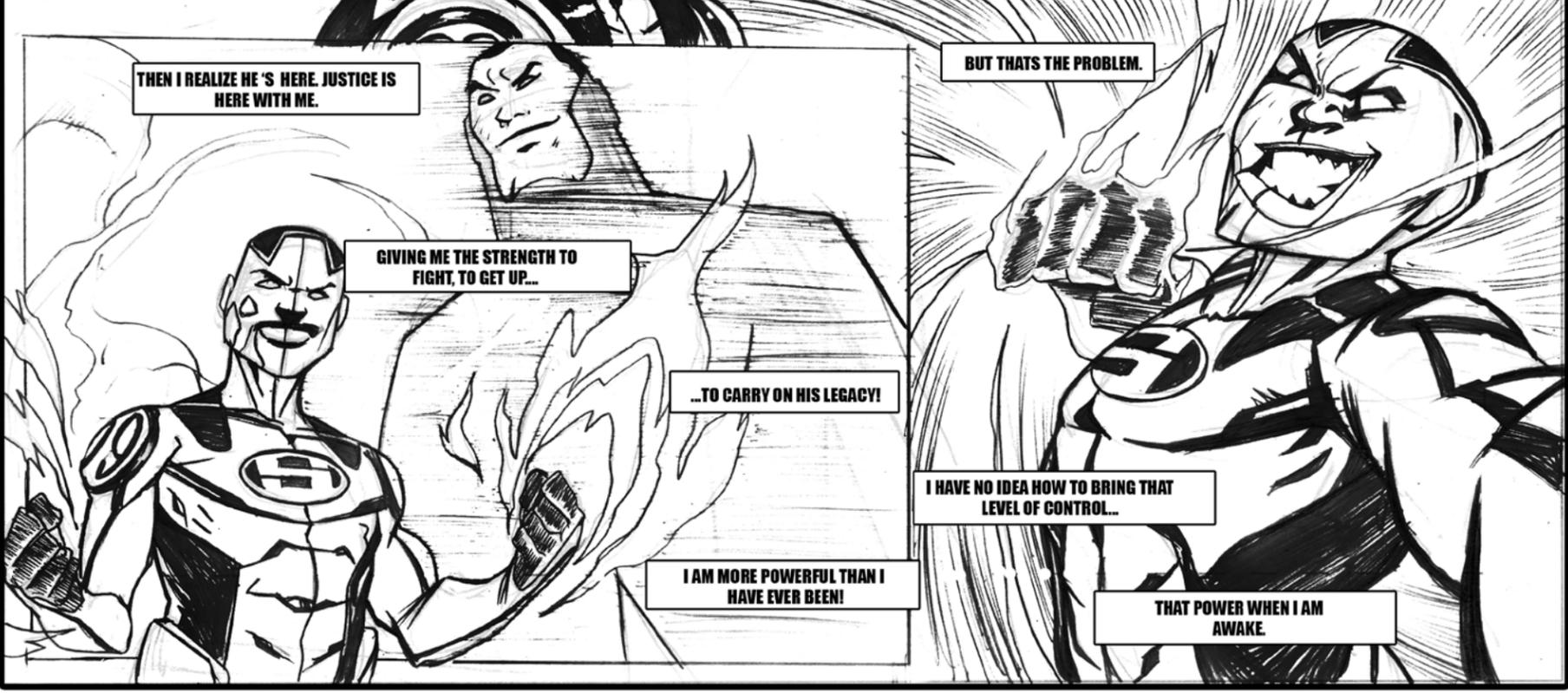
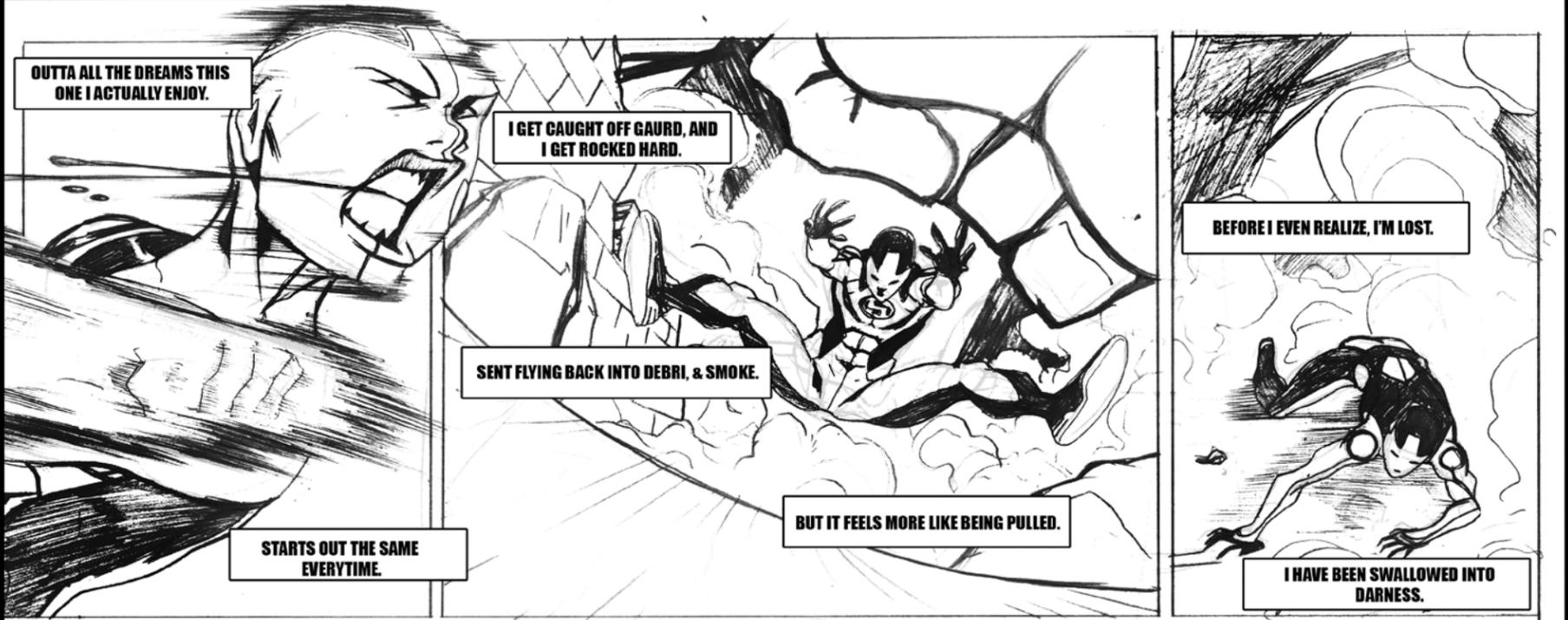
SHORT FEATURING: HOTSHOT

WRITTEN & ILLUSTRATED BY MICHAEL WATSON

FSKOMICS

FREESTYLECOMICS

FREESTYLECOMICS99



COMIC STRIP WARS

A Brief History of The Yellow Kid

By Brian Canini

There was a time when comics sold newspapers, when having the right comic in your paper could be the difference between success and failure. The Yellow Kid wasn't the first comic character ever created, but he was the first phenomenon. So much so that in his prime two competing papers ran their own versions of his strip. It was the dawn of a new century, the heart of the newspaper wars, and the beginning of the artistic medium known as comics.

Richard F. Outcault was born January 14, 1863 in Lancaster, OH. He studied art at McMicken University in Cincinnati and was eventually hired as a scientific and technical illustrator by Edison Laboratories. In 1892, he and his wife would end up settling in Flushing, Queens a train and ferry ride away from the magazine he was working for.

It was through Outcault's freelance cartoon work for weekly humor magazines that The Yellow Kid would begin to take shape. Like many cartoonists of the time in New York, Outcault had become fascinated with the city's street life particularly the street urchins of tenement houses and they would continually make appearances in his humor magazine strips.

The popularity of these magazines would eventually attract the attention of Morrill Goddard, the Sunday editor of The New York World newspaper. He would soon find himself convincing his boss, Joseph Pulitzer, to produce a full color Sunday comics supplement, the first of its kind. The effect on the public was nothing short of electrifying.

The Yellow Kid first appeared in a single panel strip on February 17, 1895. The strip was named *Hogan's Alley* and starred a street urchin named Mickey Dugan. Both the strip and supplement were an instant success.

Then, on January 5, 1896, Mickey Dugan's nightshirt was colored yellow. Readers began calling him The Yellow Kid soon after and thus forever discarded his real name to the pages of history. The Yellow Kid became a sensation the likes of which no one had ever seen before. Quickly, other papers scrambled to get out their own comics supplements.

William Randolph Hearst, an intimidating figure in the newspaper world, was not a man to be trifled with. Hearst was determined to have his paper, The New York Journal, become the most widely read paper in New York. To achieve this goal he



recognized that he needed great comics for his paper, he needed The Yellow Kid.

So, after having created 30 Yellow Kid strips for The World, Outcault was lured away to work on Hearst's new weekly comics supplement for The Journal. In an odd turn of events, however, Pulitzer hired another cartoonist, George Luks, to continue producing *Hogan's Alley*. And so, to avoid a copyright dispute with Pulitzer, Outcault's strip was renamed for The Journal to *McFadden's Row of Flats*.

The circulation battle between the two papers raged on as both papers tried to woo readers with ever more sensationalist headlines and promises of exclusive stories, most of which were made up. The Yellow Kid found himself in the center of all this as a chief weapon in both papers' circulation arsenal.

Sideliners soon took to calling the two papers "Yellow Kid Journals" or "Yellow Journals" and, from that moment on the sensationalist journalism that both warring papers practiced was dubbed "yellow journalism."

Then in early 1898, as the circulation wars died down, both *McFadden's Row of Flats* and *Hogan's Alley* stopped abruptly. The true reasons behind Outcault's departure and both papers ceasing production on the strip seems to be something that time has forgotten. Outcault went on to have another successful comic strip, *Buster Brown*. As for The Yellow Kid, he remains an enduring figurehead in comics history to this day.

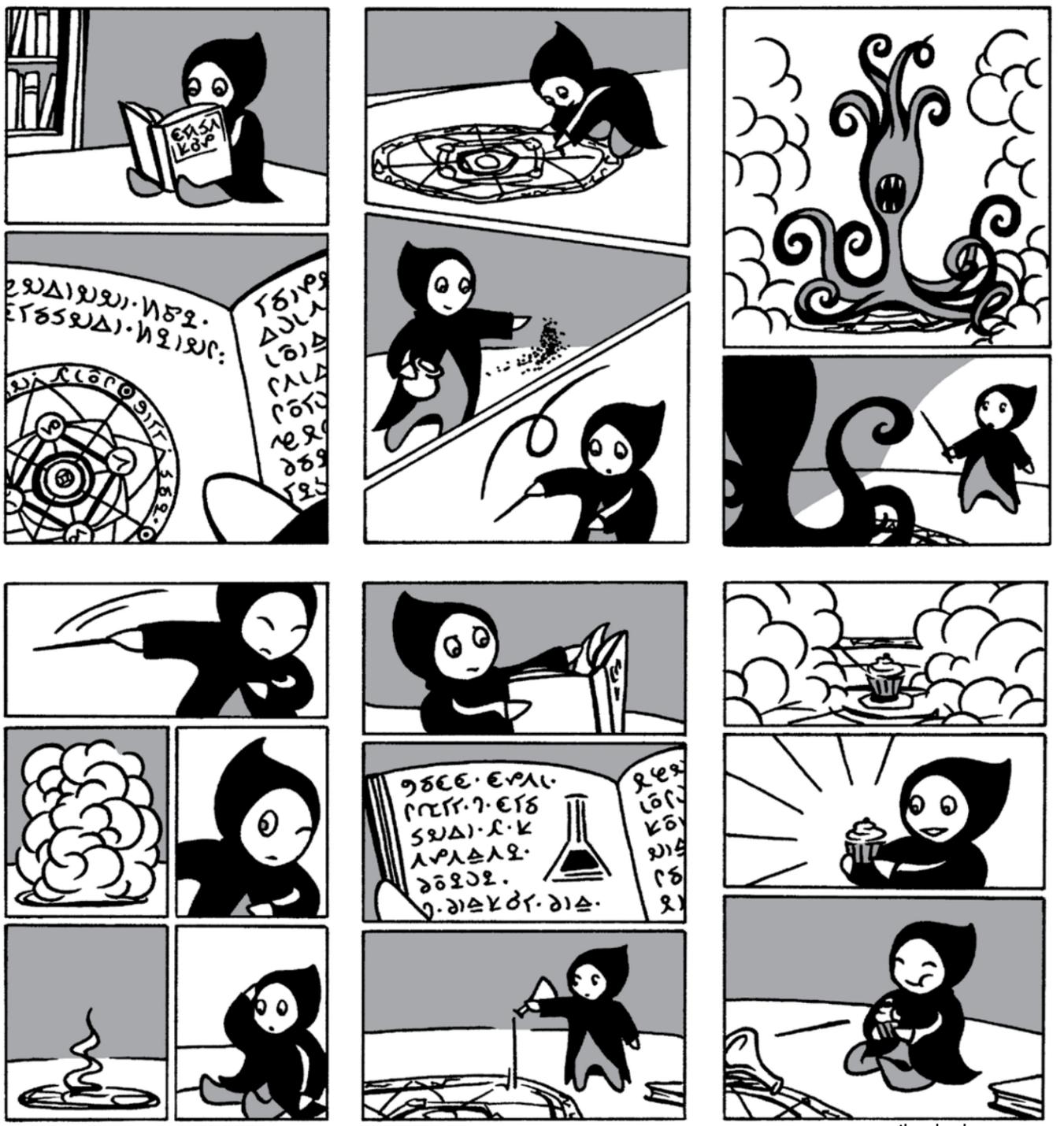
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- R. F. Outcault's the Yellow Kid : a centennial celebration of the kid who started the comics by R.F. Outcault ; [introduction by Bill Blackbeard, foreword by William Randolph Hearst III]
- Children of the yellow kid : the evolution of the American comic strip by Robert C. Harvey; with contributions by Brian Walker, Richard V. West
- Outcault, Goddard, the Comics, and the Yellow Kid by R.C. Harvey, The Comics Journal
- The Billy Ireland Cartoon Library & Museum

Ariel's Spell



by
Maryanne Rose Papke



SLUGGY
 ☆ SPACE ☆
 FIGHTER ACE
 BY S.Steiner

BLORP!

YOU'VE GOT TO BE KIDDING ME!

THIS IS NO JOKE, ZAK. THIS IS SLUGGY - YOUR NEW WING-MATE.

HIS PEOPLE ARE AT WAR WITH THE KILLRATHI JUST LIKE WE ARE.

BUT HE DOESN'T EVEN HAVE HANDS!

BLORP!

THAT'S NOT ALL - A KILLRATHI DREADNOUGHT ISN'T FAR BEHIND!

A DREADDOUGHT? THERE ISN'T TIME TO WASTE!

KEEP UP "ACE!"

STILL THINK SLUGGY IS AS GOOD AS ME, CAP? THAT INVERTEBRATE HASN'T EVEN REACHED HIS SHIP, YET!

HE'LL JOIN US WHEN HE CAN...

GET READY--

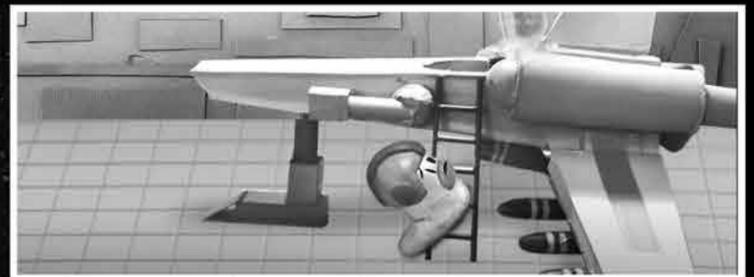
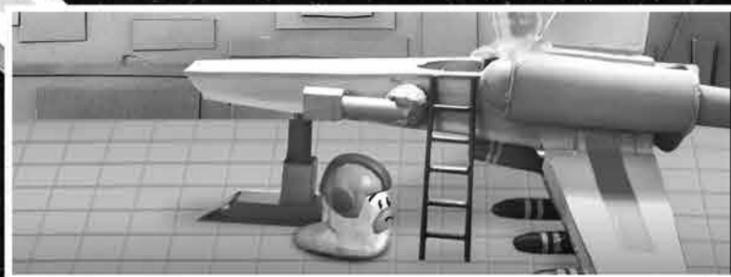
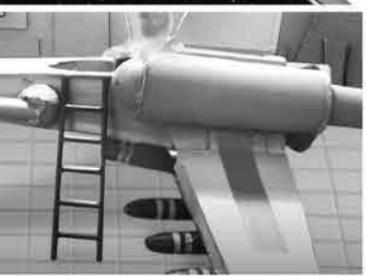
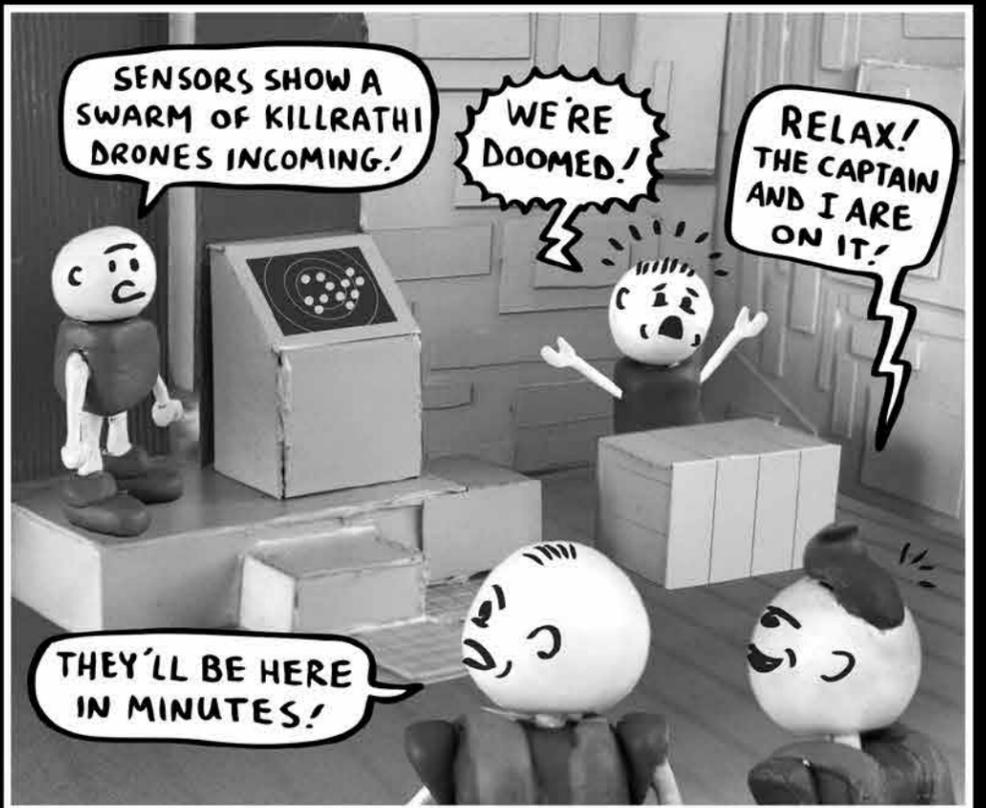
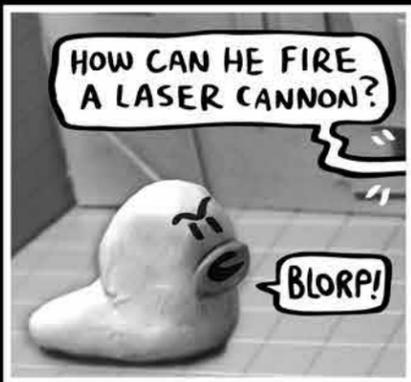
ENGAGE!

I'VE GOT THREE DRONES ON MY TAIL! I CAN'T SHAKE THEM!

HANG ON, CAP! I'M ON MY WAY!

IT'S TOO LATE! THEY HAVE A LOCK ON ME!

VRRRRMM



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SPOTLIGHT ON AN ALL-AGES CREATOR

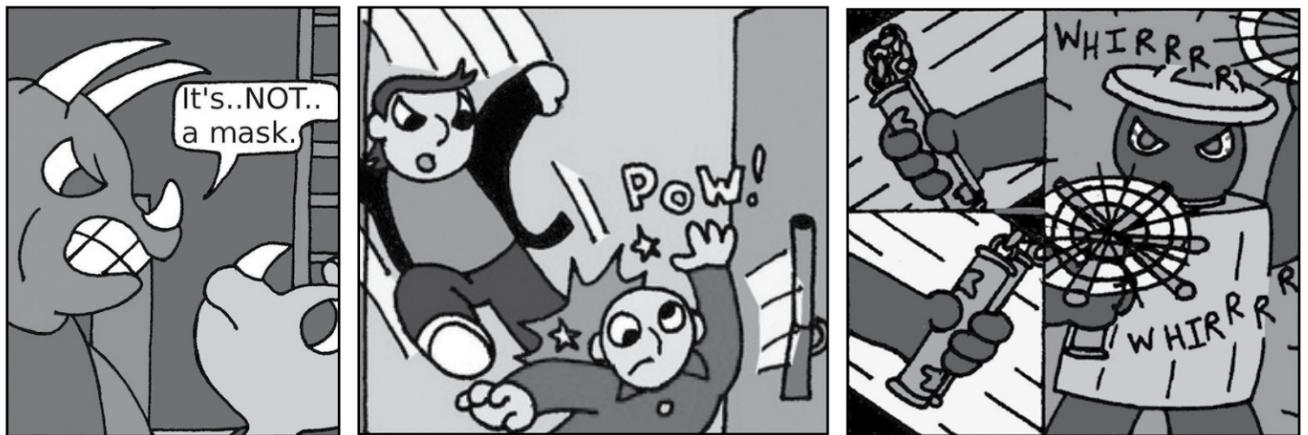
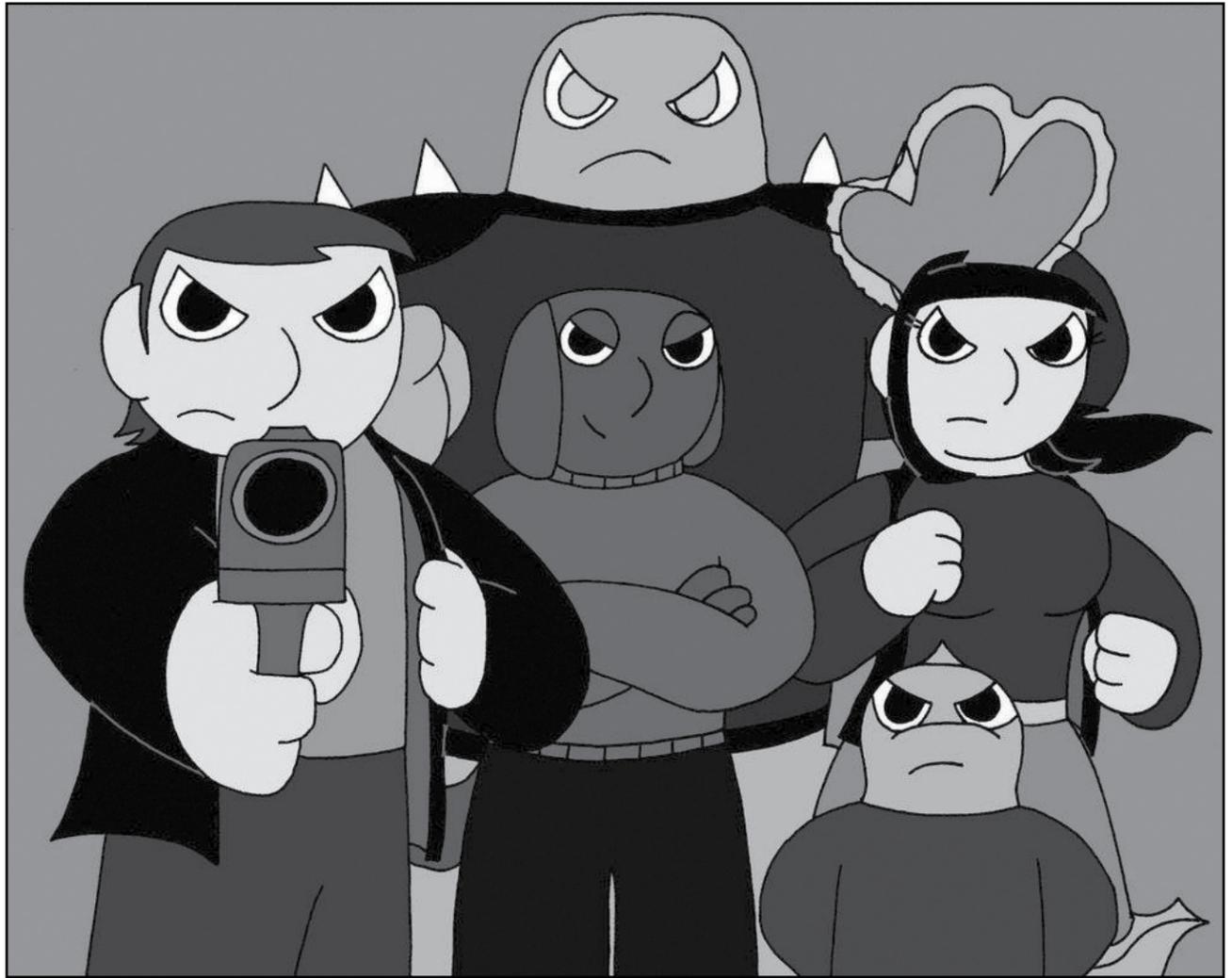


JOEL CRAMER

Honzy and Joel are the lead investigators of the Kragon Detective Agency. Joel's martial arts and keen wits have often saved the day while Honzy, his pint-size dragon partner, has the ability to breath fire. They are joined by Kara, an ex-police officer, who joined the Kragon Detective Agency after falling in love with Joel. Claw, an alien of great strength, and Copper, Joel's pilot roommate, round out the group of heroes.

The group must protect the town from a villain known only as "The Boss". The building blocks of this world were created by a six year old Joel Cramer when Joel's grandmother bought him a toy dragon at a garage sale. He started turning these unique stories into comics and is currently on his fourteenth issue. An impressive feat for any creator especially when considering he does the writing, penciling, inking, and coloring all on his own.

Like the sign of any good book. You can't help but want to know how Honzy and Joel will escape and save the day. The world's heroes fight amongst each other like any family. Whether "The Boss" is planning to steal mutant creating serum or destroy the town's bridge, you know that The Kragon Detective Agency will always be there to protect Alien Town. You're invited to ride along in Joel's world with rich characters and enjoy crazy adventures suitable for all ages! joelcramercomics.com



KID'S KORNER

Hey kids! Do you like to draw comics?

You may get your work published in the Scribbler!

Here's what you do:

1. Draw your comic 8.5" x 11" (the size of a piece of regular copy paper on its side).
2. Scan your comic in at at least 200 dpi.
3. Send your comic to cbusscribbler@gmail.com
4. Please include your name, age, and e-mail address.

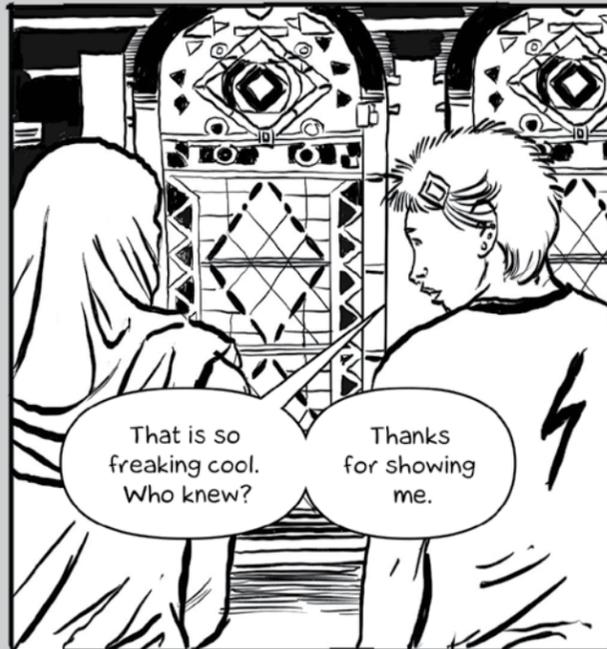
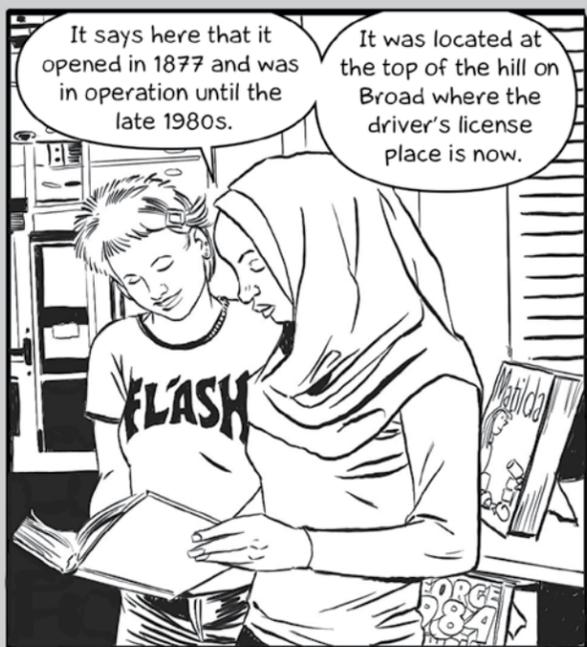
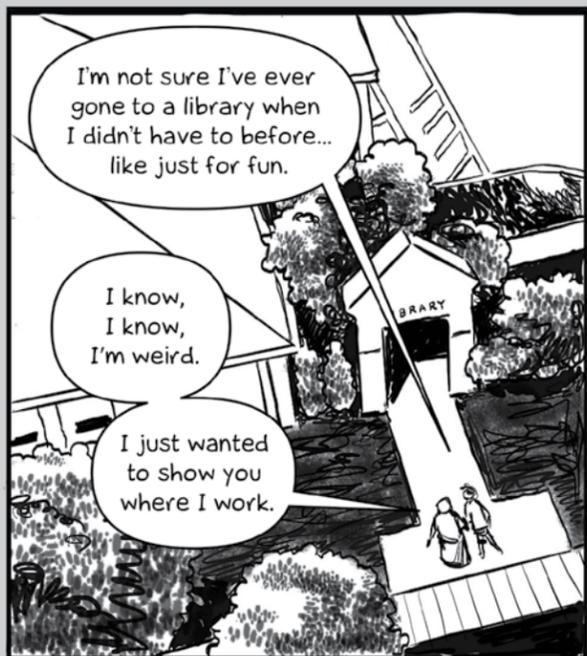


Please note that all published Kid's Korner comics will be considered donated material.

Fartun and Bea Go to the Hilltop Library

Story: Terry Eisele

Art: Brent Bowman



WHAT ARE AUTO-BIO COMICS?

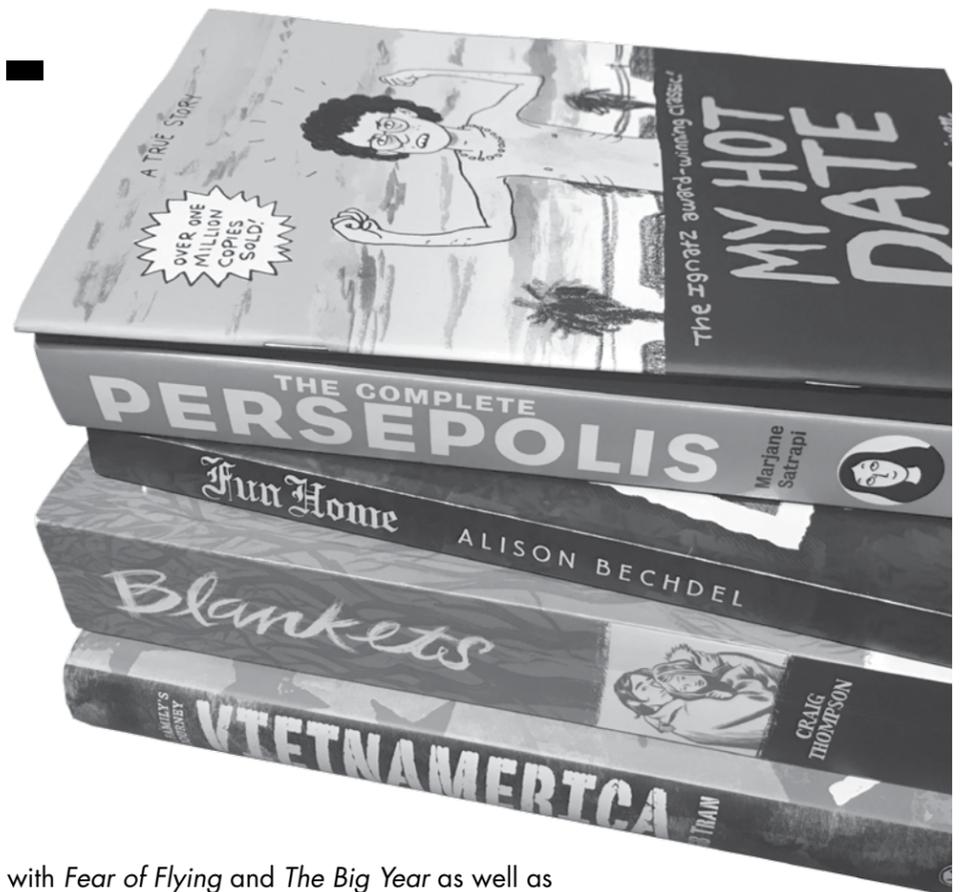
By Derek Baxter

You may be asking, "what is an autobio comic?" Let's break it down to its components. First, autobiography, which is an account of a person's life written by that person. Next, comic, which is a medium used to express ideas through images, as well as the reason we are all here at the Columbus Scribbler. So putting it together, an autobiography comic, or autobio comic for short, is a comic about one's own life.

It's pretty much a given that an autobiographical book is written by the person whose life the work is about, otherwise it would just be a biography. But comics are often a collaborative medium, and it's not always one person doing the writing, penciling, inking and coloring. In fact, most mainstream comics have an entire team devoted to them. This may or may not be the case with autobio comics. In some instances one person will do all the work, such as with Raina Telgemeier's *Smile*. Sometimes the author finds an artist to draw their story, as is the case with the works of Harvey Pekar, like *Our Cancer Year*, which was written by Pekar and his wife Joyce Brabner, but was actually drawn by Frank Stack.

And here's where things get even more interesting: within this genre lie a multitude of sub-genres. Since autobio comics are about people's lives, they can be written to fit any number of genres. For example, some of these comics focus on major historical events. *Maus*, Art Spiegelman's illustrations of his father's life as a Holocaust survivor, *Persepolis* by Marjane Satrapi, about growing up in Iran during the Islamic Revolution, and *March*, the story of U.S. Congressman John Lewis's experiences in the Civil Rights movement, as written by Lewis and Andrew Aydin and illustrated by Nate Powell are a few examples.

Other sub-genres include journal comics, which are comics that are often drawn as page-a-day reflections on the author's life. These can be interesting to read as they are drawn in the moment, and when read as a complete work can reveal big changes the author was unaware of at the time. Examples of this sub-genre include local talent and contributor to the *Columbus Scribbler* Brian Canini



with *Fear of Flying* and *The Big Year* as well as Chris Monday with *Drink More Water*.

As with autobio books, coming of age is a big theme in autobio comics. Examples of this include both the aforementioned *Smile* by Raina Telgemeier, detailing her life from sixth to tenth grade and *Persepolis* by Marjane Satrapi. Beyond just coming of age, big life events make for some emotional autobio comics, such as Harvey Pekar and Joyce Brabner's *Our Cancer Year*, and Marisa Acocella Marchetto's *Cancer Vixen*, both of which deal with their author's surviving cancer.

All these suggestions are just the tip of the iceberg. Just like autobio books, autobio comics can be written for any number of reasons and deal with any number of events that affect an author's life. Like the authors and illustrators creating them, they each have their own unique style and are an excellent way to view another's life experiences.

MUST BE NICE

JAROMIR STOLL



CONTINUED FROM PAGE 2

7. "Teen Girl Killed" touches on a variety of issues facing teenagers such as drinking, drugs, false rumors, and sex. Has viewing your past experiences in panels changed your perspective of yourself?

A lot of my motivation for telling this story comes from the idea of gaining power over situations where, in the moment, I felt completely powerless. A lot of Teen Girl Killed is built on my character just reacting to things as they come, then rationalizing them away. I feel like by retelling the memory from my own point of view, using my own imagery exactly as it appears in my head, I can take control of it.

8. Working in the Laughing Ogre, you get to see comics on both side of the counter. How has that insight helped you develop the business side of making comics?

The top benefit of working at the store has definitely been having access to so many books. I've been able to try so many titles I never would have discovered on my own. As far as business goes, I could write essays on the importance of putting a price clearly visible on your books!

9. As you both write and draw, do you write first or lay out panels?

For Teen Girl Killed I outlined the plot of the entire series first, since it's a longer story. I almost always use a 6-panel grid when laying out pages so I write a loose script for each issue with the that layout in mind. The script is mostly just any dialogue or narration and simple bullet points to remind myself what I wanted to do with each panel. My brain remembers things in stills and small moments so it's luckily pretty easy to decide what images to use. Then I draw, ink, color with markers, and I'm done!

10. You write, draw, ink, letter, print and even staple your comics yourself. Are you trying to fully execute a vision or is there something else?

I'm definitely trying to execute a vision. My comics are close to my heart and deeply personal, so who knows how I want them to turn out better than I do? ■



THAT MOMENT—ALEXIS' QUESTION— FELT SIGNIFICANT THEN. THINGS WERE CHANGING IN MY LITTLE LIFE, AND YEARS OF NON-EXPERIENCE SUDDENLY FELT LIKE PRACTICE.

RIGHT: The cover image and first three pages of Teen Girl Killed, a true story about life and death in high school in Ohio. Issues 1-5 are available for purchase at truelifecomix.com/teen-girl-killed/

COMIC REVIEWS BY DEREK BAXTER



THE COMPLETE PERSEPOLIS (2000) by Marjane Satrapi

The Complete Persepolis collects the two English translated works of Marjane Satrapi (published as four separate works in their original French) chronicling her childhood to her years at school abroad (Persepolis 1) and her return to her home in Iran (Persepolis 2). The novel reads as a series of vignettes detailing important moments in Satrapi's life as an Iranian growing up in Iran and Vienna during the Islamic Revolution.

The work is an intimate look at what it was like to grow up at a time of great political unrest and social change, and in that way serves as both a coming-of-age tale and a piece of historical nonfiction of life in war-torn Tehran. Composed entirely in black and white, Satrapi's art style is clean and elegant, with a minimalist attention to detail, choosing to focus more on evoking the mood of what the author was experiencing at the time. It serves as a great introduction to the autobio style of graphic novel, even for young readers, as the images are cartoon-like but still manage to convey a great sense of poignancy as to the events taking place.

The book was transformed into an animated feature in 2007, and would go on to win the Cannes Jury prize and become nominated for best animated feature at the Academy Awards.



MY HOT DATE (2015) by Noah Van Sciver

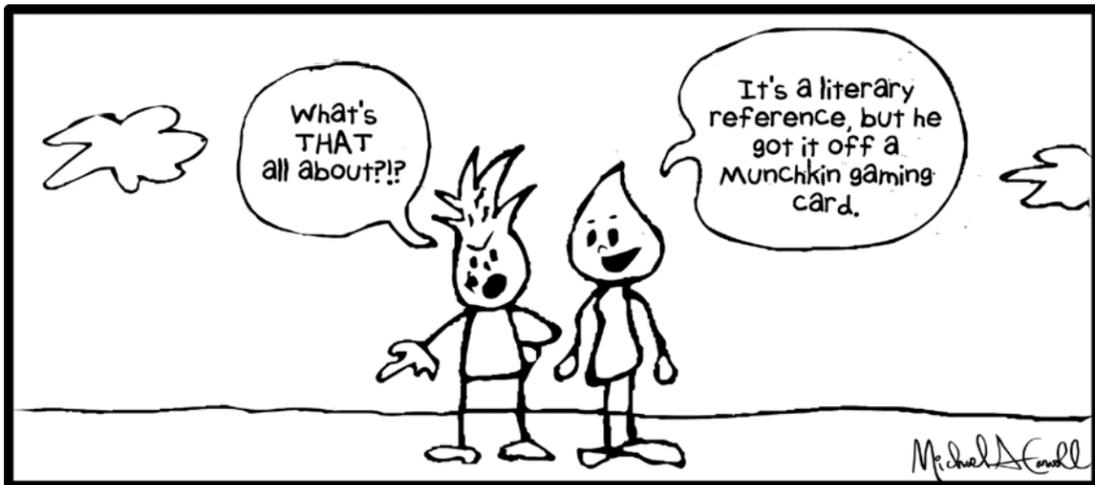
My Hot Date is the Ignatz award-winning (2016, Outstanding Story) short comic telling the true story of author Noah Van Sciver's first date as a 14 year old kid growing up in the suburbs of Arizona. The artwork is amazingly colorful and fun, and the dialogue and look help to capture the feelings and attitude of the time both in society and in a young boys life.

Anyone coming of age in the late nineties will be familiar with the songs, films and styles referenced by the author to create a real sense of what it was like growing up in suburban America in the nascent days of online dating.

The events building up to the first meeting of someone you have only conversed with online ring emotionally true, and the art does a wonderful sense of conveying Van Sciver's emotional state. Van Sciver is very open with how uncool he felt on the inside while trying to convey the urban tough guy image so popular among a certain subset of suburban youth of the 90's. Being the same age as the author, I truly related to his tales of wanting to fit in, act "street" and find love in the time of AOL Instant Messenger, including sharing almost the exact same experience of using my home printer to print out an image of a certain Spice Girl.



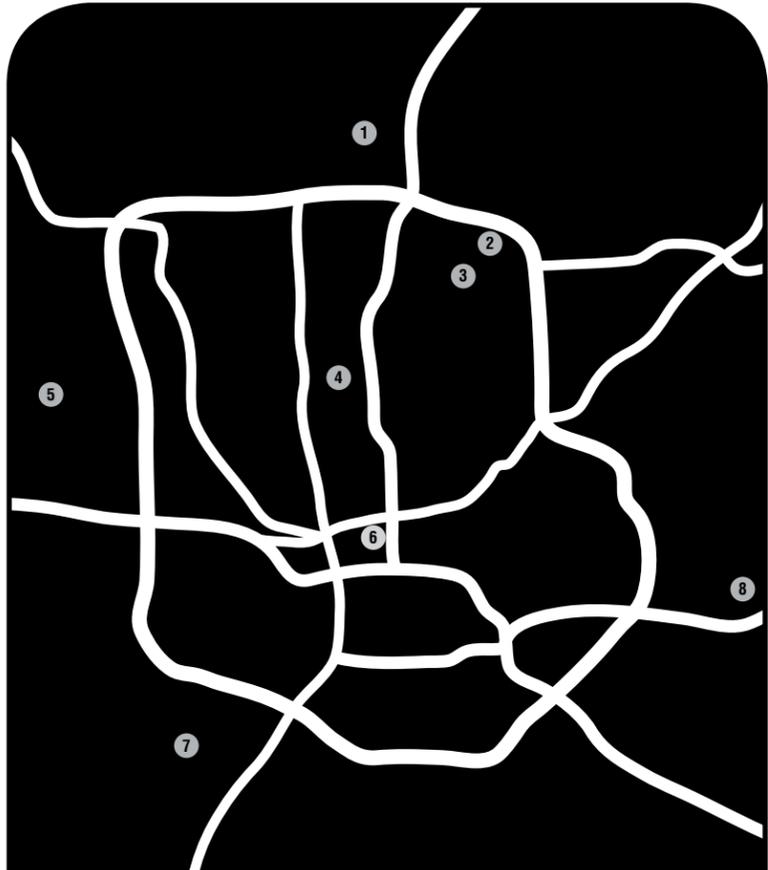
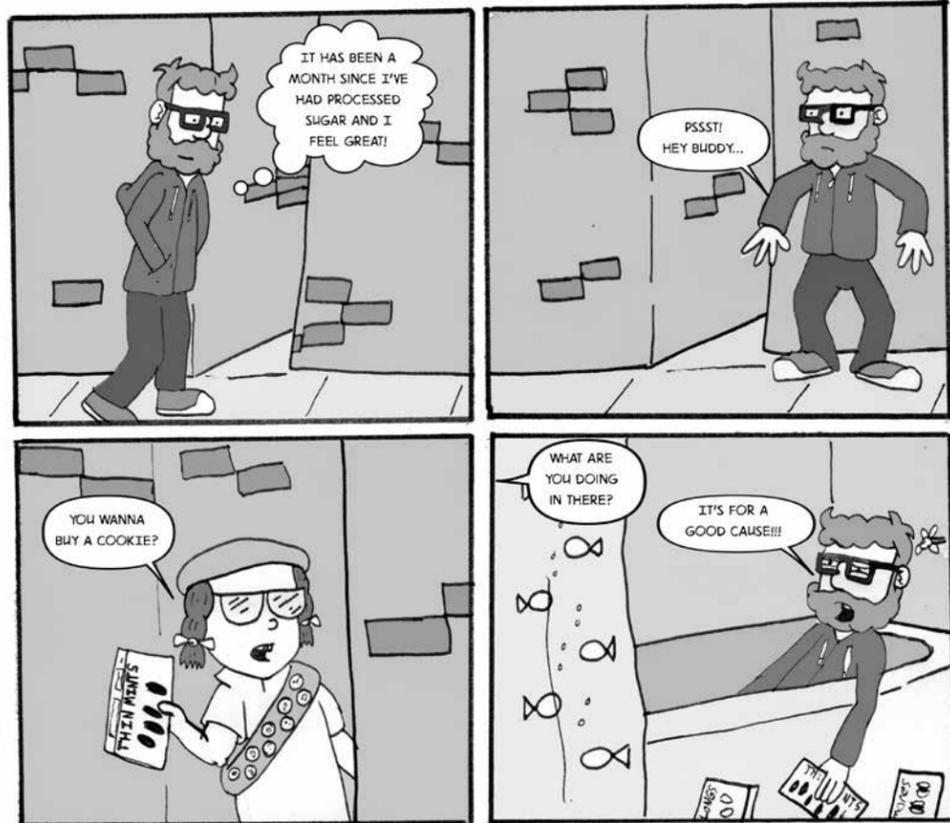
Ninjas of Columbus - Michael Anthony Carroll



Popcorn Snow - Michael Anthony Carroll

OFF THE WAGON

DEREK BAXTER



LOCAL COMIC BOOK STORES

- 1 COMIC TOWN
- 2 WORLD'S GREATEST COMICS
- 3 MOORE COMICS
- 4 LAUGHING OGRE
- 5 PACKRAT COMICS
- 6 HEROES AND GAMES
- 7 SKYLARK TOYS AND COMICS
- 8 CAPITAL CITY COMICS

UPCOMING EVENTS

CHAMPION CITY COMIC CON 2018

(Presented by Gem City Comic Con)
 When: Sunday, October 28th
 Where: Quality Inn And Conference Center, 383 East Leffel Lane, Springfield, OH 45505

AKRON COMICON 2018

When: Saturday, November 3rd from 10am to 6pm and Sunday, November 4th from 10am to 4pm
 Where: The Goodyear Hall, 1201 E. Market St. Akron, OH 44305

GENGHIS-CON 2018

When: Sunday November 25 from 2 - 7pm
 Where: The Lake Erie Building, 13000 Athens, Lakewood, OH 44107
 Admission: Free and open to the public

SMALL PRESS AND ALTERNATIVE COMICS EXPO (S.P.A.C.E.) 2019

When: Saturday April 27th from 10am to 6pm and Sunday April 28th from 10am to 5pm
 Where: Northland Performing Arts Center, 4411 Tamarack Blvd. Columbus, OH 43229
 Admission: Free!

GEM CITY COMIC CON 2019

When: Saturday, April 27th from 10 to 5pm and Sunday April 28th from 10 to 4pm
 Where: Dayton Convention Center, 22 E 5th St. Dayton, OH 45402

RATHA CON 2019

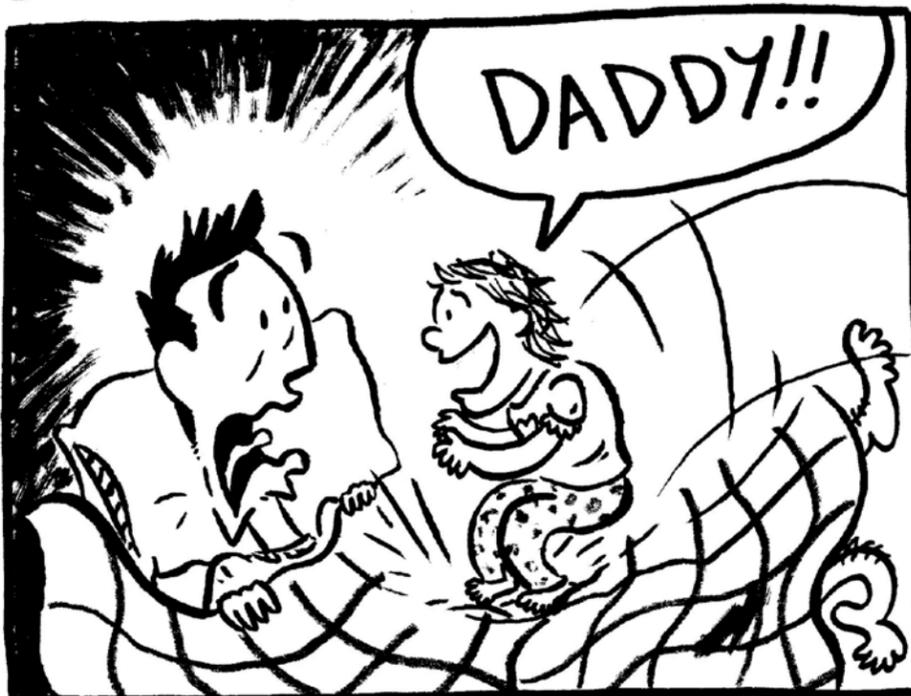
When: Saturday April 27th
 Where: Athens Community Center, 901 E State St, Athens, OH 45701

TRI-CON 2019

When: Saturday, June 8th
 Where: Big Sandy Superstore Arena, One Civic Center Plaza, Huntington, WV 25701
 Admission: General Admission: \$10/ Kids 10 and Under: Free

rise and shine

by
Brian
Canini



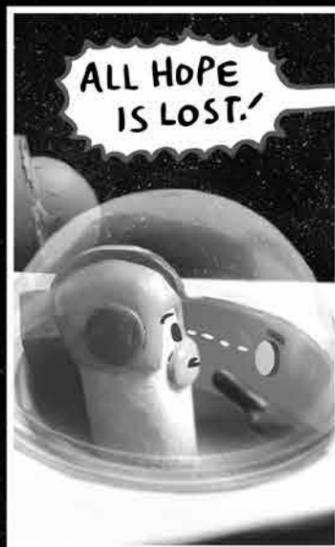
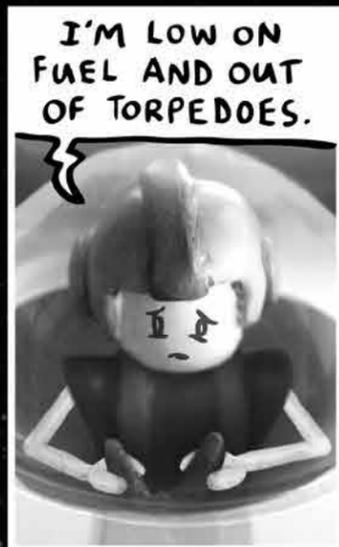
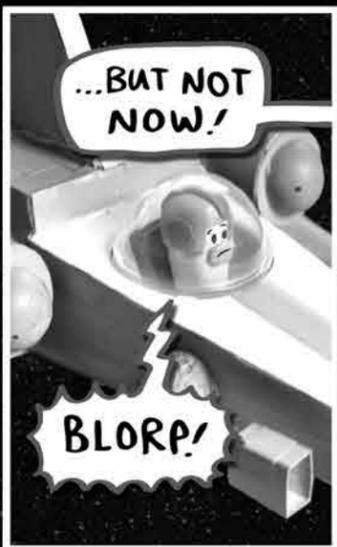
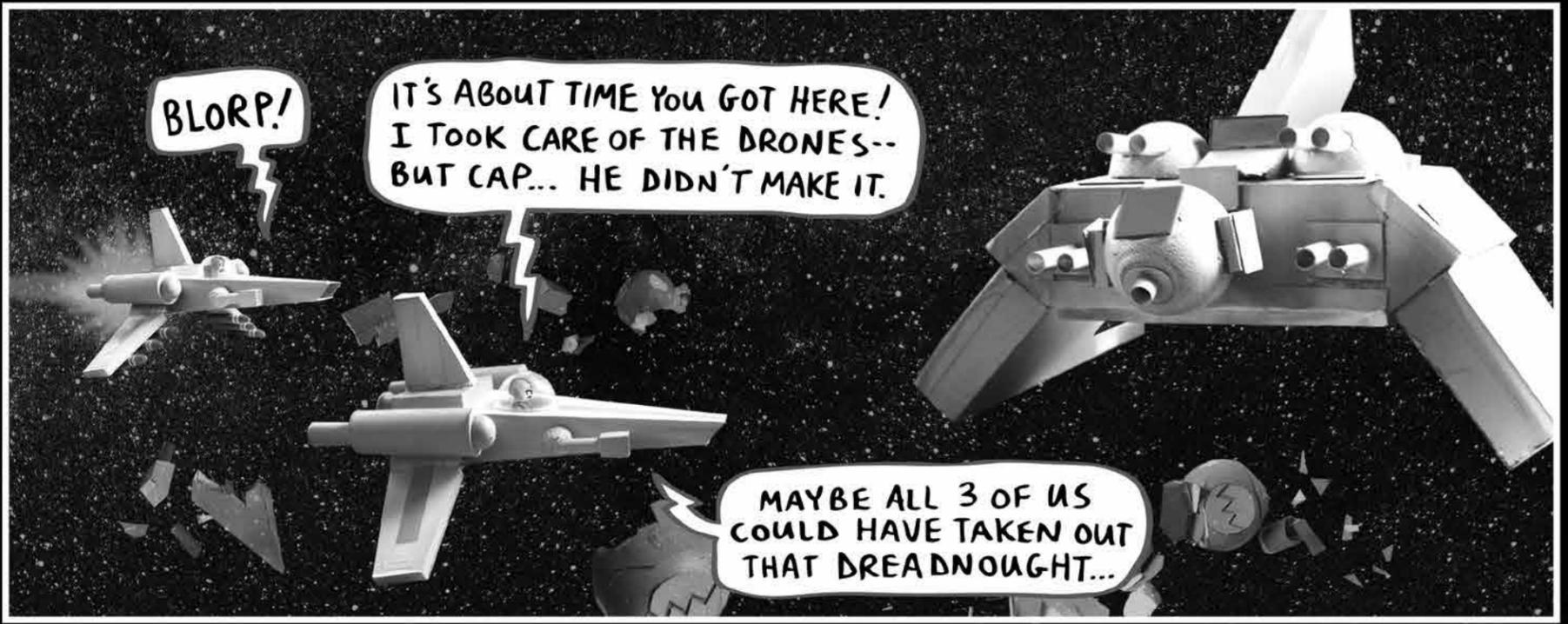
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FA-WOOOOM!

