

ISSUE 5  
FALL 2020

**FREE!**

# THE COLUMBUS *Scribbler*

CELEBRATING  
THE COMICS, CARTOONS  
AND CREATORS OF  
CENTRAL OHIO



FEATURING  
AN INTERVIEW WITH

**Jeff  
Smith**  
CREATOR OF BONE

COVER ILLUSTRATION BY STEVE STEINER

# THE COLUMBUS Scribbler

COLUMBUSSCRIBBLER.COM

Cover Illustration by **Steve Steiner**  
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## SPECIAL THANKS TO

**DAN GEARINO**  
**CHRISTIAN HOFFER**  
**CAITLIN MCGURK**  
**REBECCA PERRY DAMSEN**  
**TRACIE SANTOS**  
**ALEC VALERIUS**  
**NOAH VAN SCIVER**  
**TOM WILLIAMS**

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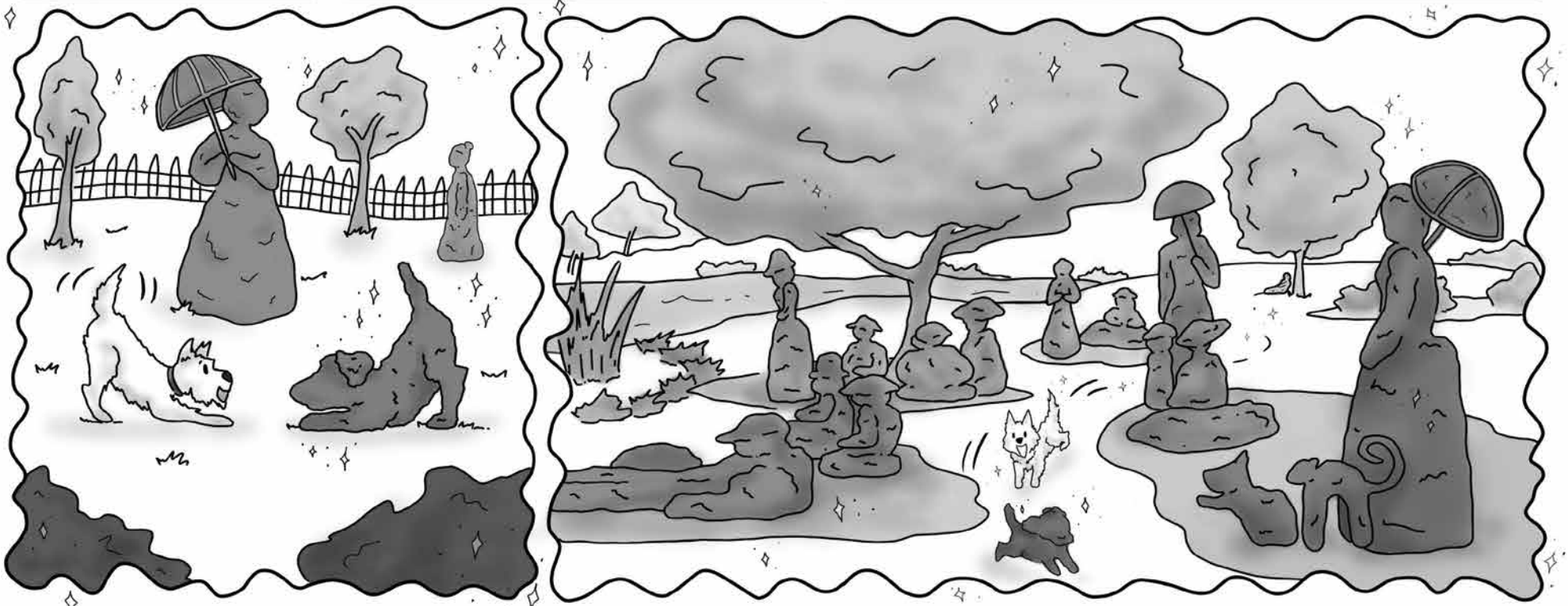
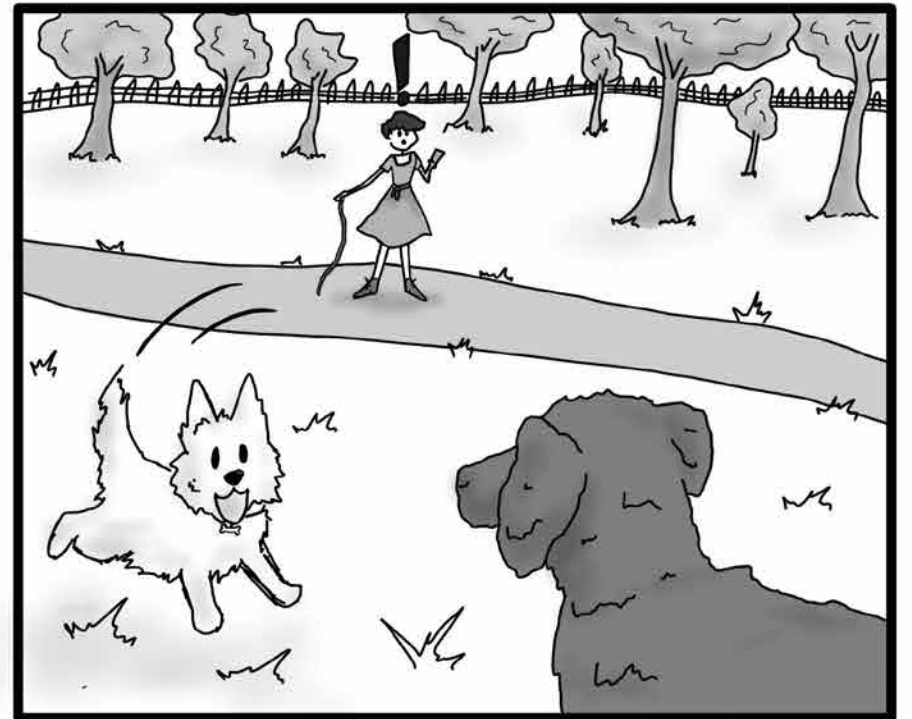
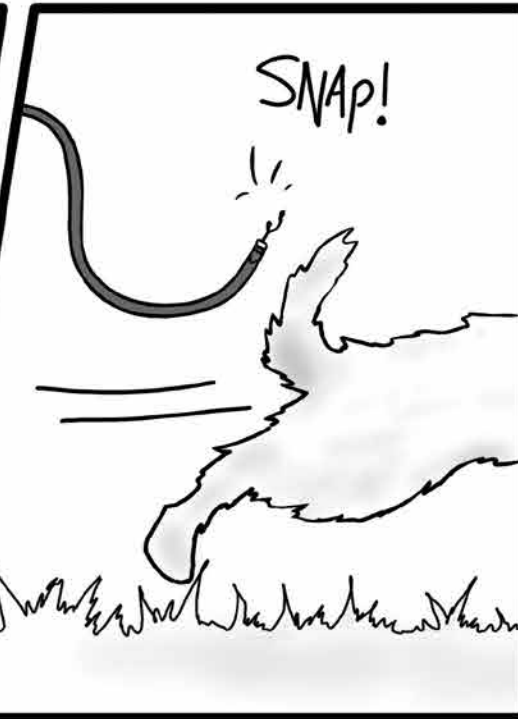
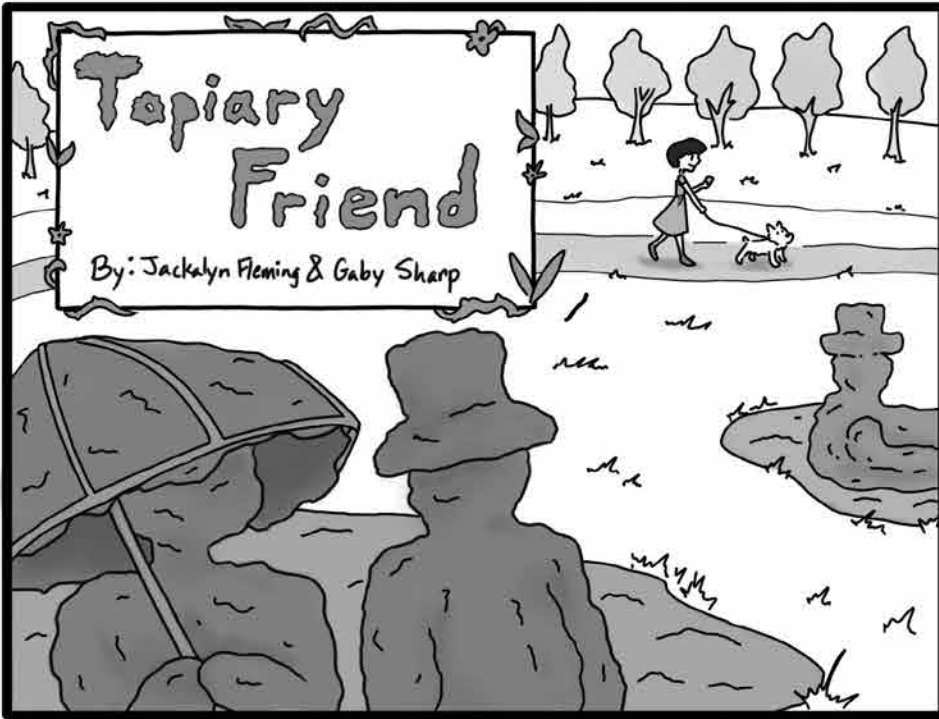


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**Are you a comic creator living in the central Ohio area? We'd love to see your work!**  
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# 10 QUESTIONS WITH JEFF SMITH



**A**s they say on the talk shows, our next guest needs no introduction. If you know just one cartoonist in Columbus, it's probably Jeff Smith. Jeff is best known for his *BONE* series, initially released in 1991, the rights of which have recently been purchased by Netflix and will be produced as an animated series. He's also noted for his books *RASL*, *Tuki Save the Humans*, and *Shazam! The Monster Society of Evil*. Jeff is the winner of eleven Eisner Awards, eleven Harvey Awards and two National Cartoonists Society Comic Book Awards. Jeff is also making a huge impact on Columbus by being a founding member of the Cartoon Crossroads Columbus (CXC) event held in our city for the last five years.

**1. Can you tell us who originally influenced your work growing up?**

You bet! I loved reading the Sunday funnies with my dad. *Peanuts* by Schulz was my favorite. In fact, when my dad was at work, I taught myself to read with the *Peanuts* collections. Later, I was absolutely obsessed with *Pogo* by Walt Kelly. I describe my inking style as an attempt to copy Kelly's style and failing. The visual language of film had a big influence on me as well, especially Spielberg starting with *Jaws*. Later, I fell in love with John Ford and Kurosawa. To this day, *Seven Samurai* is my favorite film. I read *The Adventures of Huckleberry Finn* in middle school and I realize in retrospect that it had a profound effect on my art.

**2. *BONE* was originally introduced to the public as a comic strip in Ohio State University's student-published newspaper "The Lantern". What effect do you think that experience had on your work?**

A really good one. What better way to learn your vocation than to fling it out to 50,000 readers every day! Very quickly I saw what jokes didn't fly, but more crucially I knew what did work! There aren't a lot of formal ways to learn about cartooning, and back then there were absolutely none. I learned technical things like how my line work would hold up being reduced and printed on newsprint. I learned the skill of timing. And most importantly, it led me to the new... at that time it was new... cartoon library that was being established by Lucy Shelton Caswell in the Journalism building. There I was exposed to the work and originals of comics masters like Milton Caniff, George Herriman, and E.C. Segar, the creator of *Popeye*.

**3. You are known as one of the "rockstars" of the self-publishing era of the early 90's. Can you give us insight into what that time of comics looked like and why you decided to self-publish? What are your thoughts on how comics and audiences have grown since then and where do you hope they're going?**

Back then, yeah. Well, they've grown! Back then you could only get comic books in hobby shops. They weren't on Amazon or in Barnes & Noble and they weren't in libraries. These comic book shops were like homing beacons for comic nerds like me. You'd walk in and you're surrounded by walls and walls of four-color magic! And usually a fat old cat and some tattoo books. It was a little strange that there were no children reading comics. Comic books were mostly for collectors at that time.

Most of the comics were the same as today, dozens of titles featuring Marvel and DC characters, but there was also a new kind of comic; work done by artists who made stories about their own characters. Who owned their own copyrights. I recognized this as big stuff! Comics like *Love & Rockets* by the Hernandez brothers and *Cerebus* by Dave Sim and Gerhard. *Cerebus* was self-published, as was another breakout title called

*Teenage Mutant Ninja Turtles*. These titles were all printed in black & white, tying them to the alternative and underground movements.

When I showed up with *BONE*, something alchemical happened between Dave Sim and me. The Self-Publishing Movement solidified and between the two of us and all the other talented self-publishers, we stormed the convention circuit and within two years had amassed enough of the overall market that we started wanting to control how our books were sold. For one thing, we wanted our books to stay in print instead of disappearing from the newsstand every month like the latest issue of *People Magazine*. One answer was graphic novels. If a *BONE* graphic novel sells out, you can restock it like a normal book. Easy, peezy! It turns out graphic novels are also more durable and have a spine, which allowed librarians to purchase them and put them on the shelves where readers not normally exposed to such material could see it. Around this time, the manga fad hit and the X-Men movies came out. By the late nineties, early 2000s, comic-cons and shops started to fill up with young women readers, and kids were reading them in school libraries. Scholastic, the largest children's publisher in the world, contacted Vijaya and I about launching a new graphic novel imprint for kids called Graphix with a newly colorized version of *BONE*. Now every New York publisher has a graphic novel imprint and there is a Graphic Novel Bestsellers List in the New York Times. It's very different now and very awesome!

**4. You seem to have quite an affinity for Ohio. You've incorporated work from Columbus restaurants into *RASL* and scenes from *BONE* were based from Hocking Hills. Why did you decide to stay in Columbus?**

I'm from here. Grew up in Worthington and we've lived in German Village for twenty-five years. Drew most of *BONE* in my current studio. *RASL*, too. *RASL* is a noir crime thriller and there were going to be bars in it. As reference, I used a mashup of my favorite German Village hangouts, Club 185, G. Michael's Bistro, and Lindey's. When we were in our twenties, Vijaya and I moved around a lot, but we always wanted to end up one day in German Village. Vijaya had a software job in Silicon Valley in the early nineties where we lived while I was starting up *BONE*. Then the book took off. Suddenly we had the means to buy a house! Maybe not in the Bay Area, but that house in German Village was looking pretty good! Besides, back in Ohio were all our friends and family. We were happily surprised by the changes that had taken place in Columbus while we were on the west coast. The Short North! Chef driven restaurants, eating local, and Jeni's. It was the beginning of the path this city has been on ever since. This is a fantastic place to live. That's why we started CXC, the Cartoon Crossroads Columbus festival, to share our love of it.

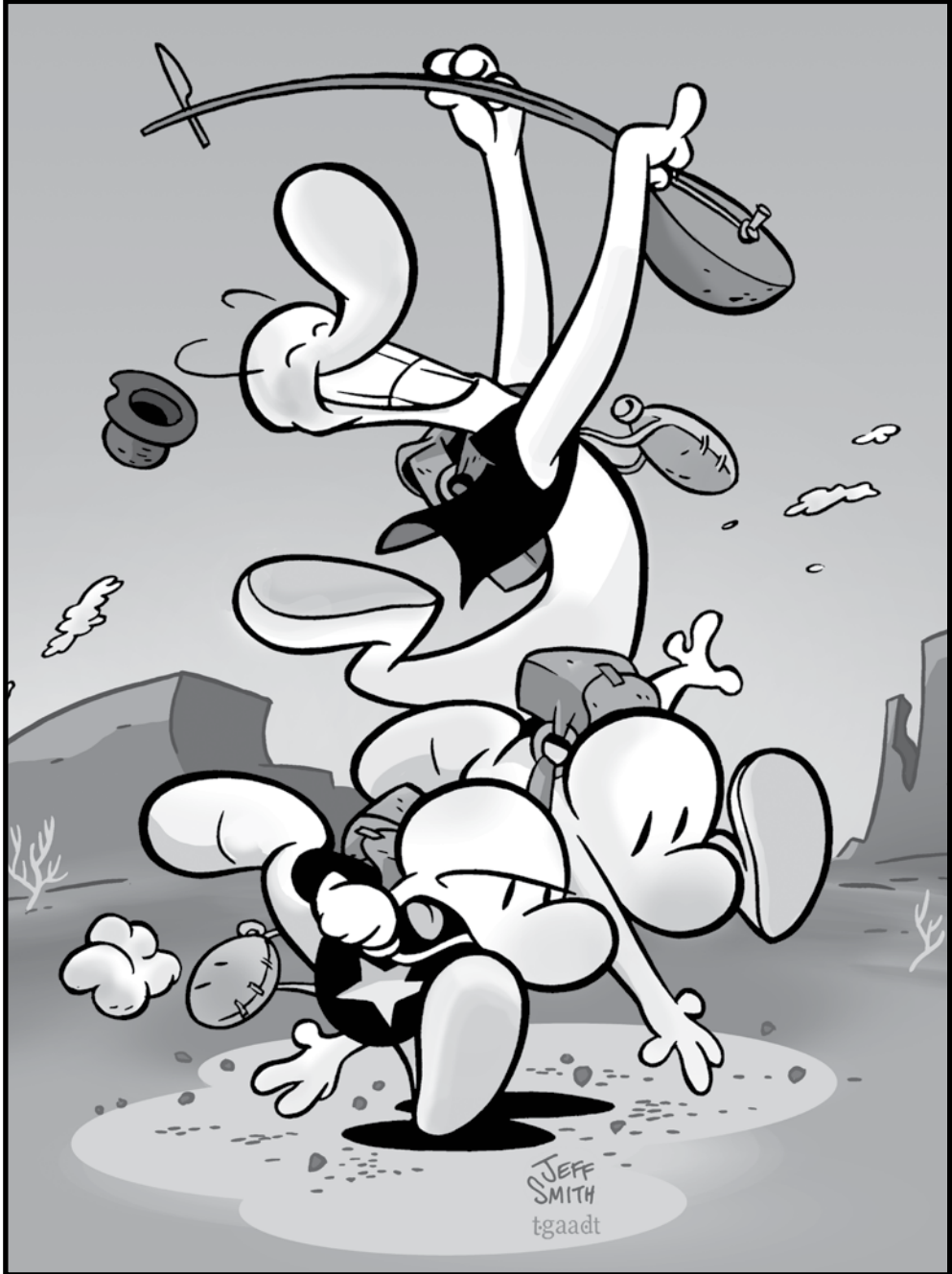
**5. The story of Cartoon Crossroads Columbus (CXC) starts with a conversation between you, your wife, Vijaya Iyer, and Lucy Shelton Caswell, who is best known for her work with the Billy Ireland Cartoon Library and organizing OSU's Tri-Annual Festival of Cartoon Art in Columbus. Can you tell us a bit about going from that conversation to where it is today completing its fifth successful year?**

Absolutely. I used to attend the OSU Cartoon Festival back when I was doing the comic strip in the school paper and loved it. It had an academic, very collegial vibe. I met everyone from Art Spiegelman, Sergio Aragones, Bill Watterson and Jim Davis to Will Eisner and more there. I met Allison Bechdel at the final festival. I learned so much and made a lot of life long connections. Lucy is more to me than just the founder of the Billy, she is my mentor. One night at dinner, she told Vijaya and I that she was going to retire soon and that the festival would probably be retired as well unless we had an idea to keep it going. First of all, we wanted her to stay involved. We brainstormed a concept that would blend euro style comic festivals...meaning an expo and events at multiple venues around the city... with her more academic, professional style. We approached the Wexner Center for the Arts, the Billy, the Columbus Museum of Art and others, all of which were already inviting world famous cartoonist to their institutions, to join us for four days in the fall for a citywide destination event. And we did it! Every Fall we have visitors and guests from all over the country from all levels and disciplines of cartooning visiting our city. We showcase animation, editorial cartoons, comic strips and, of course, comic books and graphic novels.

**6. Can you tell us about your particular process as a cartoonist that both writes and draws? Do you start with a script or layouts?**

Well, comics are both visual and literary, so my approach to writing involves doing both at the same time. My scripts don't look like screenplays as much as very fast and loose comics. I try to write what the characters are saying simultaneously with a sketch of their expression and position within the frame. Even though I have a plan when I start, the process can be quite spontaneous and stream of consciousness. Later, as I go through the many stages of penciling and inking, more studied thought can go into finalizing the work before it goes to press.

CONTINUED ON PAGE 19



**TOP: Fone Bone and his two cousin, Phoney Bone and Smiley Bone, are the main characters of Smith's popular comic *BONE*. Their epic adventure was originally chronicled in 55 issues published from 1991 to 2004.**

**BOTTOM: Smith's newest series, *Tüki Save the Humans*, initially began as a webcomic and tells the tale of the first humans to leave Africa in the ancient past.**

# MEET THE PEOPLE OF COLUMBUS: ROBERT McCLENDON

ROBERT McCLENDON WAS BORN IN COLUMBUS IN 1958 AND RAISED IN GROVE CITY BY HIS GRANDPARENTS AS HIS MOTHER BATTLED WITH DRUG ADDICTION.

IN GRADE SCHOOL, HE ONCE LOST A SPELLING BEE TO RICHARD CORDRY, FORMER OHIO ATTORNEY GENERAL, OVER A CONTENTIOUS SPELLING OF THE WORD "CATALOG".



SEE. YOU CAN SPELL IT BOTH WAYS. C-A-T-A-L-O-G-U-E SHOULD HAVE COUNTED.

IN 1970, DURING HIS FORMATIVE YEARS AT THE AGE OF TWELVE, ROBERT WENT TO LIVE WITH HIS MOTHER IN MANHATTAN, NEW YORK OFTEN LIVING IN TWO MOTEL ROOMS CONNECTED BY A DOOR. HE FOUND THE EDUCATION SYSTEM LACKING.



MAN, THEY ARE GOING OVER STUFF I LEARNED TWO YEARS AGO.

AT SIXTEEN, ROBERT FOUND HIS MOTHER HAD BEEN ASSAULTED BY HIS STEPFATHER.

AFTER AN ALTERCATION WITH HIS STEPFATHER TURNED VIOLENT, ROBERT MOVED BACK TO GROVE CITY IN 1978.



DON'T YOU WORRY ABOUT IT, MAMA.

I'M GONNA CALL WILLIE, AND WE'RE GOING TO TAKE CARE OF IT.

THROUGH HIS LATE TWENTIES, ROBERT HAD BECOME ADDICTED TO COCAINE AND EVENTUALLY TURNED TO THEFT TO SUPPORT HIS HABIT. THE MAJORITY OF ROBERT'S THIRTIES WERE SPENT IN A REVOLVING DOOR TO DIFFERENT PENITENTIARIES SPENDING A TOTAL OF TWELVE YEARS IN PRISON WITH BRIEF STINTS ON PAROLE.



WHY ARE WE HEADED UP TO CANTON?

THEY WANNA SEND ME BACK ON A PAROLE VIOLATION, BUT I THINK WE'LL JUST LIE LOW FOR A WHILE.

ROBERT HAD HIS HANDS IN SEVERAL BUSINESSES INCLUDING A POOL HALL. HE'D HAD SEVERAL CARS AND SEVERAL GIRLFRIENDS BUT EVENTUALLY LOST EVERYTHING. IT WASN'T UNTIL MUCH LATER THAT HE REALIZED THAT BOTH HIS GAINS AND HIS LOSSES HAD BEEN THE PRODUCT OF COCAINE.



STILL UNABLE TO BREAK FREE FROM HIS PREVIOUS LIFESTYLE, ROBERT GOT DEEPER INTO DRUGS AND WAS ARRESTED IN 1998 FOR BURGLARY AFTER BEING CAUGHT OUTSIDE OF A SHORT NORTH APARTMENT COMPLEX AND SPENT FIVE MORE YEARS IN PRISON.



HE EARNED HIS GED, TOOK SOME COLLEGE CLASSES, WORKED ON POETRY, AND EVEN HELPED SEVERAL OTHER ILLITERATE INMATES COMPOSE LETTERS. THROUGH HIS RECOVERY AT BLUELIGHT FACILITIES, ROBERT REFLECTED ON THE PEOPLE HE'D HURT.

HE BECAME TIRED OF THE LIFESTYLE THAT HE ONCE FOUND SO EXCITING.



NAH MAN. YOU GOT THE WRONG KIND OF "SEA". YOU WANT S-E-A, NOT S-E-E.

IN A CHANCE ENCOUNTER WITH A VENDOR, ROBERT BECAME INVOLVED IN STREET SPEECH, A NEWSPAPER DEVOTED TO HELPING SUPPORT VICTIMS OF HOMELESSNESS, ALLOWING HIM AN AVENUE TO AFFECT POSITIVE CHANGE. HE'S BEEN A VENDOR FOR OVER TEN YEARS.



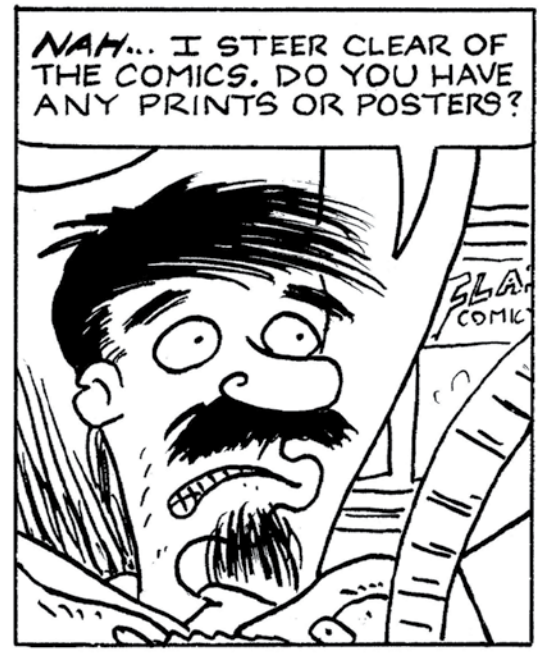
HELLO, EXCUSE ME.

DO YOU THINK YOU COULD HELP OUT THE HOMELESS TODAY?

THOUGH HE'D EXPERIENCED RELAPSE, HOMELESSNESS, AND BARRIERS TO EMPLOYMENT, ROBERT HAS BEEN ABLE TO STAY CLEAN AND IS WORKING ON A CHEMICAL DEPENDENCY COUNSELOR ASSISTANT LICENCE AND KEEPS IN CONTACT WITH HIS SIX CHILDREN. HE IS A REGULAR CONTRIBUTOR TO STREET SPEECH.



COME AND SEE ME SOMETIME.



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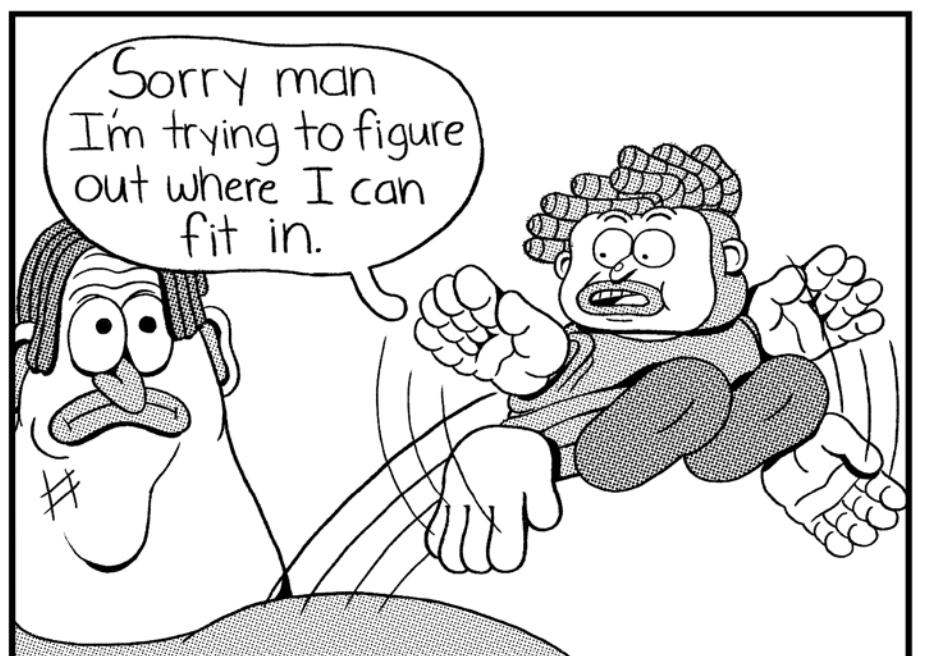
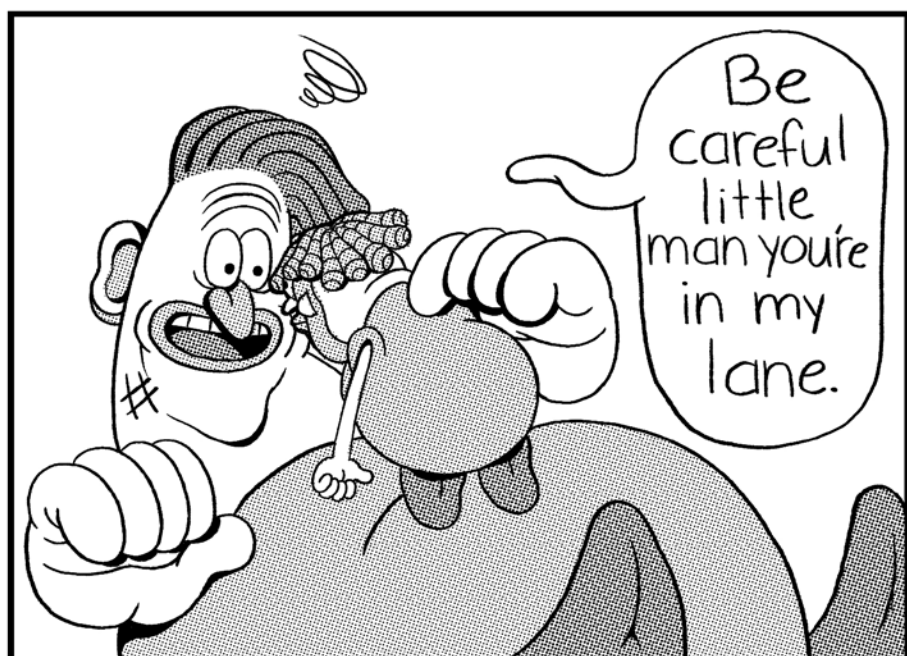
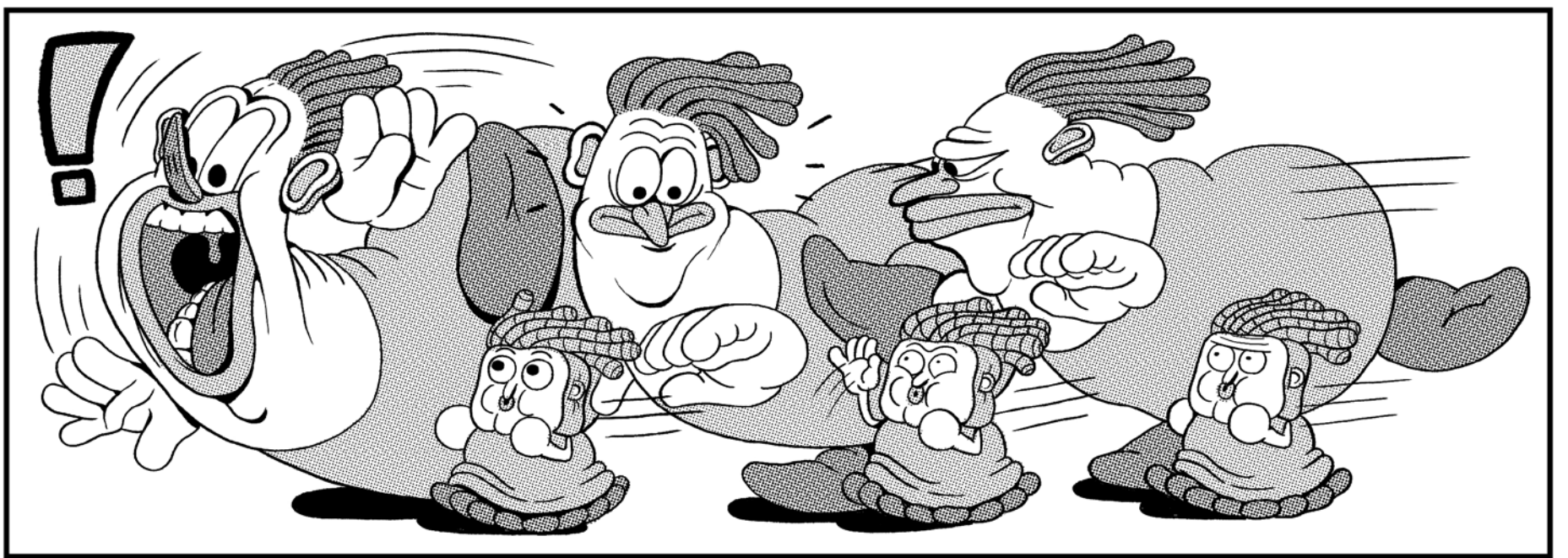
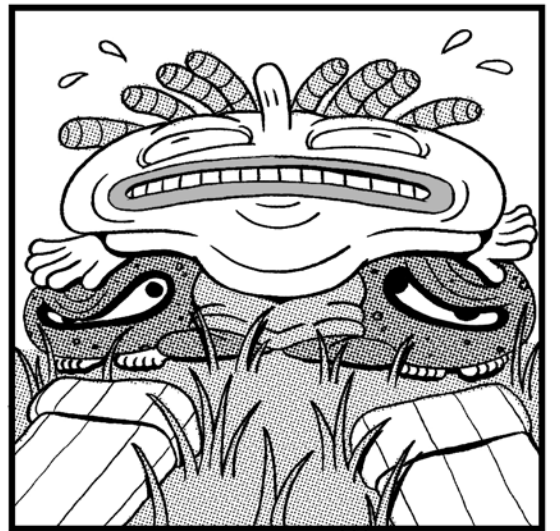
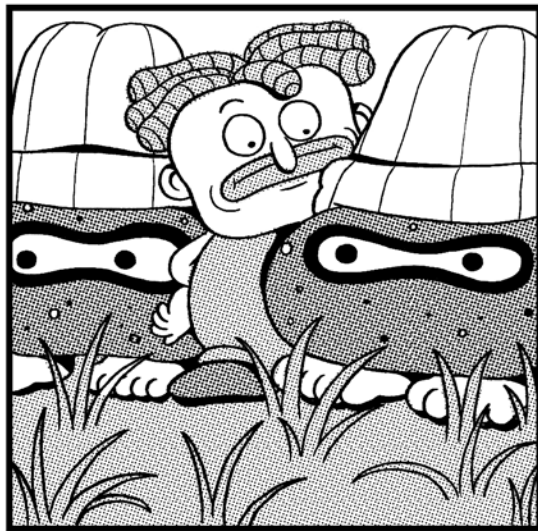
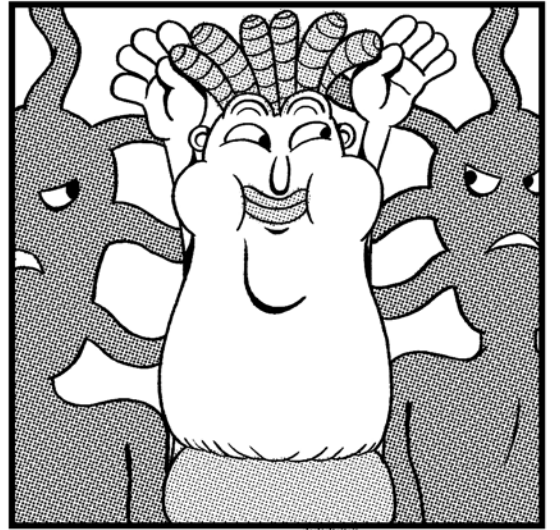
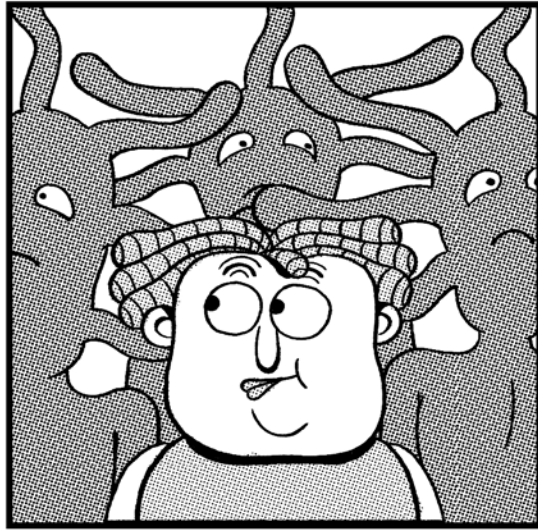
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# MY PLACE

By: Freddie Crocheron





# OFF TO THE PRESSES



By Jack Wallace & Steve Steiner

Imagine you've slaved away for weeks, months, or even years to finally complete your first comic and now you're ready to share it with the world. Unless you are planning on a DIY approach with a photocopier or some other avenue, that means choosing and working with a printer.

It might be a little daunting working with a printer for the first time. They'll refer to a lot of unfamiliar terms and might even point out problems with how your work is set up. There's no need to be intimidated, however. Here is a quick rundown of some basics to keep in mind and common mistakes to avoid as you move forward publishing your first comic.

• **PAGE SIZE** - Before you begin, it is important to determine the size you'd like your final book to be. The industry standard for most modern comics is 6.625" x 10.25", though you could go bigger with a Magazine size (8"x10.5") or smaller with what many printers call a "Manga" size (5.25" x 8"). Many specialty comic printers that you find online have specific price points based on these typical sizes, so they're good places to start. Working in some unusual, non-conforming size can usually be accommodated by these printers, but will cost much more. If you're planning something along these lines, we recommend shopping around and getting quotes from multiple printers.

• **PAGE COUNT** - Always remember, your page count should be divisible by four. If you examine a common floppy comic book, you'll see two pages printed side by side front and back and then folded

and bound with staples. This is referred to as saddle stitch binding. Common page counts are 24, 32, and 48, though you can produce as little as 4 (a cover, two inside pages, and a back cover). If you are ambitious and have a big page count, like 72 or more, consult with your printer as a better option might be perfect binding, where the pages are glued together into a spine.

• **ARTWORK RESOLUTION** - A very common mistake to steer clear of is producing your work at an inappropriate resolution for print. Though an image can look great at 72 DPI (dots per inch) on your computer screen, it will look grainy and pixellated when it appears on a printed page. Typically, it is recommended that your work be at least 300 DPI.

• **COLOR** - If your comic is black and white, you don't have to worry about this, but color can sometimes be tricky for novices. Generally speaking, when setting up files for print there are two color modes to choose from - CMYK and RGB. You may not know the difference, but your printer certainly does. In short, CMYK is used for print and RGB is typically used for web images.

• **BLEED** - Safe area, trim, and bleed are all terms you need to familiarize yourself with when working with printers. Safe area is the space in which your art will reside on the page and not be in danger of being cut off in the final print. Trim refers to the final dimensions of your book after it is trimmed. If you are working in a standard size, that means your trim is 6.625" x 10.25". If you are planning on extending your artwork to the very edge of the paper, such as for a cover, you will need to allow for bleed. This means extending your artwork past the trim dimensions, usually .125" on each side.

• **PAPER STOCK** - There is a never-ending array of paper stocks to choose from. Glossy, matte, bright white, different weights and thicknesses are all something you will need to wade through. Typically, the cover is printed on something sturdier than the interior pages, though you could opt for self wrap,

meaning the the cover and interior pages are all printed on the same paper. Some printers even offer sketch covers, a blank cover that you can draw on, if that is something you'd like to offer fans at shows or in-person events. Again, work with your printer and explore your options. If there is a particular look and feel you're going for, or if you provide them with an example, they should be able to have something in stock that is similar.

• **HOW MANY COPIES TO ORDER** - There is an advantage to printing in large numbers. Generally speaking, the more you print, the cheaper the cost per unit which provides a higher profit per sale of your book. But, unless you have a deal with Diamond distributors or unlimited storage space in your basement, you will probably want to order more manageable quantities. Our personal rule of thumb is to order fewer copies, keeping in mind that you can always order more if your book proves popular.

There are a ton of specialty comics printers that can be found online. Here's a quick rundown of some of the places we've tried over the years.

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**INGRAMSPARK**  
[ingramspark.com](http://ingramspark.com)

**KA-BLAM**  
[ka-blam.com](http://ka-blam.com)

**LITHONINJA**  
[lithoninja.com](http://lithoninja.com)

**RA COMICS DIRECT**  
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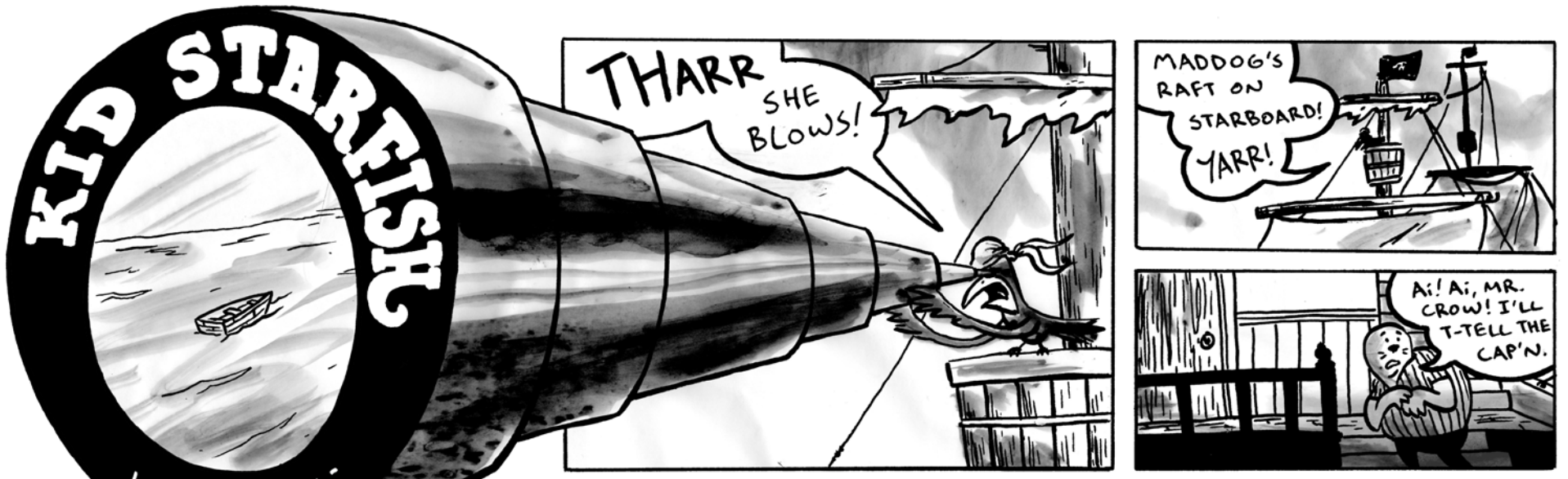
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The End?

**ALL-NEW!**

**NO. 1**

BY MICHAEL KEMP

@COSMICILLUSTRATOR

BEWARE!! THE ROAD TO HELL IS PAVED WITH CHROMIUM!! TWENTY-FOUR YEARS AFTER THE GREAT CRASH OF '96 THE WORLD IS STILL RECOVERING. HOW WERE WE SUPPOSE TO KNOW, AFTER **EXTREME MUTANTS #1** SOLD GANGBUSTERS, THAT THIS WOULD BE THE END RESULT? COMICS WERE SUPPOSED TO PAY FOR OUR FUTURE. NOW WE BURN THEM FOR WARMTH...

BUT...AS FATE WOULD HAVE IT, A YOUNG BOY STUMBLED ACROSS A SEALED COPY OF **HELLSPAWN #1** AMONG THE RUINS. AND WHEN HE BROKE THE POLY-BAG'S SEAL, HE SUMMONED FOURTH THE AWESOME MIGHT OF...

**THE FOUNDERS!!!**

THEY REWARDED HIM WITH A BLESSING AND A CURSE!! THE BOY WAS TRANSFORMED! BESTOWING HIM WITH MAGNIFICENT POWERS...

BUT THEN HE WAS FLUNG BACK INTO THE PAST TO STOP THE EVIL THAT BROUGHT THIS DESOLATE FUTURE.

AN EVIL CALLED... **THE SPECULATOR!**

AND SO... **BLADECLAW** WAS BORN!!!

HIS MISSION NOBLE AND HIS POWERS GREAT! BUT WILL IT BE ENOUGH TO STOP THE SPECULATOR!??

I WILL FIND HIM!!

THAT'S ALL VERY FACINATING, BUT I REALLY NEED TO TAKE THIS OUTSIDE. YOU ARE SCARING THE CUSTOMERS...

**EXTREME MUTANTS**

COMICS BOOM!!

WHAT'S YOUR #LIEFELDPERSONA?

FIRST NAME STARTING LETTER:

A-SHADOW	B-BLOOD	C-BLACK	D-NIGHT
E-CABLE	F-CYBER	G-DEATH	H-DEAD
I-POOM	J-GROW	K-GUN	L-SHADE
M-BLADE	N-BLAYDE	O-COLD	P-SHATTER
Q-DARK	R-BLAST	S-ICE	T-OVER
U-WILD	V-KILL	W-X	X-STEEL
Y-FLAME	Z-PAIN		

LAST NAME STARTING LETTER:

A-SHAPE	B-STRIKE	C-RAZOK	D-STEEL
E-HAWK	F-BLADE	G-HUNTER	H-SHOT
I-SWITCH	J-SHADE	K-CLAW	L-BLAZE
M-RUN	N-FLAME	O-FIRE	P-SHARD
Q-WAVE	R-WHIP	S-FORCE	T-JACK
U-WOLF	V-SLASH	W-SIEGE	X-BLOW
Y-DOOM	Z-STROKE		

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# IN MEMORIAM OF Tom Spurgeon

By Christian Hoffer  
Show Runner for CXC

Tom Spurgeon, comics journalist, festival organizer, and all-around champion of the comics medium and the people who make them, passed away on November 13, 2019. Spurgeon had made his home in Columbus for nearly six years, moving into town to serve as the Festival Director of Cartoon Crossroads Columbus, the ambitious multi-venue festival celebrating comics in its many different forms.

Many obituaries have covered Tom's many, many contributions to the comics medium, from his award-winning website *The Comics Reporter* to his three books *Stan Lee and the Rise and Fall of the American Comic Book*, *The Romita Legacy*, and *Comics as Art: We Told You So*. He was the executive editor of *The Comics Journal*, he was the writer of the newspaper comic strip *Wildwood*, and he provided a constant stream of amusing bite-sized anecdotes about the comics industry and life on his Twitter feed. More importantly, Spurgeon was a steward of comics and a good friend to the people involved with making them.

Spurgeon was one of the most brilliant minds in comics, despite his self-

deprecating personality and humor. He had an encyclopedic mind about comics (and many other things) and always seemed to be on top of the latest going-ons and publishing news in just about every part of the wider comics industry. That talent served him well during his festival director days, as he always had a knack for knowing which creators had a new book that would do well on the CXC expo floor. He also seemed to know everybody - from the indy-est of comics zine makers to the biggest names in superhero comics. There was a lot of weight to his name, to the point that even young creators knew that getting a link on his site was a "big deal."

Tom was also a good friend, always looking for ways to provide a little bit of comfort to the many people in the industry who were struggling in one way or another. He had that quintessential Midwestern politeness to him, tempered by years working on the West Coast for the publishing industry. Tom would always ask what he could bring to a gathering, he never overstayed his welcome, and he always tried to signal boost and support every fundraising project he could find. Tom cared for other people, even those he didn't like. He would never hesitate to help someone in need, even if he was in the middle of a public spat with them.

Spurgeon is survived by his brothers Whit and Dan, and his mother Sunny McFarren. His legacy includes quickly turning Cartoon Crossroads Columbus into one of the premier comics festivals in the United States and a career of comics writing that can never hope to be matched.

Tom showed up. You never knew when, but you knew he'd be there. Few comics events happened in this city without him. But for all the ways that he loved comics, he loved its people more. Thus, if he knew a party or show or reading mattered to you, it mattered to him. You would spot him holding court in a corner in his instantly recognizable rumble, but don't wait too long. By the time you turned around he was gone, silently whisked off into the night. But it was okay. That time was enough to know he cared.

He taught me many things: the intricacies of running an event, how to stay cool around famous people, a thousand names and book titles that would break my heart with their beauty. (Ever the realist, he would insist on reminding me that I developed a great patience for late e-mails thanks to him as well.) But his truest lesson was devotion. I'd known him for years before I learned he'd been in the seminary. It made sense in that wry way that some things simply did with him, though. The man knew what it meant to throw your heart after something, be it God or comics, to peer down at a carefully crafted plan only to ask: "Can we do better?"

He always wanted to do better, love back the hardest that he could. He made so many of us want to do better. I hope we have made him proud.

- Tracie Santos  
Volunteer Coordinator for CXC

Thinking about my relationship with Tom can sometimes feel selfish. Only because most memories I have were at conventions and parties. Most discussions were only ever him encouraging me to make more work and him excited about my future.

The greatest gift Tom ever gave to me was his faith. In me, my work, my friends, and the community here. His faith was powerful and inspiring. He believed in me, made himself someone I could depend on. He inspired faith in the process, in the art form, and people. Faith that I sometimes can't give to myself. He was always so sure, it was contagious.

It feels selfish because I hardly knew the man, and these are most of the memories that I have of him. It was only last year we started to become closer friends. I felt guilty for not spending more time getting to know this person that had such an influence on my life.

But after I left Tom's memorial, I understood that's just what he did, he had an impact. The details of our relationship are shared with many others who knew Tom as well. And even in passing, he left the example of how abundant and strong his faith was.

Our connection was brief, but its memory will carry me. Life feels emptier without Tom, but the emptiness makes me thankful I've had and still have people that can make life feel as such.

Thankful for him, and the time I had with him.

- Alec Valerius  
Columbus-based  
Cartoonist & Illustrator



Illustration by Tom Williams



Illustration by Noah Van Sciver



Photo by Caitlin McGurk

It's hard to talk about what Tom meant to CXC and the City of Columbus, because eight months after his death, I'm still trying to unpack daily what his loss means to me. In comics and everywhere else, he led me not to accept "less than." The many testimonials to him since last November prove that empowerment of others without demanding return was his mystical faculty.

Tom and I got to know each other outside of boardrooms and the actual festival at the 2016 SPACE table to promote CXC. It was thoroughly educational. Young creators circled the table, terrified to approach. When they finally did, many were trembling and stumbled over words. Some forgot to leave. Tom was kind, but still lent his unparalleled critical eye to their work, and offered advice and counsel. He loved recognizing amazing potential in young creators and giving them a leg up through his website or the festival to get to the next steps of their careers - but not without the quality or work. It was then that I realized his effect on the comics world and how amazing it was he was in Columbus. I later got to see that effect in places like Toronto and San Diego. The people approaching may be household names instead of hopefuls with pencils and a photocopier. Tom was the same.

CXC administration is, well, hard. Sometimes there is conflict or hurt feelings about necessary decisions like who is in or out. I admired that Tom had an unwavering focus on quality, with a deep sense of compassion and fairness. That helped instill in many a grain of the massive respect Tom knew comics deserved. He could be brought to tears by a beautifully composed simple image, or an experienced creator who perhaps hadn't received their due. He saw what issues creators have and attempted to solve them through various aspects of the festival.

Tom wanted everyone to feel welcome and comfortable in Columbus, and especially if they were experiencing some difficulty in career or life, spoil them a bit. It was this humanity and focus that made everything with the festival so easy to do. For every action or stance he took people could see, there were dozens of communications or research inquiries beneath the surface they never knew about. He was fallible, and sometimes he'd pick or escalate skirmishes for no apparent reason. It was often not to his benefit, but when the surface snit was peeled away, the underlying cause was sound. He rarely went back to show the work of his atonement.

Tom was Comics Jesus. He absorbed all of the blows from his errors, and willingly accepted the fallibilities of others to earn respect for the festival and art form and city and friends while he stood by not trumpeting for credit. He lent his kind, loving, and healing support to those in need. He wasn't going away because you disagreed. He'd still be there. Until he wasn't. That part is hard to reconcile. It's easier when I think of the energy he leaves behind as a spark for all of us to fulfill his missions.

- Rebecca Perry Damsen  
CXC Board President



Photo by Whit Spurgeon

My first long conversation with Tom was at a coffee shop in which he spent much of the time talking about his disappointment with each of the books he had written. But because it was Tom, this wasn't sad or dull. It was like I was the sole audience member for a brilliant one-man show about the foibles of writing and publishing.

Tom had a quality that I've noticed in many people who are great at something, which is that he often hated his own work. He knew he was a talented writer, but was demoralized by the obstacles in time and health that hindered his progress.

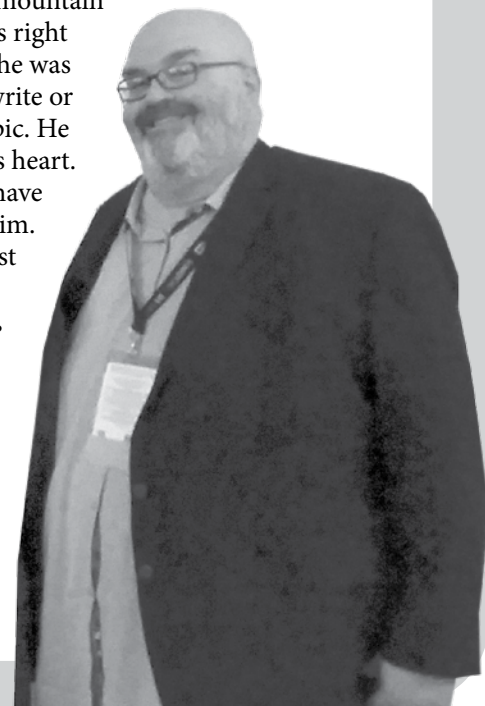
Tom left behind a body of work that is observant and funny, and far exceeds his own assessment. I want to read *Comics Reporter: The Collected Writing of Tom Spurgeon*. Seriously, somebody should compile his best from *Comics Reporter*, *The Comics Journal*, *Suck.com*, and others, and publish this book. I'll buy three copies. The cover can be that great photo of Tom as a toddler riding his four-wheel bike with a paper bag over his head, the one that was his Twitter avatar.

Columbus and the wider comics community suffered a great loss when we lost Tom, but he had already given us more than a lifetime's worth of friendship, insight and clever turns of phrase.

- Dan Gearino  
Columbus-based Writer & Reporter

Tom Spurgeon was a big person in every sense. Physically intimidating, widely known and respected, his presence was so impactful that you could feel the energy of a room shift when he sauntered in. He drove a big car, he slept in a big bed. He had strong, unshakable opinions; massive ambitions and ideas. Tom's sense of humor was also huge, and if you ever really truly made him laugh, like a genuine giggly laughing fit, you might as well have won an Eisner. As a friend, Tom was sometimes big as an island in the middle of an ocean that I could wash ashore on for rest and reassurance. Other times, if we were arguing, he was an impossible mountain that I wanted to conquer, even minimize. He was right about everything -- even when he was wrong -- he was somehow right about being wrong. Tom could write or talk circles around anyone about literally any topic. He undoubtedly had a huge brain and a tremendous heart. At some point, many years from now, Tom will have been gone for longer than I was lucky to know him. At some point, I will be working with a cartoonist who hasn't heard of him, didn't get reviewed by him, or get to witness the weight of his presence, and this unsettles me. Because I don't think I'll ever have the words to describe the size of the hole he left behind, the breadth of the person he was, and who he challenged us all to be. It seems to me that he took all the words with him.

- Caitlin McGurk  
Assoc. Curator Outreach & Eng.,  
Billy Ireland Cartoon Library & Museum



# A HERO WITHOUT A NAME



## A brief history of Shazam, the original Captain Marvel

By Brian Canini

In the early days of superhero comics, when Superman, the world's first superhero, was still leaping "over tall buildings in a single bound," there was one hero who managed to capture the public's imagination and fly. By reciting a magical word made up of the gods, Solomon, Hercules, Atlas, Zeus, Achilles, and Mercury, a young orphan named Billy was able to transform into the world's mightiest mortal. His name was Captain Marvel and, at his height, his comic book adventures sold 14 million issues a month, outshining even Superman. The Captain Marvel phenomenon would end up, not only capturing imaginations of millions but also ignite a series of lawsuits which would eventually lead to our hero losing his name... not that this was the first time it had happened.

Fawcett Publications was founded in 1919 in Robbinsdale, Minnesota by Wilford "Captain Billy" Fawcett, an officer in WWI. It was during his time in WWI producing an amateur magazine full of corny gags and pretty women to keep the morale of his troops up in France that gave Fawcett the notion to get into publishing. So when Fawcett returned home he started *Captain Billy's Whiz-Bang*, a title that combined his military moniker with the nickname of a destructive WWI artillery shell.

He quickly grew the



company into a line of pulps and other magazines.

By 1939, Fawcett Publications moved to New York's infamous Publisher's Row which, by this point, was full of the latest craze to sweep America, comic book superheroes. Billy, not one to hesitate, promptly ordered the development of a full line of superhero comics.

Bill Parker, editor of Fawcett's *Mechanix Illustrated*, was assigned scripting duties and CC Beck, a cartoonist friend of Fawcett's who had followed the publisher from Minnesota, was appointed chief artist. The character they devised was named Captain Thunder.

Captain Thunder debuted in *Flash Comics #1*, January 1940. A black and white ashcan was published by Fawcett but, as luck would have it, their rival All-American Comics hit the newsstands with their own, full-fledged, *Flash Comics* the same month.

Fawcett quickly revamped the package to *Thrill Comics*, only to be thwarted by *Thrilling Comics* of Standard Magazines. The third try, however, was the charm when Fawcett decided to pay homage to the company's first publication, *Captain Billy's Whiz-Bang*, with the title *Whiz Comics*. Meanwhile, Captain Thunder was also renamed to Captain Marvel.

*Whiz Comics* hit the newsstands in February 1940. Fawcett would die of a heart attack shortly after its release, living just long enough to see Captain Marvel become an instant hit, leaping from the page and into the readers' hearts. Part of the character's appeal was the wish-fulfillment aspect he provided. Unlike all the other superheroes on the market, Captain Marvel was actually a kid who transformed into a superhero, making every child's fantasy come true.

The other part of Captain Marvel's mass appeal was that his adventures embraced humor. According to comics historian Ron Goulart, "Captain Marvel refused to take his profession too seriously." This can be attributed to the talents of what would become Captain Marvel's main creative team, Otto Binder and CC Beck. When Binder took over the writing, the Captain's exploits took on new complexities and sophistications with strains of satire mixed in for good measure. Beck always imagined the Captain as about 22 years old physically, but mentally only 12 years old, the same as Billy. Through his linework, he gave readers a colorful, light-hearted world filled with imagination and whimsy, all with a wink and a nod.

1941, a mere year after his debut, was a year of firsts for Captain Marvel. To meet the demand for his escapades, Fawcett released a new comic book dedicated solely to Captain Marvel that March, *Captain Marvel Adventures #1*. In a rare occurrence, the comic wasn't produced with Beck's supervision due to Fawcett's management fearing the extra book would overload Beck. Instead, the comic was produced by the soon-to-be-legendary team of Joe Simon and Jack Kirby during their off-hours from their day jobs, making comics for another captain that they

created, Captain America. The comic was made in such haste that Simon and Kirby weren't happy with the end product and chose not to sign their names. However, the production values didn't matter to the public who thirsted for more Captain Marvel stories and the comic became a huge success.

That same month, starting in *Whiz Comics #16*, Captain Marvel teamed up with one of Fawcett's other superhero stars, Spy Smasher, for an adventure involving brainwashing. It was one of the first superhero crossovers in comic book history. In quick succession, that same year, Republic Pictures would also premiere *The Adventures of Captain Marvel*, the first motion picture ever based on a superhero comic book property.

Around this time, Fawcett would also receive a cease-and-desist letter from Detective Comics, Inc. who'd later come to be known as DC Comics. DC Comics felt that Captain Marvel bore a little too similar resemblance to their star, Superman. DC Comics would eventually sue Fawcett demanding all publication of Captain Marvel comics be halted and that they be awarded damages.

Fawcett would go on to win the lawsuit, but it wouldn't be the last time they'd meet DC Comics in court. Through Captain Marvel's publication history, DC Comics would sue Fawcett a total of three times. Fawcett would win the 1st, lose the 2nd, and win the 3rd. Unfortunately, shortly after the 3rd suit, an artist at Fawcett decided to trace a panel from a Superman story and simply replace Superman with Captain Marvel. And that was it, Fawcett settled out of court. Shortly after the settlement in 1952, seeing that comic book sales were lagging and superheroes were growing out of fashion, Fawcett decided to cease publication of their entire line of comics.

But our hero's story doesn't end there. In 1967, Marvel Comics would launch its own Captain Marvel character. And with that, our hero lost his name. Surprisingly, in 1972, DC Comics decided to license the Fawcett hero that they once tried to sue out of existence. In February 1973, the first-ever *Shazam!* comic debuted, with the subtitle "The ORIGINAL Captain Marvel." In a case of poetic justice, DC Comics would receive a cease-and-desist letter from Marvel and the subtitle was replaced in later issues with the tagline "The World's Mightiest Mortal."

DC Comics would eventually buy the Fawcett superhero library outright in the early '90s and launch the retro-styled *The Power of Shazam!* graphic novel and ongoing comics series. Since then Captain Marvel has continued to live on in comics and movies, though nowadays he's known by the magical word that transformed him into the world's mightiest mortal, Shazam.

### References:

- Shazam!: The Golden Age of the World's Mightiest Mortal by Chip Kidd, Geoff Spear
- The Shazam! Archives volumes 1-4 by CC Beck, introductions by Richard Lupoff, R.C. Harvey, Michael Uslan, and P.C. Hammerlinck
- The Shame of Shazam: Its Present Debacle and Abuse by R.C. Harvey, *The Comics Journal*
- The Billy Ireland Cartoon Library & Museum

The last thing to go is the music.



# MUSIC TO MY YEARS

By: Chandu Tennety  
<https://tennety.art>

The food you can find, the language — you don't miss as much.



Hey Eggy\*, play songs by Laxmikant-Pyarelal.



But the music slips away like sand. So I hold on for dear life.



My memory is the repository of generations.

# KID'S KORNER

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4. Please include your name, age, and e-mail address.

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

## muck mah

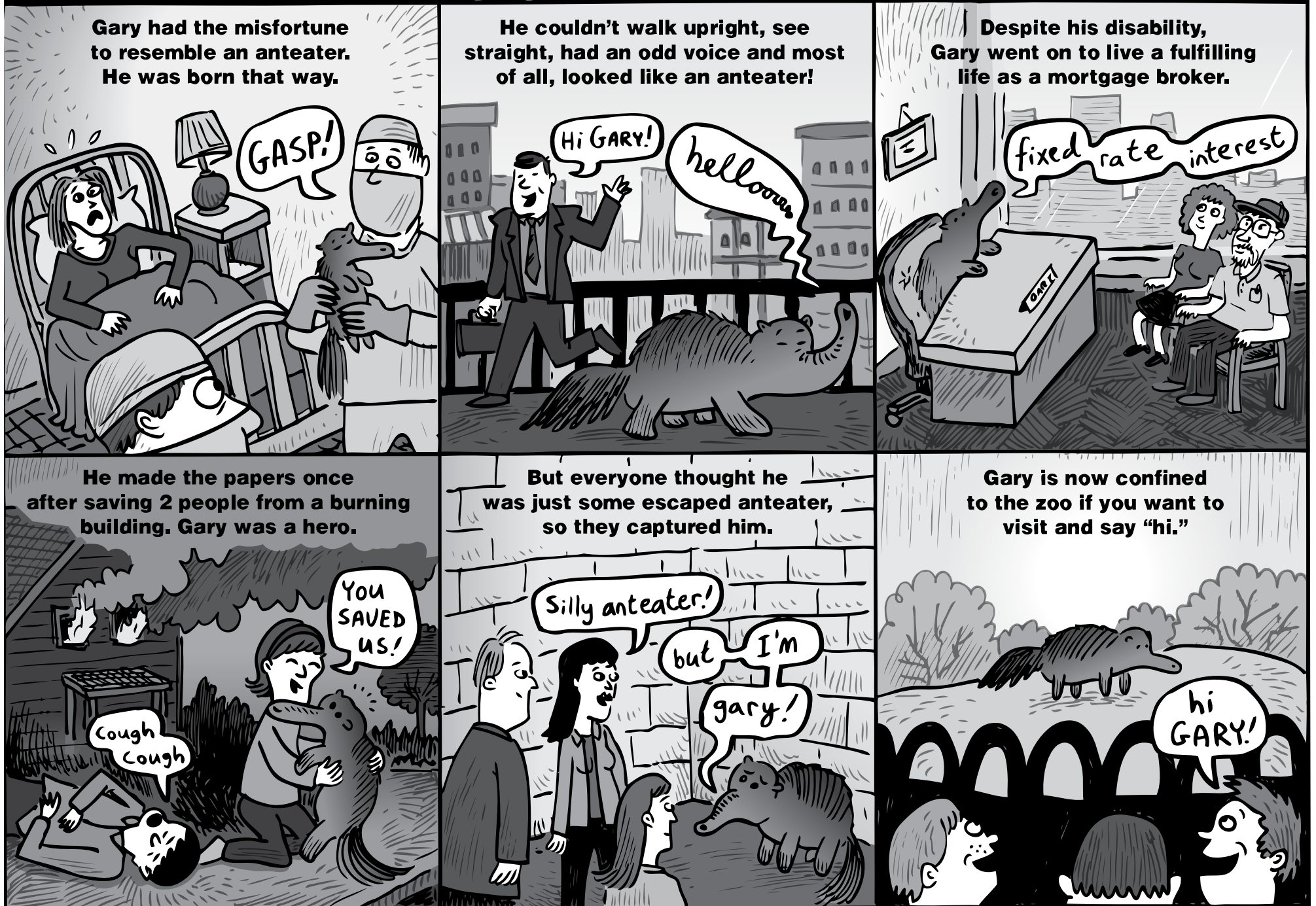


By Charlie W., Age 8

## STEVE STEINER

# GARY ISN'T AN ANTEATER

By S. Steiner





# COMIC STORE PROFILE

# COMIC TOWN

When Ryan Seymore isn't on his comic review show, "Black White & Read All Over" with co-host Victor Dandridge, you can find him at his shop Comic Town located at 94 Dillmont Dr, Columbus. Find out a bit about what he loves about comics and what it's like owning a comic shop.



### 1. What was the first comic you remember buying?

My first comics were picked out by my grandparents and they made some pretty solid pulls for me. Classic *Spider-Man* and *Justice League* that I read and read and read till the covers fell off. The first book I got to choose for myself is one they might have regretted moments after I yanked it off of the spinner rack. We were at a grocery store in rural Tennessee named Odoms, I remember this vividly, looking through the spinner rack when my childish eyes beheld some super metal D&D looking barbarian fighting crab people and knew that this was the book for me. That book was *Conan the Barbarian* #99. Something about that cover spoke to me! Fun fact, I couldn't track down a copy of issue #100 in the wild until close to 40 years later. When I finally found my Rosebud and broke down reading how the flying demon apes killed Belit and how bad it hurt Conan.

### 2. Where did you get your comics growing up and what made you want to run your own comic shop?

I got most of my comics from off of a spinner rack in a local convenience store in Elyria, Ohio. The weekly ritual of the kids growing up around me was to save up our allowance and ride our bicycles to that convenience store on the weekends to buy soda, Garbage Pail Kids cards and the coolest looking comics we could find. The idea of owning a store didn't really germinate in my mind until my twenties. I had always wanted to work at a LCS (local comic book store), but not until the opportunity to buy one became available did I realize that it was something I could do. That it wasn't some fanciful day dream, but rather a way to take one of the things I am most passionate about and share that love of comics with others while taking care of my family and growing a community of fellow comic book devotees.

### 3. How did you choose the name of the shop?

I started out working for Comic Town and wasn't a part of that naming process. The name will never change as long as I am the owner, though. It has come to mean family, friends, and community during the 25 years I have been a part of the company.

### 4. What is the most interesting part of owning a comic shop?

Probably the most interesting part of the shop is the way it has grown. In my twenties, it was all about the books, but, over the years, that has certainly changed. I still love

comics and get excited every Tuesday when we are processing that week's new books. Anybody that has had a chance to watch our review show or hang out at the shop can attest to that. The big change, though, is how the shop has built up not just guests, but friends and family over the years. I have seen a couple of generations go by. A guest might be bringing their child in to buy some comics and they will point out how glad they are to see we are open because back in the 90's THEY were brought here by their parents to buy Pokemon cards. My kids are old enough now to help out at the register and also now play D&D with the children of long time friends of the shop. I have met friends all over the country and across the pond through the shop that have enriched my life beyond words. The charity work we have been able to do would not have been possible without the shop's existence. I guess the Town in our name really has evolved into representing the community that has grown up around the shop.

### 5. What is the prized comic of your collection? Is there a comic you would love to own, but don't?

I will probably be buried with my copy of *March Volume 1* Signed by Congressman Lewis, first appearance of Mary Jane Watson and *Giant Size X-Men #1*. If I had infinite money or diplomatic immunity, I would own a copy of *Amazing Fantasy #15*, the first appearance of my all time favorite character, Peter Parker aka Spider-Man.

### 6. What changes have you seen in the comics world over the years, both on the production and fan side of things?

Things are getting super DIY now. Creators can take their ideas to Kickstarter or one of the small press companies that let creators keep ownership of their creations and just let them go crazy. We went through a patch where smaller press didn't sell too well and, if it wasn't one of the big two, it was difficult to get people to try something new, but that's all changing. The diverse new offerings are going to force the big two to tell compelling stories and not just grind out content. I've been through the indy 80's, 90's bubble, 2000 renaissance and

I am loving the direction things are headed.

### 7. Who are some of your favorite national artists? Local artists?

The big nationally known creators that automatically get moved to the top of my reading pile and I need to resist ordering with my heart are Mr. Mark Millar, Tom King, James Tynion IV, Juan Doe, Cullen Bunn, and Al Ewing. Locally, Victor Dandridge Jr, Michael Watson, Richard Jones III, Matt Erhman, Todd Beistel, and Lisa Sterle are doing some amazing things.

### 8. Who is your favorite character?

Spider-Man/Peter Parker without hesitation. I have always related to that awkward kid that Parker is. You would need to talk to my therapist for a full breakdown of my love for that character.

### 9. What comic series/graphic novel/etc would you recommend to someone who was just starting to get into comics and why?

I try to figure out what new readers' tastes are based on what movies they like and kind of create a bespoke list off of those preferences. If I am going in blind the most frequent go to TPBs (trade paperbacks) for me are *Walking Dead*, *DC Super Hero Girls*, *Wolverine Old Man Logan* (Millar), *Dark Ark*, *Y the Last Man*, and *Lumberjanes*.

### 10. What has you most excited about the future of comics?

This next generation of creators and the movement towards small press creator owned content has me really excited for the future of comics. Publishers like AfterShock, Scout, Vault, Behemoth, BOOM!, and Sourcepoint are letting creators come in and bring their own stories to life in a way that they don't have to worry about upsetting the status quo or maintaining things so that the action figure sales aren't hurt by the comics on the shelves. We are at a point somewhere around the indy golden age and Marvel Renaissance of the late 90's early 2000's where creativity will be exploding and major publishers will need to start taking chances with their books again.

Find more information about Ryan and Comic Town, go to [worldofcomictown.com](http://worldofcomictown.com).

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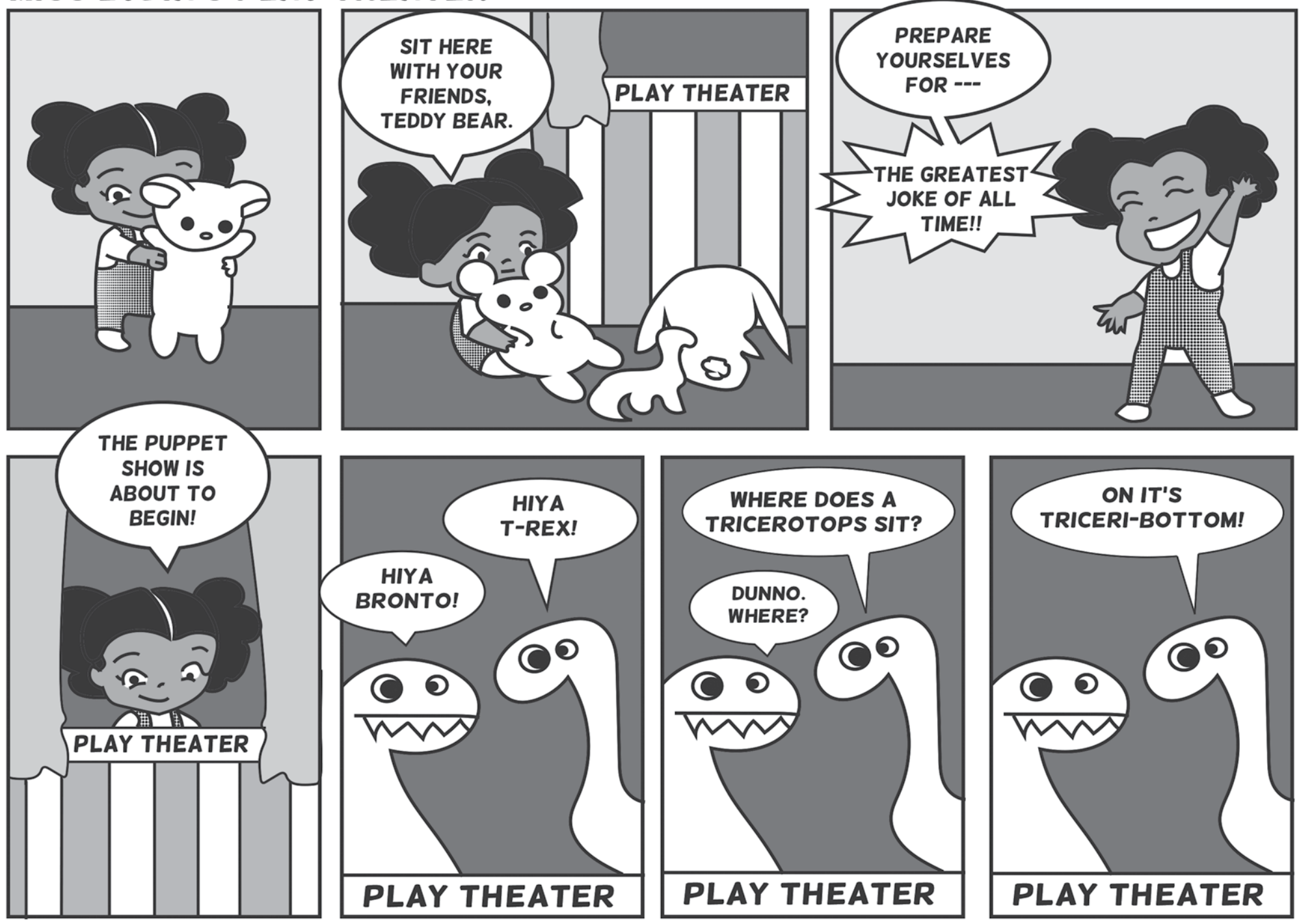
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GREG BALDRIDGE



# COMIC REVIEWS

BY JACK WALLACE

## RASL *By Jeff Smith*

Several years ago, I was working at the "Poultry and Game", a small shop in the North Market that sold self-described goods. Jeff Smith and his wife and business partner, Vijaya, were regular customers. I had read and loved *BONE* and, over the course of several customer service interactions, got to know Jeff and Vijaya superficially. Jeff knew I aspired to write comics. One day, Jeff brought in two large books, placed the first on the wobbly corner top table then drew a picture and signed it. The book was *RASL*. Jeff Smith, an icon in the field of comics, gave signed books to an aspiring comic writer that sold him his chicken. May we all aspire to be as gracious and kind a person as him.

The first thing you recognize about *RASL* is the size. The book is one foot tall and nine inches across. A type of book that will only fit on your bottom shelf with the cookbooks. The majority of the pages are done in four panels. With the large pages and few panels, your eyes are engulfed with the linework and allow you space to drink in the textures of the art. You can feel the heat of the desert through the slick skin of the sweating characters. You can feel the jagged texture of every rockface and the bloody nose of every fight. The space, the timing, and the texture drive you at top speed into the world of this sci-fi/detective story.

Rob is an art thief able to jump dimensions. The protagonist was described by the late Tom Spurgeon as having a "Steve McQueen-like intensity." He's steely eyed, distrusting, innovative and always cool under pressure. Rob's affection is divided between two women. Annie, a prostitute, and Maya, the wife of his science partner. As copies of these women seem to exist in

multiple dimensions, each slightly different than the original, Rob is unable to protect them all as they're targeted and hunted down by a haunting looking government agent named Sal.

We're also introduced to two side characters that can, at times, steal the show. There's the fast talking homeless man known as "The President of the Street" and his mute companion known as "the little girl." The little girl seems to be holding a secret for Rob and appears across time as a soft voyeur for his escapades across the Drift.

Though the book is a departure from the all ages famed *BONE*, Smith is able to incorporate the hallmarks of the classic noir genre while seamlessly blending in a sci-fi narrative of corrupt scientists, dimension hopping, and the true life events of Nikola Tesla and his effect on two young fictional scientists that spend their life chasing his dream.

Though the pace of the book is perfectly timed, you can sometimes feel like you're struggling to keep up with what timeline our character is living in and which version of which character is talking. I'm sure Rob felt the same way. As time proceeds, Smith drops you into horrifying experiments gone wrong and even illustrates the mind bending experience of watching what happens when dimensions collapse into each other.

The blending of real and fictional life is a constant tool used by storytellers to help draw you in. However, while you're traveling down this rabbit hole of dimensions, it's easy to see that this story could be real life in a dimension not too far away from our own. I highly recommend you pick up your copy at [boneville.com](http://boneville.com) or ask for it at your local comic shop.



## JESS ANN ARTZ





▲ *Not even a pair of stupid, stupid rat creatures, the ever-present baddies in BONE, can ruin this young fan's time.*



**7. You have completed a "Shazam" graphic novel which is a DC property. How did working with one of the Big Two compare to doing your own work? What was that experience like?**

I had a wonderful time. *Shazam* came at a perfect moment for me. Having just completed thirteen years on *BONE*, I was having difficulty transitioning to a new project. *RASL* has a very different tone than *BONE*, so when DC's executive editor Mike Carlin called to see if I was interested in the job, I said yes! I was given wide latitude to create any story I wanted, with their ultimate approval of course. It was fun to see when the movie came out a few of my touches were there, like the colored lights outside the subway train or the outfit Billy Batson wears.

**8. *Tuki* is your book about the first human to leave Africa. Can you tell us what kind of tale you hope to unfold and when we can expect it to be released?**

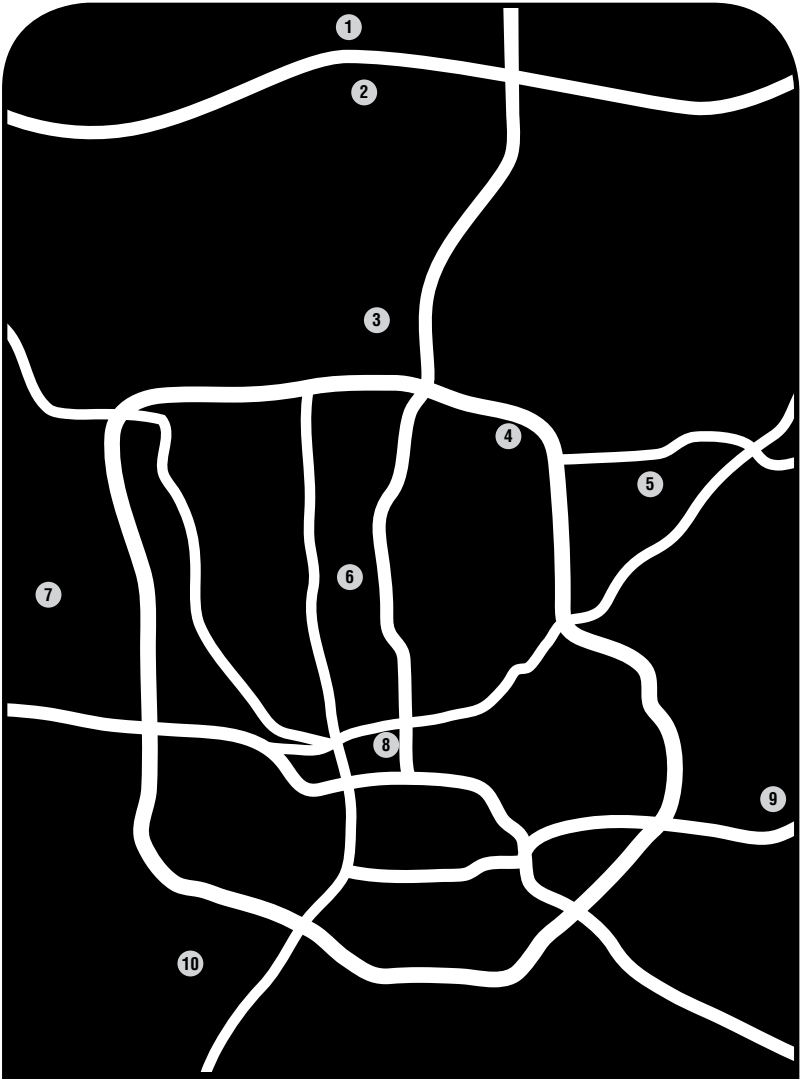
This is a story that takes place two million years ago about the ancient ancestors of our ancient ancestors. It chronicles a true period in our species history that we don't hear much about in school when climate change, crucial encounters, and pivotal discoveries in Africa itself made us who we are today. I'm an evolution buff and the approach I'm taking is an epic fantasy tale in the vein of Robert E. Howard or Edgar Rice Burroughs. I published the first 80 pages or so between 2013 and 2015, but then put the story on hiatus while I worked with Vijaya, Lucy Caswell and Tom Spurgeon to get CXC up and running - which I should point out was a full time job for about 5 years! During that period I reworked *TUKI* into a 200 page graphic novel that is 90% done, but there are no release plans yet.

**9. It was announced that Netflix will be producing an animated version of BONE. You've had many ups and downs with getting this work produced into a film. What has changed with this momentous turn of events?**

The biggest change is it won't be a film. It will be an animated series which should work much better. The comic was serialized by chapters and the show allows us to develop the story in the same way. The main problem we encountered over and over again with the film studios was trying to cram a 1400 page epic into an hour and a half animated movie.

**10. You've done quite a few interviews. In fact, there's a book on Amazon collecting interviews with you from 1999-2017. What is one question you've always wished someone would ask?**

Umm...what's my favorite ice cream? No, wait. Scholastic asked me that in their *BONE Handbook*. The answer is Jeni's Salty Caramel by the way!



### LOCAL COMIC BOOK STORES

- 1 SECRET IDENTITY COMICS
- 2 FLYING MONKEY COMICS AND GAMES
- 3 COMIC TOWN
- 4 WORLD'S GREATEST COMICS
- 5 KRAZZY COMICS
- 6 LAUGHING OGRE
- 7 PACKRAT COMICS
- 8 HEROES AND GAMES
- 9 CAPITAL CITY COMICS
- 10 SKYLARK TOYS AND COMICS

### UPCOMING EVENTS

**NATIONAL COMIC BOOK DAY**  
Thursday, September 24 - Friday, September 25

**CXC (CARTOON CROSSROADS COLUMBUS)**  
Thursday, October 1 - Sunday, October 4  
Go to [cartooncrossroadscolumbus.com](http://cartooncrossroadscolumbus.com) for more information

**CLEVELAND COMIC, CARD & NOSTALGIA SHOW**  
Sunday, October 4 • 9:30 AM - 4 PM  
DoubleTree by Hilton Hotel Cleveland  
1100 Crocker Rd, Westlake, OH

**CLEVELAND COMIC & TOY CONVENTION 2020**  
Saturday, October 10 • 10 AM - 5 PM  
Cuyahoga County Fairgrounds  
19201 E Bagley Rd, Middleburg Heights, OH

**THE AKRON COMICON**  
Saturday, November 7 - Sunday, November 8  
Emidio & Sons Banquet Center  
48 E Bath Rd, Cuyahoga Falls, OH

**GENGHIS CON 2020**  
Sunday, November 29th • 1PM - 6 PM  
The Tenk Building  
2111 Center St, Cleveland, OH

**COMIC BOOK AND TOY SHOW**  
Sunday, February 7th, 2021  
1675 Holiday Inn in Fairborn, OH

**FANTASTICON TOLEDO**  
Saturday, March 13 - Sunday, March 14, 2021  
SeaGate Convention Centre  
401 Jefferson Ave, Toledo, OH

**CHECK ONLINE FOR SHOW UPDATES AND CHANGES DUE TO COVID 19**

# The Funnies



ROB LAVIGNE & MIKOLAJ WLODARCZYK

Lodett Punn—Private i

by Lee Smith



THE CHAD EGRET

MICHAEL FEHSKENS



# A MESSAGE FROM THE SCRIBBLER

We hope you've enjoyed this edition of the *Columbus Scribbler*. Our fifth issue marks an important milestone for us as we interviewed one of our inspirations. Jeff Smith has done so much for comics and helped to make Columbus a welcoming place for this medium. In fact, his founding of CXC is one of the inspirations that set us in motion to come together and create the very paper that you are enjoying now. He's been on our interviewee wishlist since its inception. We can't express how elated we are to have him be a part of the *Columbus Scribbler*.

Our goal for the *Columbus Scribbler* has always been to grow and strengthen the local comics community by offering a space for local creators to showcase their work. We're proud to host a wealth of multi-cultural cartoonists displaying their talents with our platform and being able to give people the opportunity to see their comics in print for the first time is something that we truly treasure. We hope you've enjoyed the work that has been featured in this latest issue. Don't forget to swing by your local comic shop (listed on page 19) and check out all the great new comics from local creators and beyond.

You can help keep the scribbles coming by donating to our Patreon Account or by paypal on the *Columbus Scribbler* website ([columbusscribbler.com](http://columbusscribbler.com)). And don't forget, you never have to miss an issue of the *Columbus Scribbler*. For as little as \$1 per month, or \$5 per issue, you can have your own copy of the *Columbus Scribbler* sent directly to your house.

Scribble on!

- Brian Canini



# Contribute to Comics!

## ACTIVELY SUPPORT THE ARTS!

For only \$1 a month, you can support local cartoonists and central Ohio's only free comics newspaper. As a gift for your support, you'll receive future issues of the *Scribbler* through the mail.

### SIGN UP TODAY!

[PATREON.COM/CBUSSCRIBBLER](http://PATREON.COM/CBUSSCRIBBLER)



## THE MINDS BEHIND THE COLUMBUS SCRIBBLER



**BRIAN CANINI**  
[drunkencatcomics.com](http://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 novels *Fear of Flying* and *The Big Year*, the critically-acclaimed sci-fi comic *Plastic People*, and is one half of the team duo that produces the award-winning webcomic *Drunken Cat*.



**STEVE STEINER**  
[mulletturtle.com](http://mulletturtle.com)

Steve Steiner is a designer and cartoonist who lives in Groveport, Ohio with his wife Jennifer and their cat, Kali. He has created numerous mini-comics, zines, and books including: *Straight into the Trash*, *Odd Clods*, and *Danger Stranger*. Go to [mulletturtle.com](http://mulletturtle.com) to see more of his work.



**JACK WALLACE**  
[disposablefictioncomics.com](http://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.

Derek Baxter recently left the editorial board of the *Columbus Scribbler*. We'd like to thank him for all his support and wish him the best.

# CXC

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## CARTOON CROSSROADS COLUMBUS

A COMICS, ART, & ANIMATION FESTIVAL

OCT 1-4



A FREE four-day festival held online, featuring interactive events hosted by:

- Billy Ireland Cartoon Library & Museum
- Columbus College of Art & Design
- Columbus Metropolitan Library Main
- Columbus Museum Of Art
- The Wexner Center For The Arts

> Events streamed all weekend at [cartooncrossroadscolumbus.org/schedule](https://cartooncrossroadscolumbus.org/schedule)

> Participate in the CXC Discord [cartooncrossroadscolumbus.org/discord](https://cartooncrossroadscolumbus.org/discord)

### KEEP UP TO DATE ON CXC NEWS:

[cartooncrossroadscolumbus.org](https://cartooncrossroadscolumbus.org)

Facebook: [cartooncrossroadscolumbus](https://www.facebook.com/cartooncrossroadscolumbus)

Twitter: [cxcfestival](https://twitter.com/cxcfestival)

Instagram: [cartooncrossroads](https://www.instagram.com/cartooncrossroads)



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