

ISSUE 6  
WINTER 2021

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# THE COLUMBUS Scribbler

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**THAD WOODMAN**

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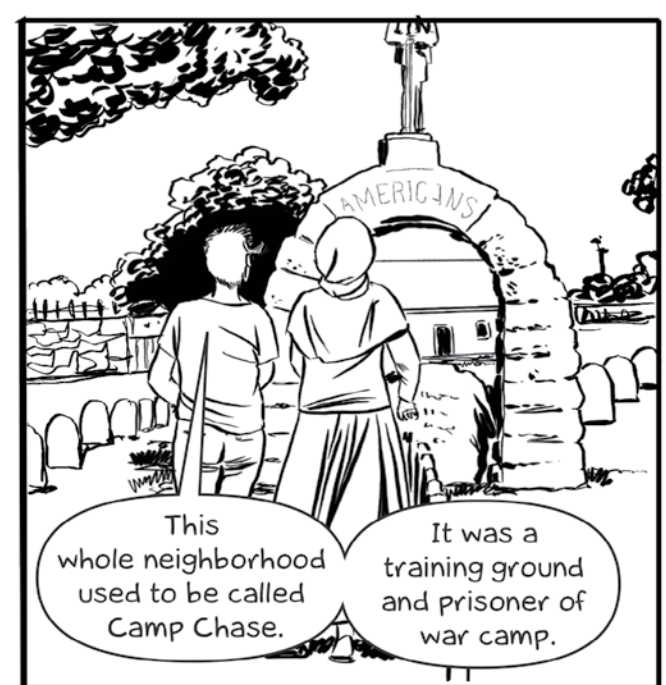
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# Fartun and Bea Go to the Camp Chase Cemetery

Story: Terry Eisele

Art: Brent Bowman







# 10 QUESTIONS WITH GRACE ELLIS & SHAE BEAGLE



*"Moonstruck" is a comic series that has been published by Image Comics since 2017. "Lumberjanes" creator, Grace Ellis, and talented newcomer, Shae Beagle tell a story of monsters, romance, and magical hijinks. Fantasy creatures are living typical, unremarkable lives alongside humans and barista Julie strives to be the most unremarkable of all. Normal job, normal almost-girlfriend, normal... werewolf transformations that happen when she gets upset? Yikes! But all bets are off when she and her centaur best friend Chet find themselves in the middle of a magical conspiracy. We are very lucky to have Grace and Shae both call Columbus home.*

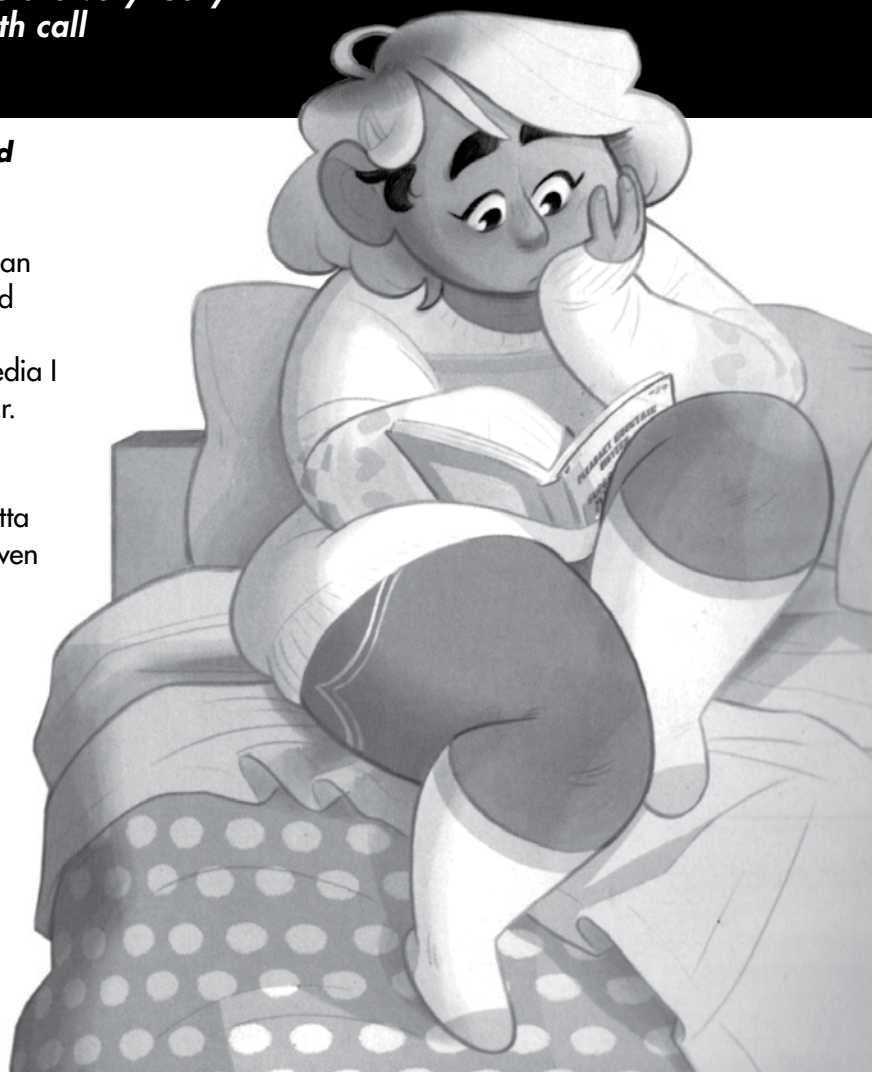
**1. What are some of your favorite comics? Are there any creators that you would cite as influences for Moonstruck?**

**GRACE** - I appreciate that you aren't making me choose just one! I have a hard time picking an all-time favorite, but I find myself going back to *Fun Home* and *My Favorite Thing Is Monsters* and *Laura Dean Keeps Breaking Up With Me*, among others. I think it's pretty undeniable that Raina Telgemeier has influenced this book. I try to be a sponge and absorb things I like from all the media I consume, whether that's comics or movies or plays, so it's tough to point to one thing in particular.

**SHAE** - Oh there's so many to choose from! Some of my recent faves are *Laura Dean Keeps Breaking Up With Me* (Mariko Tamaki and Rosemary Valero-O'Connell) and *Bloom* (Kevin Panetta and Savanna Ganucheau). As for *Moonstruck*, I was definitely influenced a lot by shows like *Steven Universe*, and artists like Jen Wang when figuring out the style of the comic, but I'm constantly incorporating my current influences into what I make!

**2. Why did you both choose comics as the medium in which to tell your stories?**

**GRACE** - Ha! Comics sort of chose me, happily. I wanted to be a script writer, and comics was the first opportunity to come my way to make it happen. Now, of course, I had to be ready to grab that opportunity, and the secret to that is to write as much as you can in the meantime, but yes, comics just sort of fell into my lap. But thank goodness it did because I love this medium. The strengths of comics as a form really play into my strengths as a writer, so it's a great match.





**SHAE** - Sometimes it feels a bit like I tripped and fell into making comics. I mean I always preferred to read something like manga rather than a novel, but I never saw myself actually making comics until college. Comics became my ideal way to experience and absorb a story, especially as an artist, and so making them just made sense!

**3. How did you two come to know each other and work together?**

**GRACE** - *Moonstruck* originally started as a five-page short for CCAD's *Spitball* anthology, which Laurenn McCubbin was teaching while Shae was a student. Laurenn asked me to write a little five-pager, and then Shae drew it, and the rest is history. And now Shae lives in the apartment below mine! So *Moonstruck* has really touched our lives in some unexpected ways.

**SHAE** - We actually met through a comics class I was taking at CCAD. Student artists paired up with pro comic writers to make a comic anthology called *Spitball*, and Grace and I paired up on a little 5-page story called... *Moonstruck*! The teacher of that class (now our editor, Laurenn McCubbin) saw potential in the story and we all teamed up to pitch it as a series!

**4. What is your work process like between writer and artist?**

**GRACE** - We have a pretty good give-and-take, I think. Hopefully Shae doesn't disagree! I think one of my jobs as a writer is to not just work with the artist to craft the story but to make sure that the script caters to the artist's strengths. For example, Shae's art is really sweet and expressive, so I build the story and individual panels in such a way that Shae can lean into the sweetness and expressiveness of their art. I'd like to be as invisible as possible on the page, in a way. The writer/artist relationship should be seamless.

**SHAE** - Pretty simple usually! Grace comes up with a script, or an idea for a character, and I'll work up some sketches for those. If she or Laurenn sees anything that could make a page or design better, I keep tweaking until it's the best it can be. It takes a lot of trust to work together on a story, so when I see a note in the script like, "Here you go Shae, really run free and get creative on this one!" or "I trust your vision on this" it feels really good. (Love you, team!)

**5. What was the process like coming up with so many outlandish characters? Do you have a favorite?**

**GRACE** - Chet is definitely the most fun to write! Even though I know that they can sometimes present unique art challenges for Shae, like "how do I put a centaur in a car." The main characters were pretty much all the product of that original five-page short, so it was a combination of thinking about mythical creatures who could potentially hide the fact that they're mythical with thinking about how being a mythical creature would impact their day-to-day lives and, therefore, their personalities. So you end up with someone like Chet, who can't reasonably hide the fact that they're a centaur, so they've got a big personality. As opposed to Julie, a werewolf, who has a little more control over who knows she's a werewolf, so she's much shyer about the whole thing.

**SHAE** - I've got soooo many sketches of "background" Blitheton residents (the fictional town *Moonstruck* is set in) and Black Cat Café regulars, but a lot of the time I'm coming up with them on the spot if I'm trying to populate a space. I try to pull from all kinds of folklore and mythical creatures across cultures, so I'm pretty frequently researching what those characters would look like and how I can adapt them to our world. But my favorite to draw just has to be Chet! I love drawing an over-the-top expressive character, having them emote with their whole body, horse-half and all.

**6. The two of you have been working on this series since 2017 with issues being released roughly every month or so. How demanding is it to have those deadlines met each month?**

**GRACE** - Incredibly demanding. So demanding that we switched to a different model, so now the book only comes out in five-issue volumes. We still have demanding deadlines, but they're a little more spread out now, which I think is ultimately better for the book because it means we can take our time on it.

**SHAE** - Oh, so demanding. I have so much respect for creators who can get a whole issue out every month, it's an incredible amount of work. Going straight to trade makes things a little easier, but it's still a lot.



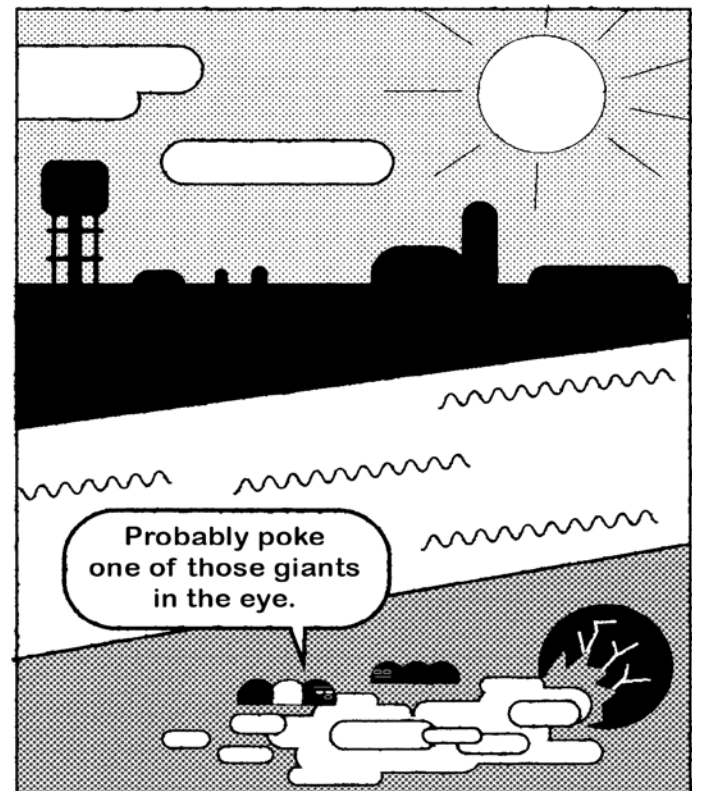
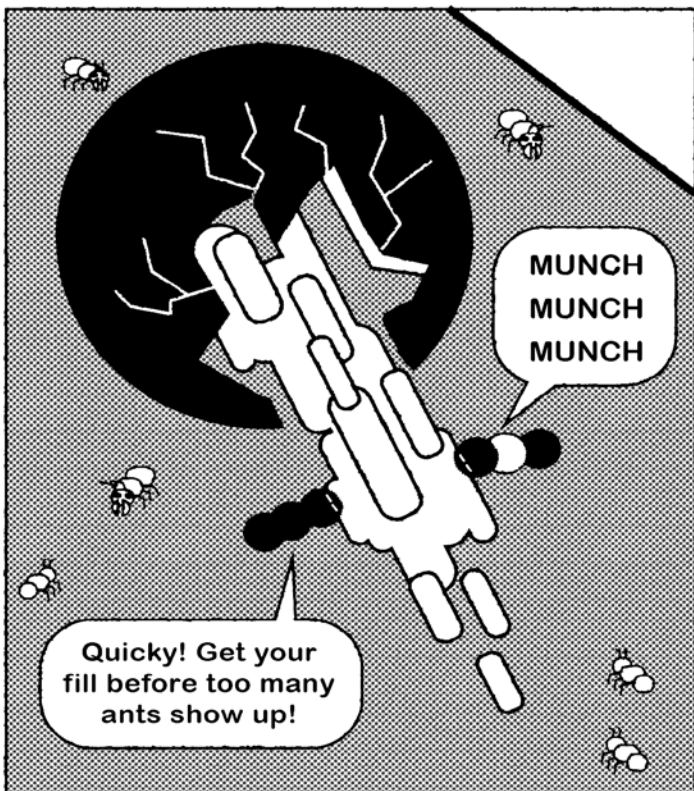
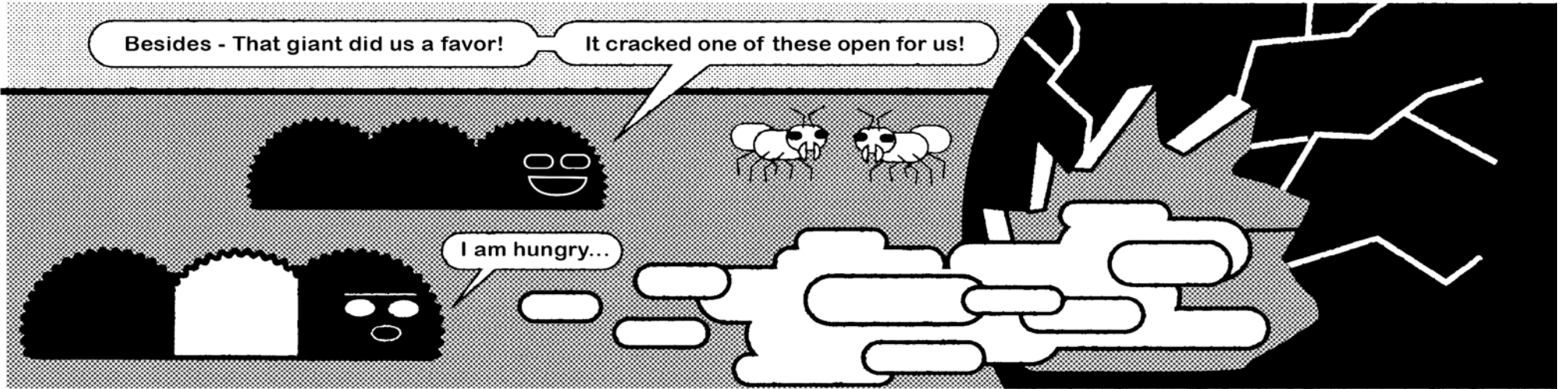
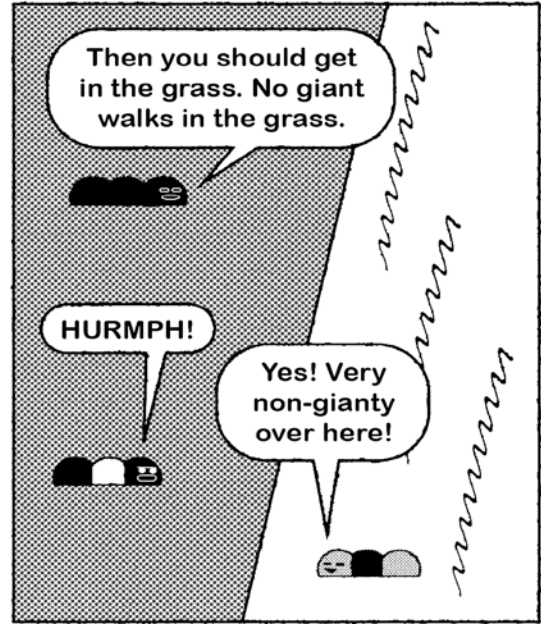
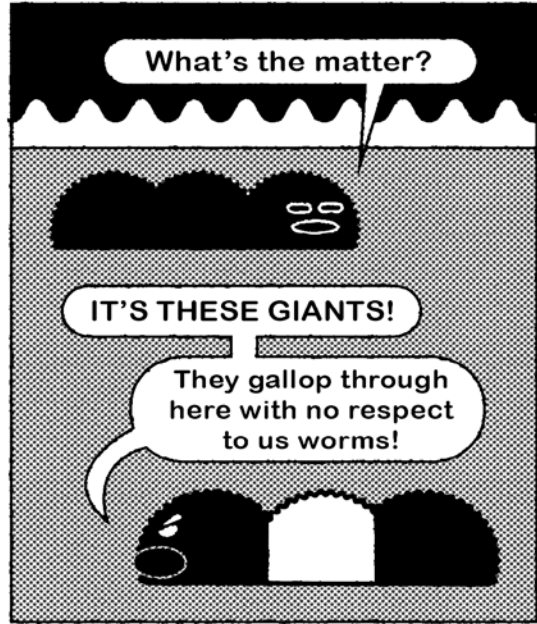
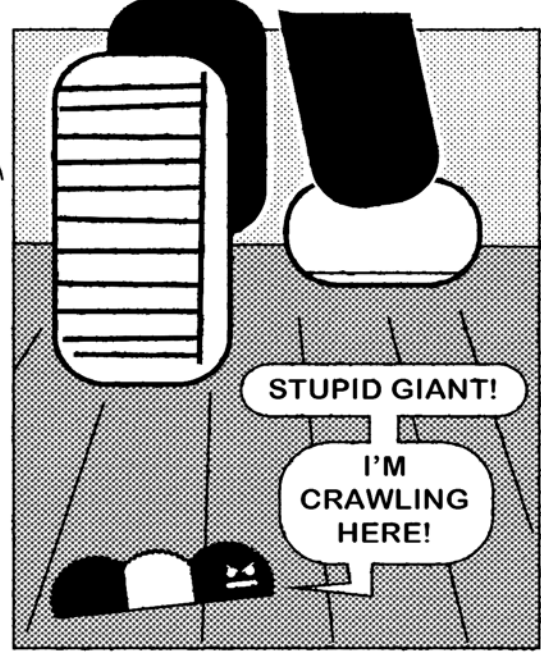
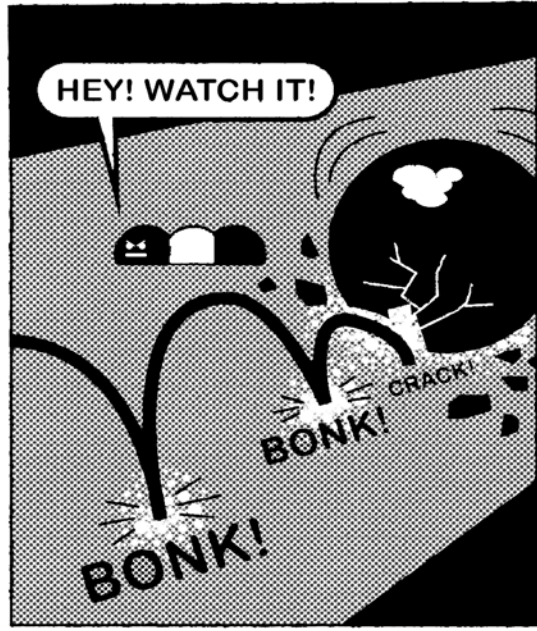
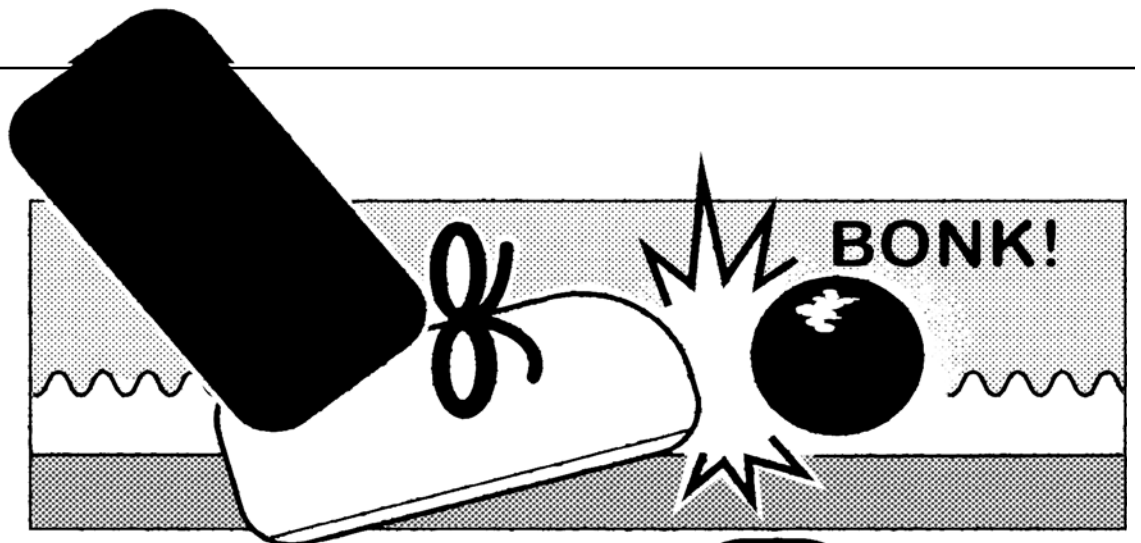
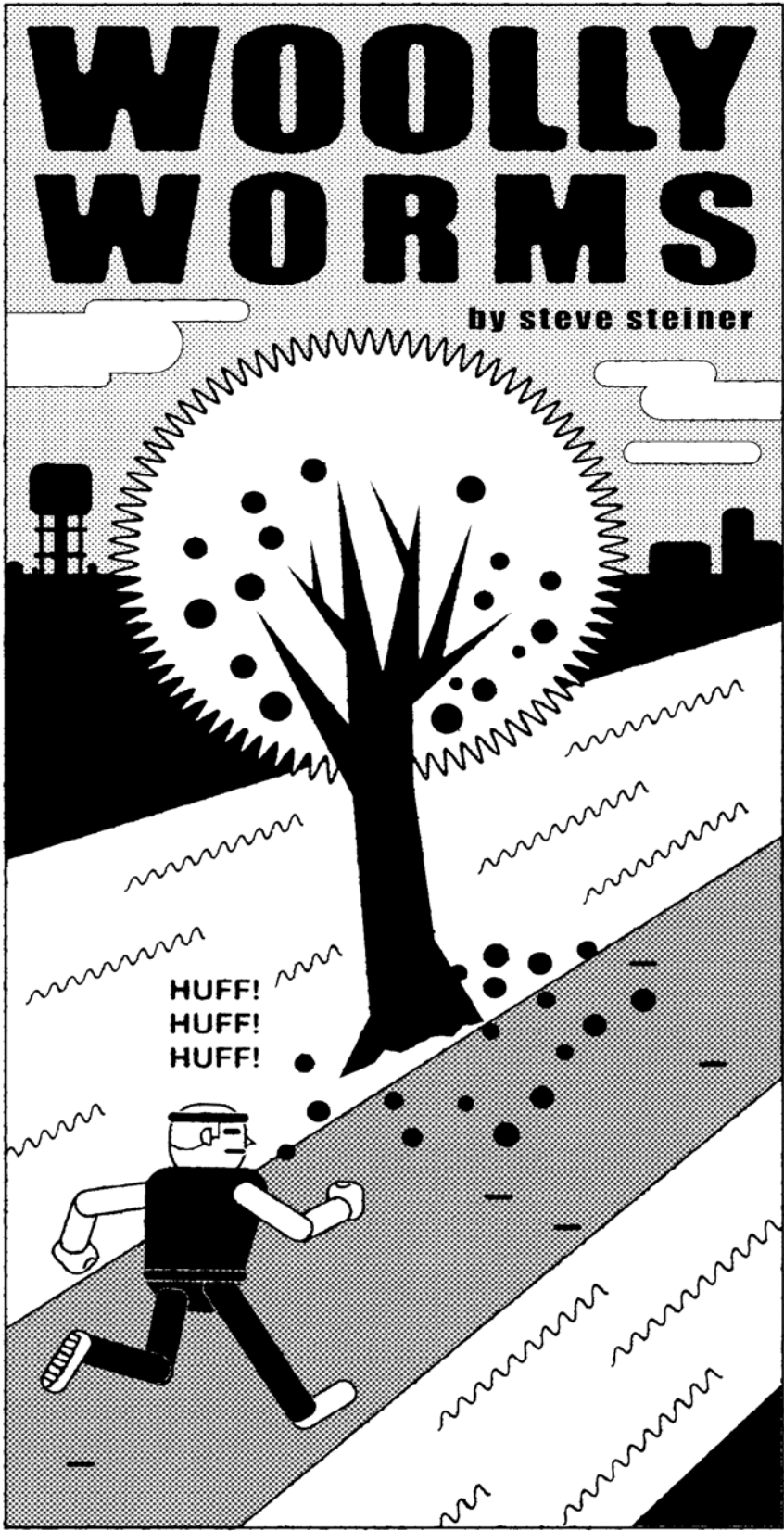
Meet some of the fantastical ensemble cast of *Moonstruck*.  
**FRONT:** Dolly Parton-loving centaur Chet  
**MIDDLE FROM LEFT TO RIGHT:** Premonition-having Cass, sensitive werewolf barista Julie, and hunky minotaur Manuel  
**BACK:** Grumpy gorgon rocker Lindi

**7. For the large group of creators that would be interested in getting their book published, can you tell us about what that process was like?**

**GRACE** - Getting a book published is different for everyone, and it's different for every book. There are two main things you can do if you want to get a book published: One, don't wait for someone to tell you that you can write something, and two, write a lot. It's like I said earlier, you have to be ready to rise to the occasion if an opportunity comes your way, and the best way to do that is to be constantly improving as a writer in the meantime. Besides, if you're writing all the time, you can publish things on the internet, which is a fantastic way to make opportunities happen for yourself, since you never know who's reading your work.

**SHAE** - It's different for everyone, but for me the thing that held me back was feeling like I had to do it alone. Some people do like to handle every aspect of their book, but I figured out I'm much more comfortable and productive working collaboratively. I don't think I'd be where I am without the help and support of Grace and Laurenn and all the people who saw the potential in our story. I guess my advice is to keep improving and sharing your work, keep looking for opportunity and making opportunities for yourself!







BOB CORBY

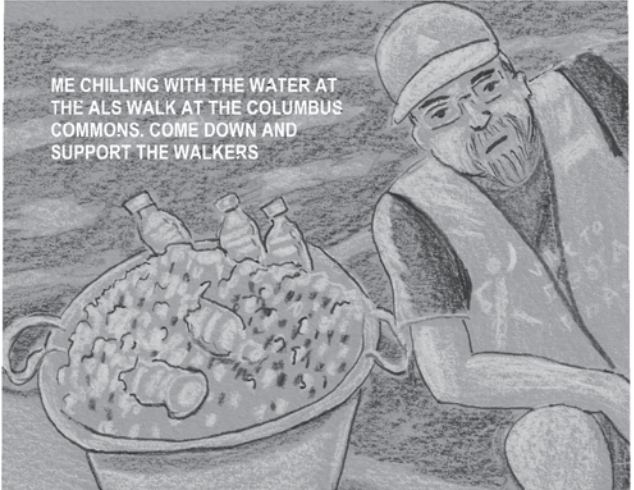
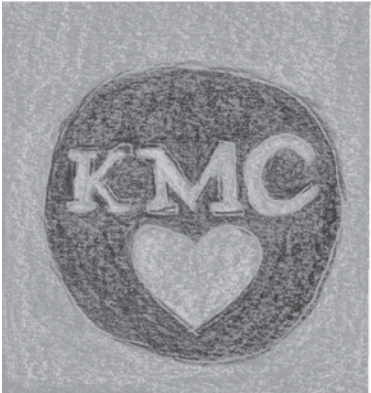
MY WIFE, KATHY, PASSED AWAY FROM ALS IN JANUARY OF 2017. THAT FALL I BEGAN WHAT WILL BE A LIFE TIME CAMPAIGN TO FIGHT THAT TERRIBLE DISEASE BY VOLUNTEERING FOR THE COLUMBUS ALS WALK .

THE ALS WALK THAT YEAR TOOK PLACE AT THE COLUMBUS COMMONS. 2 LAPS AROUND THE COMMONS AND THE OHIO STATE HOUSE. I WAS STATIONED AT THE NORTH EAST CORNER OF THE STATE HOUSE ON E. BROAD AND IN CHARGE OF WATER DISTRIBUTION.

I WAS STANDING ON THE CORNER WITH MULTIPLE WATER BOTTLES IN HAND WHEN THE MARCHERS TURNED THE NORTH WEST CORNER OF THE STATE HOUSE AND TURNED EAST TOWARD ME. I COULD SEE WHAT APPEARED TO BE AN ENDLESS LINE OF PEOPLE AS THEY PROCEEDED UP EAST BROAD TOWARD ME.

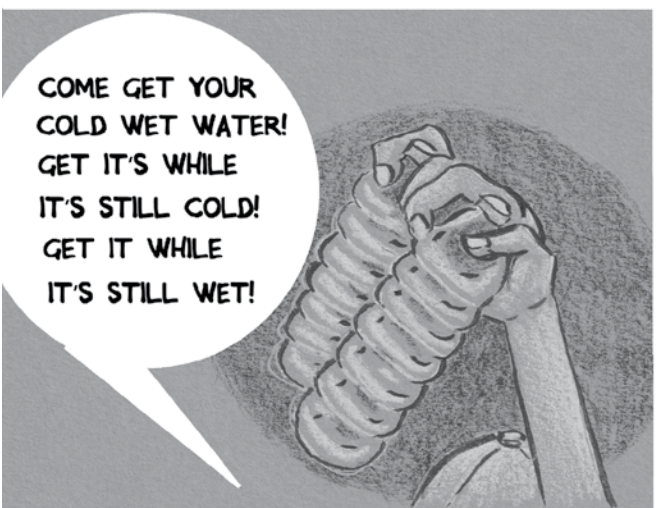


THE TEARS WELLED UP AS I THOUGHT THAT ALL THESE PEOPLE WERE ALSO DEALING WITH THE EFFECTS OF THIS HORRIBLE DISEASE. CAUGHT MY BREATH. COMPOSED MYSELF.

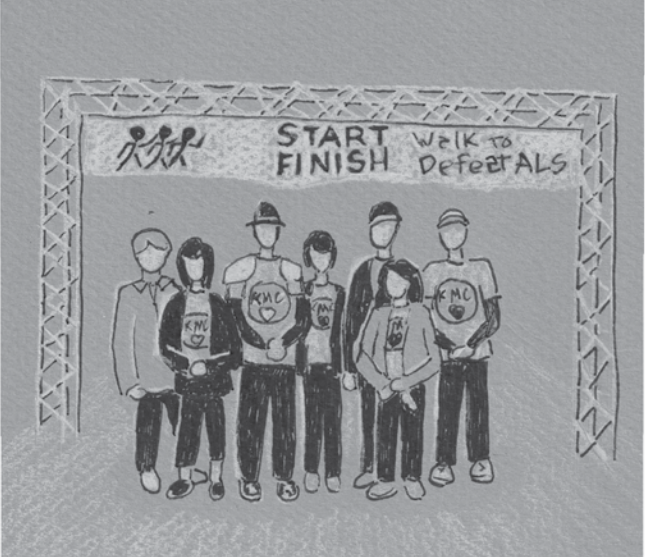


I HAD THE SUDDEN REALIZATION THAT MY FAMILY'S TRAGEDY WAS NOT A SINGULAR EVENT.

AS THEY APPROACHED, I STARTED YELLING TO BRING THEIR ATTENTION TO THE WATER.



I GOT A LOT OF GIGGLES AND I HOPE IT LIFTED SOME OF THEIR SPIRITS. IT CERTAINLY HELPED ME.



SINCE THEN, MY FAMILY AS TEAM KMC HAS PARTICIPATED IN 3 COLUMBUS WALKS AND 2 HERESY PA WALKS (NEAR WHERE MY DAUGHTER LIVES).

IN 2020 THE COLUMBUS WALK WAS DONE VIRTUALLY ALTHOUGH TEAM KMC STILL DID THE PHYSICAL WALK AT THE DESERTED COLUMBUS COMMONS. PLEASE CONTRIBUTE TO THE ALS ASSOCIATION. WWW.ALSOHIO.ORG



STORY & ART BY BOB CORBY

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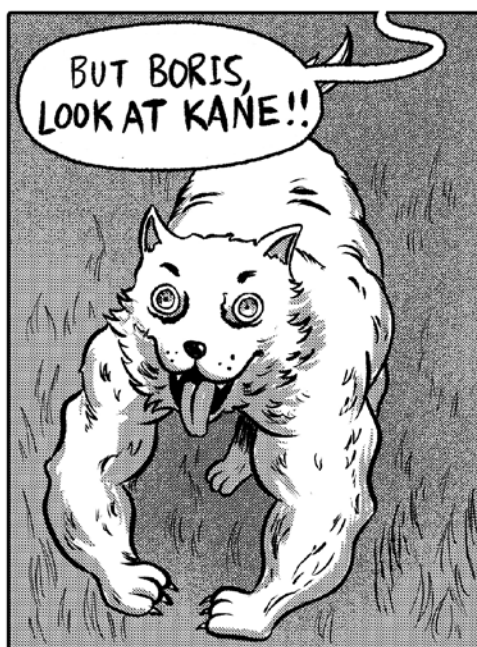
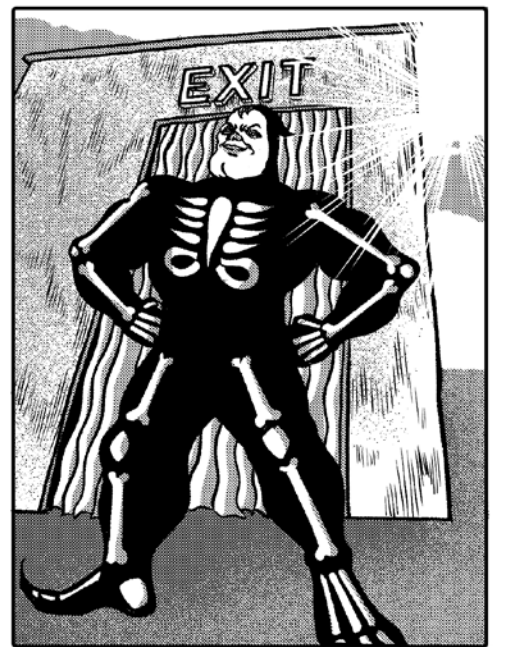
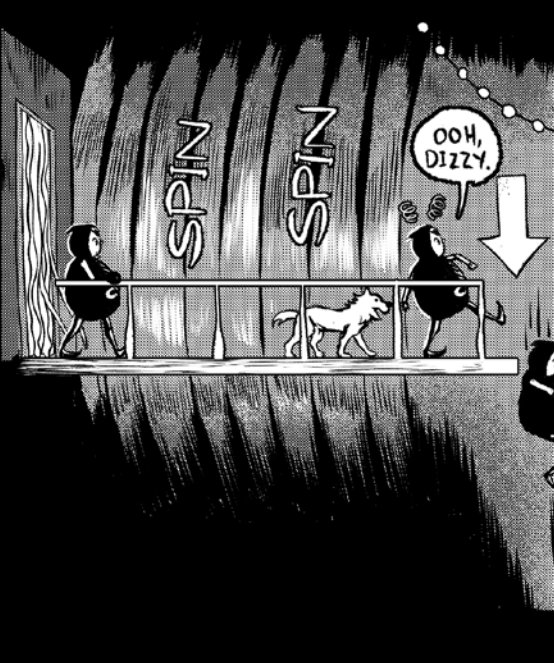
Other hours by appointment



# STICKS & BONES

## THE HOUSE OF MIRRORS

BY RYAN CASKEY



END.





## A brief history of MLJ Magazines and Archie

By Brian Canini

It was just another summer day at the beach for the Goldwater and Silberkleit families. The only thing that set it apart was that today John Goldwater, forever the salesman and creative, would convince Louis Silberkleit to go into the comic book business with him. Both men were already in the "pulp" business, dealing in cheap, fiction magazines who got their name from the low quality wood pulp paper they were printed on. Their jump to comics didn't seem that tremendous, yet it was impossible for either of them to know that what they were discussing would eventually end up changing the face of pop culture and birth characters that would charm readers for the next 80 years.

Ever observant and prophetic, Goldwater had no delusions that the world would soon be going to war again. Once this happened, his overseas export business would surely evaporate, as pulps were not viewed as a necessary cargo on ships laden with war materiel bound for the battle against Hitler and the Axis powers. He was also quick to note the success of the new comic book business sparked by the introduction of Superman and foresaw that comic books would soon replace the pulps. With these thoughts in mind, Goldwater proceeded to pitch a flurry of ideas to Silberkleit for possible titles. These included a Rin Tin Tin knockoff about a boy and his dog called Rang-a-Tang, a man with a super-intellect named The Wizard that used magic to capture criminals through brain, not brawn, and the world's first patriotic superhero, The Shield.

Silberkleit was impressed by Goldwater's ideas. Both of their wives were agreeable to their potential business venture and their sons were enthralled by the comic book characters. Maurice Coyne, Silberkleit's publishing partner, was also brought in on the new business. Taking the first letter of each partner's first name, MLJ Magazines, Inc. was born. Just in time too. War broke out in Europe months later in September, 1939 thus ending Goldwater's overseas export business overnight.

*Blue Ribbon Comics* debuted shortly after that in November and featured the first adventure of Rang-a-Tang. It was followed in quick succession by

ARCHIE, DON'T YOU THINK I OUGHT TO STUDY THIS MYSELF?

AW, WE'LL GET A LOT MORE OUT OF THIS, VERONICA BY PUTTING OUR HEADS TOGETHER!



*Top-Notch Comics* in December with the *Wizard* and *Pep Comics* in January, starring The Shield. Despite the group's enthusiasm, sales weren't great for the first two years of operation. MLJ was viewed as just another publisher in a sea of comic book superheroes.

Goldwater felt in his gut that capped-crime fighters weren't the only thing comic books were capable of. He believed that in order to guarantee a future for the young industry, it would need fresh, innovative characters to set them apart. He wanted stories that readers could relate to, so he thought back to his youthful days as a traveling salesman and the romantic adventures he'd gotten into on the road. With that in mind, a teenage character began to flicker into being.

Nothing is created in a vacuum. Goldwater pulled in ideas and inspiration from all over for his new creation. One such contemporary influence

CONTINUED ON PAGE 19



## Archie Milestones

- 1941 - First appearance of Archie, Jughead, and Betty
- 1942 - First appearance of Veronica & first issue of Archie Comics
- 1946 - Archie comic strip starts
- 1950 - First issue of Archie's Girls Betty and Veronica
- 1969 - "Sugar, Sugar" hits #1 on Billboard charts
- 1982 - Cheryl Blossom is introduced as a third love interest for Archie Andrews
- 1991 - *Life with Archie* comic is canceled
- 2009 - First issue of "Archie Marries Veronica/Archie Marries Betty" storyline
- 2011 - A copy of Archie Comics #1 (1942) was sold at auction for \$167,300, a record for a non-superhero comic book
- 2013 - First horror title, *Afterlife with Archie*
- 2014 - "Death of Archie" storyline
- 2015 - Flagship series Archie relaunches with a new first issue
- 2017 - *Riverdale* TV show premieres



ALEXANDER LeVASSEUR

Lion L



in OHIO FACTS

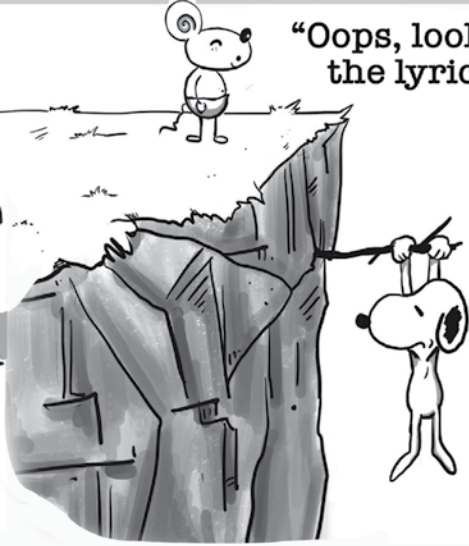


presented by the WESTERVILLE LIONS CLUB

Hey Frank, did ya' know?

"The McCoy's 'Hang On Sloopy' is Ohio's official song."

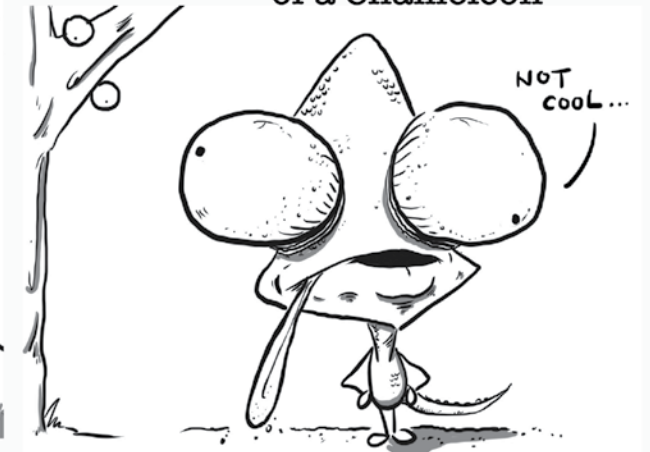
"Oops, looks like I had the lyrics wrong."



Hey Frank, did ya' know?

"The Buckeye was named because the nut looked like the eyes of a deer."

"Thank goodness not the eye of a Chameleon"



TOP FIVE



with Steve Steiner

What are your top 5 comics EVER?

Steve Steiner lives in Groveport, Ohio and self-publishes his own comics and zines under the mantle of Mullet Turtle Comics. Check out his work at mulletturtle.com

the deranged robot Ultron, an animal rights activist seeking revenge, a demonically possessed vacuum and culminated their run into an all out fight against the devil himself, Mephisto. The highlight for me by far though, is the mesmerizing love/hate relationship between Daredevil and Kingpin's prime hench-woman, Typhoid Mary.

3). MY HOT DATE

Noah Van Sciver / Kilgore Books, 2015

Set in the year 1998, this autobiographic tale details Noah's first humiliating date with a girl he met on AOL messenger. Even though I too grew up in the same era, I like to imagine this story touches upon coming of age themes we can all relate to. Or, maybe I just dig the copious amount of 1990s music and movie references.

2). RAW MAGAZINE

Edited by Art Spiegelman and Françoise Mouly / Raw Books & Graphics, Penguin Books, 1980 - 1991

Raw Magazine is a comic anthology series that lasted a total of 11 issues through the 1980s and boosted an amazing stable of American and international talent. I had long missed the heyday of Raw by the time I first tracked down a collection in 2000 at the downtown Columbus library. The array of varying styles and genres of comics I discovered came at a pivotal time as I started to make more of my own work and realized it was time to leave super heroes behind.

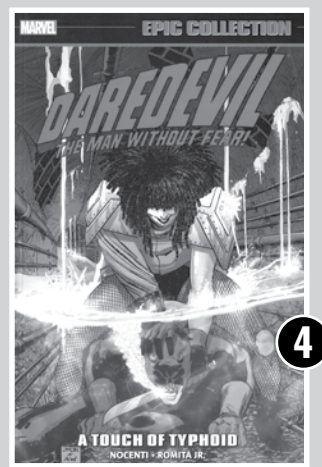
1). X-MEN #5

By John Byrne & Jim Lee / Marvel Comics, 1992

Made in the twilight of artist Jim Lee's time at Marvel (before he bolted to co-found Image Comics), X-Men #5 was the first issue of his work that I read. My 12-year old mind raced as I poured over every detail of the cover while riding home in the backseat of my parent's car. Whole sections of Wolverine's flesh had been flayed off by Russian baddie Omega Red, exposing his adamantium skeleton. I was hooked. X-Men #5, is one of the reasons I'm still excited by comics to this day.



5



4



3



2

5). SAFARI HONEYMOON

Jesse Jacobs / Koyama Press, 2014

Cartoonist Jesse Jacobs drops two newlywed city folk into a bizarre wilderness populated by a variety of surreal creatures and forces them to flee for their lives from their parasite-infested guide. Inventive, engaging, and wonderfully strange.

4). DAREDEVIL

Ann Nocenti & John Romita Jr. / Marvel Comics, 1988-1991

Writer Ann Nocenti, penciler John Romita Jr., and inker Al Williamson had a lengthy run on The Man Without Fear that often seems to be overlooked today. They threw Daredevil into conflicts involving

5). SAFARI HONEYMOON

4). DAREDEVIL: ANN NOCENTI & JOHN ROMITA JR. RUN

3). MY HOT DATE

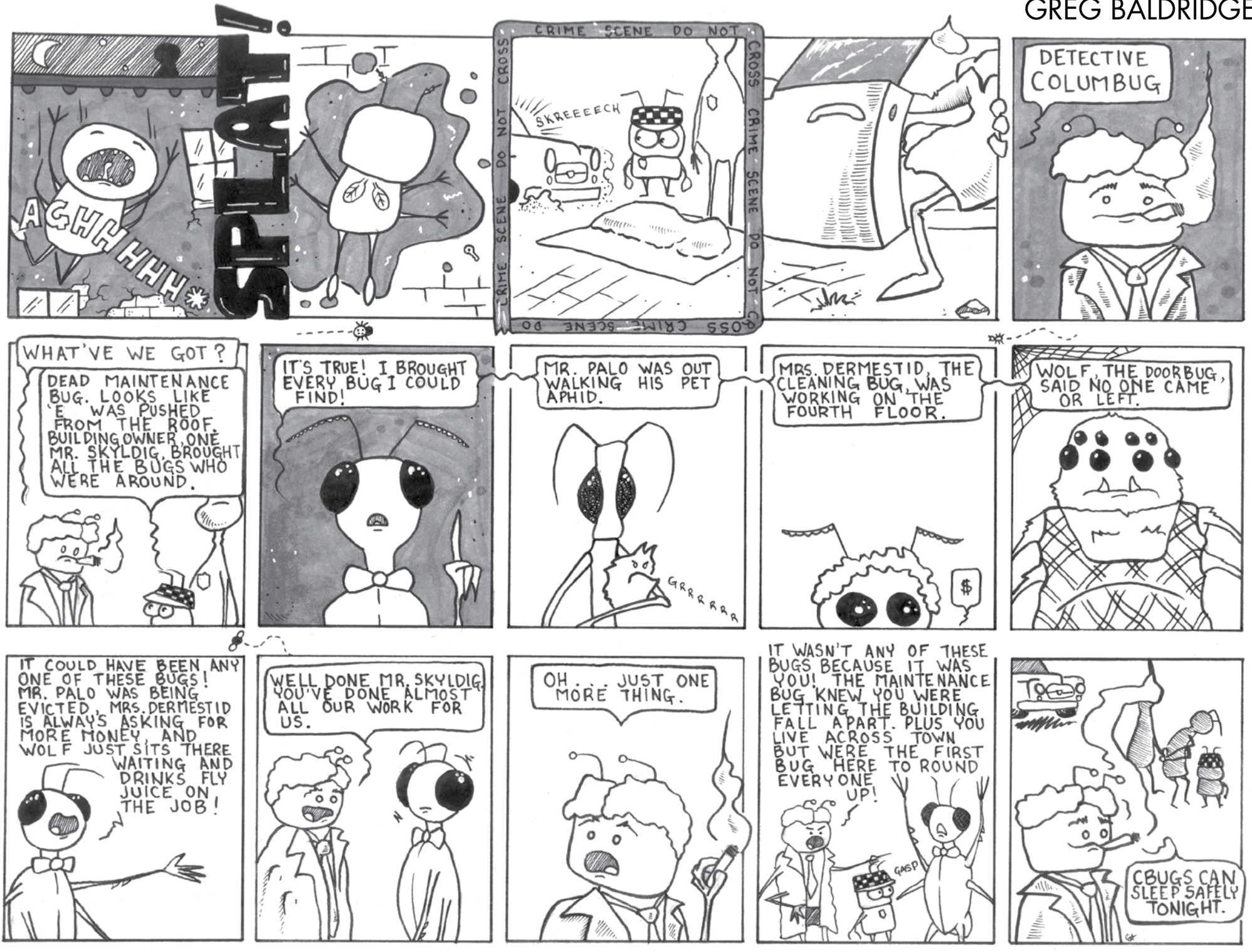
2). RAW MAGAZINE

1). X-MEN #5



1





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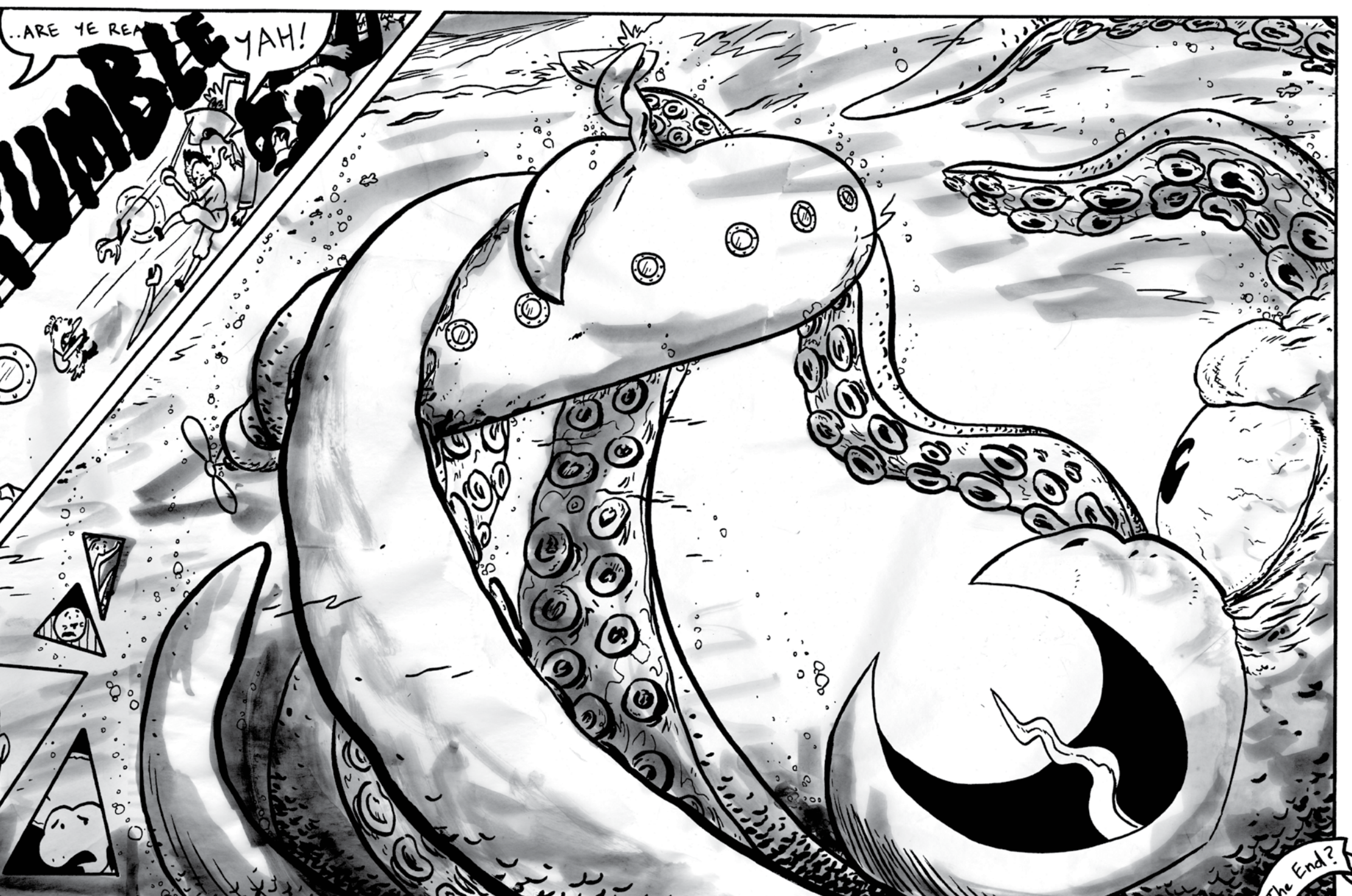
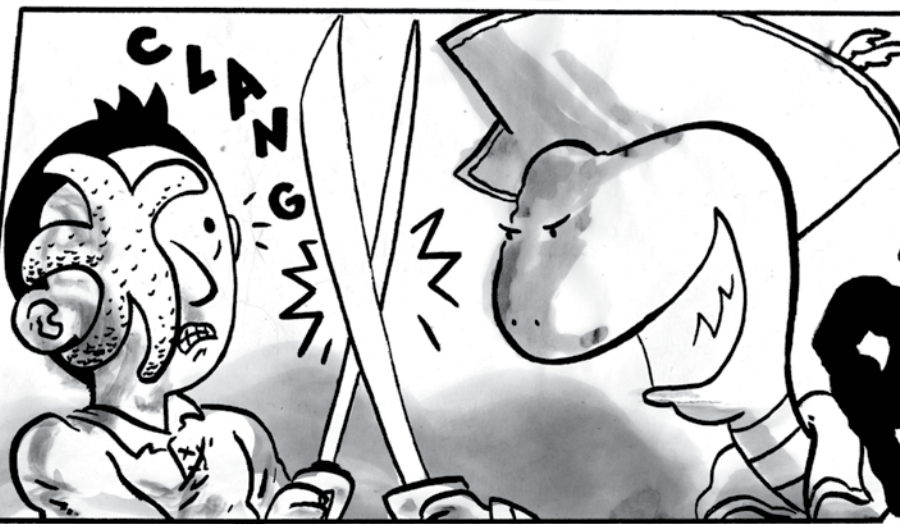
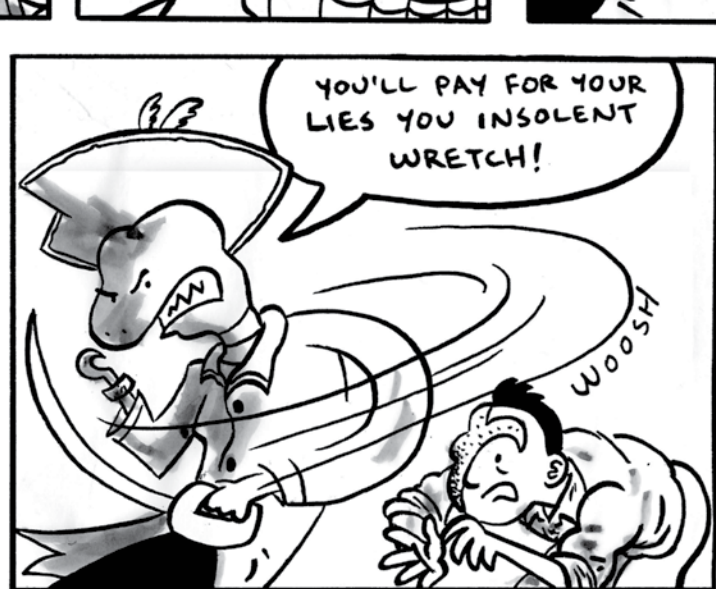
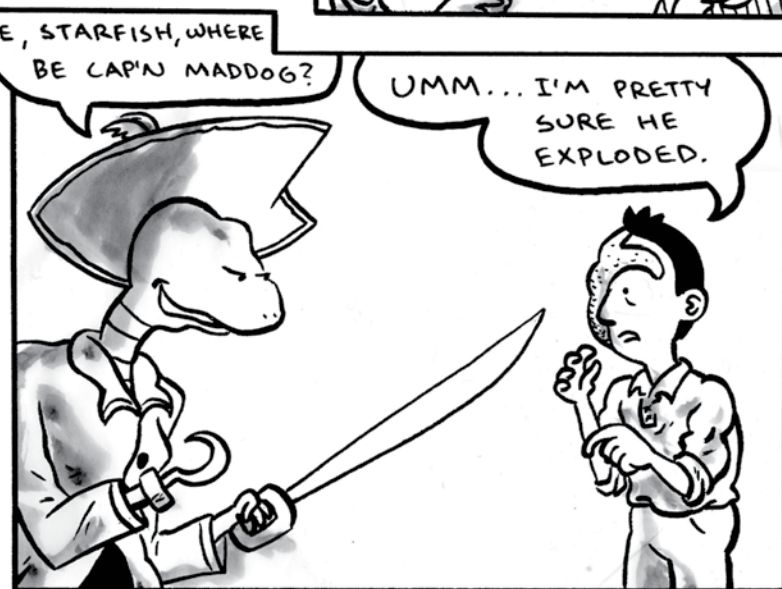
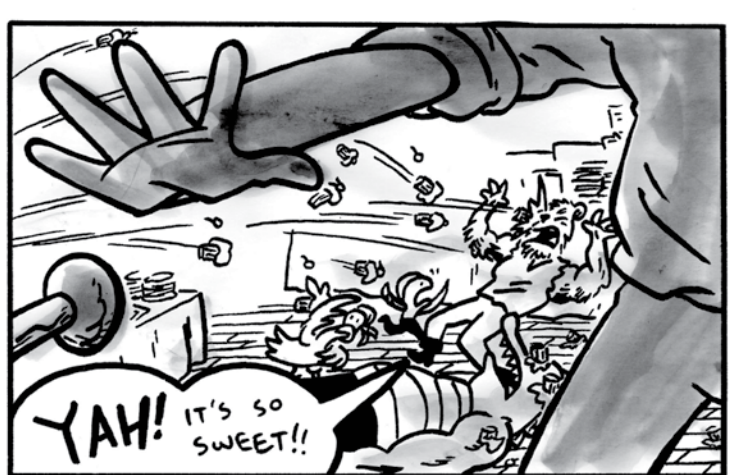
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# FINDING AN ARTIST

By Jack Wallace

**D**o you have an idea that's been living in your head, but requires some help bringing to life? Perhaps it's a cartoony children's book with an all-ages appeal. Maybe you need a sprawling futuristic world rendered in an epic graphic novel. Perhaps even the creation of a fledgling superhero universe with a full cast of characters. Whatever your plan, here are a few tips to help you find and hire an artist that fits your project.

**Step One** - You're going to need a script. This has to be as finished a product as possible in order to have an understanding of how much art your finished product will require. In addition to crafting the scenes and dialogue, your script will also need to describe the illustrations in detail.

If you have a close relationship with an artist already, you may depend on them to do a lot of the creative legwork. However, the less detail and direction you provide, the more that work will land on the shoulders of your partner. The goal is to create a balance in which you both feel comfortable.

**Step Two** - Plan a scope of work. To find the right artist, you're going to need to know what skills they provide and how many people you'll need on your team. For comics, there are several different roles including pencils, inks, coloring, and lettering. If you have an artist that just does pencils and inks, you'll need to also find someone to do colors and lettering. The more work you are asking of someone, the more you can expect to pay.

**Step Three** - Create a budget. Now that you know how many illustrations you're going to need, you can identify how much the production of your book will cost. Artists are often vastly underpaid for the tremendous amount of work they do. You are contracting a service just like an electrician or a plumber and, as it is in any industry, it's unprofessional to ask people to work for free. There are certainly avenues you can take if you simply want to collaborate on a project for fun. However, if you want to be seen as taking a project seriously, having a budget and page rate in mind will help attract others as serious as you.

**Step Four** - You have your script, you know what skills you need from an artist, and you know how much you can pay them. It's time to put a call out for submissions. There are several Facebook groups you can find devoted to finding an artist. There are also sites that still have bulletin boards where you can post for job openings including penciljack.com, zwol.com, and digitalwebbing.com. Your ad must contain contact information, a short description of the work (for example, a 24 page sci-fi story), and the skills and style you'd like to see. Another approach is to find an artist you like on Instagram or DeviantArt and ask if they are interested in collaborating. You can even go to a local convention and hire an artist who's work you admire. You may be surprised at what you find.

**Step Five** - You've combed through the submissions and found someone that fits the style you're looking for. It's time to hire them. Though it isn't always necessary, this is often best accomplished with a contract. There are several templates you can use from Google. It is typically expected to negotiate price to something both you and the artist can be happy with. As with any person you meet on the internet, do not pay everything upfront. The artist also does not know you



and it's not unfair for them to ask for some sort of payment upfront before starting their work. I recommend that you start cautiously and gradually build trust. The first payment should be small and nothing you couldn't stand to lose. As momentum builds and art starts to steadily come in, do your best to make payments in a timely manner.

Unfortunately just like in every relationship, lack of communication can lead to frustration and arguments. Do your best to be upfront with your expectations. Praise the artist when the work is on point and politely request changes when needed. If you (or the artist) are going to be delayed for any reason, it's always best to make sure everyone is aware well before the deadline is due.

Working with an artist, to see your vision executed through the hands of another, can be one of the most rewarding experiences a writer can have. By adding their own vision, together you can create a new world that is thrilling to both the mind and the eyes. Additionally, collaborating with others introduces you to people and lifestyles that you're unfamiliar with, making you not only a better writer, but a better person. In the end, all of the hours of work will be worth it when you're holding the finished product in your hands. Happy Hunting!

## CURRENT COMIC AND CARTOON EXHIBITIONS

### Into the Swamp

### The Social and Political Satire of Walt Kelly's POGO

**Into the Swamp** showcases the social and political commentary present in Walt Kelly's *Pogo*, a comic strip published nationally from 1948 through 1975. Set in the Okefenokee Swamp, a fictional location in the southeastern United States, *Pogo* features a motley group of critters which Kelly often used to tackle many contemporary

issues of his day such as McCarthyism and the Red Scare, presidential campaigns, civil rights, environmental conservation, scientific exploration, and consumerism.

Working in the mid-twentieth century, Kelly drew and expanded on the legacy of earlier newspaper cartoonists and

later became a major influence on today's current generation of creators.

This exhibition primarily features art and archival materials from the Walt Kelly Collection, which was donated to the BICLM by Selby Kelly. It also includes artwork from the collection of *Doonesbury* cartoonist Garry B. Trudeau, which he generously gifted to the BICLM in 2020.

**Into the Swamp: The Social and Political Satire of Walt Kelly's Pogo** is a celebration of Kelly and the joyous, poignant, and occasionally profound insights of the alternative universe that is *Pogo*. It is on view from January 30 through October 31, 2021 with a temporary closing April 19 through June 11, 2021 at the Billy Ireland Cartoon Library & Museum. Admission is free.

Due to COVID-19, museum hours are limited and subject to change. Reservations are required, please visit [cartoons.osu.edu/gallery-visit-reservation](https://cartoons.osu.edu/gallery-visit-reservation) to book your visit.

Billy Ireland Cartoon Library & Museum  
Sullivant Hall Building (North Entrance)  
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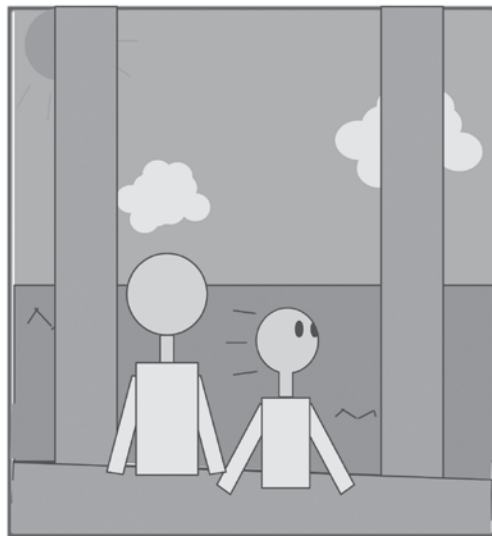
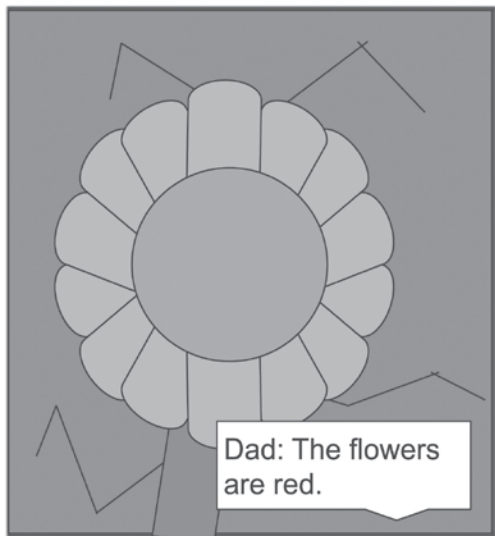
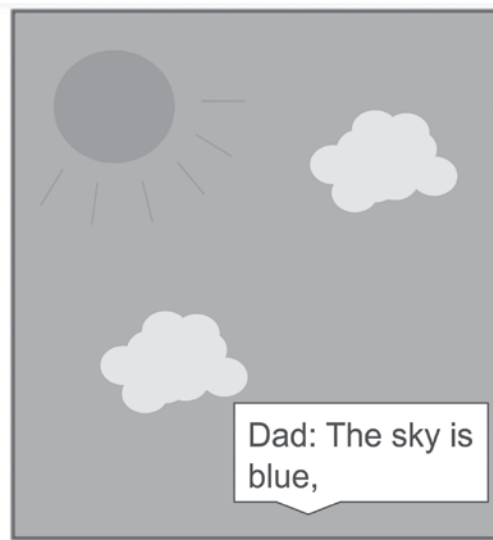
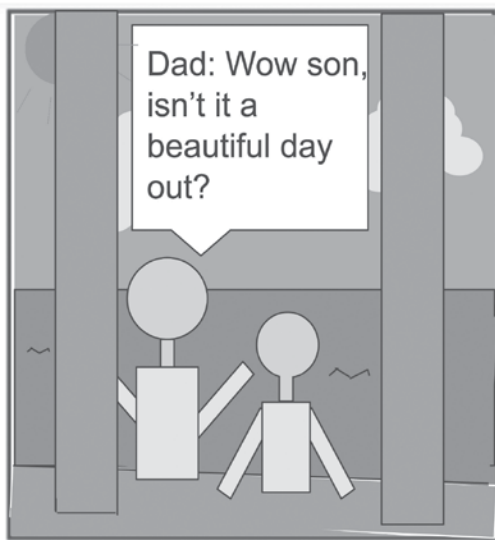
Fine purveyor  
of humorous comics  
and zines  
*(which feature neither turtles nor mullets)*

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# KID'S KORNER

By Alex D. and Patrick S., Ages 13



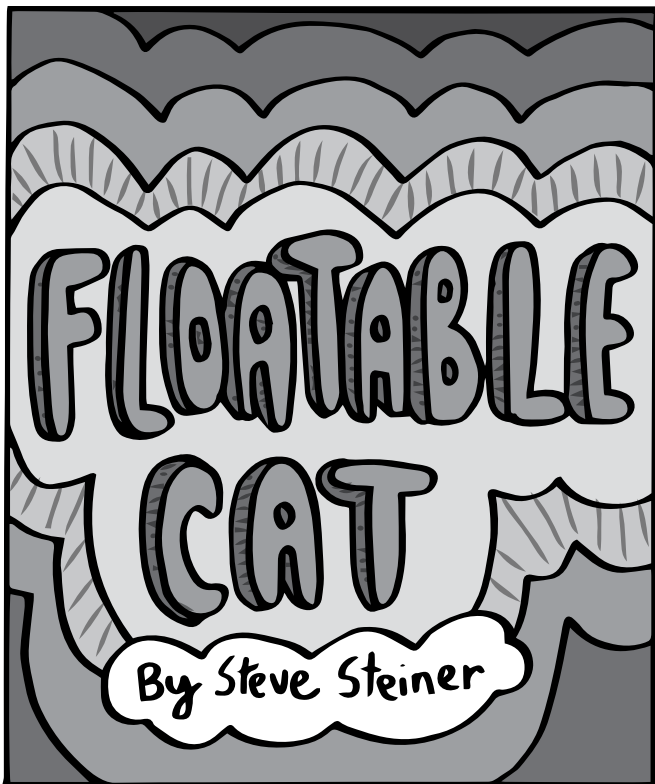
**Hey kids!  
Do you like to  
draw comics?**

You may get your work published in the Scribbler!

Here's what you do:

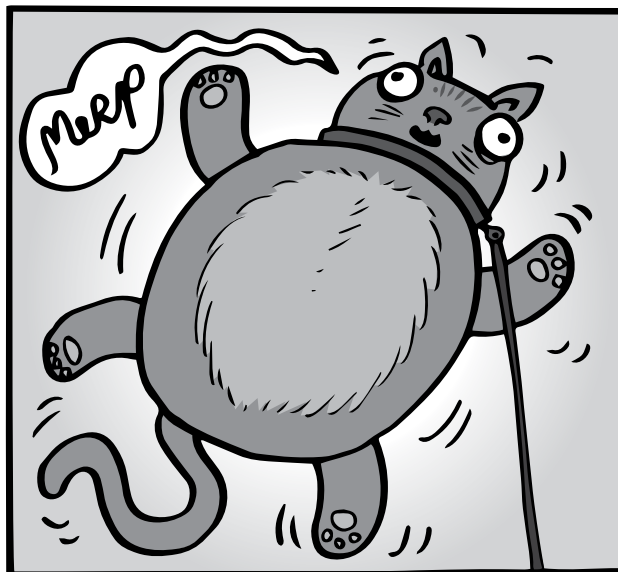
1. Draw your comic 8.5" x 11" (the size of a piece of regular copy paper on its side).
2. Scan your comic in at least 200 dpi.
3. Send your comic to [cbusscribbler@gmail.com](mailto:cbusscribbler@gmail.com)
4. Please include your name, age, and e-mail address.

STEVE STEINER



DOES THE WORLD REALLY LONG FOR A FLOATABLE CAT?

IT SEEMS UNLIKELY. THINK ABOUT HOW MUCH TROUBLE IT'D BE.



ESPECIALLY WHEN THE FLOATABLE CAT PLAYS WITH ITS ANCHOR STRING.

OOPS! THERE IT GOES!

ANOTHER ONE RISES OUT OF REACH.



s. Steiner



# COMIC STORE PROFILE

# WORLD'S GREATEST COMICS



If you're looking to sell your comic or toy collection, look no further than Jeff Patrick of World's Greatest Comics. Discover why he loves comics and what led him down the path to dedicating his life to them.

Robbins, Curt Swan, Arvell Jones, Nick Cardy, and the vastly-underrated Jim Aparo.

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

My mom started buying comics for me when I was 2 or 3 years old. The first one I have any recollection of having was an issue of *Fantastic Four* that I later found out as an adult was issue #32 from November 1964.

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

Mostly at Schaffer's Newsstand in Nelsonville, OH. There was also Miller's General Store nearby where I grew up (in New Plymouth, OH), that sold what are now known amongst collectors as 3/4 cover comics for 10 cents each and 15 cents for the giants. These were comics that were supposed to have been destroyed after newsstand dealers would remove the top portion of the comic with the logo to return to their distributors for credit.

I wanted to run my own comic shop after I had started buying and selling as a side business back in the 80's, but a steady paycheck took precedence. I jumped into it full time in 2011 as a kind of mid-life crisis. I was stuck in a hellish job at a hellish library and that situation was never going to get any better, so I decided to quit and sell comics full time and never looked back.

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

Mostly in homage to the blurb at the top of the old *Fantastic Four* comics ("The world's greatest comic magazine").

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

We are always buying comic collections, and it's very cool seeing some of the items that turn up, like the old Dell and Gold Key comics with painted covers, or even a title I've never heard of before.

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

The JLA/Avengers crossover mini-series from 2003-04 would be the most prized comics I own. Kurt Busiek and George Perez really brought their A-game to this one, especially Perez, throwing nearly every DC and Marvel character into the story at one point or another throughout the series. It was a fanboy's dream come true! As for the second part of that question, I feel like I have everything I want for my personal collection, and don't have a burning desire to own any one true holy grail. I've always been a reader, so I'm satisfied to read the reprints of *Action Comics #1*, *Detective Comics #27*, *Amazing Fantasy #15*, etc. Even my "copy" of *Avengers #1* is a portion of a copy of *Marvel Tales #2* that someone had taken apart, which I found in a comic shop back in the 80's for a nickel.

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

Over the years, the readership has become more and more segmented by the age of the reader because of the evolution of storytelling in comics. It's not like it was when I was growing up, where anyone of any age could pick up a comic and read it. Today's creators grew up with this medium and are crafting their stories with specific audiences in mind.

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

Way too many to list here, but a few are Jack Kirby (especially when he was inked by Joe Sinnott), Murphy Anderson, John Buscema, Rich Buckler, Ramona Fradon, Dan Jurgens, Mort Meskin, Will Eisner, Dave Gibbons, Joe Kubert, George Perez, Bernie Wrightson, Darryl Banks, Jeff Smith, Jerry Ordway, Bernard Bailey, Frank

### 8. Who is your favorite character?

More like characters: Superman, Robin/Nightwing (Dick Grayson), the original Birds of Prey (Black Canary/Oracle), Captain America, the Falcon, the Fantastic Four, the Justice Society of America and most of the Golden Age characters in general.

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

I always recommend the first volume of any graphic novel series that can get the reader in on the ground floor of whatever character they want to learn about. However, my top recommendation is not a comic or a graphic novel, but a book called *The Ten-Cent Plague: The Great Comic Book Scare and How It Changed America* by David Hajdu. I've always loved the history of comics, and I've always felt it important for anyone in the hobby to know the stories behind the stories. This book is a great chronicle of the rise of the comics industry and the near-death it faced in the early 1950's by what was set in motion by Frederic Wertham. Absolutely the best book I've read on the subject.

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

The demographics of the reader base has grown over the years, with more people from all walks of life getting into the hobby. Also, there are still kids who are interested in learning about the characters. I have one young customer about 12 years old named Cameron, who is really into reading the Silver Age Marvel stories. It's great to see that that kind of excitement for comics is still alive and well.

*World's Greatest Comics is located at 5974 Westerville Rd., Westerville and open Monday - Saturday. Check out wgcomics.com or subscribe to their Facebook page for more information.*

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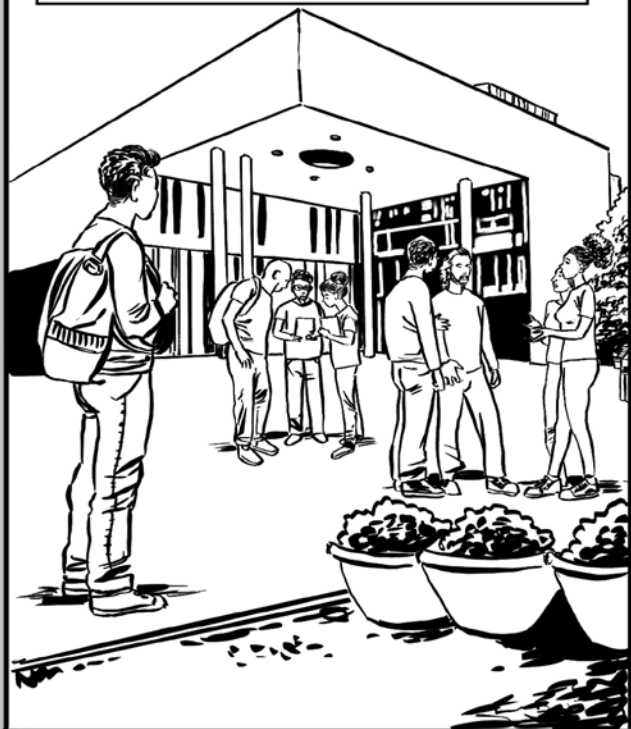
The comic strip about teaching!

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# MEET THE PEOPLE OF COLUMBUS: ANTONIO JARA

ANTONIO JARA GREW UP IN SPRINGFIELD, OHIO AND MOVED TO COLUMBUS IN 2001 TO ATTEND THE OHIO STATE UNIVERSITY AS AN ARCHITECTURE MAJOR.



AFTER SWITCHING MAJORS, ANTONIO SPENT HIS DAYS STUDYING ENGLISH AND HIS NIGHTS MEETING FRIENDS AT BERNIES. HE EVENTUALLY GRADUATED WITH A BA IN ENGLISH IN 2006.



ANTONIO INTENDED ON ADVANCING HIS EDUCATION TO BECOME AN ACADEMIC ADVISOR, BUT DEGREE INFLATION RENDERED THE PLAN TOO EXPENSIVE AND HE CONTINUED WORKING AT JAVA MASTER IN HAGGERTY HALL.



ANTONIO INJURED HIS LEG DURING A HIKE THROUGH THE PACIFIC CREST TRAIL IN 2007. WITH TIME ON HIS HANDS, HE STARTED TO CONSIDER HEALTHCARE.



IN 2009, ANTONIO EARNED HIS EMS LICENSE AFTER ATTENDING COLUMBUS STATE FOR A SEMESTER.

THAT YEAR, HE MOVED TO PITTSBURGH WITH HIS GIRLFRIEND, HAILEY, WHERE THEY STAYED FOR A YEAR.



TO ADVANCE HIS EDUCATION IN HEALTHCARE, THE TWO MOVED BACK TO COLUMBUS AND ANTONIO JOINED THE OSU MEDICAL CENTER AS A PATIENT CARE TECHNICIAN IN 2010 WHERE HE REMAINED FOR TEN YEARS.



IN 2013, ANTONIO BECAME A REGISTERED NURSE AFTER PASSING A GRUELING ONE YEAR COURSE.

HIS TIME WAS MOSTLY SPENT IN THE PROGRESSIVE CARE UNIT HELPING PATIENTS SUFFERING FROM LIVER, LUNG, AND KIDNEY ISSUES.



COVID-19 HAS CAUSED OVERCROWDING, EXHAUSTION, AND DEATH ON A WIDESPREAD SCALE. ANTONIO CONTRACTED THE VIRUS HIMSELF, BUT RETURNED TO WORK AFTER OVERCOMING THE ILLNESS.



COLUMBUS WILL SOON BE LOSING ANTONIO AND HAILEY. THE TWO MARRIED TWO YEARS AGO AND PLAN TO MOVE BACK TO PITTSBURGH. WE WISH THEM THE BEST OF LUCK AND THANK ANTONIO AND ALL OF THE HEALTHCARE WORKERS THAT HAVE TAKEN CARE OF US THROUGH THIS PANDEMIC.





# WakaFlocka's

## Condenced Latkes

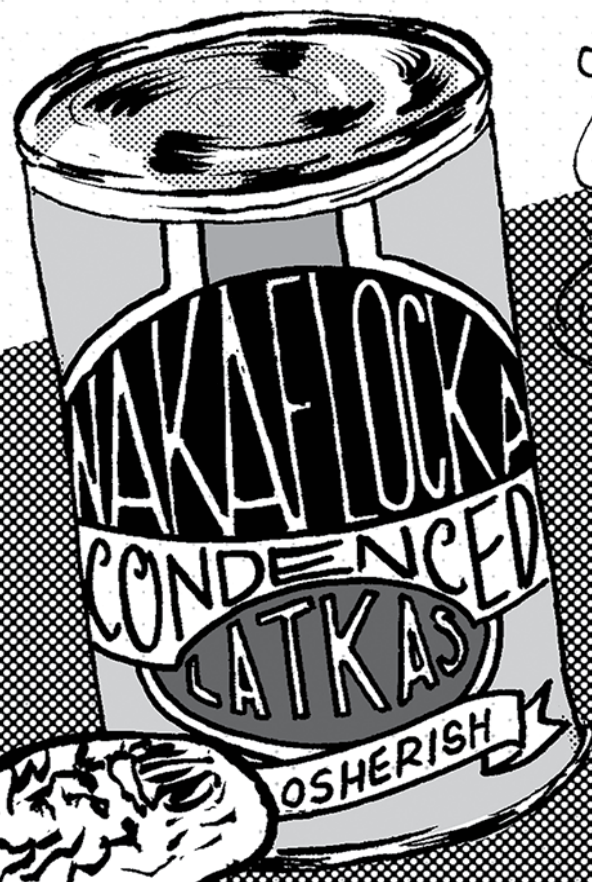


I WANT TO SEE YOU DO IT WITH NO HANDS, GIRL!!!

(*"IT"* MEANING COOKING WITHIN THIS CONTEXT AND, FOR YOUR OWN SAFETY, THE USE OF YOUR HANDS IS HIGHLY RECOMMENDED)

They're not just good...  
They're WakaFlocka

# FIRE!!!



Love latkas, but you're in a hurry? The bodega got you. Go grab you some of WakaFlocka's condenced latkas. It's like cranberry sauce, except it's potatoes.

No Time? No Way!!!

TRY OUR NEW  
**KOSHER**  
FLAVOR  
"YUM!!! IT DEFINITELY  
TASTES KOSHER"

# WakaFlocka's

## Condenced Latkes

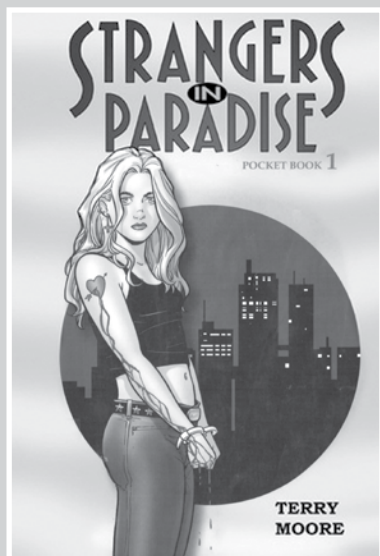
Because we ain't got time for that!!!



# COMIC REVIEWS BY JACK WALLACE

## STRANGERS IN PARADISE

By Terry Moore



He loves her. She loves her. She loves him. The modern love triangle is an interesting theme for a reason. There's built in drama as the audience consistently tries to find out who will end up with who. Include elements of a crime novella and you have *Strangers in Paradise*.

Katchoo and Francine have been friends since high school and have grown to become life partners. Katchoo is an artist who both loves and is in love with Francine.

Francine holds a variety of jobs and is a bit more ambiguous about her feelings for her best friend, unsure if she can make the romantic leap. The two of them share a small apartment and everything is as it should be until David walks into their world. David is a poet that falls desperately in love with Katchoo and changes the lives of the duo forever. Soon after, it's revealed that Katchoo has a troubled past of prostitution and abuse. For the last eight years, she's been on the run from her former employer, mob boss Mrs. Parker.

The joy of their relationship is contagious and envelopes the reader. Terry Moore has an uncanny ability to display a reaction. His line work is the most expressive I've seen. There is never a single doubt about what the character is feeling. These characters are alive somewhere and I want to meet them, invite them for dinner, and fall in love with them all over again.

## SCOTT PILGRIM *By Bryan Lee O'Malley*



There is a time in most people's lives, typically in their late teens to early twenties, where they are broke, in constant flux of relationship status, and involved in a scene of sorts (music, art, etc.) If you take that time period and condense it into comic books, you would get *Scott Pilgrim Vs. The World*.

Scott Pilgrim is in love with Romona Flowers, a new inhabitant of his beloved Toronto. However, this means he'll have to break up with his current girlfriend, Knives Chau. This turns out to be the least of his worries as he soon finds that he must fight all seven of Romona's evil ex-boyfriends.

Bryan Lee O'Malley is utterly nostalgic about the early days of video games. There are several video game references including coins being dropped when an ex-boyfriend is defeated. The art style is simplistic with a very low panel count per page. Your eyes quickly gorge their way through the book, giving it a tempo consistent with its rock band theme.

## LAURA DEAN KEEPS BREAKING UP WITH ME

By Mariko Tamaki & Rosemary Valero-O'Connell



The final book can't be classified as a romance, but a cautionary tale about toxic relationships. Mariko Tamaki and Rosemary Valero-O'Connell put together a stark, heartbreaking story about what happens when the person you love isn't a great person. Laura Dean seems to be the most popular person in school, with whom our protagonist, Freddy Riley, is very much in love.

Freddy Riley is powerless and emotionally strung along by Laura Dean, who plays at being a casual lover. Unfortunately, it costs Freddy more than she is aware, including her independence, her integrity, and her friendships.

Mariko and Rosemary have borrowed a heavy influence from the Manga style in both writing and art. They also barrel headlong into adult themes that so many creators tend to avoid, including some common trials of same-sex relationships and abortion.

## 10 QUESTIONS WITH GRACE ELLIS & SHAE BEAGLE / CONTINUED FROM PAGE 3

**8. I know that you worked with Laurenn McCubbin, a professor from CCAD, to be your editor. Can you tell us about the importance of having a good editor?**

**GRACE** - An editor can make or break a book, to be honest. You need someone who isn't directly doing work on it to keep the whole thing at arm's length and tell you when something isn't working, which Laurenn has absolutely helped me with. Not to mention that an editor needs to make sure all the trains are running on time, which is basically a job in and of itself.

**SHAE** - Editors (Laurenn especially!) are incredible and do so much important work that so often goes unseen. A good editor wants your book to be the best it can be, and keeps everyone involved on track to that goal, even if it takes a good kick in the butt every now and then!

**9. It's apparent that the main characters in Moonstruck identify as members of the LGBTQIA community. How do you think their representation impacts your story?**

**GRACE** - *Moonstruck* was always going to have a diverse cast; it wasn't even a question for us. One of the main things I was thinking about when I was building out the world of the book was "what would it be like to exist in this world as a magical creature if being a magical creature wasn't what this world was built for," which is similar to thinking about things like gender, sexuality, race, ability, or other marked traits. But it's not the SAME as those things, which is also fundamental to the book insofar as it puts you, the reader, in a place of privilege as a human and forces you to empathize with a minority without the real-world preconceptions about any particular real-world minorities. I should also say that *Moonstruck* is a book where the characters will never have to worry about homophobia because, as a lesbian, I think it's important to be able to imagine a world like that.

**SHAE** - Sometimes I think about why it took me so long to get into reading comics, and I think it had a lot to do with lack of/hard to find representation, way before I was even aware of it. Being able to bring my experiences to this story and be a part of some pure queer joy is an absolute dream. *Moonstruck* is exactly what young me would've loved to have in their life, and adult me is so proud to be a part of it.

**10. If you'll permit me to steal a question that you ask many of the creators from the "Well Met by Moonlight" section of your books, "If you could be any magical creature, what would it be and why?"**

**GRACE** - Oh boy, this question is much harder to be on this side of. Werewolves are cool, but I don't think they have any particular powers I would want. I'm starting to really see the appeal of being a vampire, to be honest. Especially if it's a Twilight-style vampire! There are literally no drawbacks to being a Twilight vampire. I don't mind aging, but I also wouldn't mind being immortal, and you don't have to kill anyone. Think of all the stuff you could see and learn and do! There's also obviously a great argument for being a witch, but that feels like a cop-out to me. So I'm joining the Cullen coven, I guess. This is not where I thought this interview would land!

**SHAE** - I would LOVE to be a shapeshifter, and I don't care if that's just the trans experience talking. How cool would it be to be literally anything you wanted? A form for all occasions? This also just works out for me as a person with 500 favorite animals. I've thought about this a lot.





# THE MIRTH OF A NATION / CONTINUED FROM PAGE 7



included Mickey Rooney's portrayal of youth Andy Hardy in a series of sentimental comedy movies for MGM. Henry Aldrich, a character from the popular radio sitcom *The Aldrich Family* was another, along with bowtie and plaid pants wearing adolescent Harold Teen from the comic strip pages. To give his new creation an identity, Goldwater took the name of a friend from his hometown who always got into misadventures; Archie. Next, he took his ideas to his staff artist Bob Montana, a teenager himself, to develop further. Montana quickly sketched up Archie, Betty, and Veronica based on Goldwater's descriptions, modeling the title character after himself. The final missing piece was writer Vic Bloom, who would go on to write Archie's first three stories and help establish the key personalities in the series. With that, a star was born.

However, Archie didn't burst onto the comics landscape like his contemporary, Superman. His rise to superstardom was a slow, steady climb. Archie's humble first appearance was in the back pages of *Pep Comics* #22 in December, 1941 in a simple six-page short. Introduced as "America's newest boyfriend," Archie and his friend, Jughead Jones, went on a series of escapades around the small town of Riverdale, all in an attempt to impress his new neighbor, Betty Cooper.

It would take until the release of *Pep Comics* #26 in April, 1942 for Archie to finally make it onto the cover and even then he had to share the spotlight with The Shield. This issue would also mark another significant event in Archie's life as it was the first appearance of Veronica Lodge and the genesis for the eternal love triangle that would come to define the series. Soon, Archie was regularly sharing the covers of *Pep Comics* with The Shield until he gradually displaced The Shield altogether starting in September, 1944 with issue #50. Two years later, in 1946, MLJ Magazines, Inc. acknowledged just how popular Archie had become by rechristening itself to Archie Comics Publications.

By 1949, it was hard to deny that Archie was a phenomenon. Over 2 million *Archie* comics were printed and distributed a month. Bob Montana started a comic strip featuring the group that circulated in over 75 daily newspapers across the US and Canada. Archie Comics continued to produce more spin-offs. Titles *Archie* and *Pep* were joined by *Archie's Pal Jughead* and *Archie's Girls Betty and Veronica*, which quickly emerged as the second-most-popular title behind *Archie*.

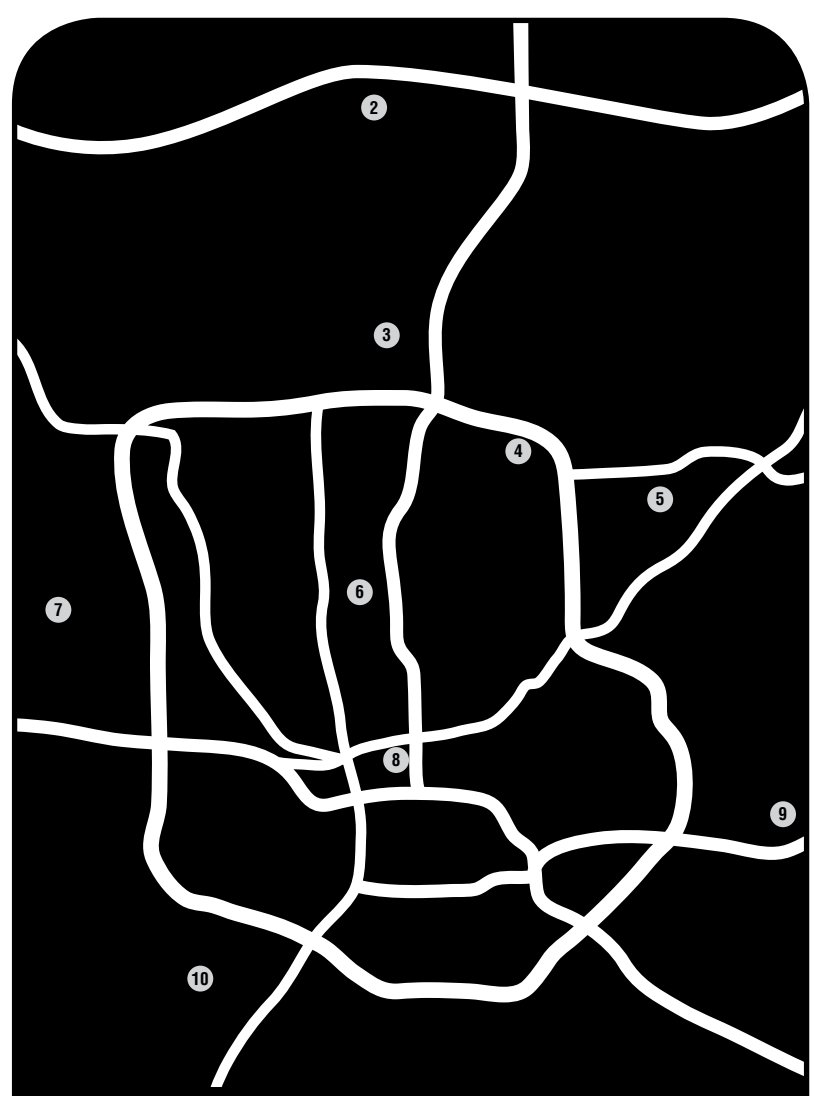
Of course, other publishers also looked to cash in on the famous comic-pals. Imitations popped up from a myriad of rival companies; with such doppelgängers as Willie, Frankie, Georgie, and Buzzy and with female versions like Millie, Jeanie, Mitzi, and Tippy.

By the time the 1960s rolled around, Archie Comics were producing seventeen ongoing monthly, bimonthly, and quarterly titles devoted to the gang at Riverdale High, as well as a number of short-lived titles featuring the characters. This meteoric rise finally peaked in the summer of 1969 when a song from the Saturday morning Archie cartoon named "Sugar, Sugar" raced up the Billboard charts. The tune reached #1 in late September and remained there for four weeks. It was a height that none of the creators ever dreamed of for a cast of comic book characters with such humble beginnings.

John Goldwater died on February 26, 1999 at the age of 93. Although he was the father of three boys, when the *New York Times* wrote about his death they said "He is survived by Archie, Jughead, Betty, and Veronica in Riverdale, USA." It was a testament to the power of a creation and how it can come to define an individual. The gang from Riverdale have continued their adventures in comic books along with a wide variety of other media outlets, all the while touching the lives of people around the world. Not bad for a teenager who just turned 80 years old.

References:

- Archie: A Celebration of America's Favorite Teenagers by Craig Yoe
- The Best of Archie Americana: Golden Age 1940s - 1950s
- The Billy Ireland Cartoon Library & Museum
- Happy Accidents by Paul Castiglia
- Room 603 by Victor Gorelick
- Twelve-Cent Archie by Bart Beaty



## LOCAL COMIC BOOK STORES

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

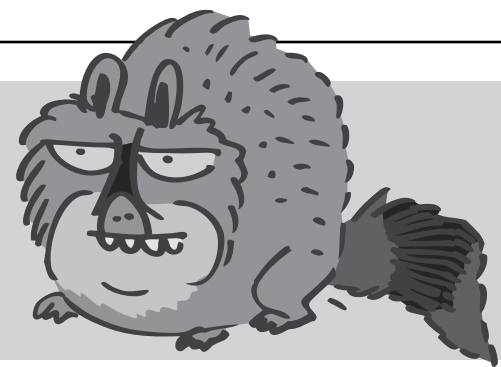
## UPCOMING EVENTS

- BUCKEYE COMIC CON**  
 Sunday, March 14  
 Courtyard by Marriott Columbus West/Hilliard  
 2350 Westbelt Dr, Columbus, OH
- MARCON**  
 Friday, May 7 – Sunday, May 9  
 Crowne Plaza Columbus North- Worthington  
 6500 Doubletree Ave, Columbus, OH
- FANTASTICON S8-EP23 – TOLEDO**  
 Saturday, March 13 – Sunday, March 14  
 SeaGate Convention Centre  
 401 Jefferson Ave, Toledo, OH
- CANTON COMIC BOOK, TOY & NOSTALGIA CONVENTION**  
 Sunday, April 11, 10 AM – 4 PM  
 St George Serbian Orthodox Church  
 4667 Applegate St NW, North Canton, OH
- FREE COMIC BOOK DAY**  
 Saturday, May 1
- SMALL PRESS ALTERNATIVE COMIC EXPO (SPACE)**  
 Saturday, July 10 – Sunday, July 11  
 Northland Performing Arts Center (NPAC)  
 4411 Tamarack Blvd, Columbus, OH
- FANBOY EXPO COLUMBUS**  
 Friday, July 23 – Sunday, July 25  
 Greater Columbus Convention Center  
 400 N High St, Columbus, OH

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



# The Funnies



THAD WOODMAN

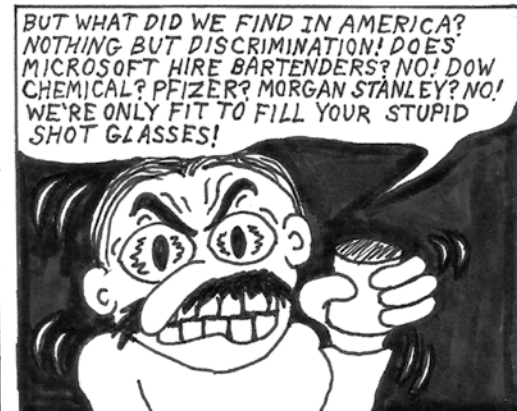


MICHAEL FEHSKENS



## A CORNELIA STORY

by Kel Crum



## DENTURE BEAR By Steve Steiner



ROB LAVIGNE & MIKOLAJ WLODARCZYK





# A MESSAGE FROM THE SCRIBBLER

**T**hank you for taking the time to explore this issue of *The Columbus Scribbler*. We hope you've enjoyed it. As always, we appreciate all of the local cartoonists who've contributed work to this issue as well as Grace Ellis and Shae Beagle for allowing us to get to know more about their contributions to comics. We're happy to be able to continue to bring the wonderful artform and differing perspectives of comics to the people of Central Ohio.

If you or someone you know is a comic creator in Central Ohio, you can pitch an idea for a comic through our website's submissions page ([columbuscribbler.com/submissions](http://columbuscribbler.com/submissions)). Deadline for pitches for the next issue are due April 16, 2021.

One of our goals for *The Columbus Scribbler* has been to help promote local comic events which is why we'd like to announce the newest feature to our website, the promotion form. Let us help you spread the word near and far about your comic event, Kickstarter, signing, activity, etc. Simply fill out our promotion form and we'll let others know about it across

all of our social media channels. And don't forget to visit your local comic shop where you can engage in all sorts of fun comic related events. Check out our locator map on page 19 to see which shops are closest to you.

Remember, you can help keep the scribbles coming by donating to our Patreon Account or by paypal on *The Columbus Scribbler* website ([columbuscribbler.com](http://columbuscribbler.com)). And you never have to miss an issue of *The Columbus Scribbler*. For as little as \$1 per month you can join our Patreon and have the latest issue sent directly to your house. As always...

Scribble on!

- Brian Canini



## 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 graphic designer and cartoonist who lives in Groveport, Ohio with his wife Jennifer. He has created numerous mini-comics, zines, and books including: *Straight into the Trash*, *Odd Clods*, *The Sandstorm Party Planners*, *Mushroom Bob*, 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.



“Look honey! We too can contribute to the fine medium of comics!”



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.

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*Scribbler*

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