

ISSUE 7
SPRING 2021

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THE COLUMBUS Scribbler

CELEBRATING
THE COMICS, CARTOONS
AND CREATORS OF
CENTRAL OHIO



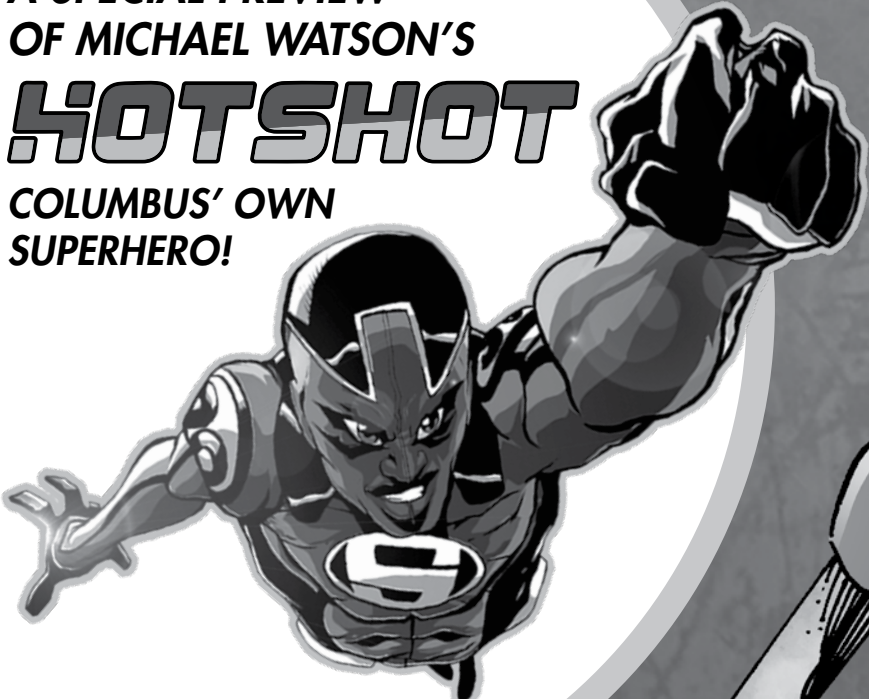
COVER ILLUSTRATION BY SEAN FORNEY

INSIDE:

A SPECIAL PREVIEW
OF MICHAEL WATSON'S

HOTSHOT

COLUMBUS' OWN
SUPERHERO!



SEAN
FORNEY
After
INFANTINO
+
ANDRU

THE COLUMBUS Scribbler

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Cover illustration by **Sean Forney**
seanforney.com

This issue's cover features *Black Terror* and *Jaguar Man*, two superhero characters that first appeared in the 1940s and are now in the public domain.



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CONTRIBUTORS



JUAN ARGIL
@ThatJuanArtist



GREGORY BALDRIDGE
teechcartoon.tumblr.com



BRENT BOWMAN
facebook/
The-Art-of-Brent-Bowman



RYAN CASKEY
@thespookyking



BOB CORBY
backporchcomics.com



KEL CRUM
facebook.com/kel.crum



VICTORIA DOUGLAS
@blackbit.exe



KEN EPPSTEIN
nixcomics.com



MICHAEL FEHSKENS
therexcomplex.wixsite.com/
michaelfehskens



DAVID GACEY
mrgacey.com



CHANDU TENNETY
tennety.art



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@AshleySTWare

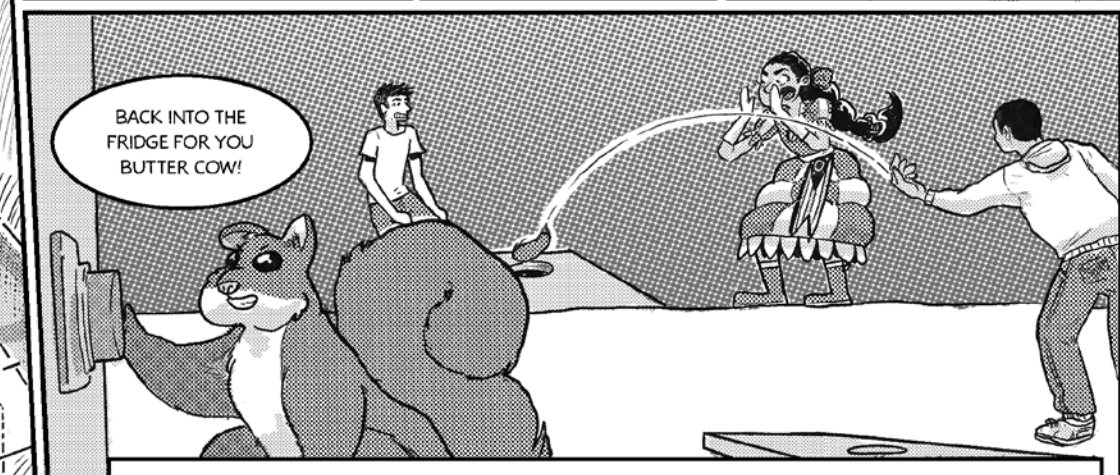
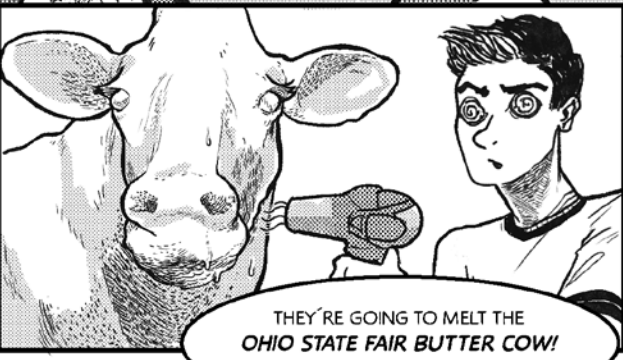
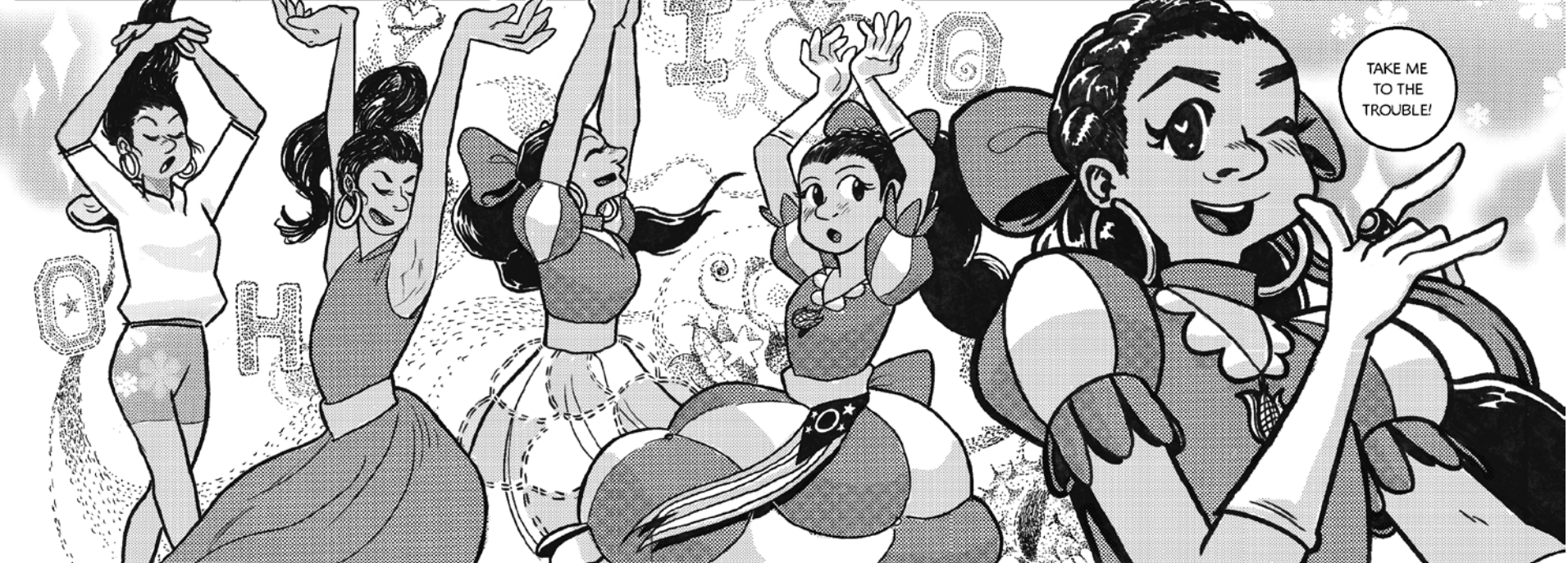
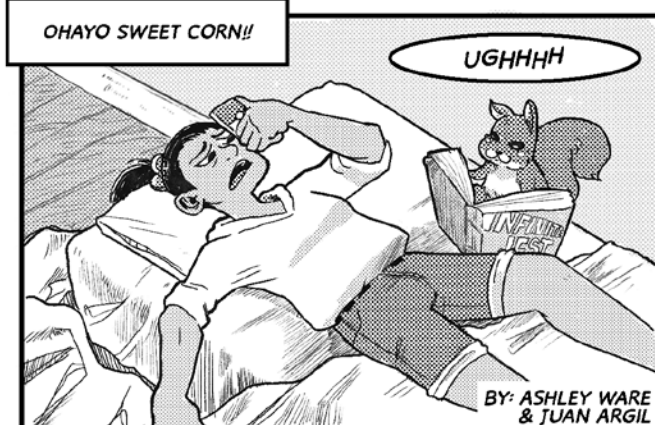


TOM WILLIAMS
drawrobotdesigns.com



THAD WOODMAN

Are you a comic creator living in the central Ohio area? We'd love to see your work! Check out our Submission Guidelines at columbuscribbler.com



THANKFULLY BRITTANY AND STEVE MADE IT IN TIME TO RESCUE THE BUTTER COW, BUT WILL THEY BE SO LUCKY NEXT TIME THE BOREDOMSPHERE DISTURBS THE PEACE...? FIND OUT NEXT TIME WITH OHAYO SWEET CORN!!

MEN OF STEEL

A brief history of Jerry Siegel, Joe Shuster, and Superman

By Brian Canini

JUNE 2ND, 1932, WAS A TYPICAL EVENING IN CLEVELAND, OHIO. JERRY SIEGEL WAS HARD AT WORK ON THE NEXT ISSUE OF HIS SCIENCE FICTION FANZINE. ACROSS TOWN, HIS FATHER, MITCHELL, WAS BUSY CLOSING UP HIS MEN'S CLOTHING STORE WHEN THE FRONT BELL RANG.

Later that evening, a neighboring shop owner noticed the door to Mitchell's shop was ajar. The light was still on long after closing time, but no sign of the store owner. He poked his head in only to find Mitchell's lifeless body lying in a pool of blood from two bullet holes and an empty cash register on the counter. This is the catalyst that would make young Jerry Siegel dream of a hero that bullets would bounce off of. With the help of his friend, Joe Shuster, and a lot of science fiction stories, their creation would change the face of modern entertainment forever.

Jerry Siegel was born on October 17, 1914 in Cleveland, Ohio. He was the last of six children to be born to Mitchell and Sarah, two Lithuanian immigrants. Jerry was a shy boy, thin and unathletic with glasses constantly slipped halfway down his nose. He spent most of his time day-dreaming through school and working as a delivery boy, earning \$4 a week to help keep the family afloat. At the age of 15, Jerry was a science fiction fanatic. Soon he would meet his kindred spirit.

Joe Shuster was born on July 10, 1914 in Toronto, Canada. He was the eldest of three children to be born to Julius and Ida, two European immigrants. Joe was also a shy boy, short with thick glasses and a readiness to draw anything at a moment's notice. He worked as a newspaper boy for the *Toronto Daily Star* to help the family. Even so, the family barely made ends meet, let alone afforded the luxury of drawing paper for the young artist to practice his craft. As Joe recalled, "I would go from store to store in Toronto and pick up whatever they threw out. One day, I was lucky enough to find a bunch of wallpaper rolls that were unused and left over from some job. The backs were blank, naturally. So it was a goldmine for me, and I went home with every roll I could carry. I kept using that wallpaper for a long time."

When Joe was ten years old, his father got word from a friend that a huge clothing manufacturing company was opening up. The Shuster family quickly packed their meager belongings and made their way to Cleveland, Ohio. Jerry and Joe met in 1931 at Glenville High School. Their friendship was forged through a love of science fiction and the first magazines to publish the genre regularly, *Amazing Stories* and *Weird Tales*.

It wasn't long after that the pair would team up to create humor cartoons for the school paper, the *Glenville Torch*. Joe added humorous illustrations to Jerry's comedic prose and the pair had a ball, growing in confidence and trust in one another's gifts with each project.

Jerry was constantly submitting

stories to the science fiction pulps (popular magazines printed on cheap, coarse paper) but he was always met with rejections. Eventually, this led to Jerry and Joe deciding to start their own little science fiction fanzine. Entitled *Science Fiction*, the pair utilized a mimeograph, a precursor to the photocopier, to produce their self-published, mail-order fanzine which debuted in October of 1932. The third issue of which would go down as a footnote in the annals of pop culture as it contained a story that would be the pair's first attempt at creating Superman.

The short story, "The Reign of the Superman," featured a bald, evil megalomaniac named Bill Dunn who develops extraordinary mental powers after he is exposed to an element found in a meteor from outer space. In the story, Dunn tries to take over the world only to be thwarted at the last minute by the effects of the meteor wearing off, stripping Dunn of his powers.

Science Fiction would come to an end after its fifth issue in early 1933 when Jerry and Joe discovered a new medium, comic books. The first comic books were collections reprinting comic strips from newspapers. This was the innovation of M. C. Gaines, a salesman at Eastern Color Printing in New York, as a way to keep the firm's color presses in operation in between producing the Sunday color comics. What started out as a promotional item eventually was given a price sticker and sold in newspaper stands across the country to great success. Shortly after this, a Chicago outfit called Consolidated Book Publishers released a large black and white comic with a new twist, all original material. Upon seeing *Detective Dan: Secret Operative No. 48*, Jerry and Joe eagerly put together a new comic story to pitch to Consolidated titled *The Superman*.

Consolidated responded to Jerry and Joe's pitch, but then just as quickly got out of the comic book business before another issue of *Detective Dan* was ever produced. Convinced his work was at fault, Joe burned every page of *The Superman*. Jerry was only able to rescue the cover from the blaze. Just what exactly this version of Superman was remains a mystery. Jerry did note later in life that "The Superman character was in the process of evolution" and both agreed that he was probably more of a two-fisted



adventurer with no powers at this point. With their high school graduation around the corner, both Jerry and Joe were looking to the future with grim prospects on the horizon and the realities of the Great Depression looming nearer.

The setback was only temporary as Jerry hit upon an idea one evening in late 1934 that kept him up all night. When dawn finally arrived, he quickly rushed over to Joe's with an arm full of scripts for a third take on Superman. The pair worked out the ideas as Joe made sketches. Before long, a tale of an alien with superpowers that rocketed to Earth from a decimated planet began to come to life.

This version of Superman had it all. Unlike their original version, he had super-strength instead of mental powers. He could also leap 1/8th of a mile, outrun an express train, and was bulletproof. The pair also took inspiration from the pulp heroes they loved, like The Shadow and Zorro, and gave Superman an alter ego. With Jerry and Joe's background working at the *Glenville Torch*, it was only natural that Superman's alter ego, Clark Kent, would be a reporter. In an effort to make the strip feel more realistic, Joe hired a model that he found in an ad in Cleveland's *Plain Dealer*. Thus high schooler Joanne Carter became the basis for Superman's love interest, Lois Lane. And with that, all the pieces seemed to finally be falling into place for Jerry and Joe's dream project. However, it would still take another four years and hundreds of rejection letters before Superman would finally be viewed by the general public.

According to Jerry, "Just about every comics editor in the country turned us down." Then in 1938, Superman was finally given his chance to shine when the pair were approached by Detective Comics, which would one day become known as DC Comics. The owners, Jack Liebowitz and Harry Donnenfeld, were planning a new publication called *Action Comics* and wanted a thirteen page story featuring Superman. After years of rejection, Jerry and Joe were elated for the chance to finally see their brainchild in print and quickly turned in the story along with the then customary release form relinquishing all rights to the character. In return, the pair received \$130 or \$10 a page which they split evenly amongst themselves.

The publication of the first Superman story could easily be qualified as an experiment. *Action Comics #1* appeared on the newsstands in April of 1938. Detective Comics did nothing to promote or advertise their new comic. No one aside from Jerry and Joe seemed to have much faith in Superman. Detective Comics was cautious, keeping the print runs low for the first few issues of *Action* and even featuring other characters on the covers of subsequent issues. It wasn't until a few months after the first issue appeared that a reader poll revealed that they had a hit. People were asking the newsvendors not for *Action Comics*, but for the magazine with Superman in it.

Excited to finally see his character in print, Jerry pitched the idea of Superboy to Detective Comics on November 30, 1938. Still not entirely sure of what they had and fearful that it wouldn't last, Detective Comics passed on the idea. However, they had no reason to fear as Superman quickly became an overnight success. And as Detective Comics owners began to reap the rewards and license out the character, Jerry and Joe were left with the overwhelming feeling that they had been cheated and were being exploited. Jerry voiced the pair's concerns to Donnenfeld and Liebowitz in a multitude of letters, but was met with lip service and the reminder that Superman was no longer theirs as they had signed over the rights.

In a fitting turn of irony, the strip that had been rejected by almost every newspaper syndicate across the country was now the hottest commodity that every newspaper hoped to publish. The McClure Syndicate, the country's oldest newspaper syndicate and a company that had passed on the property twice before, won the bidding war for the comic strip. Donnenfeld and Liebowitz offered Jerry and Joe a 50% share of the strip's net profits if they agreed to do the strip and work for Detective Comics exclusively for the next 10 years at \$35 a page. Jerry and Joe jumped at the chance to finally have a newspaper strip and Superman debuted in newspapers across the country on January 16, 1939. By 1941 the strip was in hundreds of newspapers with a readership of more than 20 million. Superman's popularity was rocketing upward so

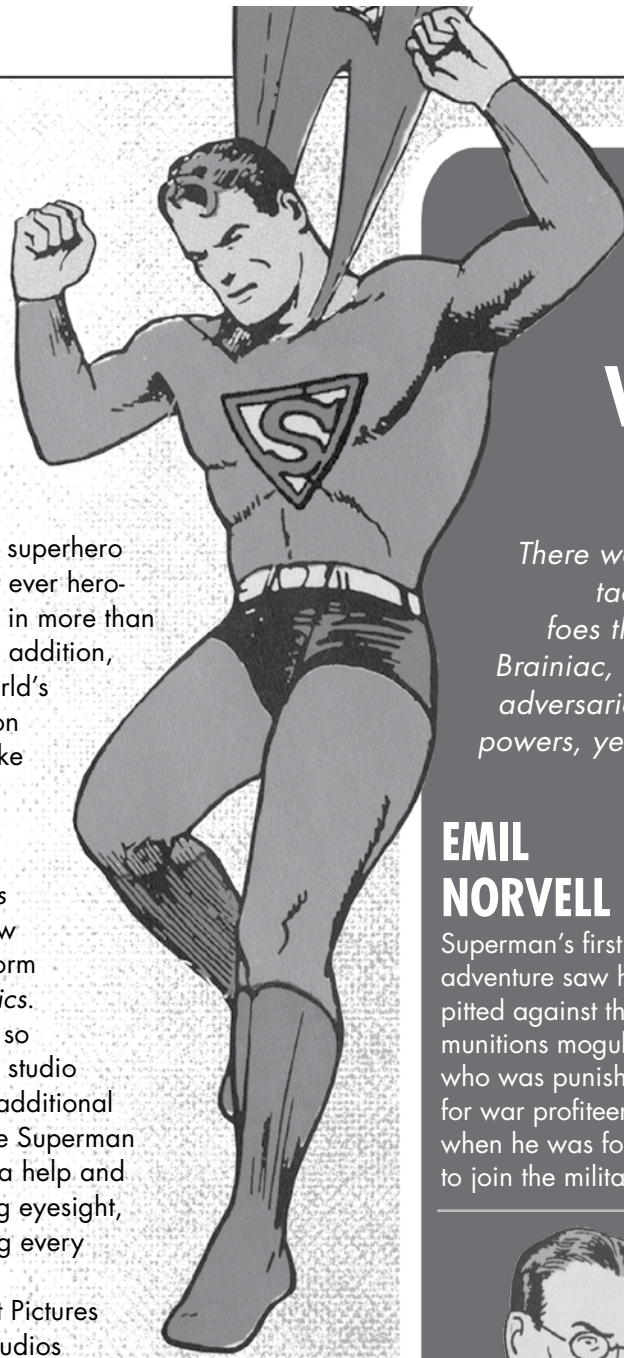
much that by the summer of 1939, Detective Comics launched a new comic book featuring the character. *Superman #1* was something different for the time, a comic book dedicated to stories of a single character. Superman now had the distinction of being the world's first superhero as well as being the first ever hero-character to be featured in more than one comic magazine. In addition, the 1939 New York World's Fair hired an actor to don Superman's tights to make a personal appearance. The event naturally resulted in a new comic book, *New York World's Fair Comics*, which a few years later would transform into *World's Finest Comics*. Jerry and Joe were kept so busy that they opened a studio in Cleveland and hired additional artists to help with all the Superman work. Even with the extra help and Joe's slowly deteriorating eyesight, Joe still insisted on inking every face of Superman.

By the time Paramount Pictures released the Fleischer Studios produced theatrical Superman cartoons in 1941, the character was already everywhere. He was on a popular radio show and his likeness could be found on a flood of products, everything from paint sets and bubble gum to figurines made of wood and metal. Daisy Manufacturing even issued an Official Superman Krypto-Raygun. And that's not even taking into account the slew of new superheroes that Superman's success spawned. Some of which, like Fox Publications' Wonder Man, were so similar that they ended up in court for copyright infringement.

On June 28, 1943, with the United States' entrance into World War II, Jerry briefly left Superman behind and joined the Army. Joe, unfortunately, couldn't get in due to his poor eyesight. While away, Superman's popularity continued to soar and demand grew. More and more people became involved in creating his adventures, not just people from Jerry and Joe's studio. In 1944, in an effort to continue to capitalize on Superman's success, Detective Comics released *More Fun Comics #101* in which Superboy made his first appearance. Joe supplied the art, but Detective Comics had never bought the idea from Jerry and no input or approval was ever given as he was still off serving his country.

In 1947, Jerry and Joe finally had enough. They were tired of watching everyone else make fortunes on their creations while their own income was steadily declining. Jerry and Joe went to court in an attempt to regain the rights to Superman and Superboy. The judge would rule that the rights to Superman were signed over to Detective Comics and he belonged to them. Superboy, on the other hand, was a separate creation and it belonged to Jerry. Jerry and Joe would end up settling out-of-court and the pair were paid \$94,013, roughly \$1 million today, by Detective Comics for full rights to both Superman and Superboy. After the court case, Detective Comics promptly fired Jerry and Joe and removed their names from the Superman byline. They would no longer have any part in their creation; they had been erased.

This cruel turn of events was made bearable for Jerry by an unexpected reunion at a costume party in New York put on by the National Cartoonist Society. There, dressed as comic strip character Dixie Dugan, was Joanne Carter. It had been ten years since she had modeled for Lois Lane, Joe had kept in contact with her by mail over the years, but it was Jerry that fell madly in love with her. A few months later they were married.



THE EARLIEST VILLAINS OF SUPERMAN

There was a time when Superman tackled much more ordinary foes than the likes of Lex Luthor, Brainiac, and Doomsday. His initial adversaries may have lacked super powers, yet caught the ire of the Last Son of Krypton.

EMIL NORVELL

Superman's first adventure saw him pitted against this munitions mogul who was punished for war profiteering when he was forced to join the military.



NAT GRAYSON

Maniacal and murderous, this building contractor sought to sabotage his business rival by killing their employees.

COACH RANDALL

An unscrupulous football coach and his henchmen attempted to cheat their way to a victory on the field.

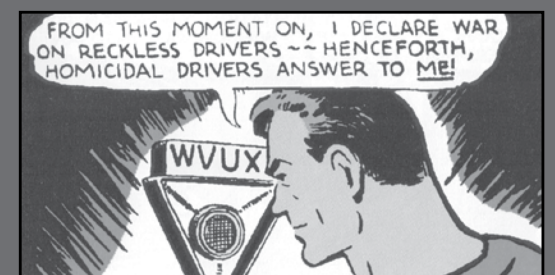


THORNTON BLAKELY

This callous oaf couldn't care less about the unsafe working conditions of his coal mine until Superman showed up.

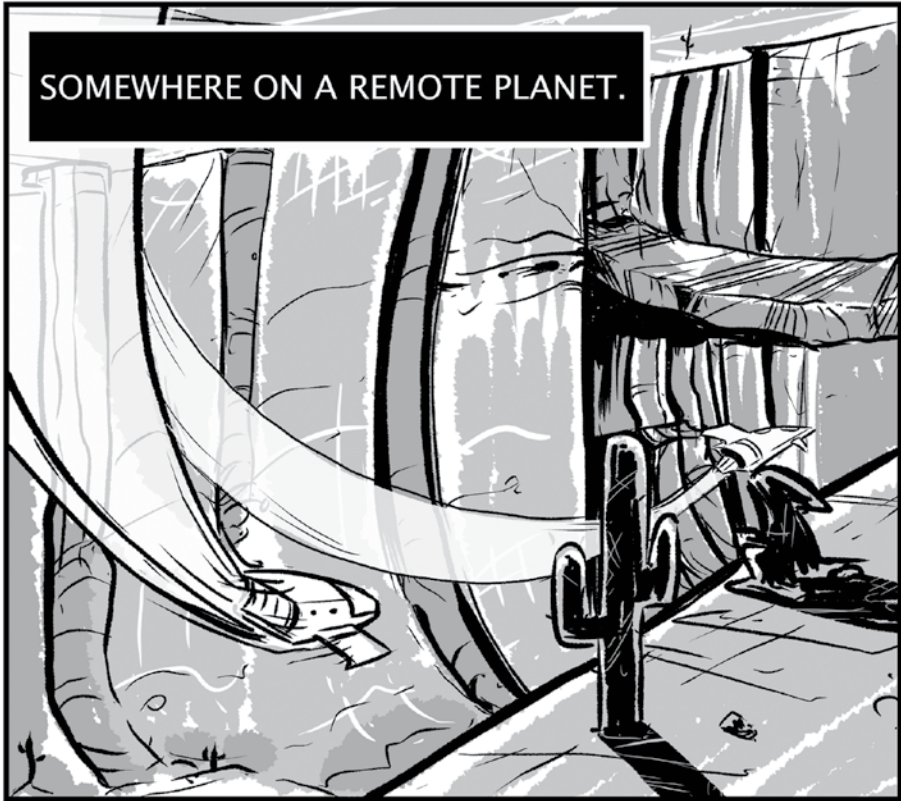
SUPERINTENDENT WYMAN

After hearing reports of "shocking cruelties" being inflicted upon a group of prisoners, Superman infiltrated a chain gang to bring their guard to justice.

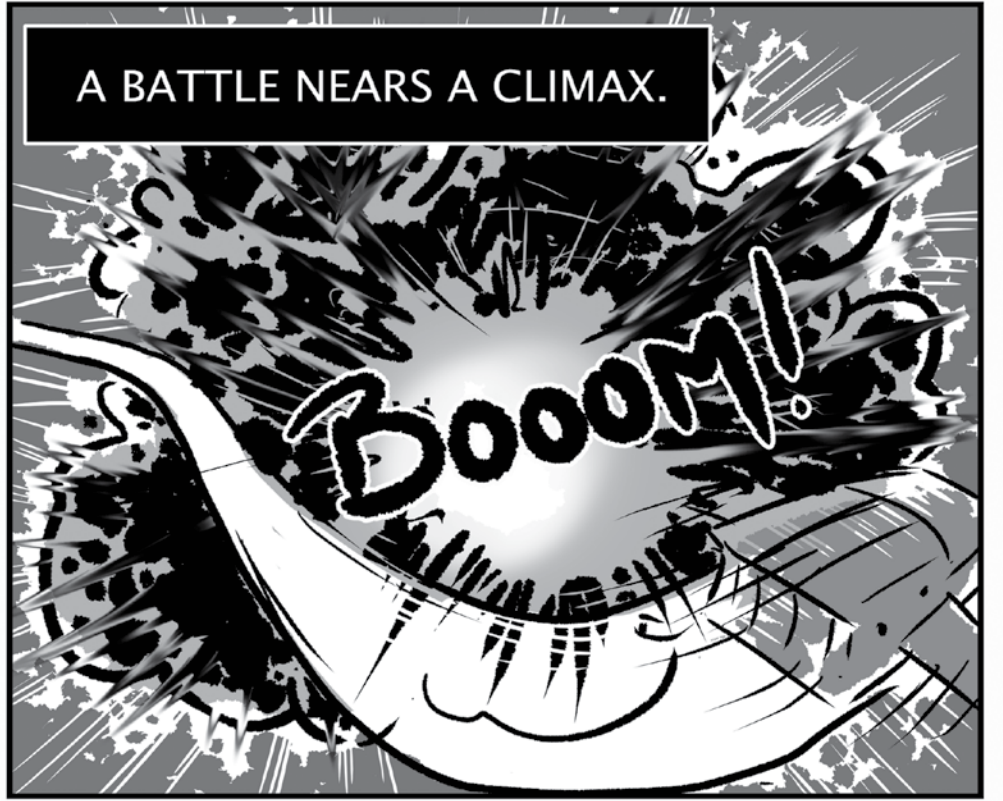


RECKLESS DRIVERS

You WILL obey the traffic laws in Metropolis, or else!



SOMEWHERE ON A REMOTE PLANET.



A BATTLE NEARS A CLIMAX.



VICTORY WILL BE MINE!



JUST ONE MORE LEFT.



CLEAN UP ON ISLE NINE.

SECURITY!!!

END.

Victoria Douglas'
FIELD GUIDE TO COLUMBUS

ZA


Mikey's Late Night Slice
NY Style by the slice



4/10

Don't forget the Unicorn sauce!

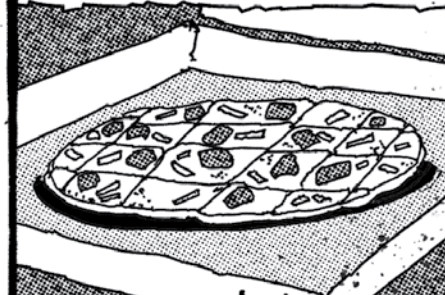
Mikey's Late Night Slice
(past the stroke of midnight)



8/10

Don't act like it's overpriced, you're gonna buy it anyways


Terita's
Square cut, deluxe Ohio classic



9/10

They make their own sausage, it's a big deal!

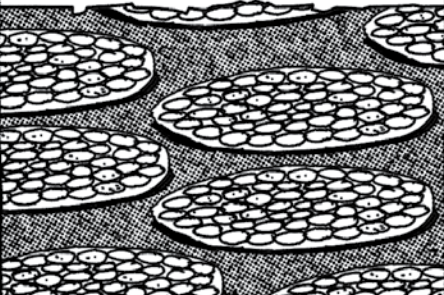
DiCarlo's
hot crust and sauce, cold cheese and pep



10/10

by far the best lunchable in Cbus

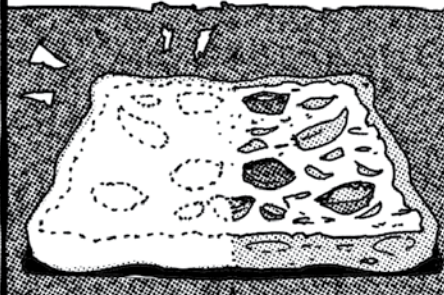
Donato's
has a pact with the devil to cater every event in the midwest



5/10

it's fine

Wizard of Za
new kid on the block, sicilian pie with hot honey



-1/10~11/10

Quantum entangled based on your position on the two month wait list

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10 QUESTIONS WITH DARRYL BANKS

Darryl Banks is an artist that has been working professionally in comics since the late 1980's. Born in Columbus, he is best known for his work on Green Lantern, but has completed work for series such as Wild Wild West and Doc Savage. Besides his professional work, he's helped to shape many artists in our community by teaching Illustration and Comic Book Design at our famed Columbus College of Art & Design.

1. You grew up in Columbus. Can you tell us how growing up here helped to drive you to become an artist and whose work inspired you?

By growing up in Columbus, I was always around family and extended family that were supportive and encouraging in my artistic endeavors. I remember being inspired by all of my favorite comic book artists like Sal and John Buscema, Alan Davis, John Byrne, Arthur Adams, and Kevin Nowlan to name a few, but especially John Romita Sr.

John Romita's work was bold, dynamic and possessed a clarity that explained why his work was also used in Marvel promotional ads. John's take on Marvel characters was definitive. I was always amazed by this attribute of his artwork.

2. How did you come to work in comics professionally?

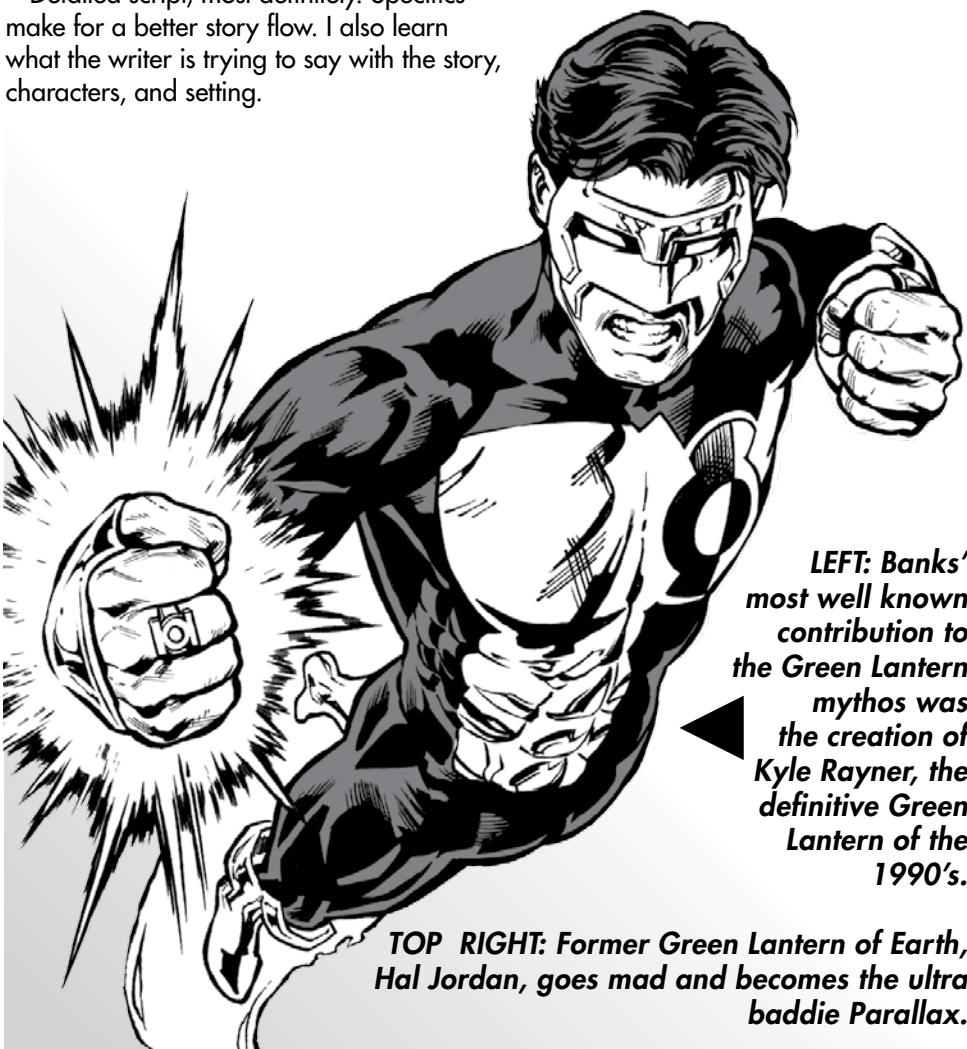
I showed samples of my artwork to many companies and received critiques and direction. I got my break in 1989. The first company to hire me was Innovation Comics, an independent publisher. Shortly after that, I worked for Millennium doing books such as *Justice Machine*, *Wild Wild West*, and *Doc Savage*. I worked for independent companies for five years before I got the opportunity to work for DC and Marvel Comics in the mid 1990's.

3. What are some things that you either love or hate to draw and why?

I wouldn't say hate, but children are challenging to draw. One mistake and they look too old. Children have much more subtlety in their faces than teens and adults. Of course, drawing superheroes are my favorite.

4. You've worked with writers such as Ron Marz, do you prefer working from a script with detailed panel descriptions or generally plotted outline?

Detailed script, most definitely. Specifics make for a better story flow. I also learn what the writer is trying to say with the story, characters, and setting.



LEFT: Banks' most well known contribution to the Green Lantern mythos was the creation of Kyle Rayner, the definitive Green Lantern of the 1990's.

TOP RIGHT: Former Green Lantern of Earth, Hal Jordan, goes mad and becomes the ultra baddie Parallax.



5. Before the internet was a household commodity, how did artists come up with reference materials?

I got reference from library books and magazines. A much more tedious task back then. I would buy magazines and cut out pictures and place them in themed folders. People, vehicles, architecture, etc.

6. One of the things you're most known for is helping to create Kyle Rayner's Green Lantern. What's the most important thing about creating a visually striking character?

Simplicity. You should be able to distinguish a character from the silhouette.

Take Superman for instance. The 'S' symbol is known across the planet. His simple design has been an influence on many characters throughout comic history. Superman has a distinctive way that he stands, flies, and interacts with others.

It isn't just the silhouette, but the pose as well. The silhouettes of Batman, Black Panther, and Wolverine have some similarities, but you can still differentiate them. Attitude as well as design must be considered in a good character design.

7. You've both attended Columbus College of Art & Design and taught there. How did being on both sides of the desk shape you as an artist?

CCAD really helped me understand the importance of deadlines, communication, and other necessities related to professionalism. It wasn't until I became a teacher that I realized that how well you draw, paint, or design only accounts for about 60% of your success rate as an artist. The other 40% is about professional characteristics. Being on time, communicating well, not being egotistical, and being able to take criticism.

8. You were also at the forefront of one of DC's biggest controversies, turning beloved Green Lantern Hal Jordan into a villain. Did you ever personally face any fan outrage or have any funny encounters?

We never really thought of Parallax as a villain, which was also the character's standpoint. "No one is the villain in their own story." There were some fans that didn't like what was developing. The sales were very low beforehand so if they loved the previous take on Hal Jordan so much, they should have supported the book.

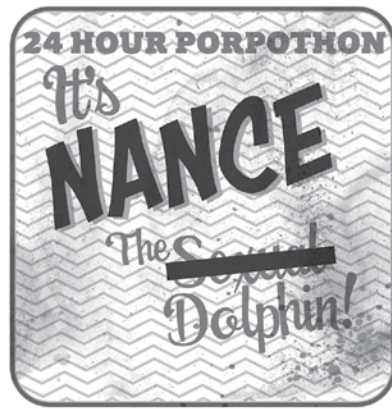
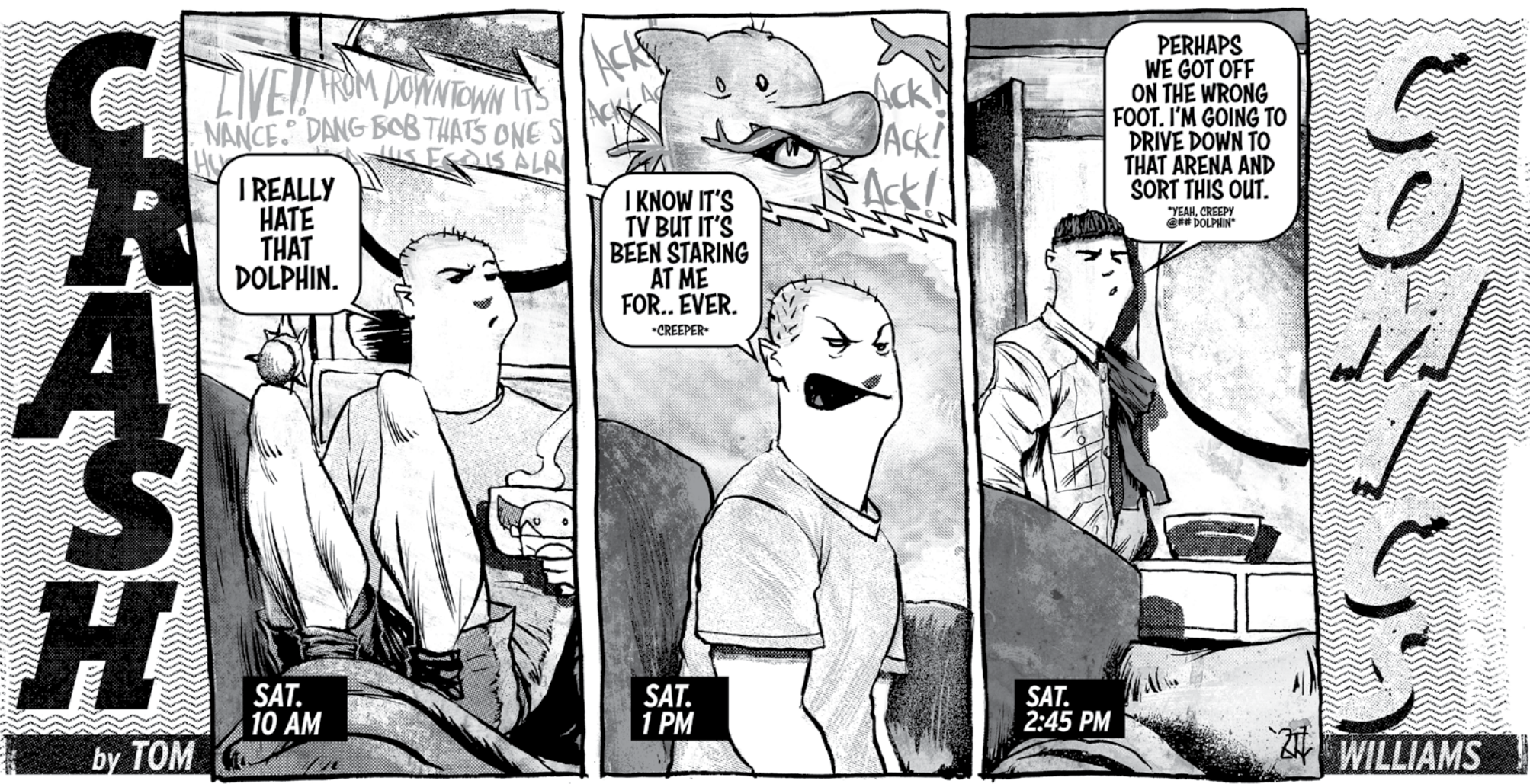
9. You have a new book out from Omnibus Press called "Black Book: The Art of Darryl Banks". Can you tell our readers more about it?

My art book was part of a Kickstarter funded graphic novel called *Harken's Raiders*. It was a World War II story by Ron Marz, myself, and other talents. Omnibus Press included Black Books as a part of the funding incentive, which collected images by the main artist. This is my first art book and I love how it, as well as *Harken's Raiders*, eventually turned out.

10. Let's pretend you, Darryl Banks, have just been anointed the new Green Lantern and all the powers that come with it. What's the first thing you do?

Good question! I would help with first responder type efforts like large scale forest fire fighting, search and rescue after earthquakes, and the like. Then assist with the space program. Getting to Mars would be easy!





**ADS falling on dead ears?
Website rotting away?**

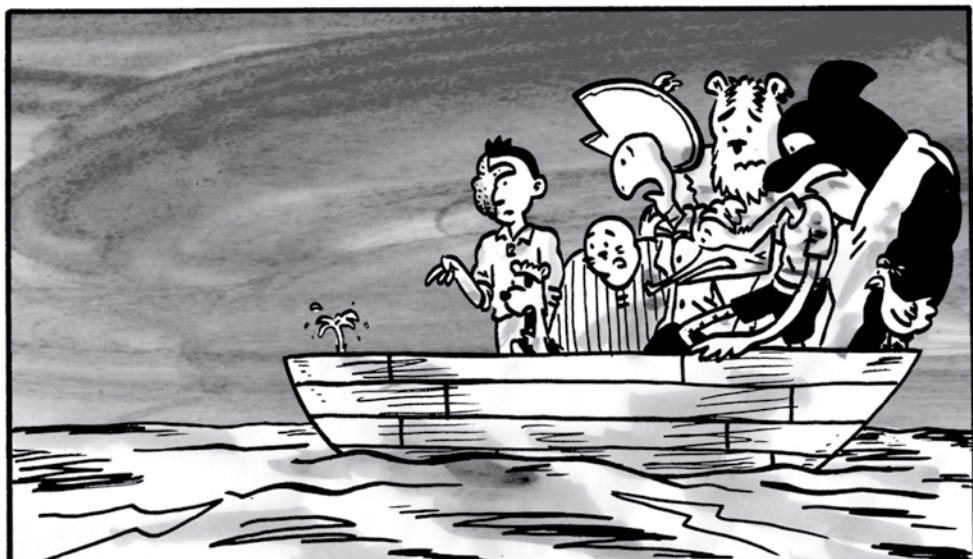
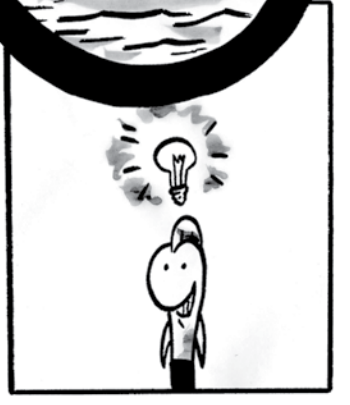
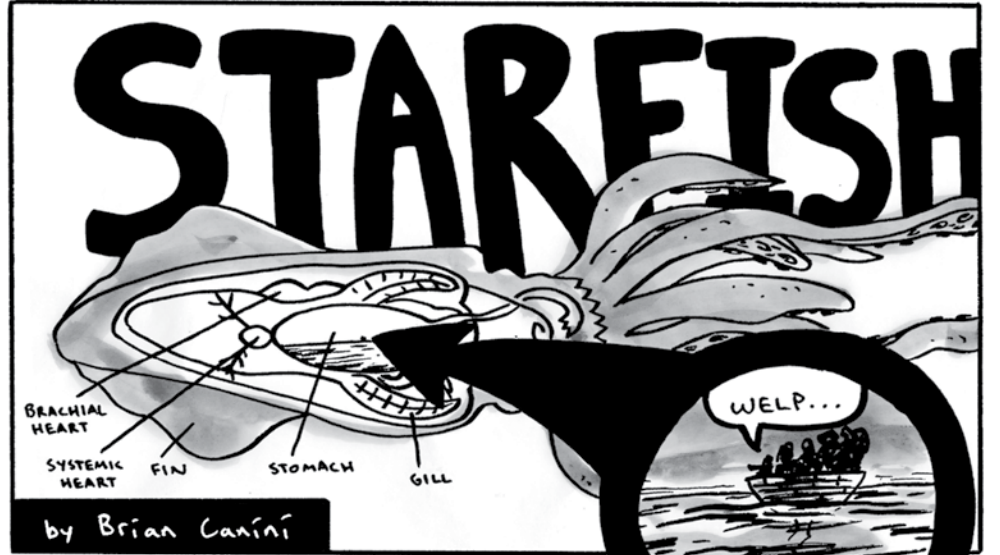
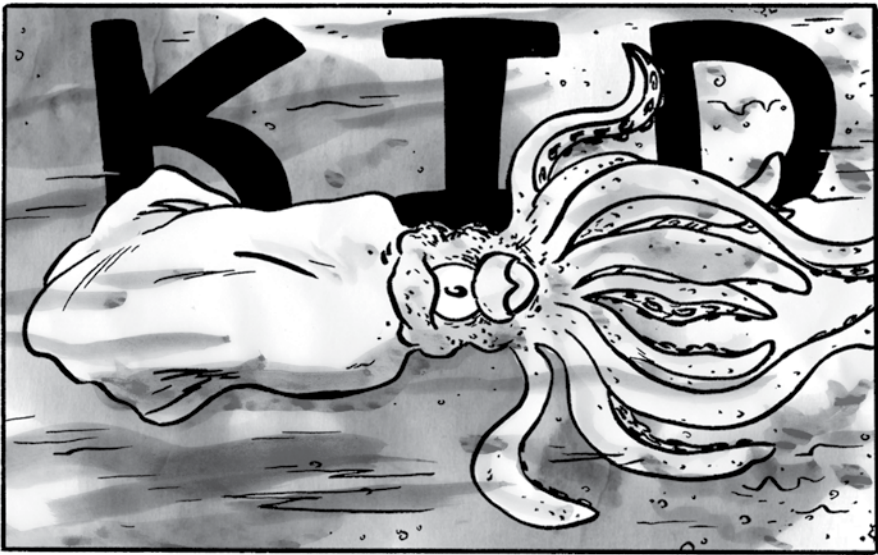
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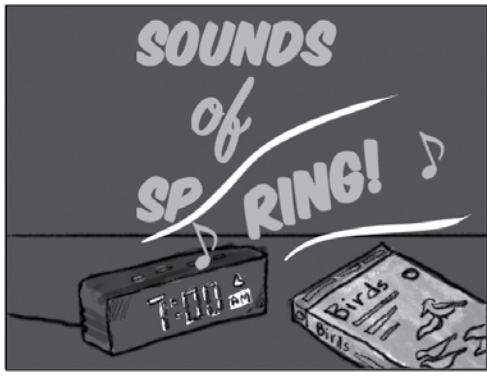
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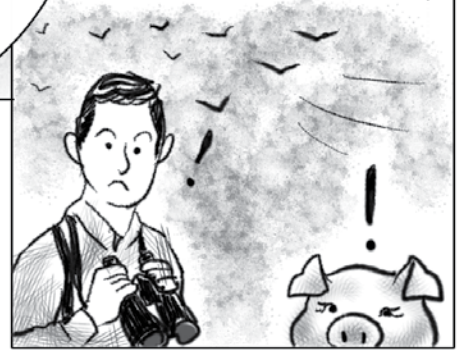


The End?



The sounds of Spring are all around, if you know where to look. Did you know that there are regular, free, naturalist-led bird hikes all year at your local Columbus Metro Park? All you need to get started is a trusty pair of binoculars!

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



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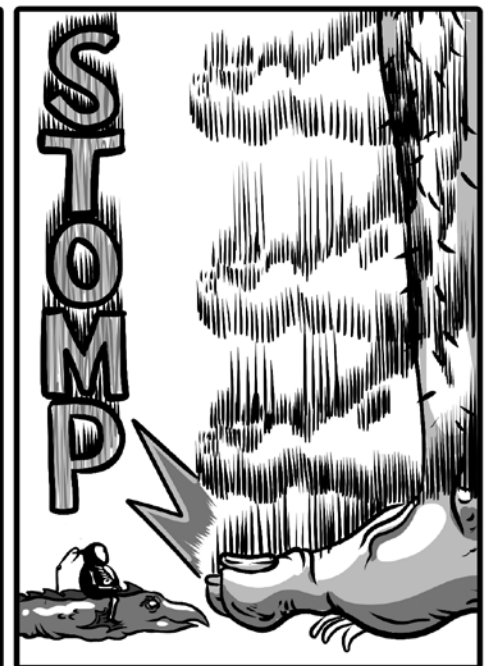
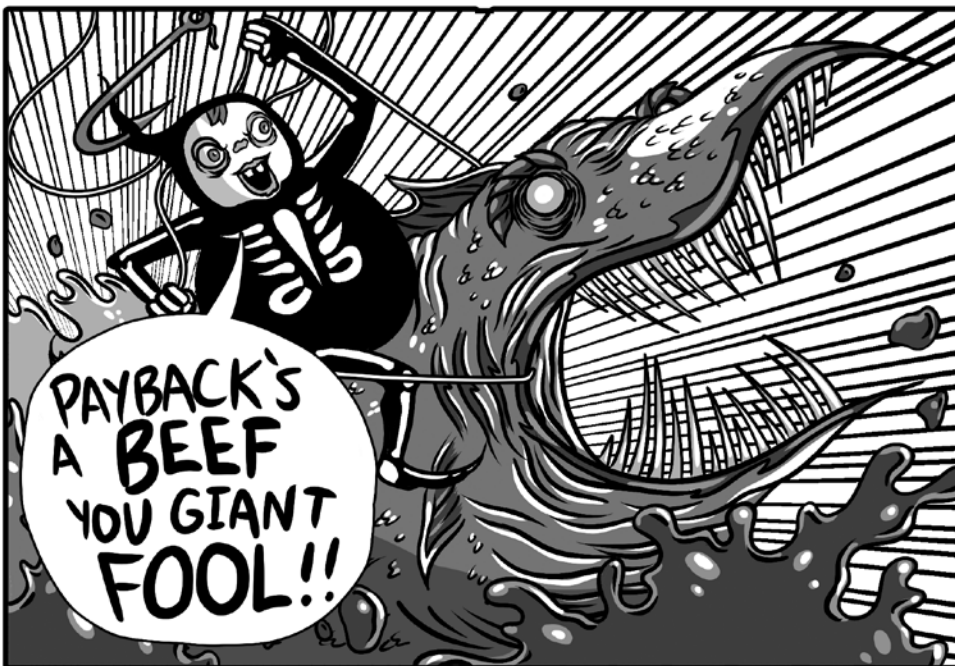


More info at www.backporchcomics.com/space.htm

STICKS & BONES

A BIGGER FISH

BY RYAN CASKEY



END.

MEET THE PEOPLE OF COLUMBUS: TIFFANY BOGGINS

TIFFANY BOGGINS GREW UP IN NEW JERSEY AND COULD OFTEN BE FOUND PLAYING AS A WITCH IN THE YARD. SHE WOULD DRAW WITH SIDEWALK CHALK AND PUT STONES IN PRETEND CAULDRONS. SHE MADE SEVERAL TRIPS TO THE SCHOOL LIBRARY TO RENT BOOKS ON THE SUPERNATURAL.



BUBBLE, BUBBLE, HAAAAH-HAAAAH!

EVERY SUNDAY WAS CONSIDERED FAMILY DAY. ON ONE SUNDAY IN 1989, THE FAMILY VISITED A SMALL TOWN WITH A WITCH STORE. THE STORE SOLD BOOKS, RINES AND CAULDRONS. FOR TIFFANY, WHO WAS NOW A TEENAGER, IT OPENED A DOOR OF POSSIBILITIES.



IN 2000, TIFFANY WAS A PIERCER WITH A SHOP IN PHILADELPHIA WHEN SHE WAS OFFERED TO MANAGE PIERCOLOGY, INC., COLUMBUS' MOST ESTABLISHED AND AWARD WINNING PIERCING STUDIO.



WHEN ARE YOU LEAVING?

SET SAIL FOR COLUMBUS NEXT WEEK.

HER THIRD CHILD WAS BORN IN 2008 AND TIFFANY DECIDED SHE WANTED TO STAY HOME. SHE STARTED PRIMARILY MAKING PERFUMES. THE PRODUCT LINE THEN GREW TO OTHER ITEMS SUCH AS SKIN BALMS TO HELP WITH HER HUSBAND'S PROFESSION AS A TATTOO ARTIST. THIS BECAME THE BASIS FOR "WITCHLAB".



SHE STARTED SELLING MANY OF THE PRODUCTS ONLINE AND, IN 2013, SHE OPENED A TATTOO SHOP WITH HER HUSBAND CALLED "AMERICAN CROW TATTOO". THE STORE HAD A SMALL ROOM FOR HER TO MAKE AND SELL GOODS.



THIS SKIN BALM IS GOING TO BE A TREMENDOUS HELP, BUT TRY THIS PERFUME.

IN 2015, TIFFANY AND HER HUSBAND GOT A DIVORCE. UNSURE OF WHAT SHE WANTED TO DO, SHE STARTED TEACHING TAROT AND ELEMENTAL CLASSES IN HER BASEMENT PROVIDING AN AUTHENTIC COVEN EXPERIENCE. THE CLASSES WERE A TRUE SUCCESS.



EACH POSITION IN THE SPREAD REFLECTS AN ASPECT OF YOUR QUESTION.

AFTER A VISIT TO HER ALTAR, TIFFANY DECIDED TO OPEN HER OWN SHOP, BUT FACED SEVERAL DECLINES DUE TO THE NATURE OF THE BUSINESS. SHE VISITED THE OUTDOOR TABLE OUTSIDE OF THE VANDERELLI ROOM WHICH IS WELL KNOWN AS A MANIFESTATION TOOL. SHE STATED HER INTENTION AND RECEIVED A CALL FROM HER FRIEND WHO HAPPENED TO FIND A PLACE NEARBY.



LOOKING PAST THE HOLES IN THE CEILING, THE RUBBLE ON THE FLOOR, TIFFANY COULD SEE HER VISION STARTING TO COME TO LIFE. WITCHLAB OPENED WITH GREAT FANFARE ON THE WINTER SOLSTICE DECEMBER 21, 2018. THE LINE RAN OUT OF THE DOOR.



TIFFANY BOGGINS IS BUSY RAISING HER THREE CHILDREN, SCAR, ANA, AND JACK WHILE ALSO CONTINUING TO RUN HER SHOP. YOU CAN VISIT WITCHLAB AT 1185 W. BROAD STREET FOR ALL OF YOUR OCCULT, ODDITY, AND ANTIQUE NEEDS.

SUPERHEROES THROUGH THE AGES

In the over 80 years superheroes have existed, they have undergone a steady evolution in our popular culture. Historians of the genre have taken note and divided their development into 4 distinct periods; the Golden Age, Silver Age, Bronze Age, and Modern Age. Here are some of the notable highlights and milestones superheroes have had through the decades.

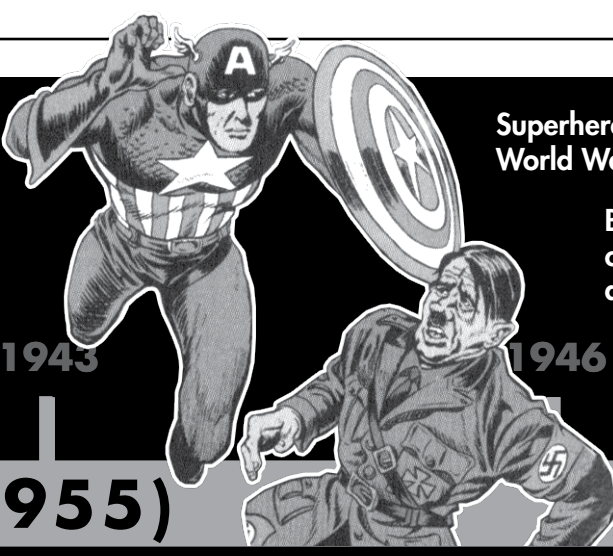


1938
Detective Comics #27 introduces Batman, the second great superhero.

1943
Captain Marvel rivals Superman and receives his own live action film.



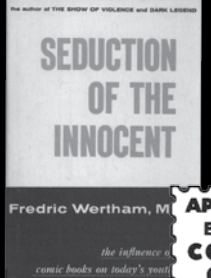
1943



Superheroes provide escapism and propaganda during World War 2, most famously by Captain America.

Before the war, a *Newsweek* article cited 25 million comic books were sold each month. Afterwards, demand for superheroes cools.

The book *Seduction of the Innocent* links comics with criminal behavior, prompting government hearings.



The Comics Code Authority forms as a way to self-regulate the comics industry.



GOLDEN AGE (1937-1955)



The release of *Action Comics #1* launches Superman into the world, and the first superhero is born.

Sensational Comics #1 features the first appearance of Wonder Woman.



Marvel debuts Spider-Man, Thor, and the Hulk.



Stan Lee and Jack Kirby create the *Fantastic Four* as Marvel's first superhero team.

With the strict new content guidelines enforced by the CCA, crime and horror comics are especially affected. This paves the way for the revival of the superhero genre.

DC Comics' *Showcase #4* premieres the new Barry Allen Flash and is widely credited with beginning the Silver Age of comics.



SILVER AGE (1956-1970)

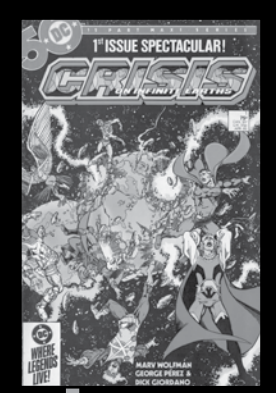
While building on the established traits of superheroes set during the Silver Age, the Bronze Age begins to introduce darker, more socially relevant storylines, helped by the newly eased restrictions of the CCA.

Marvel continues to flood the shelves, introducing Iron Man, Dr. Strange, the Uncanny X-Men, and the Avengers.

Atlas Comics (successor of Timely Comics) officially renames to Marvel Comics.

The Justice League makes its first appearance in *The Brave and the Bold #28*.

DC begins publishing *Crisis on Infinite Earths*, their first attempt to restructure continuity within the DC Universe.



Green Lantern/Green Arrow #85-86 then reveals Green Arrow's former sidekick Speedy is addicted to heroin.

This starts with an anti-drug narrative in *Amazing Spider-Man #96-98* that, for the first time, publishes without CCA approval.

The first appearance of Wolverine in *Incredible Hulk #181*.



The X-Men are revived under the pen of Chris Claremont in *Giant-Size X-Men #1*.



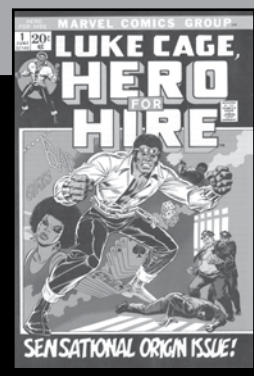
The *Dark Phoenix Saga* turns Jean Grey, one of the X-Men's own, into a planet killer.

The *Teenage Mutant Ninja Turtles* helps propel the "Black & White Boom" in self-published comics.



BRONZE AGE (1970-1985)

Luke Cage becomes the first African American superhero to receive his own series in *Hero for Hire #1*.



The Green Goblin kills Gwen Stacy in *Amazing Spider-Man #121*.



Tobey Maguire stars as Peter Parker in the first blockbuster *Spider-Man* film.

Superman vs. The Amazing Spider-Man becomes the first modern intercompany crossover between Marvel and DC.

The first big-budget Superman movie, starring Christopher Reeve, flies into theaters.

The New Teen Titans #1 teams-up the sidekicks of DC's top superheroes and becomes a strong competitor to top-selling *Uncanny X-Men*.

Marvel begins releasing their first "big event" storyline, *Secret Wars*.

Disney officially buys Marvel Entertainment in a deal worth approximately \$4 billion.

Tobey Maguire stars as Peter Parker in the first blockbuster *Spider-Man* film.

The movie *X-Men* featuring Patrick Stewart, Ian McEwan, Hugh Jackman, and Halle Berry is a box-office success.

Due to questionable business deals and the collapse of the speculator boom, Marvel Comics declares bankruptcy.

Seven superstar artists abandon Marvel to form their own company, Image Comics. This becomes instant competition to the Big Two.



The *A Death in the Family* storyline asks readers to vote via telephone if Robin (the Jason Todd version) should be killed by the Joker.



2008

2007

2006

2005

2004

2003

2001

1999

1998

1997

1995

1994

1993

1991

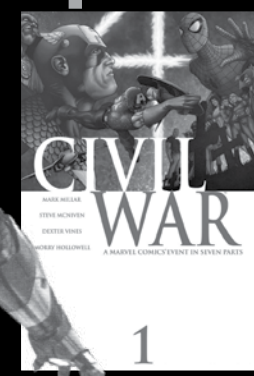
1990

1989

MODERN AGE (1985-PRESENT)



Robert Downey Jr. is Iron Man, kicking off the Marvel shared universe of films.



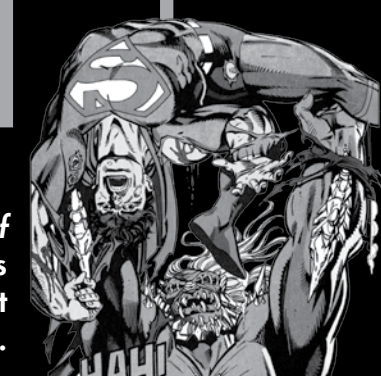
Marvel launches *Civil War*, a crossover event pitting hero against hero. Factions led by Captain America and Iron Man fight over government registration of superhumans.

Marvel Comics becomes the first of the Big Two to officially cease use of the CCA.



DC Comics launches their Vertigo and Milestone imprints. Vertigo allows creators to explore more offbeat and mature content while Milestone sought to address the under representation of minorities in American comics.

The Death of Superman is a major hit for DC.



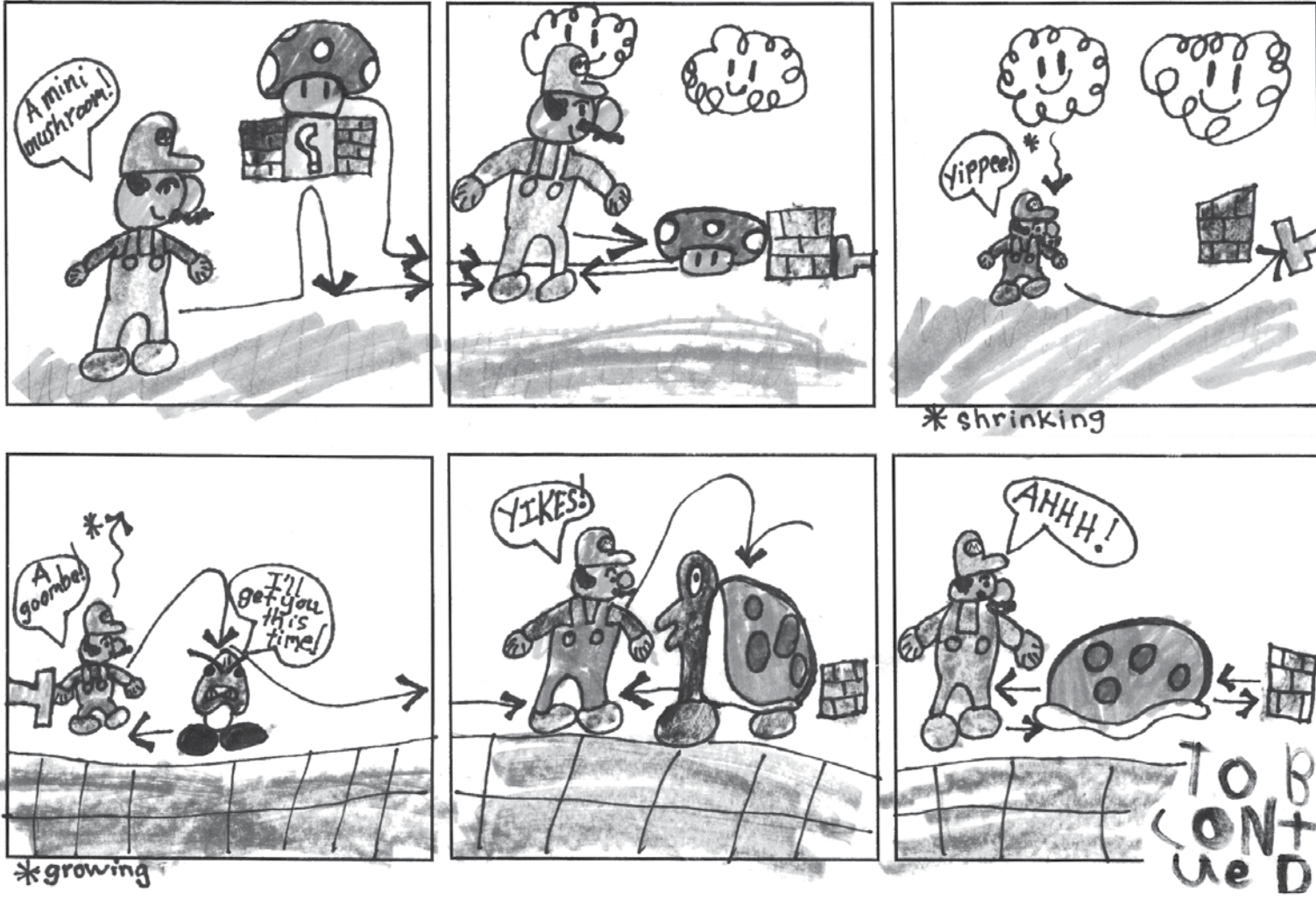
Tim Burton's *Batman* starring Michael Keaton and Jack Nicholson premieres nationwide.

Frank Miller's *Dark Knight Returns*, a tale of a futuristic Batman in a dystopian Gotham, as well as Alan Moore's *Watchmen*, usher in a more mature era of superheroes.

The "grim 'n gritty" trend in comics that follows prompts some to also call this the Dark Age of comics.

KID'S KORNER

By Pascal M., Age 8



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

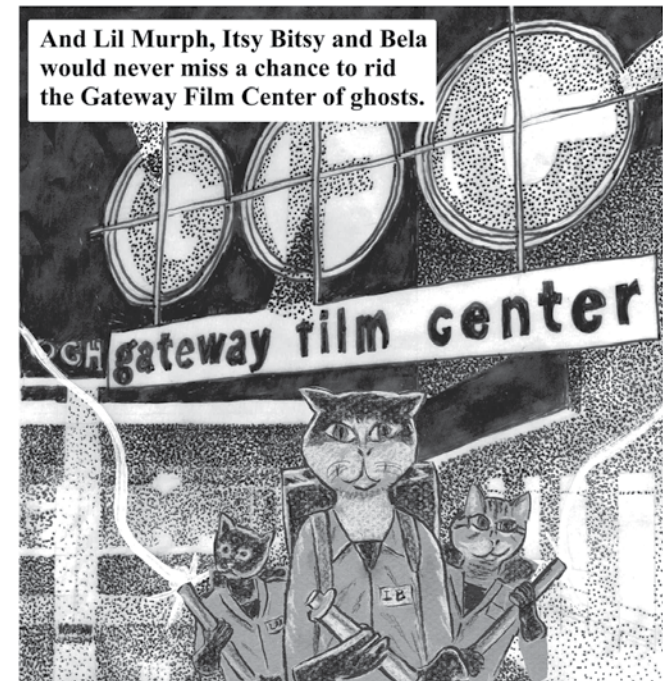
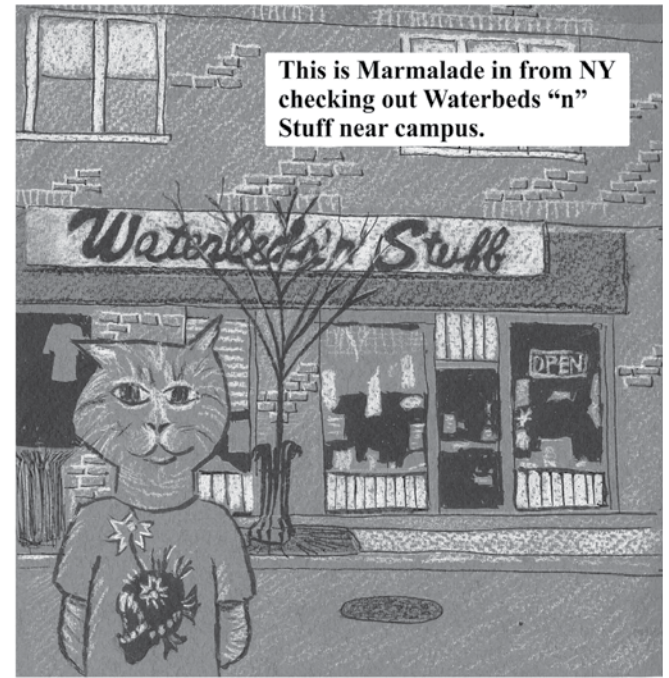
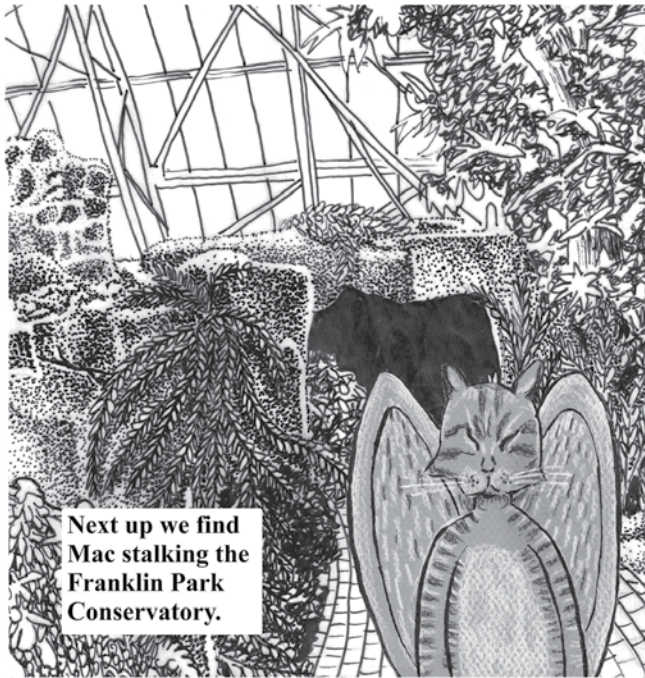
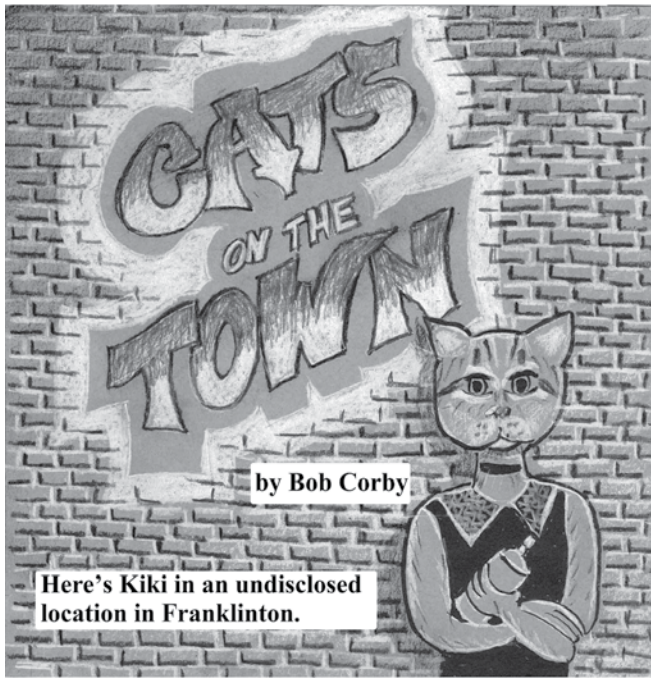
You may get your work published in the Scribbler!

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

BOB CORBY

While we were all quarantined the cats took over. So let's live vicariously through them. We present...



Special thanks to Kate Isaacs, Katrina Roets, Pat Redding Scanlon, James Moore, Jay Bayliss, Roberta Slocumb, Ron & Jill Corby and Molly Durst for sending us the photos.

COMIC STORE PROFILE

KRAZZY COMICS

Allen Harrington opened Krazzy Comics in 2018. Together, with the help of his wife, Nia, he has turned his shop into a fun hangout for geeks of all kinds, with functional arcade games, a comfy couch, and even a kid's corner with activities. Find out a bit about what Allen loves about comics and what it's like owning a comic shop.



1. What was the first comic you remember buying?

The first comics I can remember buying were *X-Men 2099 #1* and *Spider-Man 2099 #1*.

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

I used to get my comics from the British Papermill. I've always been into comics and the stories they can tell. My wife was my motivation. She was the one who suggested I open my own store and has been with me every step of the way.

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

That was easy. I'm Krazzy about comics!

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

Dealing with all the behind the scenes work. The last year has been an adventure dealing with major publishers changing distributors. Also, seeing the books that come through the door when someone is selling their collection. I love talking with customers and hearing what they are reading.

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

My most prized comic is my copy of *Fantastic Four #53*. That was the book I got signed when I met Stan

Lee. He married me and my wife the night before he signed it and it has very strong memories tied to it. As far as a book I would love to own, there are three. Being a huge X-Men fan, I would love to have *Uncanny X-Men #1*, *Giant-Size X-Men #1* and *The Incredible Hulk #181* (the first appearance of Wolverine).

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

On the production side, it would be the rise of variant covers and the current shake up in distributors. On the fan side, it would be the amount of people who have gained interest from the comic related media. TV shows and movies have peeked the interest of a lot of people when it comes to comics. Plus, every streaming service wants a piece of the comic world. The MCU has shown the success that these characters can have.

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

Nationally, I've always been a fan of Alex Ross. Mark Brooks is awesome. Also, I love when Pepe Larraz does anything X-Men.

Locally, I'm a fan of Victor Dandridge, Michael Neno, David Cordett, Michael Watson, my cousin Union Harrington, and Ren McKinze even though he recently moved out of state.

8. Who is your favorite character?

That's a hard one. Younger me would have said

Spider-Man or the Flash. I found that there are a lot of characters that I love, especially X-Men, like Wolverine, Kate Pryde, Magneto, and Storm. I also like Mark Grayson, Atom Eve, and Allen the Alien from the *Invincible* series, Ghost-Spider, and Guts from the *Berserk* series. Also, Legoshi from *Beastars*. It's hard to pick just one character.

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

The *History of the Marvel Universe* or Alex Ross's *Marvels* both give a quick rundown of the Marvel Universe. If you know what character you like, or think you may like, grab the first volume of one of their trades.

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

The thing I'm most excited for is how many people will be introduced to all the amazing and awesome characters and stories. The rise of movies and TV shows based off of comics will help bring in a lot of new fans.

Krazzy Comics is located at 55544 N. Hamilton Road in Gahanna and open seven days a week. Check out mykrazzycomics.com for more information.



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COLUMBUS' VERY OWN SUPERHERO

By Jack Wallace

Michael Watson began his career in comics by creating one character, Hotshot. His superhero could fly, had super strength, and, living up to his namesake, was able to shoot heat blasts from his hands. Watson knew that his character would have to have a secret identity, so Michael made Mike, a normal college student. His character not only needed to get his schoolwork done and navigate his relationship with his girlfriend, but learn how to use his new found power to defend Columbus from the evil Void.

After enrolling in Columbus College of Art and Design, Michael met talented writer Victor Dandridge Jr. Together, they took Hotshot from being a character in Michael's sketchbook to starring in his own self-titled first issue. This was the beginning of Watson's own imprint, Freestyle Comics.

As Michael started to come into his own as a creator, he signed a publishing deal with Legacy Rising Publications. His line of titles had grown from one to four including *Heroes International*, a superhero group, *Vigilance*, another breakout hero in the Hotshot universe, and *Emerald Quest*, a fantasy comic. After his relationship with Legacy Rising Publications soured, he found a new home for Hotshot and its growing cast of characters by partnering with Short Fuse Media Group.

Short Fuse encouraged Michael to increase his social media presence so he started livestreaming and launched two web shows. On "Chat and Draw", he livestreams himself drawing various characters while having conversations with his friends and guests. His other show is "Agents of the Nerdy" (formerly known as The Good The Bad and The Nerdy) where he discusses movies, video games, comics, and geek culture with co-creator and host, Katie Mae.

With the renewed momentum and a growing fanbase, Watson successfully funded his own Kickstarter campaign in 2018 which allowed him to improve the initial issues with remastered artwork, and another in 2021, this time for a Chat and Draw Art comic book.

Despite his success, Watson acknowledges that his journey in comics hasn't been easy. "It's not for everyone," Michael said. "We've had some complete and utter failures. I've just been lucky to have some super, super supportive people that have stuck with me." Some of those people include Danny Cooper, now the Editor in Chief of Freestyle Comics, and Associate Editor Veronica Smith. Both of whom have been on this journey with Michael since the beginning.

You can catch up on the entire catalog of Michael Watson's work through shortfusemediagroup.com or you can pick up issues at Krazzy Comics in northeast Columbus. Catch one of his shows on his YouTube channel at youtube.com/c/MostEpicArt.

Michael Watson showing off Hotshot at a Wizard World Comic Convention



Check out Hotshot and all the FSK titles on their up and coming Kickstarter. Just scan the QR code!

READ ON FOR A SPECIAL PREVIEW FROM HOTSHOT #1



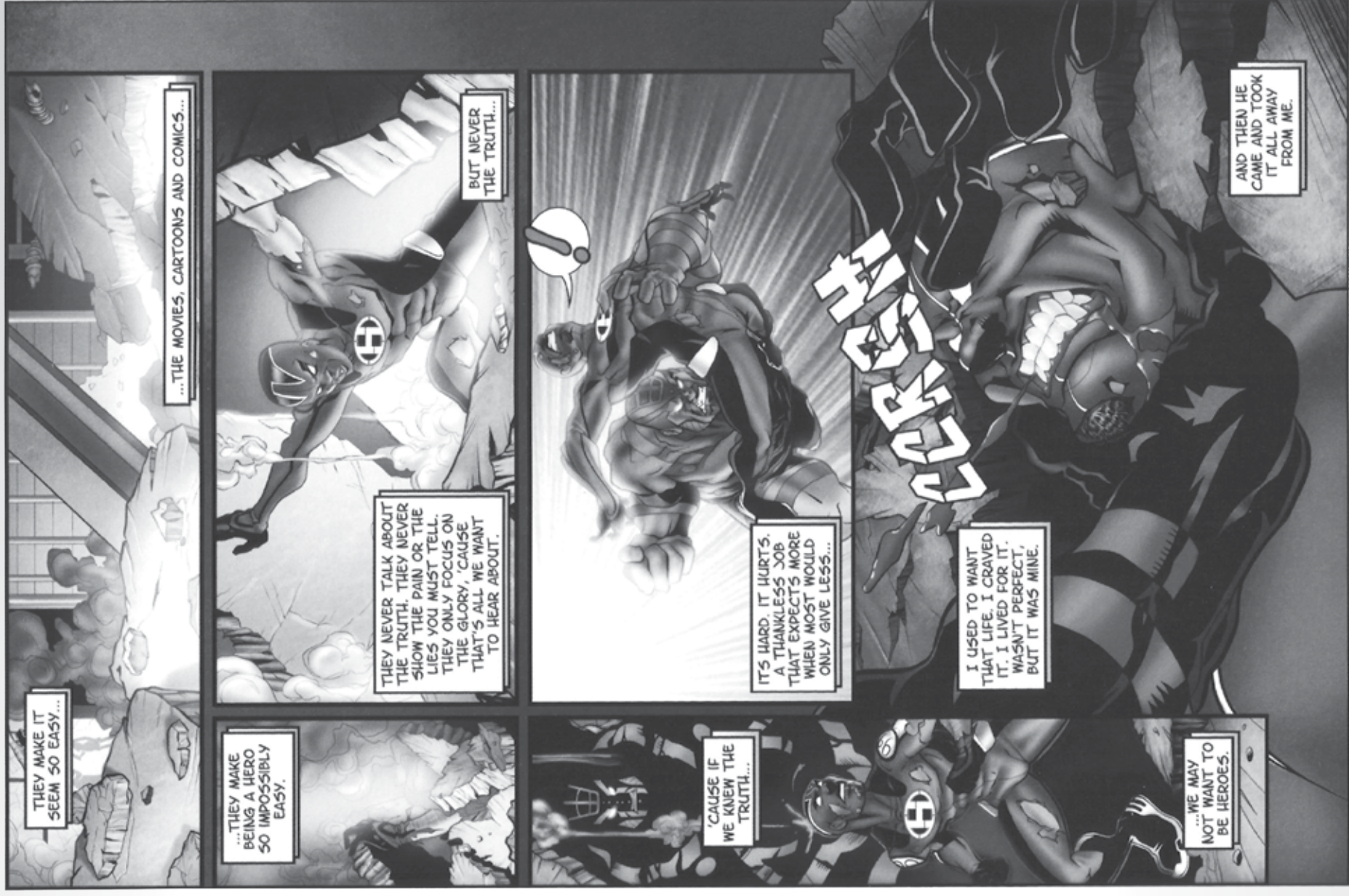
HERO'S WELCOME

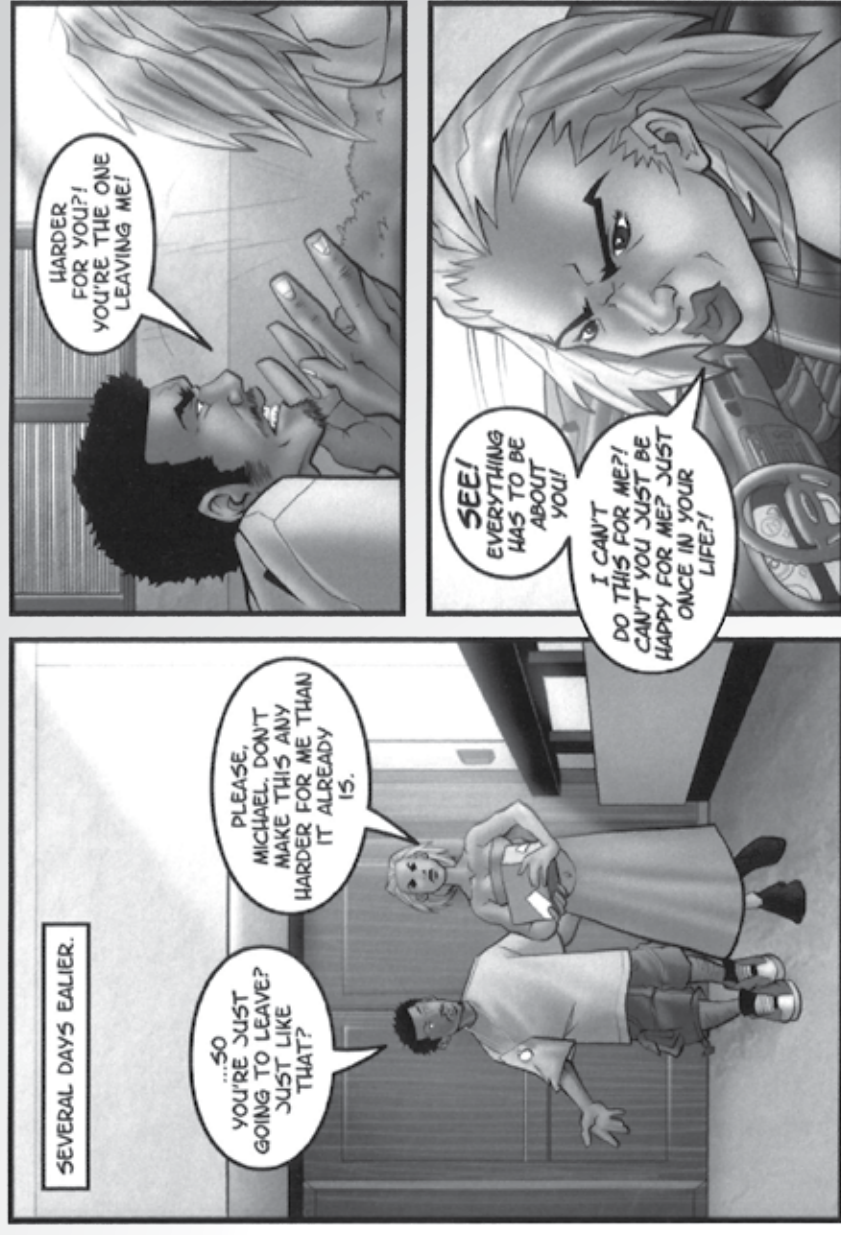
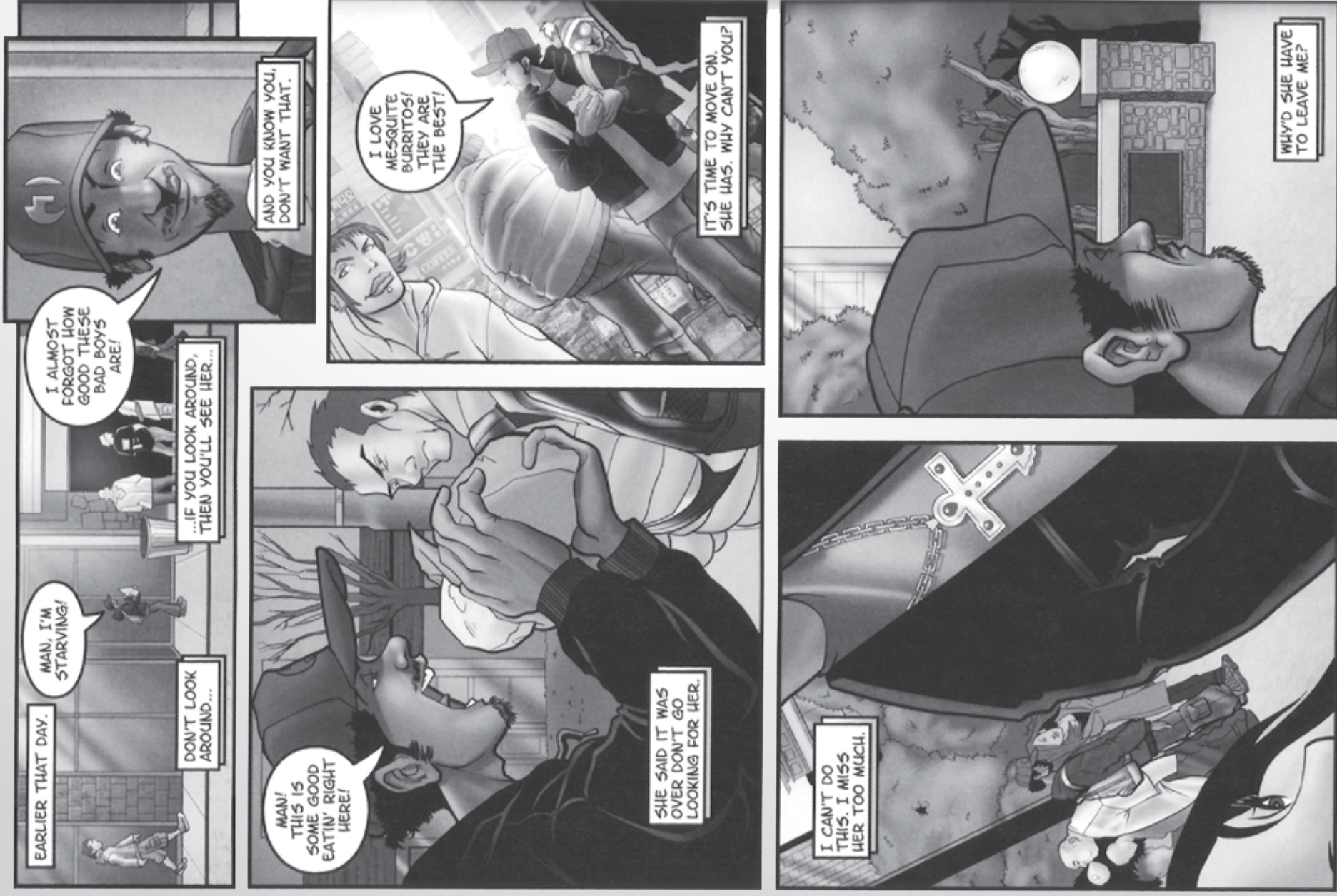
PART 1 OF 5

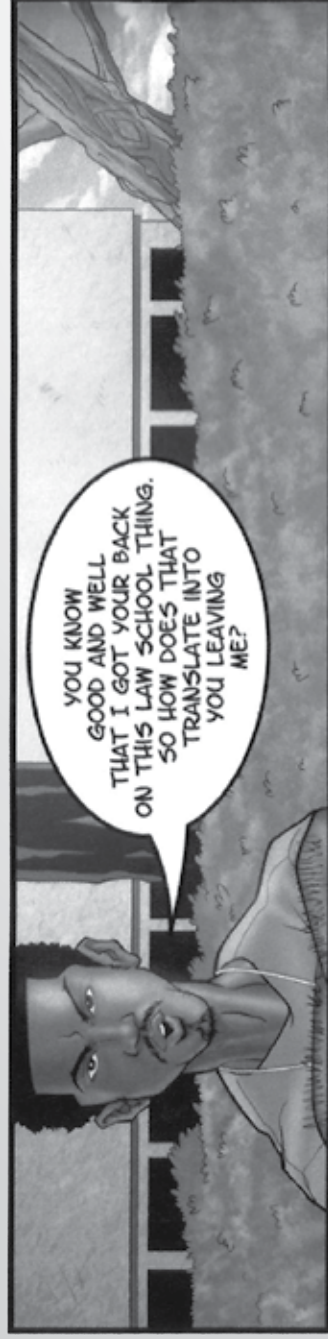
VICTOR DANDRIDGE WRITER	MICHAEL WATSON PENCILER	BERNARD BINDER INKER	SANJU NIVANGUNE COLORIST	HEATHER BRECKEL COLORIST	DANNY COOPER LETTERER
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HOTSHOT CREATED BY: MICHAEL WATSON



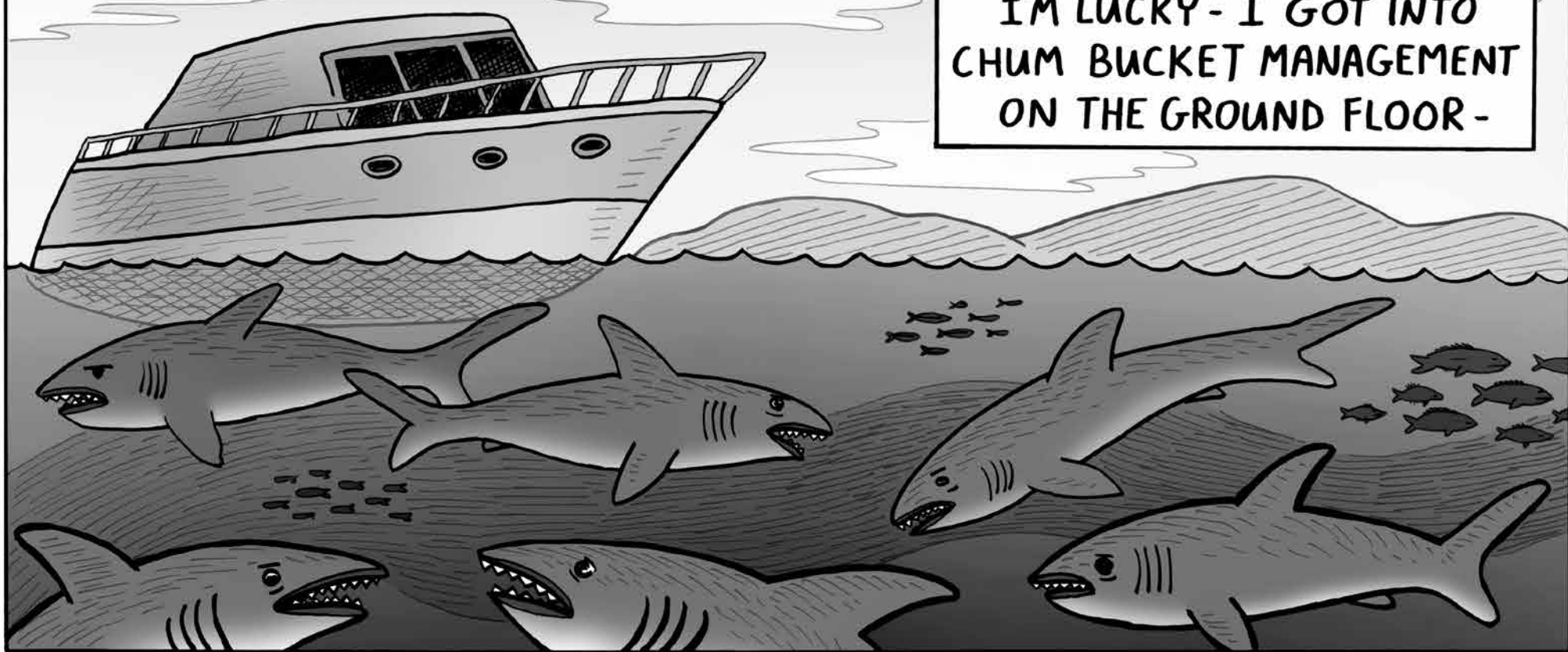




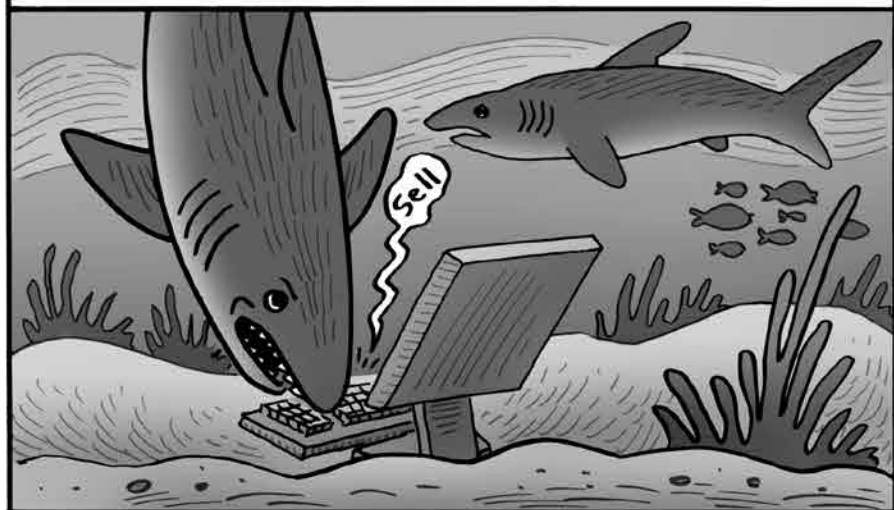


CHUM BUCKET MANAGEMENT

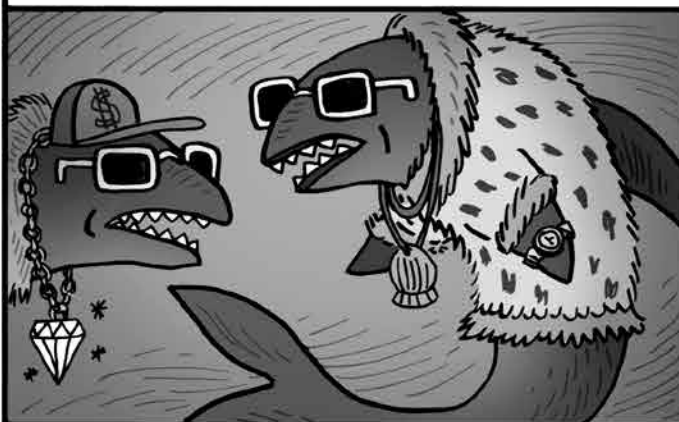
I'M LUCKY - I GOT INTO CHUM BUCKET MANAGEMENT ON THE GROUND FLOOR -



-WAY BEFORE ANYONE REALIZED A GROUP OF COMPUTER SAVVY SHARKS WERE INVESTING IN BITCOIN.



YEP-THEY'RE THE RICHEST FISH IN THE OCEAN.



AND WHILE THEY LOVE TO SPLURGE ON THEMSELVES-

- MOST OF THEIR WEALTH IS INVESTED IN CHUM.



MY FRIENDS THINK WHAT I DO FOR A LIVING IS WEIRD.



THEY'RE JUST JEALOUS I GET TO LIVE ON A LUXURY YACHT.



HONESTLY - MOST OF THE TIME IT'S A REALLY CASHY JOB.



BASICALLY, ALL I DO EVERY DAY IS LOOK OVER MY BOSS' VAST CHUM HOLDINGS -

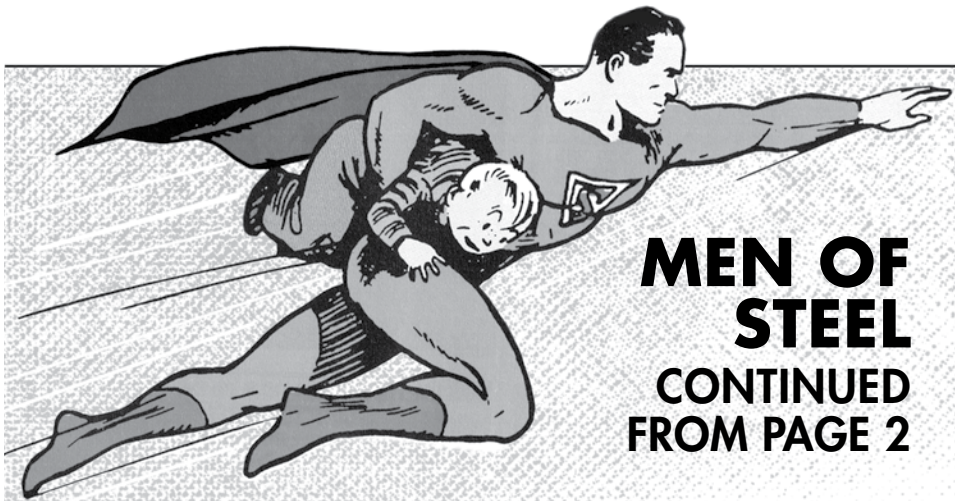


-AND ASSIST THEM WHENEVER THEY WOULD LIKE TO MAKE A WITHDRAWAL FROM THEIR CHUM ACCOUNTS.



TO THINK - MY MOM TOLD ME MY DEGREE WOULD BE USELESS.





MEN OF STEEL CONTINUED FROM PAGE 2

Jerry and Joe would spend the next decade picking up random comic work where they could. They'd go on to create new characters, mostly all forgettable and nothing that captured the public's imagination like Superman. Eventually, in 1957, Detective Comics, now known as DC Comics, rehired Jerry as a writer. He would occasionally write for Superman, but all of his scripts were written anonymously and no credit was given to him in the publications. Shuster would occasionally be hired for freelance work, but his eyesight was now steadily failing him. It wasn't long before he'd no longer be able to work at all.

Then, in 1965, Jerry and Joe would make one last attempt to regain the rights to Superman utilizing the renewal option in the Copyright Act of 1909 which allowed for works to be copyrighted for a period of 28 years from the date of publication. Again the court ruled that Jerry and Joe had given their rights, including any renewal rights, to DC Comics in 1938. The pair appealed, but with no luck. Subsequently, DC Comics fired Jerry again.

Jerry would briefly go on to work as a writer and then a proofreader at Marvel under the pseudonym "Joe Carter." Then, in 1968, he and Joanne would move to Los Angeles, California where he would eventually get a job as a file clerk making \$7,000 a year. Joe, now legally blind, would end up unemployed and sharing an apartment with his younger brother in Queens, New York.

In 1975 the news was abuzz about the \$20 million Superman movie in the works with a script by none other than Mario Puzo, acclaimed writer of *The Godfather*. Elsewhere, in Los Angeles, a quiet, tormented cry came out from Jerry as he sat down and wrote what would become a 9 page single spaced press release telling his and Joe's story. It went over their mistreatment, their struggles, and pointedly asked for a public boycott of the movie and that "loyal Superman fans stay away from it in droves. I hope the whole world, becoming aware of the stench that surrounds Superman, will avoid the movie like a plague." He then sent the press release out to thousands of newsrooms across the country and waited.

It didn't take long for the press to see this for the great story it was. A *Washington Star* reporter visited Joe in his apartment in Queens where he was "slowly going blind, still hoping his Superman would come to his rescue." The next month the *New York Times* interviewed Jerry who similarly said "For years I've been waiting for Superman to crash in and do something about it all." Soon talk shows like the *Today Show*, the *Tomorrow Show*, and Howard Cosell latched onto the story as well.

The pair even had their own superhero in Neil Adams, at the time a comic book artist superstar, who made it his personal mission to help Jerry and Joe. Adams stirred up the comics community, making posters of Superman carrying Jerry and Joe that read "Does Superman Have the Power to Save His Creators?" And with the help of Batman artist Jerry Robinson and the Cartoonists Society, he made the case to DC Comics new owners, Warner Communications. Warner was left with a decision to make. Longtime marketing whiz and executive vice president, Jay Emmett, was tasked as point man in the publicity scandal. Emmett found himself stuck between a rock and a hard place. On the one hand, his uncle, Liebowitz, was adamant that Jerry and Joe signed away their rights to Donnerfeld and himself in 1938 and didn't deserve anything. On the other hand, Warner was a huge media conglomerate and was making money hand over fist with its Superman franchise. How would it look if they turned their back on the creators of their golden goose?

Two days before Christmas that year, it happened. Warner Communications made good. They agreed to give Jerry and Joe a \$20,000 a year stipend for the remainder of their lives, an amount that was initially intended to be fixed, but ended up being raised throughout the preceding years. The pair was also given full medical benefits and each of them were given a one time bonus of \$17,500. Most crucially though, their bylines were restored. Finally, after almost 30 years, in every comic book and nearly everywhere else Superman appeared, including the opening credits of *Superman: The Movie* and its sequels, it would read "Created by Jerry Siegel and Joe Shuster."

References:

- "Great Krypton! Superman was the Star's Ace Reporter (Joe Shuster's final interview)" by Henry Mietkiewicz, *The Toronto Star*
- "Joanne Siegel dies at 93; model for Superman character Lois Lane" by Dennis McLellan, *Los Angeles Times*
- "Newsmakers" - *Newsweek*, December 22, 1975
- "Supersuit" - *Newsweek*, April 14, 1947
- "How a couple of Glenville High kids created Superman and almost got rich: The Mythmakers" by Dennis Dooley, *The Plain Dealer Magazine* except from "Superman at Fifty: The Persistence of a Legend" published by Octavia Press
- *Superman: The High-flying History of America's Most Enduring Hero* by Larry Tye
- *Super Boys: The Amazing Adventures of Jerry Siegel and Joe Shuster - the Creators of Superman* by Brad Ricca
- *Superman the Complete History: The Life and Times of the Man of Steel* by Les Daniels
- *Superman: The Action Comics - Archives, Volume 1*
- *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book* by Gerard Jones
- *Why Comics?: From Underground to Everywhere* by Hillary Chute
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COMIC REVIEWS BY JACK WALLACE

JLA/AVENGERS by Kurt Busiek and George Perez, 2003

Superheroes love crossovers. So much so that it's almost as if the entire industry was built on them. To complete a story arc, customers are often required to purchase several different titles to see if their hero ever defeats that giant evil robot or if they ever buy that puppy from the window.

There is something fantastic that happens when our favorite characters finally meet for the first time. It's such a loved comic book trope that Marvel and DC both created their own supergroups including the Avengers and the Justice League respectively. This book explores what happens if the most powerful supergroups in these separate universes are brought together to initially fight, then cooperate.

Without revealing too much, the two realities have merged thanks to an immortal super-scientist named Krona and his desire to find out what happened before the Big Bang. The Grandmaster challenges Krona to a contest of champions. Superman, Batman, Wonder Woman and the other DC heroes are pitted against Captain America, Thor, and Scarlet Witch and the rest of the Marvel cast to be the first to obtain sacred items found in both worlds. These majestic items include Green Lantern's Power Battery, the Infinity Gems, the Spear of Destiny, and the Cosmic Cube. Eventually, the groups must work together to save each of their worlds from being destroyed.

For long time fans, it's a fantastic blending of worlds.

To see Darkseid obtain the Infinity Gauntlet or Superman wield Thor's Hammer scratches an itch you never knew you had. They've also included clever comparisons that one wouldn't initially think of as the two worlds are drastically different. For instance, the Flash's powers don't work in the Marvel dimension as there is no Speed Force to utilize. Scarlet Witch has almost uncontrollable powers as magic is much more prevalent in the DC

world. Most telling are the differences in how DC heroes are revered while Marvel heroes are often met with contempt by the very people they try to save.

Kurt Busiek does an incredible job with an extraordinarily large cast. Every character, big or small (literally), is mentioned, shown, or has a line somewhere in the book. The plot he created is plausible as far as comics go and the portrayals are authentic, a huge success in a book that includes this many heroes. George Perez deserves an Eisner, presidential handshake, and Nickelodeon's Teen Choice Award for his work on this book. Imagine trying to draw a book where there are at least ten characters on every page, each with their own style and recognized look, and doing it successfully.

Unfortunately, this book is now out of print, but I managed to find a copy at my local library. Thanks to Jeff Patrick for his recommendation of this book in his interview with us.



TOP FIVE



with
**Ken
Eppstein**

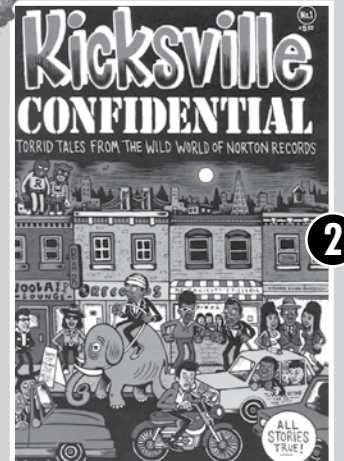
What are your top 5 comics EVER?

Ken Eppstein is a comic artist, writer, publisher, and researcher. He runs the Nix Comics micropress, runs the annual Indie Comics Fair, and is a regular contributor to SOLRAD magazine.

2). KICKSVILLE CONFIDENTIAL

By Billy Miller and Avi Spivak / Norton Records, 2010

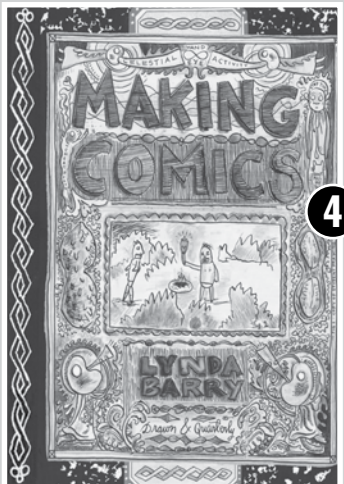
Kicksville Confidential is a collection of stories acquired by Norton Records co-founder Billy Miller about the obscure artists he featured on his label drawn by Avi Spivak, who is an amazing cartoonist. The Rudy Ray Moore story alone is worth the price! (Sez the guy who got his copy as a gift, but you know...)



3). THE END OF SUMMER

By Tillie Walden / Avery Hill Publishing, 2015

OK, are you ready for me to name drop? To shamelessly seek comics cred? I can almost GUARANTEE that I was into Tillie Walden before you were. I got a special preview thanks to family relations. Tillie's my mother's cousin's daughter, making her whatever degree of cousin that is to me. I started getting email links to Tillie's work from her proud papa well before she penned this first great graphic novel. I am so happy and proud that the world now thinks she's as terrific an artist as I do.



4). MAKING COMICS

By Lynda Barry / Drawn & Quarterly, 2019

OK... 1, 2 and 3 are pretty standard in format. Like actually easily defined as comics. I would feel remiss in my duties as a local weirdo if I didn't push the boundaries. Making Comics is definitely equal parts text book and comic. Or maybe, more precisely, a textbook in comic form. If you want to dig deep into the creative process of creating comics and cartoons, as opposed to just picking up the tools of draftsmanship, you should pick this up.

5). "PRACTICE SESSION"

By JD King / Mirror Records, 1984

You know what? Screw just pushing the envelope on expectations of what constitutes a "comic." I'm busting the envelope wide open and you'll just have to deal. On the back of the Chesterfield Kings' "Night of the Living Eyes" LP is a cartoon by long time New York punk zinester and artist JD King and it is one of the most influential pieces of art of my whole career. Comics are everywhere and I'm most inspired by the ones that show up in unexpected but ALWAYS COMPLETELY appropriate places. Ya dig?

- 1). PUNK MAGAZINE ISSUE #15: MUTANT MONSTER BEACH PARTY
- 2). KICKSVILLE CONFIDENTIAL
- 3). THE END OF SUMMER
- 4). MAKING COMICS
- 5). "PRACTICE SESSION"



CURRENT CARTOON EXHIBITIONS & EVENTS

THE DOG SHOW

Two Centuries of Canine Cartoons

Humans and dogs have had a special relationship that goes back thousands of years all the way back to our earliest encounters with each other. The enduring graphic legacy of our partnership can be seen in an ancient petroglyph mural that depict dogs with leashes helping a human hunter. Dogs continue to take on roles in our modern lives as loyal companions, dedicated workers, and talented performers.

This is the basis for **The Dog Show: Two Centuries of Canine Cartoons**, which celebrates man's best friend in comics and popular culture. Curated by Brian Walker, renowned cartoonist and comic strip historian, as well as son of *Beetle Bailey* creator Mort Walker, the exhibition features over one hundred different pups beginning with political cartoons from the 19th century and moving through to 21st century stars like Dav Pilkey's *Dog Man* and Patrick McDonnell's *Earl*.

It documents the fascination that artists have had with our furry friends through the decades and includes vintage comic strip hounds such as Buster Brown's Tige, Little Orphan Annie's Sandy, Dagwood and Blondie's Daisy, Charlie Brown's Snoopy, Great Dane Marmaduke, Odie from *Garfield*, Otto from *Beetle Bailey*, Ruff from *Dennis the Menace*, Farley from *For Better or For Worse* and Biscuit from *Stone Soup*. Other cartoon dogs represented include George Booth's iconic *New Yorker* dogs, drawings by underground cartoonists Lynda Barry and Shary Flenniken, as well as animated canines from *Goofy* to *Underdog* to *Scooby-Doo*.

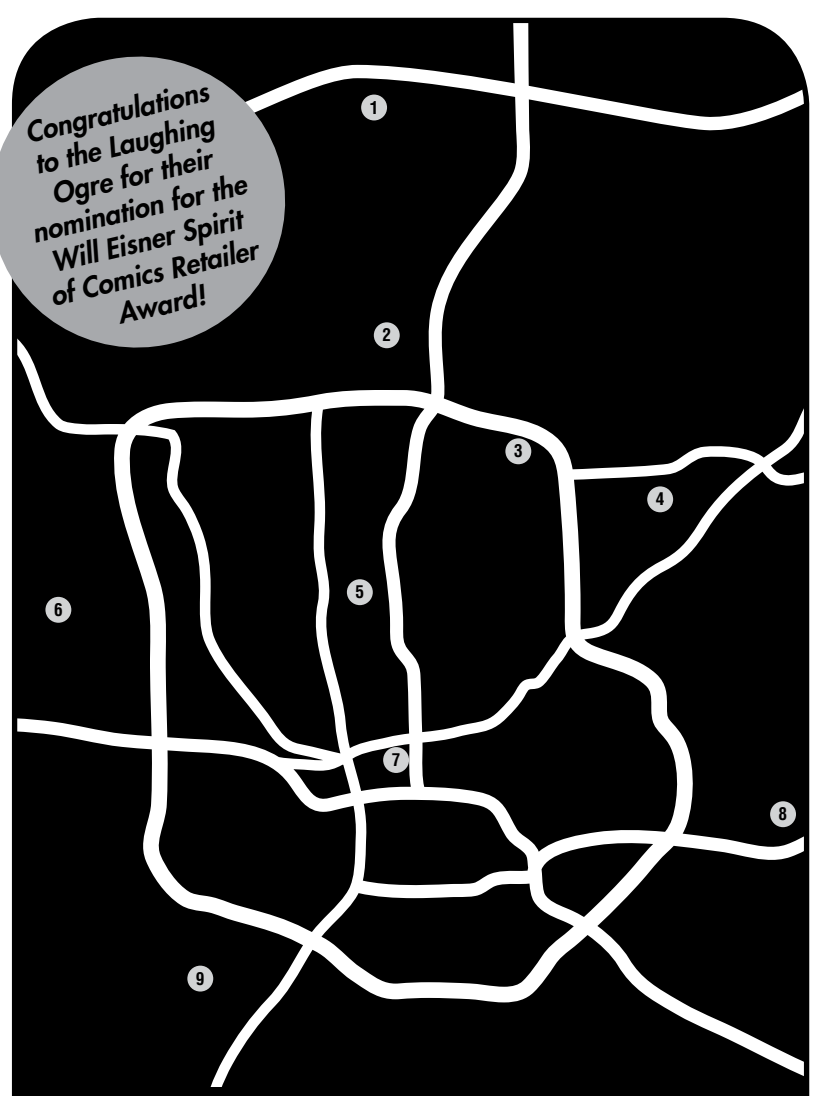
The Dog Show: Two Centuries of Canine Cartoons promises to be an entertaining and enlightening exhibit for visitors of all ages and is on view June 19 through October 31, 2021. Admission is free.

Stay tuned to cartoons.osu.edu for information on virtual and in-person events related to **The Dog Show**.

Due to COVID-19, museum hours are limited and subject to change. Reservations are recommended. Please visit cartoons.osu.edu/exhibits for more information.



Billy Ireland Cartoon Library & Museum
Sullivant Hall Building (North Entrance)
1813 N. High St., Columbus, OH
cartoons.osu.edu



LOCAL COMIC BOOK STORES

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

UPCOMING CONVENTIONS

AKRON-CANTON COMIC CON
Sunday, June 27, 2021
Chapparells Community Center
Akron, OH

SMALL PRESS AND ALTERNATIVE COMICS EXPO (SPACE)
Friday, July 9 – Saturday, July 10
Virtual

BUCKEYE COMIC CON
Sunday, July 18 • 10 AM – 4 PM
Courtyard by Marriott Columbus West/Hilliard
2350 Westbelt Dr, Columbus, OH

GEM CITY COMIC CON
Saturday, July 24 • 11 AM – 5 PM
Dayton Convention Center
22 E 5th St, Dayton, OH

NEO COMIC CON
Sunday, August 1 • 11 AM – 6 PM
Soccer Sportsplex
31515 Lorain Rd, North Olmsted, OH

COMIC BOOK AND TOY SHOW
Sunday, August 8
Wright State University Student Union
45435, 3640 Colonel Glenn Hwy, Fairborn, OH

CARTOON CROSSROADS COLUMBUS (CXC)
September 30 - October 3
Virtual

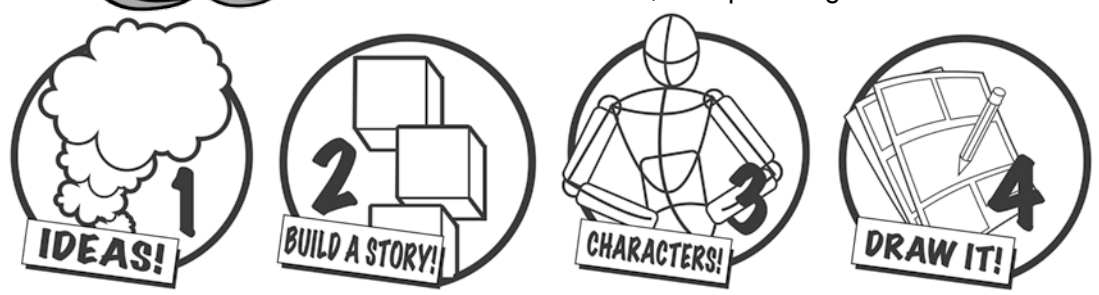
CHECK ONLINE FOR SHOW UPDATES AND CHANGES DUE TO COVID-19



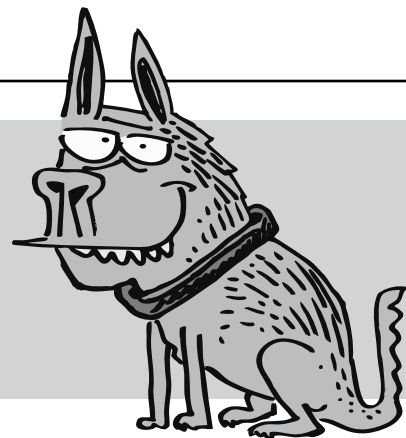
U Cre-8 Comics creator, Victor Dandridge

Are U the next GREAT Cre8or?

Columbus' fan-favorite comic shop, COMIC TOWN, will be hosting weekly, Saturday sessions of U Cre-8 Comics, with series creator, Victor Dandridge! Designed to boost your skills in comic narratives, writing, and illustration through hands on projects, these insightful sessions will allow comic fans of all ages to bring their own comics and characters to life. Sessions will be FREE to attend, however purchase of U Cre-8 Comic supplies (available on site at Comic Town) is strongly encouraged! We can't wait to explore comics, characters, and Cre-8-ivity with you this summer — but in the meantime, #KeepCre8ing!



The Funnies



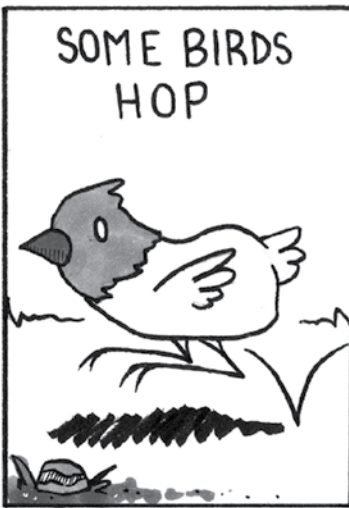
THAD WOODMAN

GREGORY BALDRIDGE

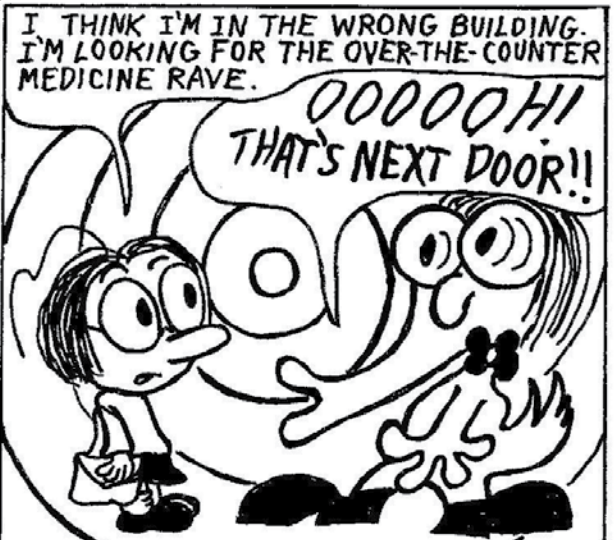
PEASANTS!



WOODMAN

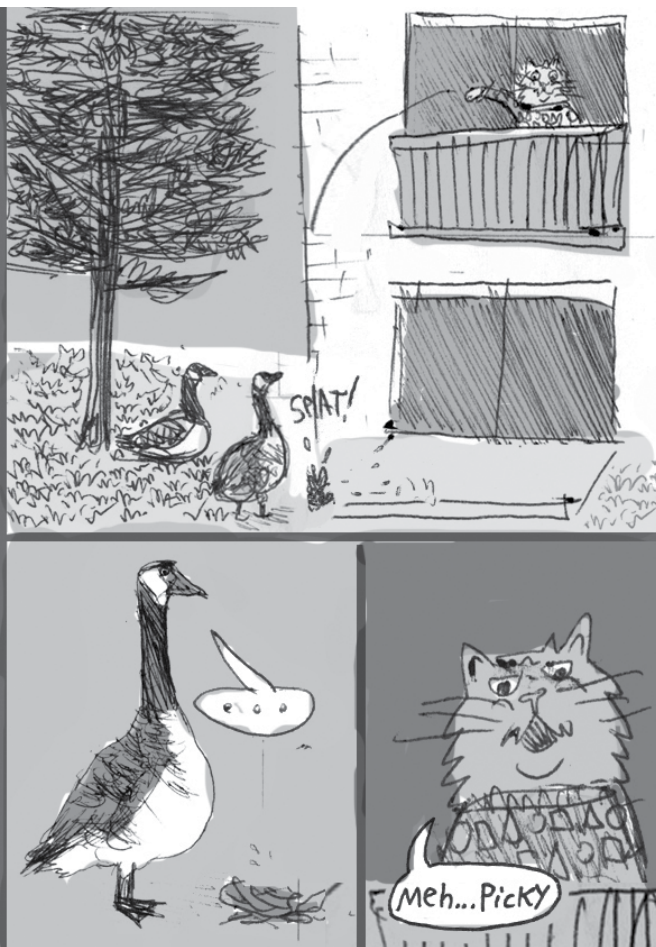


KEL CRUM



MICHAEL FEHSKENS

TABBY TIMBUCK cooks a Fish!



A MESSAGE FROM THE SCRIBBLER

Thank you for taking the time to pick up a copy of the *Columbus Scribbler*. We hope you have enjoyed it. As always, we'd like to thank all of the local cartoonists who have contributed work to this issue. We appreciate Michael Watson for sharing a preview of his comic, *Hotshot*. Also, a big thanks to Darryl Banks for taking the time to talk with us about his career in comics and thoughts on his process with comic creation. Look for more work by all of these amazing creators at your local comic store.

We started this paper with the hope that we would produce three issues a year. As with anything worth waiting for, it took us a few years and some trial and error to work up to our intended goal. We have greatly enjoyed working together to create this comics newspaper for all. Everyone at the *Columbus Scribbler* could not be more thankful or humbled by the enormous show of support that our little comics paper has received from our community.

With the addition of this extra issue, we will need even

more comics than previous years. This is a great opportunity for you to become a member of the *Scribbler* family. If you or someone you know is a comic creator in central Ohio, pitch an idea for a comic on our website's submissions page (columbuscribbler.com/submissions). Pitches for the next issue are due July 16, 2021.

As always, you can continue to help keep the scribbles coming by donating to our Patreon account or by PayPal on the *Columbus Scribbler* website (columbuscribbler.com). For as little as \$1 per month, you can join our Patreon and never miss an issue. Have your own copy of the *Columbus Scribbler* sent directly to your home.

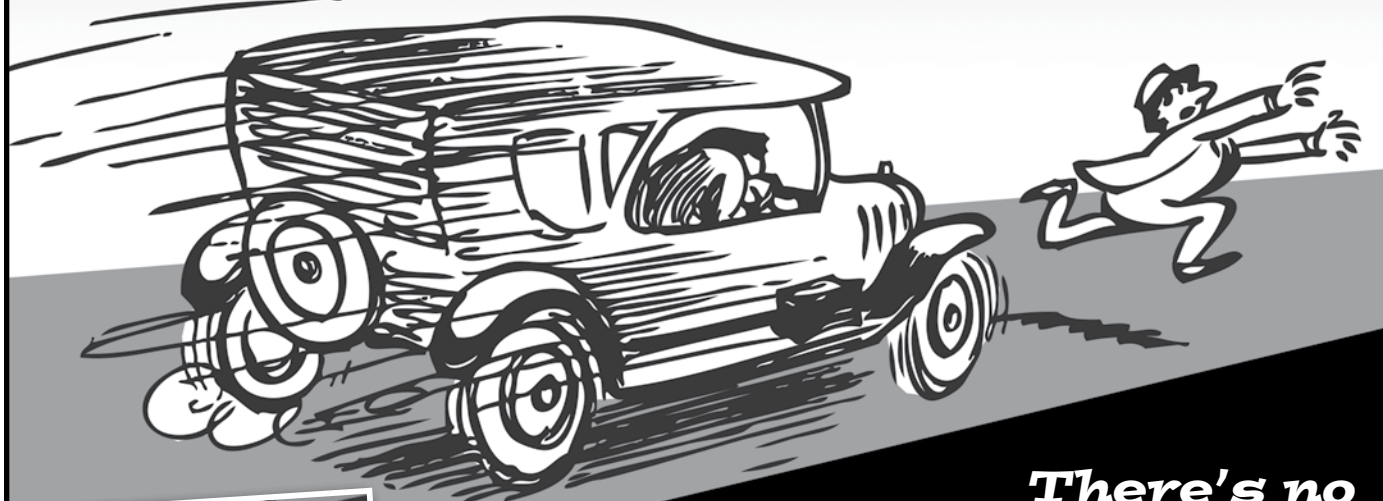
Scribble on!

- Brian Canini

We'd like to congratulate Brian & Amy Canini and Gregory Baldrige & Morgan Podraza for the newest additions to their families.



"Gangway you gadfly! The medium of comics is in need!"



There's no need to drive like a maniac to support the arts, not with the magic of the Internet!



THE COLUMBUS Scribbler

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.

PATREON.COM/CBUSSCRIBBLER

THE MINDS BEHIND THE COLUMBUS SCRIBBLER



BRIAN CANINI
drunkencatcomics.com

Born and raised in Columbus, Brian Canini has been cartooning and creating stories ever since he took hold of his first crayon. Through his efforts in self-publishing, he has created the award-winning autobio graphic 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

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 to see more of his work.



JACK WALLACE
disposablefictioncomics.com

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



CXC 2021

Cartoon Crossroads Columbus
A comics, art, and animation festival
Sept 30-Oct 3, 2021

Special Guests:
Victoria Jamieson & Omar Mohamed
Shary Flenniken
Lewis Trondheim
(& more to be announced soon!)



Greater Columbus
Arts Council



THE COLUMBUS
FOUNDATION

A **FREE** FOUR-DAY FESTIVAL HELD IN COLUMBUS, OHIO, AND ONLINE, FEATURING INTERACTIVE EVENTS HOSTED BY:

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- 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

PARTICIPATE IN THE CXC DISCORD:
CARTOONCROSSROADSCOLUMBUS.ORG/DISCORD

KEEP UP TO DATE ON CXC NEWS:

CARTOONCROSSROADSCOLUMBUS.ORG

FACEBOOK: [CARTOONCROSSROADSCOLUMBUS](https://www.facebook.com/CARTOONCROSSROADSCOLUMBUS)

TWITTER: [CXCFESTIVAL](https://twitter.com/CXCFESTIVAL)

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