

ISSUE 8
FALL 2021

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THE COLUMBUS

Scribbler

CELEBRATING
THE COMICS, CARTOONS
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CENTRAL OHIO



COVER ILLUSTRATION BY GABBY METZLER

THE COLUMBUS Scribbler

Cover Illustration by **Gabby Metzler**
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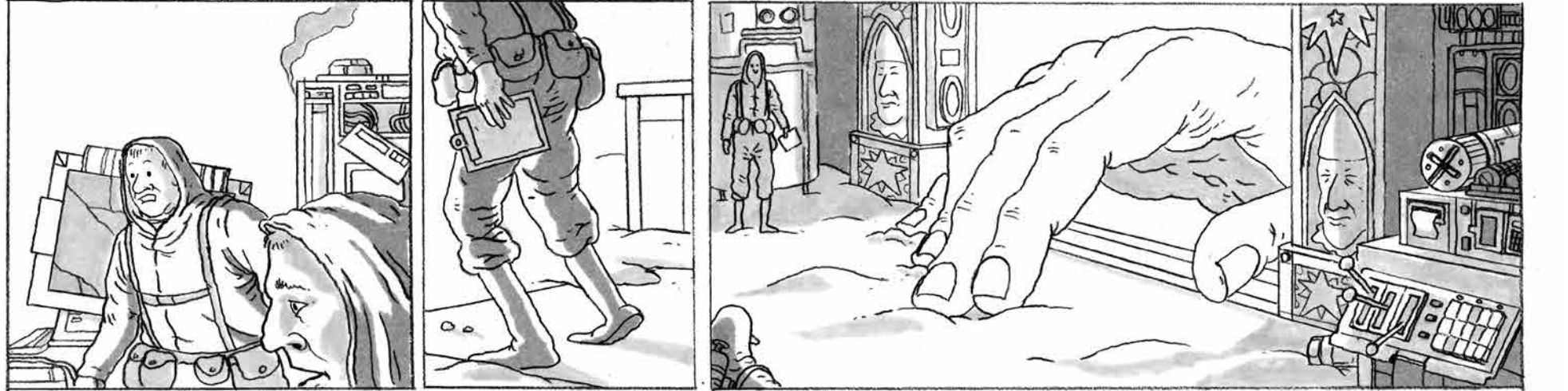
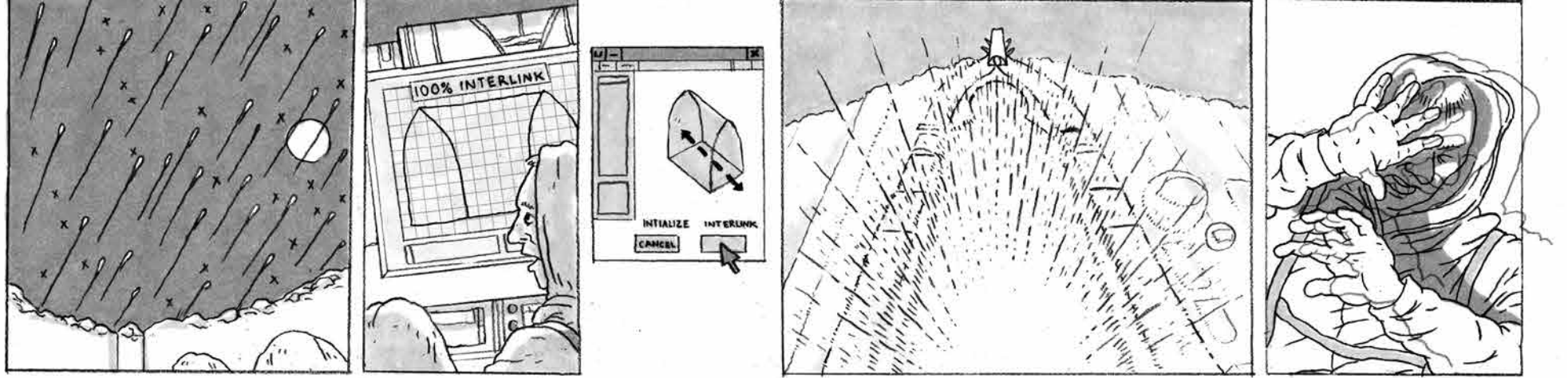
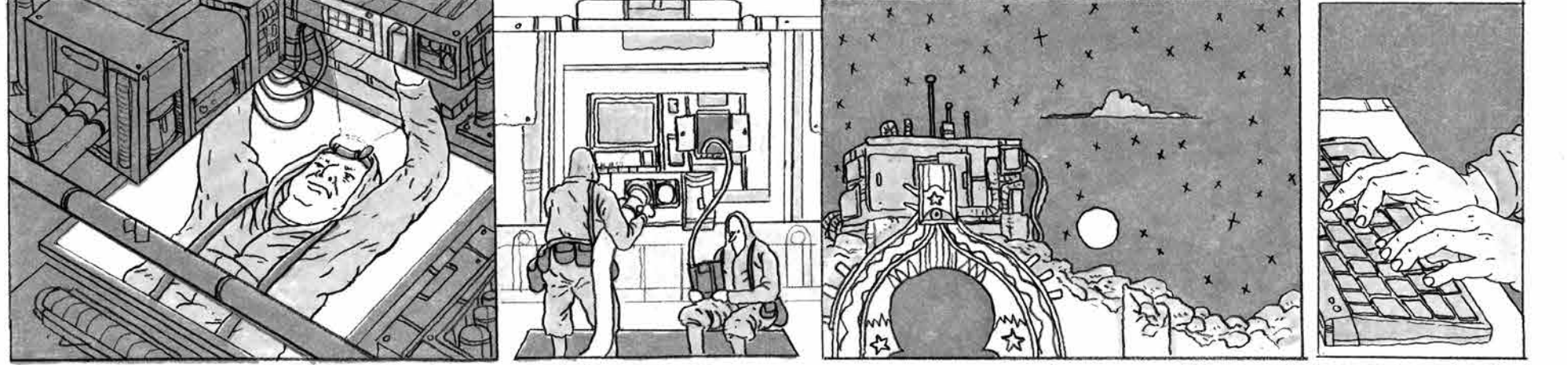
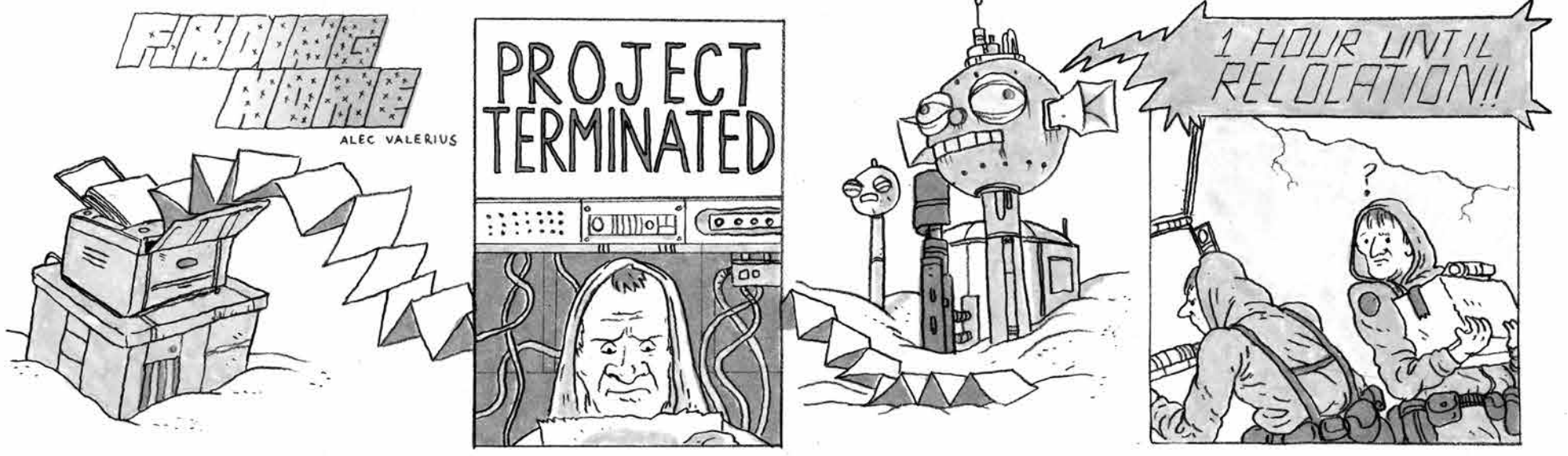
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10 QUESTIONS WITH GABBY METZLER

A 2017 graduate of Columbus College of Art and Design, Gabby Metzler, is making waves in the area comics scene. In the last two years, she has won both the S.P.A.C.E. prize and the CXC Emerging Artist Award for her comic series, *The Fat Girl Love Club*. Years in the making, *The Fat Girl Love Club* tells the tale of Becky, an awkward girl from small-town Ohio who has an unhealthy attraction to Jesus. *The Fat Girl Love Club* is now a graphic novel available through most local book stores and online. Gabby is also the organizer and founder of *Peztulence: A Comics Reading Series* where she hosts Ohio comic artists who present their work in front of a live audience. Furthermore, she recently colored *Whistle*, a YA graphic novel published by DC Comics in the spring of 2021.

1. Are there any artists who you credit as influencing your offbeat cartooning style?

Not to my knowledge! I try to put cool aesthetics in there, but I'm not cool, so it doesn't stick like rejecting an organ after a transplant. I try to put some Jeff Lemire in there or Shae Beagle or Rosemary Valero-O'Connell, but no mas. Luckily, studying those styles is great for learning the fundamentals of visual storytelling. The biggest visual influence is Bob's Burgers. I watch it every day, so it's subconsciously snuck in.

2. Are comics something you've always been interested in or did you discover them later in adulthood? What are some of your favorites?

I used to read Garfield as a lazy way to get in my 10-page reading requirement for 3rd-grade English. So, of course, I wanted to be a cartoonist. Later, in high school, I got very into oil paintings. I LOVE

a good oil painting. I studied painting at CCAD, but the librarians at CCAD are too woke! I read like every graphic novel CCAD had and then started ordering more from OhioLink. Shamefully, I don't read as much anymore. It was a short obsession that has turned into 8 years of drawing. My favorites are John Porcellino, Alison Bechdel, and Jeff Lemire.

3. The Fat Girl Love Club takes place in a small Ohio town and the setting and characters have a ring of authenticity to them. Is there any part of the book that is autobiographical?

God, the older I get the more I realize that it was autobiographical. Like accidentally naked in front of everyone honest. That's the beauty of making art when you're young, it's cheesy, it's not mastery. On the other side, it comes right from your subconscious and says things you don't know how to say. I wrote the original outline with my friends as a joke making fun of Tumblr kids and Christians. I was aware early on that *The Fat Girl Love Club* was an attempt to

understand the depressed kids in class. I had all these friends that were so depressed and I wanted to know why. It scared the s**t out of me that one day they'd be gone and that I had no power to be their parents or help them. I tried, but you're a kid who doesn't know anything trying to help other kids that don't know anything. Turns out I was struggling too and didn't know it and that's where the autobiographical elements had to sneak in.

4. As a creator who writes, draws, colors, and letters your own work, can you explain your process? Is there one aspect you like more than the others?

My process, all fundamentals. The chaos of emotions in a story needs a framework. I'm very into a clean and organized process. Write a script, draw thumbnails, draw sketches, ink, color, get edits the whole time. I've experimented a lot and tried a million things and failing has made me value structure in working. I hate lingering in ambiguity searching for perfection. I'd rather flip a coin and make a

The Fat Girl Love Club is available at store.bookbaby.com/book/the-fat-girl-love-club and can also be ordered through most local bookstores.





choice and move on. The first 22 pages took me 2 years, the second took 1 year, then 6 months then 4 months then I kind of plateaued there. It's such hard work. Panel after panel, over and over again. After a few years, you get impatient and start trying to speed up everything that can be sped up. For instance: Your script has to be immaculate. It takes 4 minutes to change a sentence and 12 hours to change a spread.

I absolutely like some steps more than others! Writing is the most fun thing in the world, but thumbnailing makes me want to blow my brains out. Most inking is pure misery, but the last 15 minutes of inking are the most fun you'll ever have. Like, "YEAH THAT LINE SHOULD BE THICKER! I'M SO SMART."

5. Why did you start your comic reading series *Peztilence* and, since it has been on hiatus due to COVID, how much do you miss doing it?

I realized that if you don't bring value to a community you aren't actually a member of the community. I wanted to do something that would uplift or benefit other artists in some way. The uplifting, very social vibe was inspired by Alec Valerius. He hosted a weekly drink and draw. The comradery was so intoxicating. Also, the absolute powerhouse Sarah Schmidt created *Malt Adult*. How can you not be inspired by *Malt Adult*? I was like "comics could have something like this!" I do miss it, but it's so anxiety-inducing. It'll be back, but it might be a minute.

6. How has your experience working with DC Comics been? Was it hard to switch from a solo artist to being a member of an art team?

NO! I love working in teams and definitely want to do more. All my solo work has been to get good enough to join teams. It was wonderful, I miss working on it all the time. It was also terrifying - I got the email and was like "OH S**T! BETTER GET GOOD FAST!". They're pros. My editor Diego Lopez was by far the kindest boss I've ever had. Oddly, we only talked on the phone once. It was all over email. He would have team meetings once a week and send me the notes. Which is a smart way of working. There might have been strong emotions in the editorial meetings? I'd never know because he'd do the labor of condensing what the team wanted into very clear and kind notes. They trusted my artistic judgment a lot, so I felt a great deal of ownership in the color which was scary, but so fun.

7. You've now won grants, awards, and even had residencies at *Corrugate Contemporary Studio & Gallery* and *212 by Artlink*. Has any of that changed how you make comics?

That all sounds very cool when you phrase it like that. The question makes me grateful that I studied Fine Art at CCAD. They taught us that artists live and die by residencies and grants and collectives so I do it and it works! *212 by Artlink* has been a continued asset to me. Their programming and staff are helpful and hands-on. I recommend using their AHA Grant or the *212 Program*. I had a mentor Rob Ducey who's a Technical Supervisor at Laika. It was mind-blowing to work with him because he stuck his neck out for the story even when it was messy. He helped me clean up the story and to take talking about it seriously.

8. Are there any lessons that you hope readers derive from *The Fat Girl Love Club*?

I jammed a lot of subtext in there. Writers say your first book is everything you've ever thought. That's true for *Fat Girl*. When it was all done and edited I realized the biggest theme is the strength of being open. Becky starts the story closed off and slowly learns to be open. The story is small-scale. It's the life of a failed friend group. Becky leaves everything she knows and fails over and over again. But she hears what Sasha has to say and she accepts it. She doesn't get to keep her friends, but she gets to learn and try again. That's all anyone can do. It's beautiful and brave to do it.

9. You've spent years creating this book and it's finally done. What has been the hardest part of post-production and marketing?

It's all hard! How do you distribute and market a book!?! Please, someone tell me!

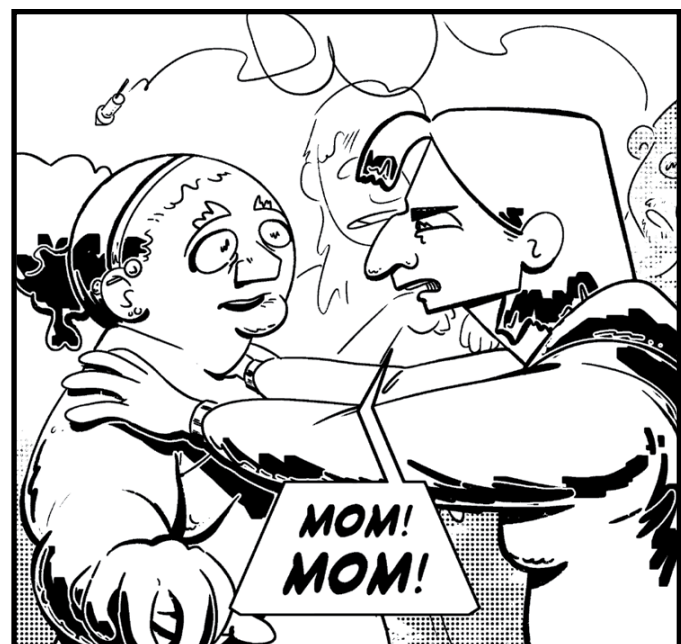
10. If you had to pick the best and worst aspects of being a teenager, what would they be?

The worst part of being a teenager is feeling powerless. You're exposed every day to a new thing you can't change in the world and in your home. What's worse, you don't even know how to express how that feels. The best part of being a teenager is learning how to express all that with people you love. There is nothing more intoxicating than those first few real friendships.

BECKY YOU'VE FALLEN SO FAR. YOU USED TO BE SUCH A GOOD GIRL, SITTING IN THE HOUSE.

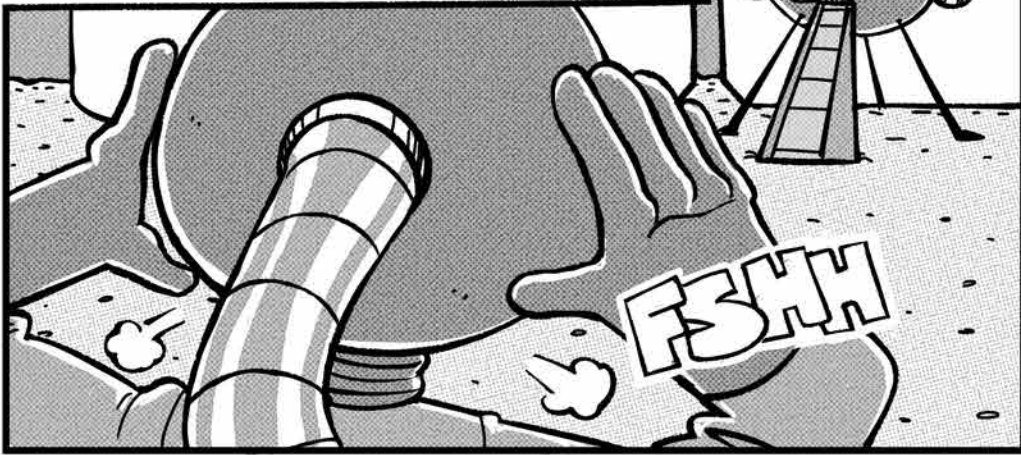
Becky, the protagonist of *The Fat Girl Love Club*, has an unhealthy romantic crush on Jesus. She goes so far as to set up a shrine to him in her bedroom and authors a fan-fiction blog about him.

The relationship between Becky and her mother, Trish, is strained. It becomes even worse when Trish is hauled away in handcuffs, leaving Becky to stay with her grandfather.



ALIEN LIFE

THANKS TO ALL THE RECENT TECHNOLOGICAL ADVANCEMENTS, I WAS ABLE TO VOLUNTEER.

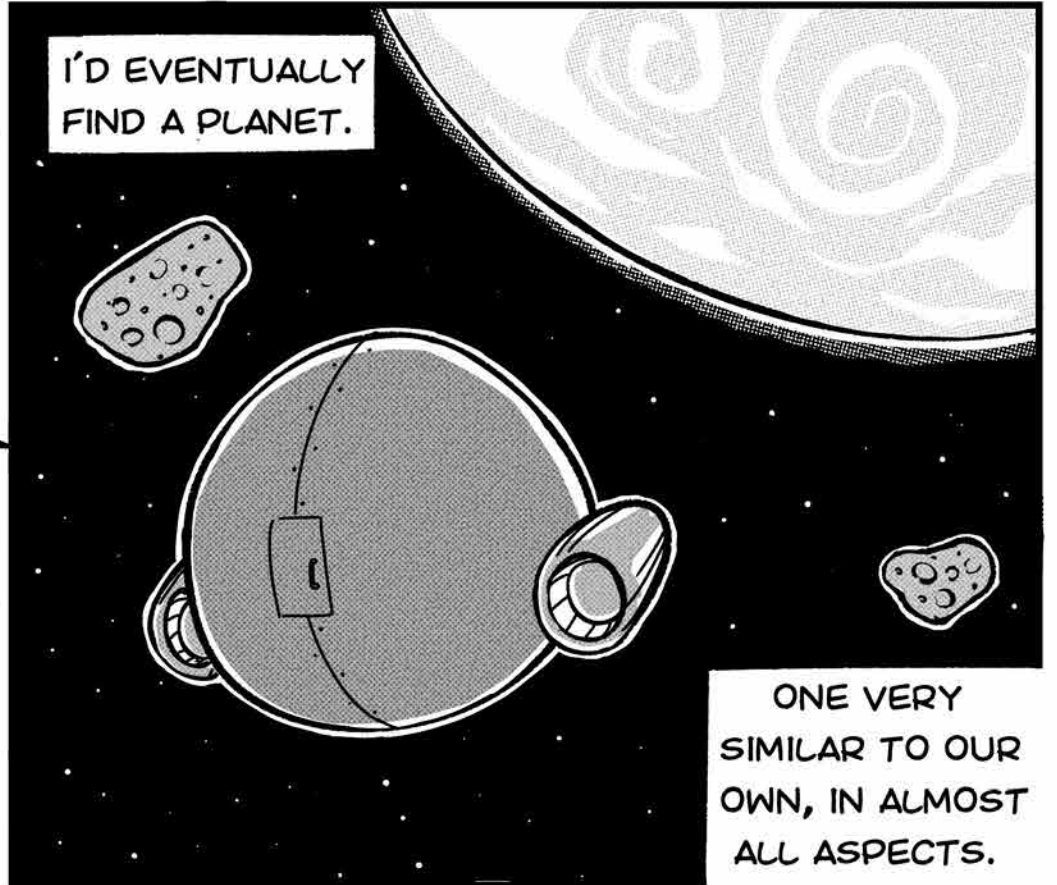


VOLUNTEER TO SEARCH FOR LIFE...

IN AN INTERSTELLAR VOYAGE OF EPIC PROPORTIONS.

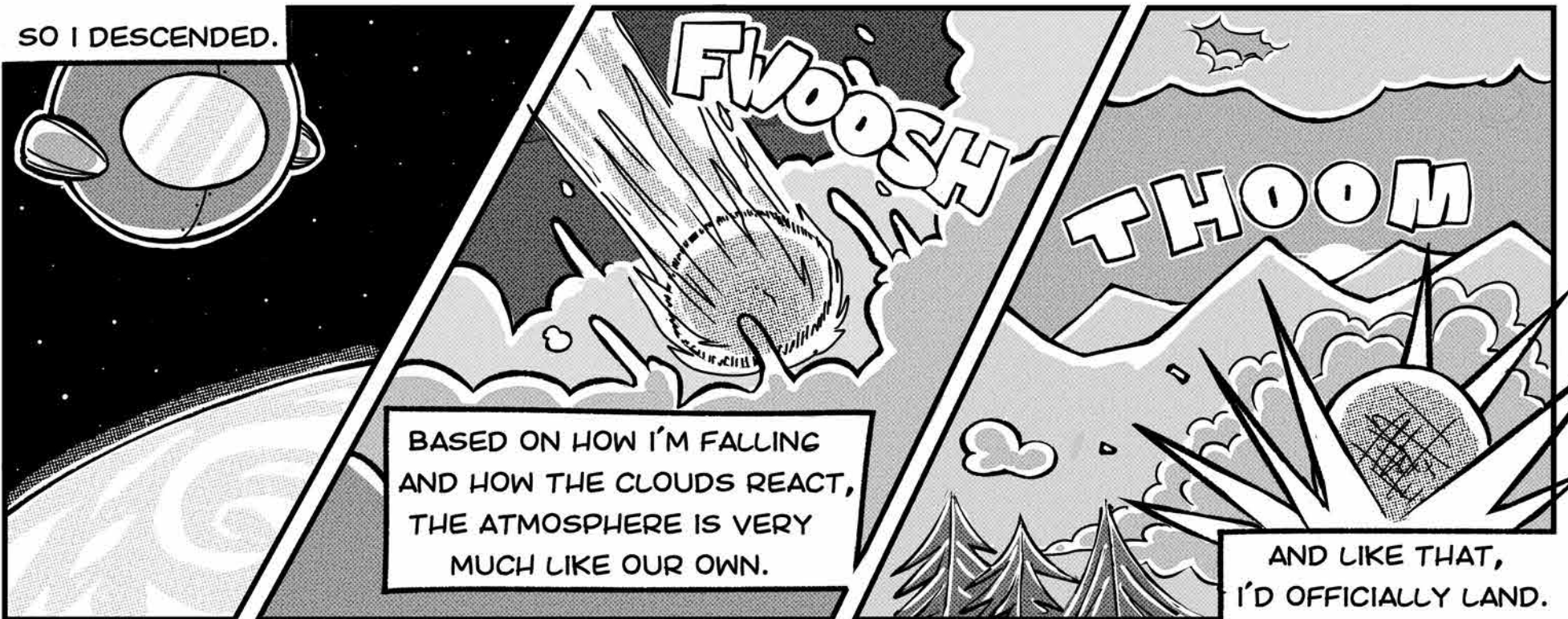


I'D EVENTUALLY FIND A PLANET.



ONE VERY SIMILAR TO OUR OWN, IN ALMOST ALL ASPECTS.

SO I DESCENDED.



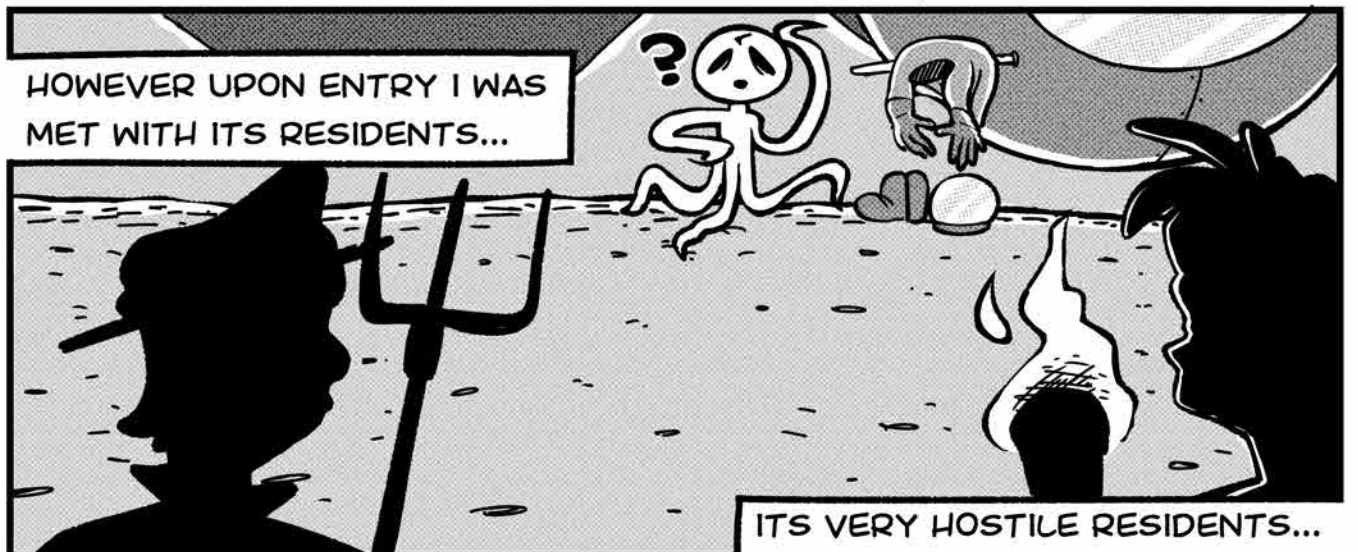
BASED ON HOW I'M FALLING AND HOW THE CLOUDS REACT, THE ATMOSPHERE IS VERY MUCH LIKE OUR OWN.

AND LIKE THAT, I'D OFFICIALLY LAND.

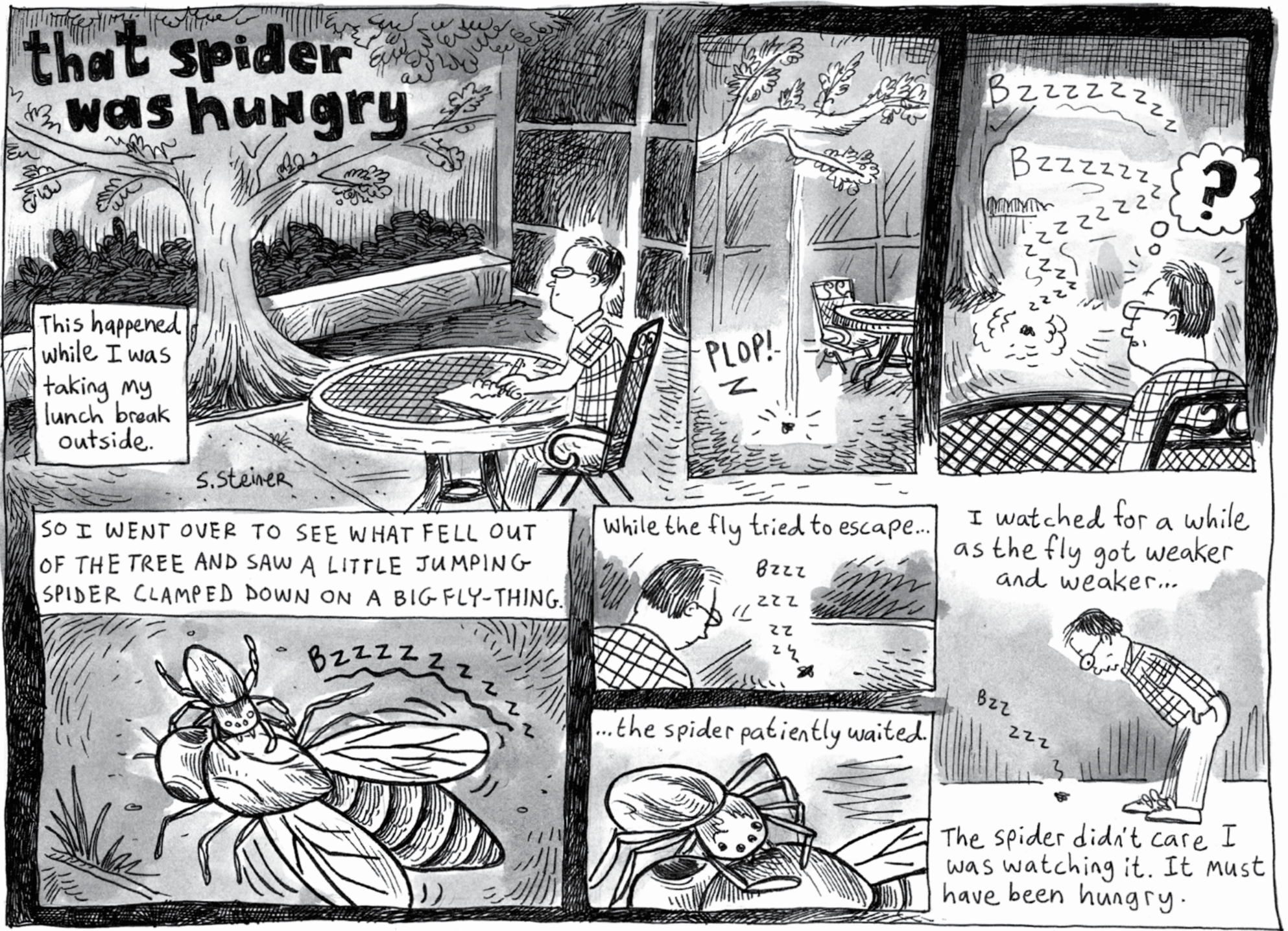
THE AIR SEEMS CLEAN TOO, SO AWAY WITH THE SUIT AND GEAR.



HOWEVER UPON ENTRY I WAS MET WITH ITS RESIDENTS...



ITS VERY HOSTILE RESIDENTS...



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A brief history of crime comics and *Crime Does Not Pay*

BLOOD IN THE INK

By Brian Canini

The night was damp and dreary as two shadowy figures hunched over a table in the Broadway Tavern in New York City. They sipped their drinks and plotted.

The two men had been offered a deal that any man in their industry would have killed for, profit-sharing. And since their business was comic books, the newest popular medium to take America by storm, developing a hit could mean they'd be set for life.

Charlie Biro was a strapping bulldog of a man, a loud extrovert and showman, he was the life of any party. When hunched over his drawing board, he was often accompanied by his pet monkey, which liked to sit on his shoulder while he drew. His partner, Bob Wood, was Biro's opposite, meek and mild-mannered. Both were alcoholics, free spenders, and womanizers. The two were hot off the success of their last hit comic which pitted their superhero, Daredevil, against none other than Hitler himself.

Both men worked for Lev Gleason, owner of Comic House Publications. Gleason was a rarity in comics, a communist and a firm believer in rewarding success. He established a profit-sharing arrangement with his editorial team that gave them partnership status and creative control over their content. Gleason reportedly told Biro and Wood that "If you turn these books into something worthwhile, you will get as rich as I do."

With these thoughts in mind, Biro recounted his previous evening out with his friend at the Hi-De-Ho Club where he was approached by a seedy man who wanted to see if he'd be interested in going to a room upstairs to "visit" a woman. Biro turned down the offer and continued with his evening only to see the same seedy man staring him down on the front page of the newspaper the following morning with a headline that read "Police Nab Oleomargarine Heir in Kidnapping."

The realization that the man had actually kidnapped the woman he was offering had gotten Biro's wheels turning. Wood agreed that this kind of sensational, true crime story would be the perfect recipe for their latest comic venture. Best of all, with the

daily newspaper headlines, along with all the criminals and crimes of history at their disposal, they would have a constant supply of stories.

Crime Does Not Pay premiered in July 1942 taking over the numbering of one of Gleason's existing comics, *Silver Streak*, with issue 22. The comic's title was taken from a popular movie docudrama series produced by MGM and endorsed by J. Edgar Hoover. A sly swipe that, as far as Biro and Wood were concerned, meant that every movie house across the nation would be advertising their comic.

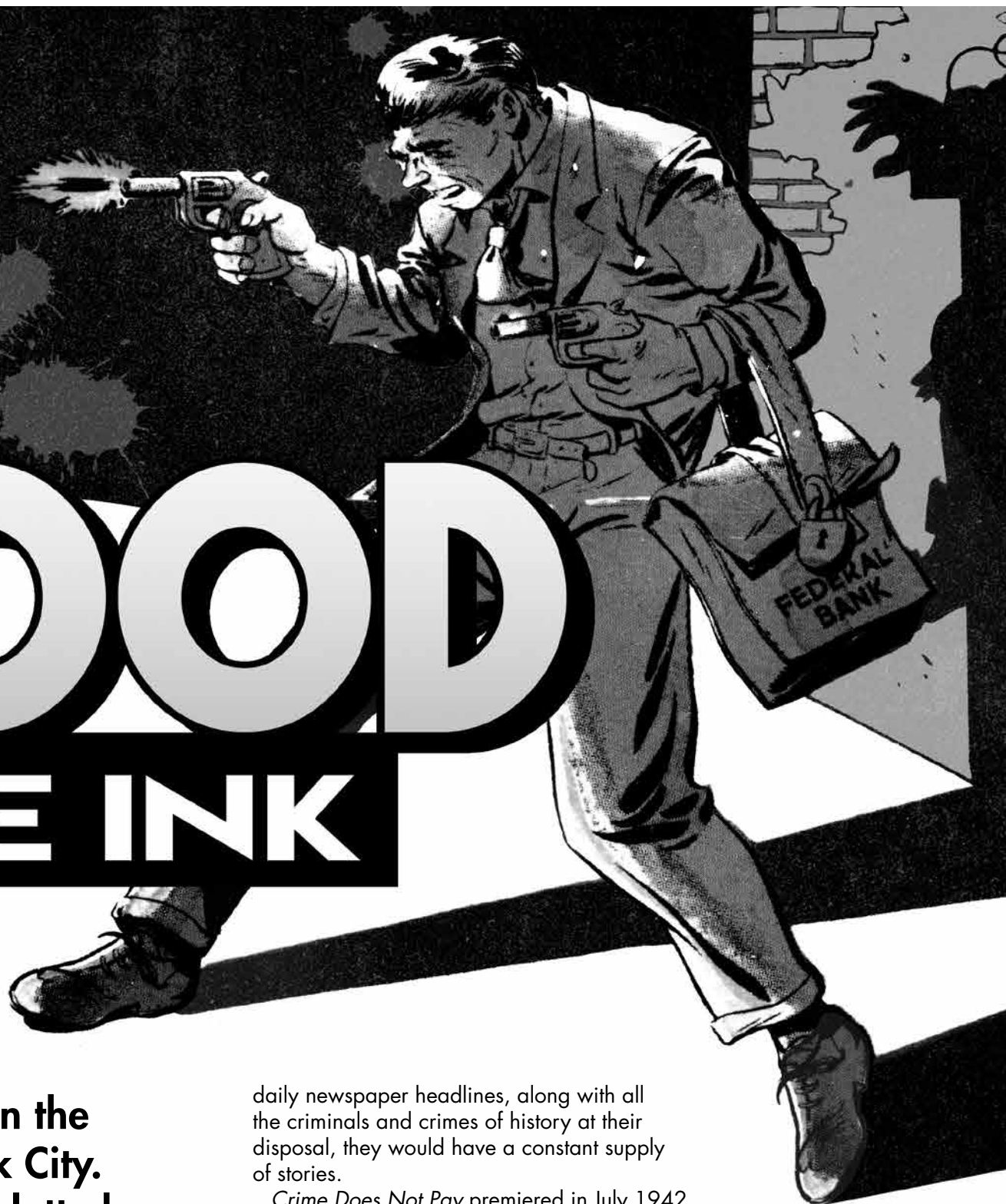
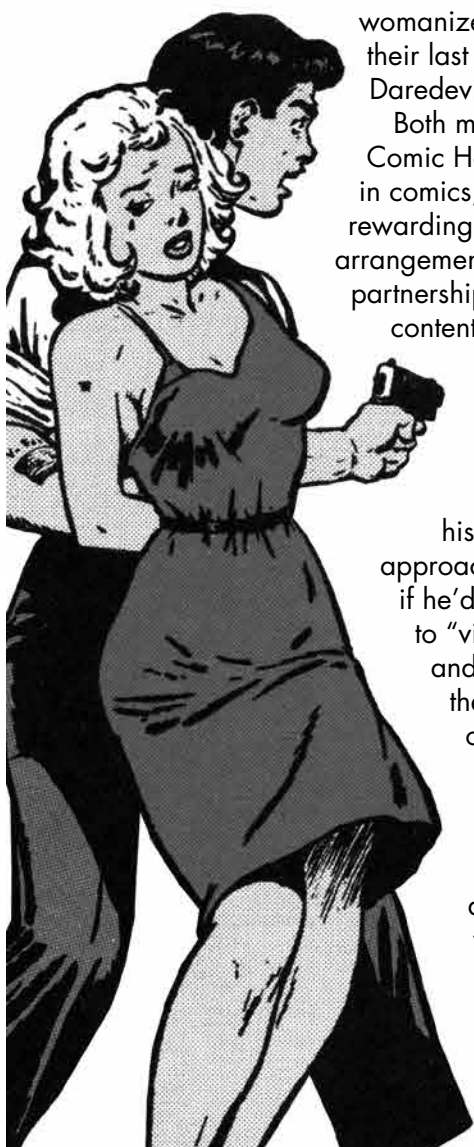
Initial issues sold well, approximately 200,000 copies each. Biro, with his knack for luring in readers with scenes of dramatic violence, acted as the primary cover artist. And with the word "Crime" several sizes bigger than the rest of the title, the comic quickly told readers what the series was all about. The formula for the stories was simple, dramatically telling "true" crime cases while heavily emphasizing the violence and, on the last page of the story, show the criminal paying the price for their misdeeds. Biro and Wood would break new ground with the series by paying close attention to characterization and dramatic sophistication in their storytelling.

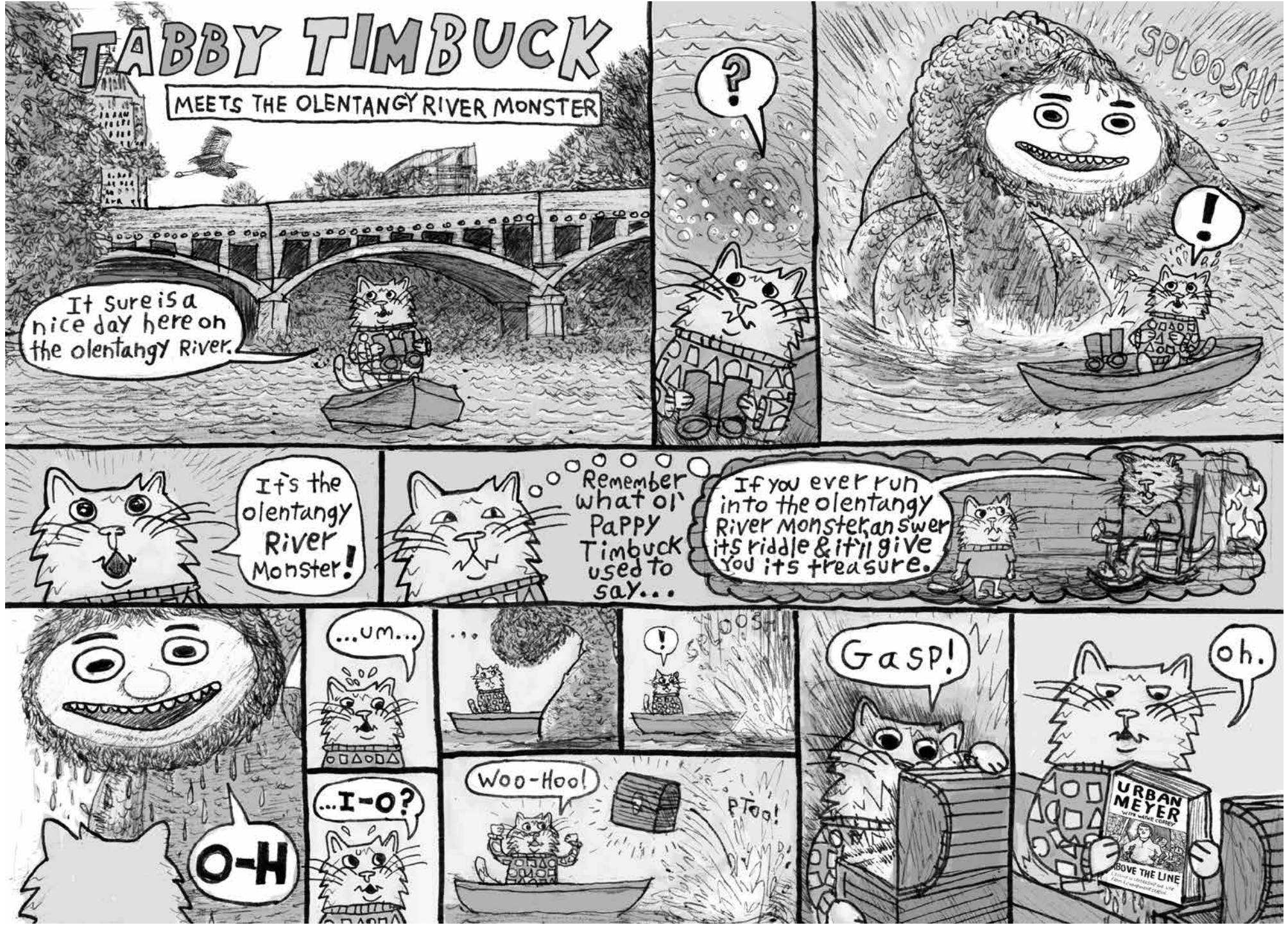
If *Crime Does Not Pay* had one drawback for its editors, it was that at the end of every story the criminals were either killed or thrown in prison, which meant that every story in every issue demanded new characters. Biro and Wood eventually resolved this problem in the November 1942 issue, with the introduction of the ghostly Mr. Crime character. Dressed in a white sheet and top hat labeled "Crime" across the top, Mr. Crime looked like a ghoulish gremlin. He acted as the story's narrator, much like the hosts of the mystery radio shows of the day, never seen or heard by the story's characters, but along for the ride, egging on the criminals while weaving tales to readers with a joking, conspiratorial tone. He was a precursor to the Crypt Keeper and the other horror-hosts, who would fill a similar role in comics such as *Tales From the Crypt* and *The Vault of Horror* at EC Comics a decade later.

Crime Does Not Pay was the first comic to target an adult audience and open the comic book market up to late adolescent and young males. Gleason would bill the title as "The Magazine with the Widest Range of Appeal" and sales continued to rise steadily throughout the 1940s. By 1948 the comic was selling over 3 million copies a month, making it the first non-humor genre comic to rival superheroes in sales.

While the series had remained essentially alone in the crime genre for a vast majority of the 40s, these sales figures could no longer be ignored. Before long a slew of imitators with derivative titles were flooding the newsstands including *Gangsters Can't Win*, *Lawbreakers Always Lose*, *Crime Must Pay the Penalty*, and *Justice Traps the Guilty*. In response, Gleason and Biro ran an ad in *Crime Does Not Pay* that spoofed the recent wave of imitations by giving made-up titles for crime comics like *Crime Doesn't Pay Enough* and *Crime Just Can't Win*. Ironically, three years later, Marvel Comics would come out with a comic titled *Crime Can't Win*. Biro and Wood also launched a companion title in 1948

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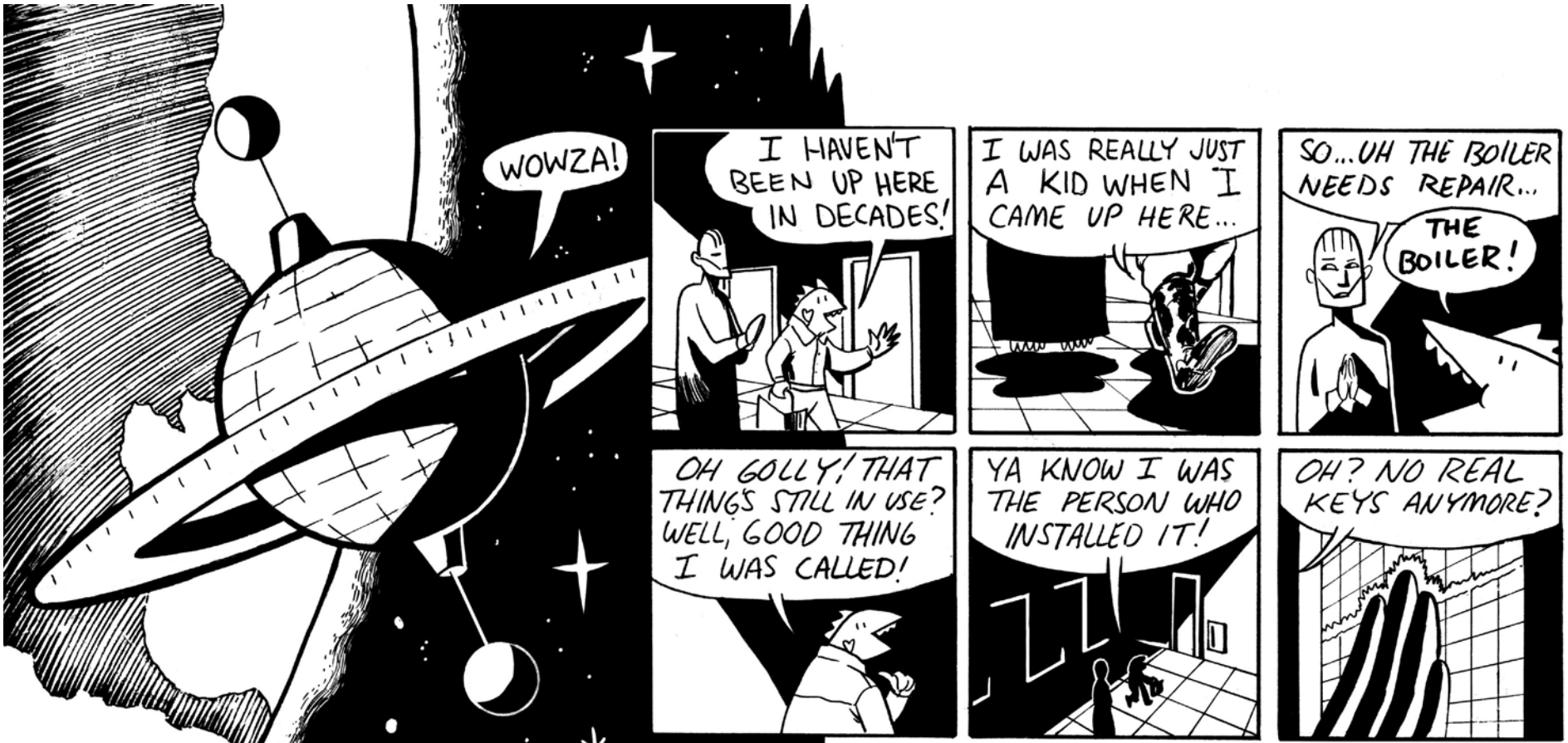





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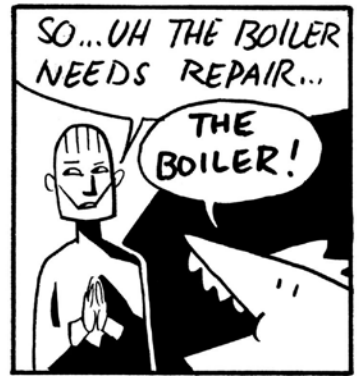
WOWZA!



I HAVEN'T BEEN UP HERE IN DECADES!



I WAS REALLY JUST A KID WHEN I CAME UP HERE...



SO... UH THE BOILER NEEDS REPAIR... THE BOILER!



OH GOLLY! THAT THINGS STILL IN USE? WELL, GOOD THING I WAS CALLED!



YA KNOW I WAS THE PERSON WHO INSTALLED IT!



OH? NO REAL KEYS ANYMORE?



WOOF! THERE SHE IS!



SHE MAY BE OLD, BUT SHE CAN DO THE JOB, YA KNOW?



MMMMH



THIS MACHINE BRINGS BACK MEMORIES! YA KNOW, I GOT MY FIRST TATTOO BEFORE I INSTALLED THIS!



RIGHT THERE ON MY NECK.



DON'T MIND THE "LORI BIT". SHE WAS MY FIRST GIRLFRIEND WHO GOT SUCKED INTO A BLACKHOLE...



LORI...



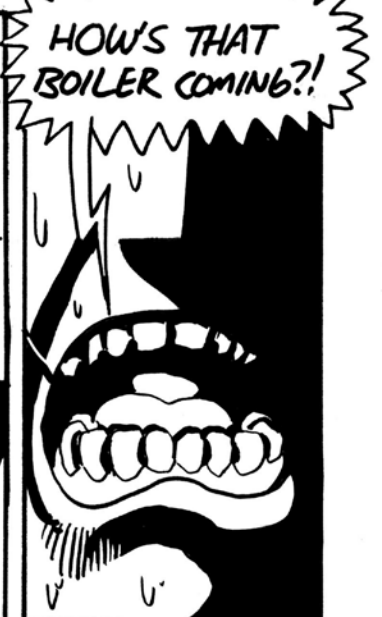
SPEAKING OF HOLES, THAT REMINDS ME OF A TRIP I TOOK DOWN A WORMHOLE!



IT WAS CRAZY! I JUST KEPT FALLING AND SPINNING...



I ALSO MET THIS RABBIT AND WE HAD A TEA PARTY. ACTUALLY THAT'S A BOOK I READ..



HOW'S THAT BOILER COMING?!



HEY... UH... I'M SORRY... I'VE BEEN TOLD I CAN TALK TOO MUCH AT TIMES...



I GUESS I JUST GET A BIT EXICTED WHEN I'M WORKING...



MACHINES HAVE GOTTEN ME THROUGH A LOT OF ROUGH TIMES IN MY LIFE... AND I JUST LOVE TALKING ABOUT HOW-



SO IS IT DONE?



UH...

ALMOST.

SO YOU WANNA RUN A KICKSTARTER

By Jack Wallace

There is no doubt that Kickstarter and other crowdfunding sites have changed the face of how comics are promoted and produced. In October of last year, comicsbeat.com reported "Comics on Kickstarter have their biggest year ever with \$22 Million in 2020," showing that this may well be the future of independent comics.

The concept behind Kickstarter's proven success is to allow creators to market their books through a variety of tools and an easy-to-use interface. Filmmakers, designers, game developers, musicians, comic artists, and other creatives now showcase their projects to a wide, global audience. People can then "back" these campaigns at various tiers to help them reach their funding goals by pledging money. If the project reaches its funding amount by its deadline, then pledges are collected. If not, no one is charged when the project falls short.

I've not only seen the titanic rewards reaped by both local and nationally known creators that have used the platform, but also run campaigns myself. Since 2015, I've been a proud backer (term for people who have pledged) of over 73 different projects and have run three successful campaigns totaling around five thousand dollars. Quite soon, I'll be launching a fourth campaign.

Crowdfunding your own comics comes with a whole host of pros and cons. I thought I'd provide a rundown of a few tips for those of you interested in starting your own campaigns. Kickstarter is by no means the only crowdfunding platform, with options including Indiegogo and Patreon, but for the purposes of brevity and simplicity, we are only going to focus on Kickstarter in this article. I encourage you to research them all to see what works best for you.

REWARDS

Deciding what rewards you are going to offer is crucial to setting up your cost structure. Typically, most people offer a digital reward, and why not? It costs nothing to ship and the supply is unlimited. A physical book shipped to backers is almost always included. Other rewards are all over the map including t-shirts, trading cards, stickers, custom prints, variant covers, or even being drawn as a character in the book. A good rule of thumb is that the majority of people will usually pledge at the \$20 or less tier, so I'd recommend having a variety of tiers at different price points. When thinking about your rewards, consider that, if it's a physical product, it will also have to be created and shipped. If that additional cost isn't accounted for, it can eat into your funds. Shipping something extraordinarily heavy without accounting for the added price, such as customized bowling balls, would be a rather poor choice.

BUDGET YOUR COSTS

Knowing the full amount of your costs will help you set the price of each tier. It's best to get as close to the actual cost data as possible. When researching print costs, try to get an estimate from a company that you will want to use, but keep in

mind that many charge an addition for handling, shipping, and taxes. The closer you can get to defining the total cost, the better chance you have at determining an accurate price per unit. Shipping is often the hardest thing to estimate as you don't have the product in hand to account for weight. It may sound relatively easy, but can have major effects, especially when shipping overseas. There are other costs often not considered such as taxes and Kickstarter's fees. I typically plan for 10% in fees between Kickstarter and credit card processors. As this money is considered income, it should be reported and taxed appropriately.

VIDEO

A video is optional, but highly recommended. When looking at other videos for reference there are many approaches to choose from. The most typical is to record yourself talking passionately about the project you want to create. It's low cost, requires little video editing skill, and it works. If you have the means and capability, providing images, narration, and insight into the story will better your chances at selling your idea.

SETTING A GOAL & DEADLINES

Deciding your goal can make or break your campaign before it even starts. If you set your goal too high, then your core group of supporters won't be able to elevate you to your goal and you'll be dependent on outside help. If you set it too low, you may go digging in pocket for shipping fees and product creation. Try to keep your goal realistic and practical. Also, note that funding typically assumes an inverted bell curve with the majority of people pledging at the beginning and end of the campaign.

UPDATES

It's very important to give your supporters updates throughout the campaign, both before and after it has been funded. These updates will keep supporters engaged and rooting for you. If, for any reason, you can't make the delivery date you originally proposed, it's okay. It happens all the time. A creative venture can always run into unforeseen hurdles and people are generally accepting of changes. However, you must communicate with your supporters or risk abandonment from the very people who pledged to support you.

All of this can be overwhelming. There are so many things to decide on and consider, but the more you study it, the better you can use this crucial tool to launch your brand and future books to the next level. It's true that not all Kickstarters get funded. I was terrified I might fail on a publicly viewed forum. But even failing allows you the opportunity to learn what works and what doesn't and can help you ensure your success for future launches.

If you need any more convincing, the *Columbus Scribbler* was a project that was Kickstarted and is still available to view online.



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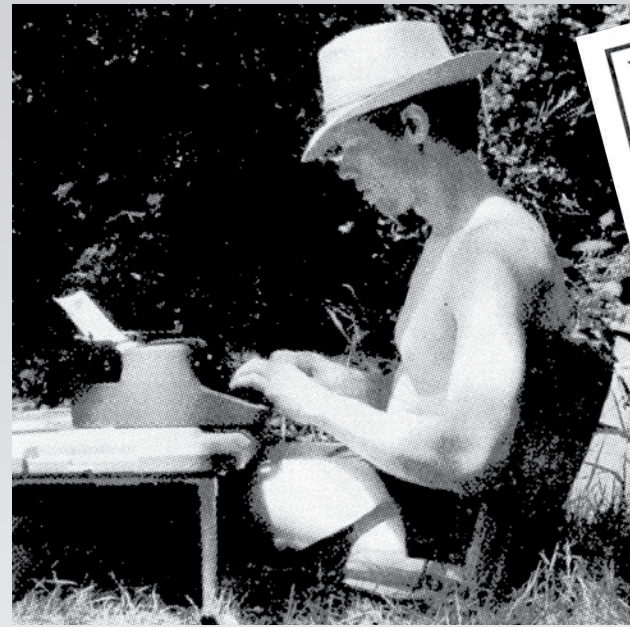
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Sun: noon-12am



A LOOK BACK AT HOOT



AN INTERVIEW WITH IRV OSLIN, FOUNDER & EDITOR OF HOOT

By Jack Wallace

It began in casual chitchat at a comic show some years ago when we first began our own humble newspaper.

Me: "Would you like to check out a copy of the *Columbus Scribbler*? Central Ohio's only free comic newspaper!"

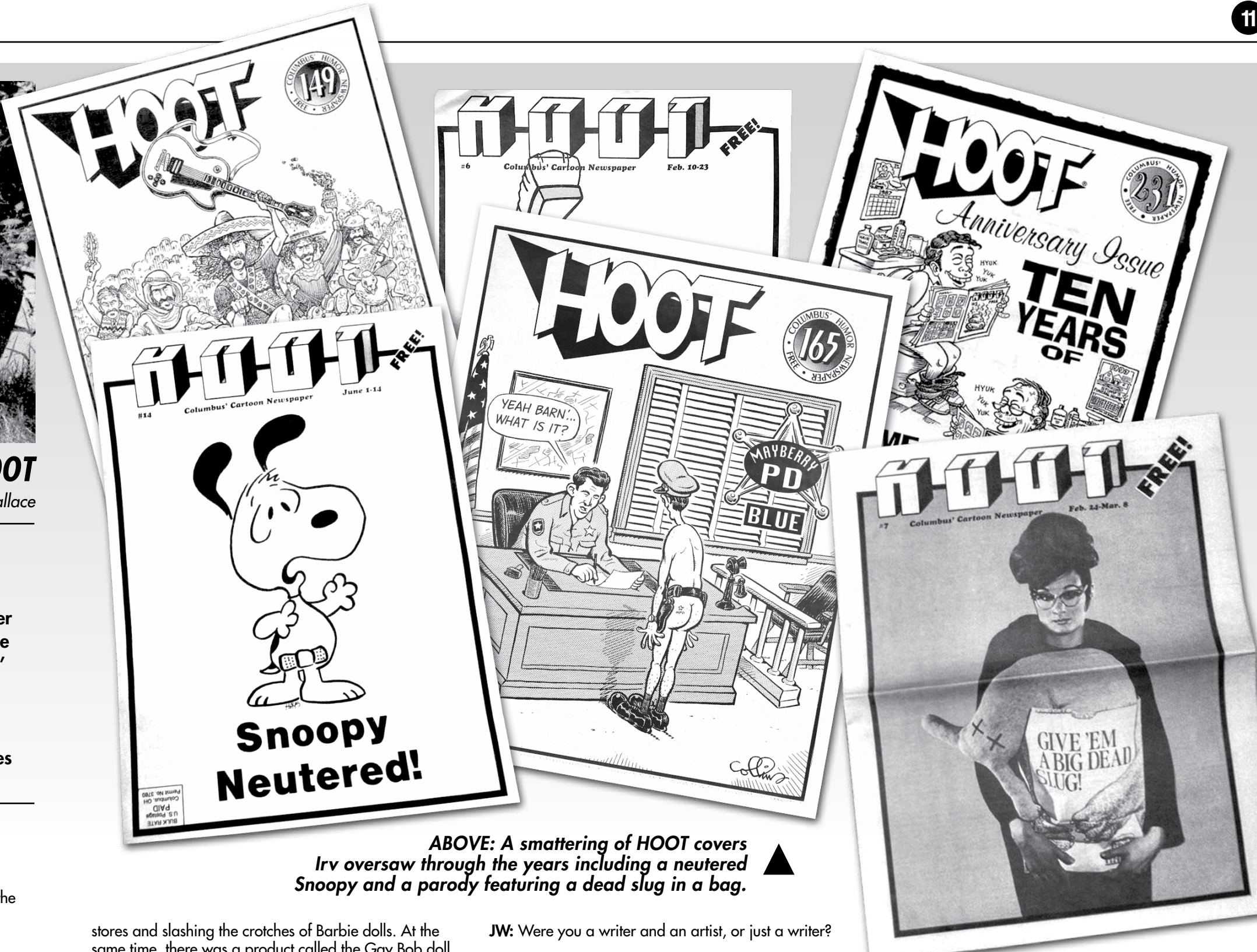
Wise Passerby: "Oh! Cool! Like *HOOT*!"

Me: "Hoot?"

For years, a strata of locals that still hold fond memories for this mysterious out-of-print periodical would bring *HOOT* up in conversation. It wasn't until earlier this year that in talking with none other than Gib Bickel of the *Laughing Ogre*, that the investigation commenced. Finally, I got a lead on someone who

knows all about *HOOT*, the top guy himself, Irv Oslin.

Irv has been a writer for 24 years. Before retiring, he was a journalist covering criminal justice for the *Ashland Times-Gazette*. He continues to freelance articles for the *Times-Gazette* and its sister paper, the *Loudonville Times-Shopper*. Besides that, he was also the Publisher, Editor, Ad Salesman, and Copy Boy of *HOOT*, Columbus' Humor Newspaper. The alt rag was chock full of comic strips from the likes of Ted Rall, Jules Feiffer, Bill Griffith, and Lynda Barry as well as art and articles from locals. Irv kept *HOOT* a fixture in the freebie newspaper racks of Columbus, churning out over 150 issues from 1986 through 1994.



ABOVE: A smattering of HOOT covers Irv oversaw through the years including a neutered Snoopy and a parody featuring a dead slug in a bag.

JACK WALLACE: Give me an idea of the timeline for *HOOT*.

IRV OLSEN: It started in '86, I think. I started putting it together. It was bi-weekly. I was active with it until the early 90's. The *Alternative Paper* picked up my writing. I was doing more and more of that and was really enjoying that more than putting out this humor tabloid, which was a lot of work. There was a circulation of about 20,000. Later, the count went back down to 15,000 when prices rose.

JW: I can't believe you were doing 20,000. That's an incredible amount of work.

IO: I was doing most of it myself. My wife at the time helped out. I had a couple of delivery people and a stable of artists that I didn't pay a whole lot. They still razz me about that. It was a low budget operation. It actually made money after a few years. Last money for a year, then broke even. After a while it started covering the costs of a computer and started making some money despite me being a terrible businessman.

JW: Congratulations. That's a hard thing to do.

IO: It was a lot of fun. We did a lot of original covers, local humor, we tried to get at least one mock ad in each issue.

JW: Yeah, original covers?

IO: Yeah. There were a bunch of very talented artists that were working on it including Dan Collins. He was a top notch artist. Gahan Wilson (noted cartoonist whose work has appeared in *Playboy*, *National Lampoon*, and *The New Yorker* among others) did a cover for us once. I was totally shocked. Then I tapped the CCAD artists. Some of them just came up and asked if they could do something. Some of them ended up being pretty talented.

JW: How did you end up starting *HOOT* in the first place?

IO: I lived in Cleveland and there was a paper called *Funny Times* which was basically the same formula. They had gotten it from a couple out in California. So I paid them a certain amount of money to teach me the ropes because I was moving to Columbus anyway to get married. In Columbus, I started going door to door selling ads, getting distribution spots, and buying racks. This was all before computer layouts, so there was a lot of wax and exacto knives. I also made a light table myself, two feet by six feet.

IO: The original was *Santa Cruz Comic Newz*. Their niche was liberal politics. I'm fairly liberal, but more middle of the road on other things, like everybody really. So I just geared mine more to Columbus. It was very well received because it didn't take too hard of a left slant. That played

very well in Columbus. It was hard to find a distribution center as it's scattered all over, you know. You've got Grant, Grandview, Campus, Westerville. Really had to work hard to get it out to all the spots. Put a lot of miles on my station wagon.

JW: What made you want to start it?

IO: I'd been involved with humor before that. I did some work for the *Plain Dealer*. I loved humor and just figured it was the way to go. In addition to publishing established syndicated strips, I could write my own stuff. Get a team of people together who didn't mind working for next to nothing and do some funny stuff. Make people laugh. Make people think. You know we got a lot of wild ideas. We just rolled with it.

JW: What kind of standards did you place on your submissions?

IO: I just tried to make sure it was stuff our advertisers wouldn't drop us for. I tried to grow advertisers, but of course, you aren't going to appeal to everybody. One of my weaknesses was I couldn't get the big corporate advertisers and get more solid support. I just nickel and dimed it. I went to all the ma and pa shops. They kind of became a downfall as an advertiser because you'd stop there to chat for an hour and then you'd go somewhere else and do the same thing. Then my rounds would inevitably end at the winemaker's shop where I would proceed to go down to the basement and get hammered with those guys.

IO: Distribution was great, though. I had subscribers in 45 states. They would just cover the postage and I'd cram it into an envelope and send it. At one point, it ended up going to a dozen foreign countries.

JW: How were you able to build all of this up? You were doing it bi-weekly, which helped.

IO: Bi-weekly and by myself, ha, ha! A lot more ambitious than I am now. It was a tremendous amount of work.

JW: Were people submitting whatever they wanted to?

IO: No. Sometimes I would get random submissions, but most of the time I knew what I wanted. Like I used to work with some of the artists. They would pitch ideas and I had friends and family that would pitch ideas too. Some of them were pretty good, too. Like the last temptation of Gandhi where he's holding a cheeseburger and sweat is pouring off of him. I think I made a t-shirt of that one.

IO: One of my friends, Bill Breitbart, had an idea. Big Bear (a local grocery chain some years ago) had an ad campaign, "Give them a Big Bear hug." Well, we came up with "Give them a big dead slug." It had a big dead slug coming out of a Big Bear shopping bag. Those folks were

pretty mortified, but everybody else found it pretty amusing.

IO: It was doing stuff like that, that we were really capturing people's imagination. Sometimes I pushed the envelope too far and lost advertisers or subscribers.

JW: That's bound to happen.

IO: Well sure. I wanted it to have some edge to it. I didn't want it to be too tame.

JW: So you were running it from '86 to when?

IO: I was into it through the early 90's. I think about '94. I was into it for about 7 to 8 years fully, and then after I was doing freelance writing, it was more of a hands off approach and I had other people try to sell it to two guys in German Village. They were supposed to buy it from me. They never sent me money, but they did keep it running which was okay.

IO: They were supposed to send me \$50 a week for my column and that's what kind of springboarded me to the *Guardian*, then I got a column for the statehouse at an alternative paper. I just got into journalism a bit when the *Guardian* folded up. I used to come up here to the Mohican area in 1980 to canoe and fell in love with the area. It got to the point where I was driving up here every other weekend anyways so, when I needed a job again, I applied to a small town conservative newspaper up here. Low and behold they hired me. Got up here, got divorced and have been up here since '97 or '98.

JW: Was *HOOT* just comics and how many pages did you have?

IO: It ran 16 to 20 pages. Sometimes we did concept issues which made my ex-wife cringe because she knew I wasn't going to make any money on those. Generally, it involves fancy footwork you know as far as covers. On one of them, we had a split personality issue where we had four different artists draw covers and split the press run into four. So we had 5,000 each with different covers.

JW: Wow! That is unreal!

IO: We had a dyslexia issue which ran from back to front. We would occasionally plug things like the Drexel shows. Or the sci-fi marathon. Did a couple photographic covers. I think the most ambitious thing we did was, is "*The Other Paper*" still out?

JW: It was. I don't think it is anymore. (*The Other Paper* stopped publishing in 2013)

IO: That was Max Brown's baby. We did a parody of that called "*An Other Paper*." They had news stories and stuff. At the time, there was someone going around to toy

stores and slashing the crotches of Barbie dolls. At the same time, there was a product called the Gay Bob doll. So we went up to Sandusky and we staged this whole thing with Gay Bob repelling down this rope with a knife in his hands, peeling off in a Barbie car with his legs splayed out. We went to the nth degree to make it look like the *Other Paper*. We did not have the typeface, though. I tweaked in one dimension type to get as close as we could. If you put it in the stand one way, it was "*An Other Paper*". If you put it in the other, it was a legitimate issue of "*HOOT*" with a cover by John Bailey.

IO: Max Brown dashes me off a letter that says "If you ever make a dime, I'm gonna sue the pants off of you." "No danger of that, Max." He got a kick out of it too. That was the sort of thing we'd do.

IO: We had Mayor Rinehart at the time. He had allegedly molested the babysitter he'd hired to watch his kids. He was later arrested for driving drunk and his excuse to the cops was that he was "inspecting the city." So we had a cartoon that said "I'm inspecting the sitter." His family didn't appreciate that.

JW: You were doing all of this on a light board that you made?

IO: Oh yeah. It was grueling. A lot of tape. You had to do it by hand. Technology was pretty ancient too. Very primitive, but it worked. We never laid out anything by computer. When I started we didn't even have block type. We actually had to have the type set for us by a commercial printer, which was incredibly expensive. Once we got it to where I could print that myself and strip it in, it saved a lot of money. It was a lot of work, selling ads, and billing, and people wouldn't pay. I sucked as a businessman. I'd get out there and play and talk with people, but it was such a good idea. Can't miss even for a guy like me that doesn't know the first thing about business.

IO: I had a fortune teller try to stiff me once. She lived way out on the east side. I drove out there. She says "Oh, I wasn't expecting you" and I said "Oh, some fortune teller you are." Out comes a hairy ape of a guy and I thought I was going to get killed. She paid up.

JW: Obviously, you were able to make it for 8 years, that's a long time.

IO: Yeah, 8 years on my watch and I think they kept it after that. I don't know what happened to the equipment or anything.

JW: Were you a writer and an artist, or just a writer?

IO: No, never an artist. But I did work as a photographer. At the newspaper, a photographer got laid off and they never replaced him. I started shooting some of my own stuff and started enjoying it. Now, I've got stuff in galleries and I just shoot stuff with my cell phone.

JW: Are you still working on personal projects?

IO: Not comics. I do some photography and I started editing video. I thought about making a Best of *HOOT*, but I'm close to 70 and don't have time to do anything.

JW: Do you have boxes of old *HOOT*s in your basement now?

IO: I've got some there. There are some at the Billy Ireland Cartoon Library. They should have some. I'd like to donate the rest of it too, if I could.

JW: None of it made it to the digital age?

IO: No. It could be and should be. We have a Facebook page, but it's been a while since it's been updated.

JW: What kind of syndicated work were you running?

IO: Let's see. We used to have *Zippy the Pinhead*, *Bizarro*, *In the Bleachers*, *Joe Bob Briggs Movie Reviews*, *Russell's Political Humor*. Those were editorial cartoons. Eighty percent of it was syndicated comic strips. I got into it with the *Dispatch*, once. They thought I was competition for their advertisers, but I had locked in enough artists that they couldn't really hurt me. They once bought the rights to some work from Berkeley Breathed (creator of *Bloom County*) and sat on it, just to mess with me. Little rivalries like that.

IO: *Life in Hell* was another good one. I wanted to get that. Matt Groening called me in the middle of the night after I'd included it in the layout and said "Oh, I'm already committed to the *Columbus Alive*." We ended up doing a parody of it.

IO: The Charles Schulz Association threatened to sue me because we neutered Snoopy. Under fair use, we were really allowed to do it anyway. So we did a cartoon called *Nutz* about a kid whose mouth was a butt.

JW: I can't believe it was all on you.

IO: A lot of it was. We had a couple delivery people who

came and went. Some of 'em stuck around for a couple years. I did most of the layout myself.

JW: Where were you getting printed?

IO: *The Athens Messenger*. *Madison Press* was one I worked with as well.

JW: You would take the handmade layout to the location?

IO: There were a couple ways, but yeah. There were times where the paper would have a truck coming through on a day. My two car garage became a distribution warehouse. That's where we had a skid loader. A big semi would back up on Indianola. The neighbors loved me.

IO: One of the delivery drivers was a deadhead. Every time there was a Grateful Dead concert he'd just leave across the country. I'd have distribution spots that would call me and say "We didn't get our *HOOT*." I'd call him and his roommate would say he'd left for a Grateful Dead Concert. I'd have to drive over and deliver them myself. I told the guy, just let me know next time.

JW: Who was your target market?

IO: Campus, Grandview, Bexley, That was the hard part. Columbus is just really spread out.

JW: Was this your full time job?

IO: Yeah. My daughter was born in '89. I was a stay at home father. Hard to take her on an ad route. You could milk her for the cute angle until she fills her diaper on somebody's counter.

JW: Probably more than full time.

IO: Oh yeah, 60 to 70 hours a week.

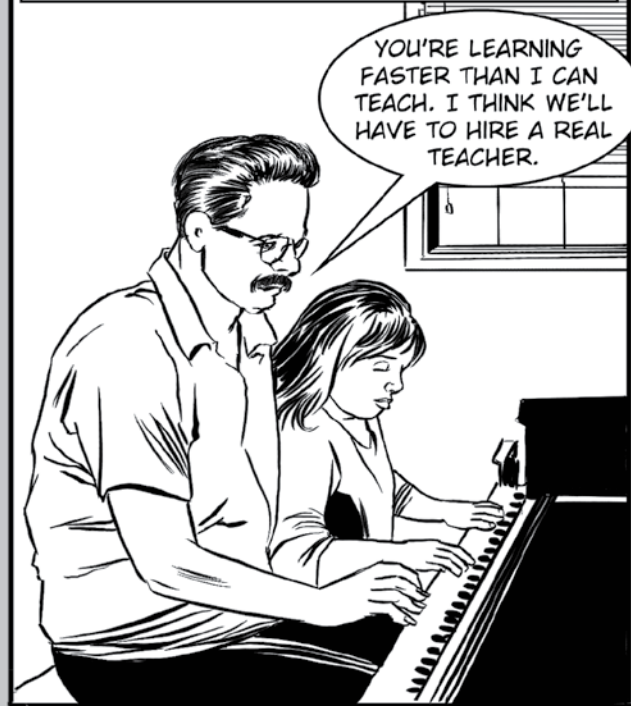
JW: What advice would you offer to someone who was trying to do a *HOOT*-like thing? Would you tell them not to do it?

IO: No, I would just tell them to be aware and be willing to put your whole life into it. Not to have a life of your own. I still have nightmares, you know. "I'll never be able to sell these ads."

Special thanks goes to Gib Bickel of the Laughing Ogre for connecting us for this interview.

MEET THE PEOPLE OF COLUMBUS: ANNALISA VENTOLA

IN 1984, ANNALISA VENTOLA RECEIVED A PIANO AS A GIFT FOR HER 7TH BIRTHDAY AT HER HOME IN THE HILLTOP. HER FATHER WOULD SPEND A WEEK TEACHING HIMSELF A LESSON BEFORE TEACHING HIS DAUGHTER.



OVER THE NEXT SEVERAL YEARS, SHE TRIED HER HAND AT A VARIETY OF INSTRUMENTS EVENTUALLY SETTLING ON PIANO, VOICE, AND TROMBONE. AT NINETEEN, SHE WAS A MUSICAL COORDINATOR AT THE CATHOLIC NEWMAN CENTER UNTIL SHE SUFFERED A CRISIS OF FAITH SPURRING AN INTEREST IN THE SCIENTIFIC STUDY OF SPIRITUAL EXPERIENCES.



HER PARENTS DIVORCED IN 1997, CAUSING A DEEP DEPRESSION. ANNALISA DROPPED OUT JUST BEFORE COMPLETING HER B.A. IN MUSIC. SHE SPENT THE NEXT TWO YEARS WORKING AT VARIOUS EMPLOYERS THROUGH TEMP AGENCIES.



WHEN SHE WENT BACK TO OSU IN 1999, SHE HAD BROADENED HER INTERESTS PAST MUSIC AND INTO PARAPSYCHOLOGY, A FIELD OF THE SCIENTIFIC AND SCHOLARLY STUDY OF UNUSUAL HUMAN EXPERIENCES (SUCH AS ESP, HAUNTINGS, AND PSYCHOKINESIS).



IN 2001, ANNALISA SPENT TWO MONTHS IN A SUMMER STUDY PROGRAM IN PARAPSYCHOLOGY. WANTING TO PUT HER EDUCATION TO USE, SHE BECAME A PROFESSIONAL BLOGGER SUMMARIZING THE OUTPUT OF ACADEMIC JOURNALS IN THE FIELD..



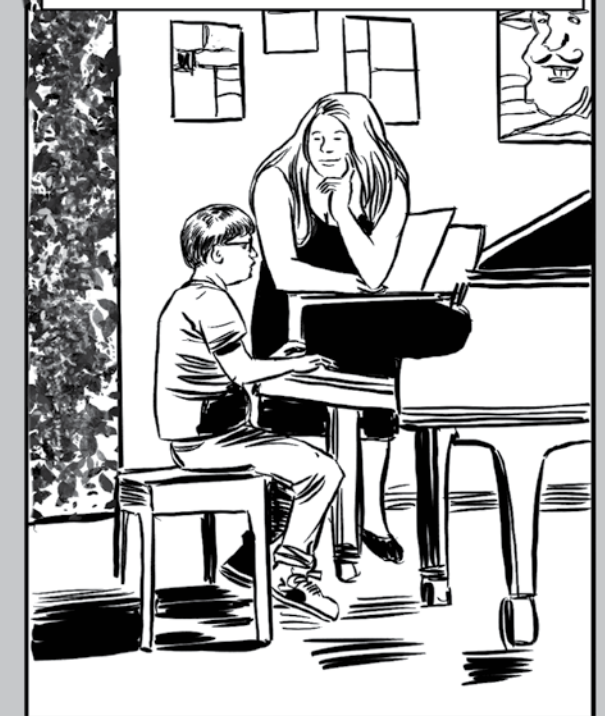
IN 2006, HER BLOG GOT THE ATTENTION OF THE PARAPSYCHOLOGICAL ASSOCIATION. SHE WAS OFFERED A POSITION AS THE EXECUTIVE SECRETARY. THREE YEARS LATER, SHE BECAME EXECUTIVE DIRECTOR, MANAGING PUBLICATIONS AND ORGANIZING CONVENTIONS FOR THE PROFESSIONAL ASSOCIATION.



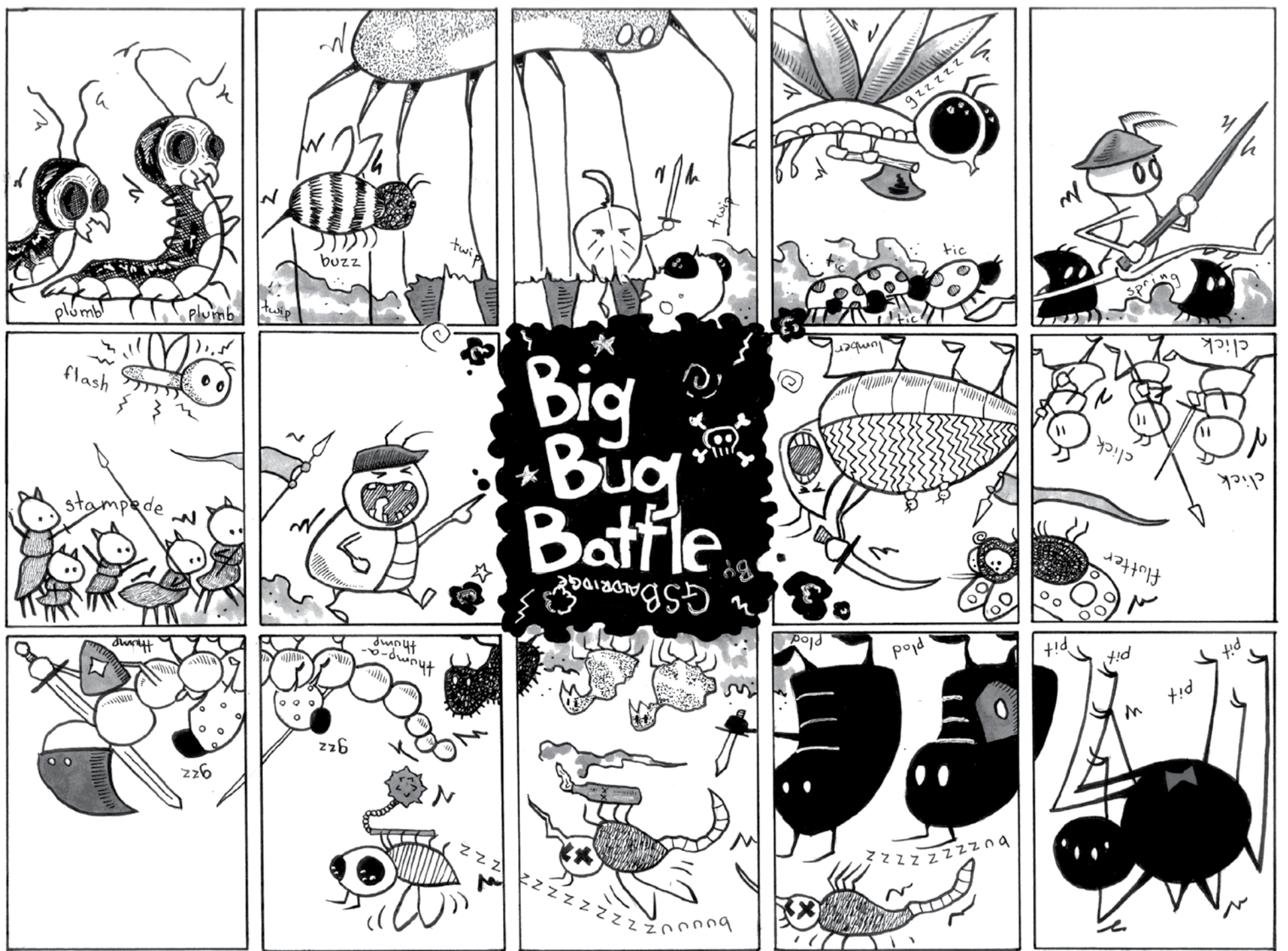
AFTER YEARS OF NOT PLAYING, ANNALISA DECIDED TO EITHER SELL OR START PLAYING HER TROMBONE. SHE PUT AN AD ON CRAIGSLIST IN 2006 CALLING FOR OTHER "MUSIC SCHOOL HAS BEENS", THUS THE QUINTET KNOWN AS THE BRAZEN BRASS WAS FORMED.



SINCE THEN, ANNALISA CONTINUES TO PUBLISH RESEARCH IN BOTH MAINSTREAM AND EDGE SCIENCE JOURNALS WHILE CONTINUING TO TEACH MUSIC AT THE WHITNEY & VENTOLA MUSIC STUDIOS IN CLINTONVILLE.



ANNALISA ADMITS THE JOURNEY IS NEVER OVER. HER INTEREST IN CONSCIOUSNESS DEVELOPMENT NOW GIVES HER A WEALTH OF COMPOSITIONAL MATERIAL. SHE'S BEEN FACING HER FEARS OF STAGE FRIGHT BY PERFORMING MUSIC WHENEVER POSSIBLE AND TEACHES OTHERS TO DO THE SAME.



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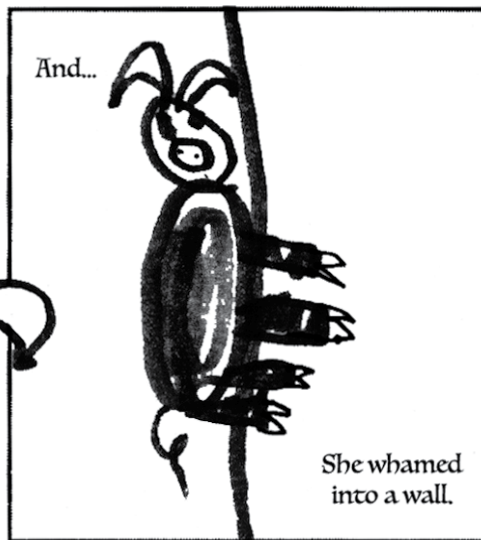
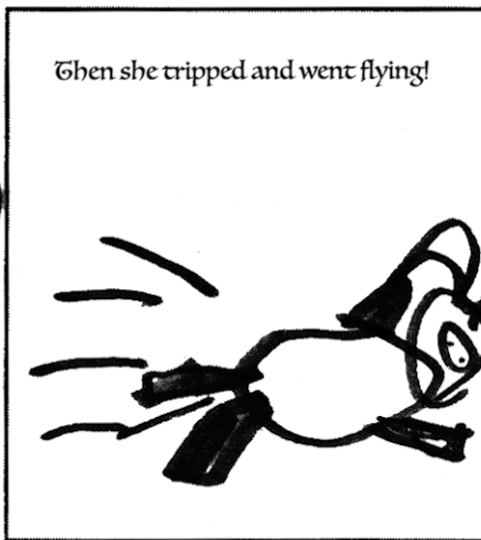
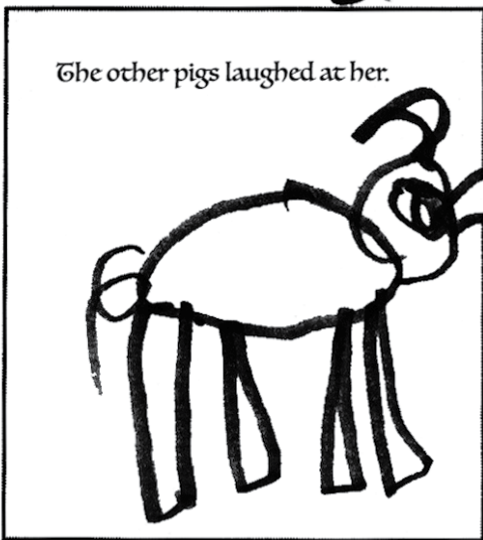
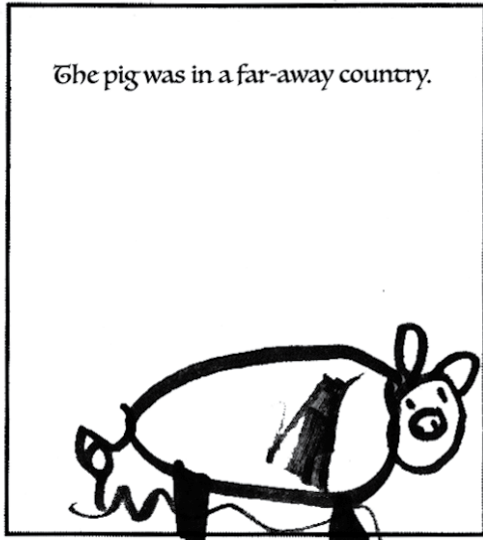
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KID'S KORNER

By Sabine M., Age 5 1/2

The Dancing Pig



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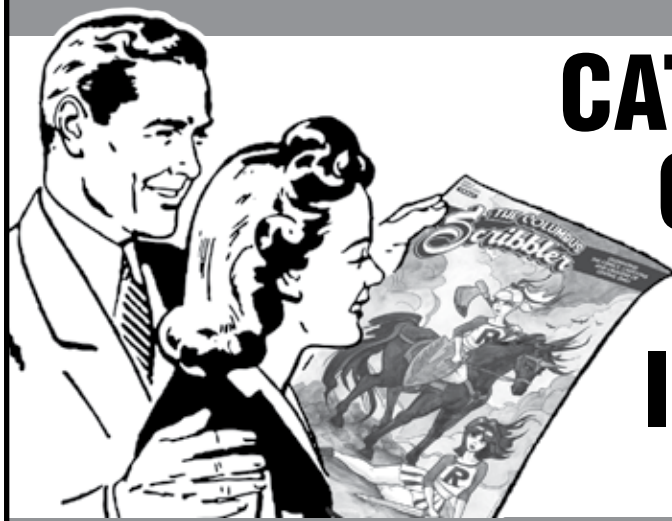


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MY FIRST COMIC A RETROSPECTIVE OF LUMPY

By Steve Steiner

For every person who makes comic books, there was a point in their life when they decided to make the jump from a reader to a creator. For me, it started long ago in a simpler age known as the 1990s. More specifically, the year was 1998. Most remember that time for all the naughty things Bill Clinton was up to. Not me.

I was a sophomore in high school and, like everyone else in my tiny western Pennsylvania town, I was singing *Tubthumping* on the school bus and watching Bruce Willis save the world from that killer asteroid in *Armageddon*. I was already making strange comic strips for the student newspaper. It was time for something bigger. I decided to finally make my own comic book. There had been a couple of false starts before this and even a half-hearted collaboration with my friend, Phil.

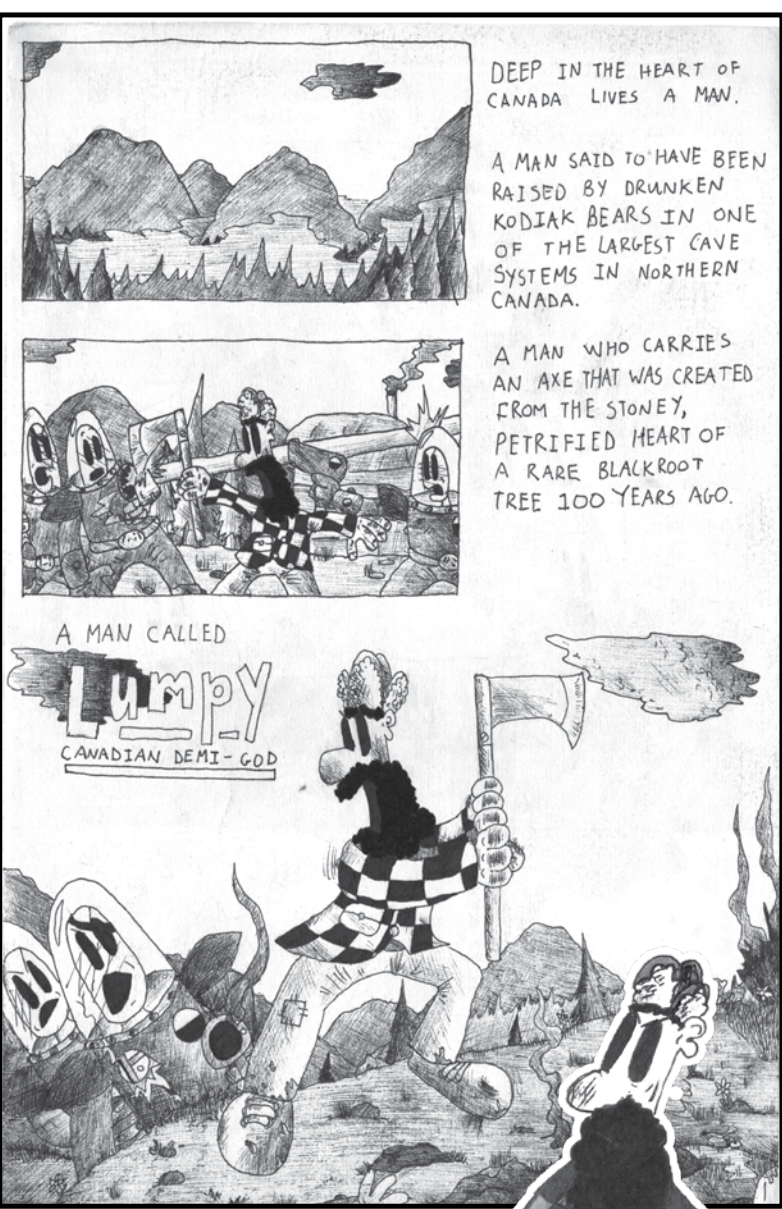
This time I found my hero while flipping through a spiral notebook full of doodles that I drew when I should have paid attention in class. A cartoon of a beady-eyed lumberjack got the gears of my imagination moving. Thus was born Lumpy, Canadian Demi-God. He was a man's man who lived alone in the barren tundra and took no guff from anyone. Despite his wishes to just be left alone, poor Lumpy was dragged into all sorts of shenanigans.

I remember I named him after one of my dad's old model railroad buddies. He was a big dude with a black, bushy beard that everyone called "Lumpy" for whatever reason, so it seemed kind of perfect. As for the Canadian theme, I don't think I'll ever know why I was so preoccupied with Canadian super heroes. There was *Alpha Flight* published by Marvel Comics that I sort of read every once in a while, but no great fascination with those strange maple leaf obsessed folk up north. I've only ever been to Canada once and that was just a quick trip over the border to see Niagara Falls when I was 8.

So, together with his mutant moose, conveniently named Mutant Moose, and his trusty mythical axe, he took on the other-worldly menace of the Invaders from Dimension 12. Upon its completion, I turned it in for a project in my art class. For the life of me, I can't remember just what grade Mr. Jones ended up giving me. It must of not been that bad, as I would go on to make a series of comic books for his class with such electrifying titles as *The Diamond Knight*, *The Educating Four*, and *Chimp Cheeso*.

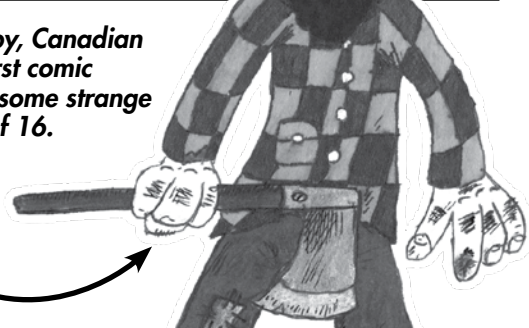
There was more Lumpy too, though I eventually dropped the "Canadian Demi-God" tag line and just called him the more modest "Lumpy the Lumberjack." He'd go on to fight the Man-Eating Maple, the Machine That Turned Everything Green, and the weird beast Orval Elkhead. To date, only the original handmade book exists. It would take me another year or so to even attempt to reproduce and distribute these early efforts.

I didn't do much with the character after high school, though the burly Canadian still holds a special place in my heart as my first comic book character. Now, decades later, I've self published well over 100 titles, so to any future historians, have fun tracking down this obscure artifact. To others, maybe this short tale will help inspire you to take your own leap and make your own comic.



▲ Page 1 from *Lumpy, Canadian Demi-God* - my first comic book that got me some strange looks at the age of 16.

Hey - hands are hard to draw!



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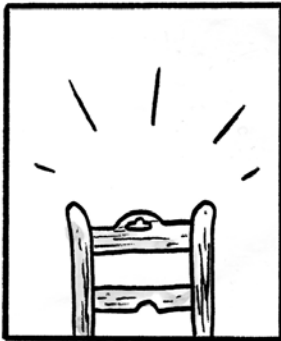
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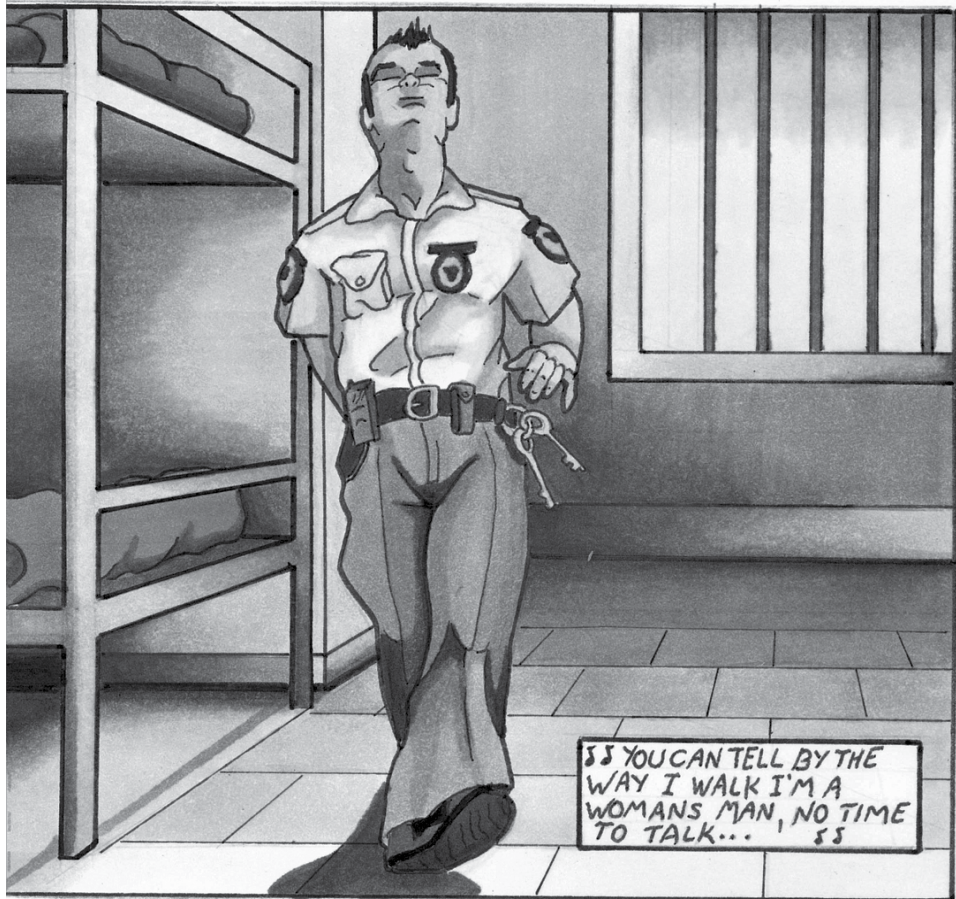


The
BATTERED
 SUITCASE
 by Brian Canini



BACK TO BLUE

By: Adam White



§§ YOU CAN TELL BY THE WAY I WALK I'M A WOMANS MAN, NO TIME TO TALK... §§



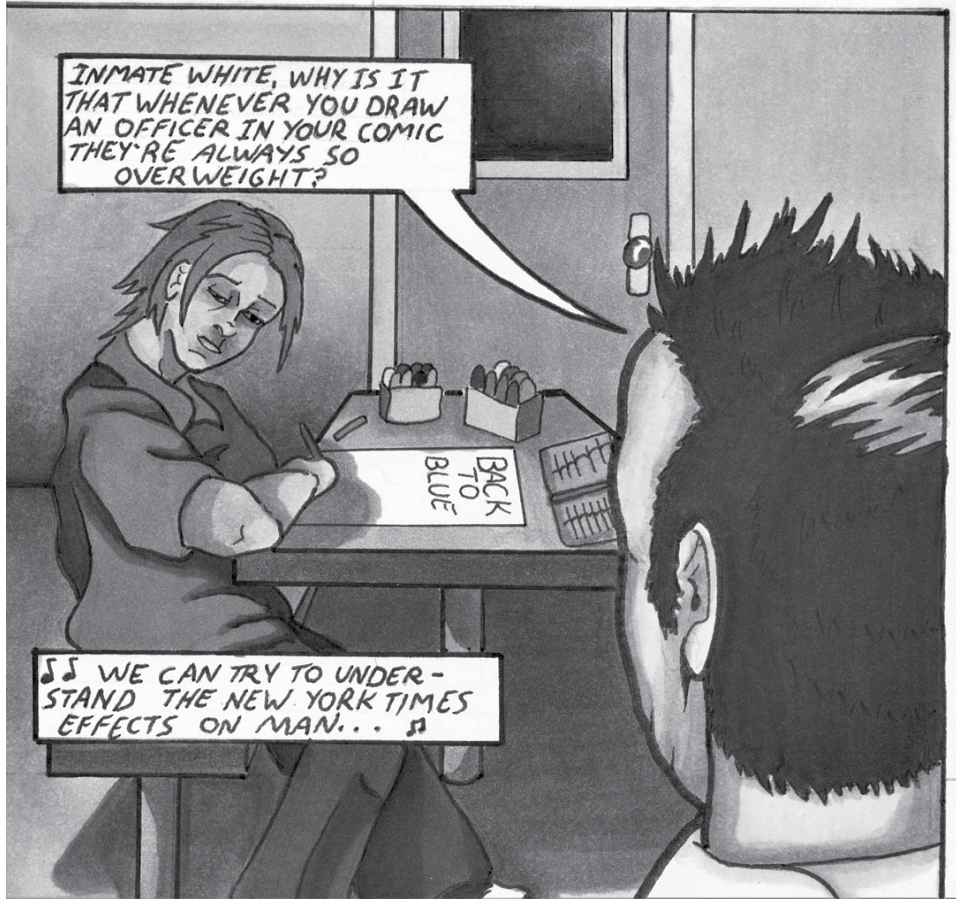
§§ THE MUSIC'S LOUD, THE WOMEN WANT... §§



§§ I BEEN KICKED AROUND SINCE I WAS BORN... §§



§§ IT'S ALRIGHT, IT'S OK; YOU MAY LOOK THE OTHER WAY...



INMATE WHITE, WHY IS IT THAT WHENEVER YOU DRAW AN OFFICER IN YOUR COMIC THEY'RE ALWAYS SO OVERWEIGHT?

§§ WE CAN TRY TO UNDERSTAND THE NEW YORK TIMES EFFECTS ON MAN... §§

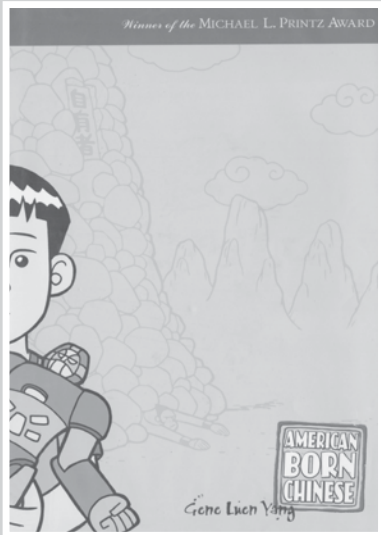


WELL... I DON'T ALWAYS DRAW OFFICERS OVERWEIGHT...

§§ WHETHER YOU'RE A MOTHER, OR WHETHER YOU'RE A LOVER; YOU'RE STAYING ALIVE, STAYING ALIVE... §§

END

COMIC REVIEWS BY JACK WALLACE



AMERICAN BORN CHINESE

Gene Luen Yang - 2006

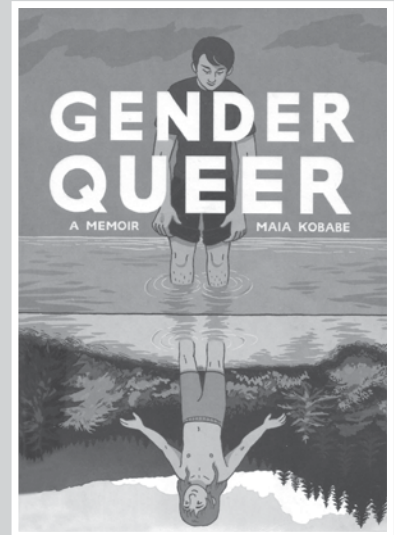
American Born Chinese is a collection of three storylines intertwined together with the theme of trying to accept yourself when you are the outsider; when you don't look, act, or speak like everyone else.

The main story is about Jin Wang, the only Chinese-American student at his school. Though he finds friendship with the only other immigrant in his school, Jin also nurses a crush on a Caucasian girl in his class. He then goes to great lengths to become a version of himself that he believes she will find attractive, including perming his hair.

The second story focuses on The Monkey King, one of the oldest and best known Chinese fables. It relays the legend of The Monkey King who, after being looked down upon by the other deities, decides he no longer wants to be a monkey. He works hard to master the skills that will make him a God, but it's that desire to be something different than he is that continues to cause him trouble.

Lastly, Chin-Kee is a negative stereotype that exists as a cousin to a young, popular, Caucasian basketball player named Danny. Danny is forced to move every year after Chin-Kee's visit to avoid the shame Chin-Kee has caused. Chin-Kee is a powerful example of the damage a stereotype can do to a kid who just wants to try and fit in.

The book's interlocking tales speak to the outsider in all of us and guide us to a more positive path of self-acceptance. Though suitable for all ages, this is a beautiful portrayal of being otherly.



GENDER QUEER

Maia Kobabe - 2019

Maia Kobabe provides insight into eir path to identifying as non-binary and asexual.

Maia begins eir tale when e is a young child growing up with eir parents and sister in northern California. While many see eir as female, Maia does not identify that way from a young age. From peeing outside to being forced to put on a shirt when swimming with friends, Maia is consistently forced to confront the gender prescribed role society has hoisted upon eir young shoulders. As time passes, e continues to struggle not only with eir gender, but with eir sexual orientation. Over this long, arduous societal landscape, Maia continues to find the path that makes eir most comfortable.

This book is a true testament to what comics can be. Not only is this work a gripping tale of the struggle to feel comfortable in one's own skin, but it also serves to invite people to look through a unique pair of eyes. Maia's simple art style further helps to invite readers to empathize with the creator.



FUN HOME

Alison Bechdel - 2006

From the creator who brought you *Dykes to Watch Out For*, comes the critically acclaimed *Fun Home*. This autobiography centers around Alison's relationship with her closeted father, Bruce, and the ramifications of his death.

Alison grew up in the small town of Beech Creek, Pennsylvania where her family ran a funeral home. Though often despondent, distant, and outwardly cold, her father helped shape her love of books and was dedicated to the restoration of her childhood home. Allison continues to face the challenges of adolescence including a year of obsessive compulsive disorder and divulging to her mother that she's started menstruating for the first time.

In college, shortly after Alison comes out as a lesbian, she discovers that Bruce was also gay. Before she can process the revelation, she soon receives the call that her father has died by possible suicide. Alison is then forced to try and cope with what that means, both to her and the rest of her family. As she tries to pull the string of grief, it unravels a mix of feelings, past assumptions, and a reexamination of that relationship.

The book is deeply personal and Alison's art is intricately detailed along with her memories of her life at that time. This heartfelt work describes the vast path that we all take to finally understand not only ourselves, but how that identity gets intertwined with the relationships of those who raised us.

BLOOD IN THE INK / CONTINUED FROM PAGE 6

called *Crime and Punishment*. By the end of 1948, so many publishers had entered the genre that, by one estimate "thirty different crime comics were on the stands" every month and, by 1949, roughly "one in seven comics was a crime comic."

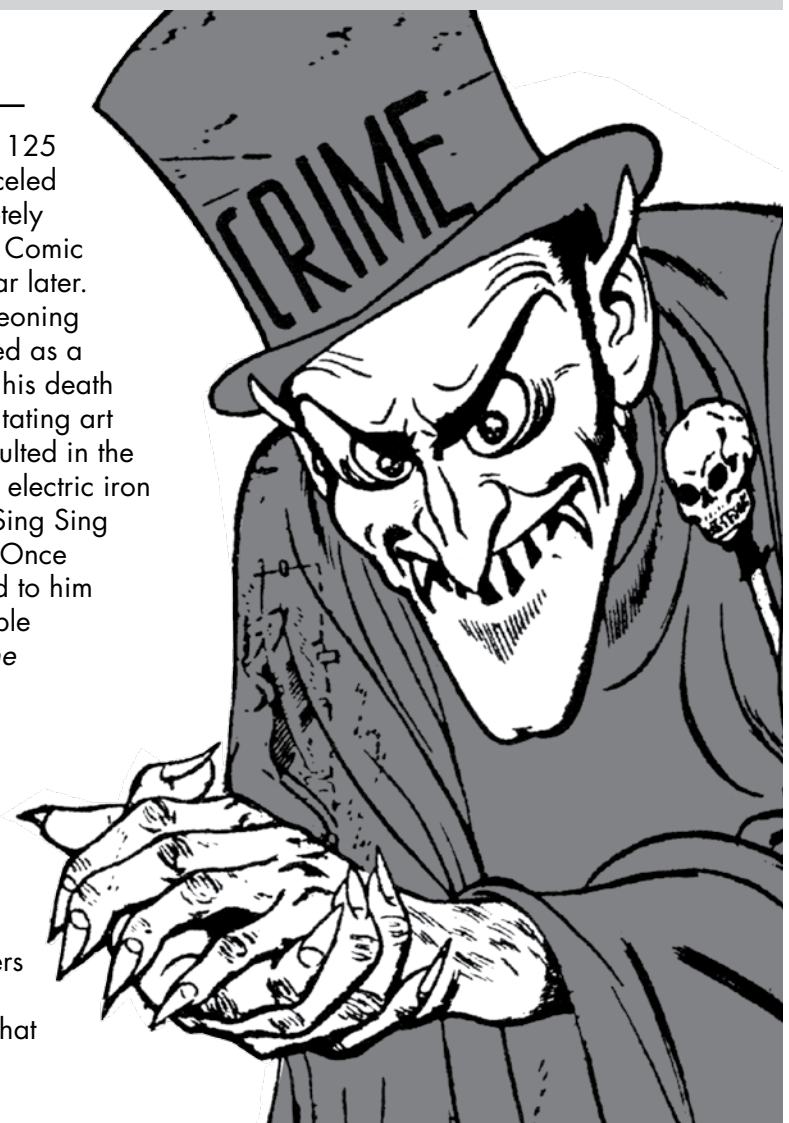
Part of the appeal of crime comics was the degree of realism they could offer their audiences. Thanks to Hollywood's content codes, movies couldn't depict violence to the degree or detail that the then unrestrained comics industry could. On top of that, after WWII, Biro and Wood brought in artists Dan Barry and George Tuska who added a more realistic illustrative style to the Comic House titles that set them apart from the superhero titles and the rest of the competition.

It was not long after the crime comic explosion that these comics became targets of concerned parents, clergy, and other groups who saw the stories as one of the root causes for illiteracy. This would lead to the formation of the Association of Comics Magazine Publishers (ACMP) in 1948 of which Gleason was a founding member. The ACMP was an effort in the comic industry to avoid regulation.

The ACMP wasn't enough in the eyes of the anti-comics movement. In 1954 Dr. Fredric Wertham's book, *Seduction of the Innocent*, which, among many other unfounded claims, stated that comics were the cause of juvenile delinquency, led to the investigations by the Senate Subcommittee on Juvenile Delinquency. Soon after the hearings, the comic industry instituted a strict self-censoring code administered by the Comics Code Authority.

In 1955, after nearly 15 years and 125 issues, *Crime Does Not Pay* was canceled shortly after the Comics Code completely sanitized all violence from the comic. Comic House would go out of business a year later. Biro would go on to work in the burgeoning medium known as television, employed as a graphic artist for NBC television until his death in 1972. Sadly, life would end up imitating art for Wood. His drinking eventually resulted in the brutal murder of his girlfriend with an electric iron in 1958. He would serve 3 years in Sing Sing Prison, ending his sentence in 1961. Once out, his gambling problem would lead to him becoming involved with the very people he once created stories about in *Crime Does Not Pay* and, eventually, his disappearance.

As for the genre Biro and Wood established, crime comics would be on the lam for many years only to reemerge once the heat was finally off. The early 90s would see a new resurgence for the genre, as titles like *Sin City*, *Stray Bullets*, and many others helped to reestablish crime comics' dark throne in the industry. A throne that continues to lurk in the shadows to this day.



References:

- Comic Book Nation: The Transformation of Youth Culture in America by Bradford W. Wright
- The Illustrated History: Crime Comics by Mike Benton
- "Biro and Wood: Partners in Crime" by Denis Kitchen
- The Comic Book Makers by Joe Simon with Jim Simon
- Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book by Gerard Jones
- "Leverett Gleason" by Brett Dakin, Harvard Magazine

COMIC STORE PROFILE

CAPITAL CITY COMICS



Previously known as the British Papermill, Capital City Comics is one of the oldest comic shops in central Ohio. Owner Tony Kazlauskys and his staff have over 30 years of experience and carry a variety of new releases, large selection of back issues, as well as an array of collectibles. Tony was nice enough to take the time to talk to the Columbus Scribbler and give some insight into how he got into the comic book business.

1. What was the first comic you remember buying?

It was *Micronauts #1* from Marvel.

2. Where did you get your comics growing up?

My older brother went to comic conventions and bought comics for me. Eventually, I started going to shows with him.

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

It's an homage to my former employer, Capital City Distribution.

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

Interacting with and helping customers.

5. What is the prized comic of your collection?

None currently. At one time, it was the *Uncanny X Men* (1963 run), but I had to sell them to put a down payment on a house.

Visit *Capital City Comics* at 7530 E. Main Street in Reynoldsburg or you can check them out online at capitalcitycomics.net or their Facebook, [facebook.com/capitalcitycomics](https://www.facebook.com/capitalcitycomics).

6. What changes have you seen in the comics world over the years?

Working both sides of the comic industry gives you a perspective on the good and bad of the distributors. Currently, history is repeating itself with a distributor re-alignment.

7. Who are some of your favorite artists?

Dave Cockrum, John Byrne, Michael Golden, and George Perez

8. Who is your favorite character?

The X Men by Len Wein and Dave Cockrum.

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

For DC fans, *The Dark Knight Returns* and *Kingdom Come*. For Marvel, *The Infinity Gauntlet* and *The Dark Phoenix Saga*.

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

Hopefully, its survival.

CURRENT CARTOON EXHIBITIONS

SIDE EFFECTS

PAINTINGS BY PATRICK MCDONNELL 2016-2021

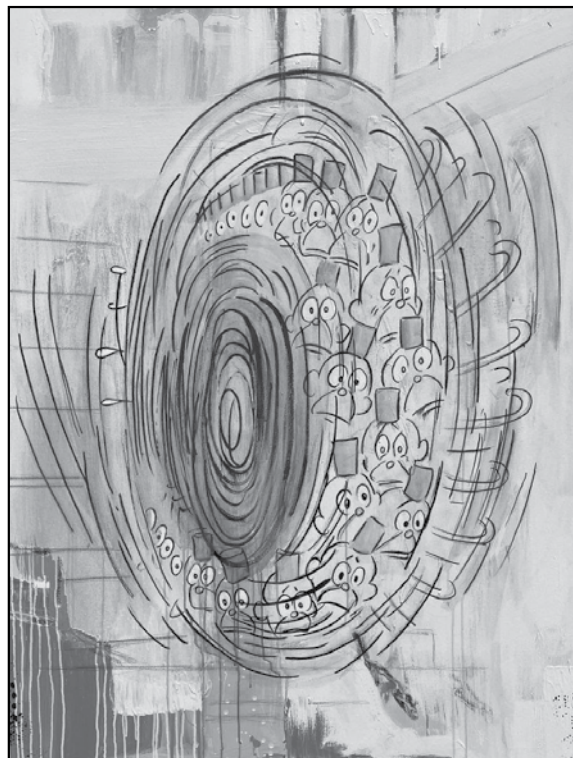
The Billy Ireland Cartoon Library & Museum is thrilled to partner with Ohio State's Urban Arts Space on Side Effects: Paintings by Patrick McDonnell 2016-2021.

Patrick McDonnell, best known for his long running comic strip *MUTTS*, has always made personal and abstract paintings. During the turmoil and isolation of the past few years, his output has literally exploded—in volume and intensity. In this exhibition of over 50 large canvases, McDonnell juxtaposes the painterly gesture of abstract expressionism with the simple inked beauty of classic comic characters.

"These paintings are about coping and persevering, how everything is connected, and how art (and humor) heals," McDonnell has explained.

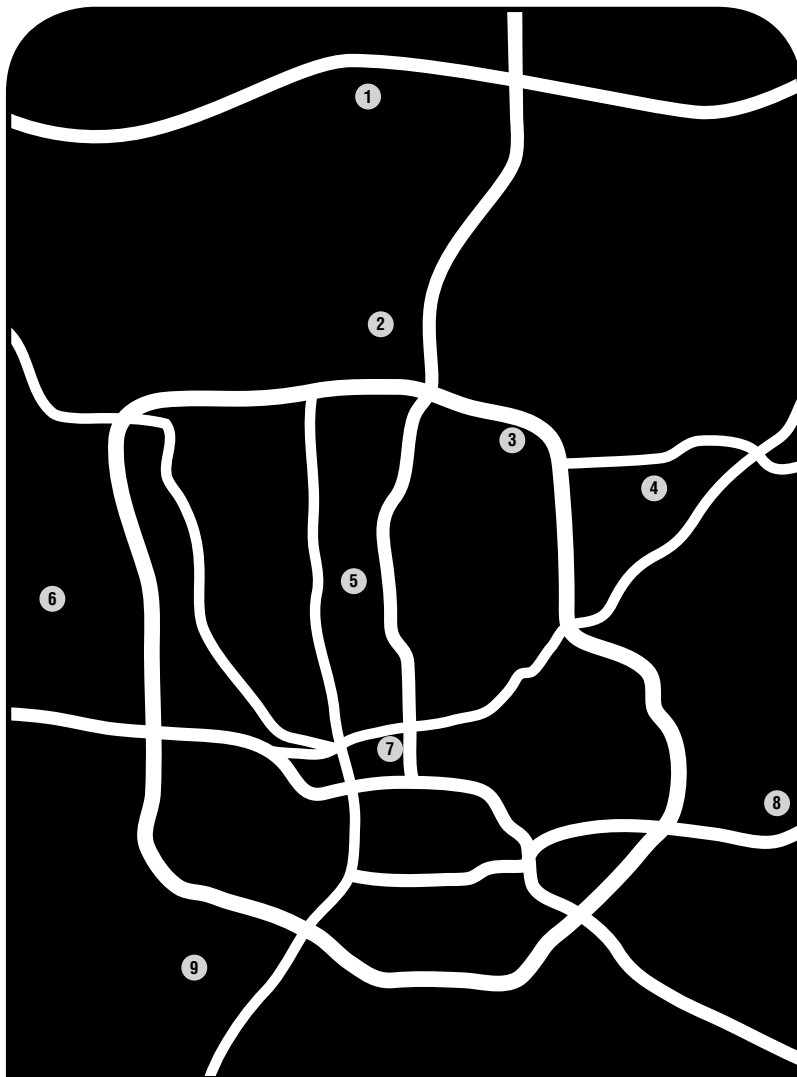
These large-scale paintings will be shown publicly for the first time at Urban Arts Space in downtown Columbus through October 3rd, 2021. Admission is free, but at this time you must pre-register. A full catalog for the show will be available at the gallery and on MUTTS.com. Additional work provided by the Billy Ireland Cartoon Library and Museum showcase artists who influenced McDonnell, including Ernie Bushmiller, Milt Gross, George Herriman, and more.

This exhibit coincides with *The Dog Show: Two Centuries of Canine Cartoons*, on display now through October 31st at The Billy Ireland Cartoon Library & Museum. The Dog Show features original comic art spanning from the 19th Century to present day, including *MUTTS* original art.



Patrick McDonnell, *Happy Hooligan (Descending A Staircase)*. Photo courtesy of the artist.

OSU Urban Arts Space
50 W Town St, Columbus, OH 43215
uas.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

NATIONAL COMIC BOOK DAY IN THE USA
September 24

HALL OF FAME CITY COMIC CON
Saturday, September 25 • 10 AM – 6 PM
Canton Memorial Civic Center
1101 Market Ave. N. • Canton, OH

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

PICKERINGTON COMIC FEST 2021
Saturday, October 16
Pickerington Public Library
201 Opportunity Way • Pickerington, OH

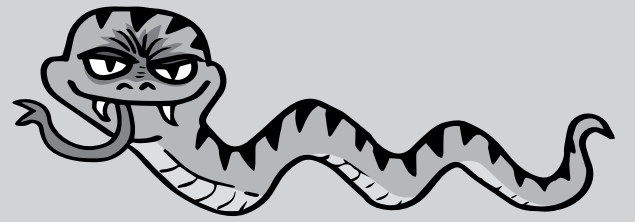
FANBOY EXPO
Friday, November 5 - Sunday, November 7
Columbus Convention Center • Columbus, OH

AKRON COMICON
Saturday, November 6 – Sunday, November 7
Emidio & Sons Banquet Center
48 E Bath Rd. • Cuyahoga Falls, OH

BUCKEYE COMIC CON
Sunday, November 21 • 10 AM – 4 PM
Courtyard by Marriott Columbus West/Hilliard
2350 Westbelt Dr. • Columbus, OH

CANTON COMIC BOOK, TOY & NOSTALGIA CONVENTION
Sunday, December 5
St. George Serbian Center
4667 Applegrove St NW • North Canton, OH

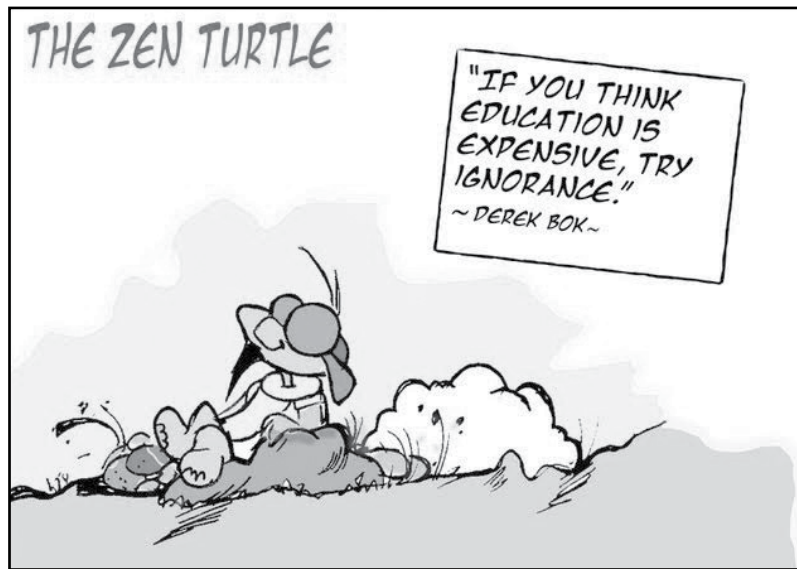
The Funnies



JOHN BRADY

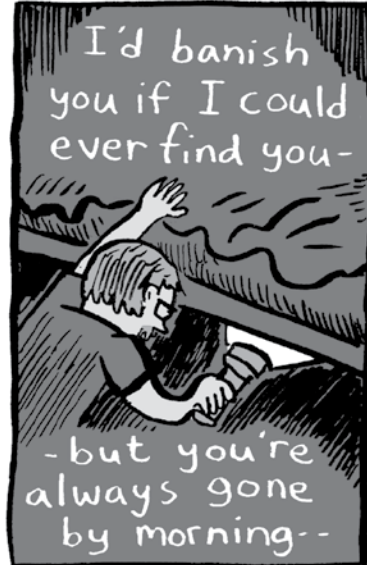
STICK AND ROCK

JESSE NOBLE



SHADOW SNAIL

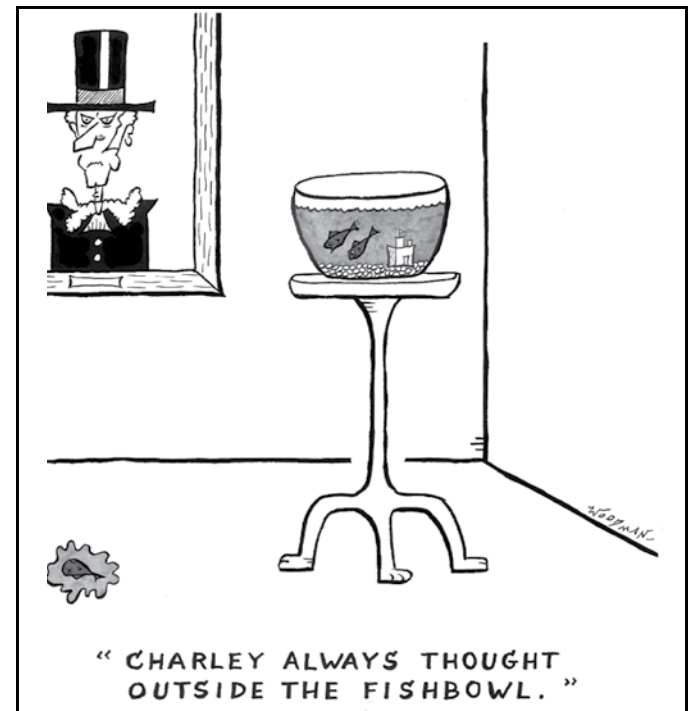
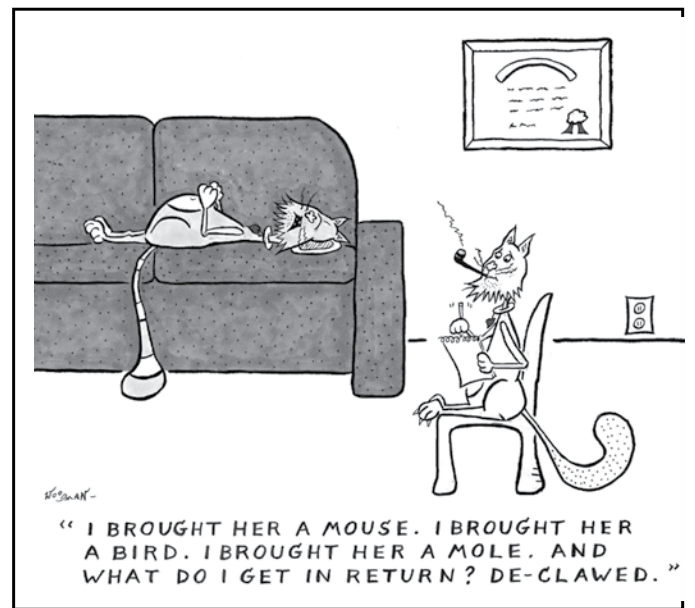
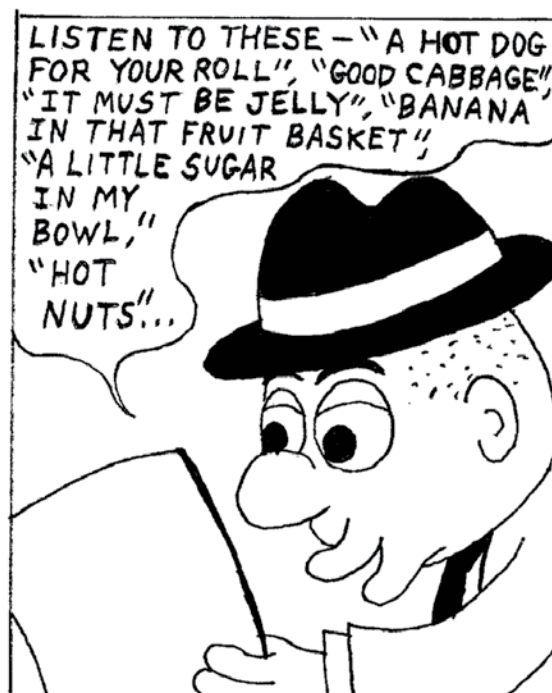
STEVE STEINER



A CORNELIA STORY

KEL CRUM

THAD WOODMAN



A MESSAGE FROM THE SCRIBBLER



▲ A line of eager comic readers peruse issues of the *Scribbler* while waiting in line to enter the Laughing Ogre on Free Comic Book Day.

We hope you have enjoyed our latest issue of the *Columbus Scribbler*. We would like to extend a big thank you to Gabby Metzler for taking the time to talk with us and for illustrating our wonderful cover. We would also like to thank the wealth of talented cartoonists who put their pens to paper for this issue. To discover and explore more work by these amazing local creators, check out their individual websites or swing by your local comic store.

Hats off to The Laughing Ogre, and an immense congratulations to Columbus' own local comic shop and long-time *Scribbler* supporter on winning the 2021 Will Eisner Spirit of Comics Retailer Award. For those of you not familiar, the Eisner Awards are the world of comics equivalent to the Oscars. The Spirit of Comics Retailer Award is specifically geared toward acknowledging the important role that comic retailers play in the industry. Most importantly, they nurture the relationship between creators and their readers. This honor is awarded annually to one retailer from around the world who has done an outstanding job in supporting the comic art medium both in the industry at large and in their local community.

At the *Scribbler*, we believe that comic shops fill

a vital role in the world. They have the power to become a safe refuge where readers of all diversities and backgrounds can go to explore new depths of the imagination, unlock new ideas, and allow one to discover new or familiar worlds. We couldn't be happier to celebrate this tremendous honor for one of Columbus' greatest comic shops!

As creators ourselves, we are ecstatic to be a foundational platform and uplifting part of Columbus' comic community and to continue our quest to educate and foster a love for this incredible artform. As a supporter of the *Columbus Scribbler*, you can directly help us to keep the scribbles coming alive by donating to our Patreon account or by PayPal on the *Columbus Scribbler* website (columbusscribbler.com). Active supporters of the *Columbus Scribbler* will never have to worry about missing an issue. For as little as \$1 per month, you will receive your own copy of the *Columbus Scribbler* sent directly to your home.

Thank you for your continued support and remember, Scribble on!

- Brian Canini



THE MINDS BEHIND THE COLUMBUS SCRIBBLER



BRIAN CANINI
drunkencatcomics.com

Brian Canini is a cartoonist that lives with his significantly better half, Amy, and his three amazing kiddos in Sunbury, Ohio. 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 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*, *Nobody Can Eat 50 Eggs*, and *Danger Stranger*. Go to mulletturtle.com to see more of his work.



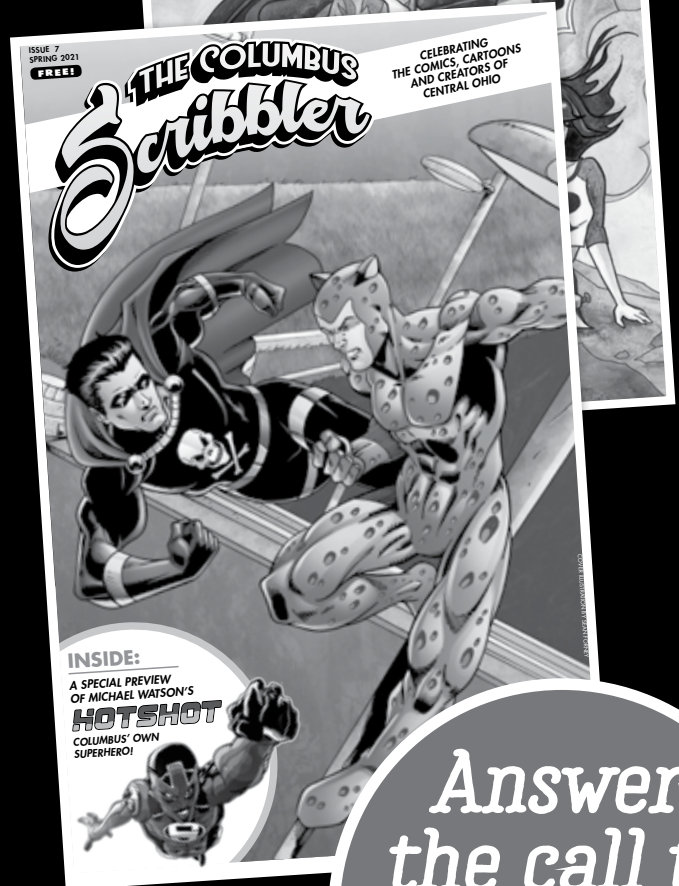
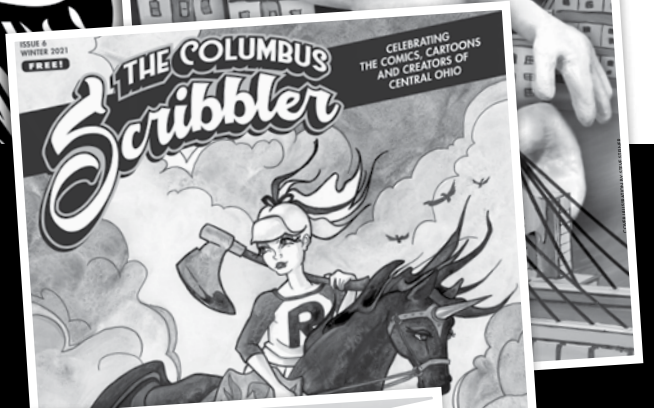
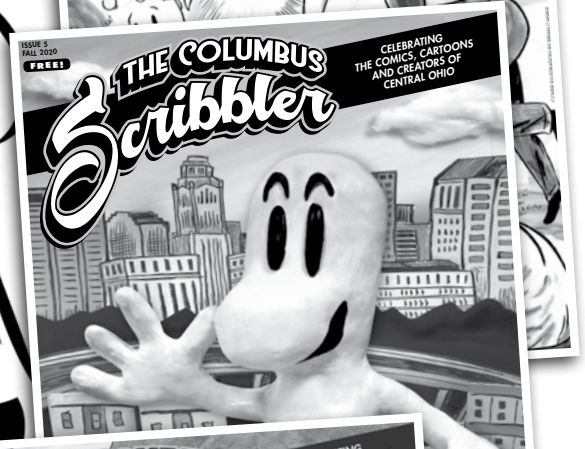
JACK WALLACE
disposablefictioncomics.com

Jack Wallace is a writer from Columbus, Ohio. He's 30-something, happily married to his wife Katie, and finds himself inexplicably working in finance. Disposable Fiction Comics started as a group of short stories and grew into a website and small press. His work includes the graphic novel, *Frankenstein for Mayor*. Jack currently works as a script writer for two animation studios, Essence Cartoon and Ownage Animation.

What is it that they want, my darling?

It's the medium of comics...

THEY'RE IN NEED!



THE COLUMBUS Scribbler

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