

ISSUE 11  
FALL 2022

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**THE COLUMBUS**

# Scribbler

CELEBRATING THE COMICS,  
CARTOONS AND CREATORS OF  
CENTRAL OHIO



**EMM**  
2 TIME  
EISNER AWARD  
NOMINEE!

*[Signature]* 07/22

COVER ILLUSTRATION BY BRYAN CHRISTOPHER MOSS

# THE COLUMBUS Scribbler

COLUMBUSSCRIBBLER.COM

Cover illustration by **Bryan Christopher Moss**  
[instagram.com/strange things moss](https://www.instagram.com/strange things moss)

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The views and opinions expressed in this publication are those of the authors and do not necessarily reflect the official policy or position of The Columbus Scribbler.

## A MESSAGE FROM THE SCRIBBLER

Welcome to the 11th issue of the *Columbus Scribbler*! We've been very busy the last few months (see page 23) and have another jam-packed issue for you as a result! We'd like to give a big thank you to Bryan Christopher Moss for taking the time to talk with us, discuss his craft, and for illustrating this issue's exciting cover. Also, thanks to all of the local cartoonists who contributed work for this issue and who participated in our first Scribbler Challenge (the winner of which can be viewed on page 12).

An amazing thing happened since the release of our last issue. We were nominated for an Eisner Award in the category of Best Comics-Related Periodical/Journalism for the second time! The Eisner Awards are presented every year at the San Diego Comic-Con and are essentially the Oscars of the comics. We ventured out to San Diego Comic-Con for the awards show (see page 20 for more details).

We'd like to take this moment to thank the Columbus community, our advertisers, patrons, volunteers, contributors, and fans for making the *Scribbler* such a great publication. This nomination wouldn't have happened without you. We'd also like to take this opportunity to thank our wives, Amy, Katie, and Jennifer, for all of their support, patience, and understanding over the years. For being our sounding boards, cheerleaders, and voices of reason, this paper wouldn't exist and we would never have achieved so much without any of you.

Remember you can help grow our comics community and keep the scribbles coming by becoming a champion of the arts for as little as \$1 per month. Donate to our Patreon Account or by PayPal on our website ([columbuscribbler.com](http://columbuscribbler.com)). Thank you for your continued love and support.

*Scribble on!*

- Brian Canini



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## THE MINDS BEHIND THE COLUMBUS SCRIBBLER



**BRIAN CANINI**

[briancanini.com](http://briancanini.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 creator of the new solo anthology, *Airbag*.



**STEVE STEINER**

[mulletturtle.com](http://mulletturtle.com)

Steve Steiner is a graphic designer and cartoonist who lives in Groveport, Ohio with his wife, Jennifer. He has created numerous mini-comics, zines, and books including *Straight into the Trash*, *Odd Clods*, *Nobody Can Eat 50 Eggs*, and *Danger Stranger*. Go to [mulletturtle.com](http://mulletturtle.com) to see more of his work.



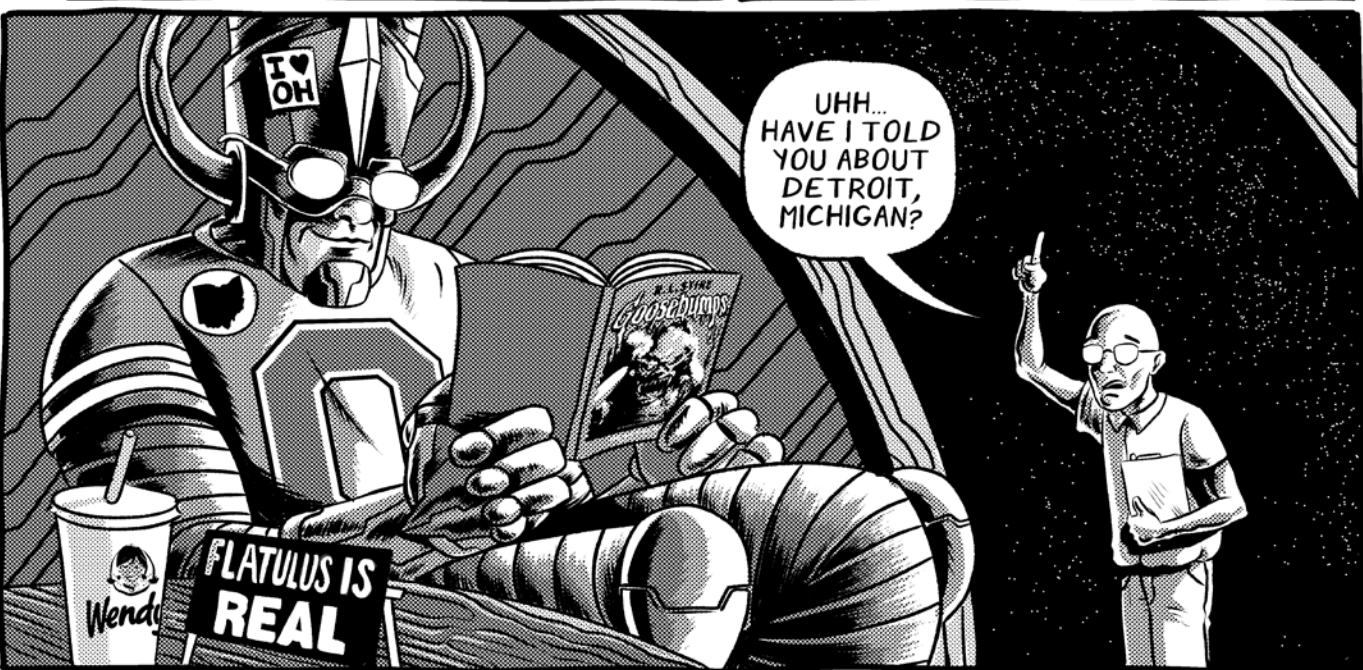
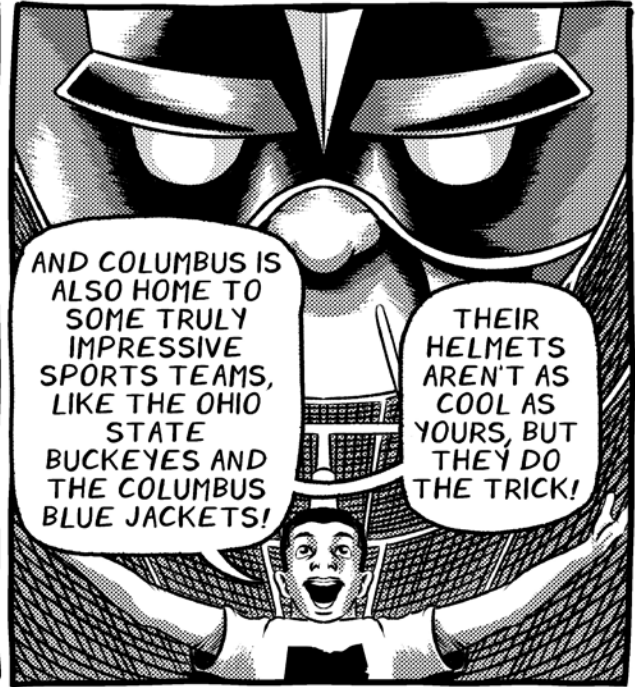
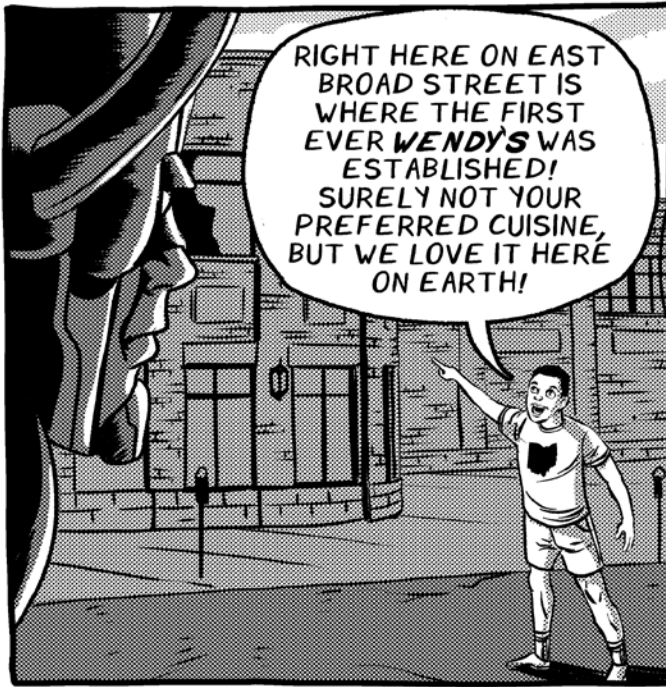
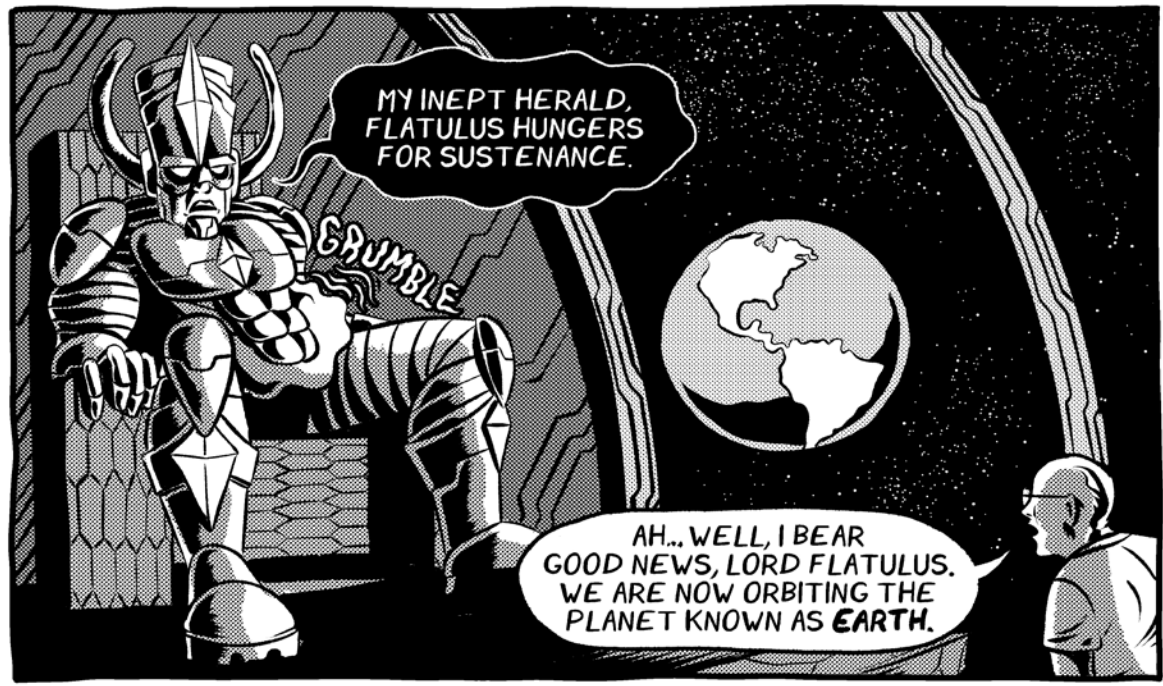
**JACK WALLACE**

[disposablefictioncomics.com](http://disposablefictioncomics.com)

Jack Wallace is a writer from the south side of Columbus where he lives with his wife, Katie. Disposable Fiction Comics developed from a group of short stories into a website and small press. His work includes the graphic novels *Frankenstein for Mayor* and *Chimera*. Jack currently works as a script writer for two animation studios, Essence Cartoon and Ownage Animation.

# THE COMING OF FLATULUS!

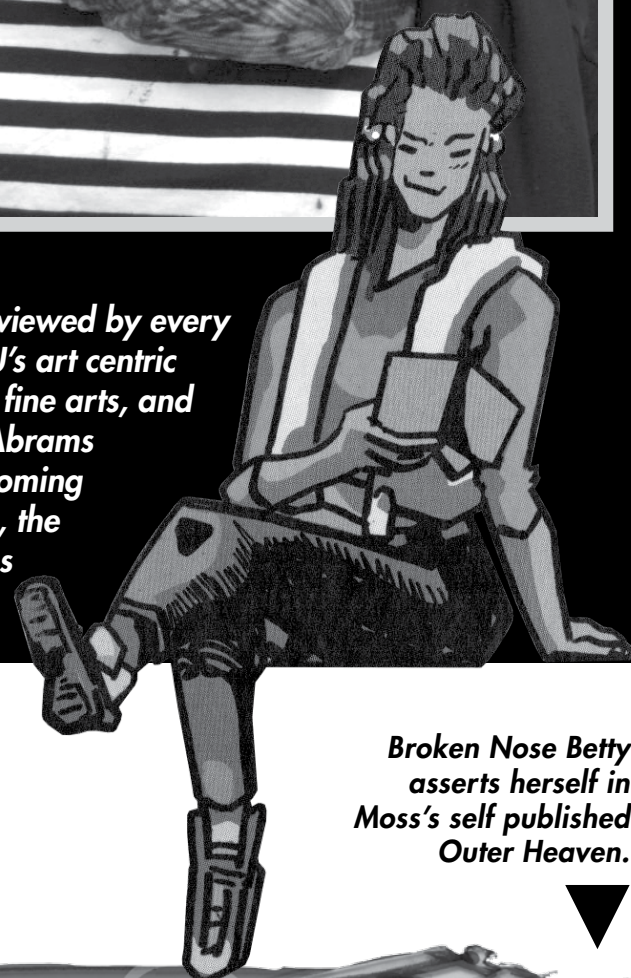
BY RYAN CASKEY



# 10 QUESTIONS WITH BRYAN CHRISTOPHER MOSS



*Prolific artist Bryan Christopher Moss is a well-known Columbus figure, having been interviewed by every major Columbus publication, as well as appearing on Good Morning Columbus, and WOSU's art centric program Broad & High. He is known for working in a variety of mediums including comics, fine arts, and murals and recently completed work on the graphic novel The Eightfold Path published by Abrams Books. Among his other comic credits include Rita's Adventures, Outer Heaven, and the upcoming The Evangelists. Besides his comic work, Moss has been a teacher for Columbus city schools, the manager for Aminah Robinson's house, and had his art displayed around the city. Columbus is fortunate to claim him, and we appreciate the time he took to answer our questions.*



*Broken Nose Betty asserts herself in Moss's self published Outer Heaven.*

**1) How do you think being a self-taught artist gave you a different perspective than someone with traditional art training? How did growing up in Columbus affect you as an artist?**

A lot of times people who are trained usually don't go past their training. There's not much exploration. I'm more interested in learning and exploration. As a self-taught artist, it's more about being resourceful. We don't really consider the industry standard – and that's where we can fail a lot of times because we're learning while we're doing it. Art school gives you a set of tools that allows you to create the idea, but typically they don't show you how to go past using that toolset. Being self-taught, the exploration is more external and open.

Growing up in Columbus, there's nothing to distract you from making art. That allows me to have a hyper attention to developing my skills. The fact that Columbus is flat and boring makes it like a blank slate – it's like New York City in the 50s, the only time when you had the opportunity to become a famous artist. Columbus supports art because art is all we have here. Columbus has always been that way. If I could go to a beach every day then my art would probably suck. At the same time, you can travel really easily to other cities from Columbus. You can access Chicago, Indianapolis, and Pittsburgh, so you can always have those options open to you.

**2) Are there any particular comic creators that you would say influenced you? How about figures within the fine art world?**

Visually I'm influenced by comic artists like Paul Pope, Alex Toth, Wally Wood, Al Columbia, Breccia, Osama Tezuka, Vaughn Bode, and so many more. I also love Grant Morrison. As far as fine art figures, I'm inspired by painters like Goya, Paula Rego, Dana Schutz, Philip Guston – so many.

**3) How do your other disciplines influence your comics? Do you see all of your work as a cohesive whole? How does your approach change when faced with a new project, whether it be comics, fine art, or murals?**

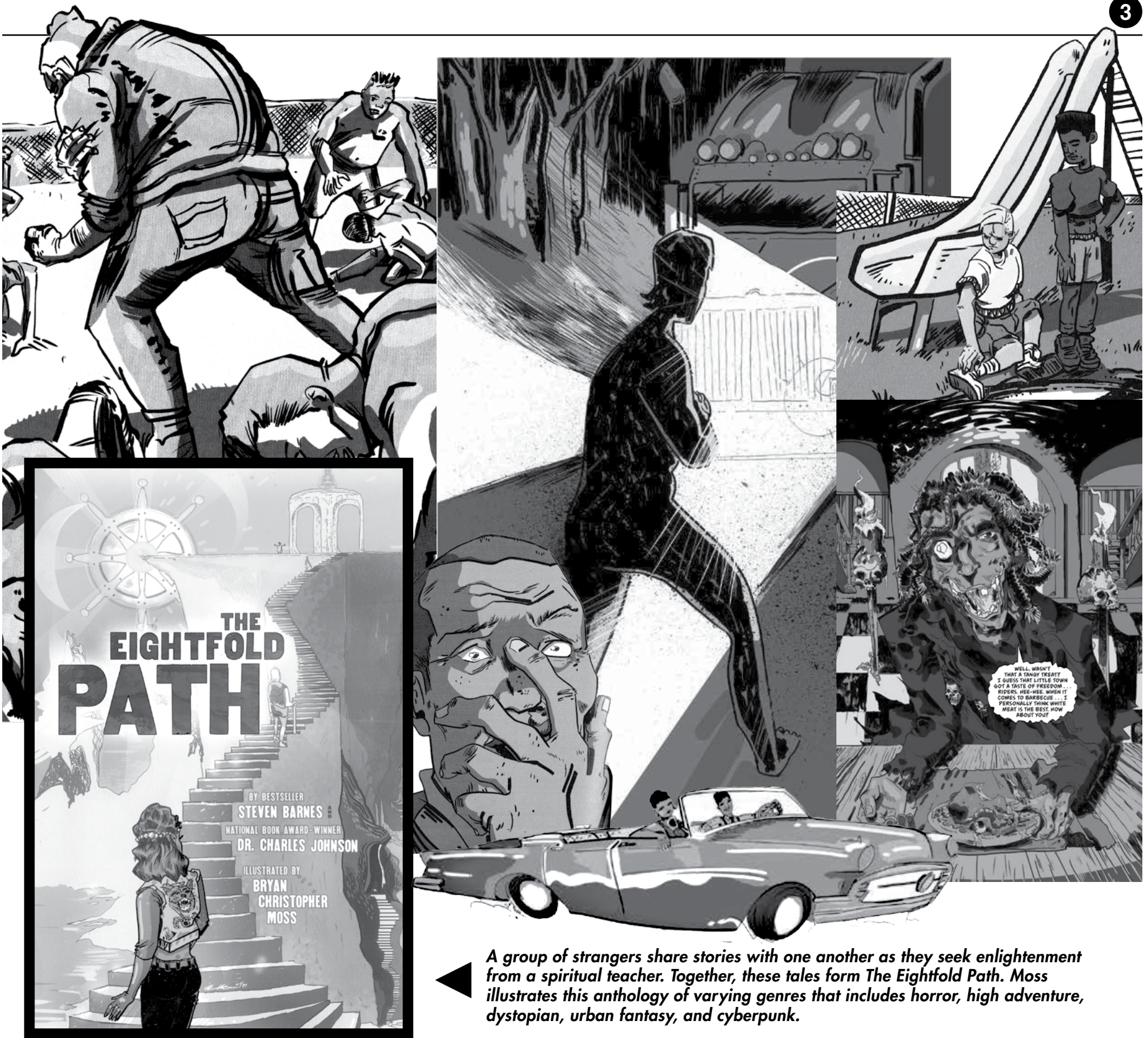
I intentionally compartmentalize each discipline. Comics don't really care about medium – they just care if you can tell a story. So you can paint in a comic, for example. And doing comics actually makes painting easy because comics are the hardest form of art. You can only make a comic as good as you can imagine – you really have to have a good story because they rely so heavily on narrative.

My approach is always about solving the problem. It's never about the aesthetic itself. The aesthetic is a byproduct of solving the problem. If you solve the problem, you get the appropriate aesthetic. It's a system.

**4) You recently illustrated the graphic novel The Eightfold Path, an interconnected anthology of Afrofuturistic parables of varying genres. How did you come to work with authors Steven Barnes and Charles Johnson? What was it like drawing such a variety of subject matter?**

I came to that project through John Jennings, who curates the Megascope line at Abrams ComicArts. John liked my work and thought I would be a good fit for the project because of my style. *The Eightfold Path* is based on Buddhism's Noble Eightfold Path, but it's also an homage to





◀ A group of strangers share stories with one another as they seek enlightenment from a spiritual teacher. Together, these tales form *The Eightfold Path*. Moss illustrates this anthology of varying genres that includes horror, high adventure, dystopian, urban fantasy, and cyberpunk.

the anthology-style storytelling of EC genre comics from the 40s and 50s. Each story has its own genre – from sci-fi to horror to slice-of-life. When I was growing up, I would spend hours at the downtown library reading those big collected editions of EC comics and so I think the project was just in my DNA. It was fun and natural to come up with all those different visual concepts for the stories in the collection. And it was a huge honor to bring Steve and Charles's vision to life – getting to build a relationship with those two writers was the privilege of a lifetime.

**5) Unlike the *Eightfold Path*, *Outer Heaven* is a comic all your own. It reads like a gonzo cyberpunk romp illustrated with eclectic art that includes photographic collage elements. What drove you to create *Outer Heaven* and are you planning more adventures with the star, *Broken Nose Betty*?**

I made *Outer Heaven* after finishing *Eightfold Path*. It was kind of a nice transition to just make something for myself. The goal was to see if I could make a comic in a week, which was the *Broken Nose Betty* comic, and then I just added those collage cartoons, which I had been working on over the summer of 2021 after finishing *Eightfold Path*. And yes, I'm definitely planning follow-ups to *Outer Heaven*.

**6) What appeals to you about working with a team on a project, such as with *Eightfold Path*? On the other side of the coin, what do you enjoy about working on a solo project like *Outer Heaven*?**

You can get way more done as a team – especially when it comes to comics. My goal is always to do good work, do it quickly, and have fun while doing it. Collaborating with other people really opens up a lot of doors for that. Since I was leading the *Eightfold Path* project, I spent a lot of time managing and delegating work, and so there was less time to actually sit down and draw and express myself. That's what I get to do when I'm working on a solo project like *Outer Heaven*. That's just pure self-expression and me not having to organize or manage anything, if that makes sense.

**7) You've spent a lot of time teaching throughout your career, most recently at the Columbus Museum of Art to work with Columbus City Schools to teach character design and comic book layout. What do you enjoy the most about teaching? What have you learned from teaching others art? Do you have plans to do more in the future?**

The best part about teaching is helping my students unlock their artistic abilities. I

have students of all ages and skill levels and when they discover their vision and voice as an artist, it's always incredible. My students are my collaborators too, so they teach me new ways of looking at the problems we're trying to solve together through making art. In the future, I'd really love to operate a space where I can run bigger art classes and keep doing individual lessons with students.

**8) You worked with White Castle capturing their history through comics on three separate collectible cups, how did you get involved with the project? Do you have any advice for artists who want to work with corporate partners?**

I got connected with some folks over at White Castle through the Columbus Arts Festival one year. Hakim Callwood and myself assisted another artist on a mural at the White Castle location in the Short North a few years back. I was so honored when they invited me back to collaborate with them as they celebrated their 100th anniversary and longstanding partnership with Coca-Cola. We made three separate collectible cups as well as a mural in their new home offices here in Columbus. My advice for artists working with corporate partners would be to choose projects and partners you truly feel connected to. Growing up in Columbus, White Castle was such a part of my life and so it was just a huge honor to work with them.

**9) The current comic you're working on with your fiancée, Rachel Miller, is entitled *The Evangelists*. What can you tell us about the project? When can fans expect to pick up a copy?**

*The Evangelists* is written by Rachel and it's all her story about this cult led by a mysterious teenage girl. Hopefully we'll have that comic done by the fall!

**10) What famous painter, from past or present, do you think would have made an excellent comic artist and why?**

Goya because with his etchings, the "Los caprichos" series, you can see how contemporary the work is. You can see his influence reflected in people like Al Columbia, Frank Miller, Ed Piskor. There are images in there that are memes like "The Sleep of Reason Produces Monsters." So that set really has all the tropes and ideas of contemporary comics. The etchings have a manga feel with the greytone values – similar to *Berzerk* because it has demons in it. And this is just one aspect of Goya, too. Sorry to everyone who wanted me to talk about Philip Guston, Basquiat, or Keith Haring!

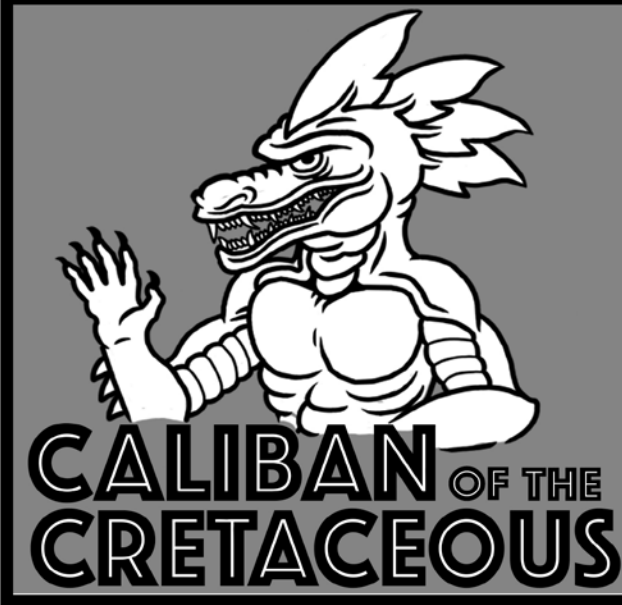
# Rarraku Reflects

by Robert Monsarrat

To viewers, I'm "Caliban of the Cretaceous!" Press for the show has you believe I'm some dude in a Velociraptor suit, roaring in front of a green-screen jungle set. But Rarraku is my real name, and I'm a real... what?

The jungle on TV may be fake, but I hatched in a real one. A conservatory. Birdsong was my first language. Though when the human caretakers of this little Eden adopted me, I soon learned to imitate their speech!

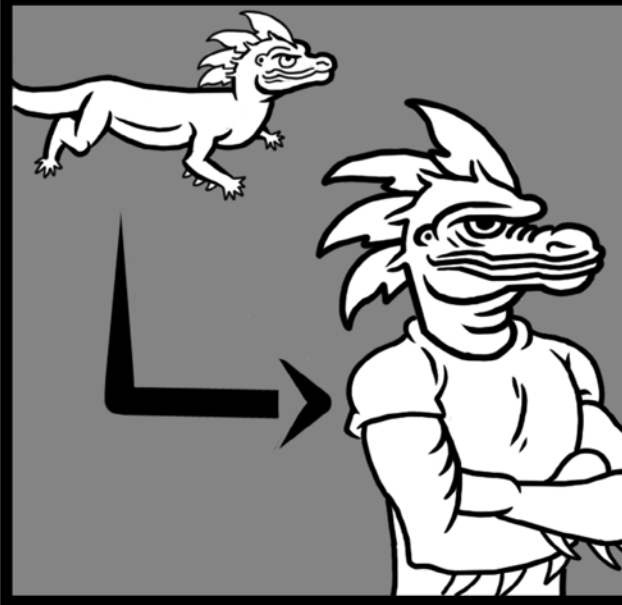
How I was named Rarraku? I loved sunning on a Moai that my father, streaming giant Roger Glass, brought from Easter Island. Many Moai are found there in a quarry, Rano Raraku. Roger loved the sound, but added an extra R for copyright!



As a talking lizard, I was a hit at parties! But things soon changed. My limbs lengthened, shoulders broadened, legs tucked underneath. I began walking upright. In short, I was humanoid, putting the "Man" in "Salamander!"

Fearing I'd be abducted for scientific research, my parents hid me. But things weren't all bad. I had free rein of their estate, a dragon in a castle! Plus, they had a home theater, with a smorgasbord of world cinema!

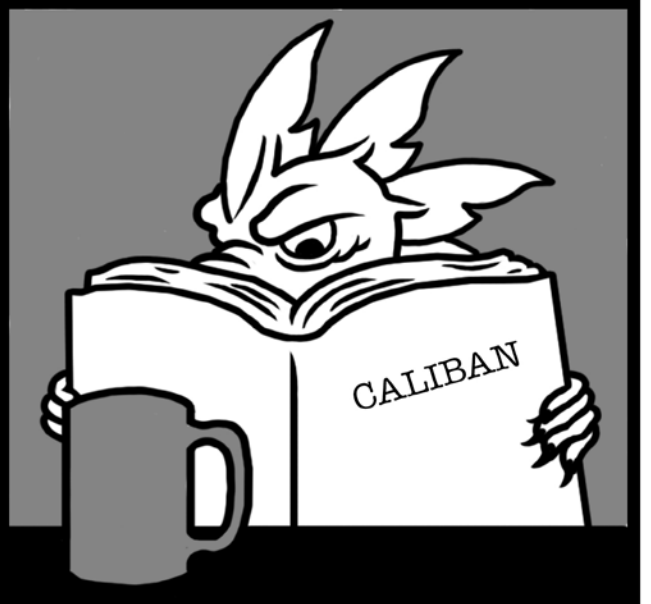
My faves were dinosaur films. I felt represented! Cycling through new ones first, with crystal-clear renderings, I came to older gems. Clay or costume, I didn't care how they're made. More dinosaurs, darn it!



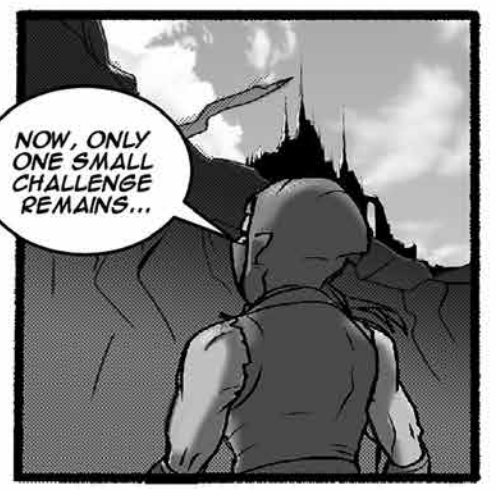
One dino star from Japan was King! Rising from the sea he toppled Tokyo! Japan struck back, but only a volcano stopped him. But with 30 films, he'd be back!

Gears turned in Roger's head. Juvenal Infinity, his streaming service, was always looking for more "Bread and Circuses," aka content.

My fate was sealed the morning Roger slammed a stack of papers on our breakfast table. "Read this, Caliban!" he said. So began my acting career...



**NINJA**  
SIDE-STORY  
BY  
JEREMY THOMAS  
JULY 2022



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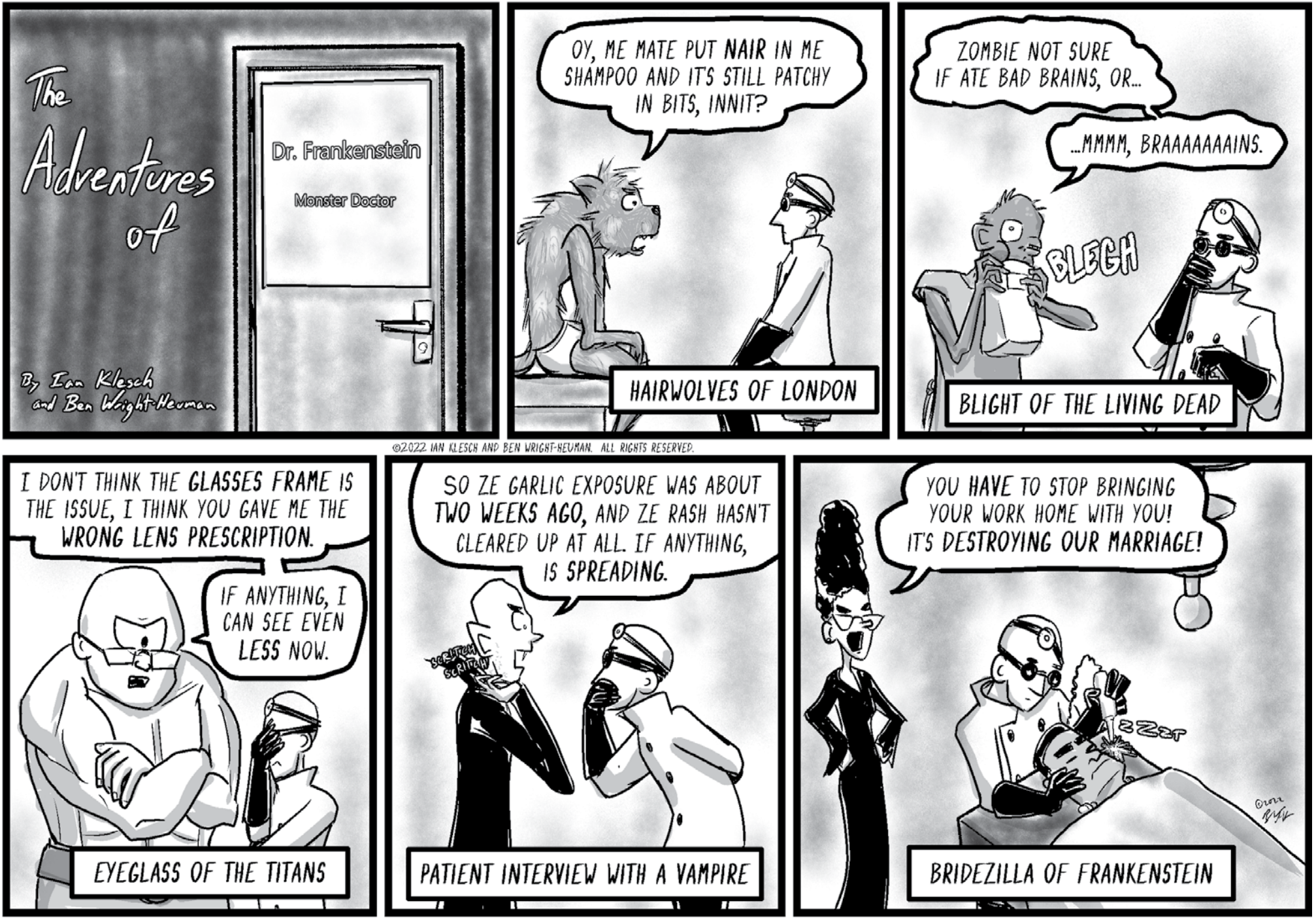


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# TOP FIVE



with **Michael Anthony Carroll**

## What are your top 5 comics EVER?

Michael Anthony Carroll lives in Columbus, Ohio. His most recent works include "The Cute Ninja Tarot Deck" (a successful Kickstarter project) and "Sky Ninja," a mini comic he created while on a vacation flight to Orlando, Florida. You can find him on Facebook at [facebook.com/mackeral1964](https://www.facebook.com/mackeral1964).

### 4). QUACK! #1

Various Artists / Star Reach Productions / 1976

Quack is an 'adult underground' style funny animal comics anthology. My stepdad bought me this one, as I wasn't old enough to get it on my own. One of the featured stories "On the Skids" by Alan Kupperberg and Howard Chaykin, contained naturalistic, profanity laden dialogue that reminded me of actual conversations and had me laughing with tears in my eyes (they talked like my mom!). I still reference it for writing dialogue to this day, though mostly without the profanity.

### 3). WEIRD WAR TALES #93

J. M. DeMatteis, Pat Broderick & John Celardo DC Comics / 1980

The origin of "The Creature Commandos," a trio of washed out soldiers are subjected to horrifying experiments. They are made to resemble classic monster archetypes and then sent out to fight in WW2! Dracula, Wolfman, and Frankenstein's Monster fighting Hitler?!? Shut up and take my fifty cents! One of the great unmade comic book movies, with classic pulpy quotes like "...that doesn't negate the fact that they may be the most effective secret weapon this country has ever seen!"

### 2). THE SUPER FRIENDS #10

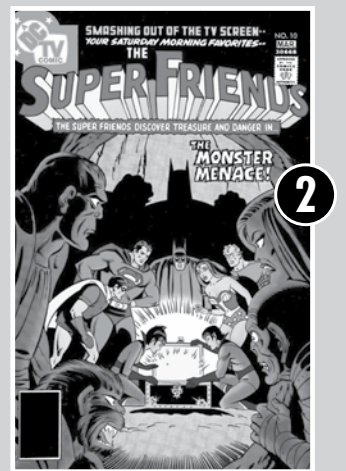
E. Nelson Bridwell, Ramona Fradon & Bob Smith DC Comics / 1978

"The Monster Menace!" More monster infused fun! The 'Friends face off against a team of creatures resembling The Universal Pictures monsters, but all is not what it seems! An entertaining twist, some clever variants on the classic characters and, of course, a moral...all in 18 pages! Also notable for being penciled by Ramona Fradon, to my knowledge one of the few women artists noticeably employed in the industry at the time.

### 1). THE WORKS OF MATT FEAZELL

Matt Feazell / Not Available Comics / 1980-Present

Matt Feazell is not only the creator of the first mini-comics I ever bought, but also the writer of the article that inspired me and countless others to head to the nearest photocopier to print, sell, and trade our own mini-comics. Matt has worked in the big leagues, while still remaining a feisty and scrappy independent cartoonist. I'm proud, but also humbled to call him an ongoing influence, a mentor, and a friend.





# FUNGI NECK PILLOW

Good Lord, Larry! You scared me!

Are you alright?

Never betttter thanks tooo my **Fungi Neck Pillow**. Grown frooom genetically-modified mushrooooooms.

Neck pillow?

Feeeel the comfoort.

Are you sure you're okay? There's a toadstool growing out of your head!

Yes... ...it is...

...for comfort!

I mean I can just yank it right out!

NO!

It iss telling me that would be a baaad thing!

I think you should see a doctor, Larry!

I must gooo now and compile spore reports.

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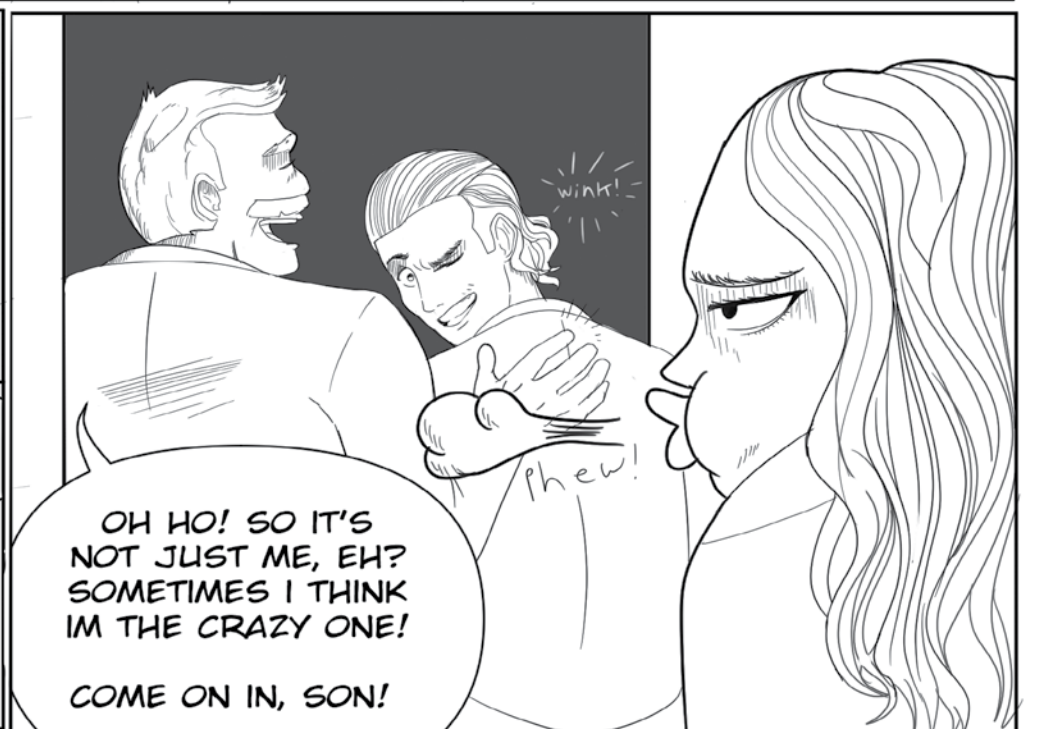
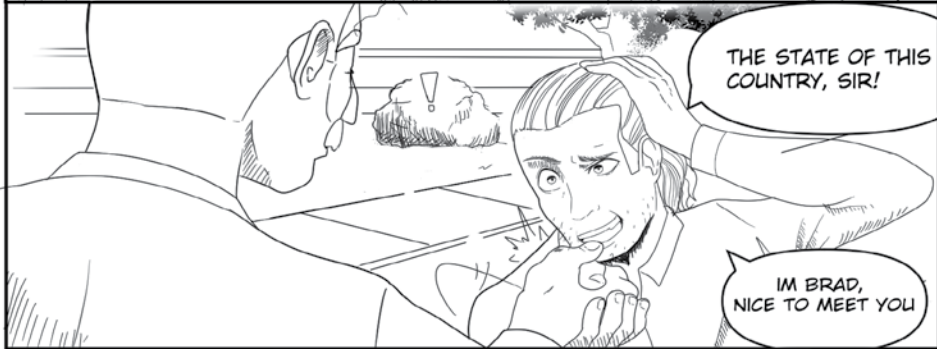
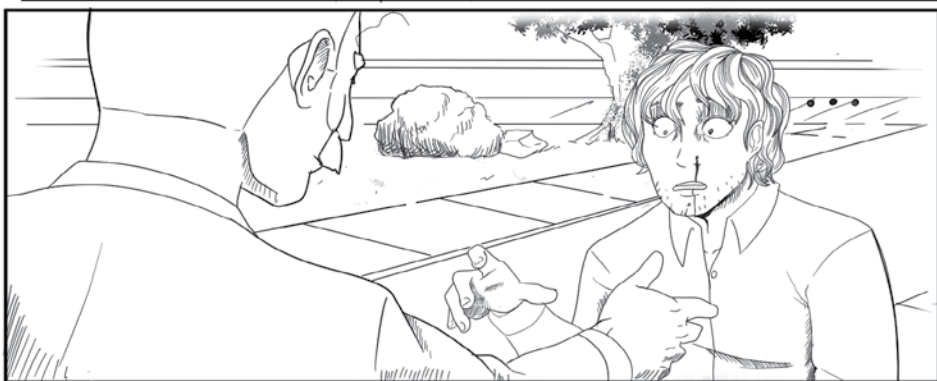
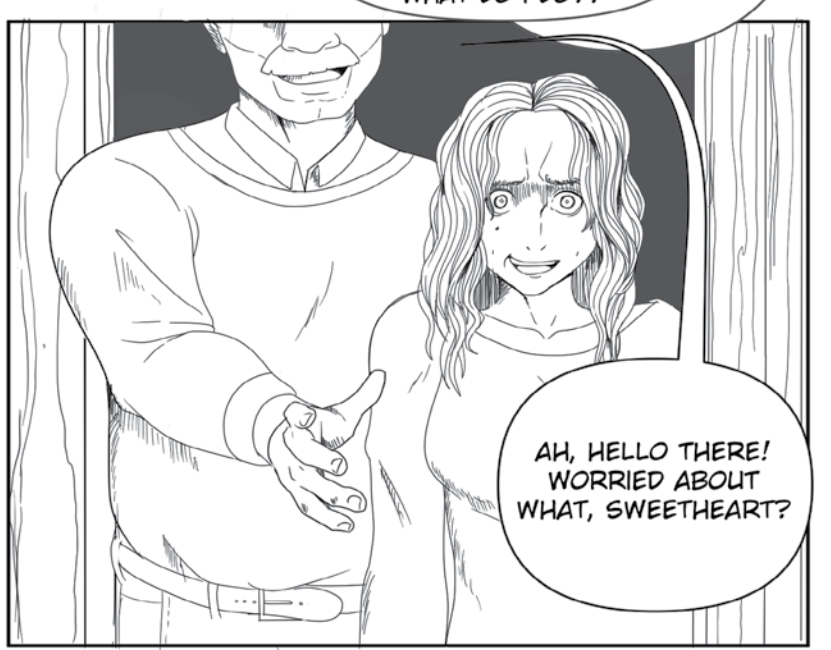
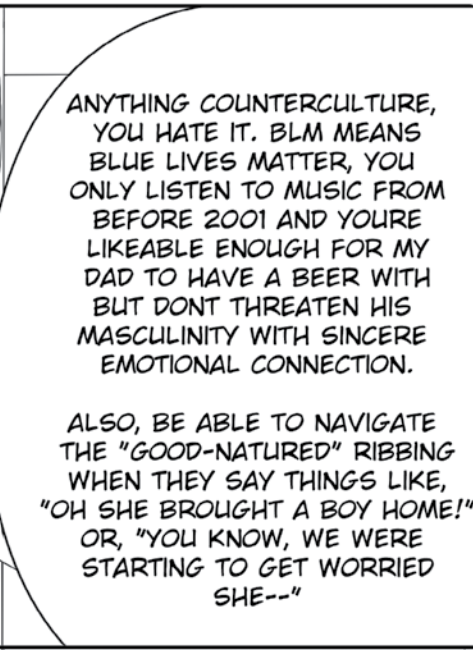
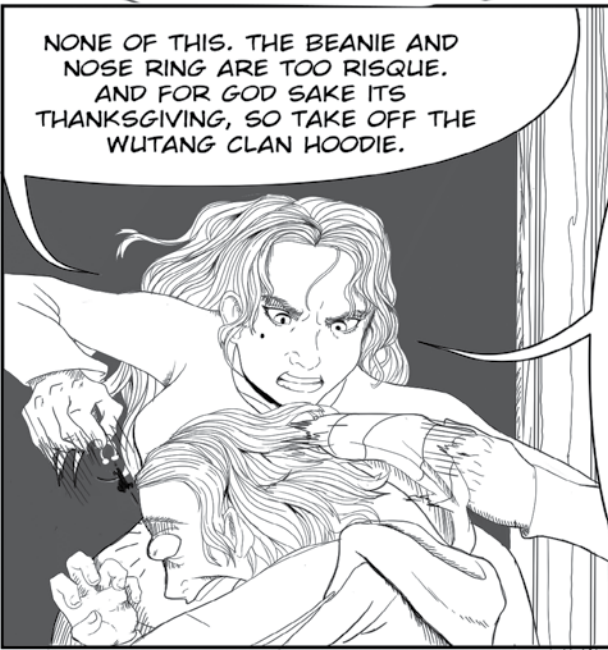
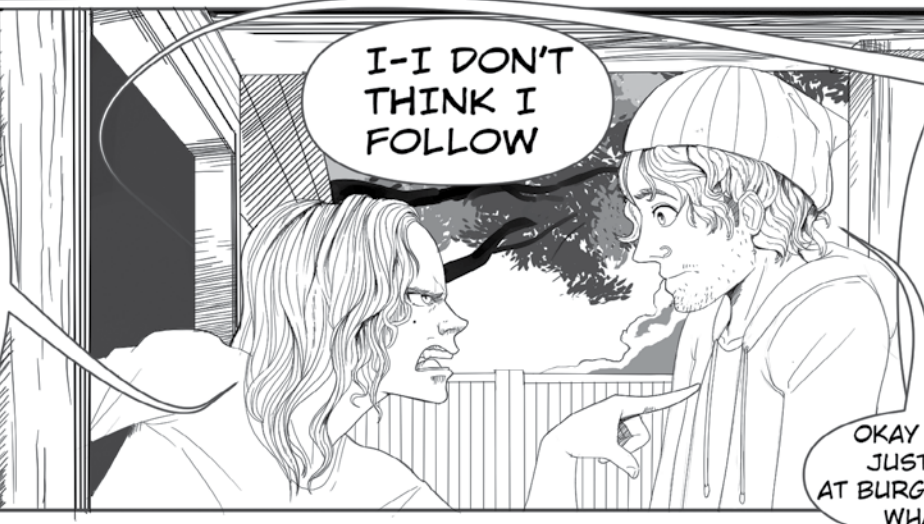
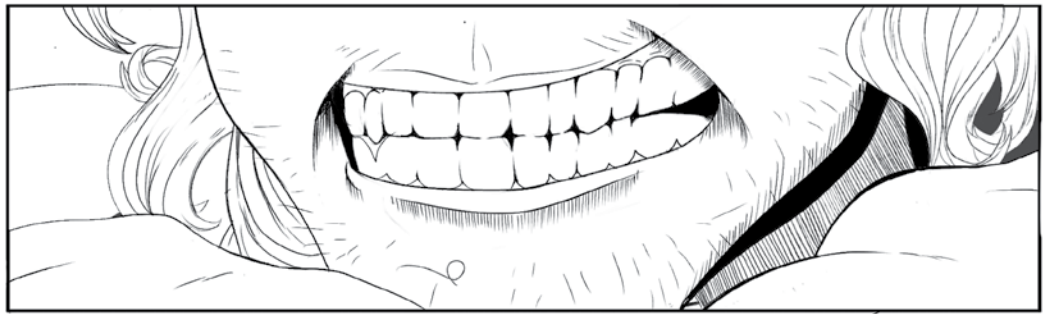
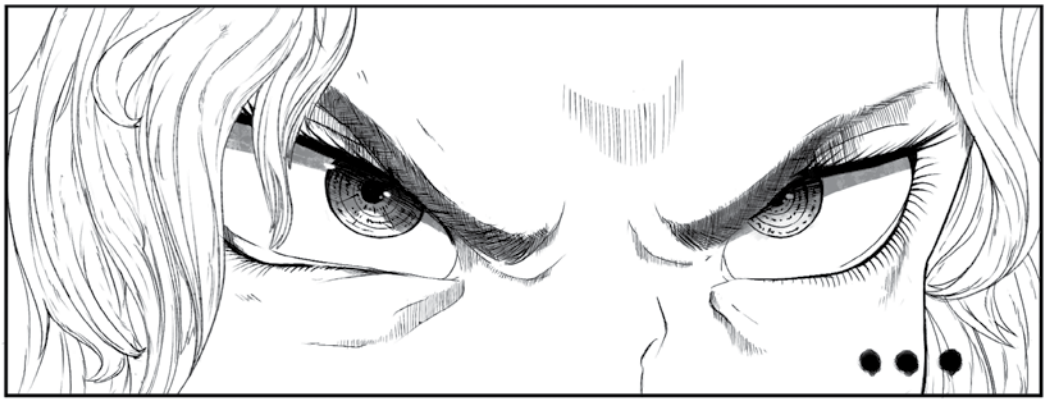
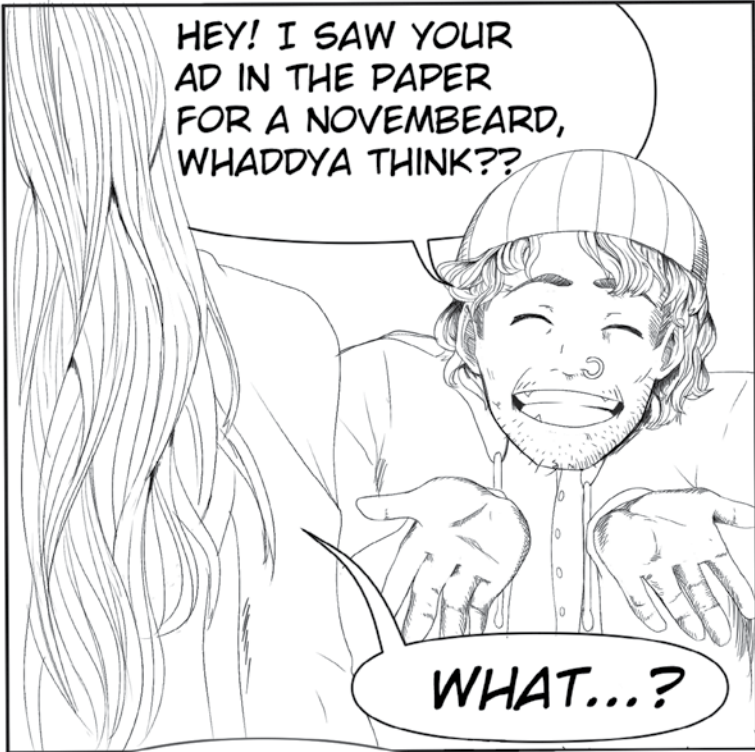
GRAVING MORE STORIES FROM THIS ISSUE'S ARTISTS? CHECK OUT OUR LOCAL COMICS SECTION!

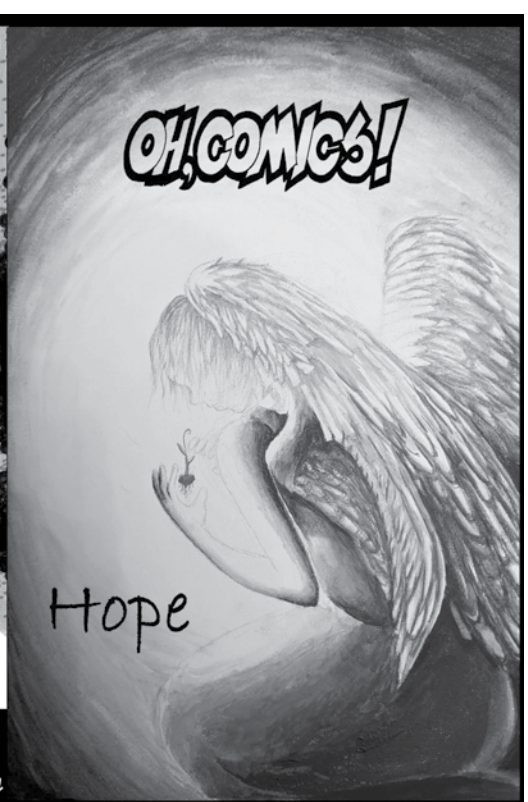
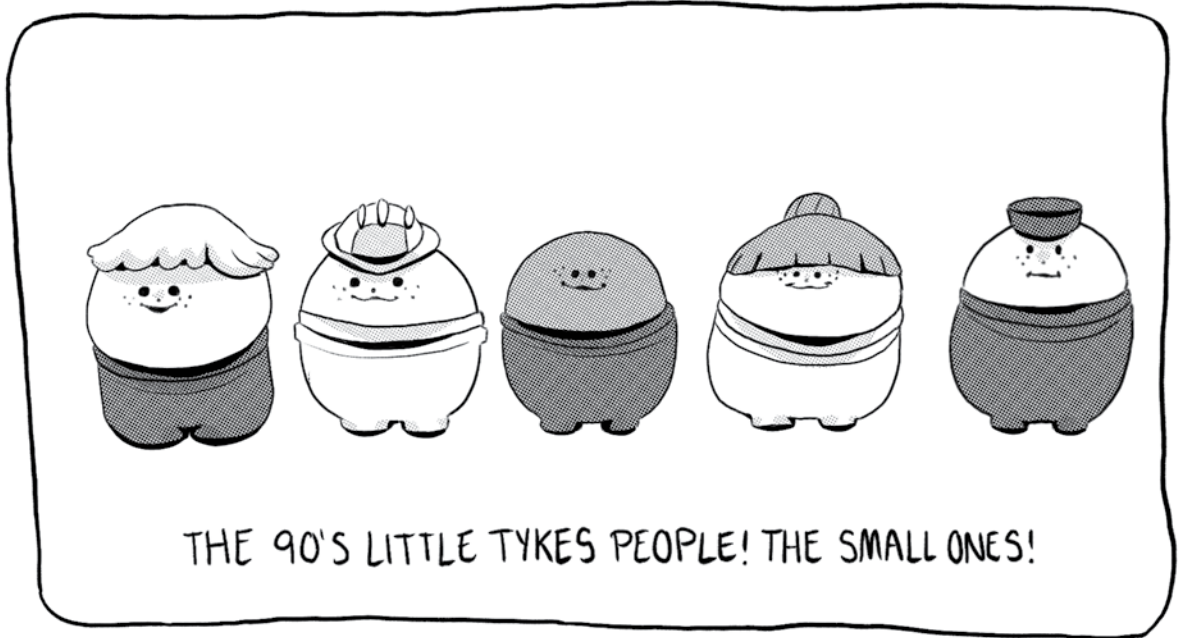
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# Fish Out of Water: Novembeard

by: Bailey Holmes-Sparks & Jonah Evans





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# CREATING COMICS IN PRISON

By Adam White

*Editor's Note: Adam White is the creator of Back to Blue, a semi-autobiographical comic that he has created while incarcerated within the Noble Corrections Institution in Caldwell, Ohio. Described as his "redemption story," he starts by openly discussing how his drug addiction led him to rob banks, which in turn led to his current confinement. Having been in communication with Adam (with the help of his mother) for a little over a year, we invited him to tell us more about Back to Blue and the difficulties of making comics while in prison.*

When I decided to work on *Back to Blue*, it came from a place of personal truth and introspection. Anything less would have felt inauthentic. As an addict in recovery, you must do a lot of introspection and writing is an essential part of recovery. Depression is a well-documented element in addiction recovery, and this environment is counterproductive. However, creativity and having this drive have helped combat those symptoms of depression.

While I was in the early phases of this work, an almost surreal "voice" would influence me. Whenever I hit a dead-end or got stuck on an issue, this other voice would interject with a fresh perspective and insight I hadn't considered. Eventually, listening to this voice became second nature, and I called it "Goey." It has now become a character in the story.

I learned to do storyboards before working on the final pages. It wasn't that I was opposed to doing all of the steps in the process, but rather, I needed to figure out what those steps were. Remember, I had never done anything like this before and was making it up as I went along.

Nowadays, I go from script to a rough storyboard and layout, then rough pencils on bristol with a 4h pencil, followed by more detailed pencil work using an "F" pencil and mechanical drafting pencil. I use Copic Multiliner pens over my pencil work for inking and then rub a kneaded eraser over the page to pull up as much graphite as possible.

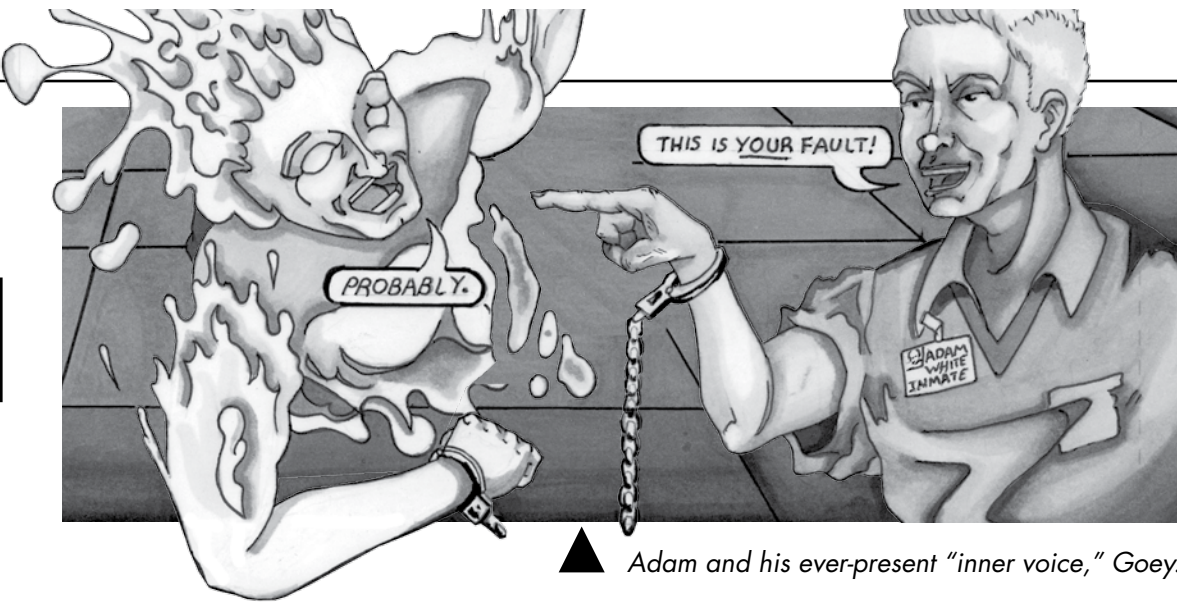
I was introduced to grayscale markers in a storyboarding class many years ago. When I was thinking about how to finish my pages, markers were the way to go. I use a big set of illustration markers for all the coloring—no help from the computer during production here in prison. I do everything by hand.

One of the biggest misconceptions about prison is that we are denied access to products and consumer goods. In fact, the prison vendors that supply inmates with products are a growing concern for many advocacy groups that say there is a profit motive for incarceration.

First, you have to locate a catalog. That's tricky because the institution confiscates the Dick Blick (art supply) catalogs so that they can loan them out to inmates. No one is allowed to have their own. You may have to ask permission to look through your own catalog and return it when you're finished.

Once you've compiled a list of things you want to order, you have to submit the list to a recreation coordinator for approval. Different institutions allow different things, and I lucked out with a lot of what I was allowed to order.

Then there's the process of filling out a form and having a check sent to Blick with an order. That can take months to complete. If you're fortunate to have family or loved ones who can order online, the process only takes a week or two.



▲ Adam and his ever-present "inner voice," Goey.

There's an endless supply of source material, but I try to create awareness of some real issues that need to be addressed. The vast majority of people in this country are completely unaware of the growing problem of mass incarceration and its effects on society. I'm trying to change that with heart and humor; comics are the perfect medium.

The visual approach appeals to a much broader audience rather than going at the subject from a text-based format. We've known for decades that comic books aren't just for kids and that the medium can be used to widen the moral arc of society. Look at *Green Arrow* in the 80s with Roy Harper's addiction to heroin and the awareness it created that was in stark contrast with Nancy Reagan's "Just Say No" campaign. Comics have always been at the forefront of social justice and change. Why not use it as a vehicle for change in an aspect of American life that affects an ever-greater portion of the population?

After the release of issue #1 of *Back to Blue* on Amazon, one employee at my former facility was offended by my depiction of the staff. I was transferred to another institution and wasn't allowed to take any of my art supplies with me. Even though I didn't do anything legally wrong, all it takes is one well-connected staff member, and your whole world gets tossed upside down.

It has been tough; I'm not going to lie. But, this is just a test, isn't it? Most people, including myself in the past, can't hold on to their passion in the face of adversity. Talent is not a rare commodity; tenacity is.

It doesn't matter what the setback is. A setback is a setback, and they're bound to come in many shapes and sizes. To paraphrase Rocky Balboa: "It's not about not gettin' hit. It's about how many times you can keep gettin' hit and still get back up."

**BACK TO BLUE**

You'll laugh ... You'll cry ...  
You'll never  
break the law again!

Follow the "mostly true" prison misadventures of real-life inmate Adam White and his imaginary friend Goey through the prison system.

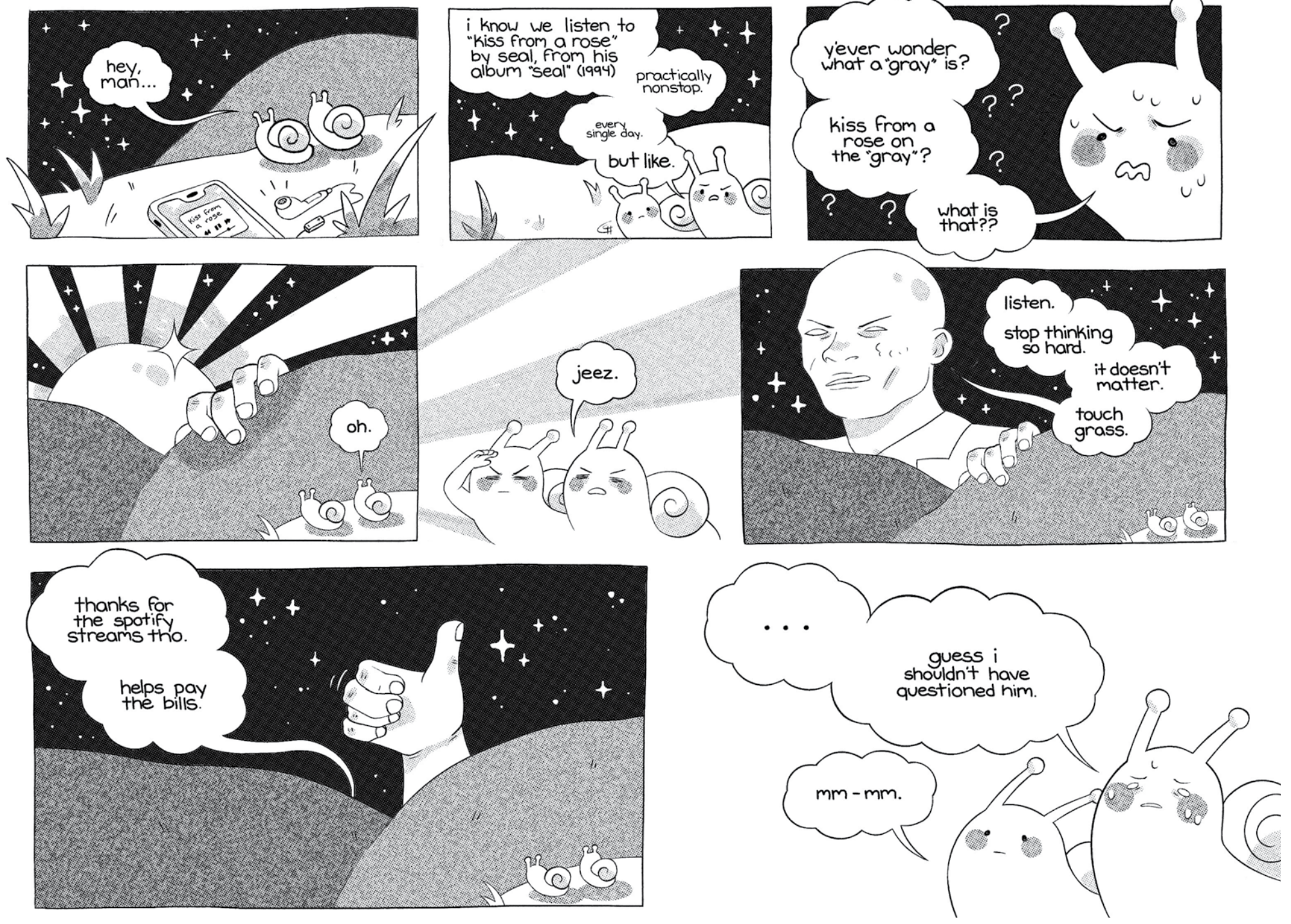
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# AND NOW THE WINNER OF THE FIRST SCRIBBLER CHALLENGE

\*\*\*\*\*

## GRAND PRIZE WINNER

\*\*\*\*\*



**JUAN LARA**  
juanlara3.com • @juanlarathree

Hello, my name is Juan Lara and I love making comics. My background is illustration and design. I've been reading and making comics (in some sort of fashion) since I was a kid. I love that Columbus is such a pro-comics city. I'm a husband and father, old punk rock kid, and just happy to be here!

Several months ago, we were approached by Victor Dandridge Jr. about doing a contest. Due to time constraints, we were unable to solidify the partnership. However, we loved the idea as we love any idea that helps get the pen in the hand of a creator, especially if it's their first time making a comic.

We based our competition off the rules of the twenty four hour film festival as it would be the best way to allow contestants to express their creativity.

### SO WHAT IS THE SCRIBBLER CHALLENGE?

We asked creators to make a 10.5" x 7.75" half-page comic that included the following prompts:

**CHARACTER:** AllieX the Alien  
(an alien character of your own creation)

**PROP:** Cowboy Hat

**LINE OF DIALOGUE:** "So the student has become the master."

**SETTING:** Columbus

We wanted to choose standard categories that would make the competition fair regardless of how much drawing experience a competitor had, so we based our judgment on these three criteria:

- 1. BEST PAGE LAYOUT
- 2. BEST CHARACTER DESIGN
- 3. MOST CREATIVE USE OF PROMPTS

The winner would receive \$150 IN GIFT CARDS from our lovely advertisers and their comic printed in an issue of the Scribbler.

We are very happy to announce that we had several submissions, all of which readers can find on our social media accounts. The one that stood out as having used multiple panel sizes, a unique alien design, and a funny and clever use of prompts was Juan Lara!

**THAT ONE TIME IN CBUS - BY JUAN LARA**

HELLO AND WELCOME BACK TO **NOT ON MY PLANET!** THE UNIVERSE'S MOST POPULAR REALITY SHOW!

I'M GLEEBO FLUBBUT! THIS SEASON, WE ARE BROADCASTING FROM PLANET EARTH, FROM THEIR, MOST NORMAL CITY, COLUMBUS, OHIO. LET US WELCOME BACK...

ALLIEX, FROM THE ZYXX QUADRANT!

BRAD, A LOCAL LIFE FORM.

SPECIMEN R-3X, WHO CAME TO THIS PLANET MILLIONS OF YEARS AGO... AND MADE HIMSELF AT HOME.

HELLO GLEEBO!

SIGH.

TODAY'S CHALLENGE IS IN A RANDOMLY CHOSEN LOCATION THAT IS OF IMPORTANT CULTURAL SIGNIFICANCE...

EVERYONE WILL STUFF THEIR FACES WITH THE PLANET'S MOST NUTRIENT DENSE THING-HOT DOGS!

NOW, ALLIEX, YOU'VE CHANGED YOUR PHYSICAL APPEARANCE.

YES! I ACQUIRED THIS CROWN FROM AN EARTH DIETY, DAN BLOCKER, WHO YOU MIGHT REMEMBER AS HOSS, FROM BONANZA!

SIGH.

I BELIEVE IT GIVES ME POWERS!

YOU GUYS HAVE BEEN ABDUCTING ME FOR YEARS.

I CAN'T HAVE A NORMAL LIFE!

...OR A JOB!

I'M IN AND OUT OF THERAPY...

SO, THE STUDENT HAS BECOME THE MASTER!

LOOK TERRAN, THE ENTIRE GALAXY IS MISERABLE!

THAT'S WHY I HAVE A JOB!

I'M GONNA EAT ALL MY FEELINGS!

NOW, EAT SOME DAWGS!

HEY! THIS IS A COMIC BOOK STORE! WHO'S GONNA CLEAN UP THIS MESS?!

END?

FIRST TIME FLYING INTO COLUMBUS? YES!

IT'S GREAT, AS LONG AS YOU USE THESE TIPS.

FIRST, WE LAND SOMEPLACE WHERE WE WON'T STAND OUT TOO MUCH.

SECOND, MAKE SURE TO TALK THE TALK. O-H!

USE YOUR BIO-SHIFTER TO LOOK LIKE A NATIVE. WHEN YOU'RE IN A CORNFIELD, YOU CAN BE A FARMER!

AND IN THE SHORT NORTH YOU CAN BE A COWBOY!

I'M NOT SURE THAT WORKS.

WELL, I LIKE IT.

YOU'RE FINE.

LIKE THIS?

SO...THE STUDENT HAS BECOME THE MASTER.

THE TRICK IS TO BE WEIRD BUT NOT TOO WEIRD.

**FIRST RUNNER-UP**  
MATT ORR

**SECOND RUNNER-UP**  
GABRIELLA STAUFFER  
instagram.com/qittea/

WHERE is the rodeo clown?!

I need a disguise!

Oh yes! I need a disguise like a clown!

Now, our rookin' rookin' rodeo clown!

This is me!

If he's not on in 30, they'll send ME!

Everyone will know I'm a big fraud!

And maybe a distraction!

Hold this, baldy!

Perfect!

Distract them with cheap violence!

So the student has become the master of disguise!

Gabriella Stauffer 22

# MEET THE PEOPLE OF COLUMBUS: DAMIAN CHAMBERS

DAMIAN CHAMBERS GREW UP WITH HIS MOTHER AND BROTHER NEAR BEXLEY. HE WENT TO SAINT FRANCIS DESALES HIGH SCHOOL AND HAD BEEN AN AMATEUR WRESTLER SINCE HE WAS SEVEN YEARS OLD. DAMIAN AND HIS BROTHER, JOE, WERE IN LOVE WITH THE ATTITUDE ERA OF THE WWE AND WOULD PRACTICE POWERBOMBS IN THE BACKYARD.



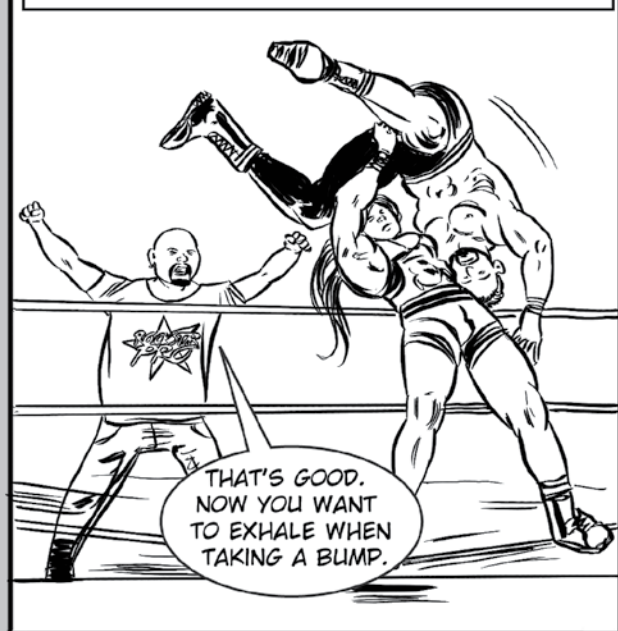
IN HIS SOPHOMORE YEAR, HE DISCOVERED RUGBY, A SPORT HE WOULD PLAY THROUGHOUT HIS COLLEGE CAREER AT OSU. NOT AN AGGRESSIVE PERSON IN NATURE, HE FOUND PHYSICAL SPORTS TO BE A WELCOME RELEASE. OFF THE FIELD, DAMIAN BUILT A PROFESSIONAL LIFE AS A BANKER AND EVENTUALLY LOST INTEREST IN WRESTLING.



IN 2019, DAMIAN TOOK HIS BROTHER, COUSIN, AND FRIEND TO SEE "RAW" AS A BIRTHDAY GIFT FOR JOE. RONDA ROUSEY AND THE UNDERTAKER HAD BOTH RETURNED TO THE RING, AND SO RETURNED DAMIAN'S PASSION FOR WRESTLING. THE PERFORMANCES IN THE RING THAT DAY MARKED A NEW PATH FOR DAMIAN.



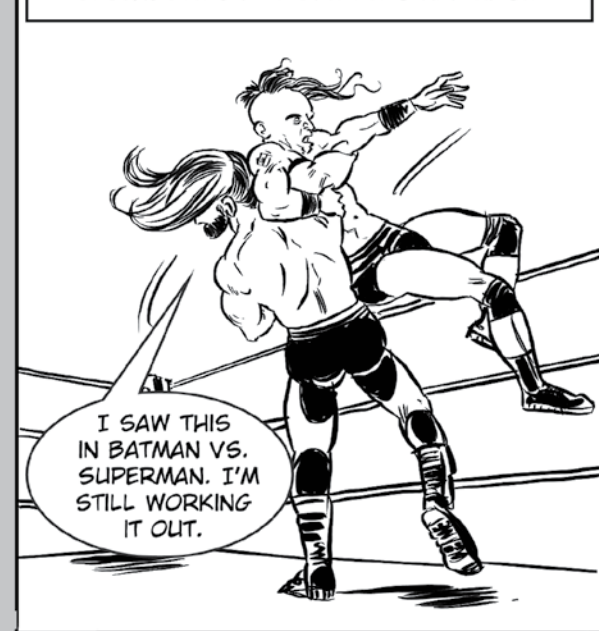
DAMIAN AND HIS BROTHER, JOE, FOUND ROCK STAR PRO WRESTLING SCHOOL IN DAYTON. TOGETHER THEY LEARNED ABOUT FOOTWORK, AGILITY, AND BASIC MMA FIGHTING SKILLS. THE SCHEDULE HAD PROVED TOO HECTIC FOR JOE AS A NEW FATHER. FOR DAMIAN, IT HAD BECOME A POINT OF NO RETURN.



DAMIAN HAD QUIT HIS JOB AS A BANKER AND, IN DECEMBER 2019, HE WRESTLED HIS FIRST MATCH AGAINST POMPAÑO JOE. DAMIAN FIRST ENTERED THE RING TO GODFATHER-ESQUE MUSIC TO PLAY TO HIS ITALIAN HERITAGE FIGHTING THE BUTTERFLIES IN HIS STOMACH. HE WOULD LOSE HIS FIRST MATCH.



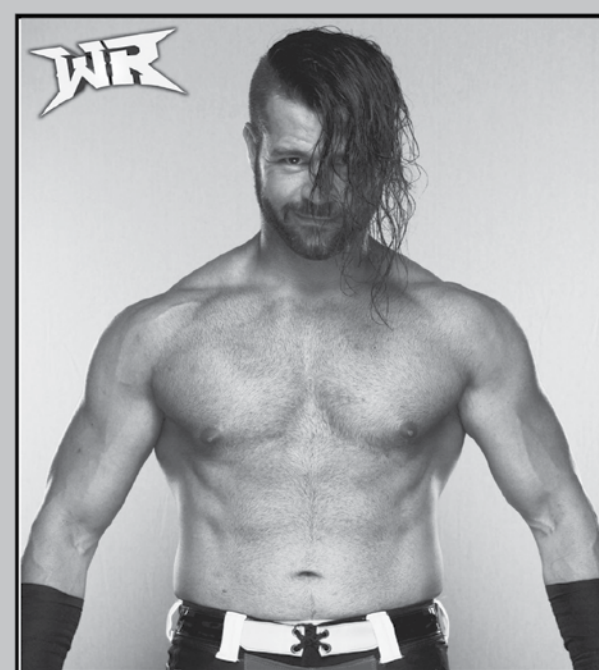
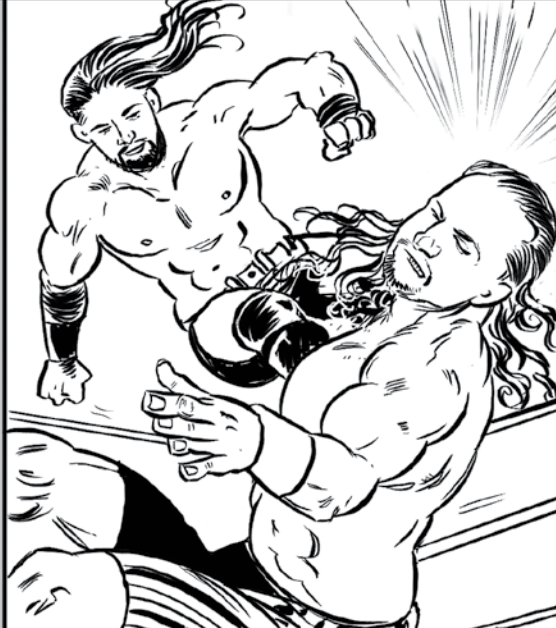
ACE AUSTIN OF IMPACT WRESTLING WOULD CONTINUE TO TRAIN WITH DAMIAN AND WOULD HELP HIM DEVELOP HIS CHARACTER. DAMIAN WOULD BASE HIS CHARACTER ON HIS FAVORITE COMIC BOOK CHARACTER, BATMAN. HE DEVELOPED MOVES FROM THE BATMAN MOVIES, INCLUDING THE RIP CORD CLOTHESLINE AND SPINNING URA NAGI.



IN JANUARY 2021, DAMIAN TOOK A SEMINAR WITH JOHNATHAN GRASHAM, ONE OF THE BEST TECHNICAL WRESTLERS IN HIS FIELD. JONATHAN TAUGHT DAMIAN A SERIES OF DIFFERENT HOLDS AND TRANSITIONS FROM DIFFERENT POSITIONS.



LATER THAT YEAR, MATT TAYLOR INJURED HIS SHOULDER DURING AN IRON MAN FGW HEAVYWEIGHT CHAMPIONSHIP MATCH WITH CODY HAWK. THE GOAL IS TO GET MORE PINS THAN YOUR OPPONENT IN A GRUELING SIXTY-MINUTE BATTLE. HAVING WRESTLED EARLIER IN THE EVENING, DAMIAN GAVE EVERYTHING HE COULD TO THE HARD-FOUGHT CHAMPION, AND EVENTUALLY, THE MATCH WAS A DRAW, 8 TO 8.



DAMIAN CHAMBERS NOW HAS OVER ONE HUNDRED AND FIFTY MATCHES UNDER HIS BELT. TODAY, YOU CAN FIND HIM COMPETING IN MATCHES ALL OVER THE MIDWEST. HIS DEDICATION TO HIS CRAFT HAS MADE HIM A RAPIDLY RISING STAR IN THE WORLD OF PROFESSIONAL WRESTLING STRAIGHT FROM THE HEART OF OUR BELOVED HOMETOWN.



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# TAKING A TOUR OF THE BILLY IRELAND CARTOON LIBRARY & MUSEUM

By Steve Steiner

It may not be common knowledge, but Columbus is home to the largest collection of comic art and comic-related ephemera in the entire world. The Billy Ireland Cartoon Library & Museum, situated on the OSU campus across from the Wexner Center, is perhaps one of the greatest treasures for fans of comics that Columbus has to offer. Among their vast collection, they boast 250,000 pieces of original art, 50,000 comics, and more manga than any place else outside of Japan. Their wide array of pieces include one-of-a-kind comic strip clippings, editorial cartoons, periodicals, rare animation cels and storyboards, underground comix, sculptures, toys and merchandise, early cosplay costumes, and historical artifacts dating all the way to the 1600s. Comic luminaries such as Winsor McCay, Will Eisner, Charles Schulz, Lynda Barry, Robert Crumb, Trina Robbins, Jack Kirby, and George Herriman are just a few of the thousands of artists whose work is represented. All told, the Billy Ireland houses over three million pieces, with most being available to view for researchers and the public alike upon request.

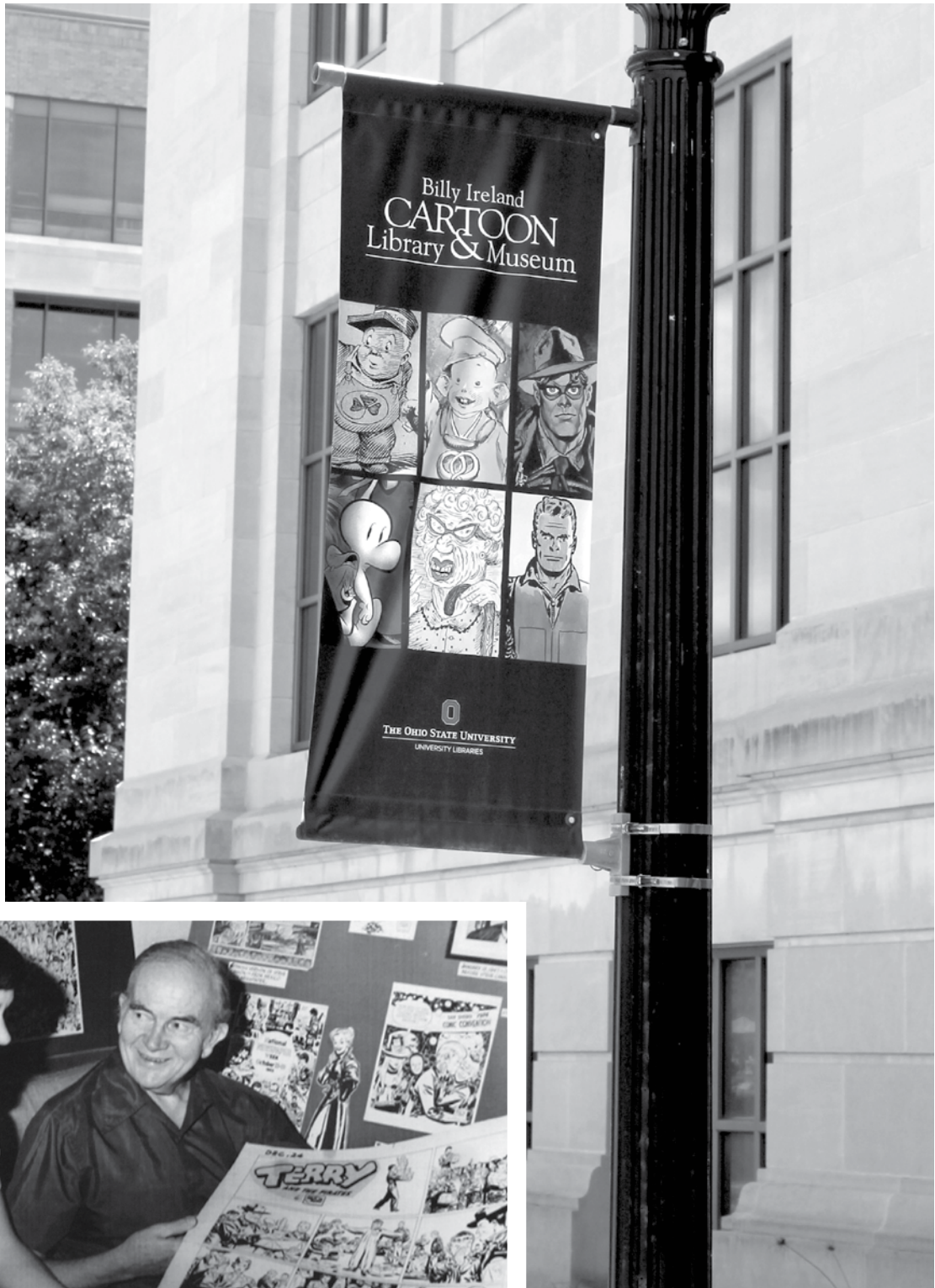
Besides their capacity as a library, the Billy Ireland also has several rotating gallery shows every year. These exhibits often vary, sometimes showcasing work of historic and social significance, such as an exploration of women's impact in comics over the last 100 years. They can also shine a spotlight on the lighter side of comics, as in the case of a retrospective of *MAD* magazine. These shows are not just limited to featuring artists of the past. Contemporary cartoonists are often celebrated as well, such as caricaturist Drew Friedman and Bill Watterson of *Calvin and Hobbes* fame.

## HISTORY

In 1977 The Ohio State University had a problem on their hands. Famed cartoonist and OSU alumni, Milton Caniff wanted to donate to them his life's work, a vast collection of his papers, correspondence, memorabilia, and industry awards, as well as thousands of pieces of original comic art. Caniff was a household name whose newspaper comics, *Terry and the Pirates* and *Steve Canyon*, were read by millions during his long career ranging from the 1930s until his death in 1988. He truly felt he would have never achieved his level of success without his education and wanted to give back. Unfortunately, OSU like most other institutions of the time, had little interest in preserving comic art. In fact, there were practically no other comic or cartoon collections in the whole country at the time.

Caniff's work, all 526 boxes of it, were delivered to OSU's School of Journalism, headed by Lucy Shelton Caswell. She became the first curator of the Milton Caniff Reading Room, a space consisting of two converted classrooms. This would become the foundation for what would later become the Billy Ireland as we know it today.

As the years passed, the collection expanded and Caswell became a driving force in acquiring new material, such as the Robert Metz Collection, a donation of over 80,000 pieces of comic strip art from syndicate United Media, as well as the San Francisco Academy of Comic Art Collection, a vast source of clipped newspaper comics. Over the years, the museum outgrew numerous spaces and went through many name changes. Finally, thanks to fundraising efforts by Jean Schulz (widow of *Peanuts* creator Charles Schulz), as well as many other generous donations, the facility relocated to its current location at Sullivant Hall in 2013.



▲ ABOVE: Lucy Shelton Caswell and Milton Caniff look over some of his original art, part of the collection he donated to kick-off the Billy Ireland Cartoon Library & Museum. You can learn more about Milton Caniff in our article "Pirates on the Horizon" in issue #3.

RIGHT: A snapshot of the library's humble beginnings. ►



## WHO WAS BILLY IRELAND?

Billy Ireland had a tremendous impact on not only Columbus, but the world of cartooning in general. Born in 1880 in Chillicothe, Ohio, Ireland was a self-taught artist who began working for the *Columbus Dispatch* after high school. Besides churning out a steady supply of editorial cartoons, Ireland produced a well loved weekly feature entitled *The Passing Show* that touched on local happenings of the day. During his tenure at the *Dispatch*, he also mentored several other young artists, notably Milton Caniff, whose initial donation would be the spark of the library's formation.



In a self-caricature, Ireland depicts himself as the "Janitor of the Passing Show," with his signature clover leaf icon.



▲ Following a devastating flood in 1913 that killed nearly 100 people, Billy Ireland rallied for public funds for use in cleaning up the devastation. Almost a century later, his cartoons were used as the inspiration for revitalizing the banks of the river into what we now call the Scioto Mile.

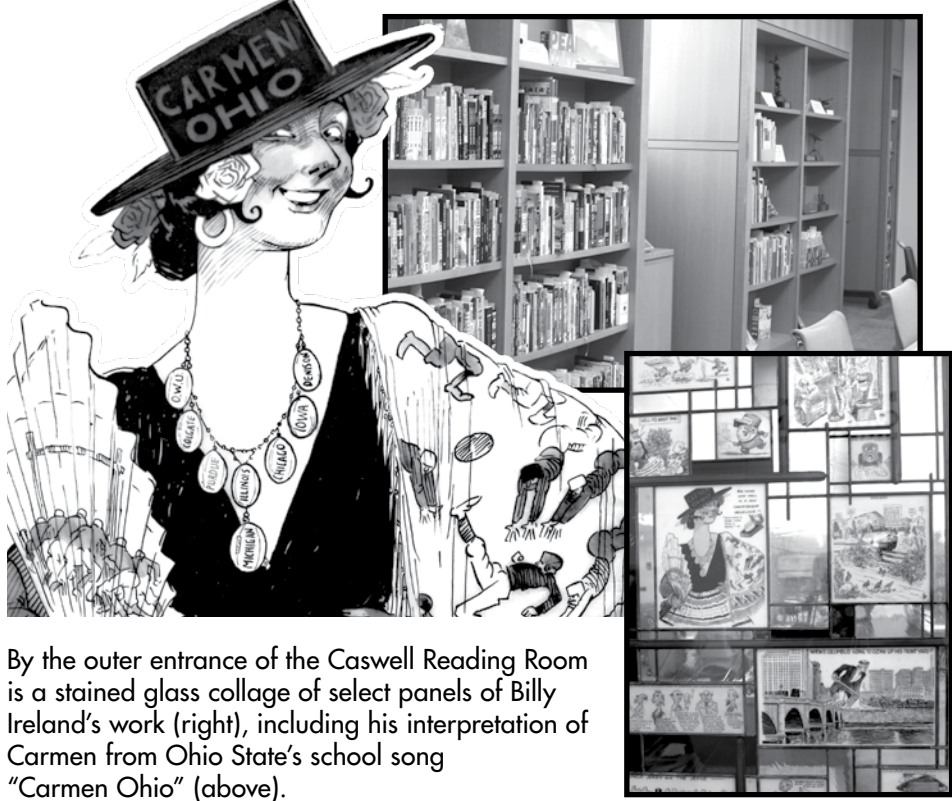


# THE TOUR



## CASWELL READING ROOM

As you enter the lobby, you're greeted by a case containing the drawing desk of Billy Ireland, adorned with a piece of his original art (above). To the right is the Caswell Reading Room, named after original curator Lucy Shelton Caswell. People travel here from all over the world in order to peruse pieces of the collection for their various projects. Like any library, a selection of books and graphic novels are on the shelves, along with other items of note, such as Caswell's Silver T-Square, an award presented to her in 2011 by the National Cartoonist Society.



By the outer entrance of the Caswell Reading Room is a stained glass collage of select panels of Billy Ireland's work (right), including his interpretation of Carmen from Ohio State's school song "Carmen Ohio" (above).

## CATALOGING AND SCANNING ROOMS\*

When the Billy Ireland relocated to their refurbished home in Sullivant Hall, they did it with an eye to the future, building in plenty of empty room for additional comics and art. That space is quickly filling up, however, requiring them to be somewhat choosy as to what new materials they take in. Fresh donations arrive weekly and they all must be sorted and cataloged, usually a task performed by OSU students employed by the library.

Since the Billy Ireland has many one-of-a-kind and rare items, it's not unusual for them to get requests for high resolution images of their materials. A large format scanner (bottom right) digitizes original art so it can be reproduced for a variety of uses including archival reprint books and academic papers.



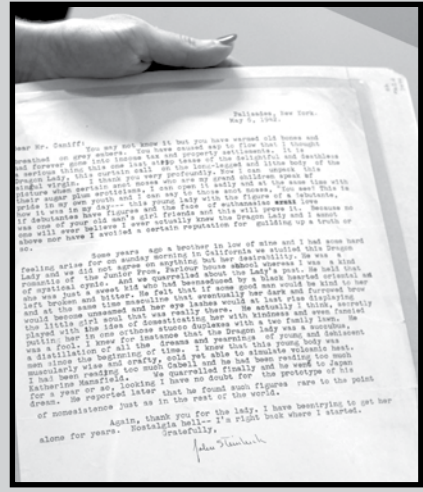
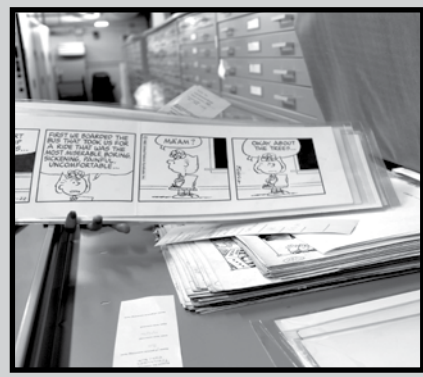
\*Please note, this section is not open to the public and only accessible via a pre-scheduled guided tour.

## STORAGE STACKS\*

Described as a "refrigerator for artwork," the main storage space for the Billy Ireland is rigorously climate controlled in an effort to preserve the works within for generations to come. Besides maintaining optimal temperature and humidity, the lighting fixtures all emit non-UV light to prevent the fragile, mostly paper items from bleaching or yellowing. A sealed door that, if not shut properly, sounds an alarm, further ensures the multitude of original art, books, and newspaper clippings are protected at all times.



Flat file art cases filled with, in some cases, thousands of pieces of original art, line the walls, (bottom left) while aisles of books, graphic novels, comics, and other comic-related objects occupy the center space (bottom right).



Not only is the Billy Ireland a resource for comic works, they also have a wealth of material on individual artists not found anywhere else. Comprehensive biographies of notable cartoonists are kept as a resource for academics and researchers that include article clippings of their life and career. Besides that, noteworthy correspondence and papers are kept that might be of interest, such as the letter John Steinbeck wrote to Milton Caniff in 1942 (left).

\*Please note, this section is not open to the public and only accessible via a pre-scheduled guided tour. All of the materials in the archive, however, are available by request in the reading room.

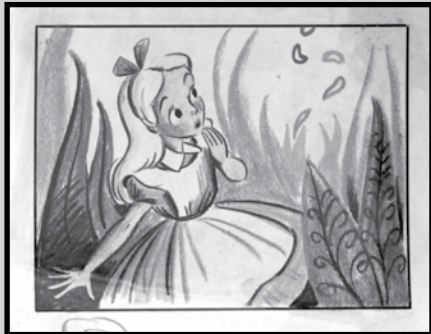
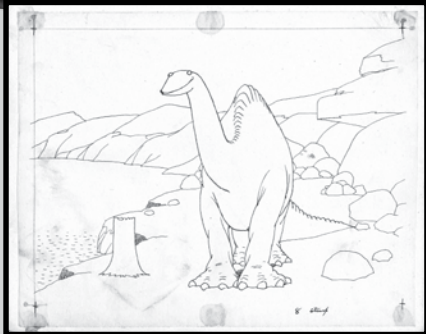
# TREASURES FROM THE STACKS



▲ This large painting by caricaturist and illustrator Philip Burke from 1991 depicts a quartet of former presidents jeering then president George Bush, Sr. This work was originally commissioned by *Doonesbury* creator Garry Trudeau, who later donated it.



◀ Prolific cartoonist Rube Goldberg may be best known for his impractical and overly complicated "Rube Goldberg Machines," yet later in life he took to sculpting, such as this bronze bust.



▲ The Billy Ireland is also home to many rare animation pieces, like original drawings used in the early animated short *Gertie the Dinosaur* by Winsor McCay (left) and storyboards from Disney's *Alice in Wonderland* (right).



◀ Among the numerous Japanese items in their collection are sugoroku. These comics were published in newspapers and doubled as boardgames families could play together.

One of the more notable acquisitions of the Billy Ireland was the San Francisco Academy of Comic Art. Beginning in the 1960s, collector and historian Bill Blackbeard began his efforts to save decades of discarded newspaper comics and illustrations. As libraries across the nation cleared space by converting their newspapers to microfilm, Blackbeard scooped them up. In all, he preserved 2.5 million comic clippings that spanned from 1894 to 1996. In 1998, six semi-trucks carried the entire collection from California to Columbus, where it is stored today. This collection will be the subject of an upcoming exhibit, opening this November.



Bill Blackbeard stored his collection from the floor to the ceiling everywhere in his house except the bathroom.



A complete run of Blondie comic strips Blackbeard clipped and organized.



In addition to newspaper clippings, Blackbeard also collected penny dreadfuls, cheap popular fiction published in the UK during the late 1800s.

# THE GALLERIES



Located upstairs on the second floor are a cluster of gallery rooms that are free and open to the public. As you enter, you'll no doubt notice the drawing desk of Chester Gould (top), originator of *Dick Tracy*, a character he based on U.S. federal agent, Eliot Ness. Gould penned his famous detective from 1931 to 1977.

The rest of the outer space, named the Walker Treasures Gallery, highlights a selection of popular favorites, including original art from the likes of Todd McFarlane, Hal Foster, Jeff Smith, and Barbara Shermund (bottom right) while also presenting numerous unique objects in the drawers of the various cases (top right).



In book form, the novel to remember and bitter, neurotic protestations to...



The Robinson and Friends of the Libraries Galleries feature exhibitions that rotate throughout the year. Currently, in the Friends of the Library Gallery is **Celebrating Sparky: Charles M. Schulz and Peanuts** (top and left).

Known by the nickname "Sparky" to his friends and family, Charles Schulz debuted his *Peanuts* strip in 1950. Charlie Brown, Snoopy, and the rest of the gang of course went on to become cultural phenomenons enjoyed by millions.

Curated by Lucy Shelton Caswell, this exhibition celebrates the centennial of Schulz's birth and looks at the lasting legacy of his life and work.



In the Robinson Gallery is **STILL... Racism In America - A Retrospective in Cartoons** (right) and features father and daughter cartoonists Brumsic Brandon, Jr. (1927-2014) and Barbara Brandon-Croft (1958- ). The elder Brandon's work was distributed through Los Angeles Times Syndicate and was known for his editorial cartoons as well as his comic strip *Luther*, one of the first to feature an African American as the lead.

His daughter Barbara is the force behind *Where I'm Coming From* (bottom right), a provocative strip that began in 1989 detailing the life and challenges of African American women. It is said that the Brandons are the first occurrence of father-daughter newspaper cartoonists.



Barbara Brandon-Croft will be a special guest at this year's *Cartoon Crossroads Columbus* convention, held October 6-9. Go to [cartooncrossroadscolumbus.org](http://cartooncrossroadscolumbus.org) for more information.

Both of these exhibitions will be on display until October 23, 2022. Go to [cartoons.osu.edu](http://cartoons.osu.edu) for current gallery hours and updates. The Billy Ireland Cartoon Library & Museum is located at Sullivant Hall, 1813 N. High St., Columbus, OH 43210.



The End?

## COMIC STORE PROFILE

# DRAGON'S LAIR COMICS & FANTASY®



Opening in the winter of 2022, Dragon's Lair Comics & Fantasy® is the newest hobby shop to pop up in the Columbus area. They have a great selection of comics and graphic novels, but the real draw is their fantastic array of games and RPGs. Get to know owner Philip Siewert and find out what he loves about comics.

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

The first comic I remember buying was *Conan the Barbarian* in about 1978. I was around 7 years old. My family was on our way home from an event and stopped at a gas station, which had a spinner rack of comics.

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

I primarily bought my comics at KB Toys inside the Port Plaza Mall in Green Bay, WI; which is where I grew-up. After leaving home for college, my main store became Capital City Comics in Madison, WI. From there I moved around quite a bit until settling in Columbus about 20 years ago.

I decided to open Dragon's Lair Comics & Fantasy® as part of my "retirement" planning. There is an adage about monetizing one's hobbies. I've been playing RPGs, tabletop miniatures, boardgames, and reading comics for a long time. I love the communities around those interests and through the store, I hope to stay connected to them. The pandemic gave me a window to work on starting up the store while no longer traveling for my "day job." I plan to leave my day job within the next 10 years or so and transition to working at the store full-time.

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

Dragon's Lair Comics & Fantasy® is actually a franchise. I bought a license from the franchisor and own the local store. The marks and logos are one of the benefits of being part of a franchise.

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

At the time of this interview, the store is only 6 months old, so we're still new and figuring things out. That being said, I find the range and diversity of comic book readers fascinating. I love that! Meeting readers, talking to them about their specific interests, helping them find books, and hopefully providing a welcoming and inclusive place for them to spend some time is very fulfilling.

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

My prized book is actually a graphic novel that I picked up at The Laughing Ogre. It is *Kabuki: Circle of Blood*. Shadowbox Live was performing "Circle of Blood" as a rock opera which is why I wanted to read the graphic novel. I managed to get several members of the cast to sign the book.

Regarding books that I wish I owned, but don't, at some point I lost my collection of *Classics Illustrated* titles. I had *Zorro*, *Three Musketeers*, *Count of Monte Cristo*, *Last of the Mohicans*... the list goes on. I loved those comics as kid. I wonder where they ended up. Hopefully they are in good hands.

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

It has been great to see comics and comic characters becoming increasingly mainstream. I think back to the Batman 1989 movie and can mentally trace an increase in comics being "cool" through to the "recent" impacts of the Marvel Cinematic Universe, *The Boys*, *Big Bang Theory*, *Stranger Things*, etc. I also love the crossover between comics and games as well as anime and the growth of manga. In parallel, we've all seen the increase in digital platforms for comics which absolutely competes with us for sales. However, there is also a bit of retro nostalgia in comics, kind of like the return of vinyl records. Our store is still new, so this next comment is a bit anecdotal, but we seem to see just as much interest, if not more interest in independent titles, as well as LGBTQ+ characters/stories, as we see in "traditional" characters and stories from the major publishers.

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

I love the work Jenny Frison has done on *Wonder Women* and am very much impressed by their Poison Ivy depictions; to be honest, I like all of their work. Locally, I really enjoy Michael Watson's work at Freestyle Komiks.

### 8. Who is your favorite character?

I'm sure everyone struggles with this question. I can narrow it down to two. Jessica Jones and Constantine. I love how Jessica struggles with being a hero, but is compelled to do good. The entire *Hellblazer/Constantine* occult detective "world" is, in my opinion, a lot of fun – despite the pessimism. In general, I tend to prefer street level heroes.

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

I always start by asking questions about what a new reader likes with respect to genre, movies, TV shows, games, etc. From there I, or one of the store team, can make a recommendation. My go to seems to often be *Saga* (published by Image Comics). It has something for everyone.

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

I'm excited to see the diversification of representation in comics. By that I mean new characters better representing the range of "walks of life" in America, but also in older more obscure characters getting page time and story development. Ms. Marvel, America Chavez, Falcon, and even Iron Man are examples of this.

Dragon's Lair Comics & Fantasy® is located at 1222 E. Powell Road in Lewis Center. Find out more about their gaming events and tournaments at [dlair.net/columbus-north](http://dlair.net/columbus-north) or at [facebook.com/dlaircolumbus](https://facebook.com/dlaircolumbus).



## AT THE EISNER AWARDS

This summer, the *Scribbler* was honored to be nominated for an Eisner Award in the category of Best Comics-Related Periodical/Journalism for the second time!

Our one goal for the *Scribbler* is simply to get more people reading comics as well as highlight the immense talent within central Ohio. This honor is not just for us, but for the incredible central Ohio comics community as a whole. We couldn't have done this without all of you and are ecstatic to share the talents of our city with the rest of the world.

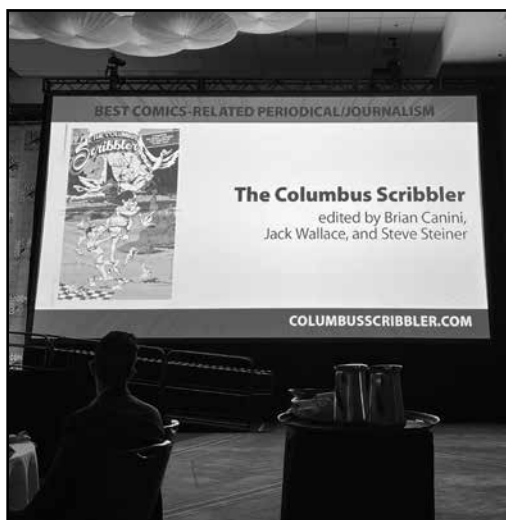
Going forward, we'll continue to celebrate this great artform and help more people fall in love with it. Thank you all for this honor!



The awards ceremony was held in sunny California at this year's San Diego Comic-Con.



Scribbler editor, Brian Canini (right), gets a snapshot with childhood hero Kevin Eastman (left), co-creator of the Teenage Mutant Ninja Turtles.



The Columbus Scribbler up on the big screen!



Fellow comic creators and journalists Douglas Wolk (left), Tiffany Babb (center), and Nola Pfau (center right), pose with Scribbler editors Brian Canini (center left) and Jack Wallace (right).

# KID'S KORNER

By Lake A., Age 10

Jack and his Mind

The inhabitants of planet AB-78463 is having a normal day...



Unknown to them, a Black hole approaches...



Jack! Eat with a fork



Agent M-O-M stops the black holes rage with a cold, cold, stare



By Tree A., Age 10

Beah Bunnys: Bad first impression



Just off the edge of reality, where we can't be sure what is real and what isn't, lie cryptids! Creatures of science fiction and myth, they range from the terrifying, like the Jersey Devil; to the mysterious, like the Mothman; to the downright bizarre, like the Fresno Nightcrawler.

Less Than Secret is a black-and-white comics anthology celebrating cryptids in all their forms! We have brought together some of the best up-and-coming artists to share their takes on these mysterious beings with seven stories that feature horror, comedy, and everything in-between!

Comic Anthology, 112 pages  
\$14.99 Paperback, \$44.99 Hardcover

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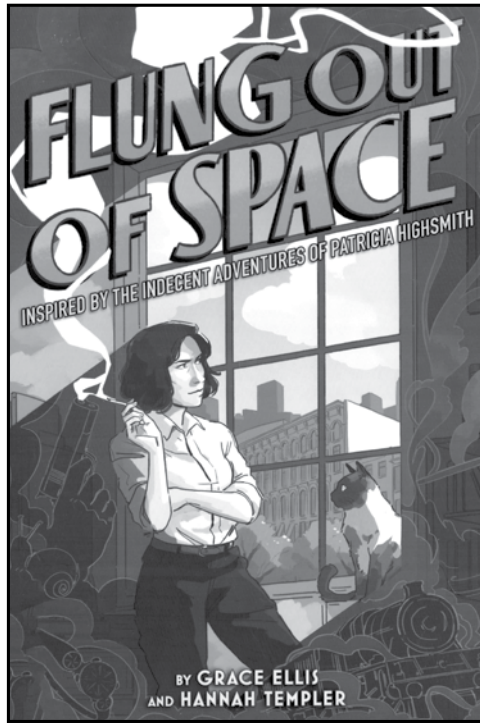
# SCRIBBLER SHOUT-OUTS



## HEROIC: HEROES PAST

Tom Fellrath & Various Artists  
2021

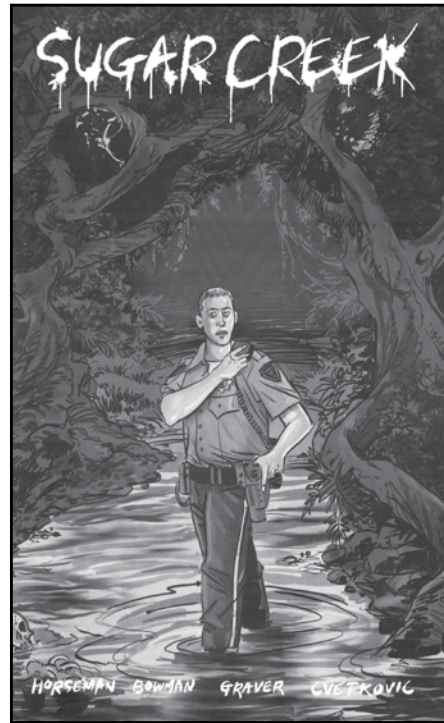
In the late 1980s while still in high school, writer Tom Fellrath created an entire world of his own original superheroes. Now, over 30 years later, an adult Tom takes a look back at his creations with this collection of his earliest comics. Endearing as it is fun, *Heroic: Heroes of the Past* captures a youthful spirit in comic making that many of us can relate to. You can find this volume, as well as newer stories about his superheroes at [phoenixprods.wordpress.com](http://phoenixprods.wordpress.com).



## FLUNG OUT OF SPACE

Grace Ellis & Hannah Templer  
2022

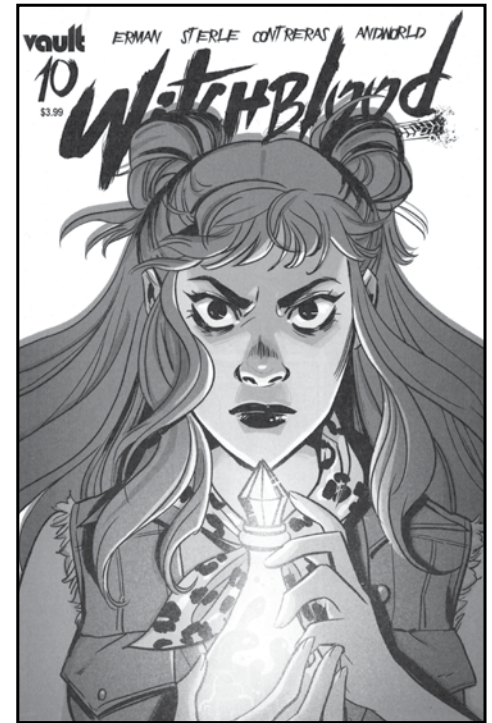
Published by Abrams ComicArts' Surely imprint, *Flung Out of Space* is the re-imagined story of lesbian author Patricia Highsmith and the events that led her to write the essential novel *The Price of Salt*. Columbus author Grace Ellis portrays Highsmith in all her failures, triumphs, loves, and endearing flaws in this nearly 200-page graphic novel. *Flung Out of Space* is available at [amazon.com](http://amazon.com) and other booksellers or it can be found at your local library.



## SUGAR CREEK

Travis Horseman & Brent Bowman  
2019

"Don't drink the water." That's the warning residents of Sugar Creek, Ohio remind each other. Retired history professor Jim Corrie believes he's found the origin of whatever ancient monstrosity dwells in Sugar Creek, but is he too late to stop it? Writer Travis Horseman, along with *Scribbler* regular, artist Brent Bowman, bring us the tale of an unspeakable horror in this 32-page story. You can find it at [amiculusrome.com](http://amiculusrome.com) along with Travis' other comics.



## WITCHBLOOD

Matthew Erman & Lisa Sterle  
2021-current

When a witch named Yonna encounters a bloodthirsty biker gang in the American southwest, she needs to summon up all of her courage to stop them from obtaining the source of all magic: witch blood!. A perfect blend of action, lore, and Americana, the Columbus writer/artist team of Erman and Sterle bring us this new fantasy horror series. A collected edition of the first story arc, *The Hounds of Love*, is available at [vaultcomics.com](http://vaultcomics.com).

# COMIC REVIEW BY GUEST REVIEWER DAN GEARINO

## THE LIFE OF PAUL CONTAINS MULTITUDES: AN APPRECIATION OF MICHEL RABAGLIATI'S PAUL MOVES OUT

By Dan Gearino

The mastery in Michel Rabagliati's storytelling sneaks up on you. I remember my first encounter with his work, in one of those big *Drawn and Quarterly* anthologies circa 2000, thinking that I had found a cartoonist with a knack for well-observed comedy.

And then I read *Paul Moves Out*, first published in English in 2005 by *Drawn and Quarterly*. Yes, it was funny. Yes, the Montreal setting was vivid and fun. But it became clear that the cartoony figures and jaunty tone was just a surface layer. Rabagliati was telling stories about nostalgia and loss.

*Paul Moves Out* is a story about Paul, Rabagliati's autobiographical stand-in, attending a small art school where he meets and falls in love with his future spouse. The story unfolds through flashbacks as Paul and Lucie are setting up their first apartment together.

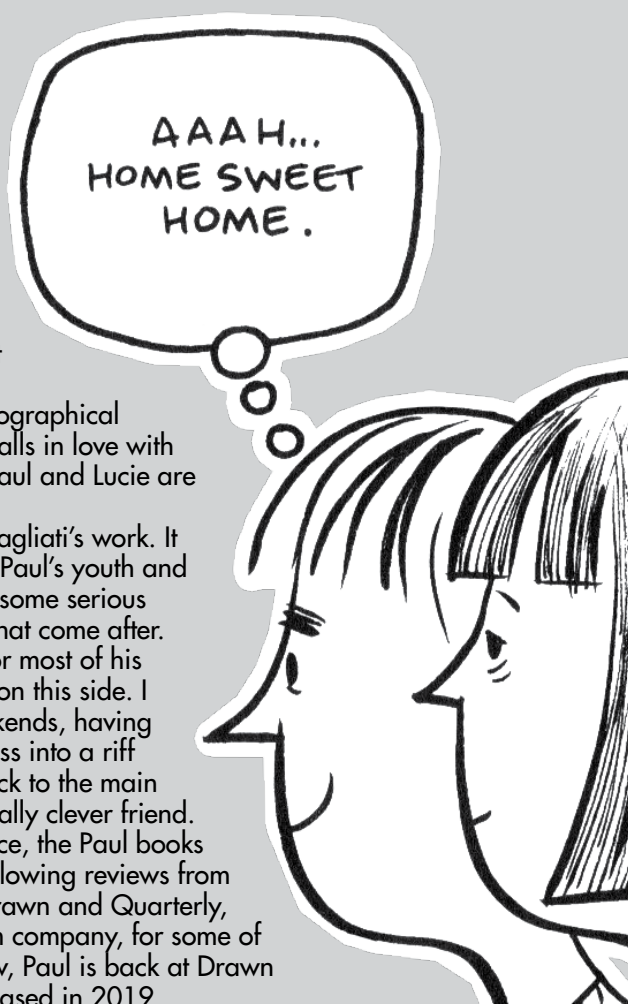
I recommend *Paul Moves Out* as a good first taste of Rabagliati's work. It occupies a middle ground between the books that focus on Paul's youth and those that focus on his adulthood, and tonally it touches on some serious subjects but is not as deep and dark as some of the books that come after.

One of the pleasures of a Paul book is the digressions. For most of his career, Rabagliati was a commercial artist who did comics on this side. I imagine him at his drawing table on the evenings and weekends, having fun with these pages. In the middle of a story, he may digress into a riff on public transit or the virtues of analog, before coming back to the main thread. Reading his work is like hanging out with an especially clever friend.

Outside of Quebec, where Rabagliati has a large audience, the Paul books have yet to gain wide recognition beyond a succession of glowing reviews from critics. The books' initial English-language publisher was *Drawn and Quarterly*, then switched to Conundrum Press, another great Canadian company, for some of the best volumes in the series, like *The Song of Roland*. Now, Paul is back at *Drawn and Quarterly*, for the most recent book, *Paul at Home*, released in 2019.

Any of the Paul books can work as a jumping-on point, but *Paul Moves Out* is the one I hand to people with a pushy exuberance: "Read this. You'll be glad you did."

Dan Gearino is a Columbus-based journalist who writes about climate change and clean energy, and, on the side, writes about comics. He's a board member for *Cartoon Crossroads Columbus*.



# SCRIBBLER APPEARANCES

A rundown of what we here at the Scribbler have been up to this summer!



## SMALL PRESS AND ALTERNATIVE COMICS EXPO MAY 21 & 22

Our first comic show in two years due to the pandemic, S.P.A.C.E. proved to yet again be a great venue to reconnect with old friends and make new ones. Here Steve Steiner and Jack Wallace show off their new *Scribbler* t-shirts, available now at [cbusscribbler.storenvy.com](http://cbusscribbler.storenvy.com).

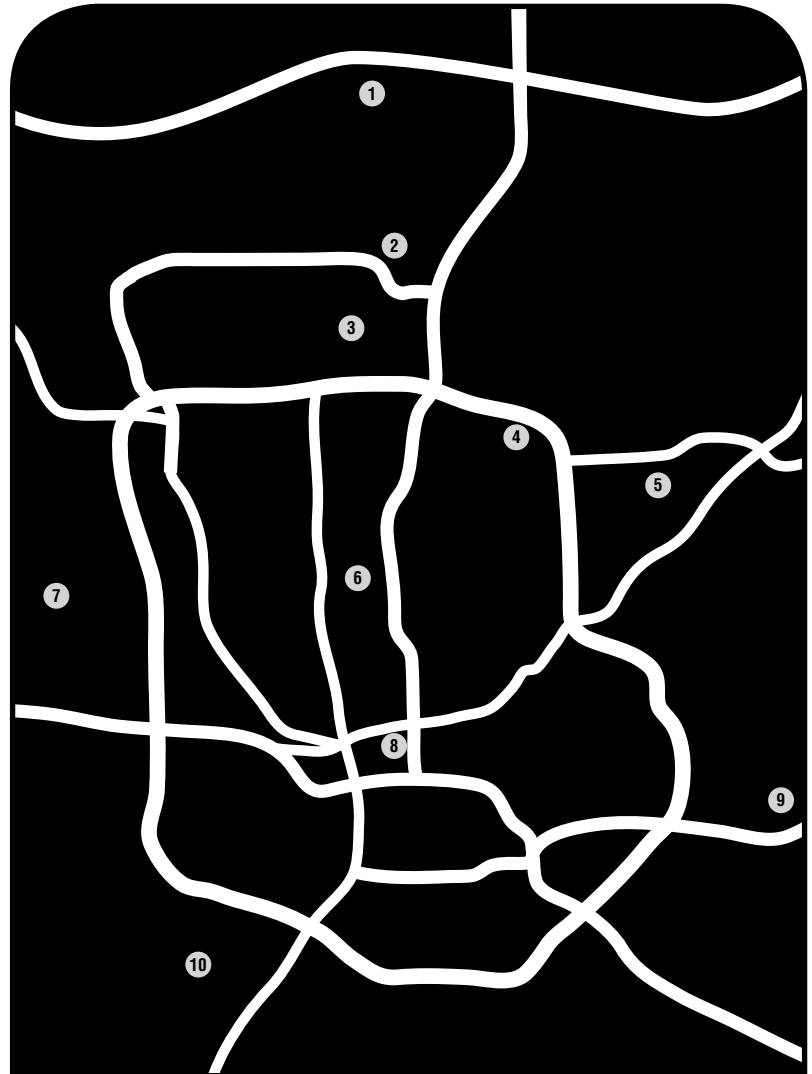
## DOO DAH PARADE JULY 4

An annual tradition in the Short North, this marked our first year walking in the Doo Dah Parade. We survived the heat and managed to hand out about 700 copies of the *Scribbler* to those in the crowd. Look for us to take to High Street again next year!



## GEM CITY COMIC CON JULY 23 & 24

Dayton comic fans, cosplayers, and gremlins alike were introduced to the *Scribbler*. Special thanks to show organizer Jesse Noble for the invitation and the Heroes Initiative of Johnstown, Ohio for the photo op with the life-sized characters.



## LOCAL COMIC BOOK STORES

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

## UPCOMING CONVENTIONS

### CINCINNATI COMIC EXPO

Friday, Sept. 23 – Sunday, Sept. 25  
Duke Energy Convention Center  
525 Elm St. • Cincinnati, OH

### FOUNTAIN CITY FANDEMONIUM

Saturday, Sept. 24  
Williams County Public Library  
107 E. High St. #1702 • Bryan, OH

### HALL OF FAME CITY COMIC CON

Saturday, Oct. 1  
Canton Memorial Civic Center  
1101 Market Ave. N. • Canton, OH

### CLEVELAND COMIC BOOK & NOSTALGIA FESTIVAL

Sunday, Oct. 2  
DoubleTree by Hilton Hotel  
Cleveland - Westlake  
1100 Crocker Rd. • Westlake, OH

### CARTOON CROSSROADS COLUMBUS (CXC)

Thursday, Oct. 6 – Sunday, Oct. 9  
The Ohio State University  
and Downtown Columbus

### BLACK POWER IN COMICS EXHIBIT

Saturday, Oct. 29  
National Afro-American  
Museum & Cultural Center  
1350 Brush Row Rd. • Wilberforce, OH

### AKRON COMICON

Saturday, Nov. 5 – Sunday, Nov. 6  
Emidio & Sons Banquet Center  
48 E. Bath Rd. • Cuyahoga Falls, OH

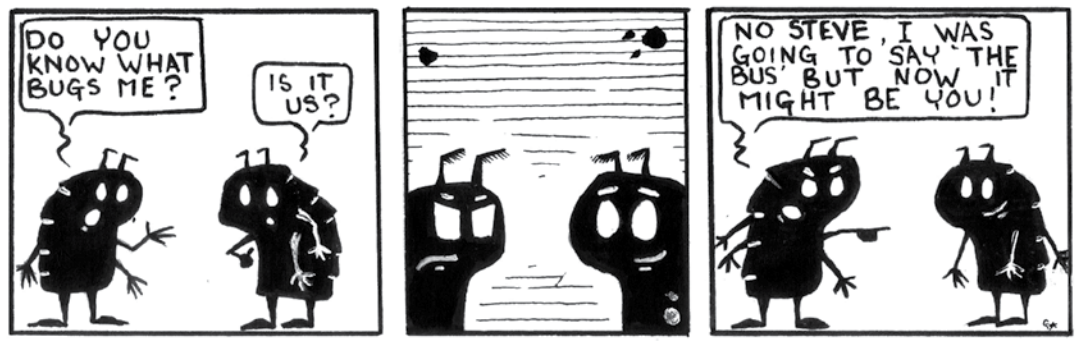




# The Funnies

FEATHER EVANS

GREG BALDRIDGE



NATHAN WERTZ



THAD WOODMAN

TYLER WEST & GARRY BREECH



Sling-Shot Strikes! Issue One: For Now Written by Tyler West and Illustrated by Garry Breech

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teechcartoon.tumblr.com



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**THAD WOODMAN**



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instagram.com/BWHComics

## SPECIAL THANKS TO

AMY CANINI  
BOB CORBY  
SYDNEY KIT  
KATIE GNAU  
CAITLIN MCGURK  
JESSE NOBLE  
JENNIFER STEINER

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PETER GALLAGHER

MYISHA HAYNES

MATHEW KLINKSTEIN

MARINAOMI

INGRID OCHOA

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