

ISSUE 12
SPRING 2023

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THE COLUMBUS Scribbler

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CENTRAL OHIO



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THE COLUMBUS Scribbler

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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

We are pleased to present the 12th issue of the *Columbus Scribbler*! We have another jam-packed issue in store for you. Thank you to all the local cartoonists who have contributed work for this issue. We'd also like to recognize and thank Victoria Douglas for granting us an interview as well as crafting this issue's incredible cover.

Be sure to mark your calendars for this year's Free Comic Book Day on Saturday, May 6th. You can check out more work from our featured creators and others at your local comic book store (see map on page 27).

Our goal for the *Columbus Scribbler* has always been to help strengthen and grow the comics community by giving local creators a platform to showcase their work and to learn and explore more about this unique art form. In an effort to create the best paper possible, we have decided that this year we will be coming out with two issues. If you or someone you know is a comic creator in Central Ohio, you can pitch an idea for a comic on our website's submissions page (columbuscribbler.com/submissions). Deadline for pitches for the next issue are due June 30th.

Remember, you can help keep our comics community strong and keep the scribbles coming by becoming an ally of the arts for as little as \$1 per month. Donate to our Patreon Account or by PayPal on our website (columbuscribbler.com).

Scribble on!

- Brian Canini



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THE MINDS BEHIND THE COLUMBUS SCRIBBLER



BRIAN CANINI

[briancanini.com](https://www.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](https://www.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](https://www.mulletturtle.com) to see more of his work.



JACK WALLACE

[disposablefictioncomics.com](https://www.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.

Persia Blues

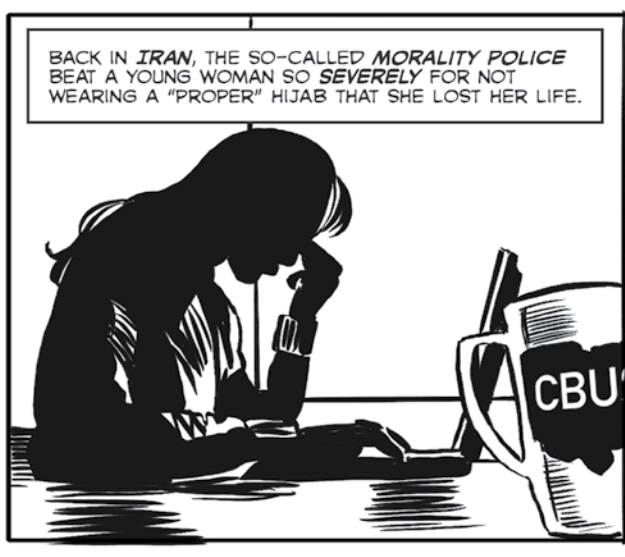
"WOMAN. LIFE. FREEDOM."
DARA NARAGHI - WRITER
BRENT BOWMAN - ARTIST

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NARAGHI & BOWMAN

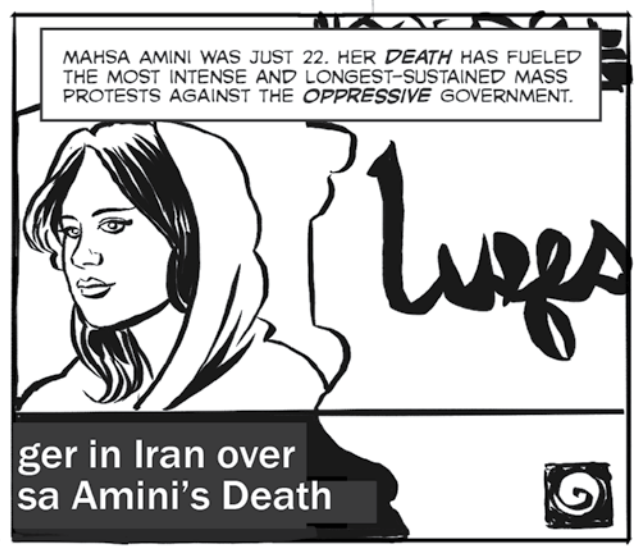


I FEEL HELPLESS.

SAFE IN MY GRAD DORM IN THE U.S., I OBSESSIVELY CONSUME THE SAD NEWS FROM MY MOTHERLAND.



BACK IN IRAN, THE SO-CALLED MORALITY POLICE BEAT A YOUNG WOMAN SO SEVERELY FOR NOT WEARING A "PROPER" HIJAB THAT SHE LOST HER LIFE.



MAHSA AMINI WAS JUST 22. HER DEATH HAS FUELED THE MOST INTENSE AND LONGEST-SUSTAINED MASS PROTESTS AGAINST THE OPPRESSIVE GOVERNMENT.

ger in Iran over sa Amini's Death



LED BY BRAVE IRANIAN WOMEN, PEOPLE ALL OVER THE COUNTRY ARE VOICING THEIR ANGER AND DISGUST AT THE MORALLY BANKRUPT THEOCRACY RESPONSIBLE FOR THIS TRAGEDY.



THOUSANDS HAVE BEEN BEATEN, MAIMED, OR ARRESTED BY THE GOVERNMENT. MANY HAVE ALREADY BEEN EXECUTED.

AND HERE I AM, THOUSANDS OF MILES AWAY. WHAT AM I DOING TO HELP?

WHAT CAN I DO?



MY COUNTRYMEN ARE FEARLESS. THEY EVEN TORCHED THE ANCESTRAL HOUSE OF THE LATE AYATOLLAH KHOMEINI, THE REGIME'S FOUNDER.



SO, I DO WHATEVER I CAN TO STAND IN SOLIDARITY WITH THEM.

I ORGANIZE STUDENT PROTESTS ON CAMPUS TO DRAW MEDIA ATTENTION TO THE CAUSE.

I VOLUNTEER WITH AMNESTY INTERNATIONAL. I WRITE TO ELECTED OFFICIALS, NEWS OUTLETS, ANYONE WITH A PLATFORM TO AMPLIFY THE IRANIAN PEOPLE'S VOICES.



I HOPE THAT EVERY ACT IN DEFIANCE OF THAT BRUTAL GOVERNMENT, NO MATTER HOW SMALL, IS ONE MORE STAB AT THE HEART OF A CORRUPT BEAST.



AND I WILL STAND WITH MY IRANIAN SISTERS UNTIL THE BEAST IS VANQUISHED.

10 QUESTIONS WITH VICTORIA DOUGLAS



The 2022 winner of Cartoon Crossroads Columbus' Emerging Talent Prize, Victoria Douglas is a rising cartoonist and illustrator in the area. They are a graduate of Columbus College of Art and Design and have been making comics since 2019. Victoria is probably best known for their ongoing comic CINNAMON. Published by Behemoth Comics, CINNAMON is an ordinary housecat who turns everything into an adventure. We get to see things through her eyes as she does battle with the antagonistic HENCHRATS, defends her domain from a laser pointer, and sometimes even comes to blows with her owner. Besides CINNAMON, Victoria has self-published *Templar Vitae*, a 24-hour comic, and *Biblioware*, a collection of short semi-autobiographical comics.



1) According to an article from comicsbeat.com, you initially became interested in cartooning after a chance encounter with MARCH artist Nate Powell. Can you tell us more about that experience and how it landed you on the path to comics? What is it about comics that you found so enticing?

I stumbled into CXC 2018 by accident because I was living downtown and came to the library that day to study. I was blown away to see so many names that I recognized from reading a lot of 2010-era webcomics and graphic novels. I just walked the aisles until I saw Nate Powell's *Swallow Me Whole*, which I happened to have read in high school and really made its mark on me. He talked to me about his new book *Come Again*, and showed me his binder of work-in-progress pages from *Two Dead*, and the whole time I was saying, "This is incredible, I love this so much, but I don't make comics." In hindsight, that's kind of an odd thing to say, because he just kind of responded like "...then maybe you should try it?" I ended up buying every single book he had copies of that day. It was just one of those little table interactions that the artist behind the table never would remember, but it stuck in my brain like a worm.

2) Since that encounter, you've produced your own comics and were recently awarded Cartoon Crossroads Columbus' Emerging Talent Prize, which "recognizes artistic accomplishment, potential growth, and uniquenesses of a cartoonist's achievements early in their career." What does that distinction mean to you?

I was super blindsided by it, like I really couldn't fathom that it was happening. Starting to make comics in only 2019 meant that 99% of my comics output has been alongside a looming pandemic, and my coping mechanism has always been to put my head down and draw furiously. It messed with my head, and the impostor syndrome was pretty persistent since I was essentially making work in a vacuum for years. So the Emerging Talent Award came out of left field, and immediately recontextualized everything that I had been doing. Something clicked, like hold up I've searched for a post-pandemic starting line, but I've actually been running the whole race for a few years now. *CINNAMON* sold out its first print run and won a REMMI award, Halftone Hospital resources are being downloaded in 183 different countries, I

▲ Published under Behemoth Entertainment's Happy Tank imprint, *Cinnamon's* first adventure sees her attempt to pull off the catnip heist of the century from the heights of Big Kitchen City.

was debuting my first autobio book, *BIBLIOWARE*, and finally tabling at the show that kicked off my relationship with the medium. The award was definitely a massive signpost reaffirming that I'm going in a good direction. I'm proud of the work I'm putting out into the world, and the recognition is definitely validating.

3) The star and namesake of your comic series CINNAMON is a kitty with an overactive imagination who has delusions of becoming a leather jacket-wearing anti-hero. What inspired you to come up with CINNAMON and were there any other artists or creators you cite as influences?

Cinnamon was 100% based on our family's first cat, Ripley. She was a wild kitten and we were living downtown in a studio apartment, so there was no escape from her hyperactivity. We ended up moving to a larger apartment in response, although I'm happy to say she is way more chill these days. As far as influences, big ones were Jamie Hewlett and the Gorillaz aesthetic, Sean Murphy's dynamic black-and-white comics, and the loose, perspective-bending work of both Taiyo Matsumoto and Masaaki Yuasa. It was kind of funny, you can see some of the visual influence of the movie *MFKZ* on the design of Cinnamon, and that actually played a role when Behemoth Comics reached out wanting to publish Cinnamon. They had just signed an IP that they thought would jive well with my work, because they were in the process of bringing the original French *MFKZ* comic to the states. So it was serendipitous that I had watched the movie about four times while developing *CINNAMON*. Current major inspirations are Freddy Carrasco, Luca Oliveri, Caroline Cash, M.S. Harkness, S.R. Arnold, Jules Naleb, Sarah Butcher, and Pseudonym Jones.

4) CINNAMON first saw life as a comic project during your senior year at CCAD. How did you make the leap from student to professional and get your work noticed by a publisher? How did your time at CCAD help prepare you?

I took the easiest route possible to getting a publisher, which is getting LUCKY. I finished *CINNAMON* at the very start of the pandemic and everything just felt super bleak. I wrote my own comics viewer for my website, and threw the entire comic online for free. Behemoth Comics just happened to see it through Instagram and, within a month, reached out with a contract. It was kind of a mutual risk, they were an unknown publisher, and I was an unknown artist. But they liked *CINNAMON* and wanted me to make more of it. The rest is history. So much of a career is dependent on having someone, somewhere, say "yes" to your work. You aren't really in control of that, at least not fully. But you can do a lot to increase your odds of being in the right place at the right time. I don't think Behemoth would have reached out if *CINNAMON* wasn't already a full, finished issue that they had access to. CCAD really lit that fire under me, taught me everything that I know about the process of making comics, and helped make *CINNAMON* a reality before anyone even had an opportunity to take a chance on it. CCAD gave me the groundwork understanding of the comic medium to even begin to apply my own voice to, and the comics faculty are second to none. I loved my time there. The school has a special place in my heart.

5) Being a creator that tackles every aspect of their work from script to pencils, inks, and lettering. Can you give us insight into how your artistic process works? How has being a digital artist affected that process?

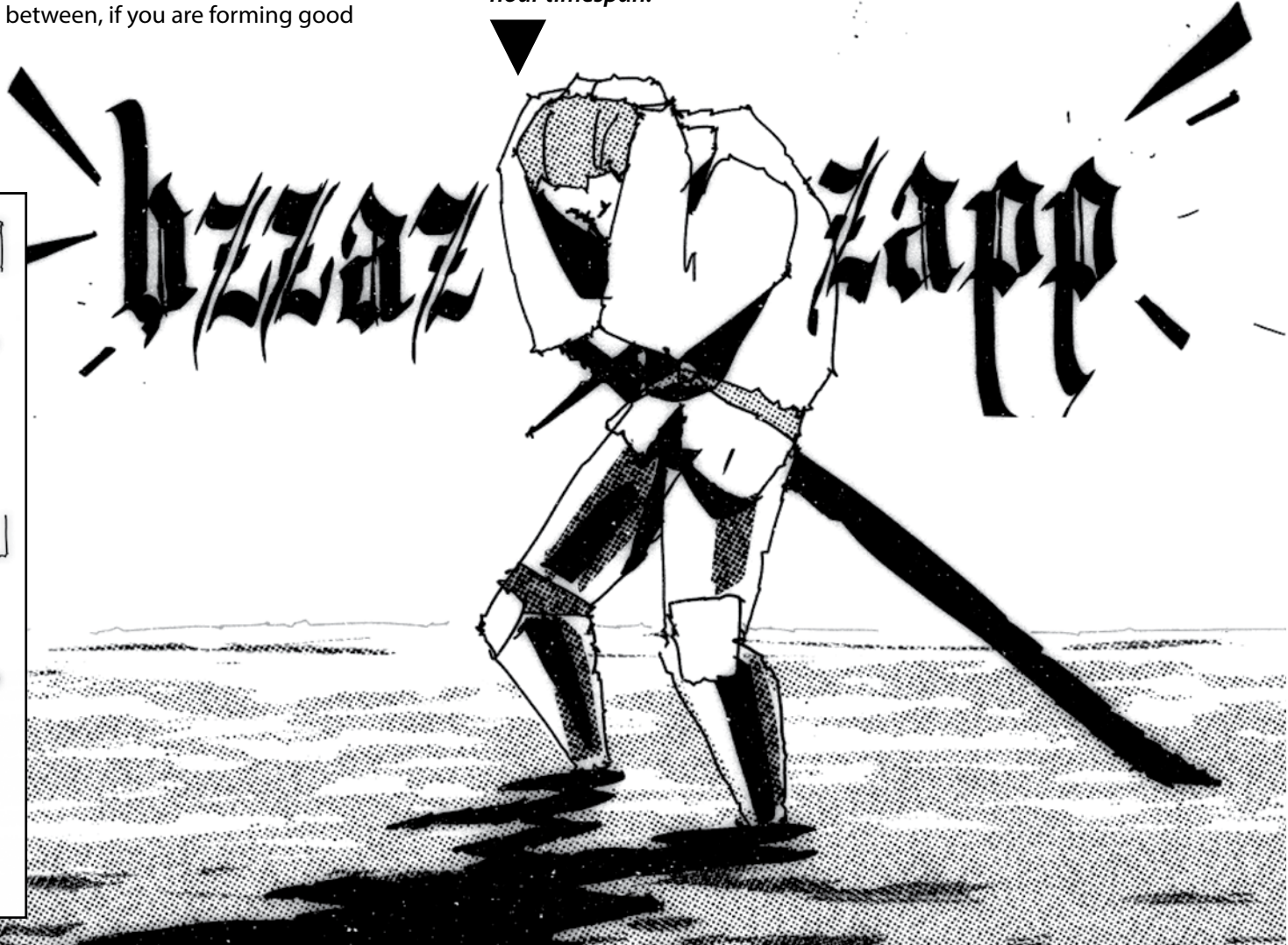
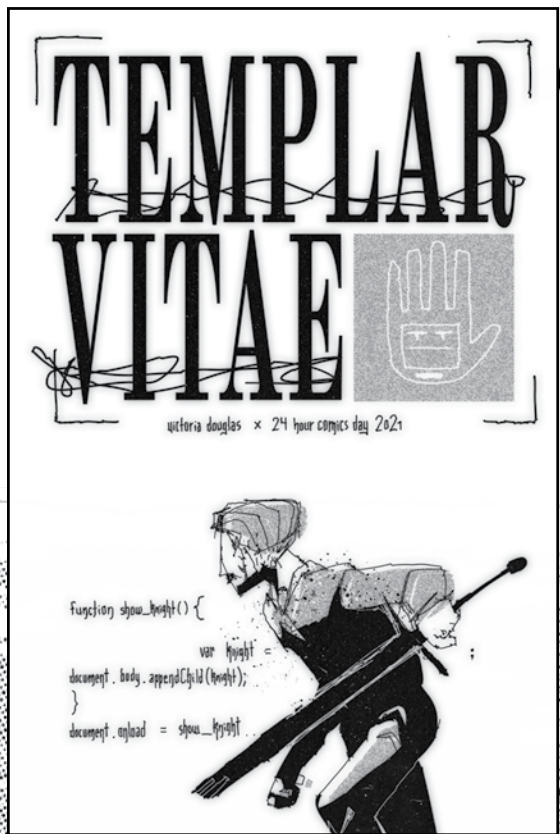
My process is a mess! Some comics I'll meticulously script out, other projects I'll write as I draw. I'm very scattered, but I'm also so new to the medium that everything I do has an exploratory quality. Being able to work digitally has been amazing for that. I've been able to work iteratively, and output way more pages than I could traditionally. I still keep my digital pages grounded in that traditional process, so that I can go back to drawing traditionally pretty seamlessly. But it's important to me to view the computer as a tool and not as a crutch. Every single comic has a digital component to it, even the most ardent traditional cartoonist is going to be scanning and cleaning their pages. So whether you are 100% digital or somewhere in between, if you are forming good habits, then you will be in good shape.

CONTINUED ON PAGE 27



Perhaps best described as "fictionalized autobio," *Biblioware* is a collection of shorter comics and a change of pace from Douglas' other long-form narratives.

24-hour comics, such as Douglas' *Templar Vitae*, were first conceived of by cartoonist Scott McCloud. To complete the challenge, an artist must finish a 24 page comic in an uninterrupted 24 hour timespan.



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LONG TIME NO SEE CAPTAIN LIZZY. I SEE YOU RESCUED A FEW LEFTOVER CREW MEMBERS FROM MADDOG AND... ..WAIT... IS THAT...

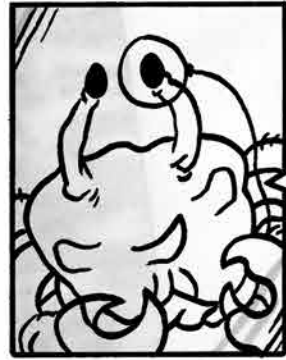


Kid Starfish

by Brian Canini



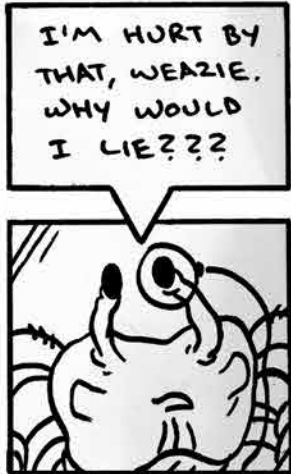
I-I THOUGHT YOU DIED WITH MADDOG WHEN THE ISLAND BLEW UP. HOW DID YOU MANAGE TO SURVIVE? W-WHAT ARE YOU DOING HERE??



NO. DON'T BE DAFT, I'M A CRAB! NO, I DISCOVERED YOU! AND I MUST SAY I WAS SADDEN WHEN I THOUGHT YOU HAD PARISHED WITH THE ISLAND.



YOU MAY HOLD THE KEY TO ONE OF THE GREATEST TREASURES THE WORLD HAS EVER KNOWN! I DON'T KNOW HOW YOU ENDED UP IN THE BELLY OF MY SQUID BUT I'M GOING TO GET YOU OUT!



The End?



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Founded in 1879, CCAD is one of the country's oldest art and design colleges. The campus is comprised of 14 buildings in downtown Columbus adjacent to the Columbus Museum of Art and Columbus State Community College. Besides Comics & Narrative Practice, they also offer undergraduate degrees in Advertising & Graphic Design, Photography, Animation, Fashion Design, Film & Video, Fine Arts, Game Art & Design, Illustration, Industrial Design, and Interior Architecture & Design.

MAJOR CHANGE AT CCAD

By Jack Wallace

Comics as a medium have grown in popularity over the last few decades. That growth has spawned an increase in the demand for comics education. Some universities and colleges nationwide have started to offer "Comics" as a major, including Columbus College of Art and Design (CCAD). CCAD separated the Comics and Narrative Practice from the Illustration major in 2022. I took a brief tour of CCAD's campus to learn more about the teachers and students of the program.

In 2014, CCAD started producing the *Spitball* anthology, partnering with professional comic writers, including Kelly Sue DeConnick (*Captain Marvel*), Grace Ellis (*Lumberjanes*), and Eisner award-winner Matt Fraction (*Sex Criminals*), with student artists.

In the fall of 2017, CCAD accepted its first students into the Comics & Narrative Practice program. These students were encouraged to create original comics, learn how to shape narrative elements, and invent signature styles, stories, and characters. To further the practical knowledge of working in the comic industry, students meet professionals to gain experience with story pitches, prepress, budgeting, and marketing.

Throughout the tour, I learned how CCAD's operations differentiated from the traditional college coursework. Team-based learning is expansive and critical. Many majors share the same classes and include electives outside their core coursework. You may work with someone on a film project, then later again on an animation project.

Non-major related subjects are taught in the context of the major. For instance, a math course for a fine arts major may teach how to complete taxes as an artist. History, as an example, would be introduced as the history of animation for animation majors.

Near the end of the tour, I spotted Lauren McCubbin, Chair of the Comics and Narrative Practice, and sat down with her to discuss the program in more depth.

Columbus Scribbler (CS): Majors range from 80 to 200 people. Where do Comics fall?

Lauren McCubbin (LM): Comics is the fourth largest major behind Animation, Illustration, and Graphic Design. We've grown by leaps and bounds, as we only started this program six years ago. That's one reason we split off from Illustration this year. I used to be the chair of Illustration and Comics, and now I'm just the chair of Comics.

It was good being nested with Illustration because the two share so many classes but, with the growth in the number of students with specific courses, it became essential for us to have our own major.

CS: Was there anything specific fueling that growth?

LM: There is much more interest in comics in mainstream and independent markets. Graphic novels are moving a lot of units, and people are looking for the next book.

Some of our students are interested in creating an OGN (Original Graphic Novel) or doing the kind of traditional corporate work-for-hire gig with superheroes. Some want to work with companies like Dark Horse, IDW, or Boom on a licensed property.

There's a lot of hunger for comics. Right now, more prominent publishers like MacMillan or Random House have their graphic novel imprints because comics are becoming readily accepted as a legitimate literature art form.

CS: Can you tell us about the internship program?

LM: One of the reasons I wanted to split off from Illustration was to focus more on the Comics curriculum and student base. I want to include more opportunities for experiential learning. For example, we are putting together a study abroad program right now that's comics based, as well as partnerships with companies like Nationwide Children's Hospital.

I know where comic internships might be, from working with a local publisher like Freestyle Comics to working with First Second or MacMillan. Random House, DC, and Marvel all have internship programs, and I want to ensure that we take specific steps to prepare our students for those opportunities.

Comics are an exciting medium, but you have to be able to do a little bit of everything. You have to be good at writing and drawing. You have to be good at managing your career. You have to be entrepreneurial. Many things in comics are different from other artistic practices.

Writing is a big part, but only some have to write as heavily. But the thing about comics is that everyone thinks people go into comics because they want to draw superheroes. Well, that's not true. Some people are much more interested in writing their own stories, but it's always great for them to understand what a mainstream superhero artist goes through and understand that process.

I want students, even if they don't plan on creating their own work or decide not to do comics for a living, to graduate from the comics program and still have coloring, lettering, or editorial skills.

I've got one student right now that is prepping for a social media internship with a couple of different publishers. I want people to see that there are lots of different ways to put this degree to work. It's no secret that college is costly right now. And art school is very expensive. Getting one's brain around the return on investment for art is difficult. It is not morally right to graduate people who aren't going to be able to make a living paying off student loans.

Another reason I wanted to focus on the comics major is so that graduates can find a job in this medium.

CS: Do you have any idea of the success rate?

LM: We're doing pretty well, though we have yet to graduate any giant classes. This year will be our fourth graduating class. We started with people that had been comics minors, then switched over to majors in their last two years. So we had a slow trickle of graduates.

Between *Spitball* and the Comics major, I have alums working on books from Random House, Andrews McNeil, and IDW. One student, who did a book with Oni, is working on her second book and runs her own publishing consortium. I have another student that has published stuff with Vault.

If I sat down and listed it out, I could give you a dozen graduates working in comics and many others working on their comics while having another day job. Some of them have done amazing work. I have one former student that is incredibly successful on TikTok. She has a huge following and is self-publishing her work. We have a couple of other students doing really well in that self-publishing realm.

CS: Success takes a lot of forms.

LM: Exactly. My whole thing with the success of my students is that I want them to be able to put the skills they learn here to use rather than think, "I didn't get taught anything useful that would help me get a job doing anything." I also encourage my more organized students to look at editorial or project management.

CS: What are some of the characteristics of comic students? What are students looking for when they get into the Comics major?

LM: That's interesting. I was talking to the other professors about the differences we see in our students. Animation students tend to be passive consumers of their medium. Illustration students have a larger range of interests and are entrepreneurial. Game students like to get their hands on stuff.

Comics students are incredibly entrepreneurial, but one of the big differences between them and other majors is they all read. They already know comics. Some of them may only know one area of comics - many of them grew up reading manga. Drawing manga in art school used to be frowned upon, but it still means they are reading comics and working toward understanding storytelling. Their storytelling cues might differ from what we think of as traditional ones, so they are making exciting work. Manga has influenced a lot of great creators, such as Becky Cloonan and Emma Ríos.

My job is to help broaden their knowledge base by giving them other material. Any student who comes in is going to have their favorite thing. And it's my job to say, "Here is the length and breadth of the world you entered that you didn't even know was a thing. How many of you are reading non-fiction comics? Let's look at those." Those non-fiction comics are a part of the industry that most students need to learn about when they come in.

CS: What is it about teaching that you enjoy?

LM: As chair, I teach two classes a semester instead of three. I enjoy the students.

I love the moment you say, "What about this?" and they say, "What if I do that?" and you build from there. That's exciting.

It's the same reason that I also like being an editor. I love talking through art with someone else in the best way possible. Not just for them to realize their vision but also to see what else can be improved. I pride myself on

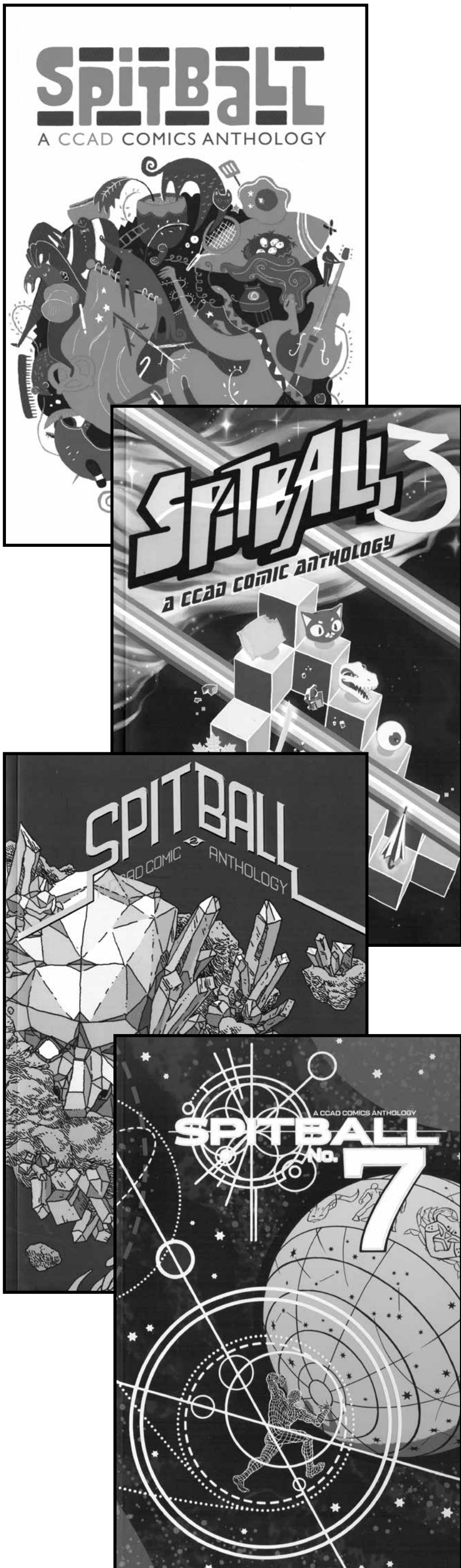


SUPERMAN AND CCAD

In February of 2019, CCAD became a battleground. The campus was featured in Action Comics #1008, written by Brian Michael Bendis with art by Steve Epting, and featured an assassination attempt on Amanda Waller (portrayed by Viola Davis in the Suicide Squad films) by the terrorist organization Leviathan. While Waller survives, unfortunately Superman was unable to save the Canzani Center (pictured above), which was destroyed. The local landmark "Art" sculpture (pictured on the opposite page) seemingly remains intact.

According to Bendis, the inspiration for including CCAD came to him after he was a guest at Cartoon Crossroads Columbus. He detailed in a tweet that after he was interviewed in the Canzani Center auditorium, he immediately went back to his hotel room to write the scene.





The Comics & Narrative Practice program's annual anthology title, *Spitball*, pairs student artists with professional writers, giving them a taste of how collaborations work within the industry. You can purchase past volumes at spitballcomic.com.

having a ton of industry experience and knowing what people in the industry look for in work. I know how to best present their work. I've done everything from self-publishing to corporate Big Two work.

I was the art director for Image. I've done books for Dark Horse and Vertigo. I've done smaller things like mini-comics. I've had a whole breadth of industry experience so that I can help students. If comics are your jam, I can help you be successful.

CS: Were you editing those books?

LM: I started as an artist. I had a couple of comics that came out. I did a book called *XXX Live Nude Girls* and a couple of small OGNs with a writing and artistic partner named Nikki Coffman.

That got a Xeric Grant back when that grant existed. That launched me to my next thing, where I got to work for Marvel and Dark Horse. I did some work for Vertigo.

I was an artist on an OGN called *Rent Girl* for Last Gasp with Michelle Tea. That got bought by Showtime and gave me enough money to live on so I could experiment for a while. Then I went to grad school. I attended the University of Nevada, Las Vegas, and got an MFA in studio art. Then I went to Duke and earned an MFA in experimental and documentary art.

CS: What skills did you take from being a professional into the teaching career?

LM: I wanted to show students how to avoid all the pitfalls I fell into when I started doing comics. We've designed a curriculum around the most useful skills comic artists can have when they graduate; penciling, inking, coloring, and lettering. All that, but also pre-production, entrepreneurship, self-promotion, and "How do you network?" I discussed how to make small talk at an industry event. This is how you table at a convention. This is how you pitch if you want to avoid doing conventions. This is to whom you pitch. This is what happens in the pitch process.

I also teach time management, which I learned deep into grad school because I was drowning and realized I needed to know how to do it. I want students to learn it before they find themselves drowning.

CS: What kind of direction do you see the program going in, or how are you trying to figure that out?

LM: We want to ensure students have a fundamental groundwork in traditional skills. Coloring was an issue. I started a color theory class also to be taken by Illustration, Animation, and Gaming. It also includes a lot of pre-production, like how to send something to press. Something I wish I had known when I graduated, and it was a nightmare to figure out. It's this arcane thing that is a hidden idea. Like, why is this information so hard to find?

We are adding a digital coloring class. We will add a traditional inking class emphasizing going from thumbnails to inks. I'm focusing on digital lettering because I know how you can make a living as a letterer. Learn how to flat. Learn how to letter. You can get started making a living in comics.

CS: What kind of electives outside of the Comics & Narrative Practice do you recommend for Comics majors?

LM: Figure drawing, figure drawing, figure drawing. They have to take a self-publishing class. They have to take a self-promo class. One of the things we emphasize is writing. It's one of the ways that we set ourselves apart from other comics majors. Our emphasis on writing is in every semester. You need to take a writing class and incorporate it into your work. We may give you a script written by someone in your class and say, "Draw this," because we want them to learn how to work in concert with a writer. But, at the same time, that skill in writing is something we want students to be solid on when they leave.

There are a ton of Liberal Arts classes. They have to take creative writing classes. They have to take a graphic novel class. They analyze literature because we want them to investigate other kinds of writing.

CS: How else does CCAD's program differ from the other comics majors?

LM: Both the emphasis on writing and that I am bound and determined that every kid walking through that door feels like they got their money's worth. As long as I'm here, that is my job.

It helps that I'm not the head of Illustration with 400 students to look over. I have my hundred and can converse with each and every one of them.

I'm very hands-on with my students. I teach the intro and the capstone class, so I see everyone coming and going.

CS: Do you have any advice for students interested in the program? What would you tell them to convince them to try the Comics major?

LM: We have several non-traditional students. Many of our older students decided they wanted to return to comics later in life. Students who maybe started doing something else like illustrating and said, "No, I want to tell my own stories."

If you want to tell a story and avoid making a movie, try comics, especially if you love drawing or are interested in sequential storytelling. With comics, you don't need a multi-million-dollar budget to make people fly or do the impossible. It comes down to doing it as an artist or communicating it to an artist.

There are many different ways to make a living in this industry people don't consider. Most people think the only way to do it is to work for hire for DC or Marvel. Or have the giant multi-graphic novel deal, but there are many ways to do this.

You have to be ready and willing to do the work. You have to have a love for the form. You don't have to have a love for a specific kind of comic, but you do have to understand what the medium is and what you enjoy about it.

You can find more information about Columbus College of Art and Design and its Comics & Narrative Practice major at their website: ccad.edu



STRAIGHT FROM THE STUDENT'S MOUTH

Current and former Columbus College of Art and Design students chime in about their time in the Comics and Narrative program.



Han Donovan
Class of 2020

What was the best and worst part of your CCAD experience?

Best part - Being in a vibrant artistic community - specifically a comics community.
Worst part - taking classes that were required, but felt irrelevant.

Do you feel like the skill set you learned prepared you for the industry?

For the most part, yes. At the time I attended, I felt like a lot of the focus was on technique and individual projects. Looking back on it, I feel like I would have benefited from a few more lessons/classes looking more holistically at being a professional working artist.

Were you involved in any internships?

I was not, although I was the paid assistant editor for *Spitball* one year which was a great learning experience. That experience helped me realize that I have a knack for organization, data, and management, which is rare among us artist types. This opened up the door to my current position as the administrative assistant for Cartoon Crossroads Columbus (CXC) as well as more traditional "day job" opportunities.



Sigfried Griggs
Class of 2023

What position or employment will you be seeking with your degree?

I plan to pitch a couple of comics while working on self-publishing a couple on the side.

Why did you decide to attend CCAD?

I decided to attend CCAD when I went to a college fair at my high school. The rep tabling for CCAD told me about *Spitball*, which was only at issue 4 or 5. My mom had to make me apply to other schools because *Spitball*, besides CCAD having a comics major, was so attractive to me that I didn't want to apply elsewhere.

What kind of comics or work are people in your class making?

Most of the people in my class are actually making either horror comics or comedies. Currently, in one of my comics classes, it feels like maybe 80 or 90% of the class is doing horror for their final projects right now, and the rest are goofy or upbeat.



Caroline Kessler
Class of 2023

What position or employment will you be seeking with your degree?

I'm looking for either a position as a comics inker and/or penciller, and freelance concept artist. As long as I'm doing what I love, I'll be happy!

Why did you decide to attend CCAD?

I went with CCAD because of what they offered to Comics majors as I didn't see any other art schools that had those same benefits I was looking for. Heck, I don't think many art schools have comics as a major in the first place! Not only that, but it was a three hour drive from my home state so I don't have to pay extra money to come back home over breaks.

Are you in a student group, and if so, what's that experience been like?

I'm part of the Battle Games Association's leadership here at CCAD. It's basically a LARPing club where students can come outside on the quad and hit each other with foam swords! It's lots of fun and a great way to let all that stress out. I'm in charge of advertisement for the club which means I handle all the posters, documentations, and safety forums.



Jacobo Ramírez Vizcaya
Class of 2022

What was the best and worst part of your CCAD experience?

The best part for me was definitely meeting people. Whether it was fellow students, teachers, or professionals in the field; this human element is what makes going to any art college very valuable. As for the worst part, I'd say that I wanted to be pushed more as it felt a bit low intensity at times, granted a significant portion of my time was spent in an online format due to COVID-19.

Do you feel like the skill set you learned prepared you for the industry?

I definitely feel prepared for working in this industry with what I learned, however I feel a bit over-prepared in the visual element. When it comes to writing and the cooperative element of comics, I feel capable yet not extremely confident in those skills.

What does success as a comic creator look like for you?

Success is being able to make the comics that you want and not being financially destitute because of it.



Ayuka Shichinohe
Class of 2024

What position or employment will you be seeking with your degree?

Not exactly sure yet, but thinking about growing my business with Fish With Legs and/or doing anything that I can use my artistic ideas and skills to connect with people and bring joy and color to the world!

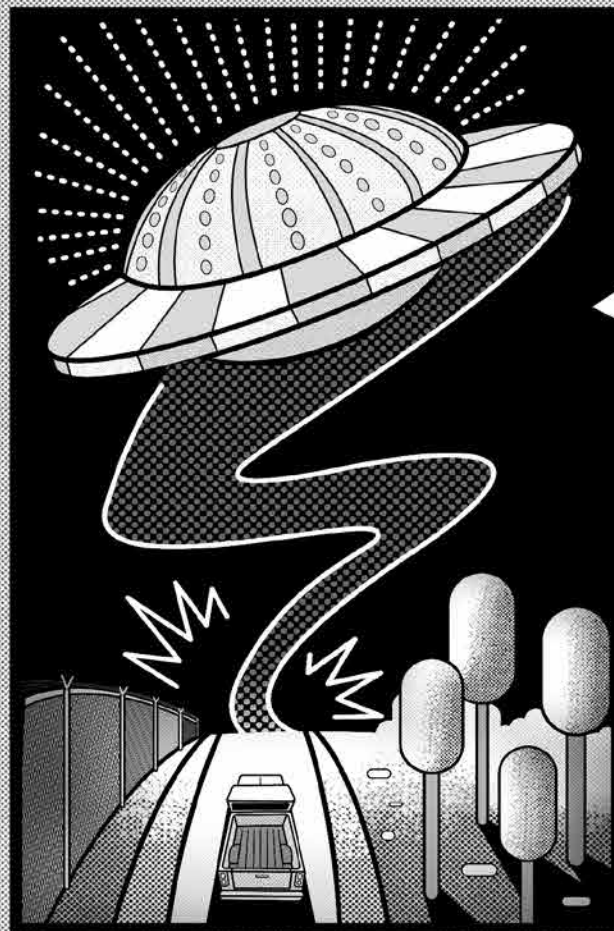
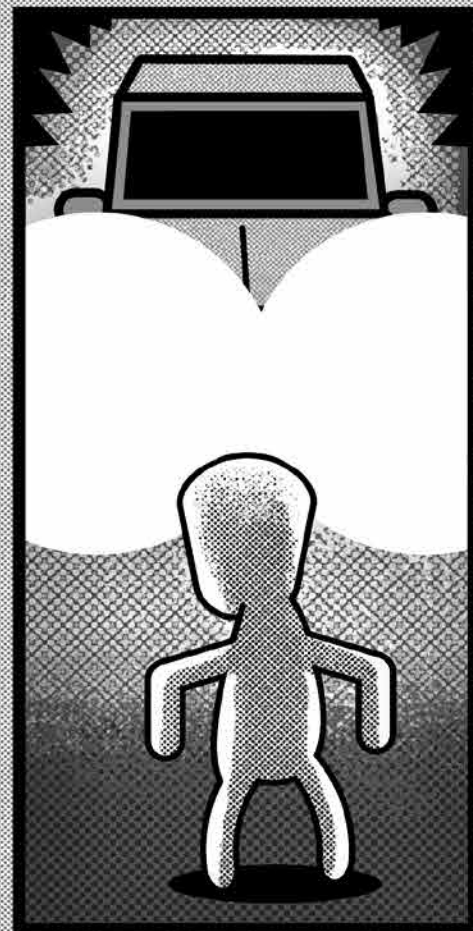
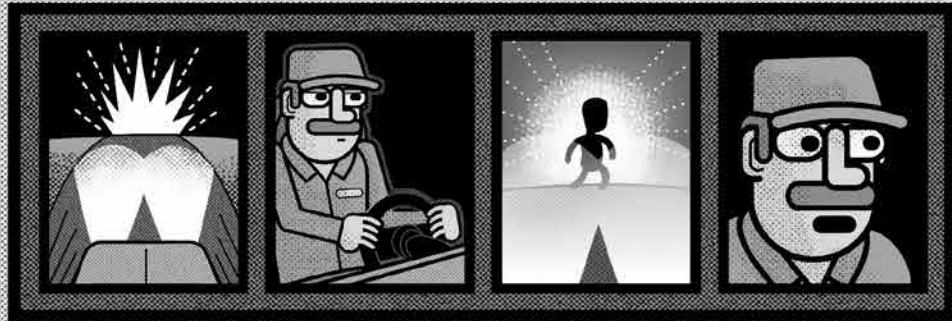
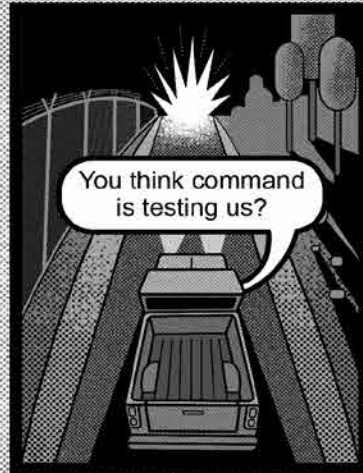
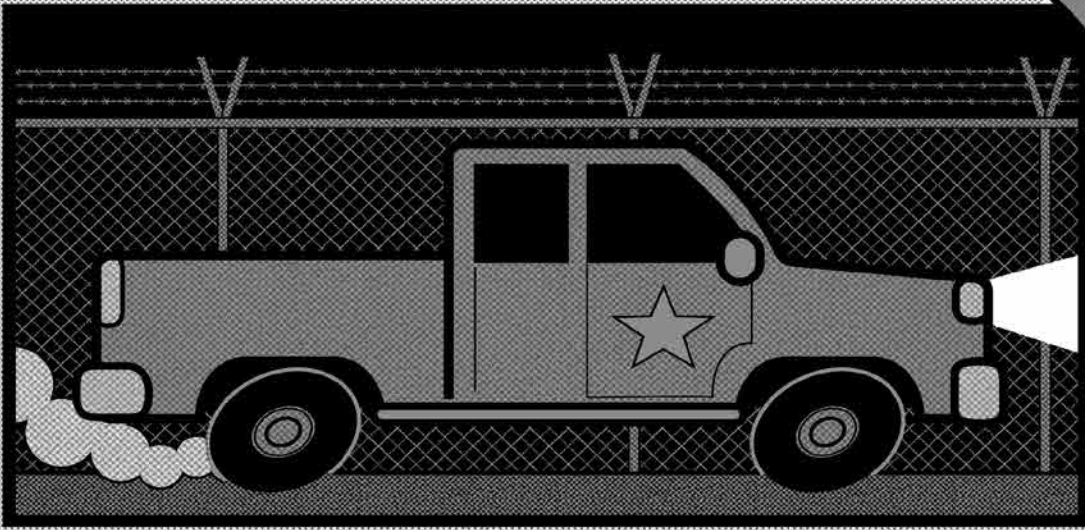
What kind of comics or work are people in your class making?

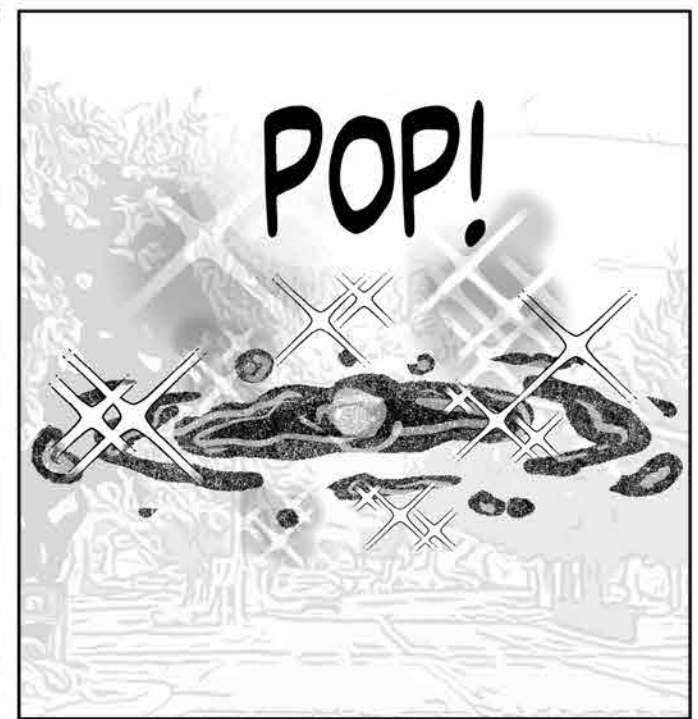
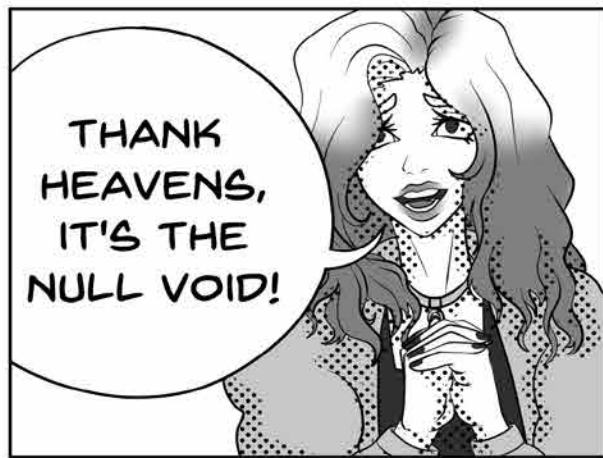
Most people are focused on their own style and their goals for their career. The professors are very considerate of each individual artist's style and how to improve.

Are you in a student group, and if so, what's that experience been like?

I'm part of COCO (Comics Collective) and ISA (International Student Association)! COCO gave me the opportunity to table at CXC and make a comic for the *Hot CoCo Zine*. Even though I'm not an international student, ISA gave me the opportunity to share my experience being Japanese in America. I got to meet the best people in both of those clubs!

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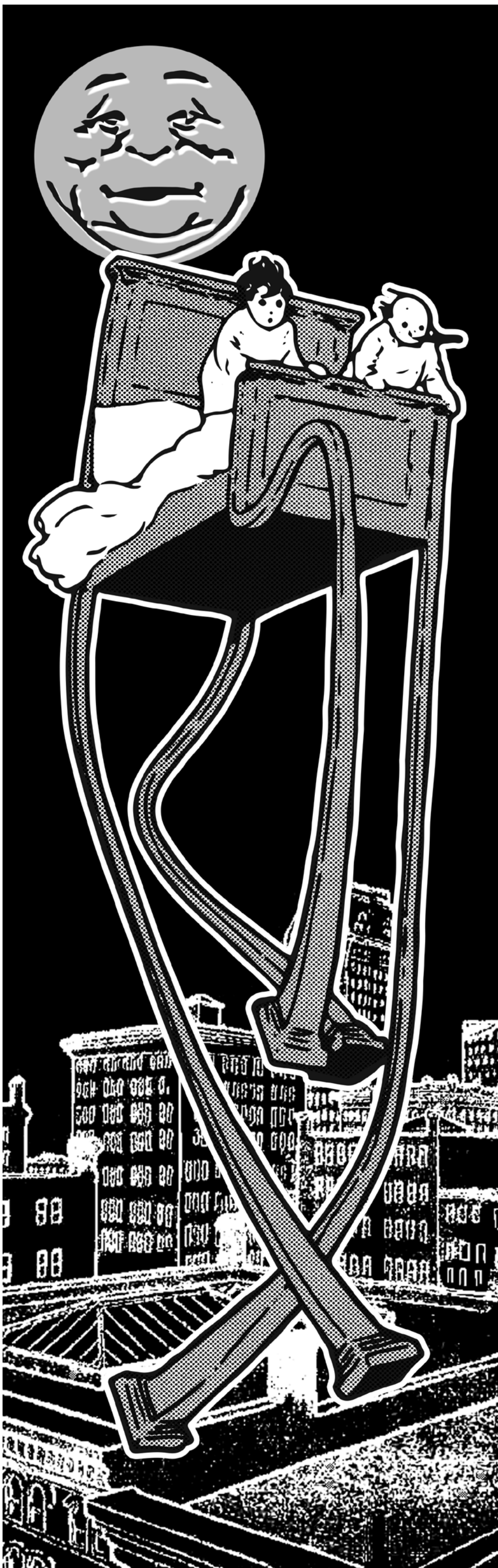
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DINOSAURS MARCHING AND OTHER DREAMS BROUGHT TO LIFE

A brief
history on the
dual life of

WINSOR McCAY

By Brian Canini

The Palace Theater in Chicago was silent the night of February 8, 1914 as a lone well-dressed man stepped onto stage out of the darkness. The man was Winsor McCay, a cartoonist known for crafting imaginative comic strips for the *New York Herald* and *New York American*, he was carrying a whip. No one in the audience knew what to expect as McCay began talking about something new called “animation,” this was a vaudeville act, a stage play, after all. Then McCay turned to the film screen beside him and introduced “the only dinosaur in captivity.”

That was when Gertie, a full-grown Brontosaurus, poked her head out of a cave on the screen. The audience muttered to each other as McCay continued to coax Gertie out, several members coming to the conclusion that the dinosaur before them was nothing more than a paper mache animal with men inside of it in front of a scenic backdrop. But, as McCay continued his act, the audience couldn’t help noticing the trees in the background blowing in the breeze and that there were ripples on the surface of the water next to the cave. By the time Gertie threw an elephant into the lake, the audience knew they were witnessing something truly new.

For the finale, McCay walked offstage and “reappeared” in the film where Gertie lifted him onto her back, he bowed to the audience as she lumbered away. The audience came expecting to see their favorite cartoonist, maybe a live drawing performance, they left knowing they had seen a wizard performing sorcery. McCay was a master.

He appeared, like many of his creations, seemingly by magic. Due to the lack of documentation of the era, the exact date and place McCay was born is unknown. His grave marker in Brooklyn reads 1869, however, a different date and place can be found in both the 1870 and 1880 Michigan census reports which state that Zenas Winsor McCay was born in 1867 in Canada. His parents, Robert and Janet, were from Ontario, but moved to Spring Lake, Michigan in 1867 when Robert got a job with an American entrepreneur, Zenas G. Windsor, Winsor’s namesake. At some point, Robert decided to change the family name’s spelling to McCay and Winsor came to be known by his middle name.

McCay started drawing very early in life and never stopped. He once stated that the greatest contributing factor to his success was “an absolute craving to draw pictures all the time. This was in me - I did not decide that I would draw pictures anywhere and at any time. I didn’t say to myself, ‘I must keep in practice or I must improve my drawing.’ I just couldn’t stop drawing anything and everything.”

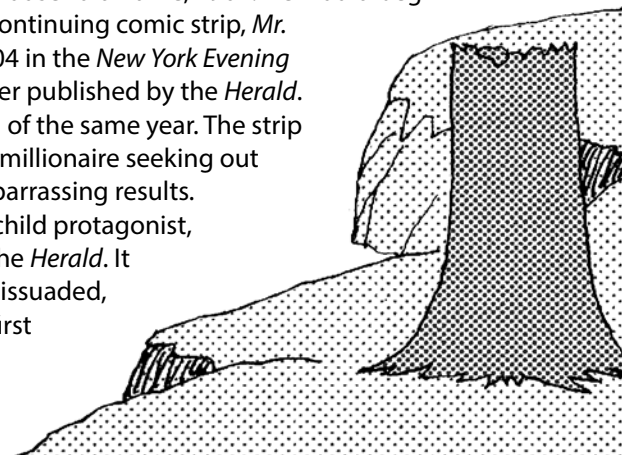
According to a story told within the family, McCay made his first drawing in the aftermath of one of the many fires that hit Spring Lake when he “picked up a nail and etched the scene of the fire in the frost of a windowpane.”

McCay’s earliest artistic jobs were as a painter of posters and signs for traveling circuses. He would move to Cincinnati, Ohio in his early twenties where he would begin his career in the newspapers. First, illustrating stories for the *Times-Star* and then drawing political cartoons for the *Commercial Gazette*. In 1893, he accepted a full-time position at the *Cincinnati Enquirer*, where he would eventually draw his first comic strip. *A Tale of the Jungle Imps by Felix Fiddle* was based on poems written by George Randolph Chester and would run in the *Enquirer* from January until November of 1903. The strip would result in McCay getting offers from newspapers in New York City.

McCay would end up signing a contract with James Gordon Bennett Jr.’s *New York Herald*. He arrived in New York City in October of 1903 bursting with ideas for possible comics. However, when he arrived, he was assigned to doing illustrations and editorial cartoons.

McCay’s visions would be unleashed upon the printed page in what was destined to be the year that would make him a household name, 1904. He would begin this whirlwind year by seeing his first continuing comic strip, *Mr. Goodenough*, debut on January 21, 1904 in the *New York Evening Telegram*, an evening edition newspaper published by the *Herald*. It would run irregularly until March 4th of the same year. The strip was based around a formula of an idle millionaire seeking out ways to become more active, with embarrassing results.

Soon after, McCay’s first strip with a child protagonist, *Sister’s Little Sister’s Beau*, appeared in the *Herald*. It lasted one installment that April. Not dissuaded, McCay quickly followed it up with his first color strip, *Phurious Phinish of Phoolish Philipe’s Phunny Phrolics*, which appeared once in the *Herald’s* Sunday



supplement that May.

McCay would earn a slot on the *Herald's* cartooning staff when he finally landed his first popular continuing strip that July. For the strip, McCay would once again create a child protagonist, this time with terrible hay fever. *Little Sammy Sneeze* was a strip where McCay would begin his experiments with, amongst other things, what was possible in the comic form, the principles of animation, and what resulted from sequential changes in characters' movements within a static background.

Each week, usually within six panels, Sammy would feel a violent sneeze coming on in a variety of settings. By the fifth panel, the sneeze would occur, unleashing all sorts of chaos. Then, in the final panel, Sammy would be kicked out of whatever place he was at. The formula for the strip may have been simple, but the magic came from how McCay would play with the medium to display the destructive power of each sneeze. This simple setup would repeat itself for the strip's entire duration, ending on December 9, 1906.

McCay quickly followed up on his popular strip with the first of two strips that would come to define his career and push the boundaries of what was possible in the medium of comics. *Dream of a Rarebit Fiend* debuted on September 10, 1904 in the *Evening Telegram* under the pen name "Silas," which was done for contractual reasons. The strip had no recurring characters, but it did have a recurring theme, one that McCay would continue to examine for the better part of his career; dreams.

In each episode of *Rarebit Fiend*, an unfortunate character has a bizarre dream, often a nightmare. In the closing panel the dreaming victim awakens and blames the dream on the Welsh rarebit, a cheese-on-toast dish, that they ate just before bed. Like *Sammy Sneeze*, the formula remains the same from strip to strip, the true power and enjoyment of the series comes from how McCay crafts and displays the wild dreams of the characters. Unleashing phobias, discomforts, and any number of dark fantasies upon the page, *Rarebit Fiend* was an instant success with readers. It displayed marital, money, and religious matters in a negative light, often with biting social commentary.

Rarebit Fiend was so popular that McCay would even end up signing a contract to "collaborate in the production of a comic opera or musical extravaganza to be known as 'The Dream of the Welsh Rarebit Fiend!'" Sadly, no stage production ever came to fruition. The series would, however, become McCay's longest-running, lasting for twenty years with 821 episodes published.

McCay would begin the new year with a bang, releasing *The Story of Hungry Henrietta* on January 8, 1905. The strip starring a little girl with a tremendous appetite would only last until July 16 of that year, but it would act as another testing ground for McCay's thoughts on animation. Each character would change poses and gestures while the background remained static. Not just that, but each week *Henrietta* would visibly age, starting as a baby and growing into a little girl by the series end. Week after week, *Henrietta* is given food instead of the love she actually wants, soon becoming a compulsive over-eater

that devours entire picnics, iceboxes, and even food that has fallen on the floor.

June 26, 1905 saw the appearance of the second strip pinned under the "Silas" moniker, *A Pilgrim's Progress by Mister Bunion*. The strip, which ran until December 18, 1910, followed Mr. Bunion as he tried desperately through scheme after scheme to get rid of his burden, a suitcase labeled "dull care," only to have it returned to him no matter what he does. McCay was within a peak creative period that seemed to have no end as he continued to stretch and experiment with his style. By July, McCay had four strips running simultaneously, he seemed to be everywhere at once, but nothing could prepare readers for what awaited them at the end of the Sunday comics section that October.

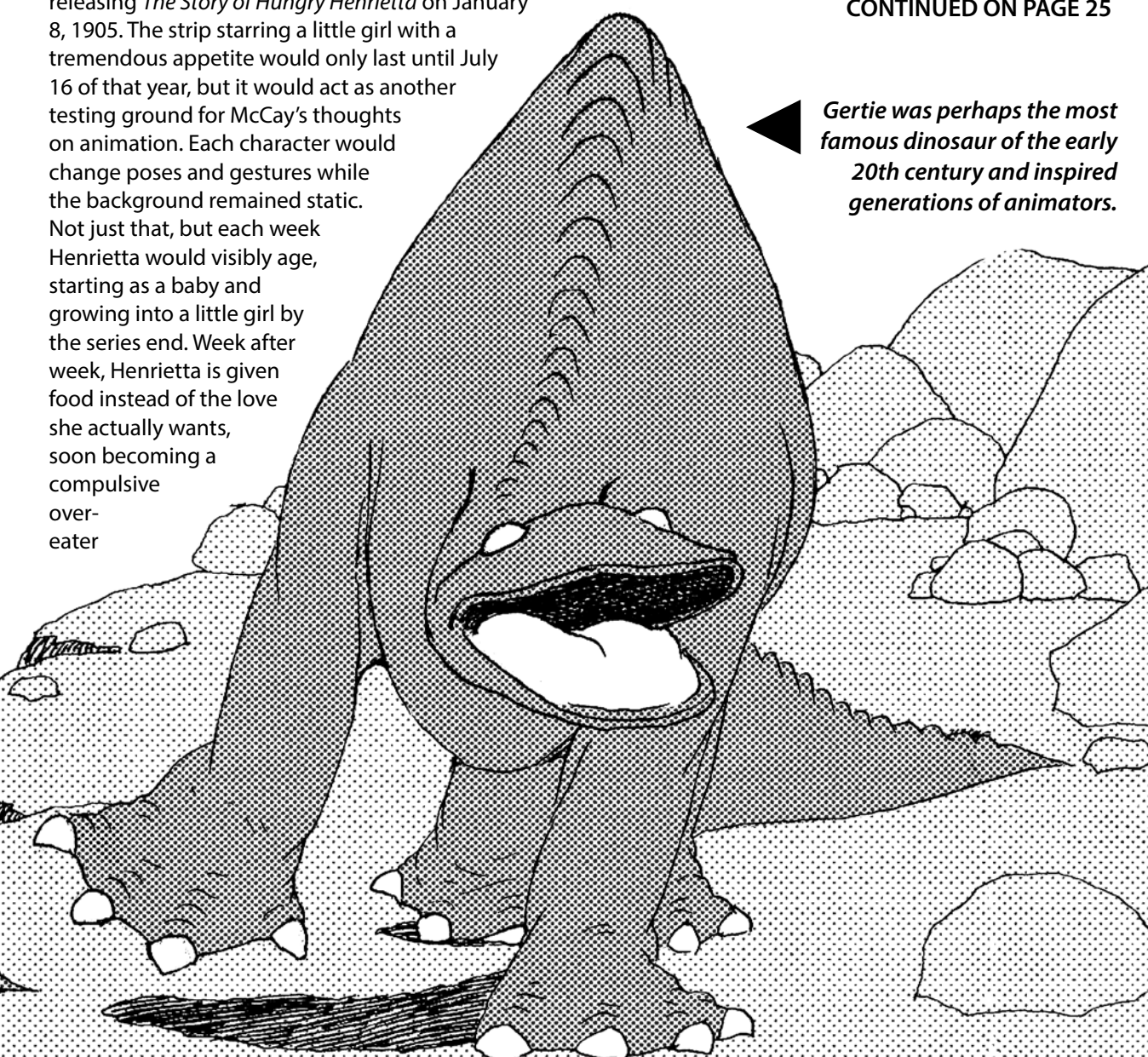
If dreams from the darker side of life inspired McCay's *Rarebit Fiend*, the other side of the coin would come to inspire what would become McCay's most famous strip, *Little Nemo in Slumberland*. In 1905, McCay got "an idea from the *Rarebit Fiend* to please the little folk." Utilizing the same formula he did in *Rarebit Fiend*, but featuring a child protagonist, *Little Nemo* hit the ground running on October 15th. The full-page color strip would star a little boy, based on McCay's son Robert, who has fantastic dreams that are always interrupted by him waking up in the last panel. Named Nemo, Latin for 'no one,' the boy would go about slowly uncovering the secret mysteries of Slumberland every Sunday. The general public fell in love with the boy instantly.

McCay was at the height of his skill in the *Little Nemo* series, utilizing an Art Nouveau style where objects and characters in the foreground were outlined thicker than the background, creating a feeling of distance and perspective. On top of that, McCay used an abstract color palette. This was heightened by the skills of the *Herald's* printing staff whose method of color printing were deemed superior to all other newspapers of the time and allowed for a grand rainbow of colors to be utilized within the strip.

In an era before television, radio, and magazines, the Sunday funnies offered readers a vast cornucopia of colors and fantasies. Audiences did not just read these comics; they entered them and *Nemo* was the most enchanting of them all. People from every walk of life, from intellectuals to street vendors, would discuss *Nemo*. Within the first year the strip was translated into seven foreign languages. Victor Herbert built a lavish operetta adaptation that opened on Broadway in the fall of 1908. Merchandise was produced, including everything from articles of clothing to playing cards and games. McCay became a celebrity and household name around the world.

CONTINUED ON PAGE 25

▲ *Gertie was perhaps the most famous dinosaur of the early 20th century and inspired generations of animators.*



THE STORY OF 'SILAS'

According to legend, James Gordon Bennett, publisher of the *New York Herald and Telegram*, wanted to keep McCay's child-oriented strips in the *Herald* separate from his more adult-oriented strips in the *Telegram*. According to McCay, his contract would not allow him to sign his real name when he started to draw strips for other *New York* papers, so he had to make one up. As a small act of defiance and anger for not being able to use his own name on his work, McCay took his pen name from "An old fellow who drives a garbage cart by the *New York Herald* office every day."



▲ The overwhelming destructive power of *Little Sammy Sneeze* knew no bounds.

DREW B. HALL



TOP FIVE



with
**Freddie
Crocheron**

What are your top 5 comics EVER?

Freddie Crocheron is a Columbus-based cartoonist who is best known for his stickers, animations, comics, and fine arts exhibitions. His work pays homage to a blend of underground comics and cartoons from the 80s and 90s while embracing his love for hip hop and black culture. He is currently the head of programming for ROY G BIV gallery in Franklinton. You can find his work on Instagram @freddie.crocheron.

5). MEGAHEX

Simon Hansleman / Fantagraphics Books / 2014

Megahex is a collection of webcomic strips that follows four friends, Megg, Mogg, Owl, and Werewolf Jones. Initially, it presents itself as an adult stoner comedy with talking animals and witches. However, *Megahex* explores many topics like drug abuse, sex, mental health, and unstable friendships. It's a really funny book and Simon has a talent for writing comedic narratives that usually take a turn. *Megahex* was recommended to me by a good friend of mine, Khaila Carr, who is a local illustrator, animator, and mural painter.

4). BATMAN: THE DARK KNIGHT RETURNS

Frank Miller / DC Comic / 1986

The Dark Knight Returns is a four issue miniseries written and illustrated by Frank Miller, partially illustrated by Klaus Janson, and colored by Lynn Varley. The plot follows an older Bruce Wayne, who returns to crime fighting after retirement to put a stop to a new generation of villains in Gotham. I love this series! This version of Batman is old and vulnerable while somehow he's twice his original size, making him appear more boorish and stocky. He's an anti-hero in this series, eventually becoming a target for both the American government and Superman.

3). BERSERK

Kentaro Miura / Hakusensha / 1988-present

Berserk is an action horror fantasy manga that follows Guts, a lone swordsman that is cursed to wander the Earth as a conduit for hyper-violent demonic entities straight from Hell. The world-building, character arcs, and illustrations are remarkably thorough and polished. It feels like it should be shelved on a velvety pillow, laid under a cartoonishly large glass vase, or locked away in a dirty trunk with chains and a skeleton key. It's a brutal read. Miura has praised Sam Raimi and films like *Evil Dead* played a large role in *Berserk's* creation. It definitely shows. It's a messed up series. I love it!

2). CANKOR- VAN HALEN VS THE CLASH

Matthew Allison / Self Published / 2018

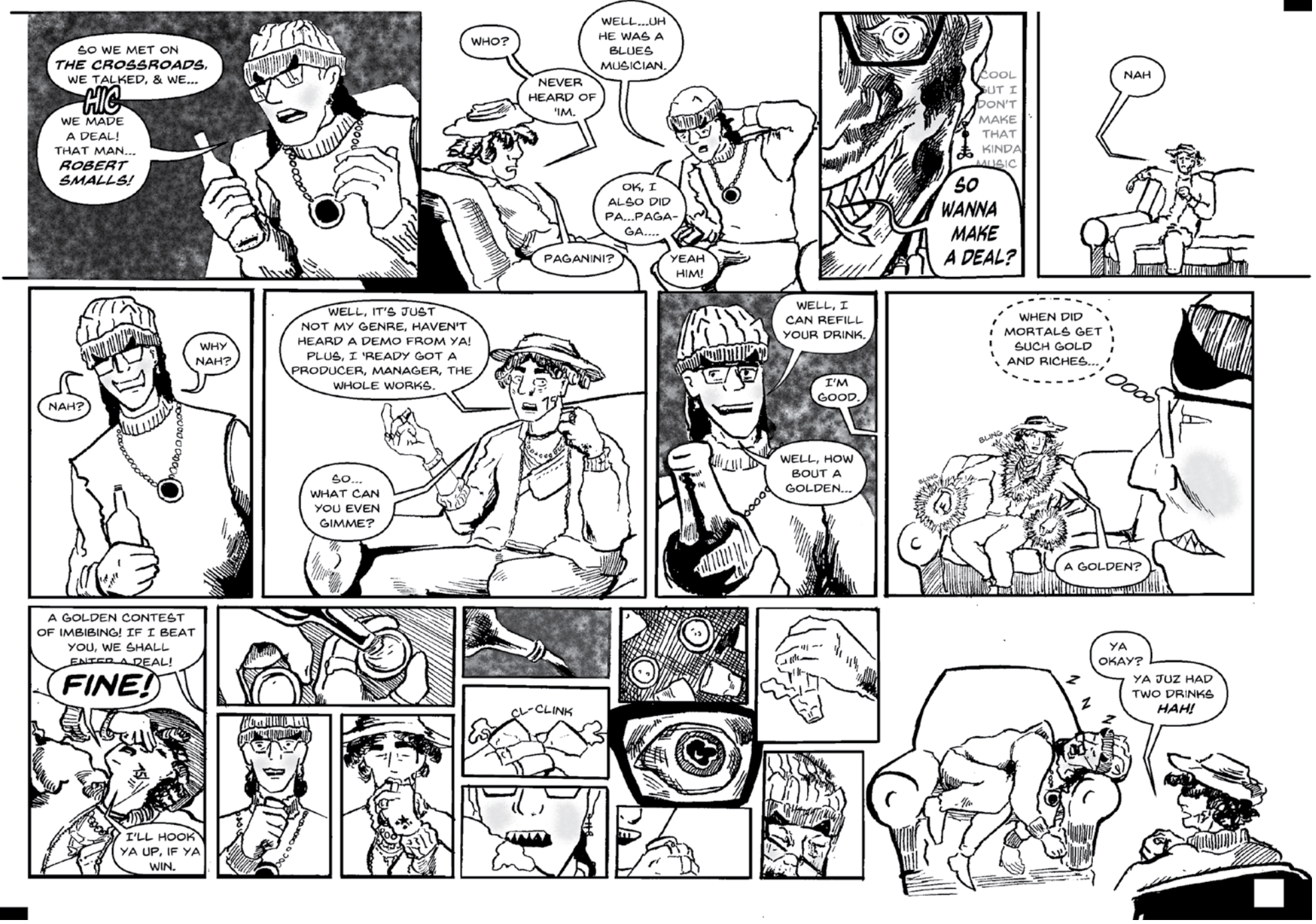
Cankor is another of those bizarre, but comedic books that I own. You can tell that the writer/illustrator, Matthew Allison, is a well-studied comic and horror lover. It spills into his work seamlessly. I bought a copy directly from Matthew at SPX (Small Press Expo) in 2018. I didn't know a lot about Matthew or his work, but what I did know was that he was an outstanding inker and illustrator. This was my first *Cankor* comic and I didn't know what to expect after turning each page. It's easily one of my favorite books..

1). COWBOY HENK- KING OF DENTAL FLOSS

Herr Seele & Kamagurka / Scissors Books / 1994

Cowboy Henk is an ongoing gag comic strip that began in 1981, originally published by HUGO mag in Belgium. Admittedly, I'm not the most avid comic reader, but I do have a small collection and this is my most important book. I randomly found my copy at the Half Price Books on Lane Avenue (now closed). This book changed EVERYTHING about my creative process. It is one of the most bizarre, but at the same time hilarious comic strip collection books I've been able to get my hands on. Some of the strips I still don't really understand what's going on and I've had the book for three years.





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TEEN ~~KID'S~~ KORNER

By Bree E. • Age 17



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MY FIRST COMIC A RETROSPECTIVE OF BUGMAN

By Brian Canini

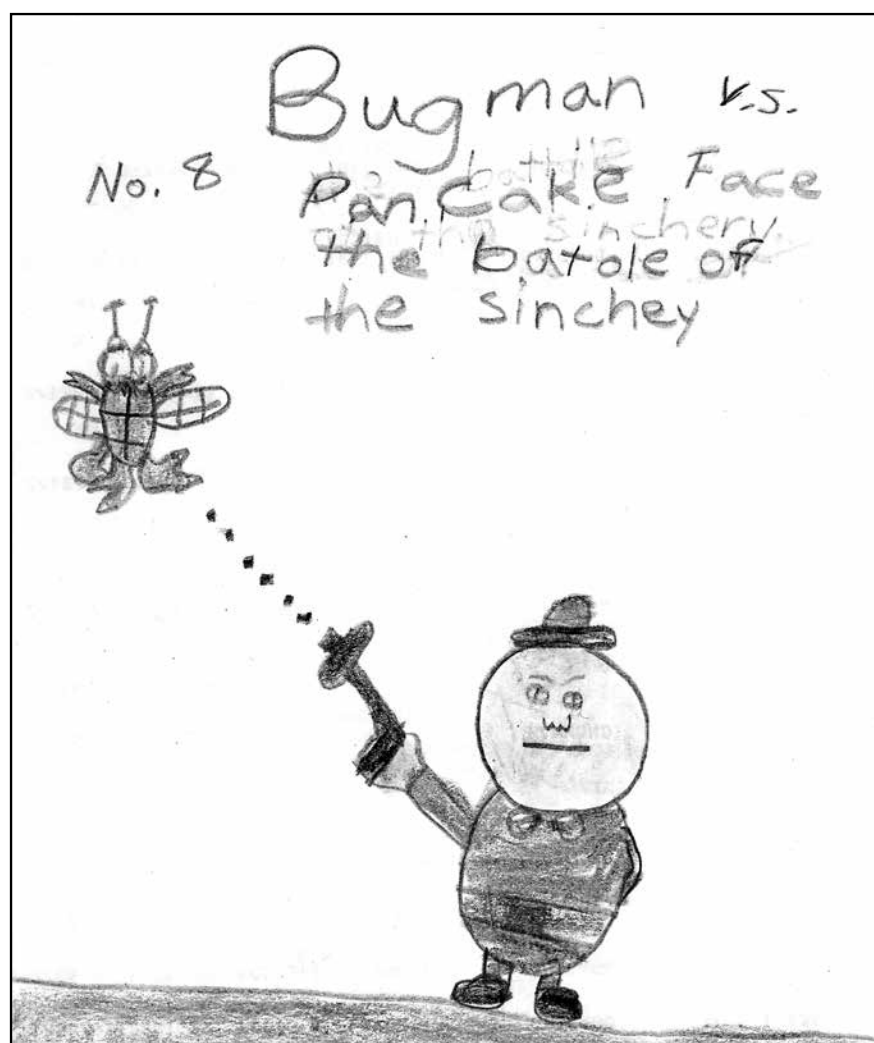
The youth of the nation was enraptured in the throws of Ninja-Turtle-mania and Simpsons-mania. At the same time, the Hollywood hype machine was in full swing for what was soon to be a blockbuster movie, *Dick Tracy*. It was 1990 and, in this swirl of pop culture, I decided to sit down and make my first comic.

By this point, I had been creating and drawing characters on scrap paper nightly before bed. Inspired by *Looney Tunes* (one of my favorites was Bob Clampett's "The Great Piggy Bank Robbery") and a few *Dick Tracy* books that I had convinced my parents to buy at Half Price Books, and, of course, the *Teenge Mutant Ninja Turtles* cartoon. My first comic was crafted on the back of some old school flyers. Borrowing the name Bugman from a character in a *Ninja Turtles* episode, I dreamed up a character with a tooth-shaped head who had all the powers of insects, including wings to fly, termite teeth to chew through things, the ability to shoot webs, and a scorpion tail that shot electricity... admittedly because, at the age of 8, I had no idea what scorpion tails actually did.

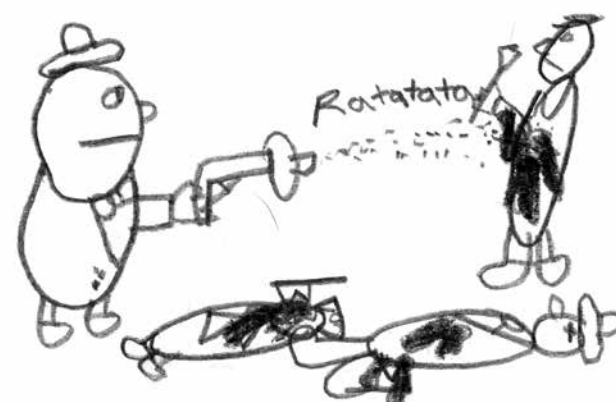
For the villain for Bugman's first battle, I picked one of my favorite creations from my *Dick Tracy* inspired rogues gallery, a gangster with a giant round head that I named Pancake Face. The comic cover declares "Bugman V.S. Pancake Face the batole of the sinchey" and while I can't claim it to be a great battle, it is a story fueled by imagination. The story starts off with the origin of the villain, who gains his deformity when a pancake is thrown in his face after winning a card game. After which, Pancake Face goes on a crime spree, first robbing a bank and then leaving a taunting note for the cops that proclaims, "Dear Cops, I'll rob the armed car. From, Pancake Face." The story ends like most Bugman stories with Bugman meeting the bad guy and simply wrapping him in spider web.

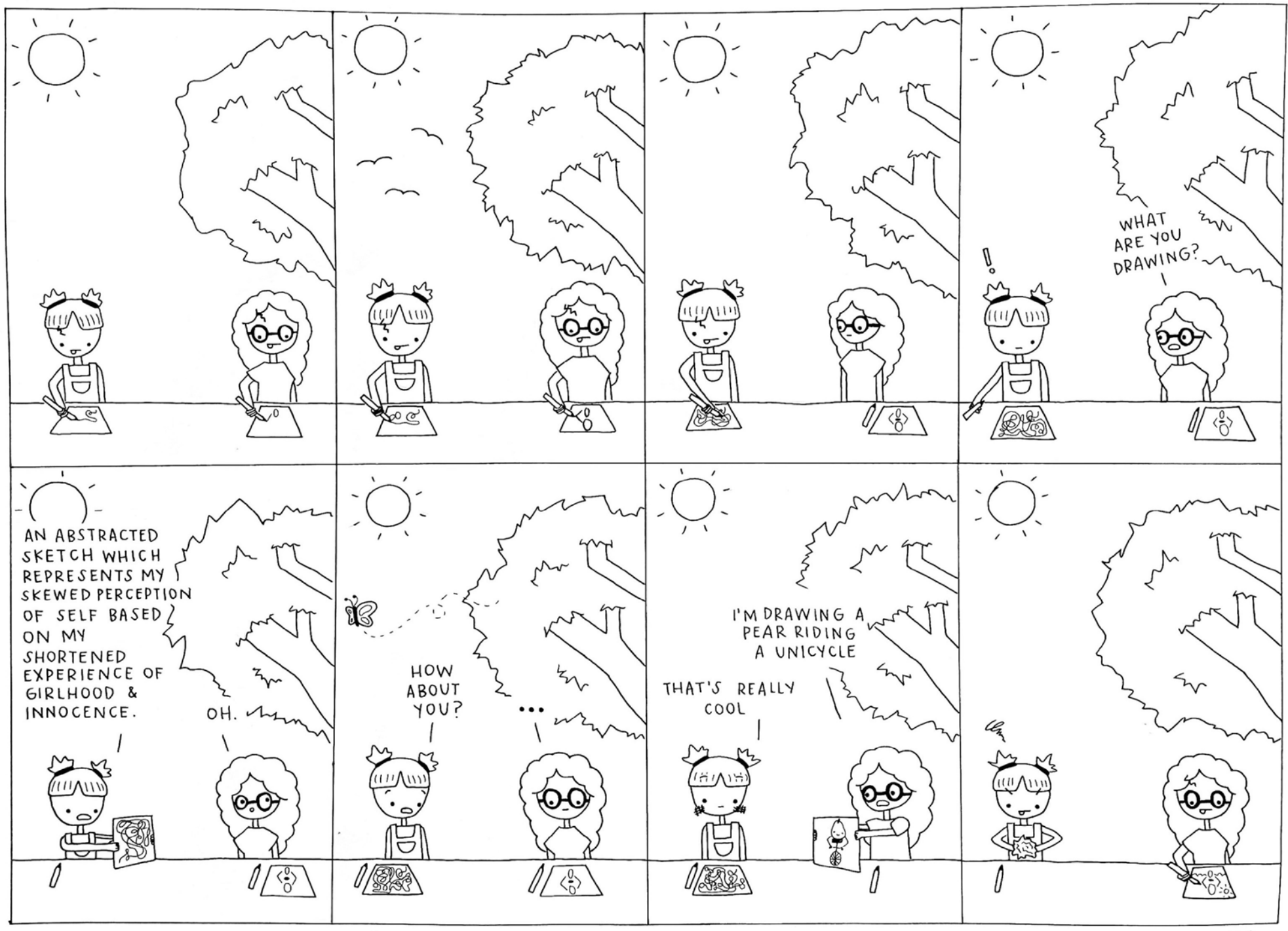
I'd go on to create over a hundred issues of *The Adventures of Bugman* over the course of the next few years, each with its own equally bizarre villain. Eventually, I created an origin for Bugman and, as every kid knows, the origin issue is always issue #1. The Pancake Face issue was originally unnumbered until about a year later when I decided to number all the comics I had made. For reasons beyond me today, this issue would be labeled issue #8.

Creating comics became an all-consuming mission for me. I'd even convince my friends to make them with me when they came over to play. I've drawn many comics over the years but I'll always have a special place in my heart for *Bugman*.



**The criminal
mastermind
Pancake Face
shows no mercy!
Thank goodness
Bugman is around
to bring him to
justice!**





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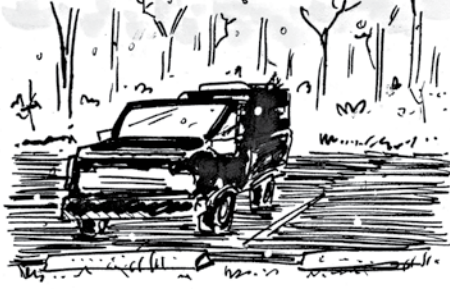
DISPATCHES

from the MIDWEST JFT
2023

"Winter Stroll" (An excerpt)



THERE IS SOMETHING SO SPECIAL ABOUT A HIKE ON A WINTER MORNING.



IT'S SO CALM, SO QUIET.



YOU CAN'T HELP BUT TO CONNECT WITH NATURE.



THE VASTNESS OF IT ALL.



BUT, THAT EXPANSE MAKES IT HARD TO IMAGINE WHERE I MIGHT FIT IN.



WHEN YOU THINK ABOUT NATURE, DO YOU INCLUDE YOURSELF?



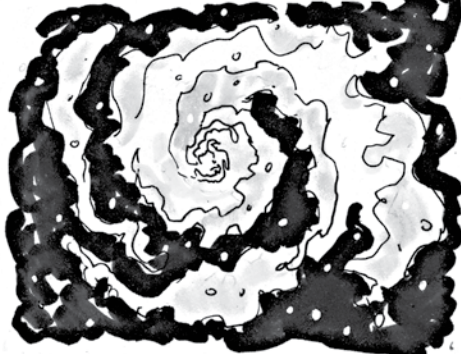
DO YOU SAY, I AM IN NATURE -



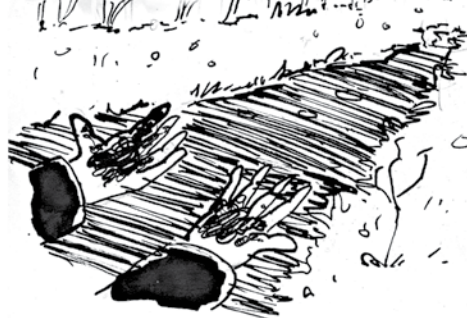
OR, I AM NATURE?



THE UNIVERSE IS INFINITE -



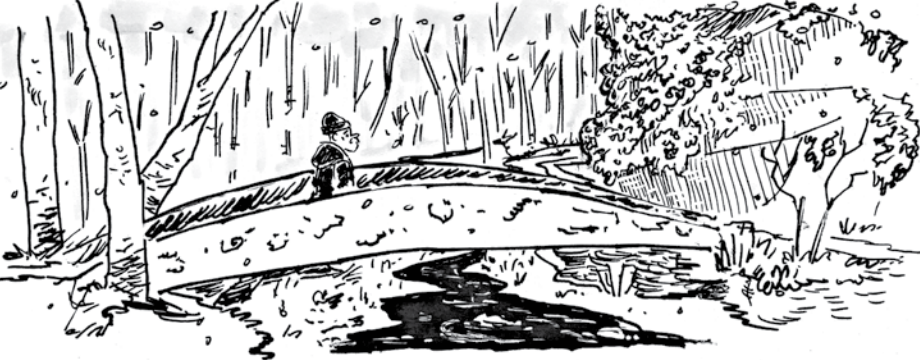
OR, I AM AN INFINITE UNIVERSE?



WHEN YOU THINK OF NATURE, DO YOU THINK ABOUT YOURSELF?



WE OFTEN WONDER IF WE ARE ALONE ON OUR PLANET. SEARCHING FOR WHAT LIES JUST BEYOND OUR HORIZON.



ONLY FINDING PROOF OF OUR OWN INSIGNIFICANCE.



WE EXIST IN A UNIVERSE THAT CONTAINS EVERYTHING, AND REVEALS NOTHING.



IT'S EASY TO FORGET WE ARE ALL HERE, TOGETHER.



SURROUNDED BY - AND MADE UP OF - ALMOST INNUMERABLE LIFE.



RUSTLE
RUSTLE
RUSTLE



LOVELY IS A FEELING -



AND ALONE IS A MATTER OF PERSPECTIVE.



MEET YOUR HOST

Comic Podcasts You Should Know



Small press creators often live off the generosity of time and influence that podcasters can provide. In thanks, we wanted to give our readers a chance to catch up on some fantastic comic-related podcasts.

BEARDED COMIC BRO

HOSTS: Greg and Staci Osborne

OVERVIEW: I do weekly interviews with comic book creators. We also do comic book themed game shows, cooking shows using recipes found in comics, comic book and movie reviews, and much more.

FAVORITE EPISODE: My favorite episode is either interviewing Ron Marz or Mark Russell. Although the episode I had Darryl Banks on and we cast different actors for the role of Green Lantern was a lot of fun.

DREAM GUEST: I would love to have Tom King on someday, as his *Batman* run was what I started reading when I got back into comics years ago.



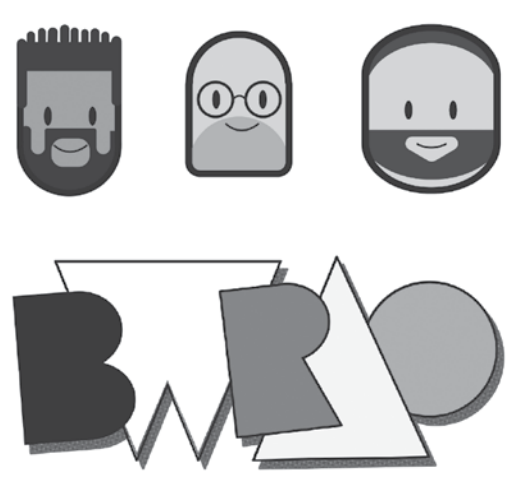
BLACK, WHITE & READ ALL OVER

HOSTS: Victor Dandridge, "The Hardest Working Man in Comics" and Ryan Seymore, "King of Comic Town"

OVERVIEW: On BWRA, we read, review, and recommend a batch of comics (6-12 issues) to our viewers every week.

FAVORITE EPISODE: It's ALWAYS the NEXT one! LOL

DREAM GUEST: Because we're SUCH fans, I would say Mark Millar, Tom Taylor, and probably Robert Kirkman.



CANNED AIR: A TRIBUTE TO POP CULTURE

HOSTS: Jeremy Kahle, Jack Dougherty, and Randy Hardenbrook

OVERVIEW: Canned Air is a podcast we started in 2013 and was designed simply as a place to talk about all of our favorite comics, movies, television shows, etc. Early on, we began having comic creators reach out, asking us to talk about their comics on the show. We thought, "Let's not just talk about it; let's have them hang out with us and tell the listeners about their projects themselves." This turned into us not only showcasing comic creators every week, but actors, producers, and musicians as well. We've met so many talented creators and even some people we grew up admiring. It never stops being an amazing experience.

FAVORITE EPISODE: One of my favorite episodes would have to be #161, our Christmas episode with Doug Jones (*Hocus Pocus*, *Star Trek Discovery*). We all talked about family traditions, favorite gifts we've received, our favorite Christmas movies, etc. It turned out to be a wholesome episode that will always be in my top 10.

DREAM GUEST: I'd love to have Mark Hamill on the show. He seems like such a cool, laid-back guy that talking to him would be easy. Getting to pick his brain about portraying Luke Skywalker and the Joker would be this podcaster's dream come true.



GUTTER BOYS

HOSTS: Cam del Rosario and JB Roe

OVERVIEW: We're two small press creators interviewing people involved with small press comics and talking about the highs and lows of the "business."

FAVORITE EPISODE: Jaime Hernandez just because he's my favorite cartoonist. (Cam)

DREAM GUEST: Charles Burns (JB) Dan Clowes or Adrian Tomine, One of those old-head dudes that we haven't talked to yet. (Cam)



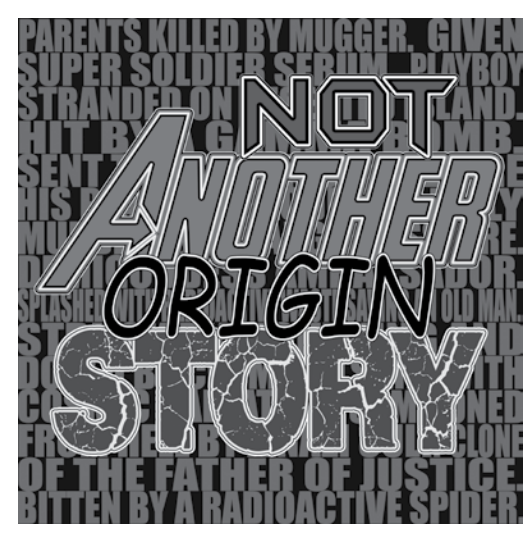
NOT ANOTHER ORIGIN STORY

HOSTS: Ben Chapman and Matthew 'Pogues' Metzger

OVERVIEW: Comedians Ben and Pogues – who have spent far too much money on comic books – assemble to watch and analyze comic book films. These two fans explore the quality of the films and dig into the roots of the wild stories of each adaptation. Whether it's breaking down how little Batman actually appears in his own movies or weighing in on the courtroom accuracy of the TV movie *The Trial of the Incredible Hulk*, Ben and Pogues have done the work with over 150 episodes.

FAVORITE EPISODE: Episode #13: *Fantastic Four* (1994) is a classic. A low-budget studio hack job not released in theaters in an attempt to hang on to character rights. It's a strange and aberrant relic of a time before the Marvel Cinematic Universe dominated the box office.

DREAM GUEST: Nicolas Cage. We want to talk about *Ghost Rider* with him and thank him for making all the films he stars in more unique.



THE PVDCAST

HOST: John Orlando

OVERVIEW: I talk to guests about their creative projects. I focus on my passions - wrestling, movies, hockey, and, of course, comics. I got into the local comics scene thanks to Dara Naraghi, who introduced me to many talented folks from central Ohio.

FAVORITE EPISODE: Episode 228 - I had the honor of speaking to Road Warrior Animal at the Wrestling Legends convention. This is a highlight because I was a massive Road Warriors fan growing up. The Road Warriors are the most remarkable tag team in wrestling history.

DREAM GUEST: Chuck D.



3 GEEKS PODCAST

HOSTS: Jason Taylor, Max Andrews, and Justin Carcione

OVERVIEW: We discuss anything within the geek community, including comic books. Also, we have comic creators on for interviews in our conversation series.

FAVORITE EPISODE: The *Showgirls* episode of "Remake Revolution" is my favorite.

DREAM GUEST: My dream guest would be anyone from the television show *Lost*.

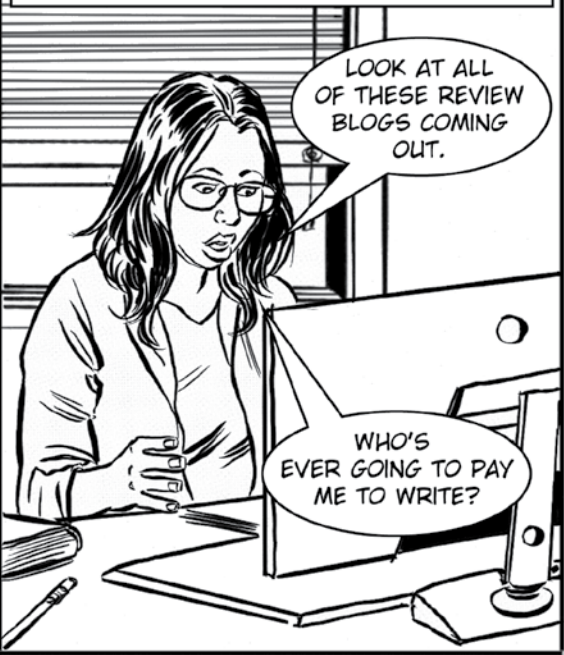


MEET THE PEOPLE OF COLUMBUS: JACKIE SANSAVERA

JACKIE SANSAVERA GREW UP WITH A SINGLE MOM ON THE EAST SIDE OF CLEVELAND. THE TWO LIVED IN A DUPLEX, AND SHE ATTENDED A DIVERSE INNER-CITY SCHOOL. THEY USED TO SING TOGETHER ON CAR RIDES. IN 1994, JACKIE'S MOTHER DIED WHEN SHE WAS JUST TWELVE. SHE MOVED IN WITH HER AUNT, UNCLE AND COUSIN IN A SUBURB ON THE WEST SIDE.



JACKIE MOVED TO DAYTON TO ATTEND WRIGHT STATE IN 2000. SHE EARNED TWO BACHELOR'S DEGREES, ONE IN THEATER AND THE OTHER IN JOURNALISM, TO BECOME AN ENTERTAINMENT JOURNALIST. A POP CULTURE FAN, JACKIE HOPED TO WRITE REVIEWS FOR BOOKS AND MOVIES.



AT NIGHT, SHE WORKED AS A BARTENDER FOR KING'S TABLE, AN AFTER-HOURS BAR FOR THE STAFF OF THE NEARBY MALL. HERE, SHE LEARNED ALL SHE NEEDED TO KNOW ABOUT RUNNING A BAR FROM HER BOSS, DEAN.



SHE MOVED TO COLUMBUS WITH A FRIEND IN 2007 INTO SONNENBLICK APARTMENTS. HER FIRST JOB WAS AT AN AIRPORT BAR CALLED THE BUCKEYE HALL OF FAME. OVER THE NEXT 13 YEARS, SHE WORKED SEVERAL DAY JOBS, INCLUDING SELLING PHONES AT VERIZON, AS AN ADMINISTRATIVE ASSISTANT AT OSU CARDIAC CENTER, AND AN OFFICE MANAGER AT PIXEL MEDIA.



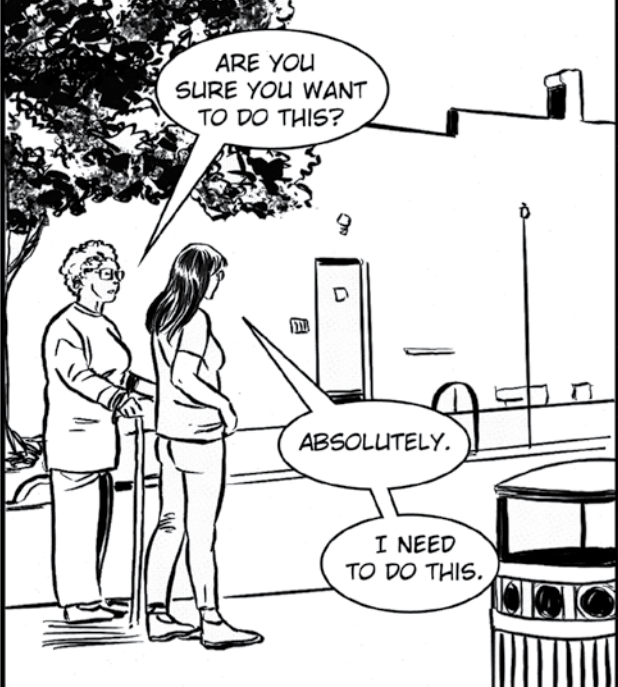
SHE ALSO TENDED BAR AT SLAMMERS ON LONG STREET THROUGHOUT THAT TIME. THAT'S WHERE SHE MET NICOLE THROUGH A GROUP OF FRIENDS, AND THEIR RELATIONSHIP GREW.



WORKING AS A BARTENDER WAS THE ONE JOB THAT JACKIE ALWAYS ENJOYED. SHE LOVED PEOPLE AND FELT THAT YOU COULD WALK INTO ANY BAR AND SEE SIMILAR GROUPS OF PEOPLE. SHE FANTASIZED ABOUT OPENING HER OWN PLACE BUT HAD YET TO FIND AN OPPORTUNITY.



IN 2020, JACKIE WAS NOTIFIED THAT THE BAR KNOWN AS "DADDY'S" ON PARSONS WOULD SOON BE CLOSING. SHE CALLED THE OWNER OF THE BUILDING DIRECTLY AND GAVE AN IMPROMPTU ELEVATOR PITCH ON THE SPOT. SHE REFINANCED HER HOUSE, SET HER BUDGET, AND, SOON, THE PROPERTY WAS HERS.



RUMOURS, NAMED AFTER THE FLEETWOOD MAC ALBUM, CELEBRATED ITS ONE-YEAR ANNIVERSARY ON JANUARY 28TH. IN THAT YEAR, THEY'VE HOSTED SEVERAL EVENTS, INCLUDING EUCHRE NIGHTS, TRIVIA, DRAG SHOWS, EVERY BENGALS AND BROWNS GAME, AND A QUEEN OF HEARTS WINNER THAT BROUGHT IN OVER \$27,000.



SLAMMERS MADE A STRONG IMPRESSION ON JACKIE AS IT WAS THE FIRST LGBTQ BAR WHERE SHE HAD WORKED. WHEN SHE OPENED INDEPENDENTLY, SHE WANTED IT TO BE AS INCLUSIVE AS POSSIBLE. REGARDLESS OF ORIENTATION, IF YOU CAN WATCH A FOOTBALL GAME WHILE A DRAG ARTIST IS PERFORMING, RUMOURS ON PARSONS WILL ALWAYS WELCOME YOU.

DINOSAURS MARCHING / CONTINUED FROM PAGE 17

Due to his newfound fame, McCay was approached in mid-April 1906 by a representative of F.F. Proctor, famous vaudeville producer and theater owner, to do quick sketches on a blackboard of his famous characters for audiences. Many cartoonists of the day found doing these "lightning sketch" acts to be an easy way to make extra money and promote their comic strips to the general public.

McCay signed a lucrative contract to perform at one of Proctor's premiere theaters during the weeks of June 11 and 18. McCay's act consisted of him drawing twenty-five sketches in fifteen minutes as the band played a piece called "Dream of the Rarebit Fiend." He would also do a routine he referred to as "The Seven Ages of Man," in which he would draw two faces and progressively age them before the audience's eyes. It was the beginning of a successful career on the vaudeville circuit where he'd soon premiere his efforts in animation.

It began with a bet. McCay was having a drink at a bar near the Brooklyn Bridge after a long day of work with some of his newspaper friends, among them George McManus, Tom Powers, and Thomas "Tad" Dorgan. McManus got to teasing McCay about how fast he could draw and ended in him betting McCay that he make several thousand drawings, photograph them onto film, and show the results in theaters. The scene would later be reenacted for a live-action portion in his first animated film, *Little Nemo*.

Animated on 6 X 8" sheets of translucent rice paper, McCay created over 4,000 drawings over the course of 1910 in between his comic strip and illustration work and his vaudeville appearances. Premiering in theaters on April 9, 1911 and then in McCay's vaudeville act on April 12, *Little Nemo* would be the first film to bring a comic strip character to the big screen as animation.

1911 would be a big year for McCay for another reason. Having become frustrated with his contract with the *Herald*, McCay would accept a higher-paying offer that sprung from rival newspaper, the *New York American*. *The American* was run by William Randolph Hearst, an intimidating figure in the newspaper world who would one day be parodied, much to his dismay, as Charles Foster Kane in the cinematic classic, *Citizen Kane*. McCay was delighted by the new opportunity and, although the *Herald* held the copyright to *Little Nemo*, McCay won a lawsuit that allowed him to continue to use the characters at the *American*, which he did under the title *In the Land of Wonderful Dreams*. It would be a career move, however, that would end up being the beginning of the end for McCay.

Hearst would soon grow irritated with McCay's busy vaudeville schedule and would go so far as to pull any advertisements for McCay's performances from his papers. Hearst would also grow disappointed with the quality of McCay's newspaper work. Hearst's right-hand man and editor, Arthur Brisbane, would remark that "McCay is serious, not funny." This would lead to McCay being forced to give up his comic strip work to focus on editorial illustrations, often written by Brisbane. By February 1917, Hearst had managed to muscle McCay into giving up vaudeville entirely and all other paid work outside the Hearst empire.

Throughout all this, McCay would end up creating 10 animated films between 1911 and 1921, including several *Rarebit Fiend* adaptations and the groundbreaking film, *Gertie the Dinosaur*. Pioneering naturalistic motion and character personality traits in animation, as well as the inclusion of Trompe-l'œil details, an optical illusion of three-dimensional space and objects on a two-dimensional surface. Through his films McCay would set the standard for character animation that would not be surpassed until the golden age of The Walt

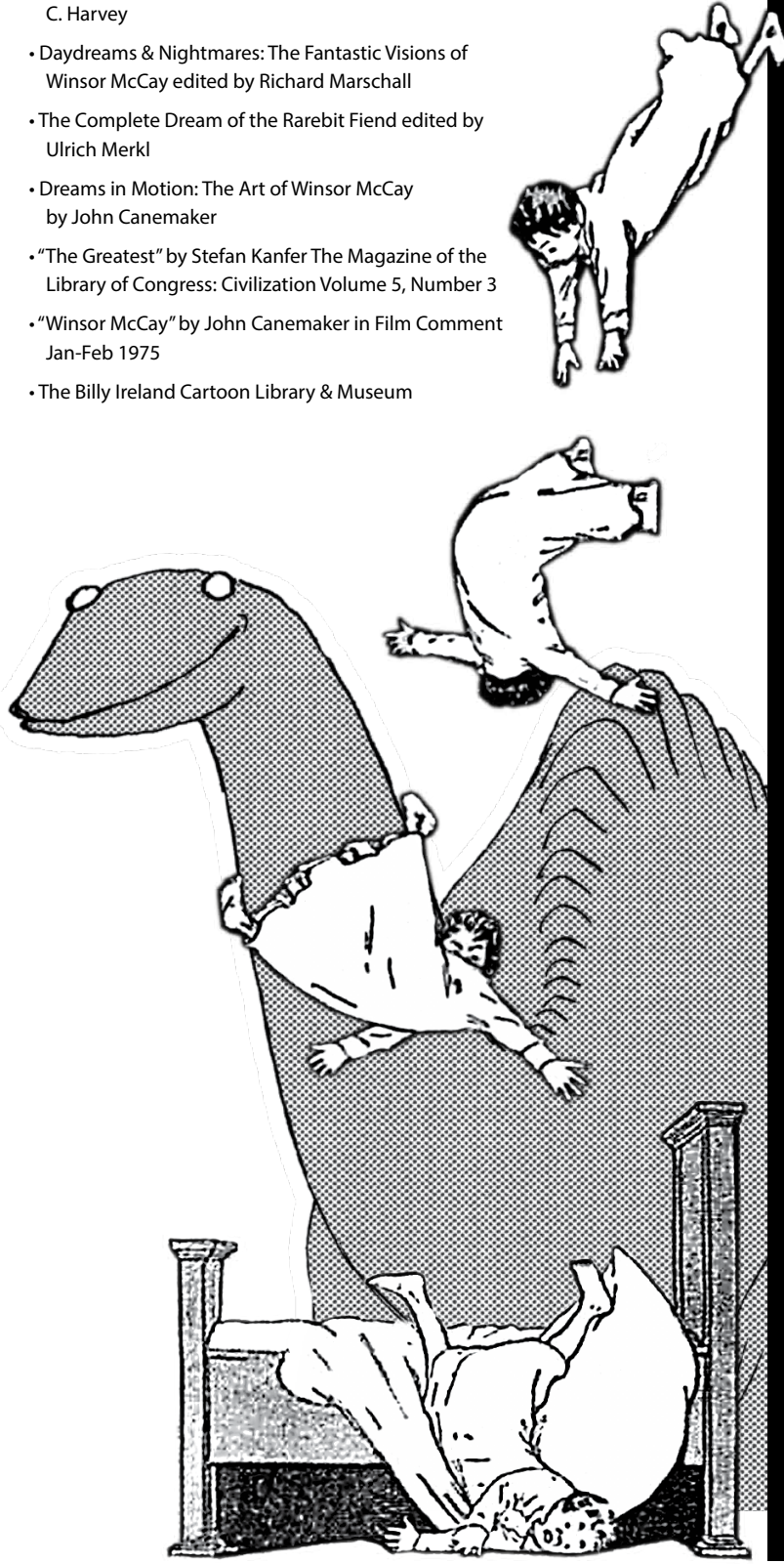
Disney studio in the mid-1930s.

Eventually, after 12 years, McCay had finally had enough and left the *American*. He would return to the *Herald* to revive his beloved strip, *Little Nemo in Slumberland* starting August 3, 1924. Unfortunately, after years of being confined to daily editorial cartoons dictated by others, the spark was gone from his weekly comic. It was discontinued on December 26, 1926.

If there is a silver lining in all this, it was that due to the lack of success, the *Herald* signed over all copyrights for *Little Nemo* to McCay for one dollar. Today, McCay is remembered as the first master of two American art forms, comics and animation. As for Gertie and Nemo, they're still marching through dreams looking for a slumberland to call their home again.

References:

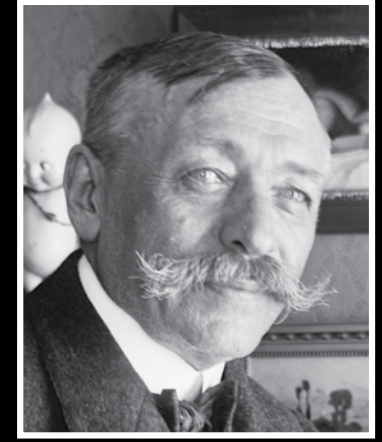
- Winsor McCay: His Life and Art by John Canemaker
"The Cartooning Genius of Winsor McCay" by Robert C. Harvey
- Daydreams & Nightmares: The Fantastic Visions of Winsor McCay edited by Richard Marschall
- The Complete Dream of the Rarebit Fiend edited by Ulrich Merkl
- Dreams in Motion: The Art of Winsor McCay by John Canemaker
- "The Greatest" by Stefan Kanfer The Magazine of the Library of Congress: Civilization Volume 5, Number 3
- "Winsor McCay" by John Canemaker in Film Comment Jan-Feb 1975
- The Billy Ireland Cartoon Library & Museum



THE FIRST PEOPLE TO MAKE ANIMATED FILMS



James Stuart Blackton, a former newspaper reporter/cartoonist and theatrical "lightning sketcher" was the creator of the film *Humorous Phases of Funny Faces* in 1906, considered the first film to use frame-by-frame animation. Blackton would craft these "trick-films" to attract audiences to his partner, Vitagraph's, live-action features. The "trick-films" were considered state-of-the-art special effects of the day.



Emile Cohl, a French caricaturist, is the filmmaker primarily responsible for disassociating animation from the "trick-film" genre. The focus of most of Cohl's films was a magical metamorphosis of simply drawn characters in a dreamlike situation. McCay would borrow from both these pioneers for his first film, *Little Nemo*.

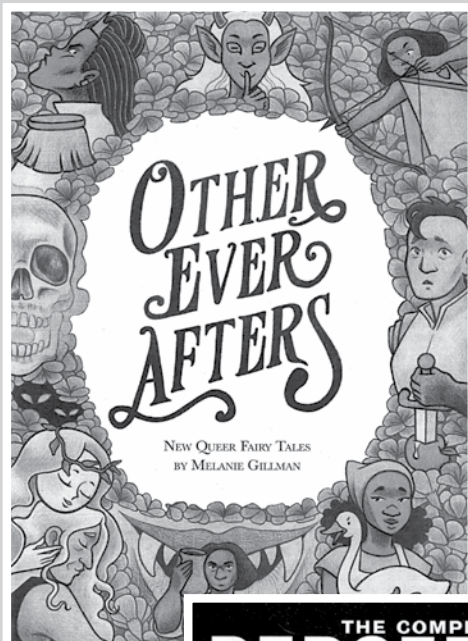


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COMIC REVIEWS

BY JACK WALLACE



OTHER EVER AFTERS

Melanie Gillman • 2022

Late in 2022, I walked down to German Village's "The Book Loft" for an author's reading. Melanie Gillman was reading from her newly released book *Other Ever Afters*. Released by Penguin Random House, the book contains seven fairy tales for the modern age. In these tales, there was nothing short of magic where monsters were heroes and princes could be villains.

Each tale has a unique spin on the classic fairy tale structure. Some stories, such as "New Name," about the ghost of a grandfather, have elements of sorrow with a dash of creepiness. Others, like "Goose Girl," about a queen that has to make sacrifices to attract a peasant woman, are heartfelt, warm, and anti-authoritarian. "Hsthete," about a mystical creature trying to help a young woman attract the attention of her fiancé, fit so well in that classic fairy tale structure that Mother Goose herself would've tipped her hat to Melanie.

The clean art style fits perfectly for young audiences, while the writing carries immensely complex themes in a very subtle fashion. However, the book is illustrated in colored pencil, giving it a remarkable texture and making it truly unique. You can find *Other Ever Afters* wherever books are sold, but why not support the shops that support the *Scribbler*, like the Laughing Ogre, Dragon's Lair, or World's Greatest Comics, to find your copy?



PERSEPOLIS

Marjane Satrapi • 2004

I recently sat down to watch the animated movie *Persepolis* based on the acclaimed graphic novel, which was so good that it drove me to re-read the book.

The graphic novel follows Marjane Satrapi growing up in Iran and later in Europe in the 80s and 90s. Marjane readily claims that she is not a historian, but the book is like having a personal guide through a tumultuous time in the country's history. Her story captures tender personal moments of her grandmother wearing lilacs for the scent. The book relays the brutality of a tyrannical government that tortures its prisoners with clothes irons. It shows the sometimes ludicrousness of buying Kim Wylde tapes on the black market or sneaking Iron Maiden posters through customs in the lining of a jacket.

Persepolis does everything a great graphic novel can by inviting you to gain new perspective and insight into a rich culture while also helping walk you through a dark point in another country's history. The mass protests which have recently erupted in Iran give this book a new relevance. If you haven't read it, I couldn't recommend it enough. If you have read it, it's a good time to give it another go.

SCRIBBLER SHOUT-OUTS

A rundown of some current work by area creators you should check out!



PLOX BOOK 2

Steve Hamaker

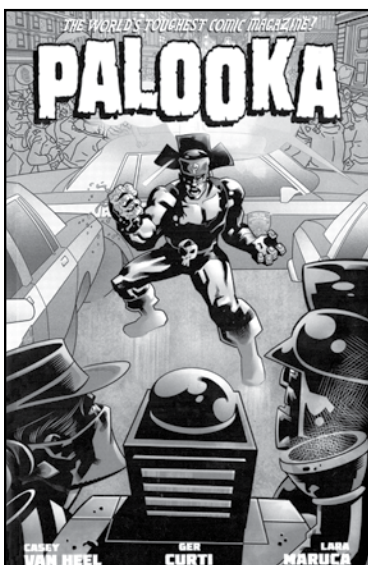
The second print installment of Steve Hamaker's webcomic *Plox* was produced with the help of a Kickstarter campaign and follows the ongoing story of gamer friends Chad, Kim, and Roy. The series is set in Columbus and features many recognizable locations around town, like the Billy Ireland Cartoon Library & Museum. You can learn more about creator Steve Hamaker from our interview with him in issue #10 of the *Scribbler*.



TILE

Maryanne Rose Papke

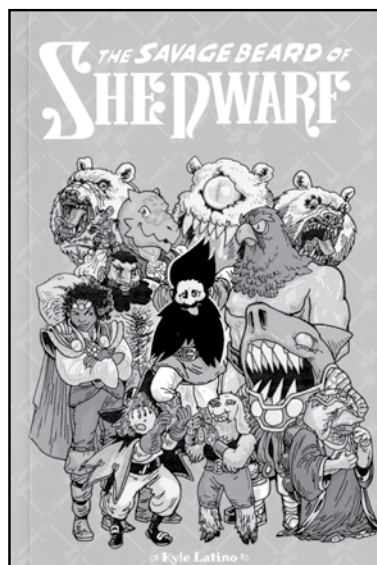
Maryanne's long-running webcomic *Tile* first began all the way back in 2006. As the first comic states, "This is Tile. Tile cannot talk. Tile wants to be your friend." The various installments follow Tile as she navigates a whimsical fantasy world populated by the variety of characters she meets in her travels. It updates weekly, and the newest episodes can be read at [instagram.com/silverkrakencomics](https://www.instagram.com/silverkrakencomics) or explore the whole series from the beginning at tile.silverkraken.com



PALOOKA

Casey Van Heel & Ger Curti

When professional wrestler Mortie Suggs gains superpowers, he goes from the most feared man in the ring to the most feared in the whole city. Even though he wishes to become one of the "good guys" like his hero Mighty American, he uncovers a conspiracy that ends up casting him as the biggest heel of all. Written by Columbus resident, Casey Van Heel, you can find this and his other titles at personofmeritcomics.com.



THE SAVAGE BEARD OF SHE DWARF

Kyle Latino

Another comic that began life on the web, CCAD instructor Kyle Latino has taken *She Dwarf* from the screen to the page. *She Dwarf* is on a quest to seek the fate of her Dwarven people and the lost city of Dammerung. Along the way, her party grows to include warrior Hack Battler, Elven sorceress Drift, and Gabby the goblin scholar. Published by Oni Press, you can get your copy of this great all-ages fantasy book at onipress.com.

TEN QUESTIONS / CONTINUED FROM PAGE 3

6) Since you've worked with editors and been a comics editor in the past, can you relate to us the importance of having an editor? What kind of feedback does a good comics editor give?

To distill it way past the point of being a useful definition, all an editor needs to be is a set of eyes that aren't your own. My ideas can be unhinged and not very marketable, and an editor can help reel in a project. These days editors can also play more of a variable role, often acting as project managers, layout designers or more. The best thing an editor can be is "in tune." A good editor knows the market, knows who they are working with, and can give informed feedback to keep something going in a good direction without stifling the creatives. And for the love of good comics, read *Filth and Grammar* by Shelly Bond. She knows editing way better than I could articulate. The book is an amazing resource, even if you are going to be your own editor. It'll help you put on that hat.

7) *Templar Vitae* is a comic about a knight that meets a robot in the afterlife. The comic is a product of your first time participating in the 24-hour comic challenge, where creators are challenged to make a 24-page comic in as many hours. What did you think about the challenge and would you recommend it to others?

24-Hour Comics Day was transformative for me! It was kind of surreal, and a borderline sacred experience. I really set the day aside and stayed on task the entire time, finishing in just under 18 hours. I had all my tools laid out in advance, all my pages templated out in Photoshop so that 100% of my time could be spent drawing. It taught me a ton, not the least of which was how much creative output I could truly manage in an unsustainable 24 hours. I highly recommend it, if only because it was a genuinely hard thing, and that crucible shone a spotlight on the facets of my creative practice that needed a little pruning. My goal is to do it every other year to give myself room to breathe.

8) Your latest book, *Biblioware*, is a collection of semi-autobiographical comics. The comics range from subjects between gender and booze to a dog that loves Rascal Flatts. Can you explain the urge to complete shorter work? Do you prefer longer comics to shorter pieces?

I prefer longer, narrative fiction to autobio as a whole. It's what I read, and what I enjoy making. *Biblioware* was kind of a palette cleanser, autobio through a heavy filter of fictionalization. But it was also just a collection of the shorts I was drawing in the margins of larger comics. It was really refreshing, and I want to continue making books like it alongside new projects. I think I needed that amount of free space to make a book primarily for myself. That said, I love the whole realm of short-form speculative fiction, and sci-fi as an explorative sandbox. There is no shortage of great science fiction short stories that can turn into one-shot comics. I'd love to do more in that vein.

9) Besides your comic work, you're also the driving force behind *halftonehospital.com*, a site with a library of free downloadable digital production tools for cartoonists and comic artists. What drove you to launch *Halftone Hospital*? Is there a particular tool or resource you recommend for people just starting to make their first comics?

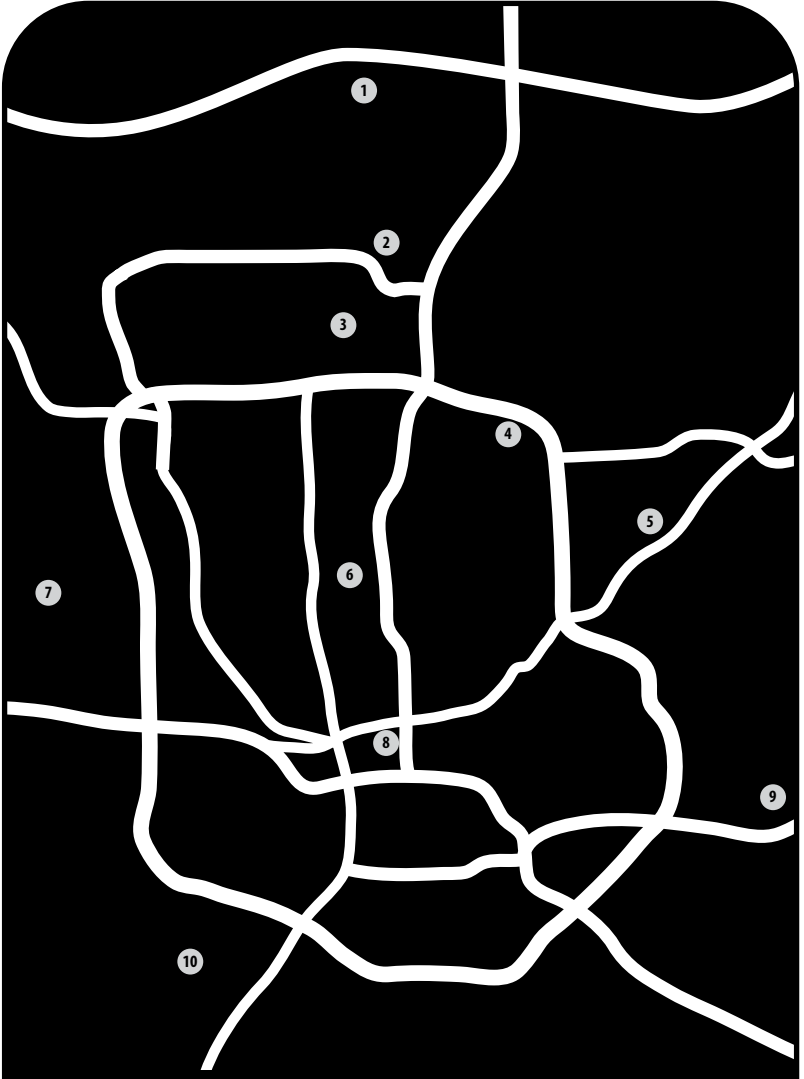
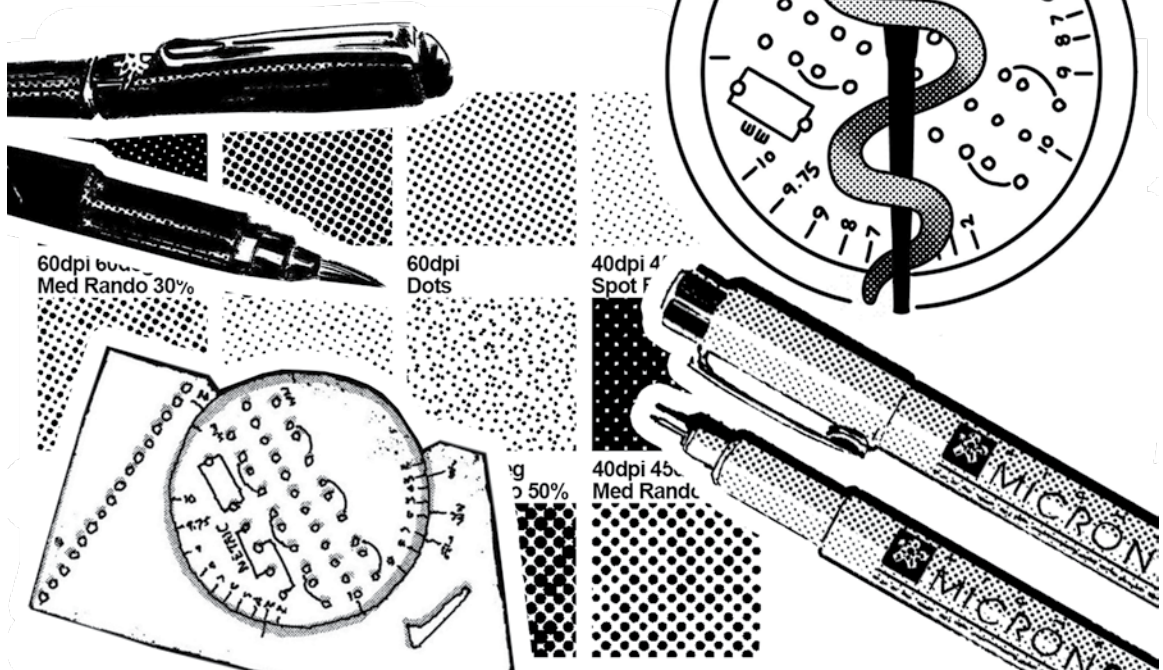
Halftone Hospital started out of gratitude for the Columbus comics community and a deep appreciation of open-source software. I've been wrangling digital tools for well over a decade. It's something I'm good at. I'm also pretty obsessive about organizing those tools for my own sake. So it was easy to start throwing them up on Gumroad for others to get use out of as well. In some small way, it felt like Halftone Hospital was my way of giving back. I wanted to remove boundaries to making polished comics, and what better way than to put professional resources in the hands of anyone who wants them? Tools are for the people!

And for everyone getting started with Halftone Hospital tools, download the page templates, the Micron set, and the GNIB set. I drew 99% of *Biblioware* with just those!

10) From *Garfield* to *Felix*, *Heathcliff* to *Hello Kitty*, there is no shortage of famous cartoon cats. Which renowned cat would you most like *Cinnamon* to team up with and why?

There was a brief moment where I was talking to my publisher and reaching out to Paws Inc. about the possibility of including *Garfield* as a godlike mentor to *Cinnamon*. For some completely unknown reason, they never responded. But having sat on the idea for a bit longer, I'm glad *Garf* was a no-go because *Heathcliff* is the far superior dream team-up. Peter Gallagher is doing some hilarious things with *Heathcliff*, and I think it would be the crossover of the century.

Halftone Hospital is a free resource with downloadable templates, textures, pens, and other tools for anyone making their own comics.



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

CANTON-AKRON COMIC BOOK, TOY & NOSTALGIA CONVENTION
Sunday, April 30
St. George Social Center
4667 Applegate Street NW, North Canton

FREE COMIC BOOK DAY
Saturday, May 6

SMALL PRESS ALTERNATIVE COMIC EXPO (SPACE)
Saturday, June 10 – Sunday, June 11
Rhodes Center at the Ohio Expo Center
717 E. 17th Avenue, Columbus

LEWISBURG COMIC CON
Friday, June 23 – Saturday, June 24
200 W. Dayton Street, Lewisburg

OHIO TOY AND COMIC SHOW
Sunday, June 25
Hilton Garden Inn Dayton Beaver Creek
3520 Pentagon Park Boulevard, Dayton

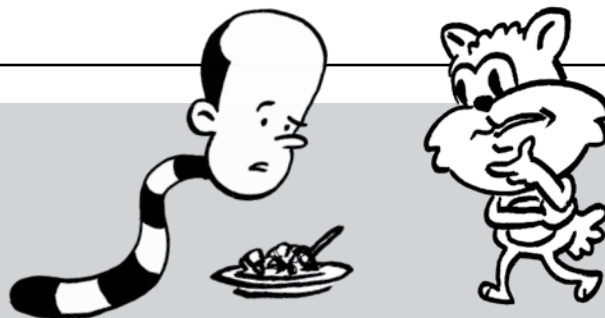
AKRON-SUMMIT COMIC CON
Sunday, June 25
Summit County Fairgrounds
1050 North Avenue, Tallmadge

BUCKEYE COMIC CON
Sunday, July 16
Courtyard by Marriott Columbus West/Hilliard
2350 Westbelt Drive, Columbus

GEM CITY COMIC CON
Saturday, July 22
Dayton Convention Center
22 E. 5th Street, Dayton

NEO COMIC CON
Sunday, July 30
Soccer Sportsplex
31515 Lorain Road, North Olmsted

THE FUNNIES

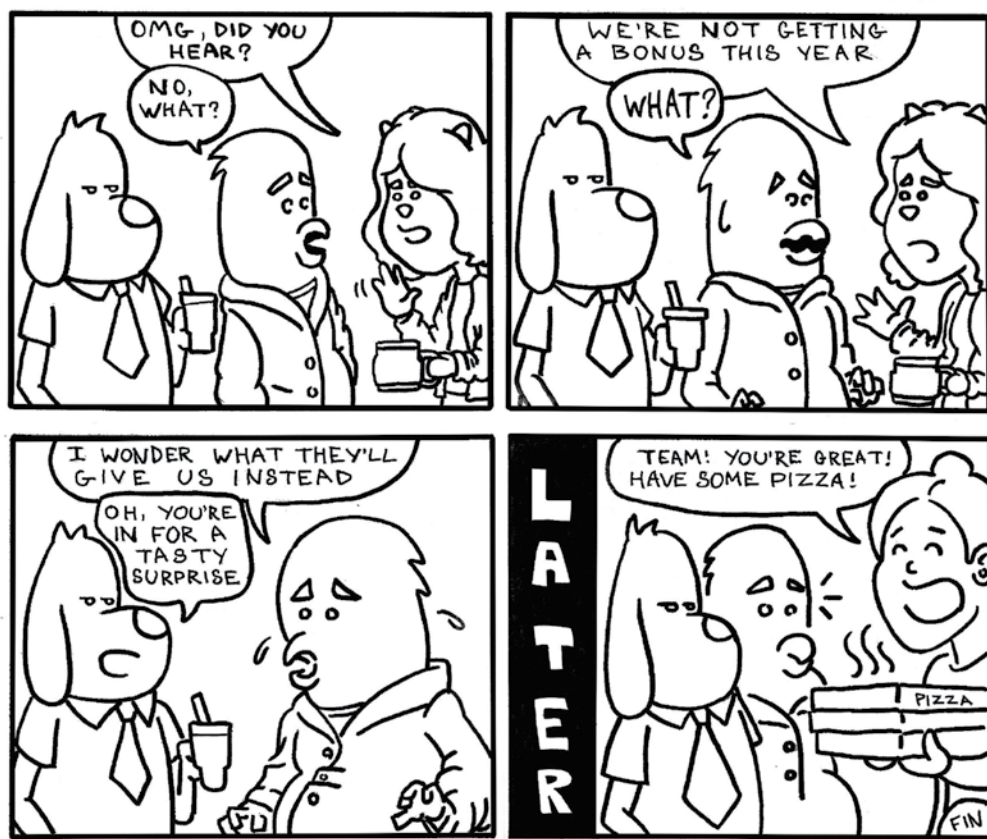


LENORA & ALEX LEVASSEUR

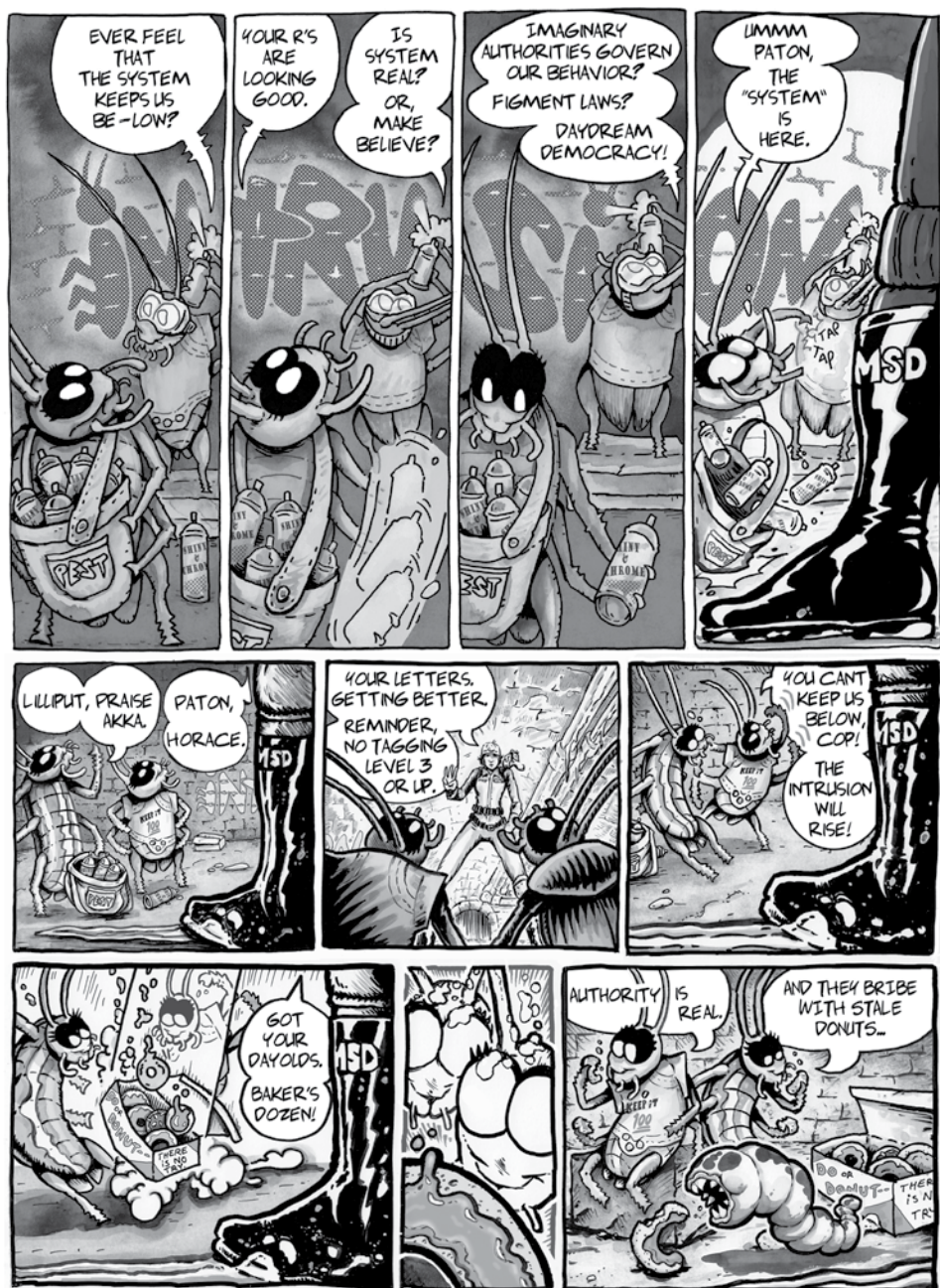


DOUGLAS CUEVA

BOB



JAY B. KALAGAYAN,
CLINT BASINGER & GEOFF RAKER



KEL CRUM



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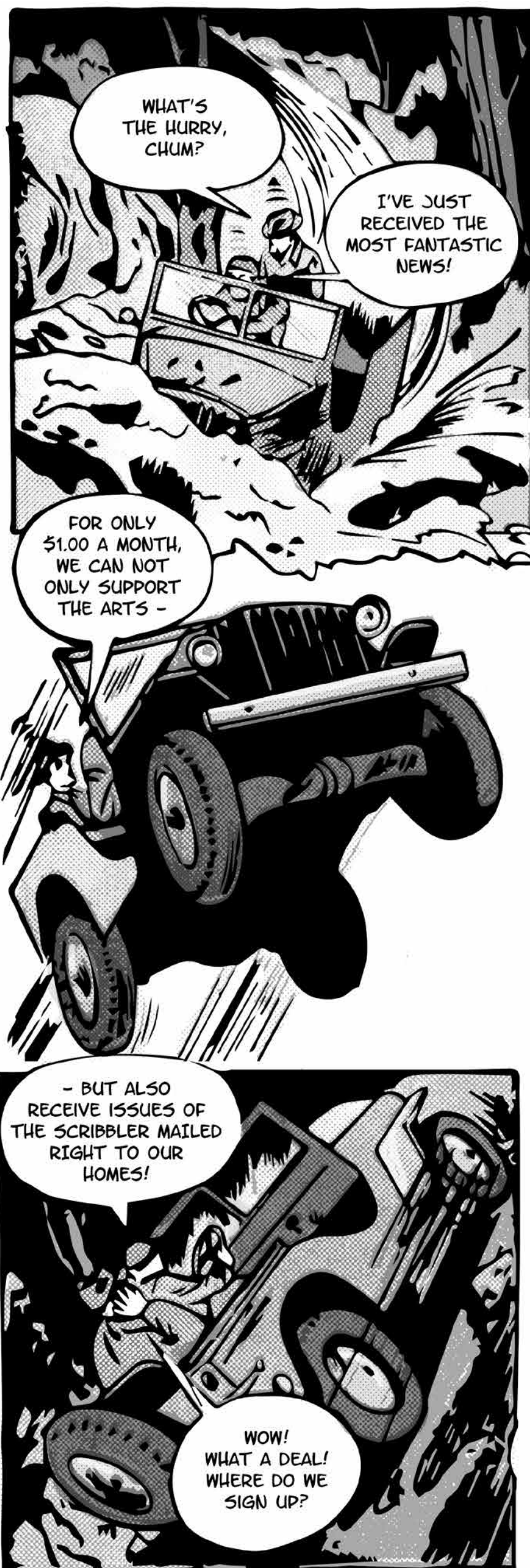
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SPECIAL THANKS TO

AMY CANINI

KATIE GNAU

JENNIFER STEINER



THE COLUMBUS
Scribbler
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CARTOON CROSSROADS COLUMBUS PRESENTS

CXC 2023

ANNOUNCEMENT PARTY

TUESDAY, JUNE 6TH, 2023

6-8PM

SPECIAL GUESTS ANNOUNCED AT 6:45PM

SEVENTH SON BREWING CO.

1101 N. 4TH ST.

Artwork courtesy
of Victoria Douglas

open
to the
public



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CALENDARS!

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IN-PERSON
SEPTEMBER 27-
OCTOBER 1**



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COLUMBUS

Archie logo
courtesy of
Dustin Harbin

CXC is a **free** four-day festival
celebrating Cartoons and Cartoonists
for everyone who loves cartoons
(which is everybody)!