

ISSUE 14
SPRING 2024

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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.

SPECIAL THANKS TO

AMY CANINI

KATIE GNAU

JENNIFER STEINER

A MESSAGE FROM THE SCRIBBLER

Welcome to the 14th issue of the *Columbus Scribbler*! We have another incredible lineup for you. We'd like to thank Chris Sprouse for taking the time to talk with us about his illustrious career and Alec Valerius for creating this issue's Mœbius-infused cover. As always, we'd also like to thank all of the local cartoonists who have contributed work to this issue.

Free Comic Book Day (FCBD) is right around the corner on May 4th, and this year, we have decided to produce the first-ever *Columbus Scribbler FCBD* edition! In it we'll be celebrating the 40th anniversary of the Teenage Mutant Ninja Turtles (TMNT) with an exclusive interview with TMNT co-creator Kevin Eastman, as well as a plethora of other TMNT-related features. The edition will also feature comics from local creators and more. It won't be a comic you'll want to miss out on. So mark your calendars and head to your local shop to get your hands on a copy, or purchase a copy and have it mailed to you from our webstore (cbusscribbler.storenvy.com).

And never forget, the *Columbus Scribbler* is made possible by readers like you. The power to help keep the scribbles coming is in your hands, become a patron of the arts for as little as \$1 per month. Donate to our Patreon account or by PayPal on our website (columbuscribbler.com) today and help continue to make the *Columbus Scribbler* possible.

Scribble on!

- Brian Canini



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**BRIAN
CANINI**

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 the award-winning solo anthology *Airbag*.



**STEVE
STEINER**

stevesteiner.
bigcartel.com

Steve Steiner is a graphic designer and cartoonist who lives in Groveport, Ohio with his wife, Jennifer. His other comic newspaper series is *Odd Clods*, a full color broadsheet where he is able to further explore his weird imagination. Go to stevesteiner.bigcartel.com to see more of his work.

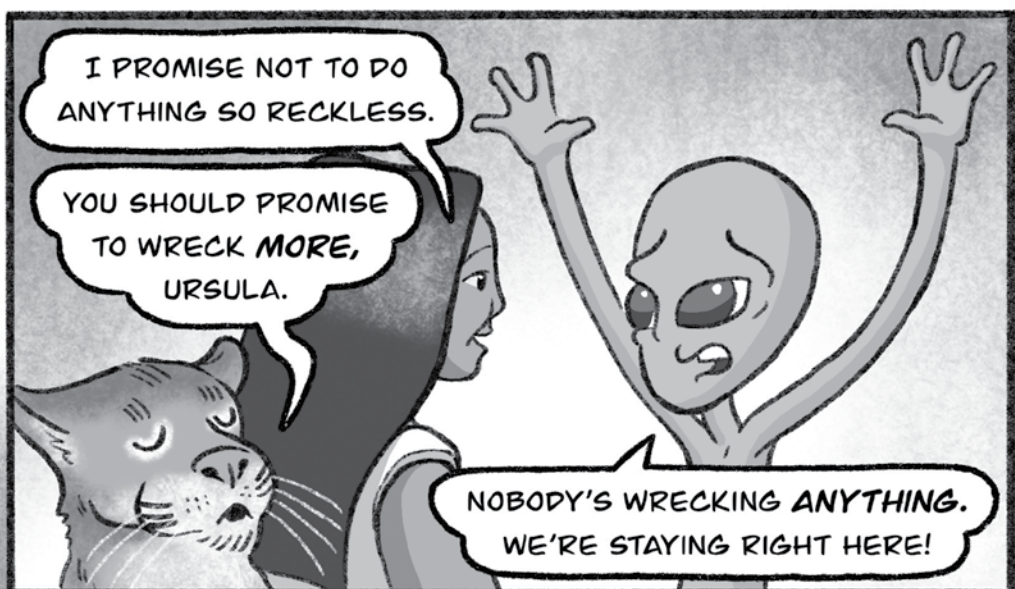
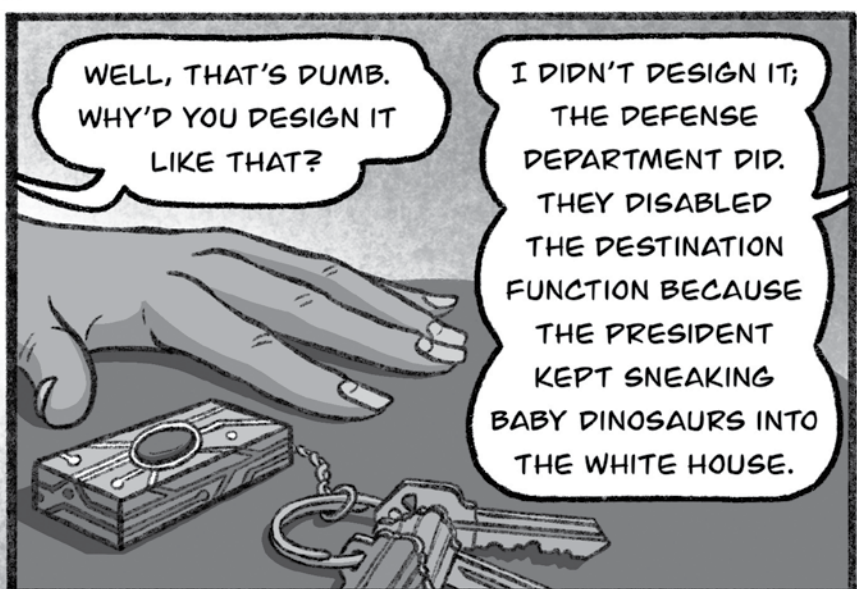
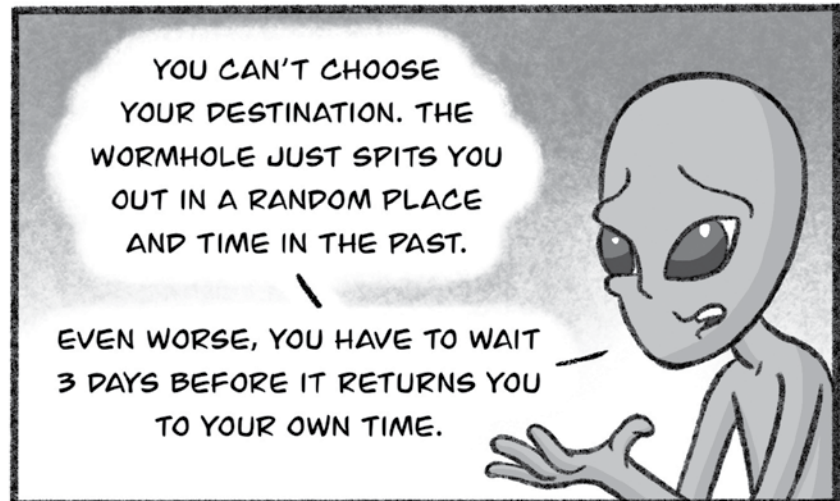


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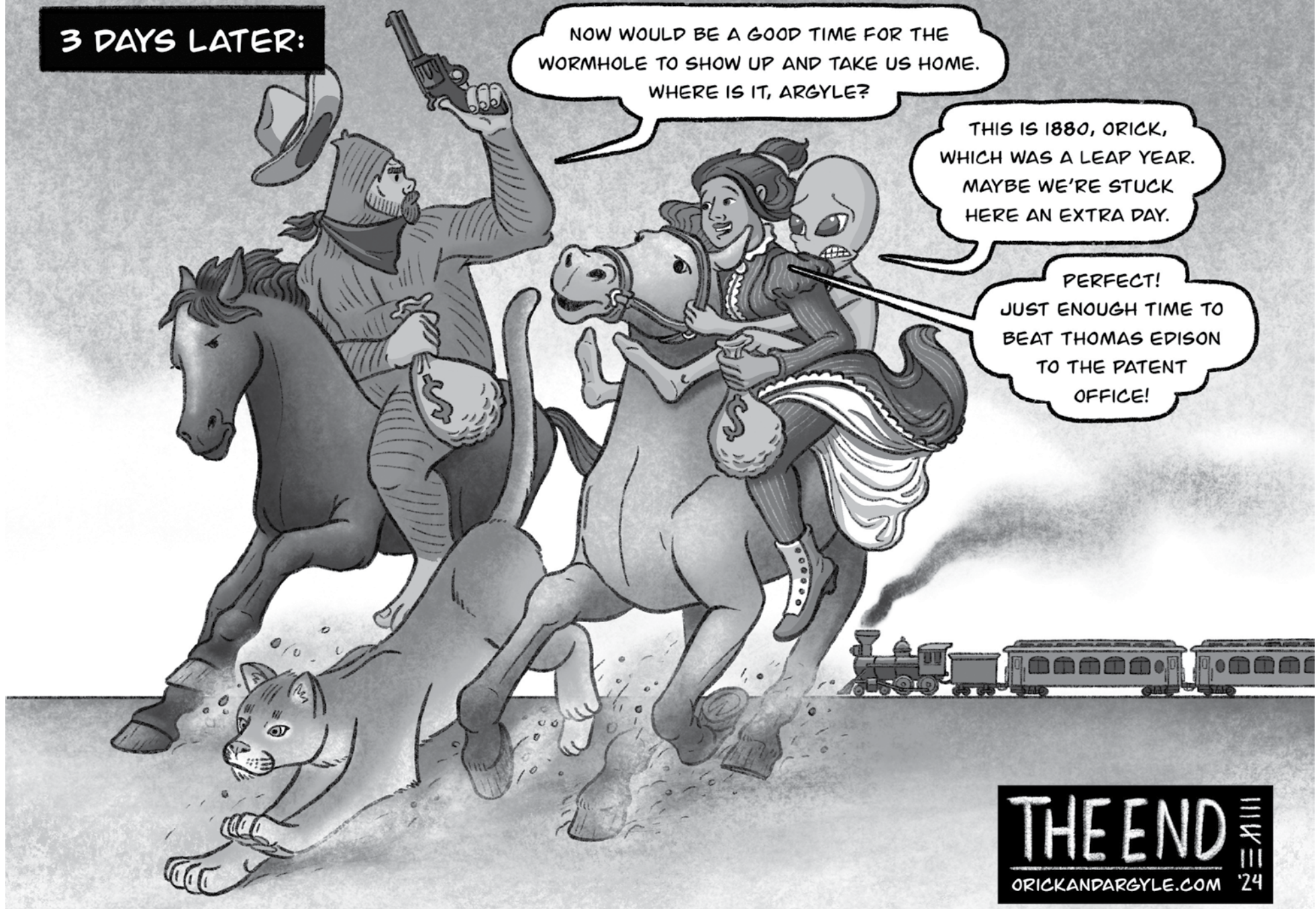
disposable
fictioncomics.com

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 the animation studio Essence Cartoon.

ORICK & ARGYLE IN THE OLD WEST



3 DAYS LATER:





10 QUESTIONS WITH CHRIS SPROUSE



Chris Sprouse has built a career spanning more than three decades in the comics industry. Initially gaining recognition as the penciler for DC Comics' Legion of Super-Heroes spinoff, Legionnaires, he is perhaps best known for his collaboration with acclaimed writer Alan Moore on the Wildstorm/DC Comics' Tom Strong series, which won two Eisner awards, one for Best Single Issue and one for Best Serialized Story. Sprouse's artistic talent extends across a diverse array of titles, including Batman and Justice League for DC, X-Men and Spider-Man for Marvel, and an adaptation of the Star Wars novel Splinter of the Mind's Eye for Dark Horse Comics.

In 2004, Sprouse joined forces with fan-favorite writer Warren Ellis to create the creator-owned graphic novel Ocean, published by Wildstorm/DC Comics. He also worked on a new Tom Strong mini-series titled Tom Strong and the Robots

of Doom. Recent years have seen Sprouse's contributions to projects like the Number of the Beast mini-series and the inaugural issue of Grant Morrison's Batman: The Return of Bruce Wayne and Multiversity, Thors (w/ Jason Aaron), Black Panther (w/Ta-Nehisi Coates), and Star Wars: Age of Rebellion. His work with the Star Wars properties includes a variant cover series, including the Empire Strikes Back and Return of the Jedi 40th anniversary series, the Lucasfilm 50th anniversary series, and the Choose Your Destiny series. He's currently in the middle of the 25th anniversary variant cover series for Star Wars Episode 1: The Phantom Menace.

Looking ahead, Sprouse has exciting projects on the horizon, including another installment of the Tom Strong saga with Tom Strong and the Planet of Peril, along with a three-part story for DC Digital's Legends of the Dark Knight series.

1) You've had a lengthy career in comics dating all the way back to the 1980s. What drew you to make comics for a living, and how did you break into the industry?

When I was a little kid, my family moved to New Delhi, India, for my dad's job. He worked at the U.S. Embassy in New Delhi. My parents kept us occupied and entertained by providing us with lots of comic books and European albums, most likely brought to India by U.S. service members and European embassy employees and sold or traded at the local markets. Another way they kept us busy was by encouraging us to draw and be creative. As early as I can remember, comics have been a part of my life, and I found I really loved drawing, so drawing comics of my own just seemed sort of natural. I read and drew comics pretty much continuously from those early childhood days onward, and I think I just always knew I'd end up trying to do comics professionally, especially after I started noticing I wasn't too bad at it and was improving every year. I definitely knew by the time I was in college that I was going to try to break into the business, so I loaded up my schedule with life drawing and drawing and painting classes and anything else that I thought would help me towards a career as a cartoonist. Then, in my final year in college, I sent samples of some comic art to Marvel Comics. I was quickly (but politely) rejected, but I tried again a year later, sending photocopies of four sample comic pages to both Marvel and DC Comics, and this time it worked! I received a letter from the art director at DC requesting more samples, and within a month or two, I was working on my first assignment for them. They kept giving me work, and when I had about a year's worth of assignments lined up, I quit the day job I had to get after college and became a full-time freelance comic artist.

2) Many of your fans have been reading your work for years. How would you say your artistic style has evolved over the course of your career? Who are some of the artists who have influenced your work over the years?

I would say that my figure drawing has gotten much better since I started doing this, but my style has evolved in other ways, too. In the early days, my pencil art was very loose and a lot rougher. Gradually, my drawings became a lot tighter, "cleaner," and a bit more simplified. Something has been happening since I took on Star Wars comic work a few years ago, though, and it seems like there's a lot of detail creeping in. But, basically, my style is a mix of my main formative influences: European comics like *Tintin* and *Asterix* mixed with a huge dollop of 1960s classic

Marvel comics, topped with the work of a bunch of 1970s and 80s Marvel and DC artists (Michael Golden, Walter Simonson, Frank Miller, Marshall Rogers, Howard Chaykin).

3) You've worked with a number of acclaimed writers in the industry including, Alan Moore, Warren Ellis, Mark Waid, and Grant Morrison. Are there any similarities or differences you've found in each of their approaches? How did your approach change from project to project?

The biggest similarity is that they're all really good! While the scripts they wrote for me were all very different, I approached them all in very much the same way, in that I feel like my job is always to just tell the story in the best, clearest way possible with my artwork. I don't want to grandstand or show off, I just want to serve the story.

4) Legendary writer Alan Moore, whom you worked with on *Supreme* and *Tom Strong*, is notoriously known to give his artists very detailed scripts to work from. What was the process in working with him? Did you find it challenging?

Alan's scripts were indeed incredibly dense and detailed, but I loved them. I found them challenging in that they were so good I felt I really had to make sure I was giving my best all the time. I only remember one or two sequences in all of his scripts that I would say were challenging in the sense that they were difficult to envision and execute. The main one that I recall was a page where two characters had to be seen walking down a spiral staircase from the top left of the page down to the bottom right while holding a conversation and also showing off several parts of the environment they're passing through. That involved a lot of tinkering in the preliminary stages to try to make sure the characters and the word balloons all ended up in the right positions to make the action and dialogue all make sense. Hard to describe, but that one sticks with me to this day. On *Tom Strong*, the process worked like this: Alan would either call or write from his home in the UK and discuss his ideas for stories, and then he'd go away and write for a while. Eventually, I'd get a call from our editor letting me know that Alan wanted to fax over script pages (yes, it was long enough ago that faxes were a thing), so I'd fire up the fax machine and wait for the usually very lengthy script to start pouring in. For the first few months on *Tom Strong*, I didn't own a fax machine, so I had to have him fax the script to a local office supply store, and I'd drive out and pick up the pages. I'd take the afternoon to read the script and go through it a few more times, making notations on

references I'd need to find and sometimes sketching panel layouts in the margins. When I was ready to start drawing, I'd start by doing small (5x7" or 8.5x11") prelims with the script in front of me, usually breaking down 1-4 pages at a time. From there, I'd move on to a full-size layout step where I'd do more finished 11x17" versions of the pages. Finally, I'd place the layout on a lightbox and put a piece of 11X17" 2-ply Bristol board over it and do the finished pencil art on the Bristol board, tracing, fleshing out, and tightening up the work I'd created in the previous step. I'd FedEx the final pencil art into the offices or directly to the inker, hoping Alan was happy with what I'd done. He never asked me to change anything, so I guess he was happy enough with my work.

5) You've worked with nearly every comic publisher in the field including Marvel, DC, Image, IDW, and Darkhorse. What kind of differences did you find in those experiences? What was it like working on a monthly comic schedule?

Monthly comics are very, very difficult to do. The companies usually give you one month to draw each issue, which means essentially one day to draw a page. So, for a 22 or 24-page comic plus a cover, that means pretty much working every weekday and some Saturdays every month with no sick days and no holidays. It's a staggering amount of drawing every month, and it burns out most comic book artists. As for the difference between the companies, I can say that working for Marvel and DC over the years has felt very similar. Many of the editors I've worked with have even moved back and forth between the two companies, so it really does feel interchangeable at times! The smaller publishers offer a little more freedom most of the time, but they can't always match either the pay rates or marketing power of the big two. I'd say that's the biggest difference.

6) *Ocean*, which you created with Warren Ellis, was optioned for a film in 2006 by Warner Brothers. How did the process of getting optioned work? What's your overall opinion of comic book based films?

Warren had an entertainment lawyer for that project, so that person handled all of the contracts and meetings for us. Either Warren, his lawyer, or both called me and wrote to me to let me know the details as the thing got going, but it moved very slowly for a while. Eventually, we heard a script had been written, and the project was submitted for budgeting, but it was shot down at that point as being too cost-prohibitive. That was still in the relatively early days of CGI special effects, so I imagine that it really would have been difficult,

but I think it wouldn't be that expensive these days. I could see it being a Netflix or Amazon series if it was optioned today, but there has been no word since around 2008. I have absolutely no problem with comic book based movies! I'd love to have an *Ocean* film out there or a *Tom Strong* franchise, after all. As long as they're good films, entertaining films, I'm all for comic book movies.

7) In *Jupiter's Circle, Volume 2*, written by Mark Millar, you drew a series of historical figures, including Allen Ginsberg, Ayn Rand, and William Burroughs. What kind of historical references did you use? What advice would you give to people using historical figures in fictional narratives?

Luckily, we were solidly into the Google years when I drew that series, so I was able to easily gather lots of photo references for those people. As with any likenesses I have to draw, for each character, I open up a bunch of reference photos showing various views of the person on my real or virtual desktop. I keep these photos up while I'm drawing and just refer to them as needed to figure out the angle of an eyebrow or the placement of a mole or whatever, especially if I get stuck and the likeness just isn't happening. My advice to anyone who wants to draw likenesses? Try to get to the point where you're not just copying photos or other references, but rather getting the feel of the character down by using a few defining physical characteristics as landmarks, like a certain nose shape combined with the right hairstyle and eye shape and maybe an expression closely associated with the person. Think of a good likeness as more like a caricature than something photorealistic.

8) Comics are labor intensive and often require a team of people. You are known for your penciling, but is there any other part of the process you enjoy? Do you prefer illustrations or paneled pages? Do you enjoy character design?

Occasionally, I get the urge to ink something I've drawn, and I often enjoy it, but I'm not very good at it, so I don't do it very often. I also like coloring my work, but I REALLY don't know what I'm doing when it comes to color work, so it's a little intimidating. I definitely have zero interest in writing! I love doing pages and panel-to-panel continuity the most, but after taking on this *Star Wars* cover gig that I've been doing for the last several years, I've come to really enjoy cover work. I used to absolutely hate doing covers, mostly because I didn't feel like I really knew what I was doing and didn't feel like they ever worked. I do really enjoy character design! That's often my favorite part of a new assignment.

9) A collection of your 40th Anniversary *Return of the Jedi* comic covers was recently published. What, in your opinion, makes a good cover composition? What advice would you give to a newcomer who's creating their first cover?

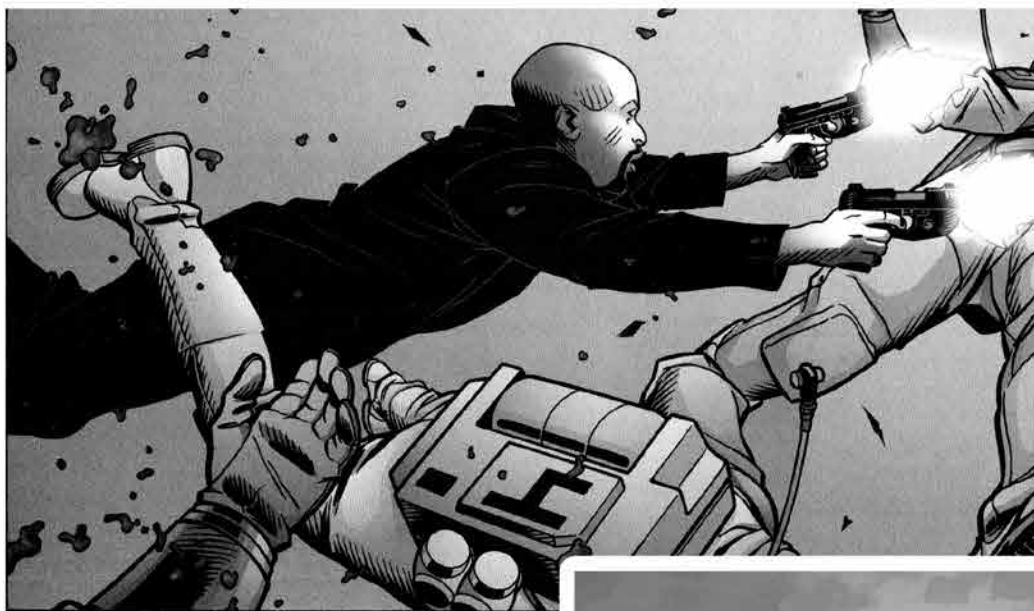
I'm not being self-deprecating here, but I really wish I knew what makes a good cover and could put it in words! As I said, I feel like I was pretty terrible at doing covers up until the two *Tom Strong* mini-series in the mid-2000s, and I only started really getting decent at it when I got the *Star Wars* assignment. The job of a cover is to sell the comic to someone, so I think, at the very least, the cover has to make you want to find out what's happening inside the comic. So, I look at covers as either a teaser image or a movie poster for the story inside. I think that's a good start. Also, try to work with the cover logo, making it a part of the image or making it something stylistic that says something about your story.

10) If you had the power of the Force, would you use it for good? Or would you turn to the dark side and choke the life out of your enemies? And why?

I would use it for good. There's already too much darkness out there, and I wouldn't want to add to it. Also, I don't want to choke the life out of my enemies—I'm fine with just ignoring them and cutting them out of my life. I'd rather spend time making things and being around people I like than wasting energy and time on people I don't like or who don't like me!

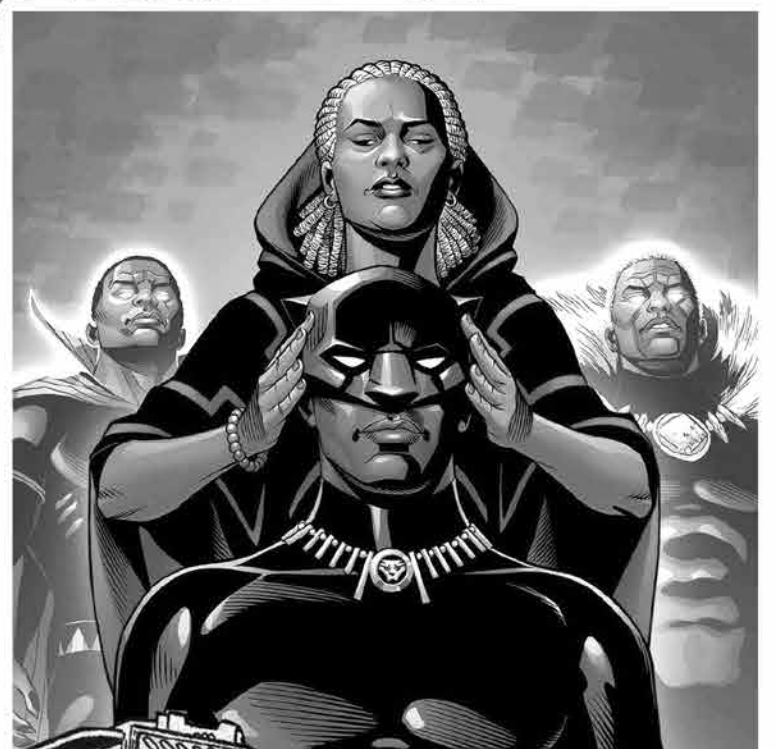


▲ ABOVE - Created by Alan Moore and Sprouse, Tom Strong first appeared in 1999 as part of Moore's America's Best Comics imprint. Deemed a "science hero" by Moore, Strong is a genius with super strength who is over 100 years old.

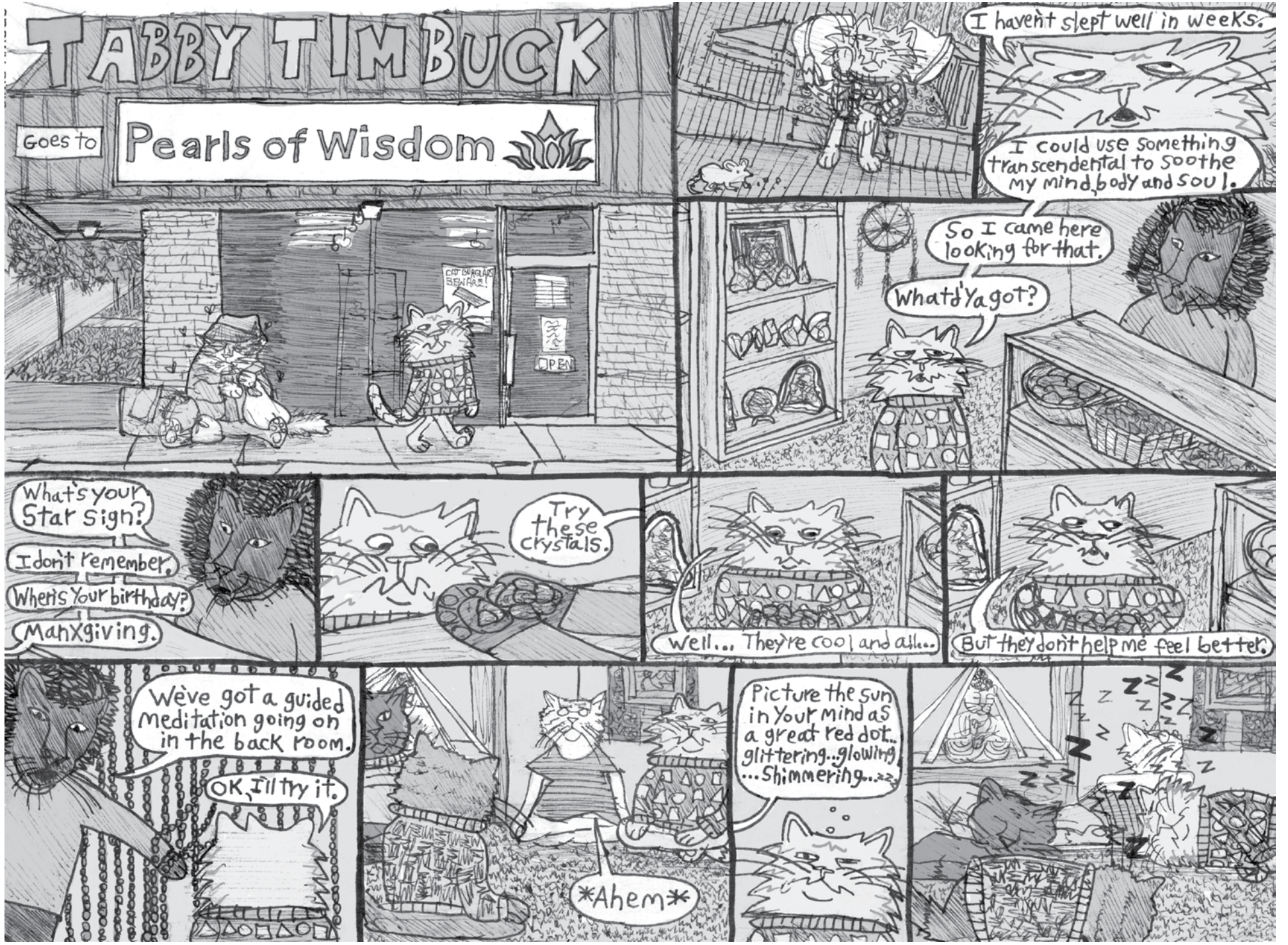


▲ ABOVE - U.N. weapons inspector Nathan Kane hates guns, but has no choice but to use them in the 2004 sci-fi mini-series *Ocean* written by Warren Ellis.

▶ RIGHT - Among Sprouse's long list of credits includes *Black Panther* with writer Ta-Nehisi Coates in 2016-2017 for Marvel Comics.



◀ LEFT/ABOVE - Some of Sprouse's more recent work includes covers and interior art for Marvel's *Star Wars*, where classic characters of the past like Han, Chewie, Leah, and Luke continue their stories.



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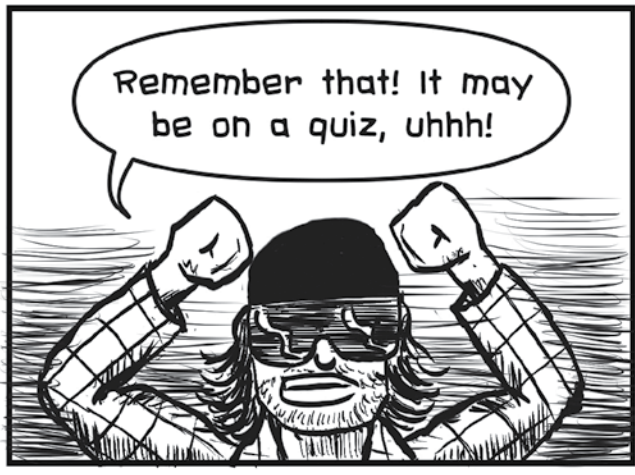
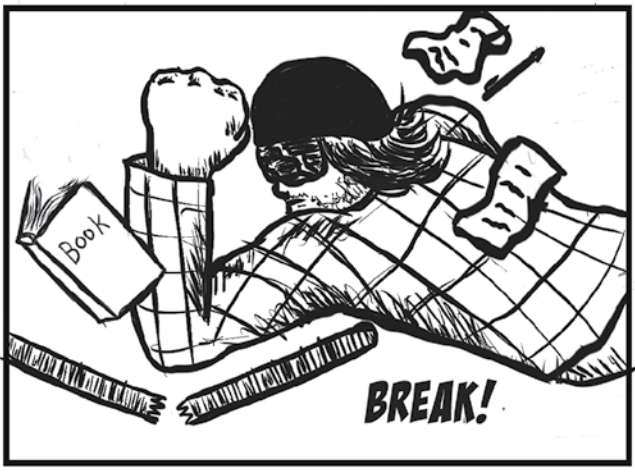
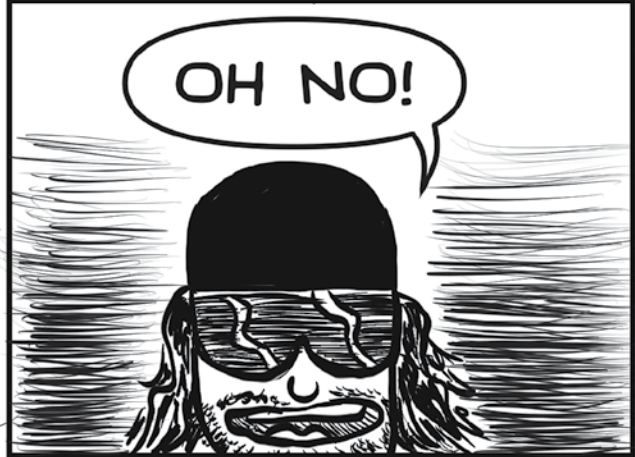
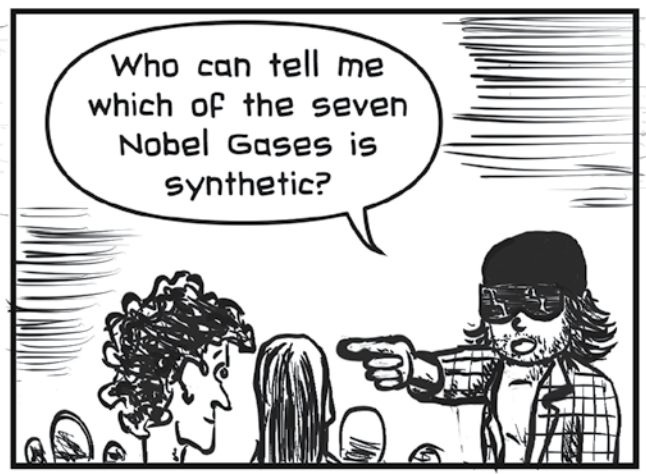
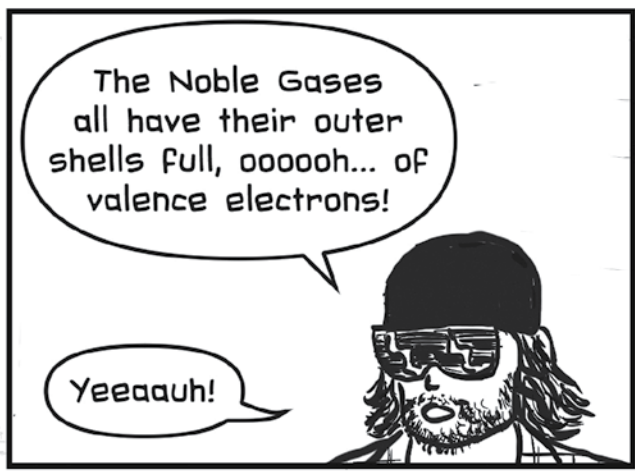
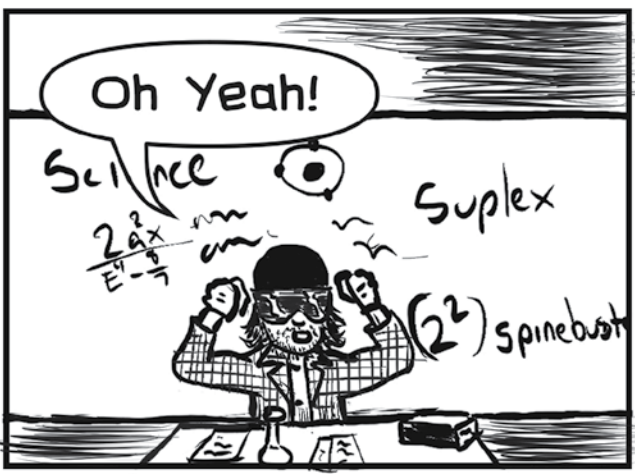
A village in northern Senegal, 1983. A World War 1 veteran recounts his wartime experience...

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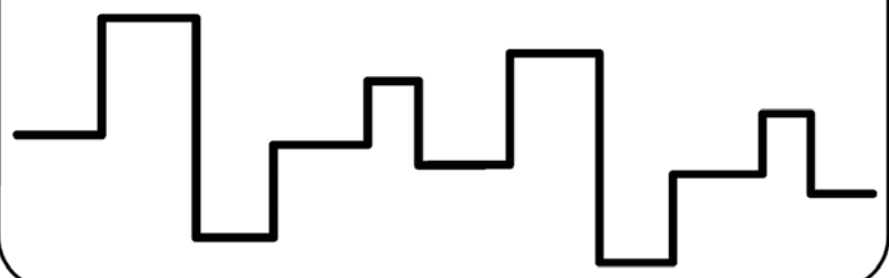
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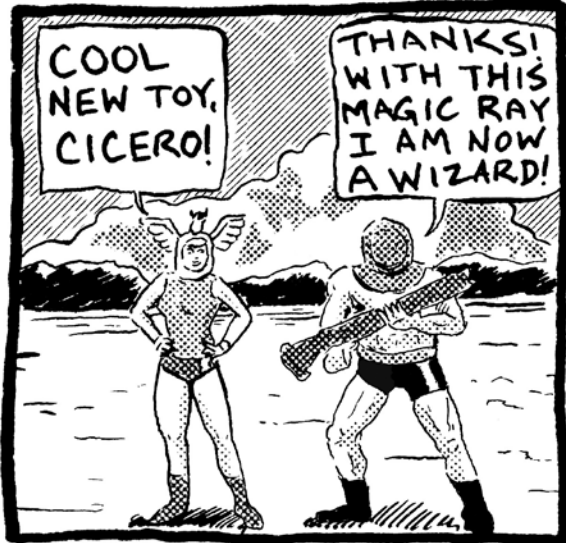
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MAGIC HAT

STARRING CICERO AND NANCY

A BRIEF CONVERSATION BETWEEN A VALKYRIE AND GLADIATOR IN GÖSIFER'S PRIVATE ARMY...



A WIZARD IS A PERSON THAT LEARNS MAGIC.

A SORCERER IS BORN WITH POWERS.

AND WITCHES?

LIKE FROM SCHOOL?

SO LIKE A NEPO WIZARD!

WITCHES CAN LEARN MAGIC OR BE BORN WITH IT. THEIR FULL POWER COMES FROM A GROUP, OR COVEN.

SOMETIMES.

I'M SELF TAUGHT!

SURE...

I HAD TO WORK HARD!

YOU'RE GREAT!



AND WARLOCKS?

NECROMANCERS?

SO WHICH ONE IS BEST?

IT CAN BE A LITTLE COMPLICATED, BUT OFTEN THEY DRAW POWER FROM AN EXTERNAL SOURCE.

NECROMANCY IS A TYPE OF MAGIC.

THE SYNTH LORD!

SO WITCH INTERNS?

I SEE...

ARISE!

QUACK!

NOT EXACTLY.

WE ALSO BREW POTIONS!

I WAS HAPPY BEING DEAD...



I GET IT NOW!

YES, I SEE THERE IS ONLY ONE THING I NEED!

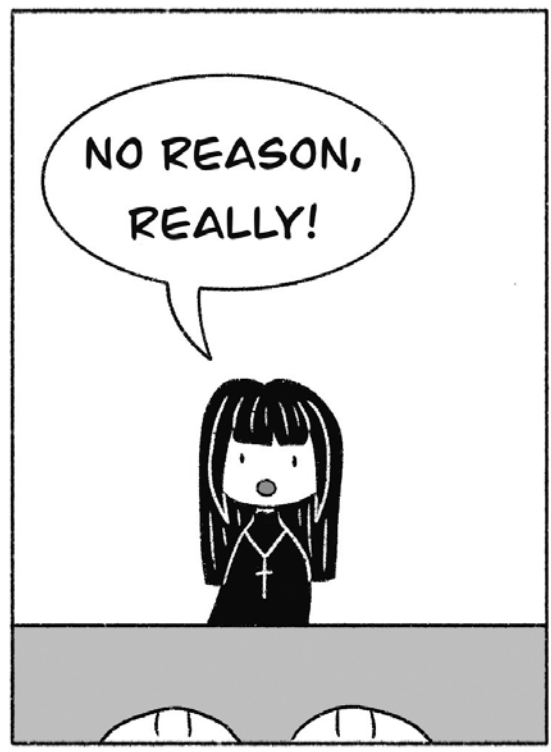
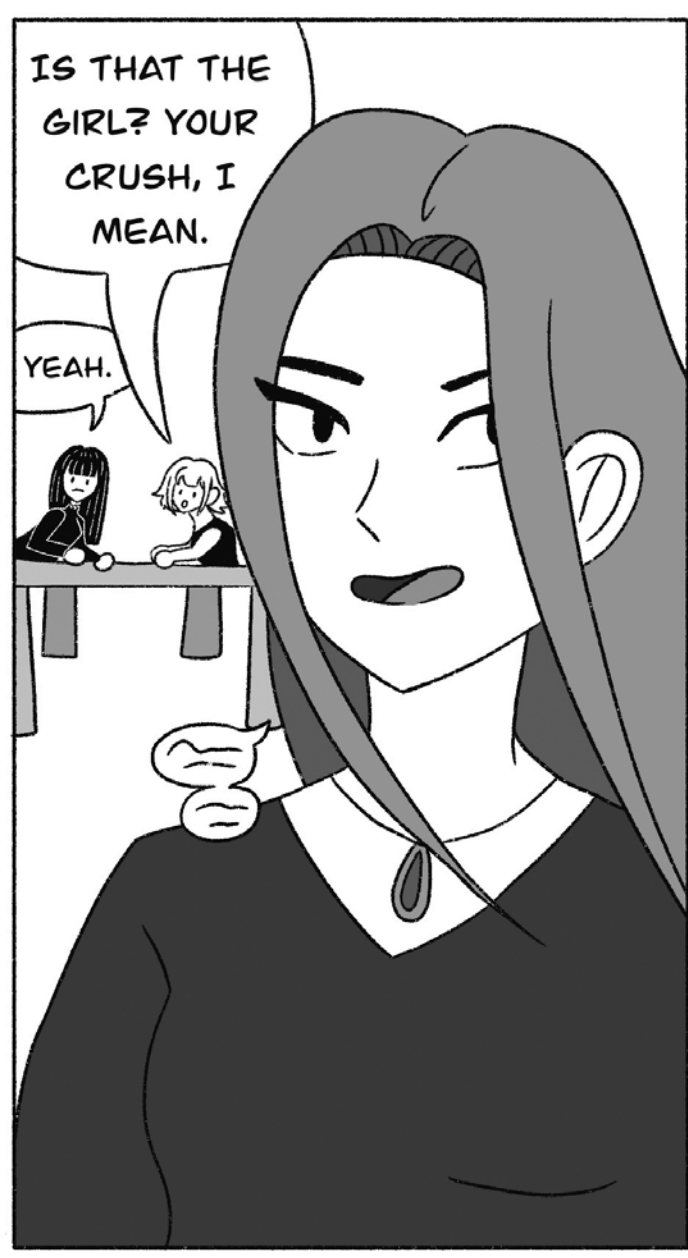
REALLY?

AND JUST WHAT IS THAT?

THE HAT!!!



WLW by Rachel Penrose



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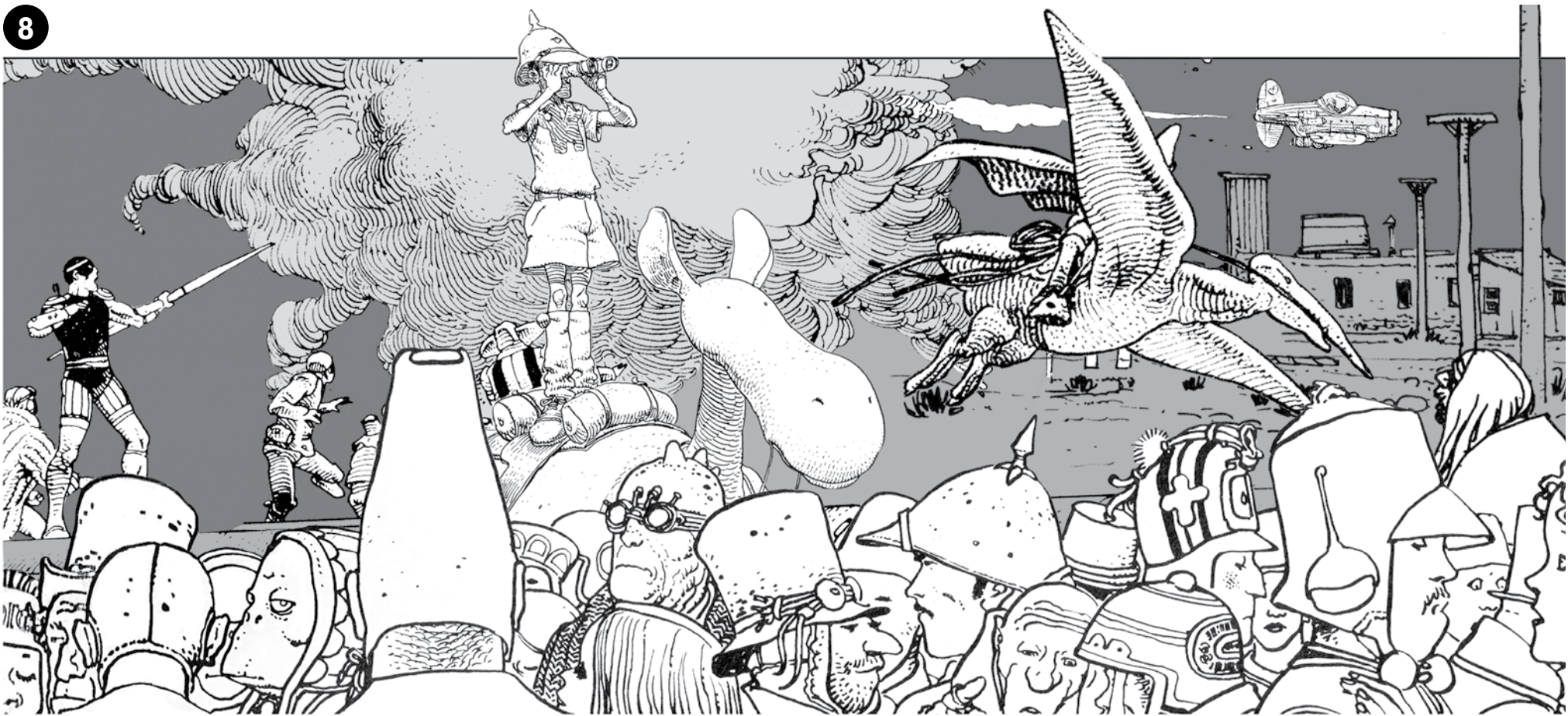


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HOWLING METAL

THE BIRTH OF
MÖEBIUS
MÉTAL HURLANT,
AND HEAVY
METAL

By Brian Canini

Beneath a creeping night sky on a lone, barren rock, a monstrous, ape-like alien sits howling to the heavens. Near the rock at the beast's feet, a signature from a then mysterious artist known as Mœbius. This was the birth cry of *Métal Hurlant*, a new science fiction magazine produced by a band of rebellious French artists looking to expand the creative freedoms allowed to them in the art form they loved. Little did they know that the ripple effects of their experiment would go on to redefine the comics medium, widening the imaginative possibilities of science fiction storytelling, and inspire generations of creators, including Ridley Scott, George Lucas, Luc Besson, William Gibson, and Hayao Miyazaki.

Jean Giraud was born in a suburb of Paris on May 8, 1938. His parents divorced when he was three years old, and he'd spend the rest of his childhood being raised by his grandparents. He found solace in a small, local movie theater where he quickly became enthralled by American B-movie westerns. Young Giraud would visit the theater as often as he could, watching and rewatching the silver screen adventures of cowboys and desperados. It would be a genre that would etch itself deep into the makeup of the young artist and his future work. At age nine, while attending boarding school, Giraud would start drawing his own Western comics in between classes.

In 1954, Giraud began his only technical training at the art school known as École Supérieure des Arts Appliqués Duperré, where, much to his teacher's dismay, he produced Western comics. However, two short years later, Giraud left art school without graduating to visit his mother, who had recently moved to Mexico and married.

The visit would be the first time Giraud was able to experience firsthand the unending plains and sprawling vistas that had so captivated him as a child at the movie house. The Mexican desert would have a profound effect on Giraud that would ripple throughout his work for the rest of his life. He would later describe the experience as "quelque chose qui m'a littéralement craqué l'âme" (something which literally cracked my soul).

Upon returning home to France, Giraud quickly hit the streets, looking for work as a cartoonist. He sold his first comic, *Frank et Jérémie*, to a magazine called *Far West*. It was a humorous Western comic inspired by the work of Belgian cartoonist Morris, who was known

for his Western comic about a street-smart gunslinger, Lucky Luke, known as the "man who shoots faster than his shadow." *Far West* magazine editor Marijac thought Giraud had a gift for humorous comics, but none whatsoever for realistically drawn comics. He advised Giraud to continue working in the vein of his *Frank et Jérémie* strip.

Giraud did as advised, grateful for the sales, but also continued to hone his craft for realistic drawings by taking on a plethora of side gigs. He would create realistically drawn Western comics and illustrations for editorials in the magazines *Fripounet et Marisette*, *Cœurs Vaillants*, and *mes vaillantes* until he could reliably draw a realistic Western environment.

All this practice would eventually pay off in 1962, leading Giraud to *Pilote*, a weekly French comics magazine. There, he met writer and magazine co-editor Jean-Michel Charlier. The two would make history together when they created a character who would quickly take on a life of his own, Lieutenant Blueberry. Originally only intended as part of an ensemble cast for a comic series they created called *Fort Navajo*, Blueberry quickly took over as the main character after the first two stories. Blueberry's adventures would last the next twenty-five years. It has been remarked that during the 1960s, Blueberry "was as much a staple in French comics as, say, The Avengers or The Flash here [in the USA]."

Pilote was making its mark left and right with readers. However, its family-friendly nature and editorial restraints started to bear down on its artists as the 60s pushed forward. Inspired by the freedom he saw in Robert Crumb's underground *Zap Comix*, and his own aspirations to create more adult-oriented content, cartoonist Nikita Mandryka decided to break away from *Pilote* and start his own magazine. He invited two other *Pilote* artists, Claire Bretécher and Marcel Gotlib, to join him, and in May 1972, *L'Écho des Savanes*, the first French comics magazine to carry an "adults only" warning on the cover, was born.

L'Écho was an enormous success and, over time, became an important right of passage for young French cartoonists. *L'Écho* would also be the genesis of another ripple in French comics, one that would go on to reverberate throughout the world. The magazine and the freedoms it allowed his peers would catch the eyes of Giraud. Since the creation of *Blueberry*, Giraud had grown artistically by leaps and bounds, bringing a dusty realism to the classic European action-adventure comic. However, the conventional genre writing of Charlier and the demands of the weekly serial schedule

that forced expositional dialogue and descriptions were making Giraud feel trapped. *L'Écho* set a fire in Giraud to experiment as he felt that he "still had everything to show."

Giraud was also inspired by one of *Pilote's* younger artists, Philippe Druillet. Druillet had been one of the four artists represented in publisher Éric Losfeld's groundbreaking series of adult sci-fi comics in the mid-sixties, which included Jean-Claude Forest's *Barbarella* and Guy Peelaert's *Les Aventures de Jodelle*. Druillet's entry *Le Mystère des Abîmes* introduced his space-pilot hero, Lone Sloane. Giraud was fascinated with Druillet's uninhibited work. It made him feel cramped by the classical requirements of his *Blueberry* comics.

This need to push himself would lead to Giraud eventually creating the pen name of Mœbius for his comic work outside of *Blueberry*. Mœbius, however, was more than just a pen name to Giraud. He viewed it as another identity entirely and the stories he'd create with it would often be written from a more intuitive side of his artistic personality, what he would refer to as his étrangeté (strangeness).

Giraud's foray into crafting a story with this Mœbius sensibility would first appear in the January 1973 issue of *Pilote* under the pen name "Gir." Ironically titled *La Deviation*, or "The Detour" in English, it was a complete departure in both visual and writing style from his work on *Blueberry*. A black comedy in which artist Giraud, while on vacation with his family, takes a shortcut that leads to a wild fantasy world of barbarians and nuclear radiation.

Several Mœbius-signed science-fiction stories would appear the following year within the pages of *L'Écho*. A love of science-fiction would inspire *L'Écho's* creator and editor-in-chief, Mandryka, to dream up the idea of a science-fiction-themed magazine that would work as a companion to *L'Écho*. Mandryka would even manage to lure some of *Pilote's* stars, Giraud, Druillet, and writer Jean-Pierre Dionnet, away to be the showrunners for the science-fiction magazine. Sadly, no sooner had Mandryka convinced them to join the project than *L'Écho's* financial troubles began, making the new magazine an impossibility.

Not to be deterred, the trio teamed up to start the magazine on their own. Even utilizing the title Mandryka had suggested, *Métal Hurlant*, the literal translation being "Howling Metal." They would be joined by businessman Bernard Farkas and form a publishing

CONTINUED ON PAGE 23



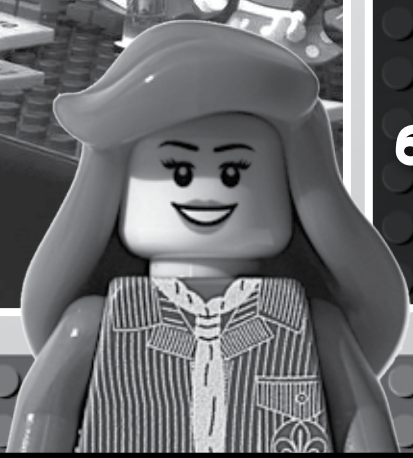
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MEET THE PEOPLE OF COLUMBUS: MALACHI STAPLES

MALACHI STAPLES GREW UP WITH HIS MOTHER AND FATHER ON THE NORTHSIDE OF COLUMBUS, AROUND THE MORSE ROAD AREA. IN KINDERGARTEN, HE WAS DRAWING THREE-DIMENSIONAL HOUSES WHILE HIS CLASSMATES WERE DRAWING FLOWERS. HIS LOVE OF ART CONTINUED THROUGH HIGH SCHOOL, WHERE HIS ART TEACHER LEFT AN IMPRESSION.



IN 2004, THE COLUMBUS CITY CENTER WAS THE DESTINATION FOR THE FIRST DATE BETWEEN MALACHI AND A YOUNG WOMAN HE'D MET ON AN INTERNET DATING SERVICE. THEY WERE MARRIED IN 2009, CARRYING A THREE-YEAR-OLD SON.



IN 2014, MALACHI FOUND AN APP CALLED BUDDY POKE WHERE YOU COULD CREATE YOUR OWN CHARACTERS AND ANIMATE THEM. HE AND A FRIEND MADE A RAUNCHY SERIES WITH PUPPET ANIMATION AND UPLOADED IT TO YOUTUBE. HE WAS SOON FLOODED WITH REQUESTS FROM PEOPLE TO CREATE SOMETHING SIMILAR AND ASKING HOW MUCH IT WOULD COST.



MALACHI WAS ATTENDING COLUMBUS STATE COMMUNITY COLLEGE FOR WEBSITE DESIGN AT THE TIME. HE WAS WORKING DAY JOBS IN THE I.T. DEPARTMENT FOR COMPANIES LIKE VERIZON AND CHASE BANK. BUT, HE WAS MOONLIGHTING AT NIGHT, DOING WEBSITES AND LOGOS.



ONE DAY, THE MANAGEMENT AT CHASE HAD PACKED THEIR LARGE CONFERENCE ROOM WITH EMPLOYEES ONLY TO NOTIFY THEM THAT THEY WERE LET GO. IT WAS A HORRIFYING DAY FOR MOST.

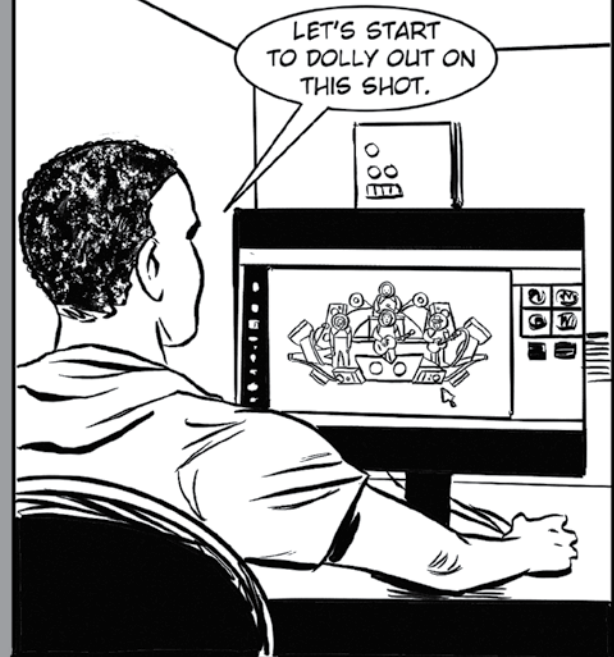


FOR MALACHI, HE'D JUST BEEN RELEASED FROM THE RESPONSIBILITIES OF A DAY JOB. NOW, HE COULD FOCUS HIS ENTIRE ATTENTION ON BUILDING HIS EMPIRE.

MALACHI TAUGHT HIMSELF THE EVOLVING TOOLS OF ANIMATION, LIKE ADOBE FLASH, MOJO, AND TOON BOOM, BY WATCHING TUTORIALS ON YOUTUBE. INITIALLY, HE WORKED WITH YOUTUBE INFLUENCERS AND COSPLAYERS TO ADD EFFECTS TO THEIR COSPLAY VIDEOS. SOON, HE WAS HELPING WEBCOMIC CREATORS TURN THEIR COMICS INTO ANIMATIONS ON SITES LIKE NEWGROUNDS. THEY WERE SO SUCCESSFUL THAT THEY WON THIRD PLACE IN AN ANIMATION CONTEST.



HAVING BUILT UP A PORTFOLIO AND A STAFF OF RELIABLE ANIMATORS FROM ALL OVER THE WORLD, MALACHI WAS NOW LANDING LARGE COMPANIES LIKE WALMART AND NASCAR. HE MADE VIDEOS FOR ONLINE INFLUENCERS LIKE OWNAGE PRANKS AND GIZZY GATA AND DID MUSIC VIDEOS FOR BANDS LIKE STARSET AND ARTISTS ON UMG RECORD LABEL.



MALACHI BOUGHT A 12-DOLLAR MILES MORALES SPIDERMAN COSTUME TO BETTER UNDERSTAND THE BURGEONING SOCIAL MEDIA THAT WAS TIKTOK. AT FIRST, HE WAS CRITICIZED ONLINE FOR HIS LOW-QUALITY MOVIES, WHICH FUELED HIS MOTIVATION. HIS WIFE SHOT HIS FIRST VIRAL VIDEO ON TIKTOK THAT GARNERED HIM OVER 14000 FOLLOWERS OVERNIGHT.



MALACHI IS A SELF-TAUGHT, DETERMINED INDIVIDUAL WHO HAS BUILT AN ANIMATION COMPANY WITH OVER 40 EMPLOYEES. HE HAS ALWAYS CALLED COLUMBUS HOME AND HOPES TO HAVE AN ANIMATED SERIES ON A MAJOR NETWORK ONE DAY. THE ENTIRE CITY IS ROOTING FOR HIM.



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CUT & PASTE

A look at the use of collage art in comics

By Steve Steiner

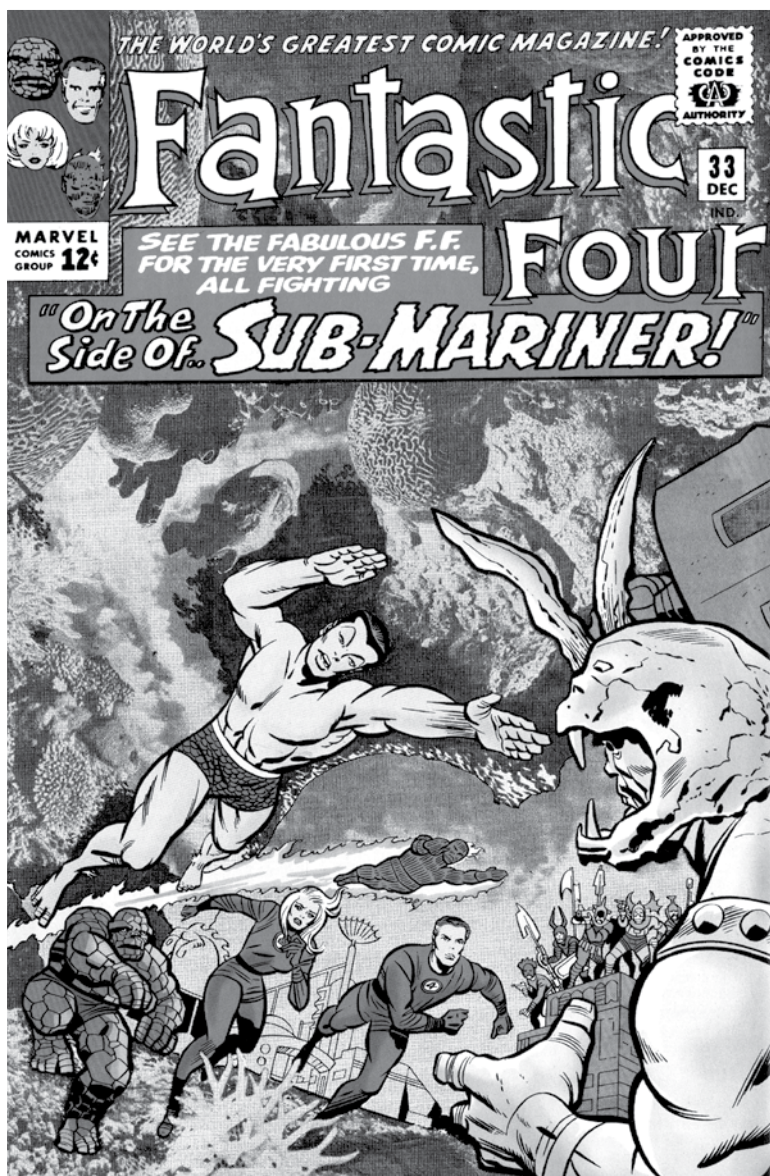
If you're like me, you may remember your first exposure to collage art all the way back in kindergarten. Our teacher plopped down a heaping pile of catalogs, magazines, and newspapers for us to tear into with our safety scissors. Upon completion, we would all take home masterpieces fit for our parents' refrigerators. Memories of such elementary art projects may make it easy for us to consider collage merely for juveniles. Admittedly, it's an easy method of artistic creation that doesn't require the technical skill of painting or

sculpture. In actuality, collage owes its origins to the very cutting edge of the avant-garde European art scene of the early 1900s.

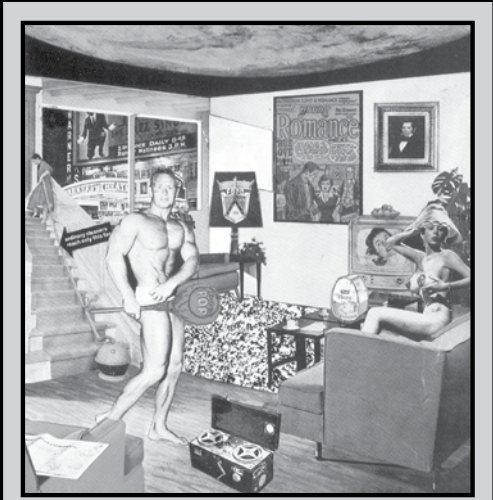
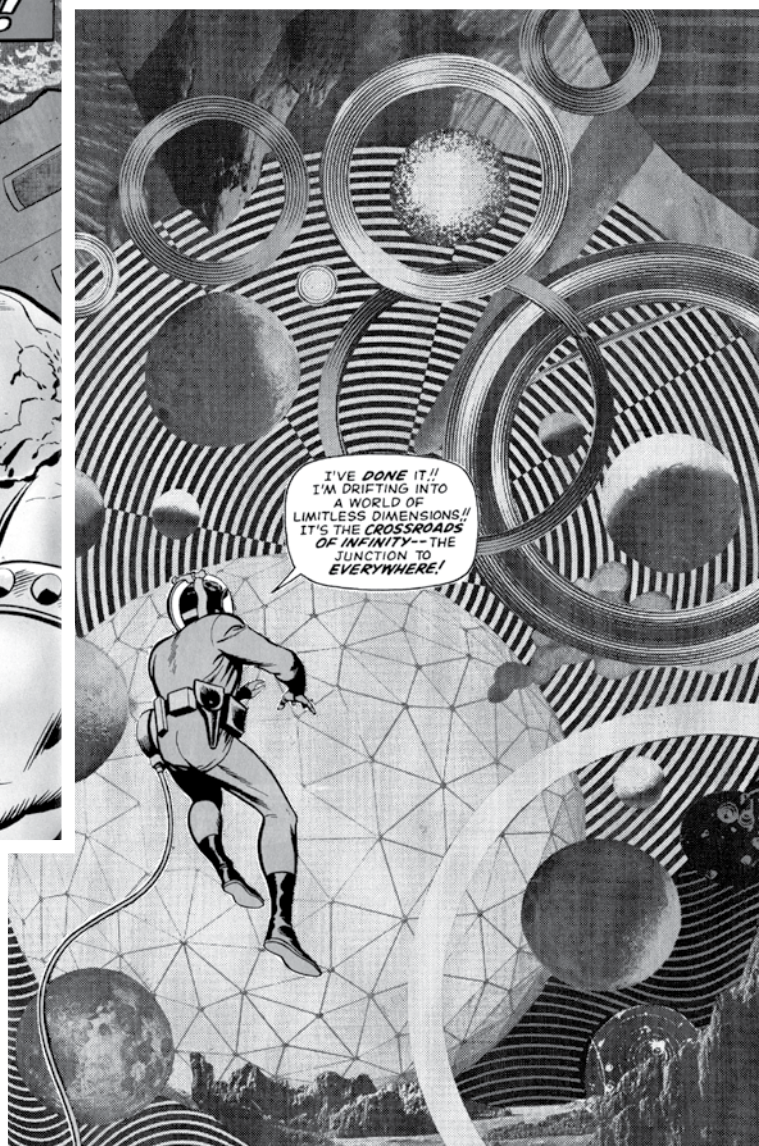
From the French word "collier," meaning to glue or stick together, collage is an art form known for appropriating existing imagery and assembling it into something new. Collage artists typically use a variety of mixed media materials that include photography, fabrics, textured papers, and other ephemera to construct their compositions. The original innovators of collage are credited to George Braque and Pablo Picasso, two artists who were exploring ways to fragment and

distort their subject matter as part of Cubism. Collage would also gain prominence after World War I in Dada. The influential art movement was a satirical protest to war, the "high-brow" art world, and society in general. Since then, collage art has continued to be an enduring medium embraced by modern artists.

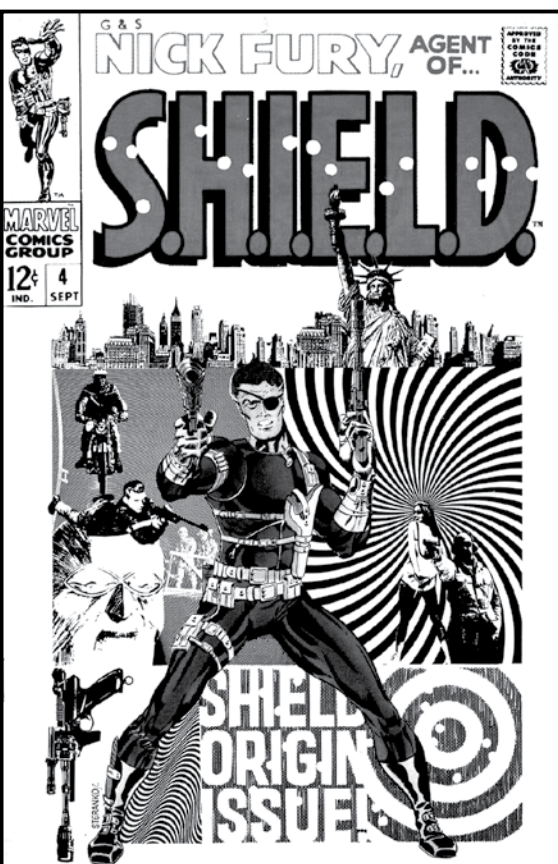
It should come as no surprise that a number of comic artists have also tried their hand at incorporating collage techniques into their work. Whether it be a method of punching up standard inked work, or a way to create strange new abstract narratives, here is an overview of some notable examples of collage in comics.



◀ Luminary Jack Kirby, known for having a hand in creating numerous comic characters for Marvel and DC that have since become household names, frequently integrated collaged backgrounds into his work. He would commonly use collage as a method to create otherworldly landscapes, such as this cover on the left from *Fantastic Four* #33 (1964) depicting the bizarre underwater realm of Namor and below, a psychedelic splash page from *Fantastic Four* #51 (1966) featuring the beautiful weirdness of outer space.



Kirby would reach the fine art world as well, with his cover from *Young Romance* appearing in the background of Richard Hamilton's collage entitled "Just What Is It That Makes Today's Homes So Different, So Appealing?" This work from 1956 is considered one of the earliest examples of Pop art, a movement popularized by the likes of Andy Warhol, Robert Rauschenberg, and Jasper Johns.



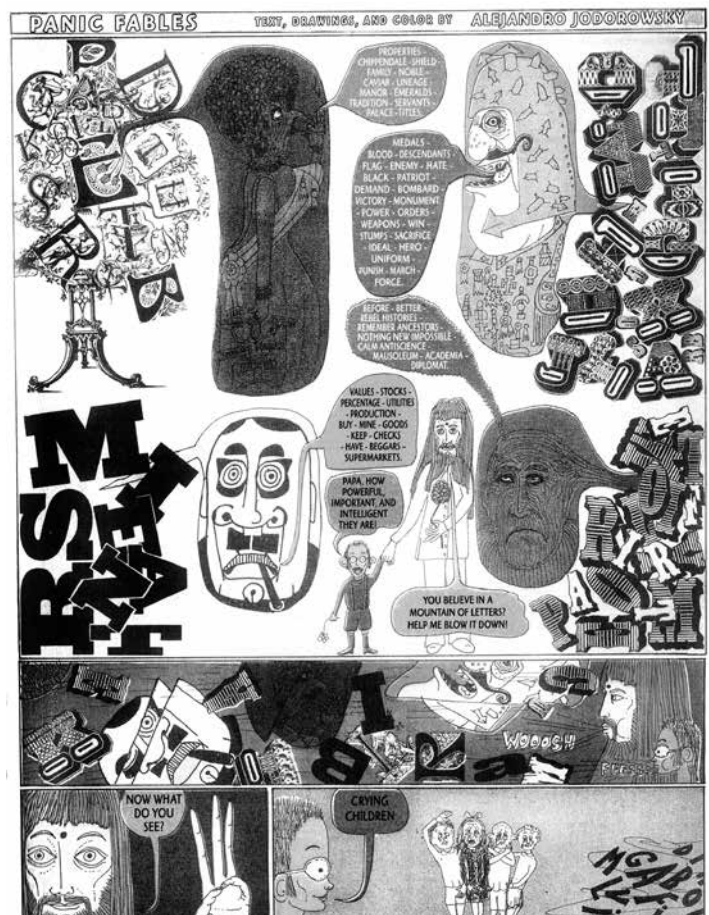
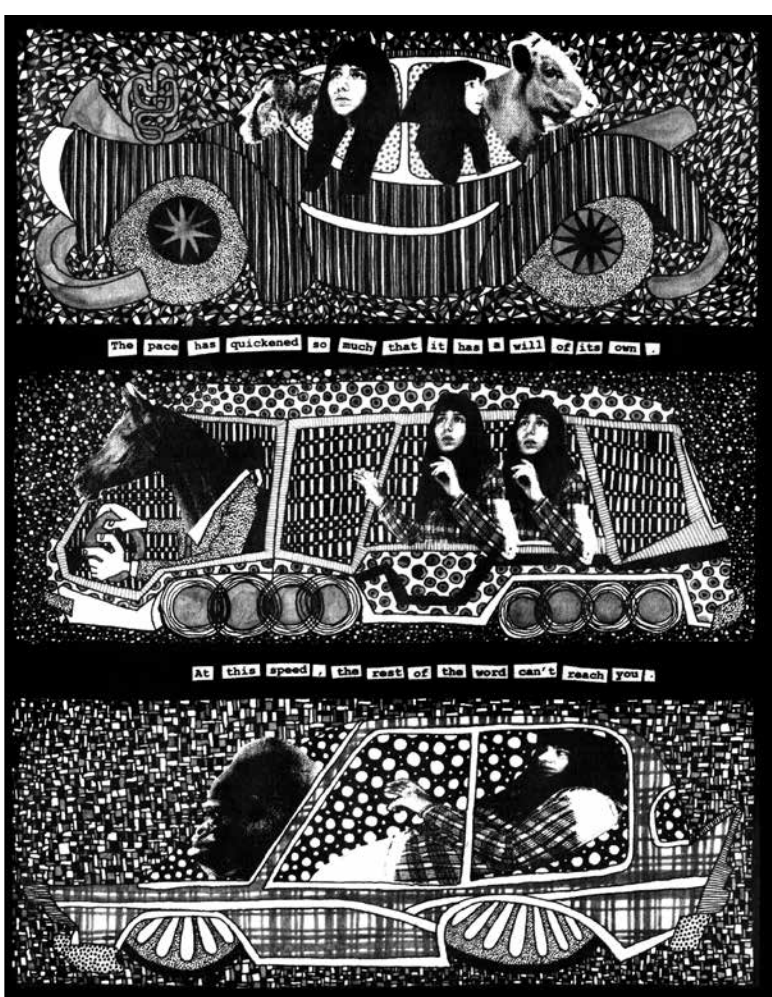
◀ Jim Steranko built upon Kirby's photomontage work, drawing influence from contemporary op-art psychedelia for his iconic cover of *Nick Fury, Agent of S.H.I.E.L.D.* #4 (1968).

▶ While initially, Bill Sienkiewicz's art style resembled standard industry fare, his work quickly evolved throughout the 1980s. *Elektra: Assassin* (1986-1987) is perhaps the culmination of his painterly aesthetic. His use of collage in the series is subtle yet effective. Sienkiewicz repeatedly pastes in the same grainy photocopied face for presidential candidate and main villain Ken Wind (also known as the Beast). In using this unusual technique, the superficial and duplicitous nature of the politician is cleverly highlighted.



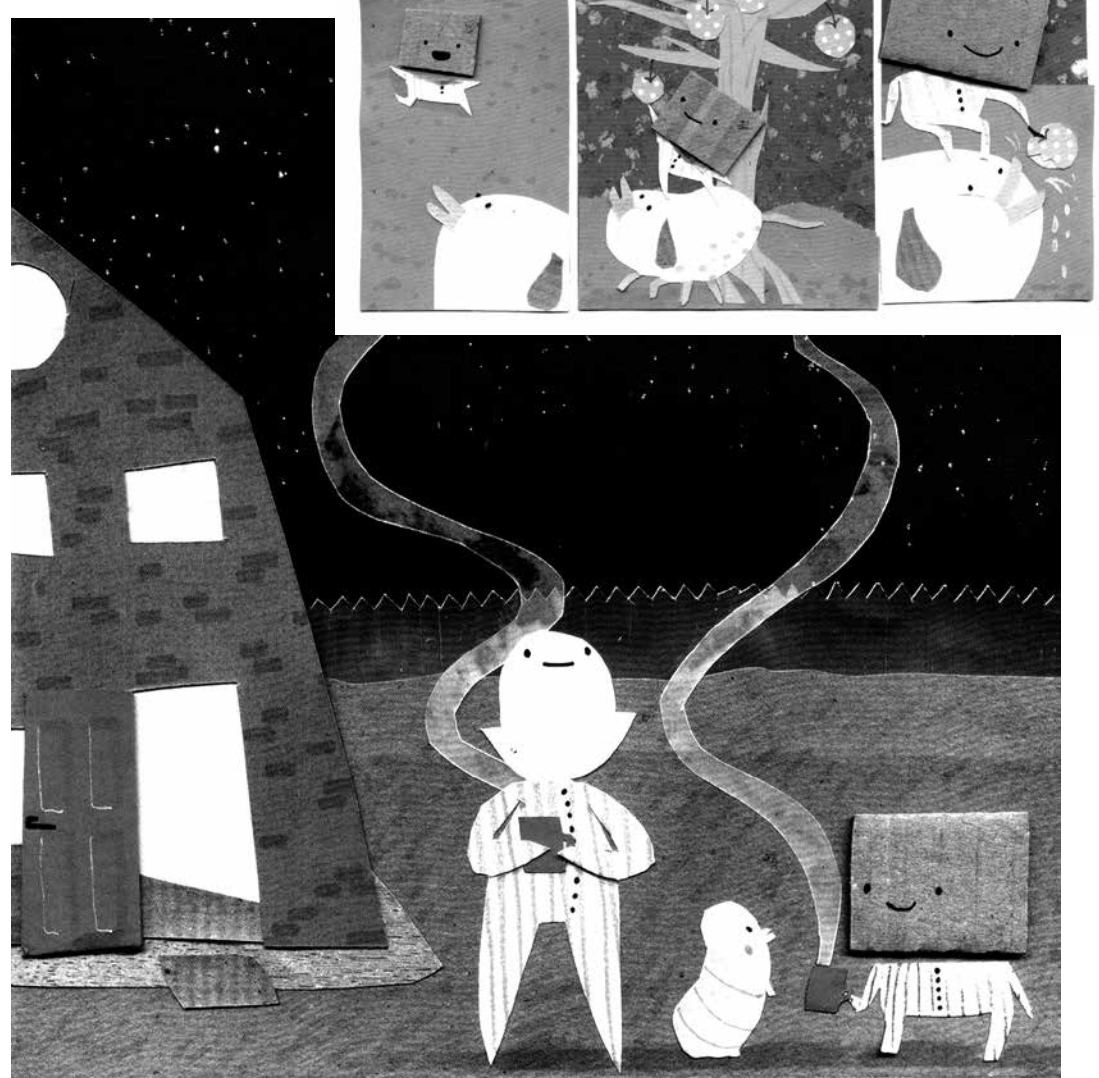
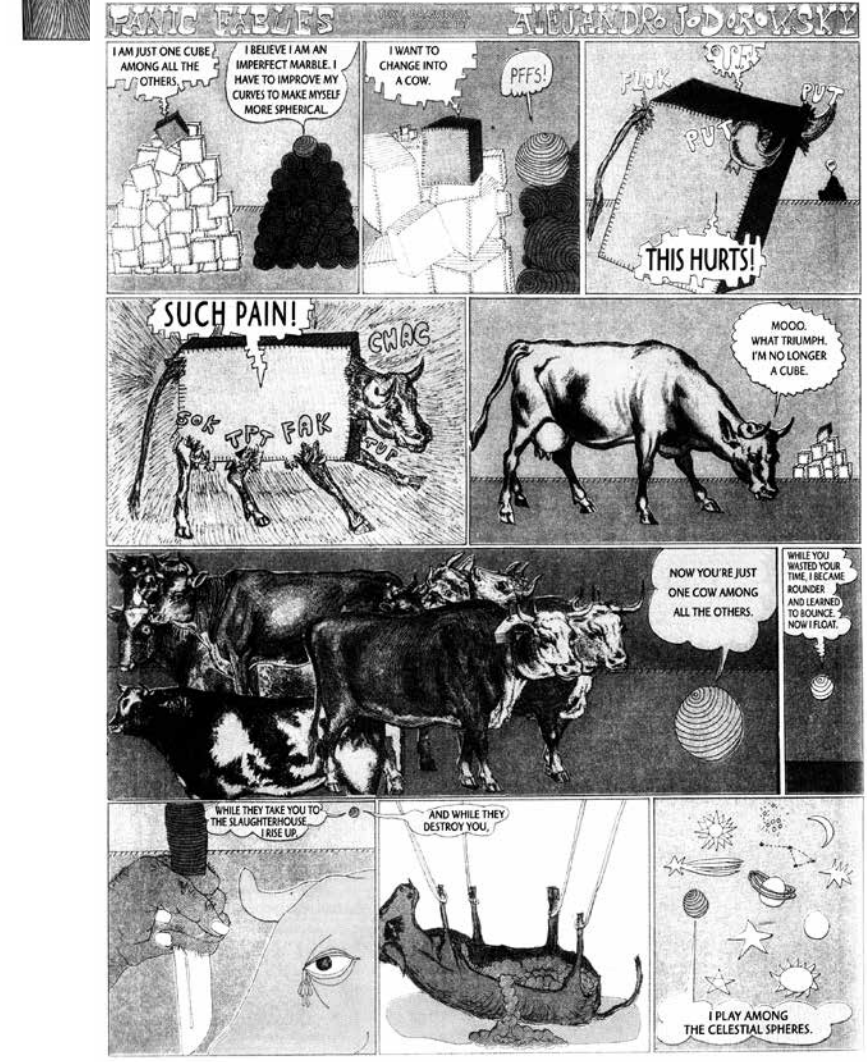
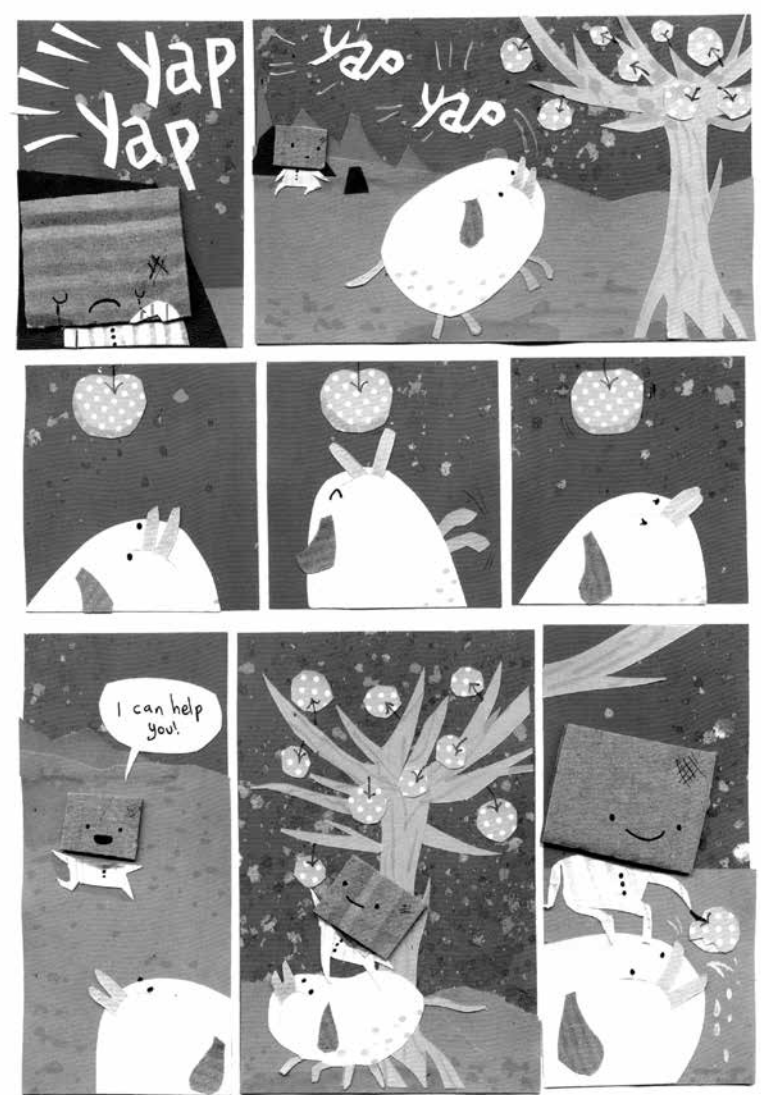


Contemporary cartoonist Juliette Collet blends collage details into her autobiographical *Blah Blah Blah*. These examples from issue 4 (2023) utilize photography of herself and various animal heads. She further embraces the use of the collage aesthetic with the cutout text. Collet's angst culminates in a page where she slices herself up into a frenzy of paper shards.



Alejandro Jodorowsky is perhaps best known as the avant-garde director of the films *Holy Mountain* and *El Topo*, as well as a writing partner for French comic artist Moebius. Few may realize that he also tried his hand at creating weekly newspaper comics while politically blacklisted in Mexico City. His strip "The Panic Fables" saw print from 1967 through 1973 and Jodorowsky didn't shy away from experimenting with a variety of collage elements, often weaving them into his metaphysical narratives. In the example on the left, he used clipped typography as a way to identify different personality defects, while below, he incorporated stock illustrations of cows into a parable featuring a cube and a sphere.

Hailing from England, comic maker and animator Philippa Rice uses everyday household bits and pieces to construct entire fantastical worlds. She converted cardboard, colored paper, and foil into a cast of charming characters that appeared in her webcomic *My Cardboard Life* (2008-2013). Her work has leapt to print as well, like these excerpts on the right from her graphic novel *Recyclost* (2012).





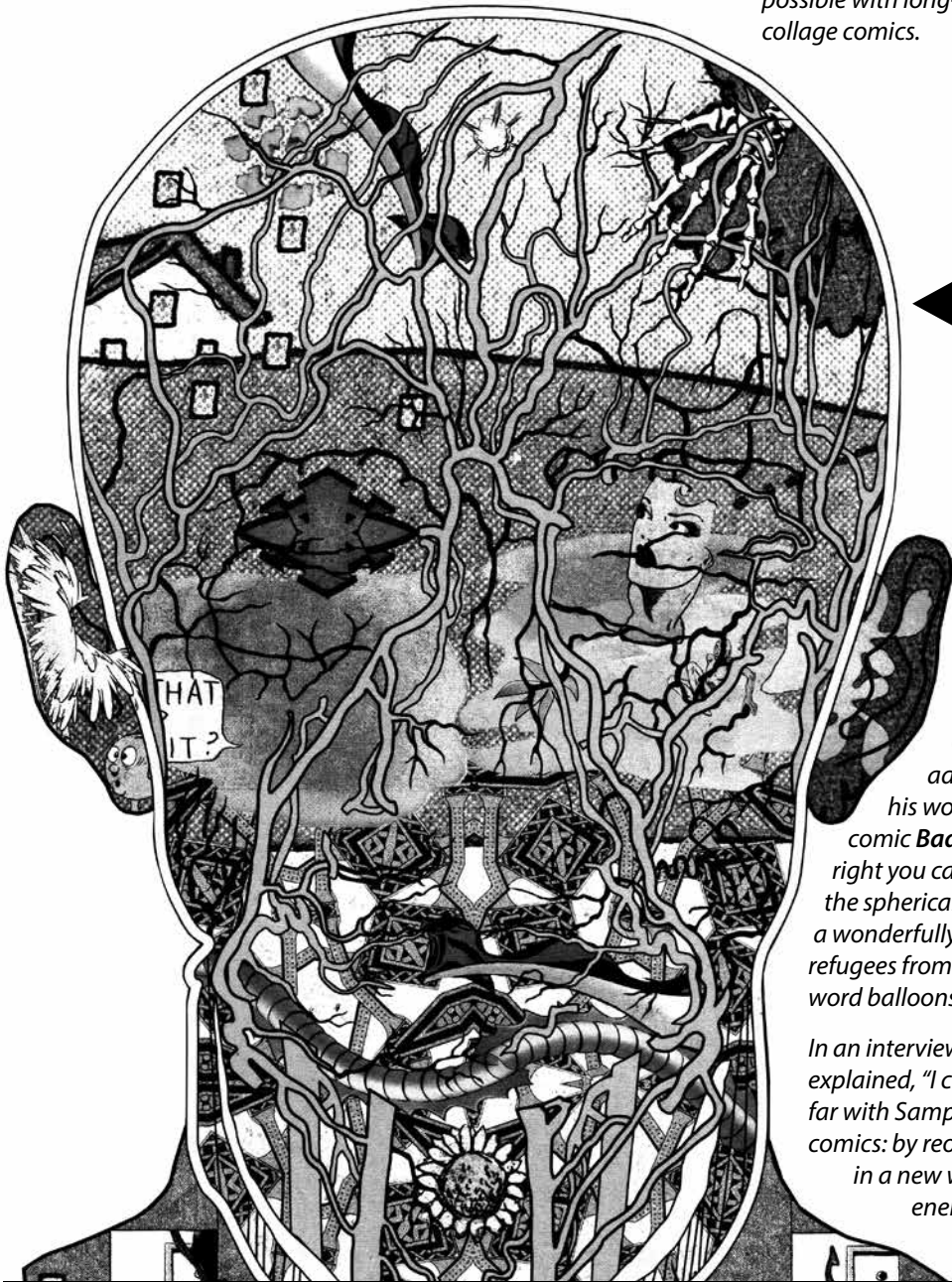
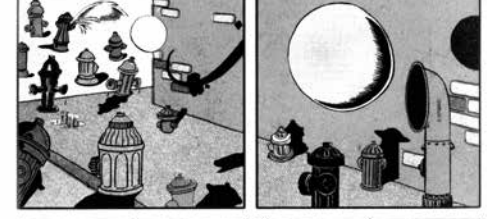
GROWING PAIN
Josef Schwind 80

LOUIS was short, his passion thwarted by awkward nascenture and an undeveloped larynx. Mena Rose applied endless layers of talcum powder, resistance base for the child's mysterious amny. Eventually Louis grasped the mechanics of acquisition: cash was power, power was unlimited movement. He didn't travel to the neighbors; he shook for 25, ten for a buck.



With its genesis within the abstract art movements, it should come as no surprise that a variety of comic makers have chosen to use collage as a medium for much more conceptual work. While often challenging to follow in a linear narrative, these works are more focused on pushing the boundaries of what sequential art can be. One such example is Josef Schwind's oddly provocative short comic *Growing Pain* which appeared in *Raw Magazine* #4 (1982) and its use of surreal compositions of clipped photography.

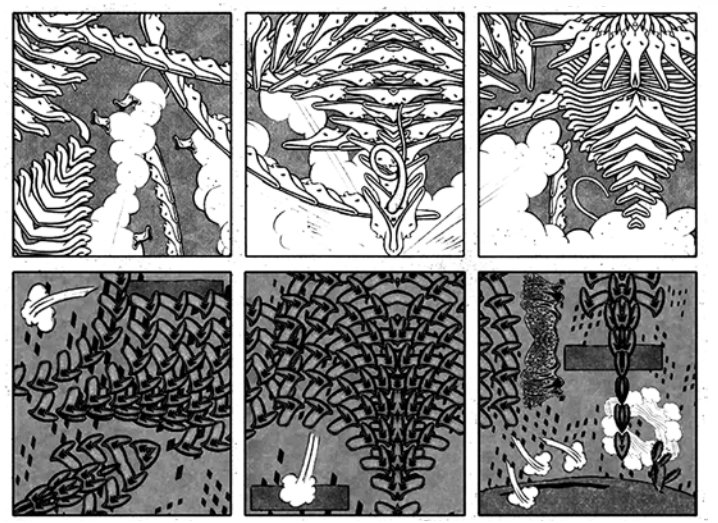
Another example of the technique of assemblage taking precedence over the story itself is Richard Kraft's *Here Comes Kitty* (2015). Created from nothing but collage, he reassembled a variety of source publications, among them *Kapitan Kloss* (a comic about a Polish spy infiltrating a den of Nazis), comics of Hindu mythology, outdated encyclopedias, and *Scorcher* (a 1960s English football comic), transforming them into an irreverent non-sequitur described as a "dark circus." *Here Comes Kitty* stands as an example of what is possible with long-form collage comics.



The prolific collage artist known as *Samplerman* (real name Yvan Guillo) is famous for deconstructing and cannibalizing vintage comics of the past to create new, bizarre arrangements. His digital work often relies heavily on patterns, such as in the example in the bottom right, singling out and repeating mundane imagery to create stunning visual mosaics. In his book *Anatomie Narrative* (2021), the Frenchman constructs a "fantastic voyage" of the human body comprised of the "broken remains" of the comic industry, an example of which can be seen on the left.

Guillo isn't adverse from adding a narrative thread into his work either, such as in his mini comic *Bad Ball* (2017). In the upper right you can see an excerpt showing the spherical protagonist navigate a wonderfully weird landscape full of refugees from old comics and appropriated word balloons.

In an interview with *itsnicethat.com*, Guillo explained, "I consider what I've done so far with *Samplerman* as an autopsy of old comics: by reorganising their components in a new way, it shows their inner energy in a new light."



INTERESTED IN TRYING COLLAGE FOR YOURSELF?

If you feel inspired to try out some collage techniques in your own work, here are a few tips that might help you get started. Check out the corresponding page to see how my own collage comic turned out.

FINDING THE PERFECT COLLAGE MATERIAL

From those old *National Geographic* magazines stowed away in your grandparents' attic to the clothing catalog that arrived in your mailbox, collage material is all around us. It may not be the kind of imagery that's appropriate for your project, though. For my collage comic, I knew I would need plenty of reptilian textures, so I turned to the internet to save myself some time looking for the perfect images. Stock art website *pixabay.com* proved to be the ideal place to find what I was looking for. They offer a huge library of

royalty-free images that are able to be downloaded at a high quality. I spent an evening on the site, collecting a number of iguanas, turtles, and alligators that I then went on to print out from the nearest public library. An added benefit to obtaining your collage material digitally is that it's easy to scale those images down to better fit the size and format you need for your comic.

PLAN AHEAD, BUT DON'T PLAN TOO MUCH

As you start to cut and paste, it's important you have some direction with how you're going to assemble your collage. Those plans can't be set in stone, however, as spontaneity is a large part of collage's appeal. Searching for just the right combination of cutouts to create the perfect end product requires exploration, not rigid adherence to a preconceived formula.

For my own comic, I faced some initial anxiety that I could turn my stack of black and white printouts into a T-Rex. I stuck to my loose plan nonetheless and was able to transform an array of gator textures, eagle talons, and other tidbits into a fun dino creature.

DON'T BE AFRAID TO MAKE IT WORK

Once I had my collage comic pasted down on some bristol board, it needed some finishing work to really make it sing. Mixed media and collage go hand-in-hand, so I broke out some acrylic paint, pencils, and ink to further refine the art. I even laid down some Deleter Screen Tones (wonderful self sticking halftone dot textures) throughout. Further touches were added digitally, like fading the background palm fronds in the bottom left panel so the dinosaur would "pop" more.

LARRY'S DREAM



- TO SOMEDAY
EAT A DEEP FRIED
TYRANNOSAURUS
REX.

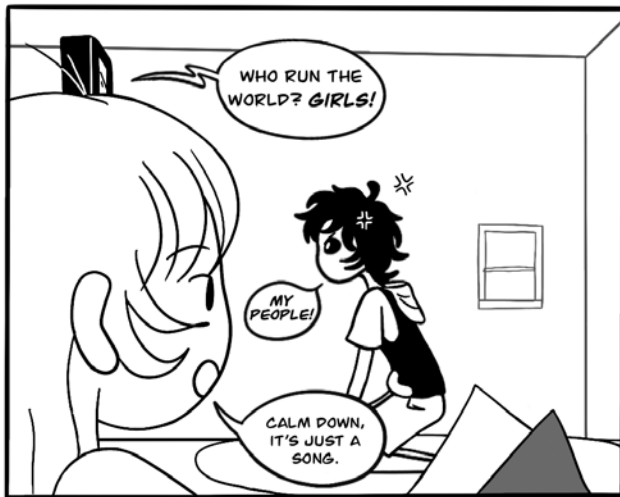
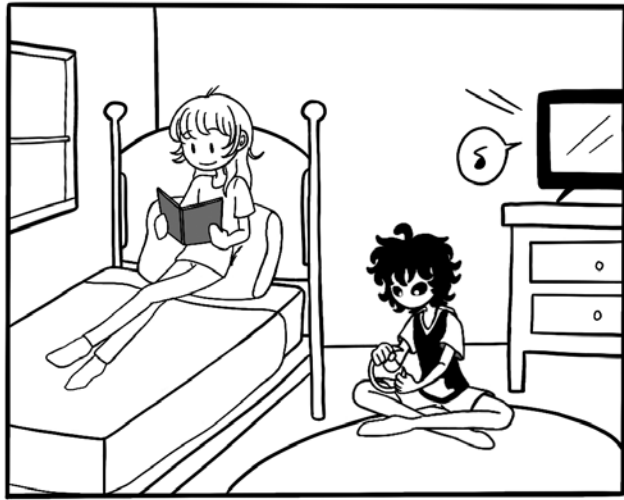


Larry was never heard from again -



ZÉ AND THOMAS IN "BEYOND ZÉ"

BY: JORDAN SWINT



END

TOP FIVE

with Tom Fellrath



What are your top 5 comics EVER?

A teen small presser during the Small Press Comics Explosion of the mid-80s, Tom returned to the medium after over 30 years away (long story) and publishes under his Phoenix Productions label (linktr.ee/phoenixprods). He is a proud member of the United Fanzine Organization, a 50-plus year old co-op of fanzine and small press comic publishers. A resident of Metro Columbus, Tom is a 2023 and 2024 UFO Awards winner for Best Publisher and Best Comic Writer. He just started a fanzine, FANzine, to share even more of his favorites across creative spaces.

4). CARBON & SILICON

Mathieu Bablet / Magnetic Press

My placeholder to say, "Check out crowdfunding!" and "Magnetic Press rocks!" Frenchman Mathieu Bablet's epic tale of two robots that survive the end of the world as we know it is the best single comic I've read in the last decade. Magnetic Press' lavish treatment of this book, like everything else they do, puts every other publisher to shame.

3). 1986

Jim Rugg (self-published)

A zine! A zine about comics! A zine about what cartoonist and YouTuber Jim Rugg calls "the greatest year in comics history!" Having lived through it, I tend to agree with his assessment. Rugg covers the waterfront with the black-and-white indie explosion and the emergence of foreign comics, and he offers a nod to small pressers (like me!). He also dives deep into the three titles that changed comics forever: Spiegelman's *Maus*, Miller's *Dark Knight*, and Moore/Gibbons' *Watchmen*. Must reads, all!

2). JOIN THE FUTURE #1

Zack Kaplan & Piotr Kowalski / Aftershock Comics

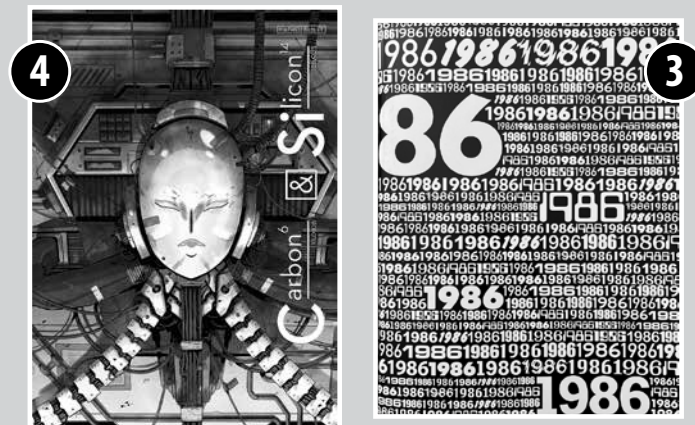
My introduction to one of today's top - and definitely most underrated - science fiction comic writers, Zack Kaplan. This dystopian "David v. Goliath" story of a girl whose rural community is subsumed by a massive mega-city made me a Kaplan fan for life. Then I discovered his *Eclipse*, *Port of Earth*, *Lost City Explorers*, *Break/Out*, *Metal Society*, *Forever Forward*, *Mindset*... so, so good!

1). ALPHA FLIGHT #12

John Byrne / Marvel Comics

1984's "And One Shall Surely Die!" - You always remember your first, and this was the first time that I read a comic that had a life-changing event with real ramifications. Pre-pubescent me was stunned at Guardian's death (Whoops, spoiler!); 50+ year old me admires how deftly John Byrne pulled it off. By the way, Byrne's *Fantastic Four* and *Alpha Flight* titles are some of my favorites. Highly recommended.

Wait, no room for Jaime Hernandez (*Love and Rockets*), Howard Chaykin (*American Flag!*), John Macleod's *The Mundane Adventures of Dishman*, Moebius, Seth (*Wimbledon Green*), or Prohias' *Spy vs. Spy* for *MAD Magazine*? How can a comics lover be expected to stop at five? Guess you need a zine for everything!



5). (TIE) THE MANY DEATHS OF LAILA STARR #3

Ram V & Filipe Andrade / BOOM Studios

SUPERGIRL: WOMAN OF TOMORROW

Tom King & Bilquis Evely / DC Comics

As a writer, I enjoy good writing. Ram V and Tom King are two of the best going today. Ram's *The Many Deaths of Laila Starr* is a creative and poignant reflection on life and death, and chapter three's "Up in Smoke" makes brilliant use of the lowly cigarette to tell its tale. King has been on a tear at DC since leaving *Batman*, with powerful runs on *Strange Adventures*, *Rorschach*, and the gorgeous *Human Target*. His *Supergirl: Woman of Tomorrow* was under the radar until James Gunn decided to add it to the DC movie slate. I particularly enjoyed issue 5, where Kara was forced to survive for ten hours under a Kryptonite sun and protect her young charge.

KID'S KORNER

By Juliette T. • Age 9

FOX by Juliette



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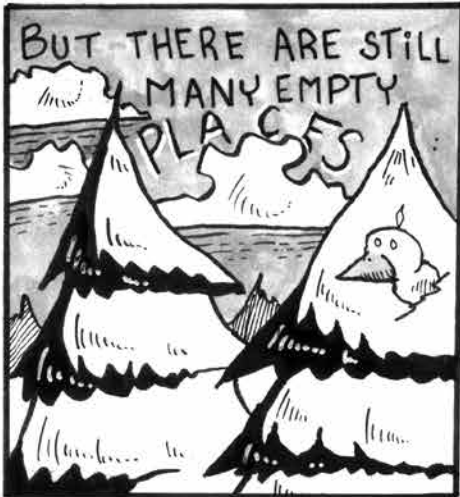
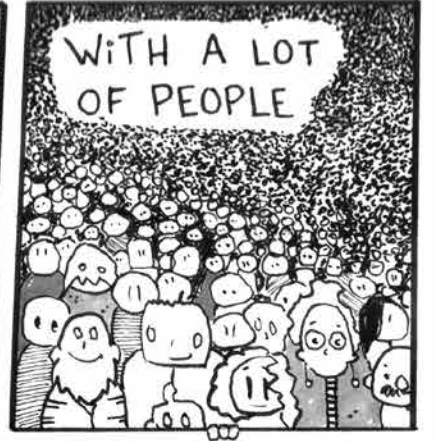
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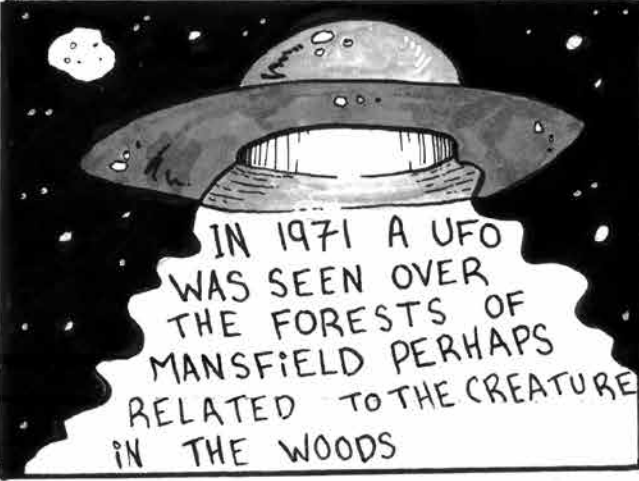
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IN MEMORIAM

Remembering two Columbus comics icons

The past year has marked the loss of two of Columbus' champions for comics, Anthony "Tony" Kazlauskas (owner/operator of Capital City Comics) and Darryl Mendelson (part owner of Monkeys Retreat). We remember them and their contributions to the Columbus comics community.



ANTHONY "TONY" KAZLAUSKY

By Jack Wallace

Capital City Comics owner Anthony "Tony" Kazlauskas passed away on August 31, 2023, at the age of 53. Born October 17, 1969 in Columbus, he was the youngest of eight, son of William and Jean Kazlauskas. Tony graduated from Marion Franklin High School in 1988 and would go on to marry his high school sweetheart Janet, with whom he celebrated 37 years together.

When the opportunity presented itself, Tony bought the British Papermill from his older brother Bill, renaming it Capital City Comics to pay homage to his former employer, Capital City Distribution. He enjoyed Marvel movies, video games (Robotron was his favorite), and making people laugh. Above all, he enjoyed spending time with his family, and his greatest joy in life were his twin daughters.

From an interview in issue #8 of the *Scribbler*, Tony shared with us that he loved interacting with and helping his customers. The first comic he ever bought was Marvel's *Micronauts #1*, and, in his younger days, liked to travel to comic conventions with his older brother. His favorite comic artists included John Byrne, Michael Golden, and George Perez, with the 1970s *Uncanny X-Men* team of Len Wein and Dave Cockrum being particular standouts.

Capital City Comics will continue to keep its doors open as Tony did for the past 15 years, providing the same level of quality and service that Tony took pride in giving his customers.

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STEPHEN "DARRYL" VICTOR MENDELSON

By Ro-z Mendelson

Stephen "Darryl" Victor Mendelson, henceforth referred to as Darryl, was born in Brooklyn, New York on February 9, 1948. He moved to Columbus in 1966, where he lived until his death from complications from leukemia and pneumonia.

Darryl came to Columbus after transferring from CW Post in New York to OSU and graduated with a degree in psychology. Soon after, he joined forces with his friend Stan Bobrof to start up Charlie's Guitar, a head and body boutique. The store was considered the first head shop in Columbus and introduced new fashions, such as bell bottoms and pea coats, to the city.

After a trip to Woodstock, Stan and Darryl were inspired by the Hog Farm to bring what they had learned into their own community. They, along with some of their friends, bought some school buses and started traveling around to different festivals. In 1970, Darryl invited me, his brother Ro-z, to join him on their school bus (named Progress). We traveled down to Byron, Georgia for the second Atlanta Pop Festival and ended up building a free stage surrounded by their buses, becoming an integral part of the festival itself.

In the early fall of 1970, I also moved to Columbus. By 1972, we had both started taking Tai Chi Chuan lessons from Dr. Fred Wu in Worthington. Tai Chi and Chi Kung (Qigong) became a center point in our lives.

In 1972 Darryl, Stan, and I would go on to open a bar called Positively Fourth Street. Darryl used this venue to bring a wide range of music into the Columbus mix. This location was open for 5 years. It became a community bar for a while called Moonshine Co-op and then later returned to the partners as Absolutely Positively Fourth Street. In 1973 -74, the three of us opened a short-lived jazz club in the Short North called Snow. Some of Columbus' best jazz musicians would play there.

In 1974, we opened Monkeys Retreat, a north-of-campus High Street bookstore. The store started out with one table in a 4,000 square foot store with some magazines. As time went on, Monkeys expanded to an eclectic assortment of books and comics. This location lasted for about 24 years until the demolition of that site, forcing us to move to the Short North. This location would remain open for another 12 years and included a warehouse in the back, which was used for band rehearsals. In the midst of running Monkeys, our trio opened a similar store in New York City called SohoZat. Some of the great New York musicians and artists would become regular customers.

Around 1974 or 75, Darryl started getting into the music end of the Community Festival (ComFest). He eventually became the head of the entertainment committee until his death. Darryl was a stickler for diversity. He made sure all ethnic groups were included in the mix.

For more detailed accounts of Darryl's history, go to: monkeysretreat.com, *Short North Gazette*, *Book of Weirdo*, and the Billy Ireland Cartoon Library.



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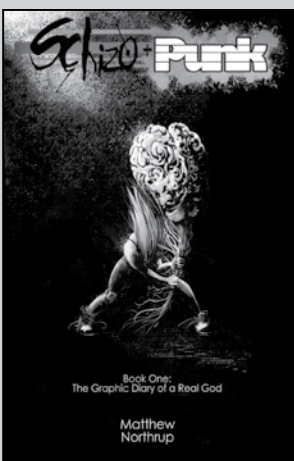
A rundown of some current work by area creators you should check out!



TIME UNDER TENSION

M.S. Harkness

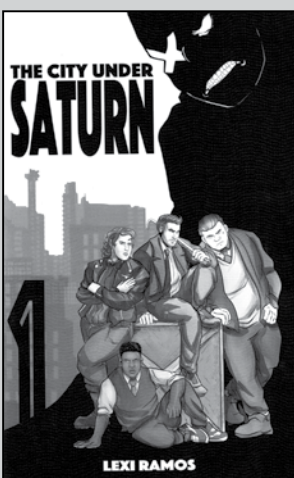
The follow-up to Harkness' *Desperate Pleasures*, her newest auto-biographical graphic novel takes place in her waning days at art school. Harkness seeks direction in her life as she's set to graduate, dealing with trauma from her past, and juggling a complicated relationship with an MMA fighter. *Time Under Tension* was released just this past fall from Fantagraphics and can be purchased directly from their website fantagraphics.com.



SCHIZO + PUNK

Matthew Northrup

Book 1 of Matthew Northrup's *Schizo + Punk* is a surreal tale of mind-bending horror illustrated in lavish full color. Protagonist Natalie is the lead singer in Banal Trivia, a band going nowhere, and she just exploded someone's head. The boundary between fantasy and reality continues to be ripped asunder as Natalie descends into a nightmarish maelstrom of waking hallucinations. *Schizo + Punk* really shines as a labor of love for Northrup and you may still be able to find copies at local comic shops around town like The Laughing Ogre.



THE CITY UNDER SATURN

Lexi Ramos

CCAD alum Lexi Ramos began her comic series, *The City Under Saturn*, while she was still in school. It features the misadventures of secretive mob boss Nicholas and his offbeat crew. Val is the muscle/techie, Brett is the medic/marksmen, and Gray is the rookie who's not quite sure just what he has gotten himself into. Issue one opens as a shipment of priceless artifacts are left stranded on the docks, leading Nicholas on a quest for answers and revenge. Full of humor and action, you can track down print copies of *The City Under Saturn* in person at Lexi's convention appearances or read all the episodes for free on her website lexiramos.com.

PICKS FROM THE SHELF

Comic reviews by Steve Steiner

WHEN YOU SHARE A BOND WITH A PET ALL THAT MATTERS IS LOVE.



NEW PETS

By Jesse Jacobs

As the title suggests, pets like dogs and cats are no longer sufficient. Strange new beasts are now all the rage with the kids. We follow one adolescent who is especially obsessed with the new pets and his desire to get one of his very own. Like in his previous works, *Safari Honeymoon* and *Baby in the Boneyard*, Canadian cartoonist Jesse Jacobs has a knack for creating fascinating creatures. In this case, the new pets (pictured above) that are the subject of his 2023 release have a truly unique anatomy. As explained in the introduction, they are actually comprised of a combination of specialized organisms, not unlike the Portuguese man o' war. For example, their feet are separate animals. Their nose and mouth are animals. Even their eyes. When one purchases a new pet, they are customized from bins of body parts at the store. This creates all sorts of bizarrely fun critters that Jacobs revels in illustrating.

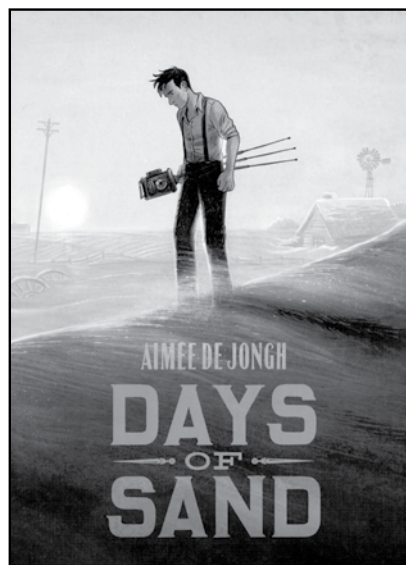
Though there's an odd, ominous tone throughout the book, Jacobs doesn't seem to be broadcasting any underlying moral message. Are the new pets good? Bad? Corrupted by humanity? The ambiguity may be unsatisfying to some, but I rather enjoyed it. I ordered my copy of *New Pets* from publisher Hollow Press' website (hollow-press.net), and I had to wait almost three months for it to cross the Atlantic and reach Ohio. If you're interested in purchasing this book, heed my advice and don't select the cheapest shipping option!

DOCTOR STRANGE: FALL SUNRISE

by Tradd Moore & Heather Moore

To be honest, I'm not usually very interested in the current releases from Marvel and DC. I save my "fanboying" for their back catalog. It was only when perusing the shelves at Dragon's Lair Comics & Fantasy (a wonderful advertiser of the *Scribbler*) that this oversized Treasury Edition caught my eye. The young woman who rang me out at the counter promised me it was a "trip," and she wasn't wrong. Writer and artist Tradd Moore's pages are filled to the brim with surreal landscapes, fantastical foes, decorative motifs, and dynamic action sequences. The colors from Heather Moore (I'm assuming a relation) ratchet up the intensity. Panels pulsate with an otherworldly power, perfect for the magical reality of Marvel's surgeon turned superhero. My only gripe with the art is the snooze of a cover. Our hero Dr. Strange, the Master of the Mystic Arts, comes off as a dour emo dweeb. Thankfully, I got over my initial repulsion to flip through the impressive interiors.

Maybe I was too distracted by the exciting art, as the overall story left me a little lost. It felt excessively florid for what I think is Tradd's writing debut. Perhaps too ambitious. Here's what I do know. Dr. Strange is approached to be the midwife to a pregnant being who is not of this world (a god?). He accepts, knowing full well that it might mean his doom. The Sorcerer Supreme must continually phase between our plane of existence and that of another to fulfill his duties. Along the way, he meets up with two sisters and helps them destroy a tyrant. It goes something like that. Really though, with art like this, who needs a story?



DAYS OF SAND

by Aimee De Jongh

Whenever I go to my local public library, I like to load up on a bunch of graphic novels I've never heard of. As you'd expect, many of these blind picks aren't my cup of tea. Every once in a while, though, I find something special, like *Days of Sand* by Dutch cartoonist Aimee De Jongh. While she may be European, De Jongh brings us a wholly American tale set during the Great Depression. A young photographer is assigned to capture the realities of the farmers and families suffering through the Dust Bowl, a real crisis brought on by a combination of prolonged drought and poor farming methods that lasted for years.

It's nearly impossible for me to read work set against this historical backdrop and not compare it to prominent artists of the time, like the fluid, romanticized murals of Thomas Hart Benton and the socially conscious novels of writer John Steinbeck. While this graphic novel comes nowhere near the epic portrayal of the Joad family's odyssey to California in Steinbeck's *The Grapes of Wrath*, *Days of Sand* does a good job of capturing a much more humble slice of life perspective of the hopes, fears, and realities of those afflicted by the Dust Bowl. Protagonist John Clark, a city boy by nature, is a stranger in a strange land. He first attempts to connect to the people of the Oklahoma panhandle because it's his job. He then does it because he sympathizes with their plight.

De Jongh's art is breezy and keeps the narrative flowing. She does a particularly good job of illustrating the destructive and unnerving nature of the rolling dust storms that would blot out the sun and turn noon into midnight. Though John Clark is merely a fictionalized photographer working for the FSA (Farm Security Bureau), actual photos from the time are included throughout the book. It's a nice touch as it reinforces the notion that real people lived and died through this disaster.

HOWLING METAL / CONTINUED FROM PAGE 8

company known as Les Humanoïdes Associés.

Métal Hurlant debuted in December of 1974. It consisted of 68 pages, only 16 of which were in color. It was an instant hit, and the magazine quickly became a melting pot for artistic innovation. The magazine would play a pivotal role in the development of the retro-modernist movement in comic illustration known as "Atom Style," publishing early work by pioneers of the technique like Yves Chaland, Joost Swarte, Serge Clerc, and Ted Benoit. It would also feature lengthy articles championing the work of fantasy artists from outside the comics field, such as H.R. Giger and Chris Foss.

Mœbius would continue to innovate within the pages of *Métal Hurlant*. First with *Arzach*, a series of wordless vignettes that appeared in the first four issues and featured a pterodactyl-riding protagonist traveling across mysterious fantasy landscapes. Then with the sci-fi detective story, *The Long Tomorrow*, which would go on to define visions of an overpopulated urban future city and inspire films such as *Blade Runner* and *The Fifth Element*. With each story, Mœbius would push his newfound art style to new heights.

Mœbius would also push narrative in comics in a new direction with his completely unscripted sci-fi epic, *Le Garage Hermétique de Jerry Cornelius* known in English as "*The Airtight Garage*." The story, which was serialized in mostly two-page installments in over thirty-five issues of *Métal Hurlant*, follows Major Grubert as he oversees and explores the "garage" which is actually an asteroid in the constellation Leo housing a pocket universe. According to journalist and critic Chris Mautner, the story is "generally regarded as Mœbius' masterpiece."

Meanwhile, Tony Hendra, an editor at the American humor magazine *National Lampoon*, was looking for comic material to publish. Some of the many comics shipped to the *National Lampoon* office were several issues of *Métal Hurlant*. The editorial team loved them, leading editor Sean Kelly to bring the magazine to the attention of President Leonard Mogel. As luck would have it, Mogel was about to depart for Europe to jump-start the French edition of *National Lampoon*. He decided to reach out to *Métal Hurlant's* publishers, Les Humanoïdes Associés, about the idea of creating an English translation of their magazine. It was September of 1976.

Come March 1977, the magazine racks of the United States would debut a new glossy, full-color monthly magazine. The issue primarily contained English-translated reprints from *Métal Hurlant*, as well as material from *National Lampoon* and a few other features. Its title, *Heavy Metal*.

The magazine was a hit from the very beginning, selling out of issues all across the country. At first *Heavy Metal* mostly relied on reprinted translations, but over the next few years they began to increasingly publish more material from other sources, such as *Pilote* and work from American artists.

Soon, similar titles would begin to appear in other European countries, like Spain's *Metropol* and Italy's *Frigidaire*, often featuring translations of *Métal Hurlant* strips. In the UK, *Métal Hurlant* would also be the guiding inspiration behind the weekly comic magazines *Warrior* and *2000 AD*, home of Judge Dredd.

Métal Hurlant would continue to thrive until it ceased publication in July 1987. It would be remembered throughout the world as one of the first mature expressions of "adult" comic-making. Ironically, it would close shop just as news media was finally proclaiming that comics "aren't just for kids anymore." Its American counterpart, *Heavy Metal*, continued onward alone.

Métal Hurlant would be revived briefly from 2002 - 2004. Then, in September 2021, *Métal Hurlant* was revived for a third time via a crowdfunding campaign and has been coming out on a quarterly basis since, with two issues composed of new content and two issues reprinting classic content. As for *Heavy Metal*, after several changes of owners throughout its decades of publication, it would finally be canceled in July 2023.

Mœbius, *Métal Hurlant's* first superstar, continued to craft his brand of science-fiction stories until his death on March 10, 2012, having forever changed the world.

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- "Métal Hurlant: the French comic that changed the world" by Tom Lennon
- "Métal Hurlant: The Hugely Influential French Comic Magazine That Put Moebius on the Map & Changed Sci-Fi Forever" by Colin Marshall
- Heavy Metal History; heavymetalmagazinefanpage.com
- About Us; humanoïdes.com
- The Billy Ireland Cartoon Library & Museum

FAREWELL TO COMIC TOWN

December marked the end of an era. After operating for decades as a fixture of Columbus' comic community, Comic Town has closed its doors for good.

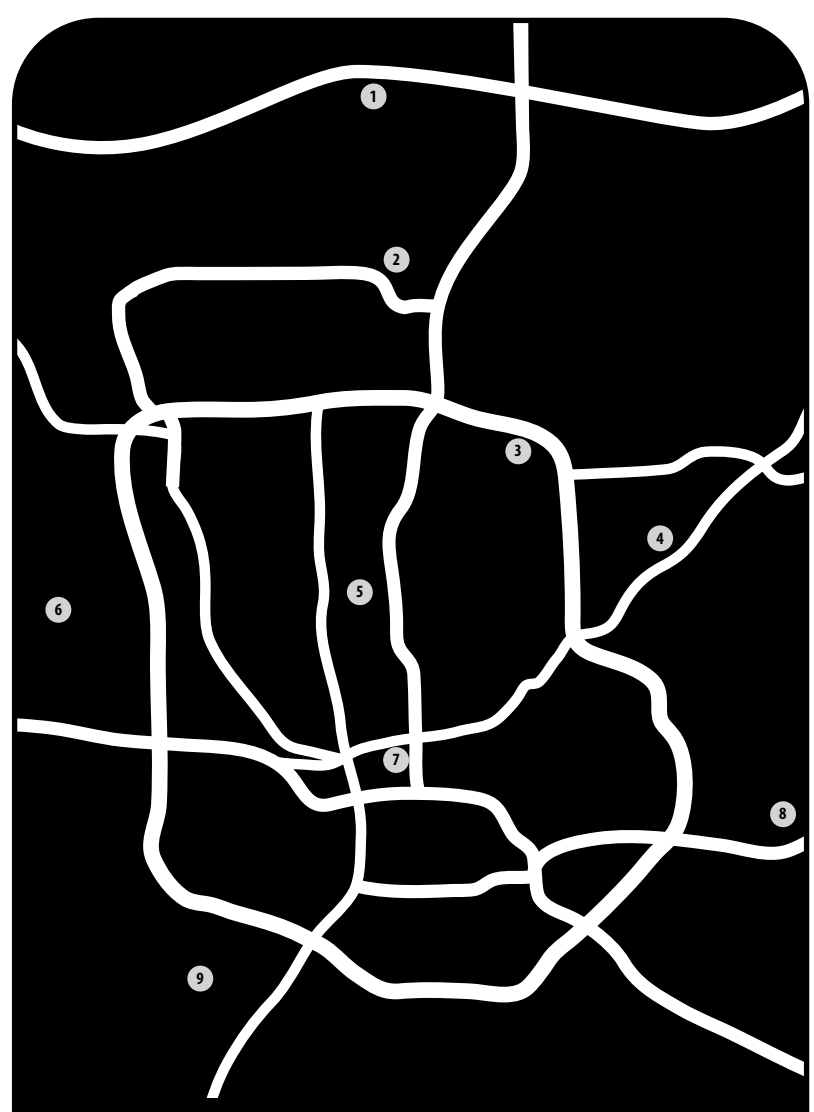
In a statement on their Facebook page, owner Ryan Seymore wrote: "There is no easy way to say this so I will just put it out into the universe... The shop will be closing its doors forever at the end of December. After a lot of soul searching and candid conversations with my family, we have come to the decision that it is time to step away from the shop and take on new challenges in another industry."

He concluded by saying, "It has been an honor and a pleasure to have been a part of your lives for the last 30 years. I feel like I am letting you all down. You all are so much more than just valued guests. I would describe you as



friends and some as close family. Someone far wiser than I am once told me that in our line of business, we don't go to work. We go to a place where hundreds of our friends and fellow comic lovers visit us every week, and, as a bonus, we get a paycheck for hanging out with them. There are amazing stores in Columbus that I know will be able to make you feel as loved and as at home as you were at Comic Town."

We here at the Scribbler would like to wish Ryan good luck in his future endeavors and thank him for all the support he has given us over the years.



LOCAL COMIC BOOK STORES

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

UPCOMING SHOWS

S.P.A.C.E
(Small Press & Alternative Comics Expo)
Saturday, April 27 & Sunday, April 28
Taft Coliseum
716 E 17th Avenue, Columbus

FREE COMIC BOOK DAY
Saturday, May 4

NANCY FEST
Friday, May 24 & Saturday, May 25
Billy Ireland Cartoon Library & Museum
Sullivant Hall, 1813 N High Street, Columbus

JIM & DAN COMIC & TOY SHOW
Sunday, June 9
Wright State University Student Union
3640 Colonel Glenn Hwy, Dayton

BUCKEYE COMIC CON
Sunday, July 14
Courtyard by Marriott Columbus West/Hilliard
2350 Westbelt Drive, Columbus

ANIMATE! COLUMBUS
Friday, July 19 – Sunday, July 21
Greater Columbus Convention Center
400 N High Street, Columbus

GEM CITY COMIC CON
Saturday, July 20
Dayton Convention Center
22 E 5th Street, Dayton, OH

CARTOON CROSSROADS COLUMBUS (CXC)
Wednesday, September 25 –
Sunday September 29
Check out cartooncrossroadscolumbus.org
for a full list of events

Just like many others... I have an addiction to short form content...AKA... **TIKTOK**

I would sometimes scroll for 3+ hours a day. I'd open the app in any free moment I had.

The effect it has had on my mental health, Physical health, as well as my creativity is catastrophic.

My attention span was so wrecked by rapidly consuming short content that sitting down and just drawing (no videos playing, no Tiktoks) was mentally exhausting.

Sooo... **I QUIT TIKTOK!**

It sounds so dramatic, I know.

There is much to say about Tiktok and how easy it is to slip under its Influence, and how deleting the app has cleared my mind-

HOWEVER! I mainly wanted to talk about its effect on my creativity and art career.

My attention span is healing, but I feel like I'm missing out on so much.

Here is how the first 3 months felt...

UGH! I don't want to think! I just want to look at silly memes...

But... Who's gonna see my Garfield art...

Because of Tiktok's range, quitting took away a HUGE audience from my art. It's clear that Tiktok, and platforms like it, are HUGE for Growth in the industry. It has been on my mind this whole time. Serious Fomo!

TBH I'm honestly not missing much... Art is improving... hmmm...

Hmmm... no Tiktok... Instagram Reels are sounding good right now...

WAIT... NO!

But does that matter? Quitting has healed my attention span greatly.

I AM PAINTING AGAIN! I can sit and just draw again. Story ideas are flooding in too.

I feel like I'm set up to improve rather than tread water like I have been.

I'm falling in love with art all over again.

I'd love to never use Tiktok again, but I LOVE my work being seen and connecting with all the other amazing artists there.

It's still hard to say where the industry is going, but if this experience has taught me anything-

I'll be creating art no matter what.

I know I'm not the only one.

It's a strange time to be an artist.

Be kind to yourselves.

We'll figure it out together.

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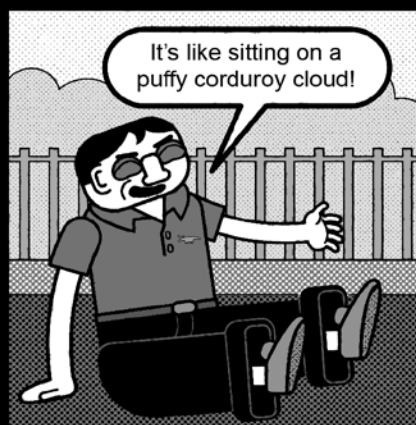
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