

ISSUE 2
SPRING 2019

CELEBRATING
THE COMICS, CARTOONS
AND CREATORS OF
CENTRAL OHIO

THE COLUMBUS Scribbler



COVER ILLUSTRATION BY TOM WILLIAMS

WELCOME TO THE SCRIBBLER

Hello and welcome to the second (exciting) issue of the *Columbus Scribbler*! We were overwhelmed by the positive response our first issue received and we're happy to be able to continue to bring the wonderful artform of comics to the people of Central Ohio.

As the city of Columbus' cartoon community continues to flourish, we are proud to be a part of its growth and be able to showcase the amazing creative talent that this city has to offer. For those of you who have yet to discover, your city is home to a plethora of cartoonists and comic makers.

Our goal here at the *Scribbler* is to inspire you, the people of Central Ohio, to come together around your community of cartoonists with all the support and involvement you can muster. Which is why, along with tutorials, reviews, and local comics, you'll find out about all of the upcoming events in our comics

community within these pages. We've also included some new exhibits at our city's very own comics museum, The Billy Ireland Cartoon Library & Museum. So, what are you waiting for? Go out there and meet some cartoonists! Let them tell you their stories and make some new friends.

With that said, we'd like to welcome you to this incredible medium that's close to our hearts and challenge you find your place within comics. There's room for everyone, whether it involves making your own stories or just reading and taking them in. Remember you don't have to be an amazing artist to make or enjoy comics, you just have to love comics. Everything begins with a scribble, so start scribbling.

Welcome to Columbus' newest best kept secret.

- Brian Canini

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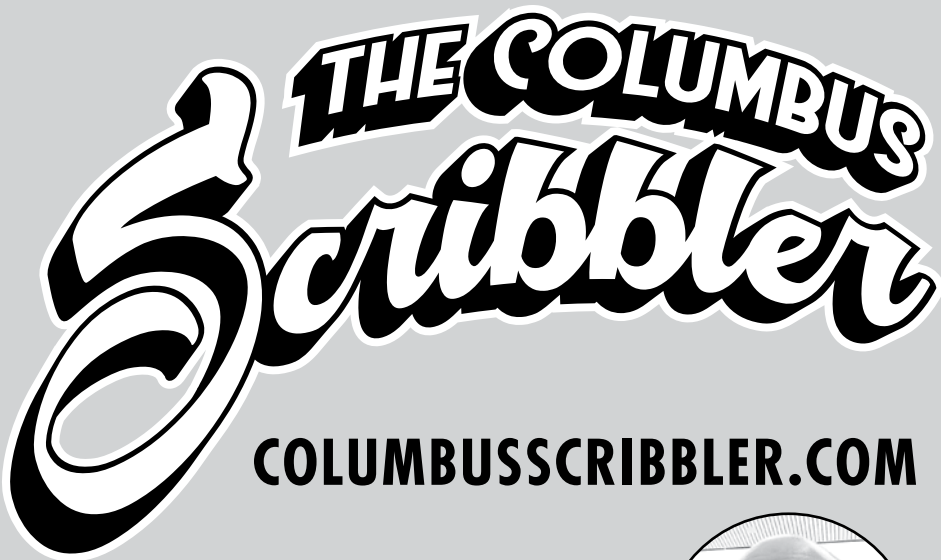
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Cover Illustration by **Tom Williams**
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SCOOPS

McKinsey

INVESTIGATIVE
BLOGGER

by
Brian
Canini



Extra! Extra!
Flatfoot Francis
pins Toothpick Eddy
and his gang for this
morning's bloody,
bank heist! Police
manhunt begins!



Extra! Extra!
Toothpick Eddy
and gang holed up
on the waterfront!
Flatfoot Francis
hot on their tail!



Extra! Extra!
Flatfoot Francis
races to Bella
Donna's!

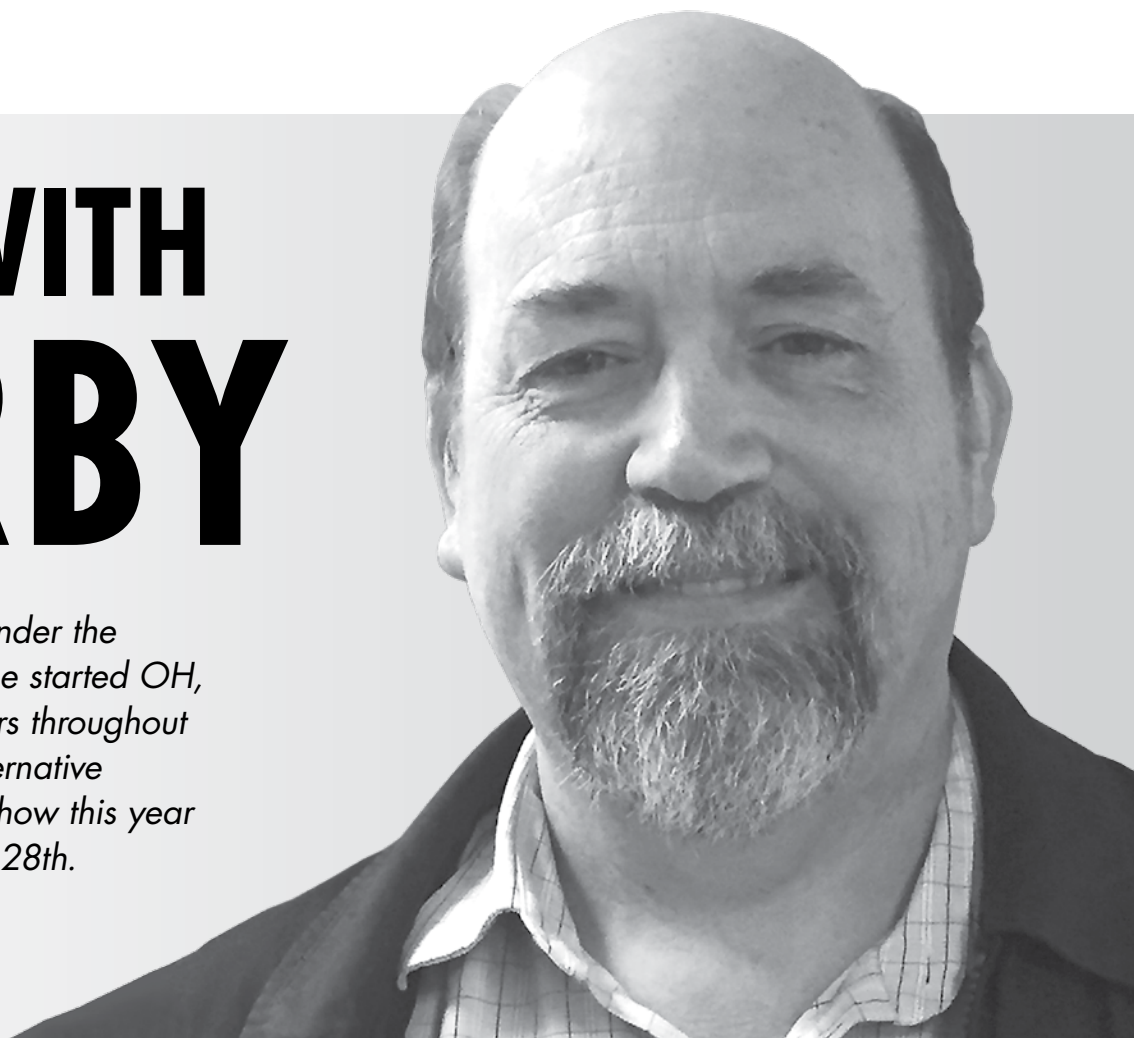


Extra! Extra!
Flatfoot Francis
is clueless, gives
up the search for
the brilliant
bank robbers.



10 QUESTIONS WITH BOB CORBY

Bob Corby has been publishing fine small press comics under the company name Back Porch Comics since 1986. In 1988, he started *OH, Comics*, an anthology supporting the work of comic creators throughout the Midwest. In 2000, Bob started the Small Press and Alternative Comics Expo or S.P.A.C.E. which will be holding its 20th show this year at the Northland Performing Arts Center on April 27th and 28th. Admission is free and will be attended by comic creators throughout the country.



1. Who were some of your artistic inspirations growing up?

Jack Kirby, of course. And definitely Charles Schultz. I went through an Andy Warhol phase during high school after we visited the Guggenheim Museum with my summer school art class. I also enjoyed all of the Impressionists. Still love slapping paint on a canvas. On the literary front, I loved Kurt Vonnegut.

2. Why did you start the Small Press and Alternative Comics Expo?

Somebody had to. Our hometown comic convention was becoming less and less comic friendly. Small Press comics were getting harder and harder to sell there. We had a Spirit of Independents show here in '95 which went pretty well, but just disappeared. That was the inspiration to start S.P.A.C.E.

3. How does S.P.A.C.E. differ from other comic conventions and are there other conventions that you feel share its independent spirit?

S.P.A.C.E. is different from regular comic conventions or pop culture cons because it is focused on the creators. Everybody exhibiting is a creator or publisher and they are only selling their own work.

There are plenty of other small press shows across the country, such as SPX in Bethesda MD, MOCCA in NYC, Staple! in Austin TX, CAKE in Chicago IL. Back in Ohio, there's Genghis Con in Cleveland, Yo-ICE in Youngstown and, of course, Columbus' own CXC (Cartoon Crossroads Columbus). Although, APE in California and PIX in Pittsburgh were absent in 2018.

4. What were some of the biggest obstacles you've had to overcome in the 20 years you've been doing S.P.A.C.E.?

At first, it was just trying to get people to understand what I was trying to do. Back in 2000, I got a lot of blank stares when I tried to explain what it was about. There were only two shows like it at the time, SPX and APE.

In later years, the biggest problem were venues. We've had venues close down two months before a show, re-route our traffic, give us tables that were the wrong size or dirty. We are lucky to have been working with the Northland Performing Arts Center for the last five years and they have been great.

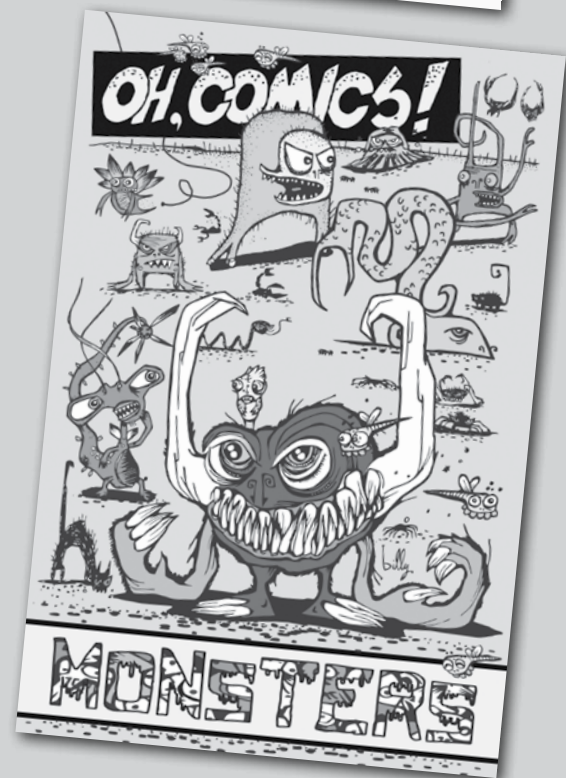
5. How has independent publishing changed since you started publishing your own books?

I started as a mini-comics guy back in the late 80's. I'm told I belong to the "New Wave" era. At that time, most of the distribution was through the mail. There were a handful of review zines that would review your books which often ended in trades with other creators.

Putting together a comic back then involved a lot of photo copies, exacto-knives, white out and rubber cement. Copy machines only had certain reduction rates. Gray-scale was an expensive proposition. Forget color. Today most of that stuff is done by computer. Including distribution through a print-on-demand printer. Now, I can produce a minicomic overnight from a jam with other creators and have it printed the next day.

6. *OH, Comics!* is an anthology you've been publishing for years. Can you tell us more about it and what it means to you?

I always loved comic anthologies. I still buy them whenever I see a new one. It's a chance to buy one book and get a variety of work from different people in one spot. You also get some different stuff that might be too risky to be in a book by itself. *Oh, Comics!* has been a labor of love since 1988. At one point, it was the longest continuously running comics anthology, but has since missed a few years. It started as a minicomic and is now a trade paperback. It's a reason to get something done, sets a schedule for people, and publishes work from people who don't self-publish. At this point it's a tradition.

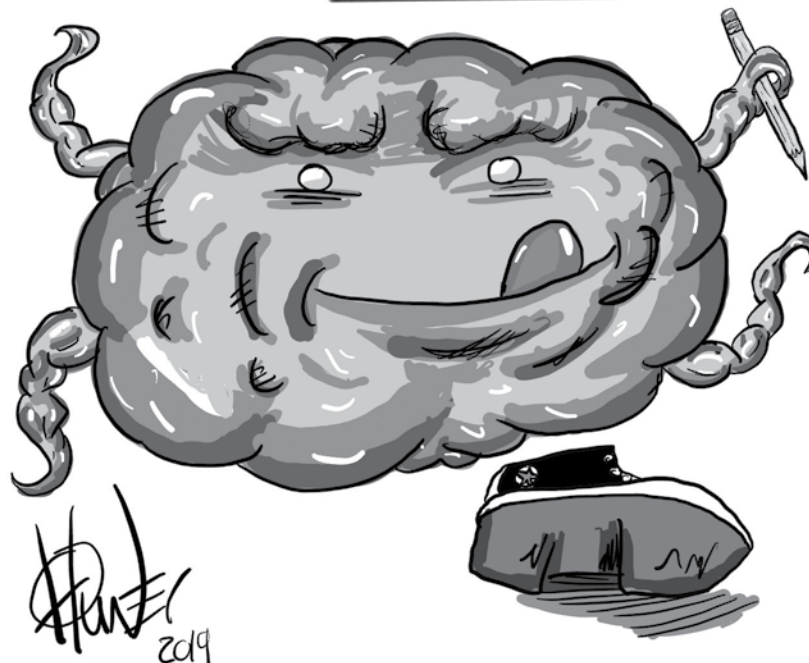


TOP: Cover to Corby's *OH, COMICS!* #1 from 1988. Besides Corby, it featured a plethora of other Ohio cartoonists including Ian Shires, Allen Freeman, Aaron S. Tracy, Bruce Chrislip, and Bob Vojtko.

BOTTOM: Cover to Corby's *OH, COMICS!* #25 from 2017 featuring work from such creators as Kel Crum, Pam Bliss, Sue Olcott, Dale Martin, Canada Keck, John C. Bruening, and Michael C. Carroll.

CHASING INK...

By J.M. Hunter



jmhunter03@gmail.com

@jm_indy_hunter

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TO BUY COMICS.



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HOW TO WRITE A COMIC SCRIPT

By Jack Wallace

Comics are often a collaborative effort with a team of people. You don't have to look far to find disagreements over the importance of each role for a book, and writers are no different. However, writers including the late Stan Lee, Alan Moore, Mark Millar, and Neil Gaiman have proved that strong storytelling is a vital piece of the puzzle.

Should you want to try your hand at writing a script, you will need an idea. Break out that old idea where the hero is both a ninja AND a pirate. Let's call it Ninja Pirate: Kung Fu on the High Seas. Before you start attacking the script, there's a couple things that will help guide you as you work.

An outline will help keep you on track. It's a bullet pointed list that breaks down the plot points of your tale. This helps to identify large sections like chapters in a book. An outline will arrange your hero's journey and help you know

where your character ends up at the end of each chapter. You know that Ninja Pirate is going to fight Cowboy Robot at the end, but what are the lessons he/she will learn. What friends will they make along the way and when do you introduce them? If Ninja Pirate turns out to be the son of Cowboy Robot, the outline will help you know to tell the audience that



Ninja Pirate is an orphan in the beginning.

A character bible is also helpful. The character bible is a list of characteristics for each individual in your story. This may sound burdensome, but consider having fourteen characters all named Garth, the character bible will help you identify why Garth Mangrove is a vegetarian and Garth Orsnike is afraid of snakes. Perhaps a look at baby names from the country your characters are from will help you vary the names.

It's time to get to the script. The panel description is the basic direction for the artist and not meant for the audience. Like a director, you must tell the artist where you want the camera. Like anything else, there is a limited amount of jargon including close up (usually meant to capture a facial expression), medium shot (shot from the chest up), birds eye view (shot from overhead), worm's eye view (from ground-up, usually used to make things look bigger), and an establishing shot (used to establish place. Think "restaurant" from Seinfeld).

Here's an example:

PAGE 1

Panel 1 - Medium shot - Pirate ninja is wearing a pirate hat and eye patch, but also a karate gee. He is crouching behind a wall while guards approach.

PIRATE NINJA: ARGH. My peg leg sure makes being stealthy difficult.

Here are a few tips. Increasing the number of panels will speed up the pace of a story. In contrast, a splash page is a one page illustration meant to stop time typically used during a big reveal. You must maintain consistency. If your character is handed a sword by his sidekick, the sidekick must be in the room in the previous panel.

If you are interested in learning more, might I recommend Scott McCloud's *Understanding Comics* or Alan Moore's *Writing for Comics Volume 1*. When you win the Eisner award for Best New Series for Ninja Pirate, remember to give the *Columbus Scribbler* a shout out!



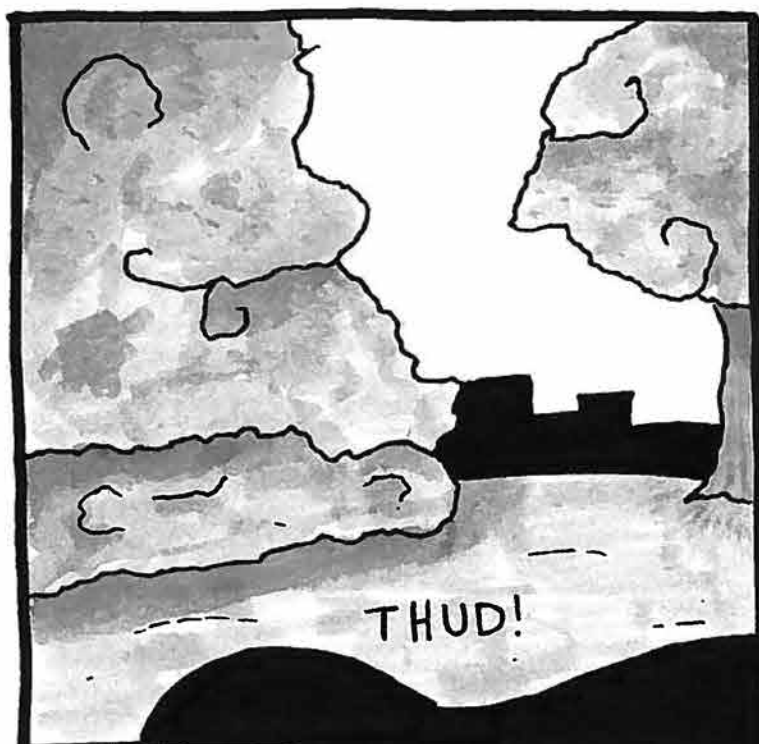
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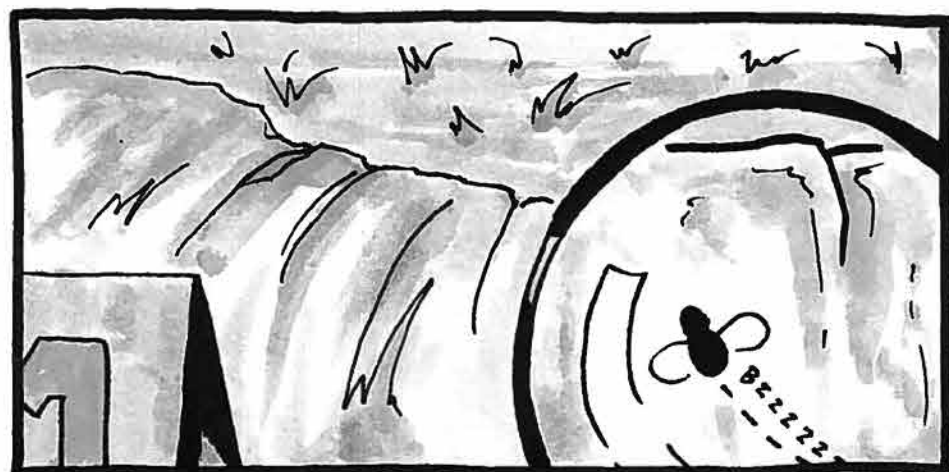
CARDS COMING SOON:

- GALENTINE'S/VALENTINE'S •BREAK-UP •SUPPORT (GENERAL)
- IT'S OKAY, WE'RE ALL DEPRESSED •CANCER SUCKS •PET SYMPATHY
- WEDDINGS •ANNIVERSARY (CONGRATS) •ANNIVERSARY (SYMPATHY)
- DIVORCE (CONGRATS) •DIVORCE (SYMPATHY) •THANK YOU
- WINTER IS HERE (SYMPATHY) •SORRY YOU GOT THE FLU
- ANYTIME (IT JUST SEEMED LIKE YOU NEEDED A CARD)

THERE'S A CARD FOR THAT... MOMARK.



FORENSIC ENTOMOLOGY



TABBY TIMBUCK

GOES TO THE GARNOLD CLASSIC

by MICHAEL FEKSKENS

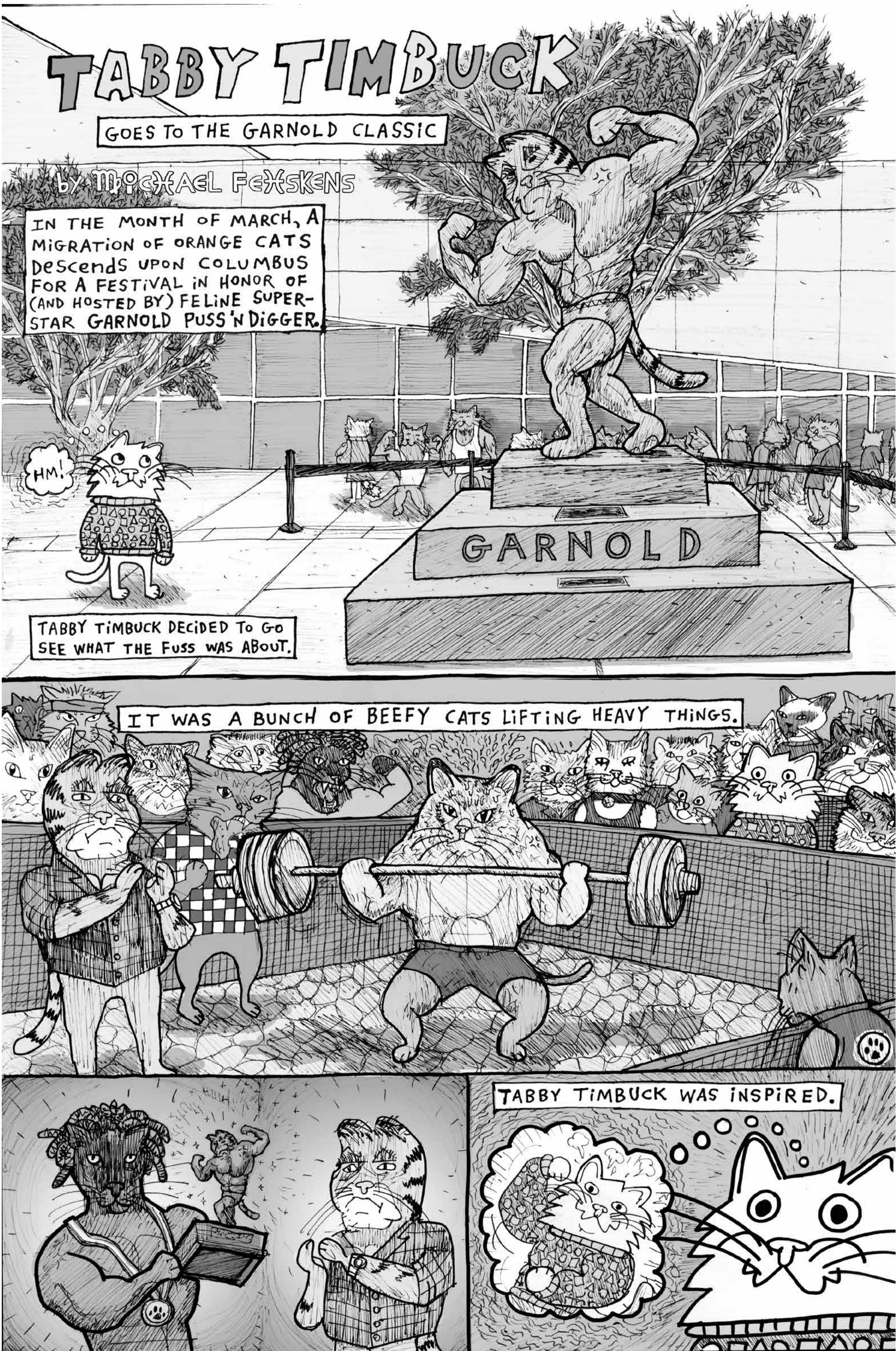
IN THE MONTH OF MARCH, A MIGRATION OF ORANGE CATS DESCENDS UPON COLUMBUS FOR A FESTIVAL IN HONOR OF (AND HOSTED BY) FELINE SUPERSTAR GARNOLD PUSS'N'DIGGER.

HM!

TABBY TIMBUCK DECIDED TO GO SEE WHAT THE FUSS WAS ABOUT.

IT WAS A BUNCH OF BEEFY CATS LIFTING HEAVY THINGS.

TABBY TIMBUCK WAS INSPIRED.



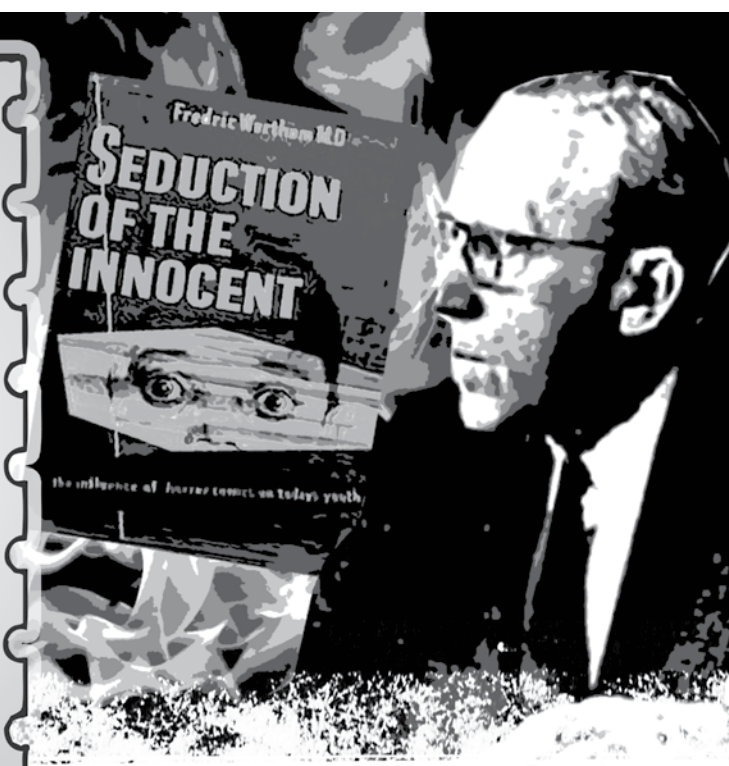


BOOGIEY MEN

CAJ

**A brief history of the
anti-comics movement and the
birth of the Comics Code**

BY BRIAN CANINI



In the quiet neighborhoods of Binghamton, New York, masses gather behind St. Patrick's Parochial School around a roaring fire as parents and their children toss armfuls of comic books into the blaze amongst onlookers who watch with glee. It's December 10, 1948, three years after World War II and comics are under attack. The rally in Binghamton would spark similar fires around the country as crusaders for children's morality waged war against America's newest medium.

By the end of World War II comic books had become a huge presence in American pop culture. Soldiers read comics, housewives read comics, and children of all ages read them as well. In 1946, Publishers Weekly reported an estimated 540 million comic books were printed that year. A few years later that figure had nearly doubled. Comic books were, without a doubt, big business, but this all encompassing presence had its downsides.

By 1948, scapegoating comics had become something of a national pastime for America. As early as 1906, protests about early comic strips had sprung up across the country. These crusades, however, ended abruptly in 1911 as the United States entered World War I.

Then in 1937, comic strips shifted focus from humor to action/adventure and the crusades began again. One study published in 1937 on comic strips appearing in Boston papers argued that children and adults who read comic strips regularly run the risk of lowering their artistic appreciation. As the decade came to a close, criticism shifted from comic strips to focus on the newest of mass mediums, comic books.

The first attack came from Sterling North, a literary critic for the Chicago Daily News, in an editorial on May 8, 1940 headlined "A National Disgrace." Among other things in the editorial, North wrote that "The antidote to 'comic' magazine poison can be found in any library or good bookstore. The parent who does not acquire that antidote for his child is guilty of criminal negligence."

More than 40 newspapers and magazines reprinted

the editorial. And a wave of editorials denouncing comic books filled papers nationwide linking comic books to everything from straining eyes and nervous systems to lowering IQ.

Perhaps a most significant aspect of North's criticism, was his identification of comic books as a form of juvenile literature. By categorizing comic books this way, North and other critics helped shape the public perception that comic books were strictly for children. This would enable legitimacy when future critics like John Mason Brown made the hyperbolic statements on a 1948 radio broadcast that comic books were "the marijuana of the nursery" and "a threat to the future."

The National Office of Decent Literature (NODL) was established in 1938, shortly after the Legion of Decency pressured the film industry into enforcing a rating system. The NODL's concerns were with "morality" and comic books' presence within American pop culture. Nationwide community decency campaigns would take to the streets in teams armed with lists of objectionable comics and visit local newsstands, urging dealers to remove the "bad" comics.

A major factor in the success of these campaigns against comic books was the linkage of comic book reading to juvenile delinquency. And never was this link more burned into the American consciousness than when a psychiatrist named Fredric Wertham began his critique of comic books. This critique would start with articles move to a book and continue onward all the way to a U.S. Congressional inquiry.

In 1946, Wertham helped open the Lafargue Clinic in the basement of St. Philip's Church in Harlem, New York. It was here that Wertham, along with his associates, first began a systematic study of the effects of comic books on children. The flaw in his study was that the subjects were all patients from his clinic. This eventually caused him to conclude that all juvenile delinquents read comic books ergo, comic books were the cause of juvenile delinquency.

Seduction of the Innocent by Fredric Wertham was published in Spring of 1954 and, among its reprintings of single panels pulled out of context from various comic books and sensationalists chapter titles like "The Devil's Allies" and "I Want to Be a Sex Maniac!", the book went on to conclude that Superman was a fascist, Wonder Woman was a lesbian, Batman and Robin were gay lovers and that comics were the cause of juvenile delinquency.

The success of *Seduction of the Innocent* and Wertham's credentials would lead him to appear before the Senate Subcommittee on Juvenile Delinquency, led by anti-crime crusader Estes Kefauver, in the comic book hearings of 1954 held in New York. It was here that Wertham would testify "I think Hitler was a beginner compared to the comic book industry."

All the negative press garnered by *Seduction of the Innocent* and the Senate hearings would eventually pressure the comic book publishers to institute the self-censoring organization known as The Comics Code Authority. Putting bans on what could be shown, said and/or discussed within the pages of comic books. Assuring that comics would be just for kids for the foreseeable future. As for the crusaders and critics concerned for the welfare of children, they moved on to the next juggernauts to take a hold of American pop culture; television, Rock and Roll, and, eventually, video games. Leaving the fires to burn out and comics to slowly outgrow and move beyond the Code that had been forced upon them.

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- Seal of approval : the history of the comics code by Amy Kiste Nyberg
- Comic book nation : the transformation of youth culture in America by Bradford W. Wright
- Pulp demons : international dimensions of the postwar anti-comics campaign, edited by John A. Lent
- History of Comics Censorship, The Comic Book Legal Defense Fund
- Seduction of the Innocent by Fredric Wertham
- The Billy Ireland Cartoon Library & Museum

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MEET THE PEOPLE OF COLUMBUS

Written by Jack Wallace Art by Brent Bowman Letters by Chris Allen

AFTER ATTENDING BOSTON UNIVERSITY, BRUCE BARTOO WAS A PROJECTIONIST & ASSISTANT MANAGER AT THE PARK SQUARE CINEMA.

A black and white illustration of Bruce Bartoo, a man with long hair and a beard, wearing a t-shirt with a graphic that says "STAY SICK!". He is standing in front of a large movie projector.

IN 1978, THE ORSON WELLES THEATER HELD ITS 3RD ANNUAL 24 HOUR SCI-FI FILM MARATHON. THE CITY WAS SHUT DOWN DUE TO A HISTORIC BLIZZARD AND PEOPLE, HUNGRY FOR ENTERTAINMENT, FILLED THE THEATER.

A black and white illustration of the Orson Welles Theater at night. A sign on the marquee reads "SCI-FI MARATHON". A group of people are standing outside in the snow.

BRUCE HELPED WITH THE MARATHON THE DAY THEY SHOWED DAVID CRONENBERG'S "THEY CAME FROM WITHIN".

A THIRD OF THE FOUR HUNDRED CUSTOMERS WALKED OUT.

DISGUSTING!

THE NEXT YEAR, BRUCE STEPPED IN AS HOST.

A black and white illustration of Bruce Bartoo as a host at the Sci-Fi Marathon. He is standing in front of a large audience of people.

IN 1986, THE ORSON WELLES THEATRE BURNED DOWN. BRUCE MOVED TO COLUMBUS, OHIO, TO BE CLOSER TO HIS AGING PARENTS.

Welcome To Ohio

A black and white illustration of a car driving on a road. A sign above the road reads "Welcome To Ohio". The car has a license plate that says "OHIO".

TEAMING UP WITH ENTHUSIASTIC DREXEL OWNER JEFF FRANK, THEY LAUNCHED THE FIRST OF THE COLUMBUS MARATHONS, "IT CAME FROM THE DREXEL NORTH" BRINGING IN OVER 250 PEOPLE.

GREETINGS COLUMBUS!


FASTEN YOUR SEATBELTS!

A black and white illustration of Bruce Bartoo at the Drexel North Sci-Fi Marathon. He is standing in front of a large audience of people.

DID YOU HEAR ABOUT THE NIGHT OF THE LIVING DREXEL?

IN 1988, THE NUMBER OF CUSTOMERS DOUBLED.

THE THEATER STARTED THE FIRST HORROR MOVIE MARATHON IN OCTOBER.

A black and white illustration of Bruce Bartoo at the Drexel North Sci-Fi Marathon. He is standing in front of a large audience of people.

THAT SAME YEAR, JOE NEFF READ AN ADVERTISEMENT FOR THE FIRST "NIGHT OF THE LIVING DREXEL". HAVING BEEN FORBIDDEN "R" RATED MOVIES GROWING UP, HE WAS ENTICED.

A black and white illustration of Joe Neff, a young man, sitting in a chair and reading a magazine titled "Hoot". A woman is standing next to him, combing his hair.

IN 1993, JOE'S FRIENDS CONVINCED HIM TO BUY A TICKET TO THE "IT CAME FROM THE DREXEL NORTH" SCI FI MARATHON.

WHOA!

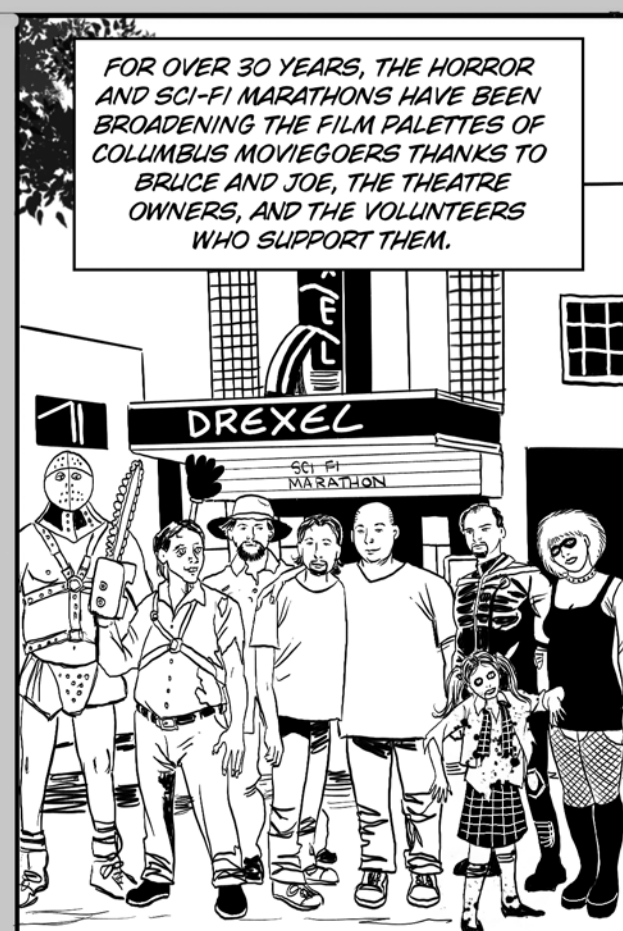
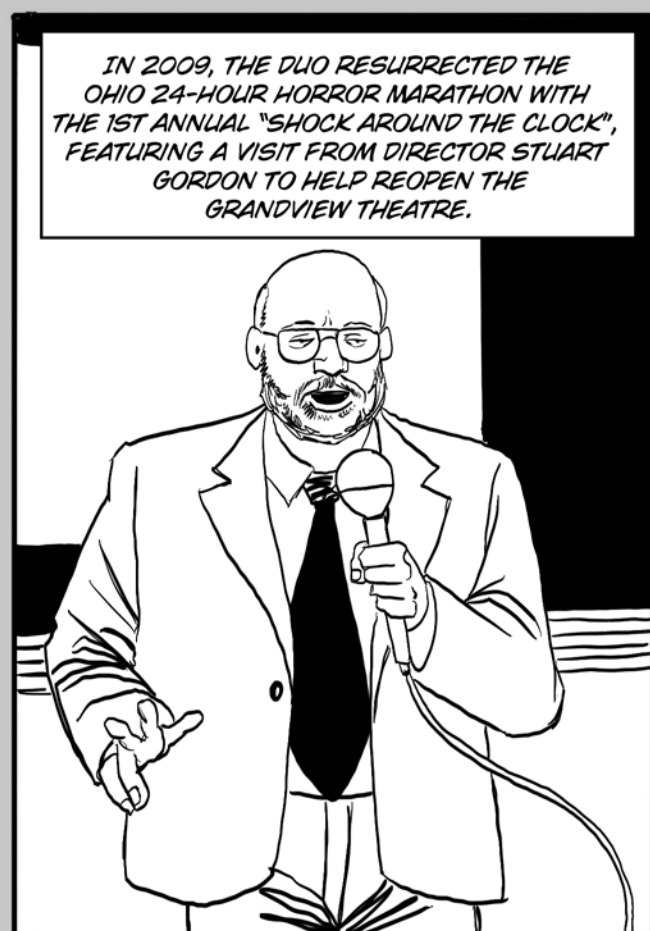
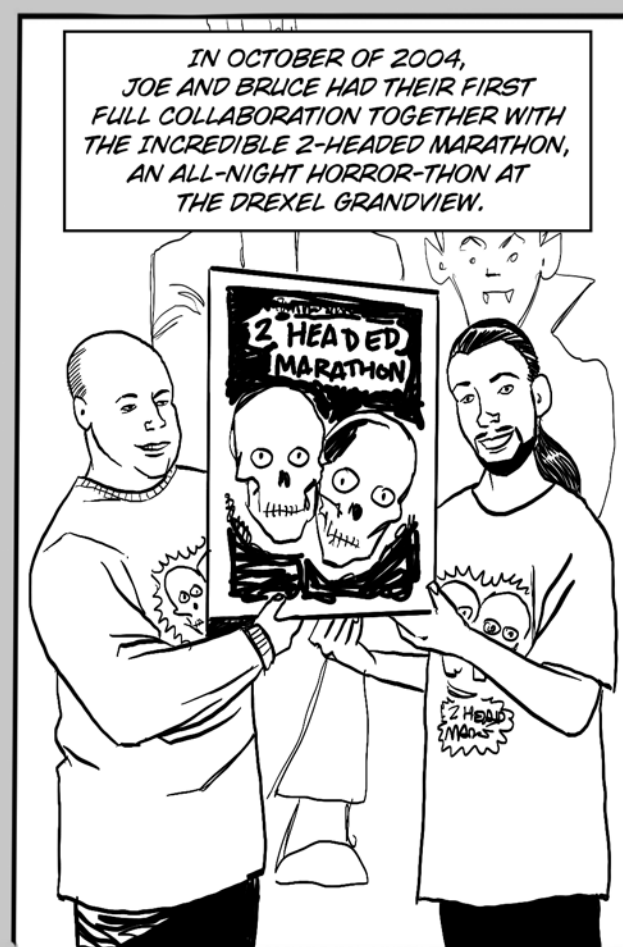
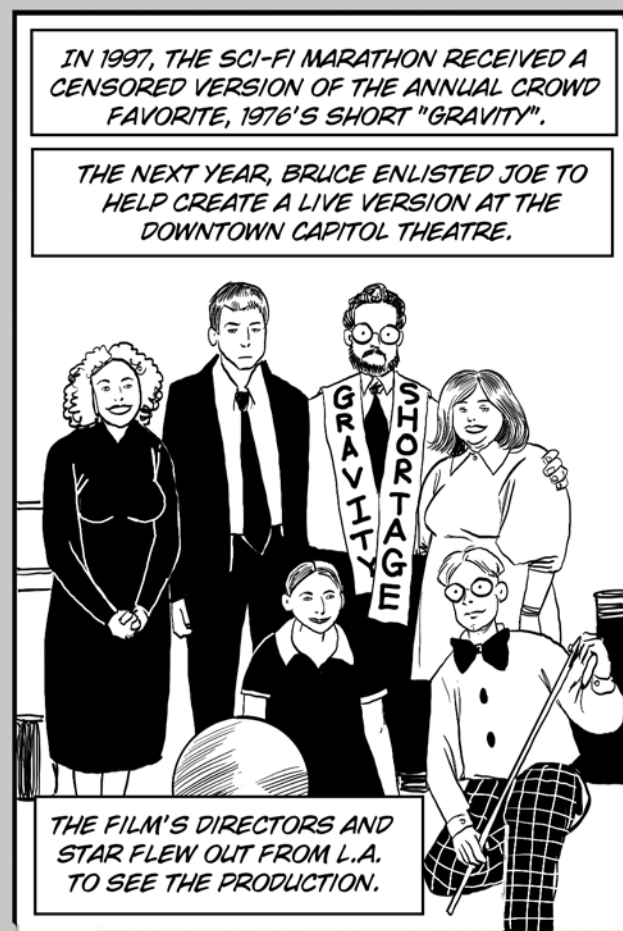
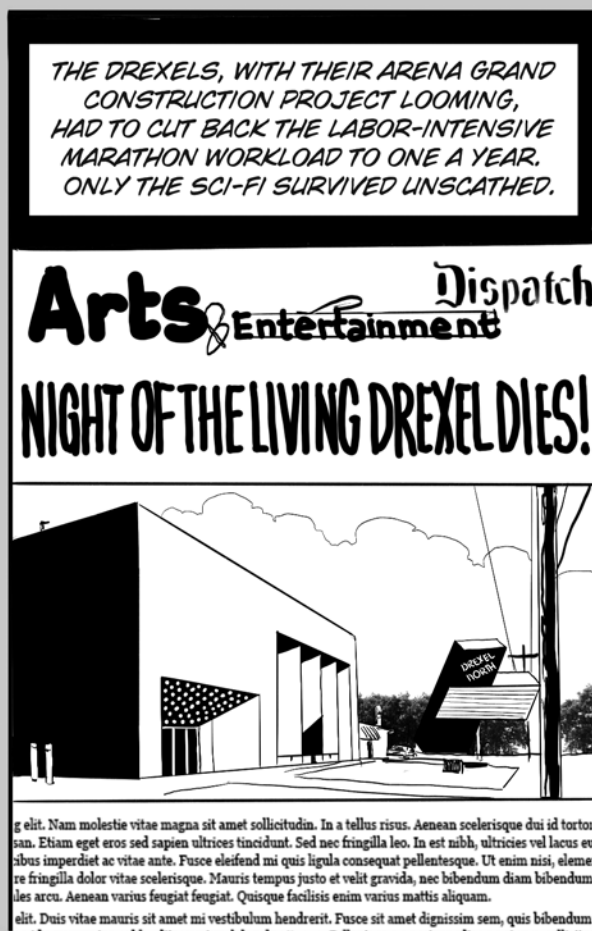
7th ANNUAL 24-HR SCI-FI MARATHON

A black and white illustration of Joe Neff at the Drexel North Sci-Fi Marathon. He is standing in front of a large audience of people.

AFTER THE 24 HOUR MARATHON EVENT, UNDER A LONG AVOIDED SUN, JOE AND BRUCE MET FOR THE FIRST TIME.

NICE HAT. YOU A SOX FAN?

A black and white illustration of Joe Neff and Bruce Bartoo meeting. Joe is wearing a baseball cap and a t-shirt, and Bruce is wearing a t-shirt with a graphic.



MAIL CALL

by Michael Rano

Lucas Sullivant founded Franklinton, OH in 1797; the neighborhood was eventually incorporated into the growing city of Columbus (which wasn't settled until 1812).



Sullivant's home was torn down in 1966, when route 315 was built. The front wall was used inside the Graham Ford dealership on West Broad (it went out of business in 2008).



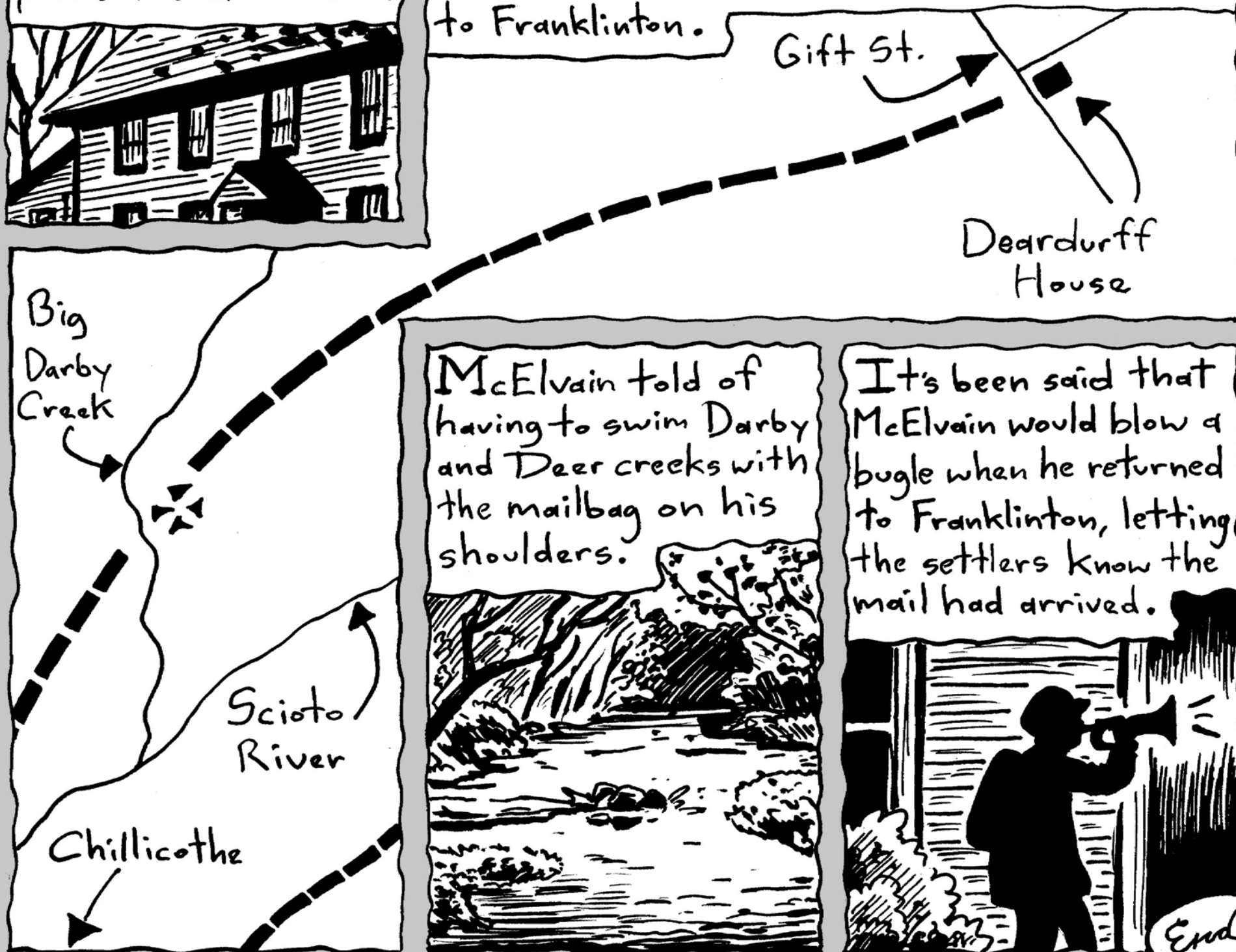
Franklinton's first courthouse was across the street, also where 315 passes under Broad Street.



The oldest house in Franklinton, at 72 S. Gift Street, has been preserved and is being restored. Built in 1807, it was also the first post office in the area.



At 13 years old, Andrew McElvain became the first central Ohio mail carrier. It took three days, starting every Friday, for McElvain to carry mail from the Deardurff house on Gift Street to Markley's Mill on Darby Creek, then to Chillicothe, to Deer Creek, and back to Franklinton.



McElvain told of having to swim Darby and Deer creeks with the mailbag on his shoulders.



It's been said that McElvain would blow a bugle when he returned to Franklinton, letting the settlers know the mail had arrived.



End

UPCOMING EXHIBITIONS AT THE BILLY IRELAND CARTOON LIBRARY & MUSEUM

DRAWING BLOOD: COMICS AND MEDICINE

April 20, 2019 - October 20, 2019

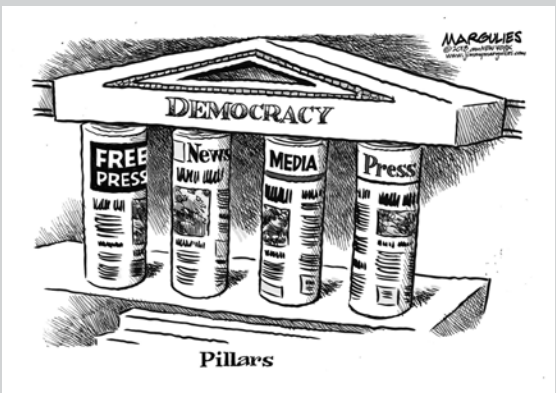
Drawing Blood traces the history of comics’ obsession with medicine from the 18th century to today. The earliest cartoonists frequently satirized a medical practice dominated by bloodletting, purging, and other largely ineffective treatments. Over the next two centuries, modern medicine would go through remarkable transformations. Comics have been there every step of the way to celebrate its triumphs, serve as a tool in medical education, and call attention to new challenges that have emerged.

Curated by Professor Jared Gardner, OSU Department of English

FRONT LINE: EDITORIAL CARTOONISTS AND THE FIRST AMENDMENT

April 20, 2019 - October 20, 2019

What do current debates about social media, trigger warnings, fake news, and libel have to do with the First Amendment and editorial cartoonists? Editorial cartoonists both benefit from and defend First Amendment speech and press protections. This exhibition examines free speech through historical works from the Billy Ireland Cartoon Library & Museum’s collections as well as contemporary works by members of the Association of American Editorial Cartoonists.



Pillars by Jimmy Margulies. August 16, 2018

Ann Telnaes, Pulitzer-Prize winning political cartoonist, and Lucy Shelton Caswell, Professor Emerita and Founding Curator of the Billy Ireland Cartoon Library & Museum, co-curated this exhibition.



Rx by Rachel Lindsay. 2018



Humorous comics and zines (that feature neither turtles nor mullets) like these great titles!



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GOOD RAT/BAD RAT!

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SPOTLIGHT ON AN ALL-AGES CREATOR



LEE SMITH

Lee Smith's work is not only entertaining, but also educational. As a teacher, he knew comics would be a great vehicle to help his students get excited about Ohio history. After Lee was unable to find anything being currently produced, he decided to create his own series called *Ohio Chronicles*. Each 16 page comic highlights true stories of Ohio history and many come paired with Teacher's Editions so educators can include his comics in their courses.

Lee didn't stop there. He has since introduced *Sammy Spiffy: Super Robot* and *Calculator Chicken*, the comic adventures of two friends who solve mysteries using the power of math. The series is designed for 3rd to 5th graders with stories available for free on his website. There's also *Cosine Cadets* whose heroes save the galaxy one math problem at a time.

Lee has used the medium of comics to come up with a unique and interesting way for students to engage with subjects they may be struggling with. To read and purchase Lee's work, visit his website at: ohiocomics.com



KID'S KORNER

Hey kids! Do you like to draw comics?

You may get your work published in the Scribbler!

Here's what you do:

1. Draw your comic 8.5" x 11" (the size of a piece of regular copy paper on its side).
2. Scan your comic in at at least 200 dpi.
3. Send your comic to cbusscribbler@gmail.com
4. Please include your name, age, and e-mail address.





COMIC REVIEWS

BY DEREK
BAXTER

AMICULUS: A SECRET HISTORY

by Travis Horseman & Giancarlo Caracuzzo

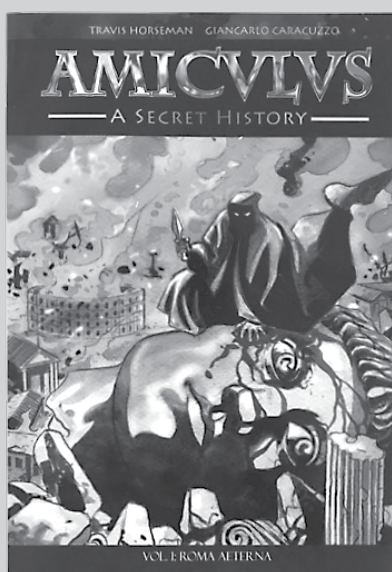
Amiculus: A Secret History is the work of writer/creator Travis Horseman and artist Giancarlo Caracuzzo. After a successful Kickstarter campaign, the book was first published in 2014. Described by Horseman as a “lost history of the fall of Rome... from the point of view of Rome’s last emperor, a twelve year old boy named Romulus.” and “[A] mosaic of conspiracy within conspiracy. Bloodshed and betrayal. Tragedy and Loss.”

We are introduced to the world of Rome in this story through the writings of Procopius of Caesarea, as he chronicles recent events over a backdrop of fallen barbarian conquerors. Having just reclaimed the west, Procopius seeks to learn the history of what befell the kingdom and the mysterious disappearance of its young emperor, Romulus, sixty years prior. His quest leads him to a monastery where he finds the Romulus’ writings. It is in these journals that we first learn of the mysterious figure Amiculus.

Volume I is broken up into three separate parts (“Ex Libris Romuli,” “Roma Aeterna” and “Senatus Populus Que...”) Little is revealed in this first volume, particularly about the hooded titular character and what role he plays in the events of the fall of an empire. A lot of attention is paid to building the world and its cast of characters. It is obvious a great deal of care went into crafting the narrative, so much so that a map of 5th and 6th century Rome is included in the opening of the book. The creators’ love of history is felt throughout the story from the character names (which at times felt at once confusing and overwhelming to keep up with, not being well versed in Latin and Roman history myself) to the detailed architecture and costumes.

With its tale of epic battles, Empires and kings, it is no wonder it has been favorably compared to *Game of Thrones*, and rightfully so. There is enough intrigue, mystery and, yes, blood shed, to keep the reader riveted. If any of this peaks your interest, there is a free 20 page preview of the series at the creators website, www.amiculusrome.com, though I highly recommend seeking the book out, as having just read the first volume, I plan on picking up the second one as soon as possible.

For the purposes of this review I read Vol. I: *Roma Aeterna* (Eternal Rome)

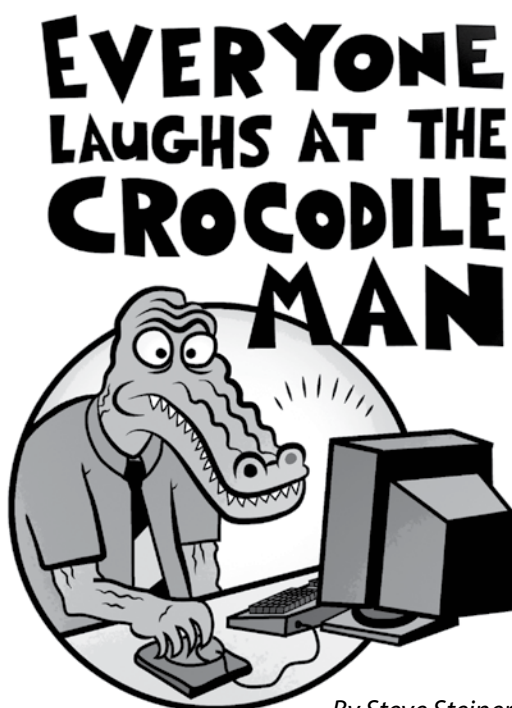


DINOSAUR ARSONIST

by James Moore & Talcott Starr

Dinosaur Arsonist is a clever potentially one-off comic (the backcover promises a return in *First Dinosaur on the Moon*) written by James Moore with art by Talcott Starr. Through the course of 19 pages we learn the history of a *Coelophysis* punished by his pack for some unspecified crime, cursed to keep guard over the land should his bones ever be disturbed. Awakened by oil drilling in present day, he quickly absorbs all the knowledge of the past eon for which he has laid buried. He then, reluctantly at first but eventually with great passion, begins setting about his duty to lay waste to those that disturbed his land the only way he knows how: with a flamethrower.

The book is a quick and fun read, and I really enjoyed the little bits of history about the central Ohio landscape thrown in throughout. It was informative, but even more so, genuinely funny, which I think was the ultimate goal. I legitimately laughed at a reference to the city developers apparent love of mixed-use buildings and was actually surprised to learn that the Fireproof Warehouse and Storage houses luxury apartments. I like Starr’s art style, which pairs well with the playful nature of Moore’s story. There is a panel towards the end in which I am not quite sure what is happening, which normally wouldn’t stand out, as it doesn’t detract from the story, but it does interrupt the flow in what is otherwise a quick and enjoyable book. In the postface, Starr explains that for anything that doesn’t make sense in the book you can just chalk it up to magic, and if you approach the book with that attitude, I think you’ll have a genuinely good time (and you may learn a thing or two in the process!)



By Steve Steiner



More *Everyone Laughs at the Crocodile Man* comics available at webtoons.com

CONTINUED FROM PAGE 2

7. How has the city of Columbus progressed as being a home for comics?

We've always had some great comic shops. I moved to town in '78 and frequented the Monkey's Retreat. There was the Cartoon Research Library at OSU, now the Billy Ireland, which is a showcase to the world.

I met a number of local cartoonists back in '88 through the review zines which is what brought *Oh, Comics!* about. In the 90's, the Mid-Ohio Con moved to Columbus and was a gathering point for local and regional cartoonists. Suddenly, in the last 10 years or so, comics have become more accepted. We have both S.P.A.C.E. and CXC in town and comic courses being offered at OSU and CCAD. We have cartoonists appearing from everywhere. A big difference from when I would work on my comics alone in a vacuum in the early 80's.

8. This being the 20th show of S.P.A.C.E., do you have any special memories or favorite moments you'd like to share about the event?

I really enjoyed the cartoon carnivals we've had where people would narrate their comics. I participated in a few myself. I enjoyed having the Columbus premiere of the Cynical Man Movie at S.P.A.C.E. The S.P.A.C.E. Prize presentations (when I'm on) are usually fun. Generally, I just love seeing all the comics and people that show up.

9. What kind of planning and effort does it take to put on a show of this size?

It's actually a lot simpler now then it was originally. The first few years I went to SPX to recruit exhibitors. Advertising opportunities were in print medium as opposed to social media. I still ship flyers to 300 comic shops, independent book stores and record shops.

I need to reserve the venue more than a year out and figure out the layout. I process over 150 exhibitors and keep the website current with premiering comics. We have a panel program at each show. We run the S.P.A.C.E. Prize every year which entails reading over 100 books, organizing the judges, transporting books, counting votes, and getting plaques made.



This year's Small Press and Alternative Comics Expo will take place April 27 & 28 at the Northland Performing Arts Center

We also put together a program and try to sell ads. The show needs flyers and posters. Luckily, I have people like Tom Williams and Michael Neno who do a great job at that. Another source of income comes from selling S.P.A.C.E. tee shirts which I print in my basement for \$10 each. We've had designs from Tom Williams, B.A. Richardson, and myself. Then there's sign making for the show. We get a lot produced by Millard Draught at Redi-Quik Signs.

We still send PR to all the local news outlets and enter info into as many online calendars as possible. Lots of accounting, which usually gets thrown to the side for that last few weeks before the show. Answering interview questions like this and doing podcasts. Now I'm panicking because I just laid out everything I still need to do this year!

10. You've spent years bringing the spotlight on to independent comic creators from across the Midwest and beyond. Why is this artform so important to you?

I have always been in love with this artform. It really is the only place where you can be in complete control. Most other media require more than one person to work on it. I was also always awed that somebody sat down and drew all those drawings to make up a story. It seems like such an insane thing to do.



SPACE 2019

**SMALL PRESS AND
ALTERNATIVE COMICS EXPO**

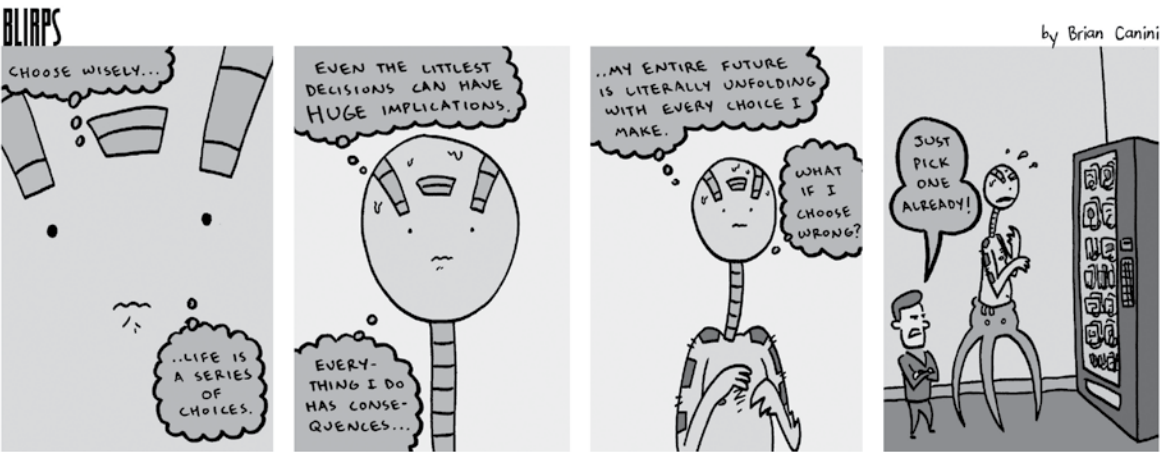
**SATURDAY, APRIL 27+
SUNDAY, APRIL 28, 2019**

**Northland Performing Art Center
4411 Tamarack Blvd.
COLUMBUS OH 43229**

**10am - 6pm Saturday /
10am - 5 pm Sunday**

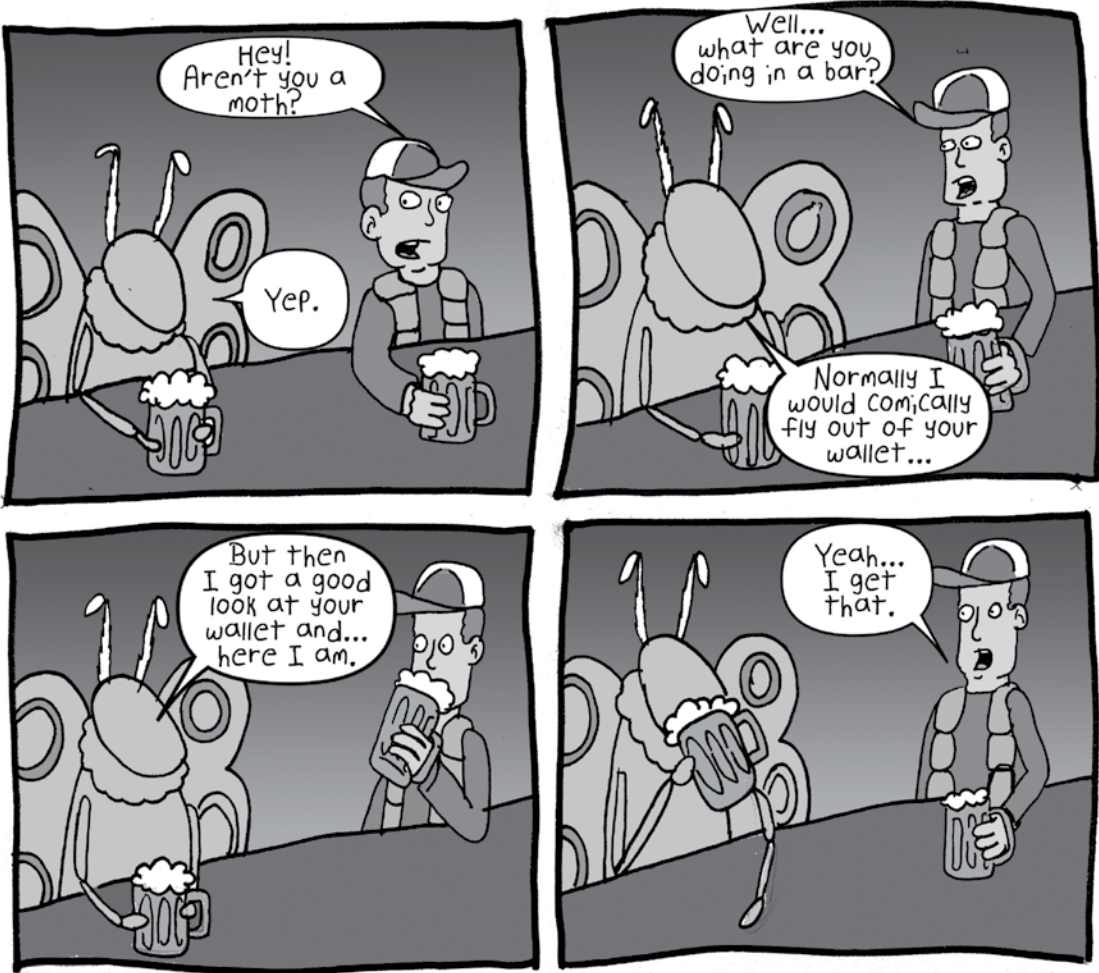
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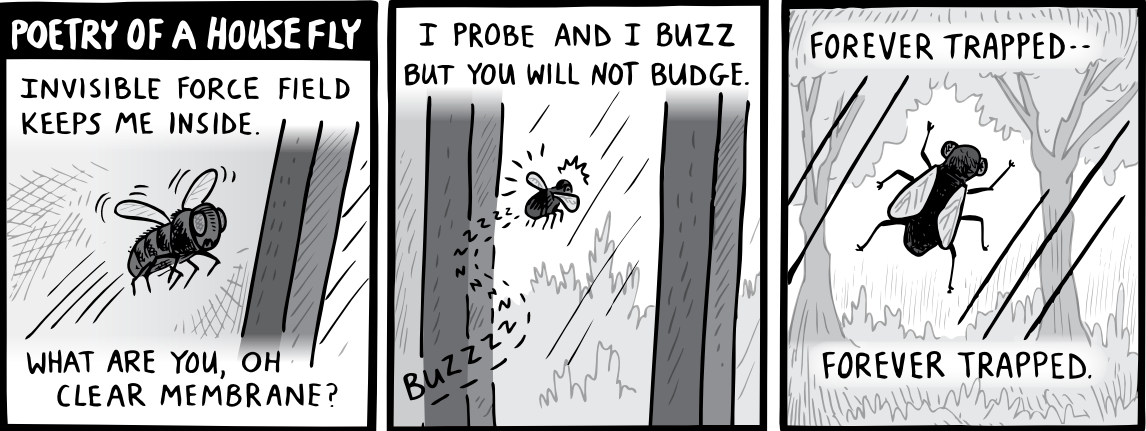


BAR MOTH

DEREK BAXTER



STEVE STEINER



LOCAL COMIC BOOK STORES

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

UPCOMING EVENTS

SMALL PRESS AND ALTERNATIVE COMICS EXPO (S.P.A.C.E.) 2019

When: Saturday April 27th from 10am to 6pm and Sunday April 28th from 10am to 5pm
Where: Northland Performing Arts Center, 4411 Tamarack Blvd. Columbus, OH 43229
Admission: Free!

GEM CITY COMIC CON 2019

When: Saturday, April 27th from 10 to 5pm and Sunday April 28th from 10 to 4pm
Where: Dayton Convention Center, 22 E 5th St. Dayton, OH 45402

RATHA CON 2019

When: Saturday April 27th
Where: Athens Community Center, 901 E State St, Athens, OH 45701

FREE COMIC BOOK DAY

When: Saturday May 4th
Where: Local comic shops around Columbus
Admission: Free, of course, though while you're there you should patronize your fine local comic shop!

TRI-CON 2019

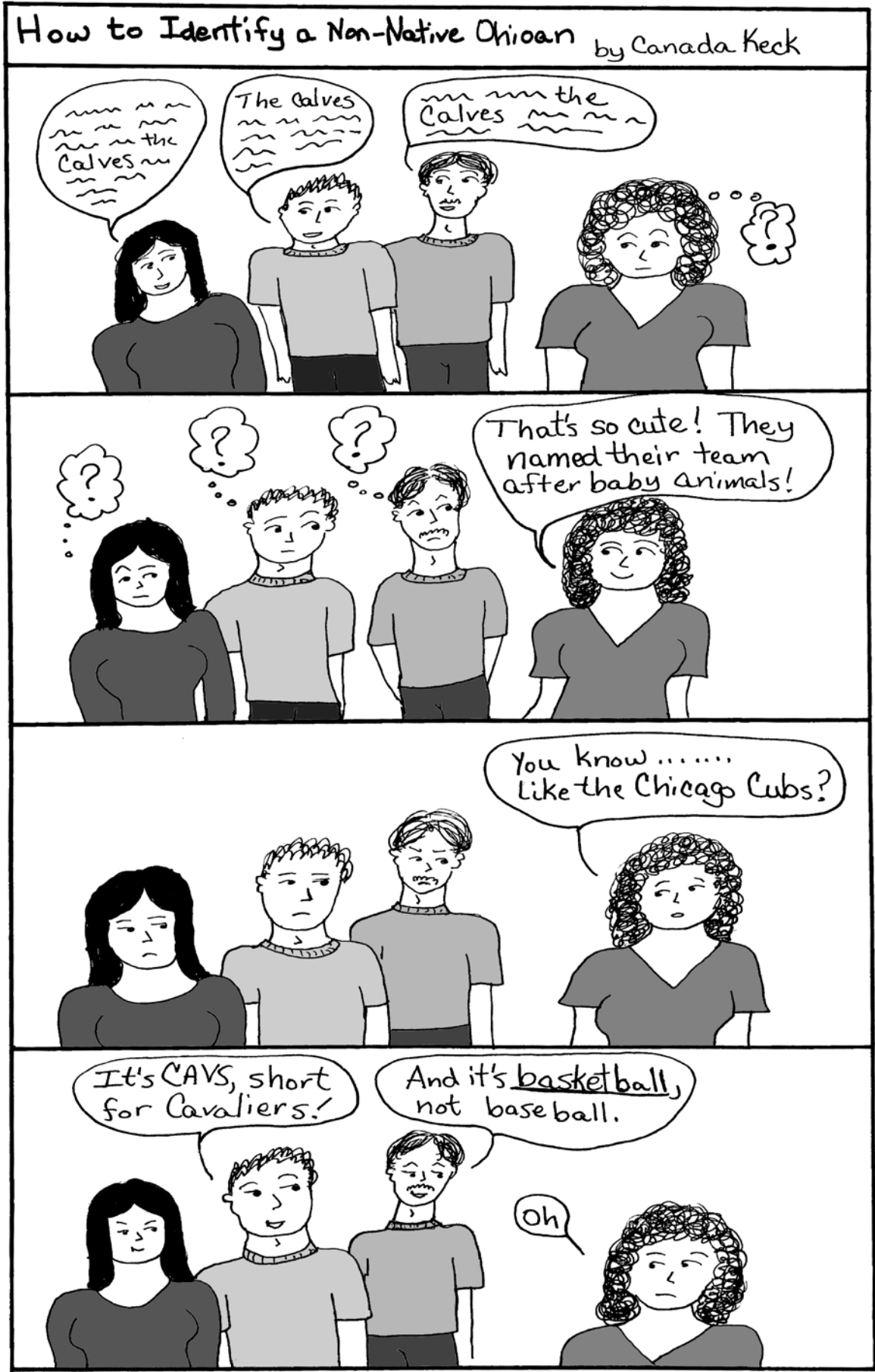
When: Saturday, June 8th
Where: Big Sandy Superstore Arena, One Civic Center Plaza, Huntington, WV 25701
Admission: General Admission: \$10/ Kids 10 and Under: Free

CARTOON CROSSROADS COLUMBUS (CXC) 2019

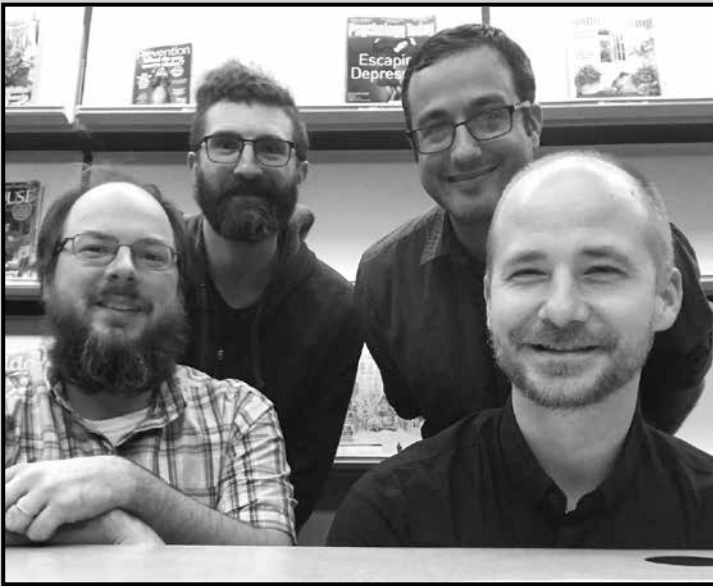
When: Thursday September 26th through Sunday September 29th
Where: Ohio State University and Downtown Columbus

WIZARD WORLD COMIC CON COLUMBUS 2019

When: Friday, Oct 18 - 4:00pm to 9:00pm
Saturday, Oct 19 - 10:00am to 7:00pm
Sunday, Oct 20 - 10:00am to 4:00pm
Where: 500 North High Street Columbus, OH 43215
Admission: Early Bird 3-Day pass is \$49.99
Regular 3-Day pass is \$79.99



THE MINDS BEHIND THE COLUMBUS SCRIBBLER



DEREK BAXTER (back left)
drunkencatcomics.com

Derek Baxter draws, works and lives in Columbus, Ohio. He has been part of the Drunken Cat Comics duo since 2001, when he and Brian Canini teamed up to write and draw comics as high schoolers. He does a weekly webcomic on the Drunken Cat Comics website and occasionally writes and draws minicomics, such as *The Life and Death of Mr. Burger* and *Gomibako*.

BRIAN CANINI (back right)
drunkencatcomics.com

Born and raised in Columbus, Brian Canini has been cartooning and creating stories ever since he took hold of his first crayon. Through his efforts in self-publishing, he has created the award-winning autobio graphic novel *Fear of Flying*, the critically-acclaimed crime comic *Ruffians*, and is one half of the team duo that produces the award-winning webcomic Drunken Cat.

STEVE STEINER (front left)
mulletturtle.com

Steve Steiner is the man behind Mullet Turtle Comics – a publisher of weird humor zines and comics. He lives in Groveport, Ohio with his wife Jennifer.

JACK WALLACE (front right)
disposablefictioncomics.com

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

THANK YOU TO OUR KICKSTARTER BACKERS

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UNDER MY GUIDANCE, THEY HONE THEIR ABILITIES BY SURVIVING A SERIES OF DEADLY OBSTACLES.



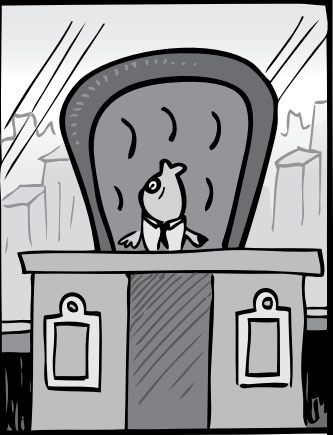
HERE ARE SOME NOTABLE GRADUATES THE NORMAL SCHOOL HAS PRODUCED.



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A 4 TERM SENATOR KNOWN FOR THE BOX-LIKE POUCH PORTRUDING FROM HIS STOMACH.



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USED HER FENCE MANIFESTATION POWERS TO WIN MULTIPLE HERDING CHAMPIONSHIPS.



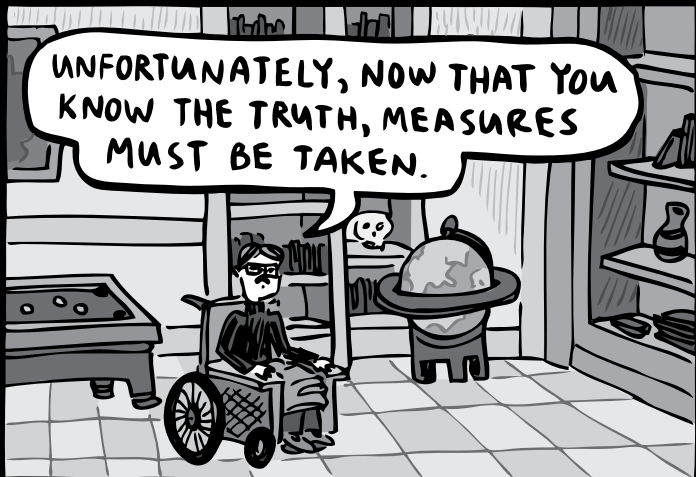
BUSINESS SALMON
CLASS OF 1999
THE FOUNDER AND CEO OF SALMON CORP, A MULTI BILLION DOLLAR COMPANY.



WHISKY SLIMJIM
CLASS OF 1987
LOVABLE CONSPIRACY THEORIST.



FRED SAVAGE
CLASS OF 1994
AN OMEGA LEVEL TELEPATH THAT MIND CONTROLLED HIS WAY TO TELEVISION STARDOM.



S. Steiner