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THAD WOODMAN

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MEET THE PEOPLE OF COLUMBUS

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

GREG OWENS WAS TWO YEARS OLD WHEN HE STARTED PLAYING THE DRUMS. HIS FIRST PUBLIC PERFORMANCE WAS AT HIS PRESCHOOL GRADUATION IN 1998.

HE PLAYED DRUMS OVER LOUIS ARMSTRONG'S "WHAT A WONDERFUL WORLD".

IN MIDDLE SCHOOL, HE STARTED MAKING BEATS AND RAPPING. FRIENDS WOULD JOIN AND GREG STARTED A MINI LABEL ENTITLED "YOUNG NATION ENT."

IN HIS SENIOR YEAR, NORTHLAND HIGH SCHOOL PLAYED "PROM NIGHT" AT THE FINAL DANCE, A SONG GREG HAD MADE FOR THE OCCASION. HE WAS THEN CROWNED PROM KING.

NORTHLAND HIGH'S NEXT PROM KING IS..... GREG OWENS! GIVE HIM A HAND.

IN 2011, GREG WAS ATTENDING CHICAGO COLUMBIA COLLEGE WHERE HE MET CHANCE THE RAPPER WHEN HE WAS STILL CHANCELOR JOHNATHAN BENNETT ONE NIGHT AT A LOFT PARTY.

MY MIXTAPE "#10DAY" DROPS IN A FEW MONTHS.

HE ALSO RELEASED HIS FIRST VIDEO "POPULAR" WHICH WAS WIDELY VIEWED ON YOUTUBE AND ENDED UP ON CHICAGO RADIO.

WENT FROM BAND TO THEATRE, FROM THEATRE TO TRACK. STILL LOVED MUSIC, SO I CONTINUED TO RAP.

DID A LOT OF THINGS TO GET THE PEOPLES EYE. I TOLD Y'ALL, IMMA MAKE THE BEST OF NORTHLAND HIGH.

GREG MOVED BACK TO COLUMBUS IN 2015. IN 2016, HE RELEASED "SLOW JAM" WHICH PLAYED ON BOTH LOCAL 106.7 THE BEAT AND POWER 107.5 RADIO STATIONS.

"I WANT TO LET YOU KNOW THAT YOU'RE MY EVERYTHING. EVER SINCE YOU CAME MY WAY, MY LIFE AIN'T BEEN THE SAME."

AFTER RELEASING THE POLISHED AND CATCHY "ECLECTIC SOUL" IN 2017, HE PLAYED SHOWS WITH DJ RAIDEN LABS AND HIS BACKING BAND FOR LARGER LIVE PERFORMANCES. HE ALSO MET HIS BUSINESS MANAGER RAJA MICHELLE.

I KNOW MY SOUL IS IN NEED OF SOME ELEVATION, I THINK IT'S TIME FOR SOME MEDITATION.

HE'S PLAYED COMFEST, SKULLYS, RUBY TUESDAYS, RUMBA CAFE, AND FASHION MEETS MUSIC WITH T PAIN AND FETI WAP. AT HIGHBALL, HE PERFORMED "TETRIS" WITH KASH'S KEYZ DRESSED AS TUPAC.

WHEN YOU'RE AROUND MY AURA I'M LEAVING A GOOD SCENT, AND WHEN I LEAVE THIS EARTH IMMA LEAVE ANCIENT FOOTPRINTS

IN 2018, HE WORKED WITH THE DREAMCATCHERS TO PRESENT "THE #614 TAKEOVER" ALONG SIDE TWELVE LOCAL ARTISTS AS AN EXAMPLE OF THE TALENT THAT COLUMBUS HIP HOP HAS TO OFFER.

Y'ALL KNOW I BE CHILLIN ON THE NORTHSIDE AND Y'ALL KNOW I LOVE MY CITY YEAH, WE WORLD-WIDE.

TO EVERY MAN, WOMAN, BOY AND GIRL, THE 614 IS TAKIN' OVER, TAKIN' OVER THE WORLD.

PAWN SHOP

10 QUESTIONS WITH RAFAEL ROSADO

Rafael Rosado has had a long career working on some familiar properties. *The Boondocks*, *The Avengers*, *Teen Titans*, *The Venture Brothers*, and *Animaniacs* are just a few of the many credits to his name. On top of being a talented storyboard artist and animator, he and his writing partner, Jorge Aguirre, have created a three part all-ages graphic novel series *The Chronicles of Claudette* including *Giants Beware!*, *Dragons Beware!*, and *Monsters Beware!* Originally born in Puerto Rico, Rafael is now based in Columbus.



1) Can you tell us how you got started drawing and who influenced your work?

I've been drawing since I could hold a pencil! My dad's a big influence, he's an artist himself. My uncle was an artist, and so was my grandfather. There are a lot of artists in my family, actually. It's in the genes. My older brother was into comics, so that's how I became interested. We were reading Disney comics, Little Lulu, Bugs Bunny, stuff like that.

We also read comics from Mexico like Kaliman, or masked wrestler comics like El Santo and Blue Demon, or Condorito (which is actually from Chile). All in Spanish. Later on we discovered Marvel and DC comics, and we were hooked. Batman, was a favorite, so were Fantastic Four, Avengers, and Captain America. I started drawing comics when I was 5 or 6 years old and I never stopped. I still have a lot of those, I'm glad my parents saved them! Anyway, Jack Kirby's my favorite artist and biggest influence. He was the first artist I recognized and actively collected. Later on I became a fan of French Comics (Bande Dessinee), and particularly the work of Ligne Claire artists like Yves Chaland and Serge Clerc. The Claudette books owe a lot to that style.

2) One of your first jobs was working for the Columbus-based animation studio Character Builders, known for their work on the movie Space Jam. Can you tell us how that work experience helped shape your career?

I met Jeff Smith, Jim Kammerud, and Marty Fuller before they founded the studio, while I was studying film at OSU. I interned there and got hired a couple of years after graduating. It was my first experience working at an actual studio. It was truly inspiring to work around so many talented people. We learned from each other, challenged each other. It was a great time to be there. I got to do just about everything at Character Builders. I started out as an assistant animator, then became an animator. I did layouts, character design,

storyboards, and eventually directed a handful of TV spots. While at the studio, I got to do storyboards on TV shows like *Alvin and The Chipmunks*, *Life With Louie*, and *Beethoven*. It led directly to my work as an animation artist in Los Angeles. I wouldn't have the career I have today without the experience I had at Character Builders. That place was a huge talent incubator.

3) Since you've worked in both animation and comics, do you have a favorite between the two?

I sent out tons of comic book samples to Marvel and DC in my youth. They all got rejected. I was still sending out samples when I started at Character Builders, but since the animation thing was working out, I decided to concentrate on that. I'm glad I got all those rejection letters; I got to make comics my own way, when I was really ready for it. I had time to develop my own voice and my own style, instead of ape-ing someone else's. And I understood the medium better. All those years of storyboarding and telling stories made me a better comic book artist. I really enjoy working in animation, especially when my work clicks with the creators' taste, like it did with *Venture Brothers*, or *Curious George*. But to be honest, I would be perfectly happy drawing nothing but comics the rest of my life.

4) Typically, all-ages material is drawn with an animated quality where body proportions and gestures can be exaggerated as opposed to realism. Why do you think that style works better for all-ages productions?

Well, in comics, the simpler the style, the more you identify with the characters. Scott McCloud talks about that in his books, doesn't he? Look at *Peanuts* or *Bone*: big heads, easily identifiable silhouettes. Story is really important in all-ages comics, so you don't want the drawing to get in the way of that. That style is more conducive to humor and gags. It's easier on the eyes, in my opinion.



▲ Above are the 3 books in *The Chronicles of Claudette* series: *Giants Beware* (2012), *Dragons Beware* (2015), and *Monsters Beware* (2018).

Romantic Fantasies

by Jessica Robinson



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UTAHRAPTOR JONES



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GROWING UP, UTAHRAPTOR JONES ONLY CARED ABOUT TWO THINGS:



MOSTLY, HE HAD TO PLAY BY HIMSELF.



UTAH'S EGG WAS FOUND ABANDONED IN THE WOODS BY A HIKING COUPLE - THE JONESES.



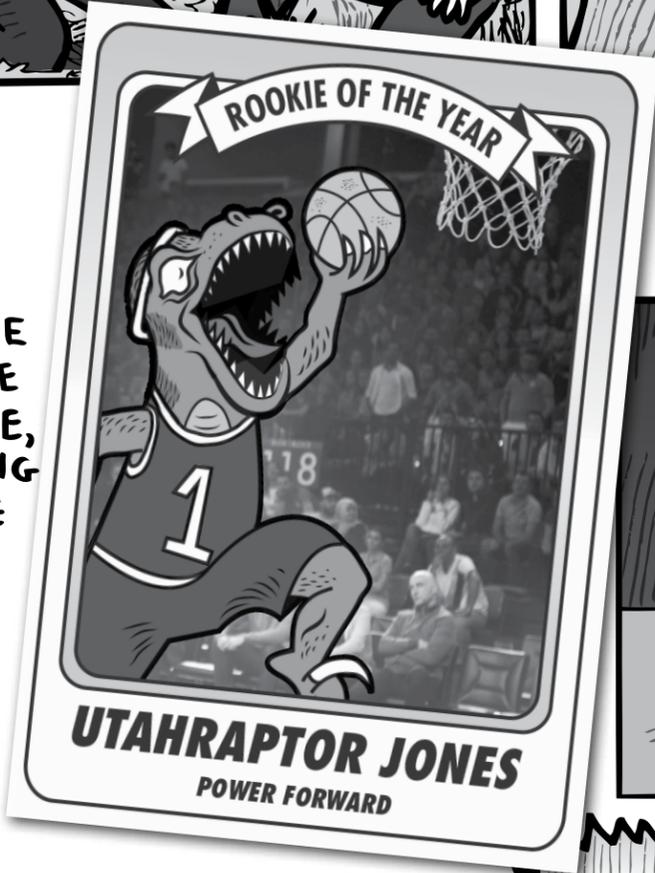
THEY RAISED HIM LIKE A SON AND HOPED HE WOULD FOLLOW IN THEIR FOOTSTEPS.



HE JOINED A STRUGGLING TEAM AND IMMEDIATELY MADE AN IMPRESSION.



IN HIS FIRST YEAR, UTAH SET THE LEAGUE ON FIRE, WINNING ROOKIE OF THE YEAR.



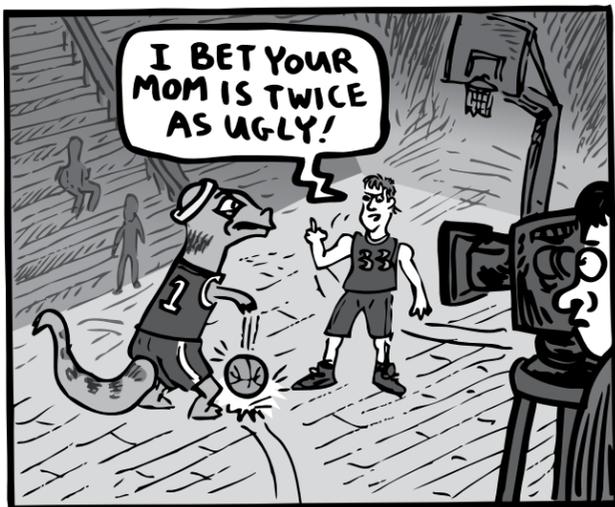
LUCRATIVE ENDORSEMENT DEALS SOON FOLLOWED.



UTAH HAD EVERYTHING HE EVER WANTED - MONEY, CELEBRITY, ACCEPTANCE - BUT IT WASN'T DESTINED TO LAST.



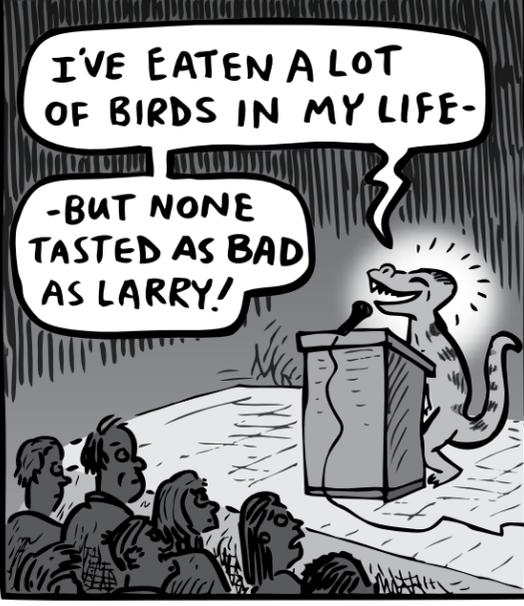
DURING A SHOOT FOR A FASTFOOD COMMERCIAL, LARRY BIRD SAID SOMETHING RUDE.



UTAH RESPONDED BY BITING OFF HIS THUMB.



THE ENSUING PRESS CONFERENCE DIDN'T HELP.



NOW KICKED OUT OF THE LEAGUE, UTAH'S AGENT TRIED TO REHAB HIS IMAGE BY GETTING HIM A GUEST SPOT ON A POPULAR CHILDREN'S SHOW.



THE ATTACK WAS SEEN BY MILLIONS. UTAH WAS FURTHER SHUNNED FROM SOCIETY.



ONE DAY HE JUST WALKED INTO THE WILDERNESS, NEVER TO BE SEEN AGAIN.



CALL THE AUTHORITIES IF YOU HAPPEN UPON A CRUDELY MADE BASKETBALL COURT IN THE WOODS...



...UTAH IS WANTED FOR BACK CHILD SUPPORT PAYMENTS IN THREE STATES.

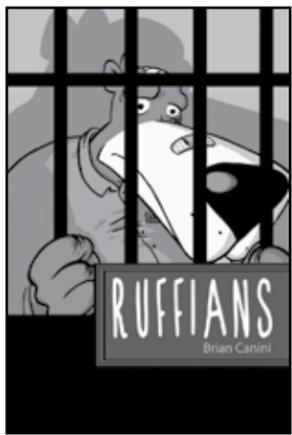
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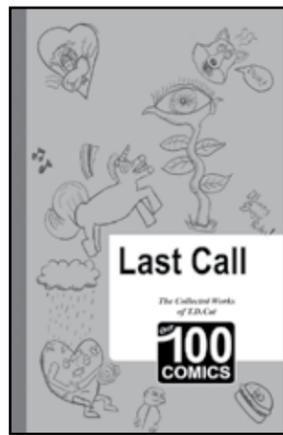
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The next chapter in the ongoing story of artist Brian Canini's life of raising kids and drawing comics in central Ohio.

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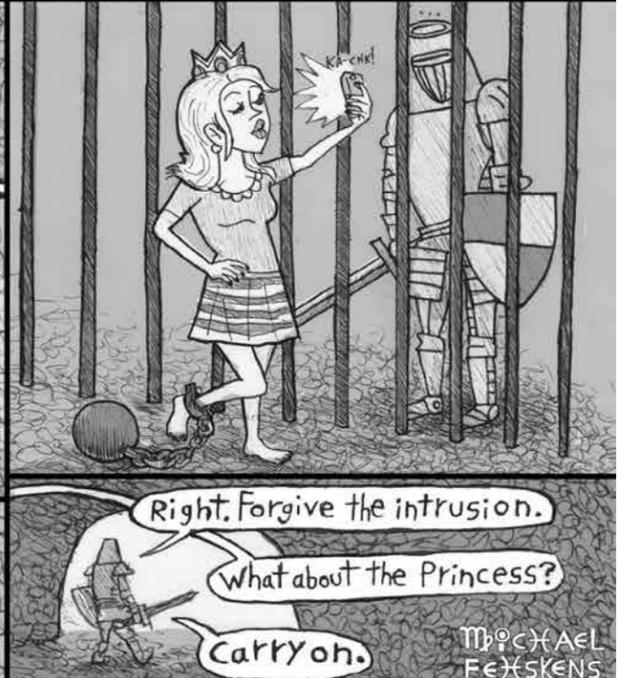
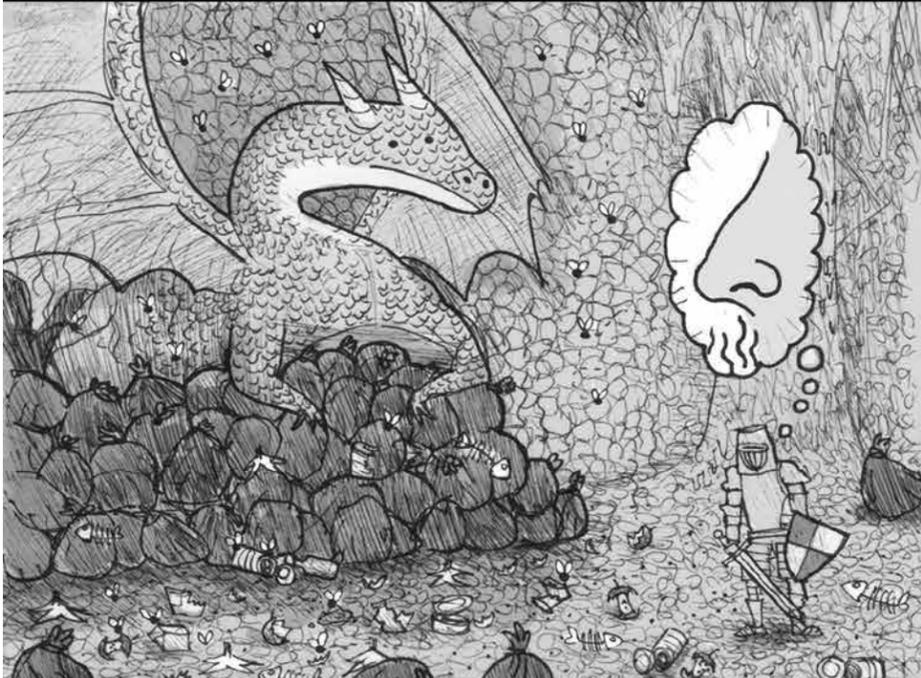
Chasing Ink: MY HILL TO LIE ON

by J.M. Hunter
@jm_indy_hunter



THE DRAGON'S CAVE

MICHAEL FEHSKENS



PIRATES ON THE HORIZON

THE ORIGINS OF MILTON CANIFF AND TERRY AND THE PIRATES

By Brian Canini

In October of 1941, the public mourned the loss of a young woman named Raven Sherman. Raven was a wealthy socialite who had given up high society to make a difference in the world. She worked in China providing medicine and shelter to those displaced by the Japanese invasion. Tragically, in an attempt to stop a group of hijackers from stealing medical supplies, she was shoved out of a speeding truck in the isolated mountains of China and suffered severe head trauma and massive internal injuries.

Fourteen hundred letters of sympathy along with numerous funeral wreaths were sent as the public attempted to make sense of the life lost and come to terms with the death of such a kind woman. On the day she was buried, four hundred and fifty students of Loyola University in Chicago paid tribute to her by gathering on their campus and facing east for one minute of silence.

These displays of grief are made all the more astounding by the fact that Raven Sherman never existed outside of the newspapers. She was, in fact, a comic strip character from the daily adventure strip, *Terry and the Pirates*, created by cartoonist Milton Caniff. It's a true testament to Caniff's skill as a storyteller. He never short changed his readers. He made stories that you could believe in, he made his characters real.

Milton Caniff was born in Hillsboro, Ohio in 1907 with newspapers in his blood. His father printed the local newspaper and was named after his father's boss, Milton Wedding. In 1919, Milton and his family moved to Dayton, Ohio due to his father's deteriorating health. It was here that Milton's career in newspapers would begin, working part-time as an office boy in the art department of the *Dayton Herald-Journal*.

It was also in Dayton that young Caniff would meet the love of his life, Esther Parsons. He and "Bunny," as he affectionately referred to

her, would marry shortly after college and remain together until Milton's death more than 50 years later.

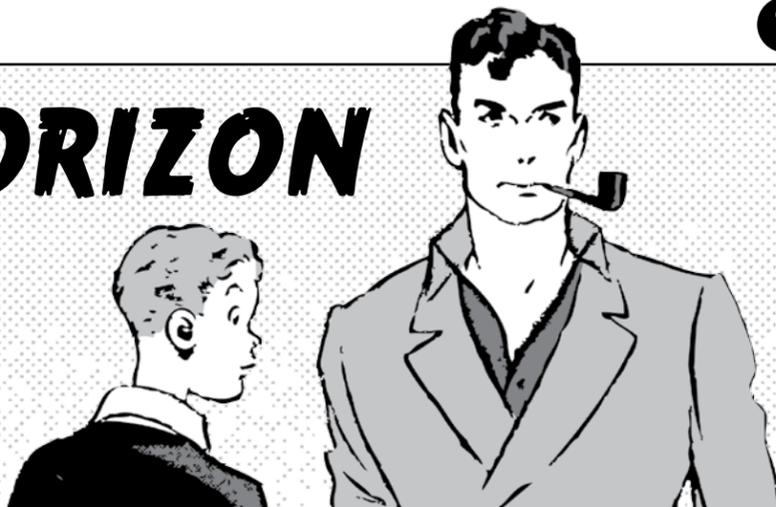
In the fall of 1926, Caniff moved to Columbus to attend The Ohio State University where he would later donate his work, starting what would become the Billy Ireland Cartoon Library & Museum. While attending OSU, he majored in Fine Arts, served as an art director for a campus humor magazine called *The Sun Dial*, and began acting in campus theatrical productions. His love for theater was so great, in fact, that Caniff almost gave up on his artistic dreams to become an actor. Fortunately, his artistic mentor at the time, Billy Ireland of the *Columbus Dispatch*, bluntly told young Caniff to "Stick to your inkpots, kid. Actors don't eat regularly!"

Shortly after graduation, Caniff accepted a staff artist position at the *Dispatch*, but it was not to last. As the Depression hit Ohio hard, the *Dispatch* found itself forced to make cutbacks and Caniff soon found himself jobless. Quickly, Caniff scrambled to setup a commercial art studio with his friend and fellow artist from the *Dispatch*, Noel Sickles.

Their business was short lived when, three months in, Caniff was offered a job with the Associated Press and, through the urging of Sickles, took the job in New York. In addition to doing news art, portraits, and illustrations for feature stories for the Associated Press, Caniff produced the single-panel comics *Puffy the Pig* and *Mister Gilfeather*, which would eventually transform into *The Gay Thirties*.

By the summer of 1933, Caniff was assigned a new daily comic strip by the name of *Dickie Dare*. An action-packed strip that followed young daydreamer, Dickie, and adult adventurer "Dynamite" Dan Flynn on their journeys around the globe on a tramp steamship. It was around this time that the Associated Press began recruiting artistic talent and Caniff recommended his friend, Noel Sickles.

Soon the two found themselves sharing studio space again, with Sickles taking over the aviation comic *Scorchy Smith* when its original artist fell ill. During this period, Sickles began to experiment with tools and techniques, always with an eye on speeding up the relentless grind that came with



drawing a daily strip. Through these experiments, Sickles pioneered the chiaroscuro approach which defined an image using only blacks and lights. Caniff took note of the techniques effectiveness and would soon find himself adopting it for his next strip.

Caniff's work on *Dickie Dare* eventually led to Captain Joseph Patterson, of the Chicago Tribune-New York News Syndicate, approaching Caniff about creating a new adventure comic similar to *Dickie Dare*. Upon their first meeting, Patterson mused to Caniff that the Orient was a location that adventure could still happen. With that, the stage was set for Caniff to begin work on what would become one of his most beloved comic strips, *Terry and the Pirates*.

Caniff would work on *Terry and the Pirates* from 1934 to 1946. The strip would be read by 31 million newspaper subscribers and, for many, be their first glimpse of China and Eastern cultures. During WWII, Chinese officials would publicly thank Caniff for keeping the menace of Japan and China's brave fight against it in the spotlight. Among other things, a speech from one strip would end up being inserted into the congressional record and the name of his most famous villain, Dragon Lady, would become a part of the public lexicon for a femme fatal with a dangerous blend of beauty and brains. Needless to say, the strip was a huge success, garnering Caniff the first Cartoonist of the Year Award from the National Cartoonists Society and along the way creating stories and characters that would captivate the general public for generations to come.

References:

- Caniff : a visual biography, edited by Dean Mullaney
- Milton Caniff, Rembrandt of the comic strip by John Paul Adams, Rick Marschall, T. Nantier
- Meanwhile ... : a biography of Milton Caniff, creator of Terry and the pirates and Steve Canyon by Robert C. Harvey
- The complete Terry and the pirates, 1934-1936 by Milton Caniff
- Attachment and grief: the case of the death of Raven Sherman by Francisco Saez de Adana
- The Billy Ireland Cartoon Library & Museum



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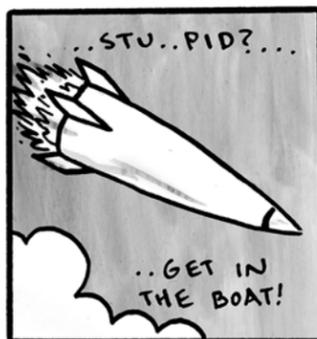
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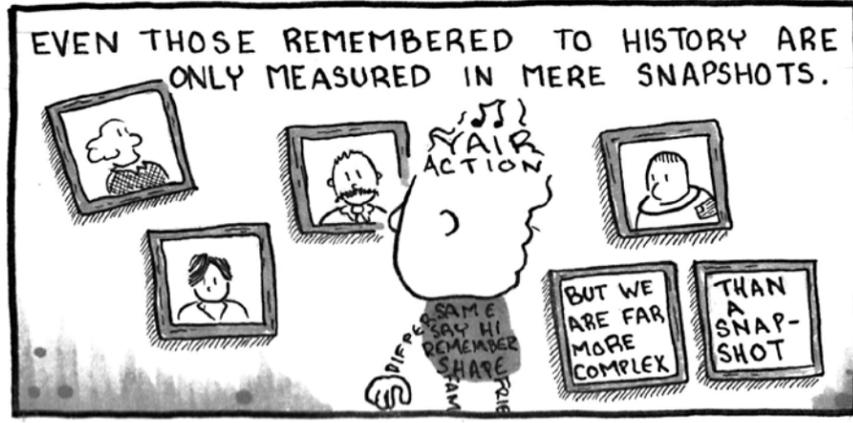
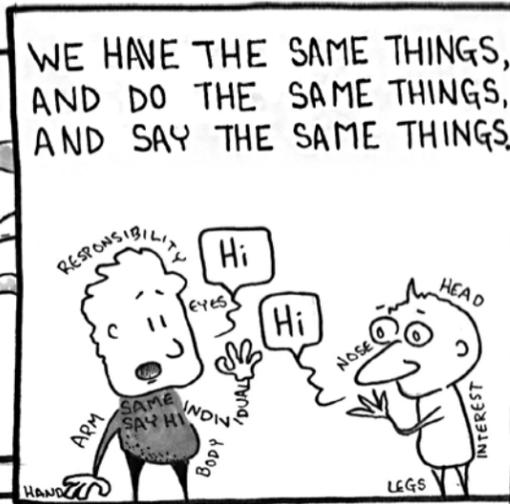




The End!

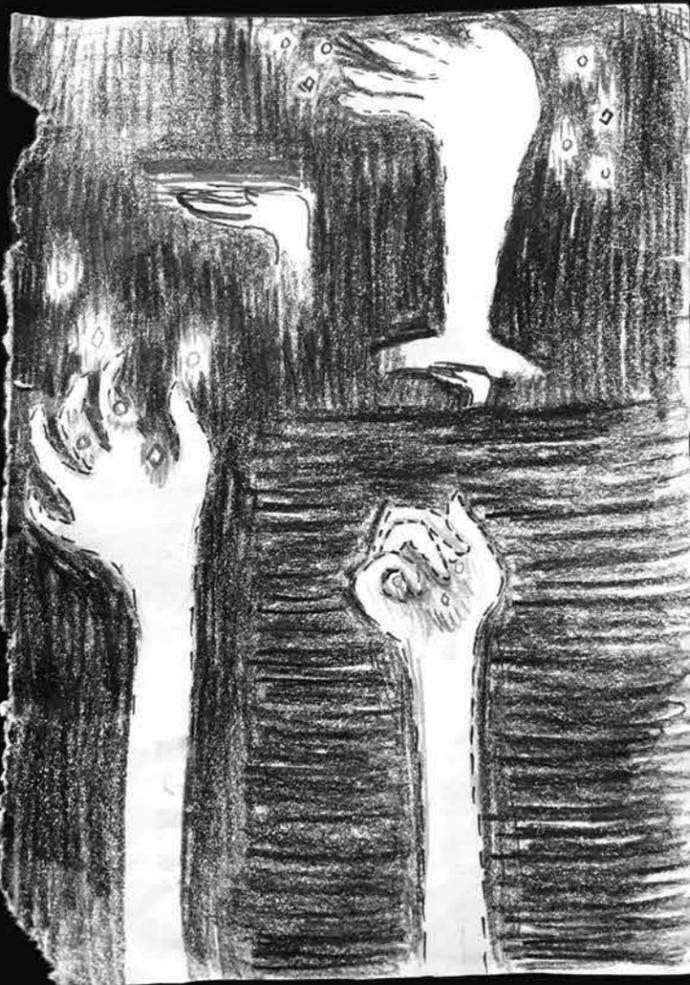
WE ARE NARRATIVE

GREG BALDRIDGE



Seven

by JessAnnArtz



TIPS TO HELP YOU START CARTOONING

By Steve Steiner

A lot goes into making comics. First, there's coming up with an idea, then writing it, and then drawing it. That's a lot of work and it can understandably feel like a daunting task to undertake for some beginners. To those out there itching to make their own comics, but too intimidated to put pen to paper, here are some of the methods I've practiced throughout the years that have helped me. Hopefully, they can help you too!

START A CREATIVE ROUTINE

Jobs, school, and other responsibilities can put a damper on your artistic endeavors. They can leave you tired and unmotivated, making comics the last thing you feel like doing. Carve out a block of time, like an hour first thing in the morning, reserved for nothing but working on your art. You may end up just staring at a blank piece of paper from time to time, but it will ultimately prove a productive habit.

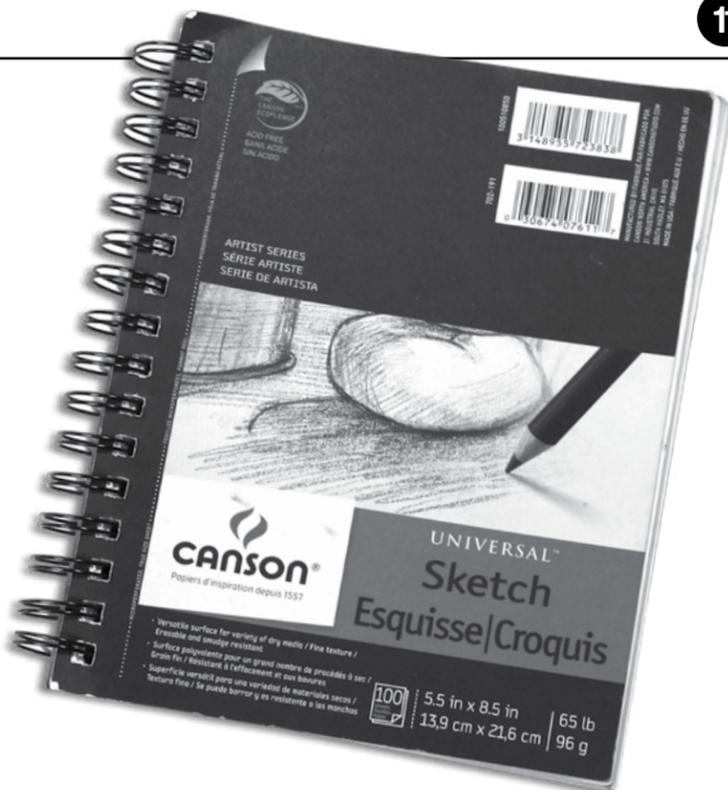
DRAW JOURNAL COMICS

Pulling some events from your day and turning them into a comic can be a great, low pressure way to start learning how you like to make your brand of sequential art. Don't focus on making them perfect. They can be drawn simply, stick figures even, and be full of misspellings. The best journal comics are spontaneous slices of life.

For those of you out there thinking "My life is boring. Who would want to read any comics about myself?" you need not worry. The point of the exercise is to get comfortable breaking up actions and conversations into digestible panels. You don't ever have to show anyone these comics, though your future self may thank you for keeping a diary of sorts to look back on.

LOOK OUTSIDE OF COMICS

Looking to only one medium for inspiration can lead to stagnation. Delve into other art forms like paintings, film, and graphic design to stimulate your mind. You could even find interesting story ideas by studying history, science, or mythology. Focus in on what interests you and don't be afraid to explore something new. You just might like it!



MAINTAIN A SKETCHBOOK

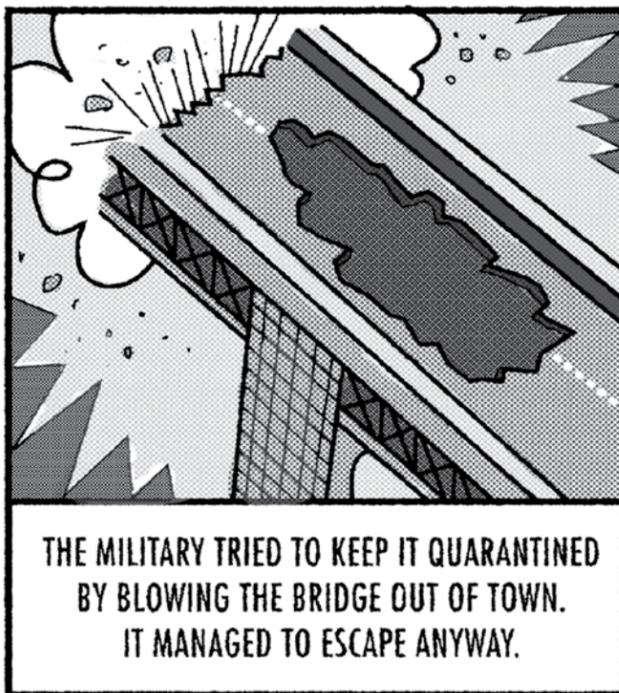
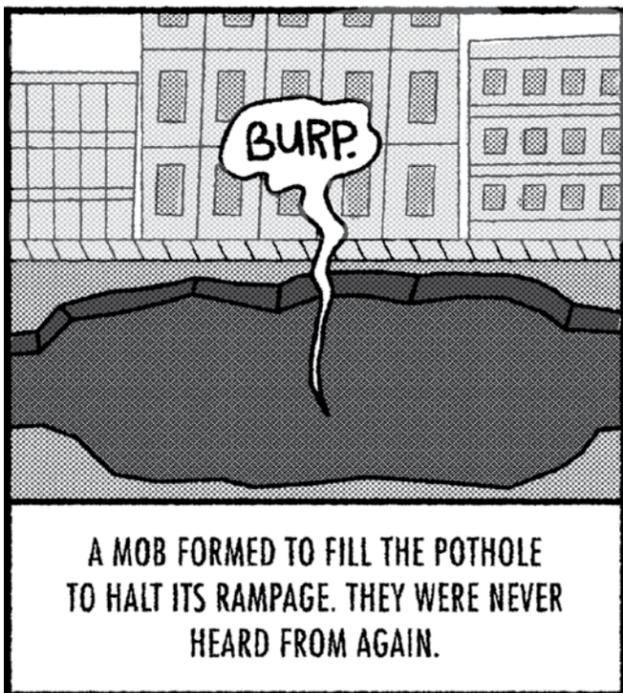
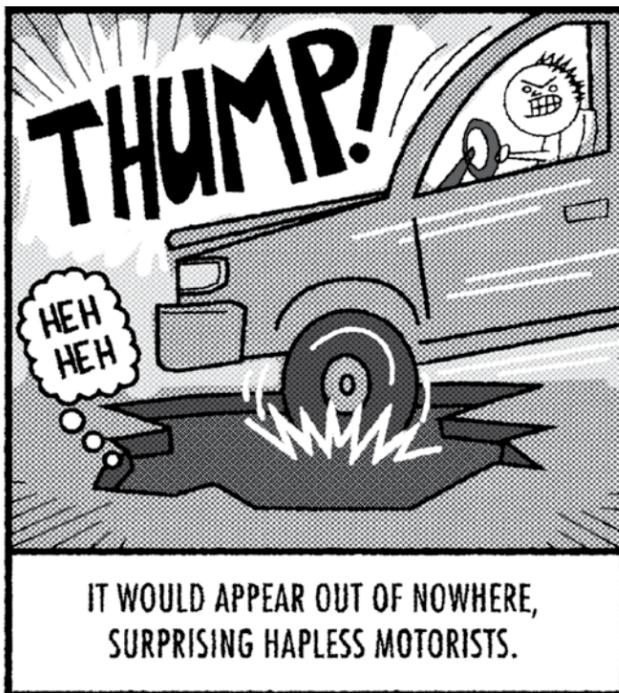
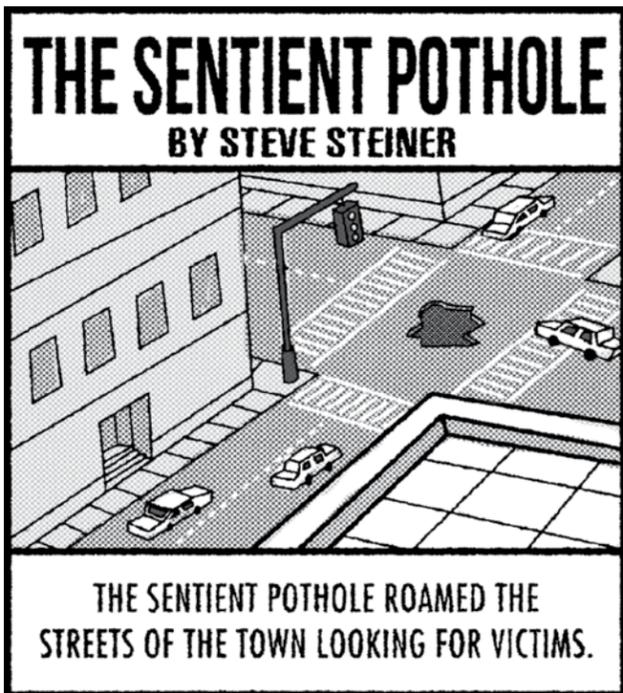
How do you know what subjects you want to make comics about if you don't even know what you like to draw? Sketchbooks are where every good project gets its start. I suggest filling up at least two sketchbook pages every day. You can draw from life, out of your own imagination, or even copy photographs you like from magazines. Don't be afraid to try out different styles, techniques and mediums. It should be a fun experience, so do whatever you can to not make it feel like a chore.

TAKE WALKS

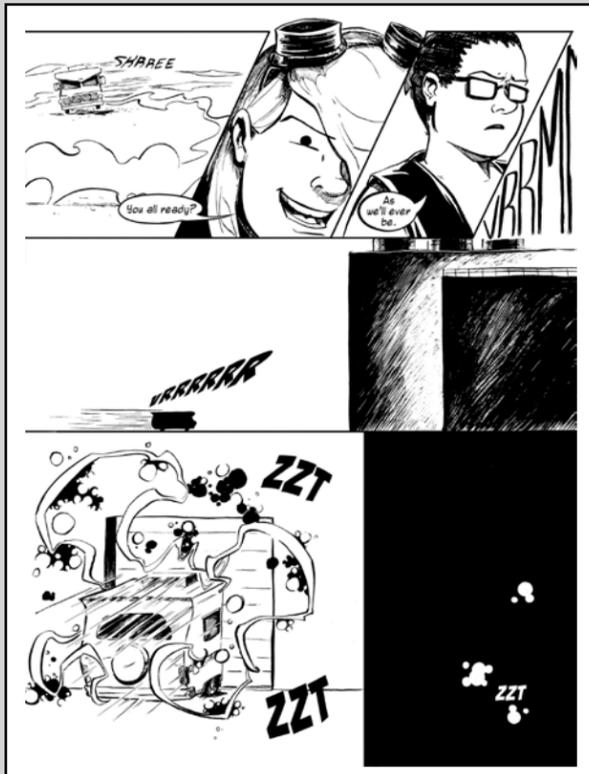
Make an effort to unplug from your phone and go for a walk. Let your mind wander without the constant bombardment of information from the internet. It's during long walks out in nature that I flesh out quite a few of my ideas.

DON'T BE TOO HARD ON YOURSELF

Self doubt is the number one killer of young artists. It can creep into even the best of us and derail a project. If you find yourself starting to second guess yourself and lose steam on a particular piece, it's important you embrace the challenge and finish it. Even if you find the completed piece not up to your standards, you still have something to show for your efforts. Evaluate what you like and don't like about it and try to use it as a learning experience for your next project.



ALL-AGES CREATORS SPOTLIGHT



Patrick Lay (left) and Nick Dutro (right)

NICK DUTRO & PATRICK LAY

Patrick Lay is a cartoonist from northwest Ohio. His comics are teen and all-ages stories about our relationships with each other and the ups and downs of a wild world. He earned a B.S.F.A in Oil Painting from Valparaiso University and recently earned an MFA in Comics from the California College of the Arts. Nick Dutro works in economic development in northwest Ohio and formerly was a reporter and editor at a daily newspaper. He graduated from Ohio Northern University with a degree in journalism. He lives with his wife and two daughters.

Nick Dutro and Patrick Lay teamed up to bring a new all-ages comic to life called *Multi-*, an adventure about kids, robots, superheroes and different worlds.

In the first issue, Rumor and Gregor Edison are

searching the Multi- for their parents and enlist the help of a superhero, Artist-Man. After years away from superheroics, Artist-Man responds to a mysterious advertisement for a bodyguard position. But when he meets his new clients, something tells him this is more than he signed up for...

Rumor and Gregor continue searching the Multi- for their parents in the second issue with Artist-Man to guide them on their journey. The three adventurers search for Rumor and Gregor's parents on a new world. That is, until they are caught in the sights of the indigenous species; The CAZTEKS!

The fifth issue will be released in December and can be found at patricklaycomics.com and gumroad.com/plutarian2

KID'S KORNER

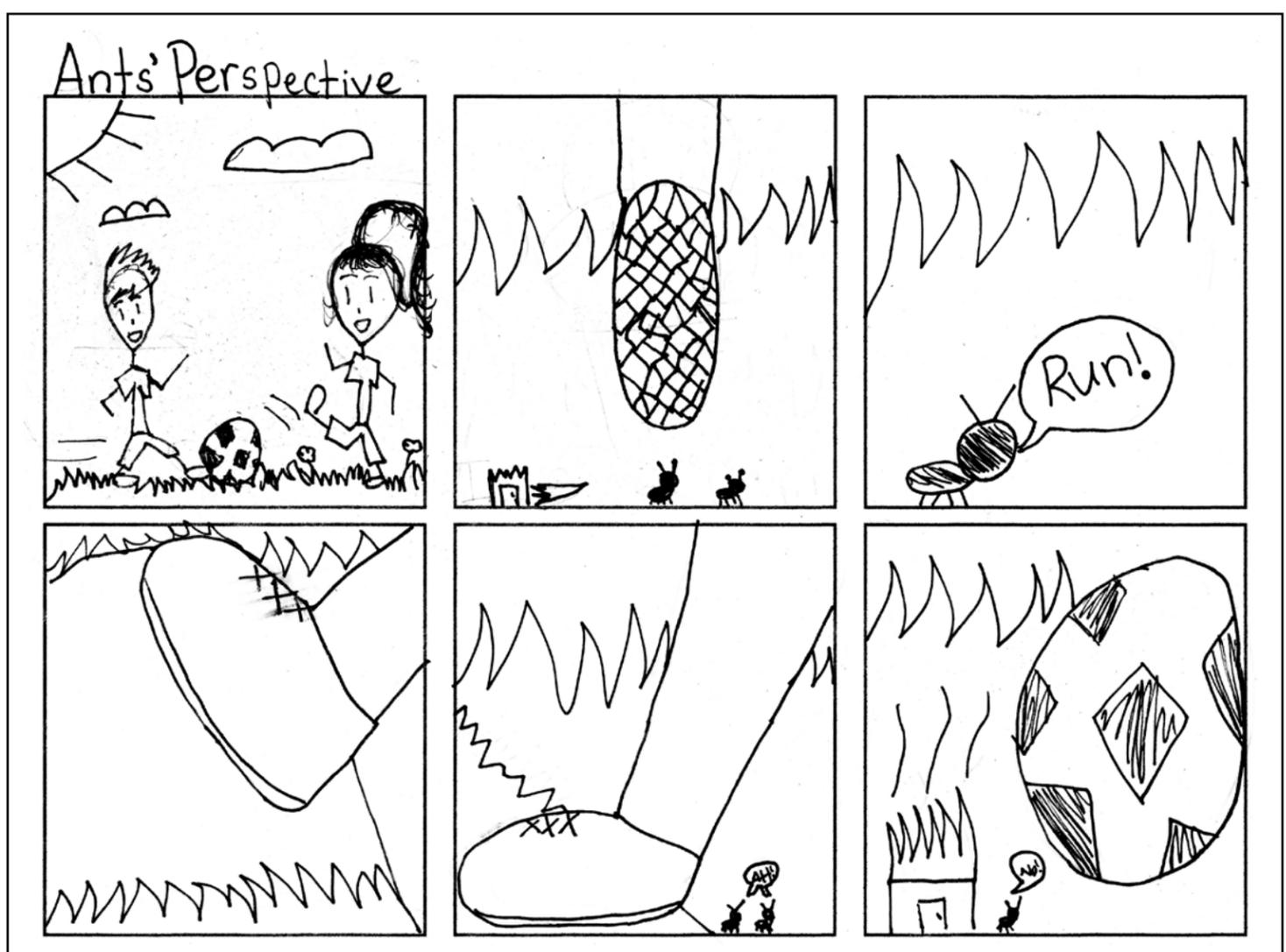
Hey kids! Do you like to draw comics?

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.

Please note that all published Kid's Korner comics will be considered donated material.



By Aubrey H., Age 12



DO YOU EVER...

CATCH YOURSELF

...FALLING?

by CHANDU TENNETY



Is it all true? Is that really you?



No. That's the impostor. The voice meant to keep you down. Safe. Predictable.



No more!



No more.



Next time, go ahead. Open your arms...



...AND CATCH YOURSELF!

A LOOK AT FANTASY COMICS



The fantasy genre can trace its origins all the way back to the very beginnings of literature when stories were rooted in folklore and mythology. It's had a particular attraction to people through the centuries, but experienced a kind of renaissance in the 1930's thanks to authors such J.R.R. Tolkien and C.S. Lewis. Since then, the genre has become a staple of our modern pop culture.

We often think of fantasy work as including elaborate medieval settings, sword-wielding warriors, evil monsters, epic quests, and spectacular displays of magic come to mind. This is particularly true when it comes to popular fantasy comics such as *Conan the Barbarian* (Marvel Comics) and *Elfquest* (by Wendy & Richard Pini), though the genre has been expanded greatly to include a variety of works.

Here is a short list of some notable fantasy comics that have been produced throughout the years:

- **Cerebus the Aardvark** (Aardvark-Vanaheim, Inc.)
- **Fables** (Vertigo Comics)
- **Groo the Wanderer** (Sergio Aragonés)
- **Little Nemo in Slumberland** (Windsor McKay)
- **The Maxx** (Image Comics)
- **Mouse Guard** (Archaia Entertainment)
- **Red Sonja** (Dynamite Entertainment)
- **Sandman** (Vertigo Comics)
- **The Wicked + Divine** (Image Comics)

COMIC REVIEWS

BY DEREK BAXTER

NIMONA by Noelle Stevenson

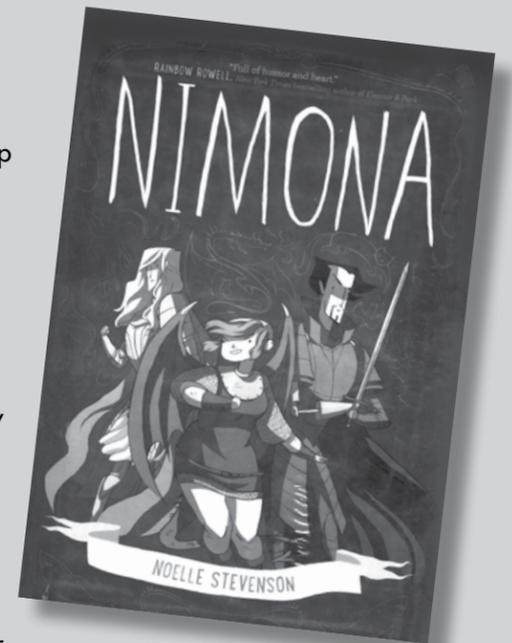
Nimona, by Noelle Stevenson was originally published as a webcomic on Tumblr in 2012 as part of Stevenson's senior thesis. HarperCollins would go on to publish the graphic novel in 2015. It has since gone on to be recognized for several awards, including being a National Book Awards finalist and an Eisner Award nominee for Best Digital/Web Comic.

The titular character, Nimona, is a shapeshifter that shows up in the lab of Lord Ballister Blackheart, a former knight turned supervillain whose nemesis is the knight, Sir Ambrosius Goldenlion. The history between the two knights contrasts with Nimona's lack of a history to give the story some real pathos that pays off by the end. We

are given little snippets of Nimona's origins, but can never be completely sure what is real and what isn't.

The initial villain/sidekick relationship between Nimona and Blackheart quickly evolves into a friendship and a father/daughter relationship, which only grows more complicated as events unfold. Stevenson creates wonderful parallels between a sidekick who grows increasingly frustrated by her supervillains steadfast adherence to the rules and a teenager who desperately wants to come into their own.

I highly recommend this graphic novel as a story of redemption, self discovery, and a well told fantasy story about coming of age.



BONE: Out from Boneville by Jeff Smith

I can't believe it's taken us this long to get to Jeff Smith's epic, *Bone*. If you grew up patroning comic stores in the 90's, like I did, you are probably already familiar with the artwork of *Bone*. I remember seeing issues and posters of the little bald white cartoon characters set against a fantasy world backdrop on the shelves and walls of my local comic shop. Maybe I was more prone to seeing Smith's work, growing up in Columbus, Ohio, as that is where he works and resides to this day. But regardless of where you reside, *Bone* has become an international hit and independent comic book success story.

For this review I focused on the first collected volume, *Out of Boneville*, which brings together the first six issues of the series, this time in full color. The book quickly throws you into the world of Fone Bone and his cousins, Smiley Bone and Phoney Bone, as they have recently been chased out of their hometown of Boneville due to some unspecified shady dealings on Phoney's part. The group is quickly separated, and spend months apart in a picturesque fantasy world landscape, complete with a dragon, talking bugs of varying height, and dumb but dangerous rat creatures. Each Bone cousin engages in their own adventure before being reunited just as the book ends, with Fone Bone being our main protagonist and point of entry into this world.

Jeff Smith has said he is inspired by *Moby Dick* and *Huckleberry Finn* as well as the fantasy worlds of *Star*

Wars and *Lord of the Rings*. He really has a handle on what makes fantasy/adventure worlds work. I remember the first time I read through this book feeling a sense of fear when our heroes encounter the aforementioned rat creatures. Perhaps it's a combination of the artwork and character behavior, but the creatures fill the page with a malevolence that really captures the danger of this world *Bone* inhabits.

The artwork looks like it is pre-made to be an animated feature, as if you are looking at cartoon storyboards, which makes a lot of sense when you consider that Smith, along with some friends, once did animation work on commission through their own Character Builder Studios. Every detail of each panel, from characters to backgrounds is so vibrant, it's like reading a fully realized cartoon. The character design of the Bone cousins is simple yet expressive, while being unique yet familiar. I couldn't put my finger on what it reminded me of until I read that Smith was influenced by Walt Kelly's *Pogo*. Even looking at just one page, it's hard to believe it hasn't been commissioned to be an animated series or movie, although it has been in some form of development since the late 90's.

With Smith's grasp on how to build characters and what makes fantasy so effective, it's no wonder *Time* magazine has referred to *Bone* as "the best all-ages graphic novel yet published." It truly is a wonderful escape for readers of all ages.



CONTINUED FROM PAGE 2

5) Can you describe the process of collaborating with Jorge?

Jorge's one of my oldest and dearest friends. We met in film school at OSU and we collaborated on some projects there. Over the years we talked about doing something together, continuing that collaboration. So when I came up with the concept of Claudette, we knew we'd found the right project. Jorge took the basic concept and fleshed it out, made it come to life. Our process is very fluid. We usually work out the story together, and spend a long time figuring out the themes, character arcs, all that good stuff. Then Jorge writes an outline, and we go back and forth on that. Eventually he'll go off and write a full script that I can work from. He writes it in TV format, meaning that he doesn't breakdown every page panel by panel like a lot of writers do. It's up to me to figure out the pacing, page layouts, and shot distribution. And even as I'm drawing the pages, there's a lot of discussion back and forth. We're not afraid to critique each other's ideas, there's no ego involved. That's one advantage of working with a close friend, I suppose.

6) The Chronicles of Claudette has quite a cast of characters including the bombastic and brave Claudette to a king made up of water. How did you come up with the character designs?

This is where that whole idea of making comics at the right time and my own way comes into play. My style comes out of hundreds and thousands of hours at the drawing table. When I design characters, they're almost fully fleshed-out. I don't go through many revisions. I just have to please myself, so if the first doodle looks right, I go with that. That's one advantage of creating your own world. When I work on a show like Scooby Doo, I have to draw those characters "on-model", I have to stick to that established style. I don't have to deal with those restrictions in my books.

7) What are your future plans for Claudette? Are there more books in the works?

Claudette is on hold while Jorge and I work on our next two books for First Second. The first is called "Call me Iggy". It's a Young Adult graphic novel set right here in Columbus, about a Colombian-American kid who's out of touch with his heritage, until the ghost of his Grandfather appears to school him in the ways of life, love, and Spanish grammar. The second book is a direct sequel to "Iggy", but we're still working out the story on that one. But fear not! We're not done with Claudette. We really love those characters, and the world they live in. We'll go back there someday. In the meantime, you can check out my Instagram this October. I've done Claudette drawings for Inktober the last two years, and I plan to do it again this year. So stay tuned.

8) You've been a storyboard artist, animator, layout artist, writer, character designer, director and producer. Is there anything you liked best or wish you had the opportunity to try?

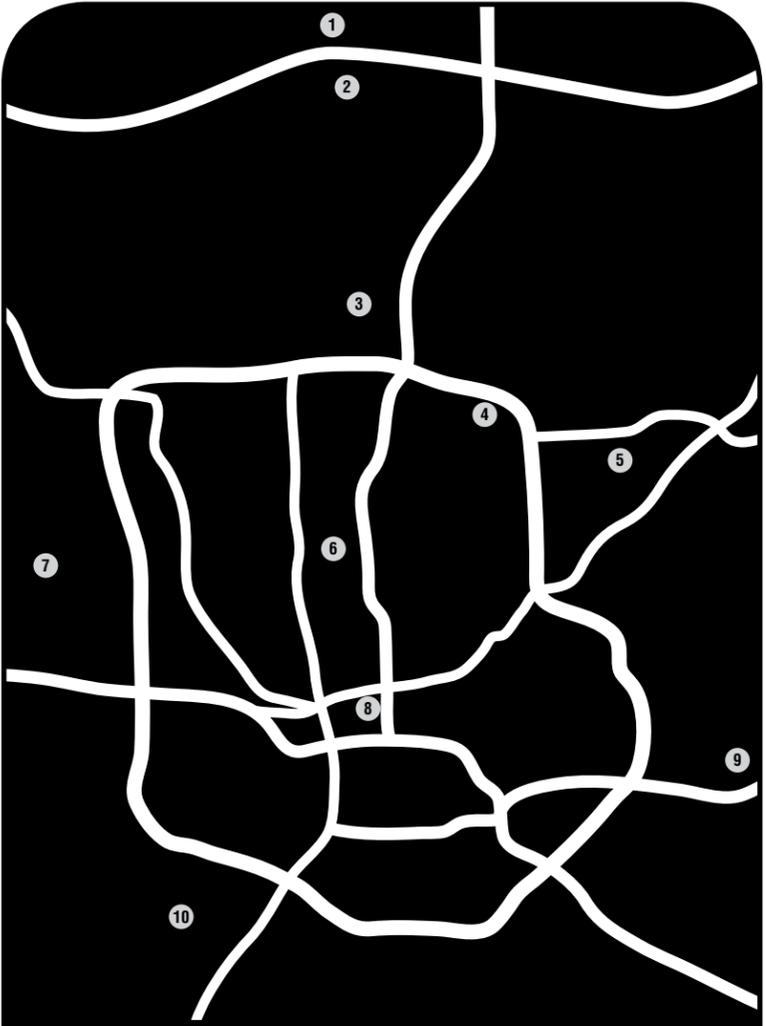
I really enjoyed directing and producing. It was cool to be able to put my own creative stamp on a project, to be trusted with my particular vision. And most of all, it was fun to work with so many talented people. It could be grueling at times, tight schedules and all, but it was mostly a blast. It would be fun to have my own animated series on the air some day. There's been interest in Claudette over the years, so that could still happen.

9) I read that you previously lived in Los Angeles. Can you describe why you made the decision to make Columbus your home?

L.A. is where the animation industry's at and that's why I moved there, but it can be tough at times. The pace of life can really get to you. I knew that I could still work remotely from Columbus, based on the relationships I'd built over the years. So the move was based on quality of life and wanting to raise a family in Ohio.

10) Do you have any advice for people looking to create and/or publish their own work?

My advice is this: don't wait for anyone to give you permission or approval to make your own comic, or film, or whatever. If you have a story to tell and you want to share it with an audience, there's never been a better time to do that. You can share it instantly on any number of platforms. Just commit to putting in the hours, weeks, and possibly years, of hard work that it takes to create a work of value. Even if you draw one page a day, or a week, commit to it. You'll see how quickly it adds up!



LOCAL COMIC BOOK STORES

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

UPCOMING EVENTS

COMICS VS. ART IV: THE GODS HAVE SPOKEN
When: Opening Saturday, September 7 - 6pm to 9pm
(The show will be up through September)
Where: Wild Goose Creative
2491 Summit St, Columbus, OH 43202
Admission: Free

IN CONVERSATION: R.L. STINE AND JENNY ROBB
When: Saturday, September 14 from 5pm to 7pm
Where: The Billy Ireland Cartoon Library & Museum
1813 N. High St, Columbus, OH 43210
Admission: Free

CARTOON CROSSROADS COLUMBUS (CXC) 2019
When: Thursday, September 26th through Sunday September 29th
Where: Ohio State University and Downtown Columbus
(See back cover for more details)

WIZARD WORLD COMIC CON COLUMBUS 2019
When: Friday, October 18 - 4:00pm to 9:00pm
Saturday, October 19 - 10:00am to 7:00pm
Sunday, October 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

BUCKEYE COMIC CON
When: Saturday, November 24 from 10am to 4pm
Where: Courtyard Marriott Columbus West
2350 Westbelt Drive, Columbus, OH 49228
Admission: \$4

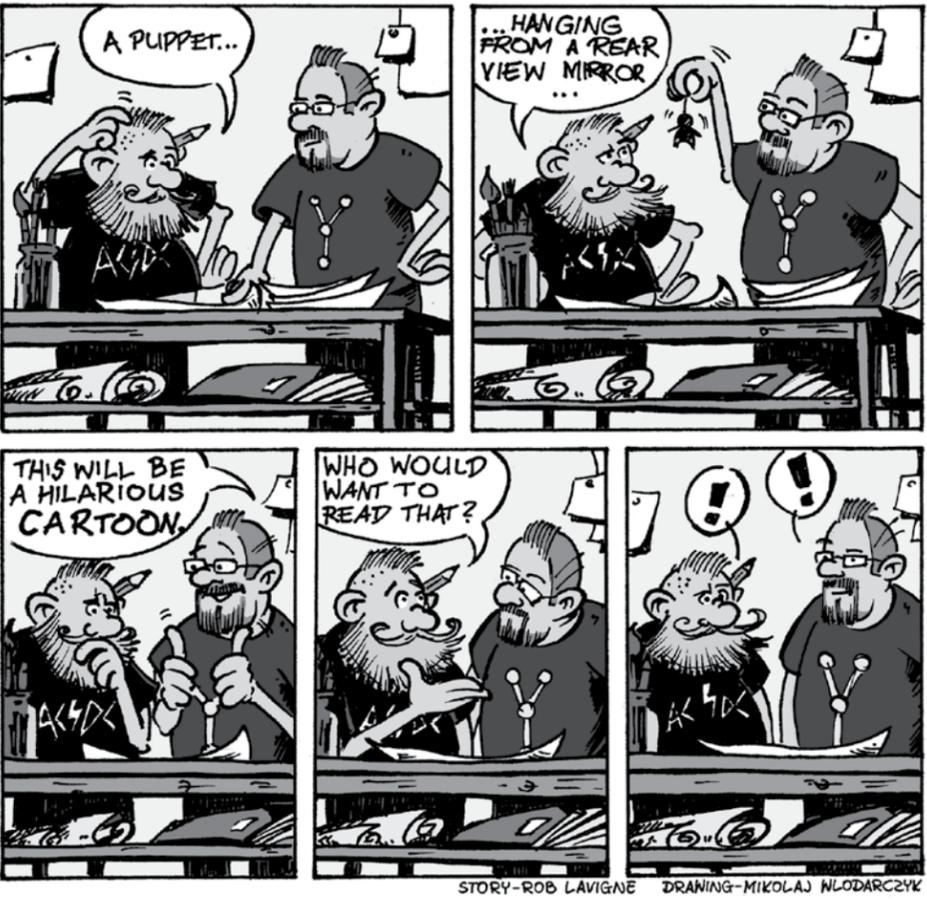
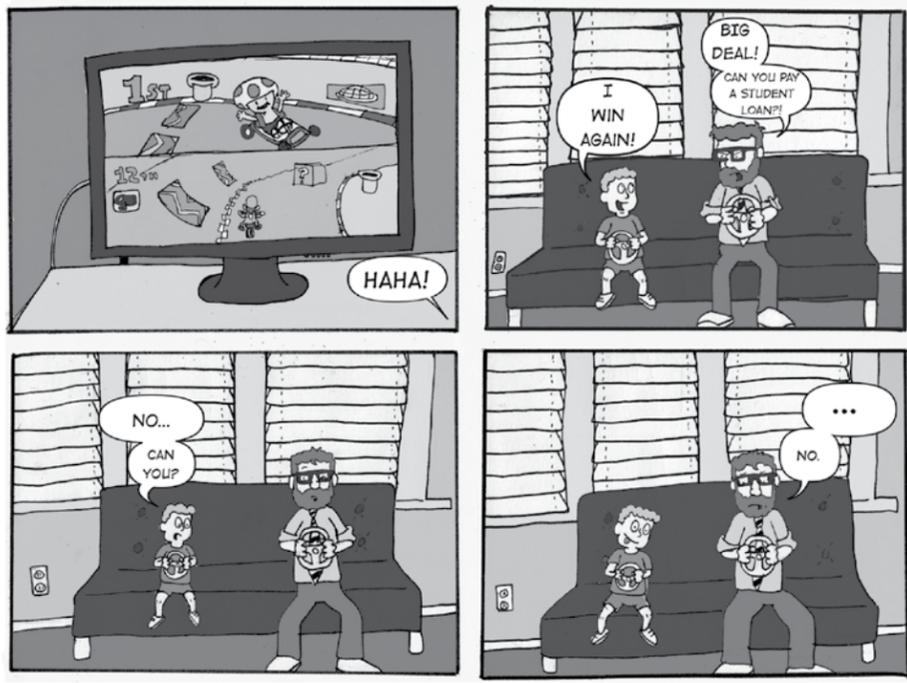
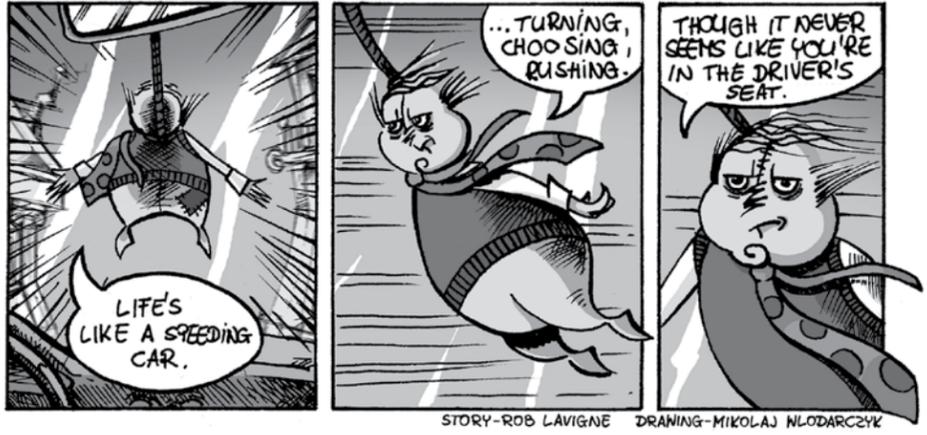
GENGHIS CON CLEVELAND
When: Sunday, December 1 from 2pm to 7pm
Where: The Tenk Building in The Flats
2111 Center Street, Cleveland, Ohio 44113
Admission: Free

The Funnies

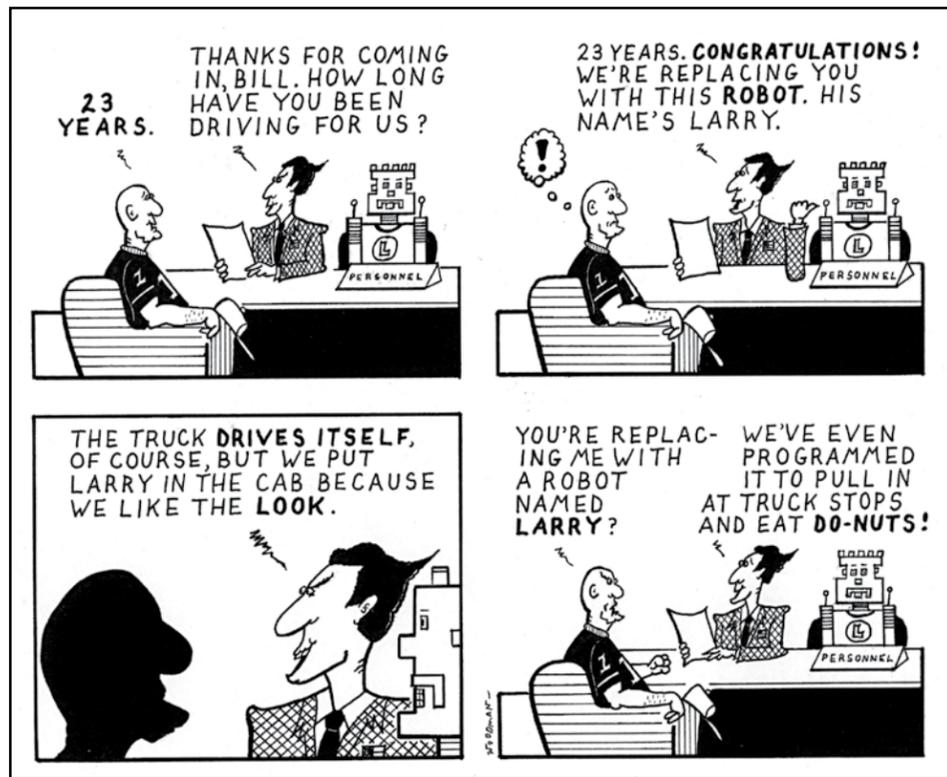


ROB LAVIGNE & MIKOLAJ WLODARCZYK

DEREK BAXTER



THAD WOODMAN



TO SAN DIEGO AND BACK



We hope you've enjoyed this issue of the *Columbus Scribbler*! An exciting thing happened in the time between our last issue and the one you hold in your hands: we were nominated for an Eisner Award! This is a huge deal in the comic world. It's the equivalent of the Oscars for comics. We were nominated in the category of Best Comics-Related Periodical/

Journalism and made the journey out to San

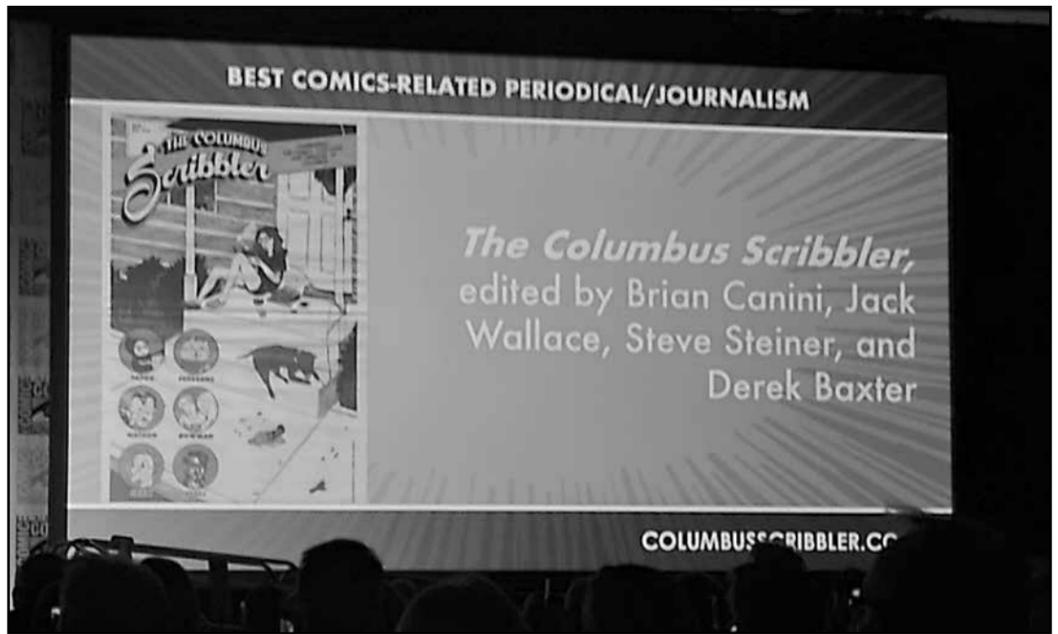
Diego Comic-Con for the awards show.

The *Columbus Scribbler* was created to introduce comics to everyone. We couldn't be prouder of this recognition, not just for ourselves, but for Columbus' comics community as a whole. We're ecstatic to be able to help expose the general public to the wealth of talent residing in our city.

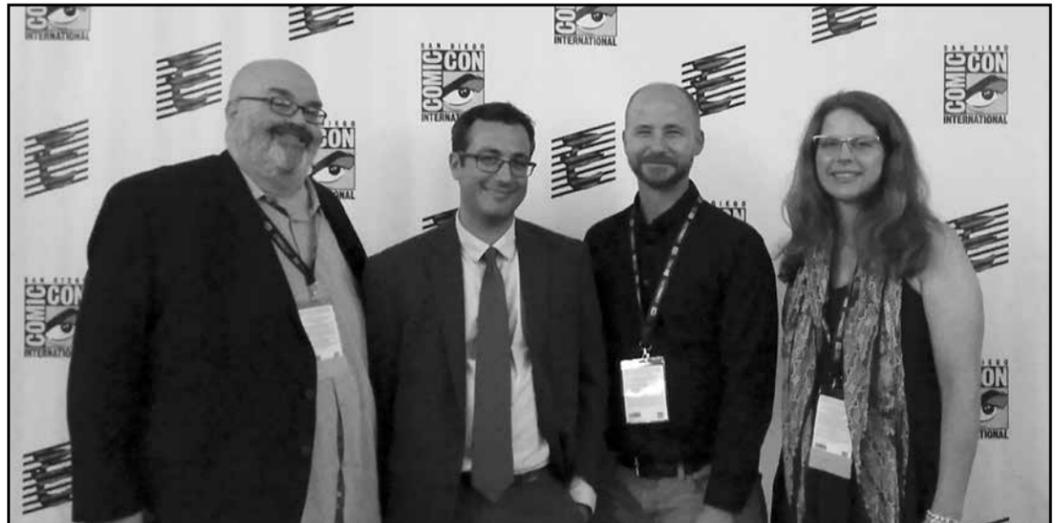
Remember, all anyone needs to become a fan of comics is the right introduction. To quote Alejandro Gonzalez, winner of this year's Will Eisner Spirit of Comics Retailer Award, "Life is better with comics." We look forward to continuing this paper to help bring people into this wonderful medium.

A big thank you to the people of Columbus. To all the artists and creators who have contributed. To all the residents that have picked up a copy, and to all the businesses that continue to support us. Thank you!

- Brian Canini



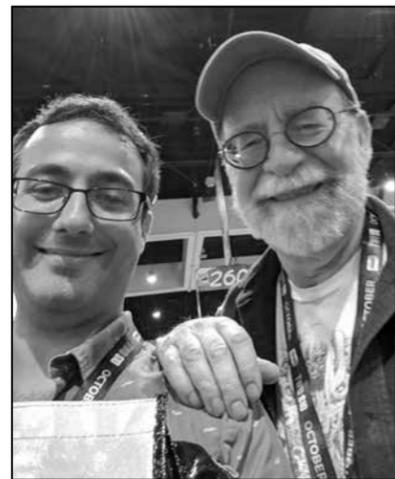
The *Columbus Scribbler* appearing on the big screen during the 31st Annual Will Eisner Comic Industry Awards ceremony, held at San Diego Comic-Con last July.



The Scribbler's **Brian Canini** and **Jack Wallace** posing with Cartoon Crossroads Columbus (CXC) board members **Tom Spurgeon** and **Rebecca Perry Damsen**.



Jack Wallace with Columbus' own **Victor Dandridge** (*Vantage:Inhouse Productions*) and **Allen and Nia Harrington**, owners of *Krazzy Comics* located in Gahanna. Victor will be the subject of the "10 Questions" feature in the next issue of *The Scribbler*.



Brian Canini snapped some selfies with legendary comic creators **Walt Simonson** (*Thor*, *X-Factor*, *Fantastic Four*) and **David Lloyd** (*V for Vendetta*).

THE MINDS BEHIND THE COLUMBUS SCRIBBLER



BRIAN CANINI (far left)
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 (middle left)
mulletturtle.com

Steve Steiner is the man behind Mullet Turtle Comics – a publisher of weird humor zines and comics. *Nobody Can Eat 50 Eggs*, *The Mystery of the Space Ham*, *The Many Clones of Burt Reynolds*, and *Satan Cat* are some of his many titles. He lives in Groveport, Ohio with his wife Jennifer.

JACK WALLACE (middle 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.

DEREK BAXTER (far right)
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*.

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CARTOON CROSSROADS COLUMBUS

SEPT. 26-29, 2019

FUN! FREE! COMICS!
ALL-AGES! CLASSES!
ANIMATION! DRAWING!
SIGNINGS!

CXC 2019 KEYNOTE SPEECH

MIKE MIGNOLA (CREATOR OF HELLBOY)
IN CONVERSATION WITH JEFF SMITH

SEPTEMBER 27 • 4:00PM - 5:00PM
WEXNER CENTER FOR THE ARTS (AUDITORIUM)

CXC 2019 SPECIAL GUEST MIKE MIGNOLA IS A LEGENDARY CARTOONIST, ILLUSTRATOR AND DESIGNER. JOIN US FOR THE 2019 CXC KEYNOTE, WHERE MIKE WILL BE IN DISCUSSION WITH ANOTHER SUPERSTAR COMICS-MAKER: CXC ARTISTIC DIRECTOR JEFF SMITH. SIGNING TO FOLLOW! RESERVE TICKETS AT WEXARTS.ORG.



ALSO FEATURING SPECIAL GUESTS:

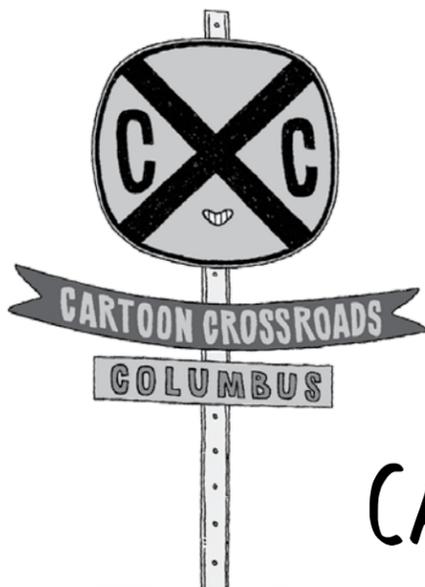
MARY FLEENER • DAV PILKEY • JAIME HERNANDEZ
HELLEN JO • IVY ATOMS • CARTA MONIR • HILARY PRICE
NATE POWELL • PATRICK MCDONNELL • TERRY MOORE • THE NIB
HO CHE ANDERSON • TERRI LIBENSON • AAEC • NATASHA ALTERICI
ROBB ARMSTRONG • KAL • EZRA CLAYTAN DANIELS
P. CRAIG RUSSELL • BUKI BODUNRIN • GRAPHIC MEDICINE • ZUNAR

CXC EXPO AND BOOK FAIR

SATURDAY, SEPTEMBER 28 • 11:00AM - 5:00PM
& SUNDAY, SEPTEMBER 29 • 1:00PM - 5:00PM

COLUMBUS METROPOLITAN LIBRARY, MAIN LIBRARY

THE BACKBONE OF THE CARTOON CROSSROADS COLUMBUS EXPERIENCE, THE EXPO AND BOOK FAIR BRINGS TOGETHER 135 COMICS-MAKERS, ALL WITH NEW AND EXCITING COMICS TO SELL, ON THE BEAUTIFUL SECOND FLOOR READING ROOM OF THE CML MAIN LIBRARY.



FOR MORE INFORMATION ON EVENTS AND GUESTS, GO TO

CARTOONCROSSROADSCOLUMBUS.COM