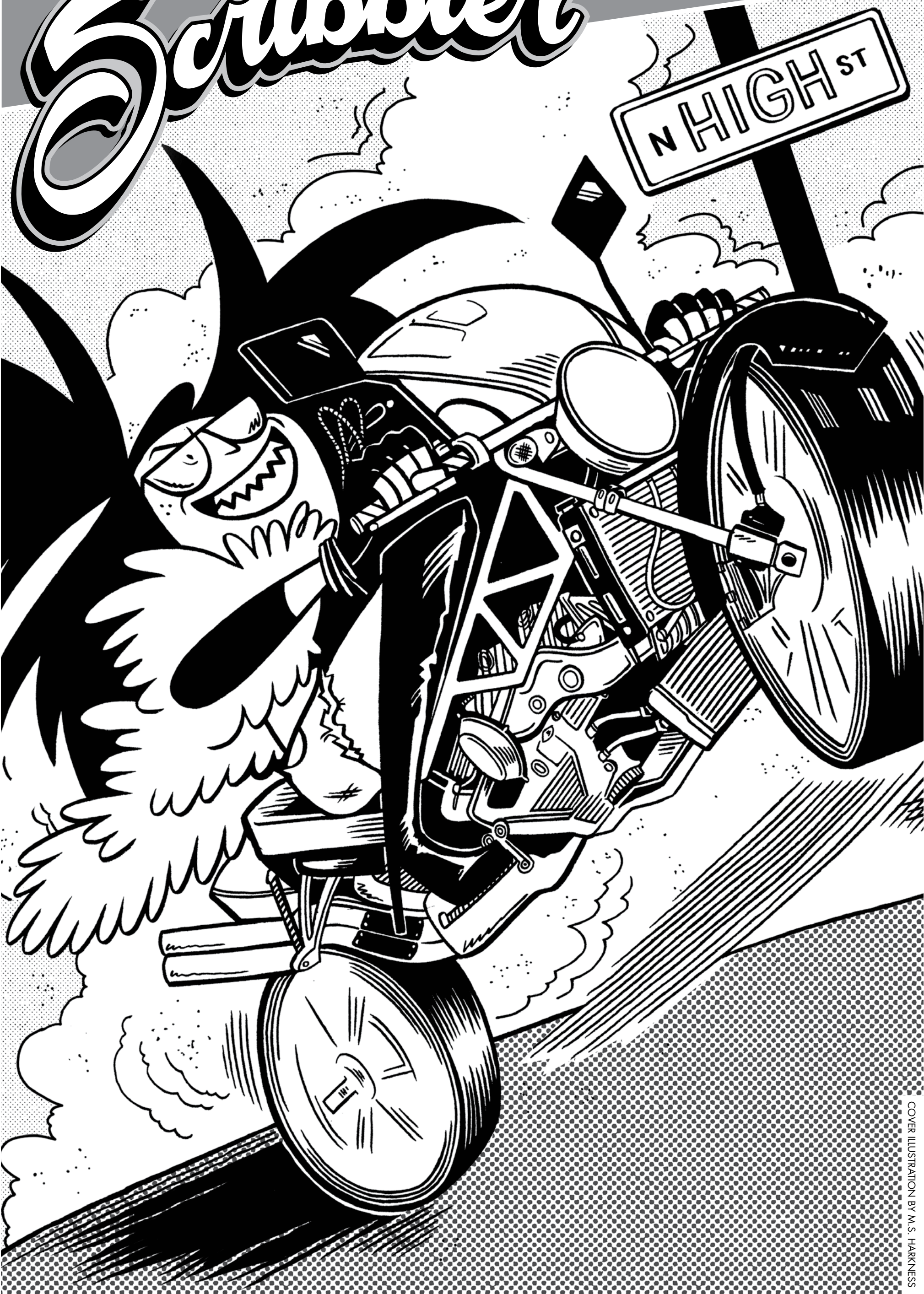


ISSUE 9  
SPRING 2022  
**FREE!**

# THE COLUMBUS Scribbler

CELEBRATING  
THE COMICS, CARTOONS  
AND CREATORS OF  
CENTRAL OHIO

N HIGH ST



COVER ILLUSTRATION BY M.S. HARKNESS



# THE COLUMBUS Scribbler

COLUMBUSSCRIBBLER.COM

Cover illustration by **M.S. Harkness**  
msharkness.com • instagram.com/m.s.harkness

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

## A MESSAGE FROM THE SCRIBBLER

Welcome to the ninth installment of your local *Columbus Scribbler*! As usual, we have another fantastic issue lined up for you, starting with our feature interview of cartoonist M.S. Harkness, who also graciously illustrated the cover art. We'd also like to thank the local cartoonists who have contributed their comics and cartoons. Be sure to check out all of these incredible artists at your local comic book store (see page 19 for a store near you).

In appreciation of M.S. Harkness's love of weightlifting, as well as the impending Arnold Classic happening in our fair city (March 4 - 6), we were inspired to highlight and explore a theme of physical fitness throughout the issue. This includes Jack Wallace's choices of comic reviews (page 18) and a look at Arnold Schwarzenegger's many appearances in comic form (center spread).

Columbus is an amazing city and offers so much to the world of comics, from some of the nation's greatest comic shops and conventions, to the largest comic collection on display in the world. And that's not even accounting for the astounding talent our city is bursting at the seams with. The *Columbus Scribbler* continues to be impressed by the level of creativity and range of styles our creators have on display. We all bring something to the table, whether you're a comic creator or a comic fan, superhero enthusiast or indie comic explorer. Let's work together to nurture our creative community by supporting one another to cultivate a greater love and admiration for comics as a whole. Together we will continue building up Columbus.

As always, you can help the *Columbus Scribbler* keep the scribbles coming by donating to our Patreon account or by PayPal via the link on our website (columbuscribbler.com). Never worry about missing an issue of the *Columbus Scribbler* and become an active supporter of the arts for as little as \$1 per month. When you join our Patreon you will receive your own copy mailed directly to your home.

Thank you for your continued support and remember... *Scribble on!*

- Brian Canini



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## THE MINDS BEHIND THE COLUMBUS SCRIBBLER



**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 is one half of the duo that produces the award-winning webcomic *Drunken Cat*.



**STEVE STEINER**

mulletturtle.com

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

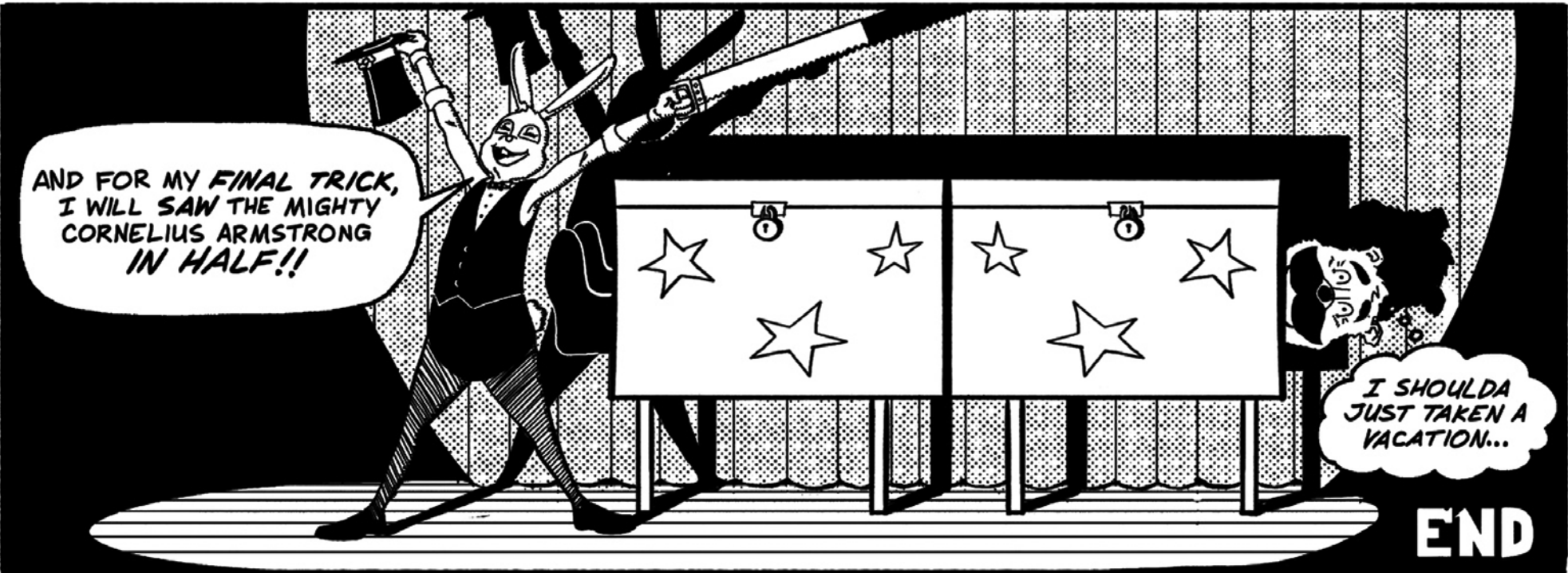
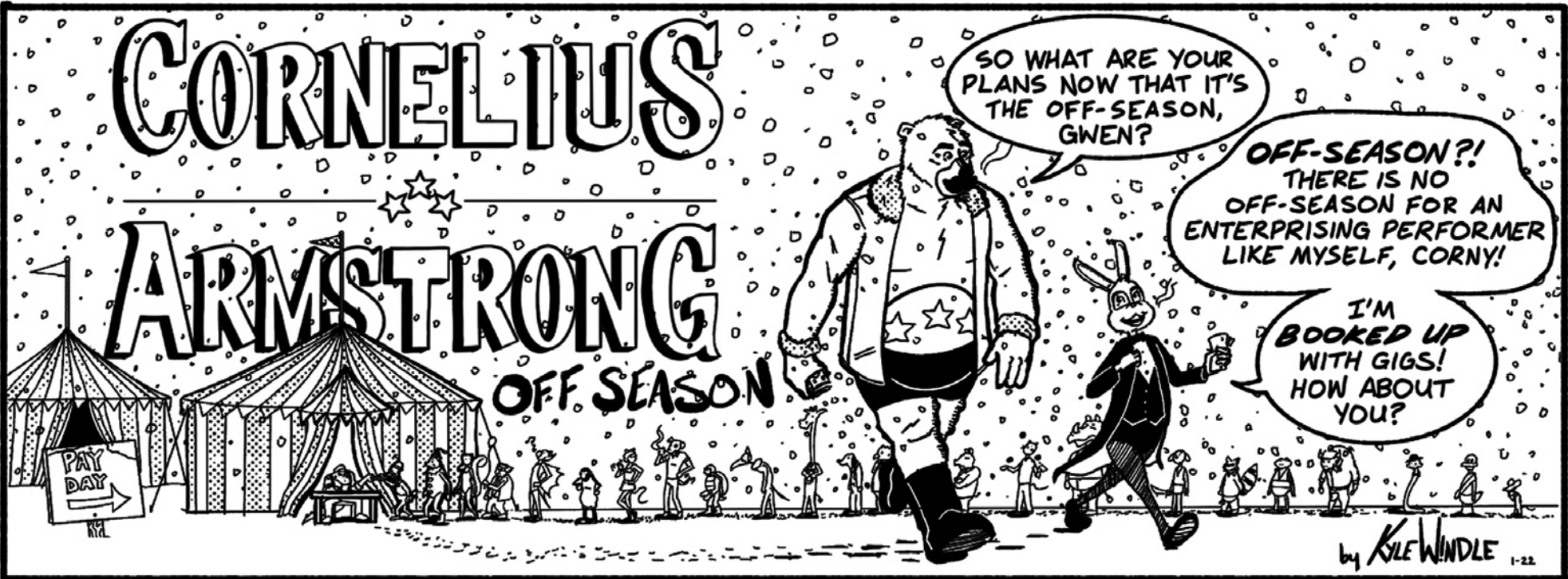


**JACK WALLACE**

disposablefictioncomics.com

Jack Wallace is a writer from Columbus, Ohio. He's 30-something, happily married to his wife Katie, and finds himself inexplicably working in finance. Disposable Fiction Comics started as a group of short stories and grew into a website and small press. His work includes the graphic novel, *Frankenstein for Mayor*. Jack currently works as a script writer for two animation studios, Essence Cartoon and Ownage Animation.







# 10 QUESTIONS WITH M.S. HARKNESS

*M.S. Harkness is a graduate of the Minneapolis College of Art and Design and a relative newcomer to Columbus, moving here in 2020. She is best known for her black and white autobiographical comics, such as self-published *Dope Dealer* and *Rotten*, as well as her first graphic novel *Tinderella*, originally published by Kilgore Books in 2018 and recently reissued by Uncivilized Books. Sometimes humorous, sometimes uncomfortable, sometimes heart wrenching, Harkness's comics offer a fearless look into the world of online dating, sex work, selling drugs, and physical fitness. Her second memoir, *Desperate Pleasures*, (also published by Uncivilized Books), depicts her search for fulfillment and forces her to deal with her own past trauma. Her forthcoming book, *Time Under Tension*, is due out from Fantagraphics Books in 2023. Besides her comic work, Harkness also works as a personal trainer. Columbus welcomes this fresh voice in the cartooning world.*

**1). In reading through past interviews, it sounds like you've been making comics in one form or another as far back as childhood. Can you tell us who inspired you and what kind of comics you read growing up?**

A pretty typical hash of global comics. When I was really little it was strips and such, but I read superhero and manga stuff when I was a teenager. I don't think I was really aware of autobiographical comics until I read *Blankets* in high school. Me and my friends would buy different comics and trade them to read amongst each other, or do the thing where you go to half price books and pick up a big bag of stuff.

**2). You moved here from Minneapolis fairly recently. What was that experience like and were there any particular reasons you chose to relocate to Columbus? What about Columbus' comic community do you find exciting?**

Moving sucked, but it was made easier by the pandemic because I had the money to do it. I got all that stimulus, so I was able to invest in a lot of things I couldn't really afford previously, so all of a sudden I had all these belongings to shuttle across the country.

Columbus has always been an amazing place to visit and it's the state where I did my first comic show. Everything is cheaper here, and it's closer to a lot more spots on the east coast that do comic shows, so there are more opportunities. It's more traditional and less progressive than Minneapolis, but if you're poor, it's an easier place to live. Because there aren't a lot of state grants and government help with things, people are a lot more inclined to actually give others a hand.

I like to visit bigger cities, but I like to live where it's cheap and simple. OSU football is fun to watch. What more could I want?

**3). In your autobiographical comics, you pen tales based on actual experiences from your life. As time goes on, do you ever reflect on your past work at all and does it ever conflict with your memory of events? Is there a difference between the "real" you and the comic depiction you present to readers, or do you feel they're one in the same?**

They're the same and they're not the same. Everything is subjective and personal, and I'm the only authority over myself. Does it matter anymore? Nobody ever has anything to say after I answer this question because my work is so uncomfortable most of the time, people just nod and we move along, almost sorry that they asked. I always wonder if it really makes it better for people to know or not. A long time ago in some TCJ (*The Comics Journal*) article, Phoebe Gleockner chewed out Gary Groth for asking her this same question and I'm starting to kinda agree with her to a point. I tabled in Philly a little while ago and some guy opened one of my comics, specifically to an explicit panel and just asked me "Uh, is this you?" sort of laughing.

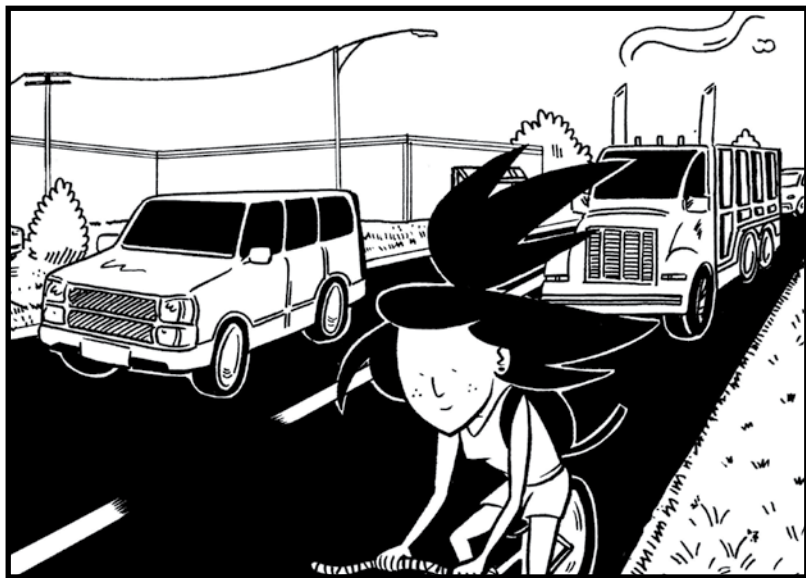
I think what people are asking me when they ask me this question most of the time is "WHY are you making autobio comics." Because that's the real meat of it right? Which one is it? Are you the ego







Harkness's memoir graphic novels *Tinderella* and its sequel *Desperate Pleasures* both offer unflinching looks into her personal life. You can find them at your local comic store or at [uncivilizedbooks.com](http://uncivilizedbooks.com).



maniacal person that wants to be some kind of celebrity and really you're just insecure and annoying? Or are you really awkward and weird and looking for community, but really you're just insecure and annoying? I think I'm mostly the first one, but also I never want to waste the time of anyone who's trying to read my work. If I have your attention, you won't be mad I've held it.

**4). Your work can jet back and forth between being darkly humorous and self deprecating, to sordidly depressing, to inspiring. How do you balance the tone of your work? Is it even a consideration in telling an honest tale?**

Absolutely it's a consideration. It's all about knowing all the modes of communication you're putting forward in a comic. You have everything at your disposal, assuming you can draw, so you just have to learn what's acceptable and what will actually hit. I think with my last books it was about trying to edit down and be more reserved, considering I was talking about a lot of depressing stuff. With this next book I'm trying to stretch more and show a bigger world within the comic, with a lot more breathing room that actually has a lot of energy showing more ordinary moments. Small things that you forget about if your power of observation isn't there.

**5.) Many of us would consider the stories you share to be deeply personal and perhaps reluctant to share them with a wide audience. Does being open about yourself come naturally? Have you ever caught any flack from friends and other figures you insert in your comics?**

Being open is weird and really I'm just bad with secrets. Seriously, just don't tell me stuff if you don't want me to say it out loud.

My whole childhood I had to hide the fact my dad was molesting me and so I had this alternate reality where I was sort of saving my family from poverty by holding this secret. It ended up coming out eventually, but not because I said anything. I think the fact that I held it in as long as I did and ultimately had no control over the rest of my family finding out really messed me up. My mom ended up making a blog online where she basically thoroughly explained our intimate family secrets and the subsequent court proceedings when I was like 16, and then you throw on whatever growing up online does to you... Yeah. I don't know.

Literally the only power I had over that situation was my ability to tell/not tell and that completely got away from me and sort of shattered any notions I could hold for being able to keep the family together by just bearing this abuse. If you don't have control over your own narrative, you don't have any sort of self esteem or idea about who you are. So I guess I've sort of over-corrected where I'm just putting everything on blast in my work. There's a lot of ways this can all go wrong and I'm sure I'll make a horrible mistake at some point.

I've definitely changed things to be more respectful/cover people's butts where I can. Comics aren't worth ruining relationships.

**6). Can you tell us about your process? Do you spend hours fine tuning a script before moving on to the other steps like thumbnailing panels? How do you decide which snippet of life would make a great comic?**

A good story is a good story. I'm the 'main character' and I'm very attached to people and the material world and although I have these life experiences that are beyond the pale of normal life at times, I'm pretty grounded in that I'm telling stories about wanting love and intimacy and finding failure and doubt inside myself. I make messy thumbnails with a loose script about the general idea for the book I'm going to make. As I work through pencils, I'm making sure that the dialogue and framing follows the logic of the scene. There's always a couple of things going on (on the page) and I try to format it in such a way that everything is so well balanced it feels like this steady line.

People don't all look for the same things in autobio comics, but I'm trying to format the story in such a way that even if it isn't your cup of tea, you understand it and feel like you were considered as a reader.

**7). At times, you incorporate both minimalistic and more detailed styles to your work, such as in your recent book *Desperate Pleasures*. Can you explain the reasoning behind switching styles?**

I think it just cues your thinking to shift in such a way that as a reader you know you have to pivot. Whatever internal logic or structure you've grown accustomed to has to shift and some assumptions may need to change. Generally, it's like a construction sign on a highway where your attention span is a little boosted. With the graphite bit in *Desperate Pleasures* where I'm showing a story about my mom, it's sort of like saying "Hey, this is something else, there isn't any dialogue here, etc."

You can also make some connection, I guess, where there's a lot more shades of grey too, right? I'm not doing my black & white comic thing where it's about me, this is someone else's experience and it's not perfect or easily defined. Also, with each book I want to challenge myself and try something new. I don't want people to think that it's easy to just call me some autobio artist and call it a day, I'm really good at drawing and I have different modes I can work in.

**8). During Labor Day of this past year, you organized a "cartoonist retreat" and pop-up comic venue in downtown Columbus at Blockfort, bringing together creators from Pennsylvania, Illinois, Minnesota, and other nearby states. Are there similar events brewing? Do you think there should be a more cohesive "Midwest Comic Scene?"**

More cohesive certainly. There's totally other events in Chicago and the like, but Columbus needs to stop resting on the prestige of the Billy (Billy Ireland Cartoon Library & Museum) and actually go out and take part. I want to do more, and at least right now it's looking like it'll become more possible with the state of the world. I don't know. I made a retreat and a pop-up event because I missed my friends, so I just invited the people I thought were cool and would



MEET THE PEOPLE OF COLUMBUS: COREY WILLIAMS

IN 1992, 14 YEAR OLD COREY WILLIAMS AND HIS FAMILY MOVED FROM INDIANA TO DUBLIN, OHIO FOR HIS FATHER'S JOB IN MARYSVILLE. PAT THACKER, THE THEATER TEACHER AT DUBLIN SCIOTO HIGH SCHOOL, HELPED COREY GET A SCHOLARSHIP TO UNIVERSITY OF CINCINNATI. HE MOVED BACK AFTER HIS FATHER'S HEART ATTACK AND ENROLLED IN OSU ONLY TO DROP OUT TO FIND OPPORTUNITIES TO PERFORM.



COREY, I WANT YOU TO ALWAYS USE YOUR VOICE. WHATEVER THAT MEANS TO YOU.


HE MOVED BACK TO COLUMBUS IN 2000 AND ENROLLED AT OSU, BUT WAS LOOKING FOR OPPORTUNITIES TO PERFORM. COREY'S FRIEND, VIRGINIA WEST, TALKED HIM INTO TRYING OUT FOR "MS. UNION STATION", A DRAG CONTEST. COREY LOST AND SWEARS IT WAS RIGGED, BUT MADE ENOUGH MONEY TO PAY HIS RENT IN ONE NIGHT.



NOT BAD FOR A NIGHT'S WORK, HUH?

UNBELIEVABLE.

HE GOT A JOB AT KINGS ISLAND PERFORMING IN A ROCK AND ROLL REVIEW IN 1998. THIS ACCELERATED COREY'S CAREER. HE WAS SOON WORKING FOR ROYAL CARIBBEAN CRUISE LINES, WENT ON TO A NATIONAL BROADWAY TOUR, AND PERFORMED IN THE FESTIVAL OF THE LION KING AT DISNEY.



MY NAME IS NAKAWA. NAKAWA IS SWAHILI FOR 'GOOD LOOKING'.

IN 2002, COREY AUDITIONED AND WAS ACCEPTED INTO THE COLLEGE LIGHT OPERA COMPANY IN CAPE COD. HE WAS THE ONLY BLACK PERSON AMONGST ALL IVY LEAGUERS. HE LEARNED AND PERFORMED IN NINE DIFFERENT SHOWS IN TWELVE WEEKS INCLUDING DIE FLEDERMAUS, WEST SIDE STORY, AND H.M.S. PINAFORE. COREY SOON BECAME BOTH PART OF THE CAST AND THE LEAD CHOREOGRAPHER FOR TWO YEARS.



YOU SHOULD HAVE MARRIED ME, MY DEAR. YOU ARE WASTING YOUR TIME WITH THIS MAN.

COREY'S FATHER DIED IN 2004. HE SPENT SIX MONTHS WITH HIS MOTHER AND A LABRADOR HIS FATHER HAD BOUGHT HIS MOTHER AS A VALENTINE'S DAY PRESENT. THEY SPENT TIME WATCHING LAW AND ORDER SVU. COREY THEN FOCUSED ON HIS DRAG PERFORMANCE TO HELP HIM ESCAPE HIS REALITY. THUS, ANISA LOVE WAS BORN AS AN AMALGAMATION OF THE STRUGGLING BLACK WOMEN HE KNEW.



MOM, I THINK IT'S TIME FOR ME TO GO BACK TO PERFORMING.

I THINK YOU'RE RIGHT.

COREY GRADUATED OSU TWO MONTHS LATER. HE CONTINUED TO PERFORM DRAG AT THE UNION, AXIS AND HAVANA VIDEO LOUNGE. OVER THE NEXT TWO DECADES, COREY BECAME AN INFLUENTIAL PART OF THE DRAG SCENE, BECOMING BEST KNOWN FOR HIS SHOW "SUNDAY CHURCH" AT AXIS NIGHTCLUB. HE ALSO HELPED CHOREOGRAPH DANCES FOR NINA AND VIRGINIA WEST, MARY ANN BRANDT AND LORAIN LOVE.



IN 2007, COREY HAD THE IDEA TO PUT ON HIS OWN SHOW. SOMETHING LIGHTEARTED AND FUN FOR EVERYONE TO ENJOY, BUT WAS DENIED BY MANAGEMENT. IN 2012, HE MET BRIAN, HIS FUTURE HUSBAND. IN 2019, HE DECIDED TO MOVE FORWARD WITH "ANISA'S BLOCK PARTY" AT AXIS NIGHTCLUB REGARDLESS OF APPROVAL. HOWEVER, 2020 HAD OTHER PLANS.




WILL YOU MARRY ME?

NOW WITH A WEDDING TO PAY FOR, BUT UNABLE TO PERFORM, COREY STARTED PERFORMING HIS ACT ONLINE. WITH HELP FROM HIS SAVINGS, COREY WAS ABLE TO PAY FOR HIS WEDDING WITH MOSTLY \$1 BILLS. IN TRULY SERENDIPITOUS FASHION, DISTRICT WEST OPENED IN SEPTEMBER 2020 AND VIRGINIA WEST ASKED COREY TO PERFORM "ANISA'S BLOCK PARTY" THERE. 140 TABLES SOLD OUT IN TWO DAYS.




COREY WILLIAMS HAS PERFORMED ALL OVER THE COUNTRY AND HAS LEFT A DEEP IMPACT ON OUR COMMUNITY AND ABROAD. HE'S SINCE CAST, DIRECTED, AND PERFORMED IN THREE MORE SHOWS AT DISTRICT WEST INCLUDING 2020 WTF AND EXTRAORDINARY PLAYLIST. HE'S SINCE TAKEN A STEP BACK TO SPEND HIS SUNDAYS WITH HIS HUSBAND AS NEWLYWEDS, BUT IS PLANNING BLOCK PARTY 2 IN MAY OF 2022. WE'LL SEE YOU THERE.





# BUB AND SOL

@bubandsol BY ASH D. PIERCE




WOW BUB, THAT'S BEAUTIFUL!

THANKS SOL! YOU CAN HAVE IT

THANKS BUT I'D LIKE TO GIVE YOU SOMETHING FOR IT

THAT'S OKAY

YOU WORKED HARD ON THIS. IT TOOK LOTS OF PRACTICE AND TIME. IT'S IMPORTANT YOU UNDERSTAND THE VALUE IN YOUR WORK...




...SO YOU CAN TEACH OTHERS TO FAIRLY VALUE ART TOO!

YOU'RE RIGHT, THANKS SOL!

SUPPORT THE ARTS AND FAIR COMPENSATION

IT STARTS WITH YOU



THIS MESSAGE BROUGHT TO YOU BY BUB AND SOL ♡

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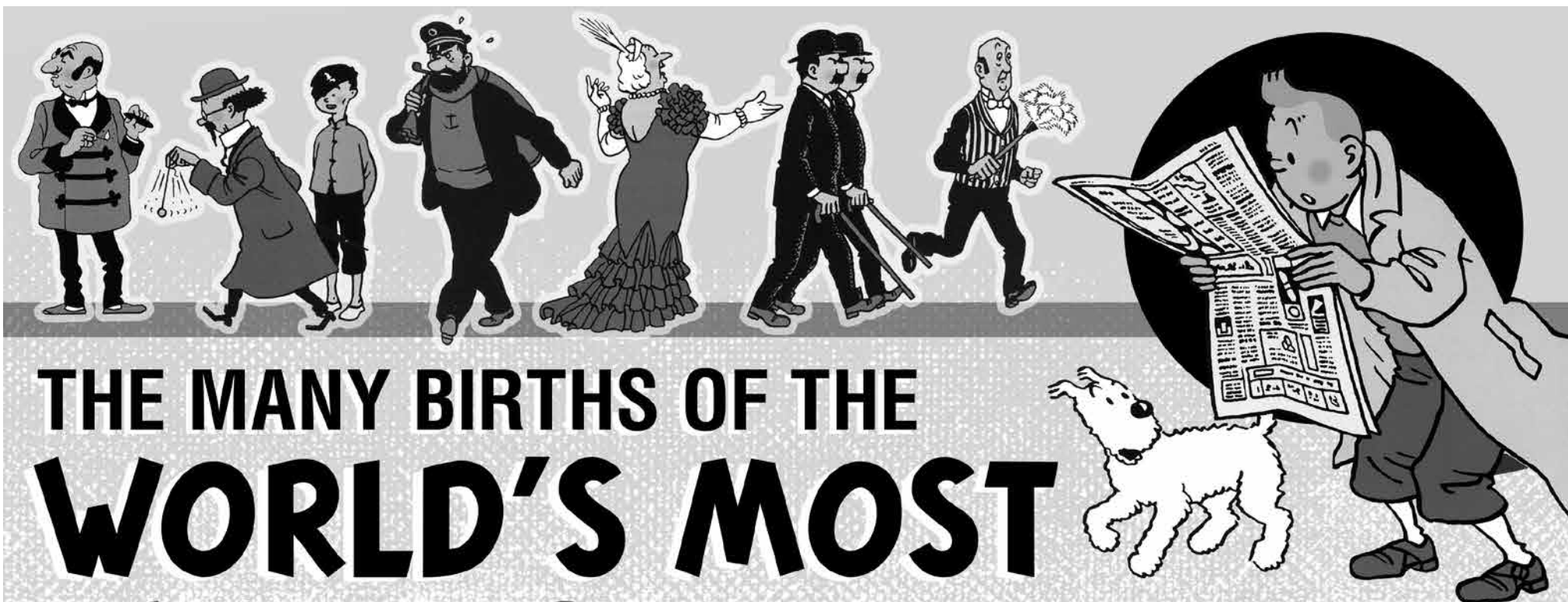
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# THE MANY BIRTHS OF THE WORLD'S MOST FAMOUS REPORTER

## THE ORIGINS OF HERGÉ AND TINTIN

By Brian Canini

The platforms on Gore du Nord train station were overcrowded by hundreds of eager faces, all excitedly awaiting the return of a reporter from the "land of the Soviets." The reporter was a young boy with a cheerful sounding name composed of just two simple syllables, Tintin. His exploits had been appearing in the weekly comic newspaper supplement, *Le Petit Vingtième*, for a little over a year. As a way to rally readers, the editorial staff dreamed up the welcome home event for their daring fictional foreign correspondent. They hired 15 year old Boy Scout Lucien Pepermans to play the comic strip character. Tintin arrived home in Brussels on May 8, 1930. Nothing could have prepared the young boy for the crowd that awaited him.

As Pepermans stepped off the train, dressed in Russian garb and accompanied by a small white dog, he was instantly consumed by the crowd. Amidst greetings and attaboys, Pepermans had a baby placed in his arms by a young mother to be kissed by the returning hero. No sooner was the baby handed to Pepermans, the crowd overtook them, the baby's mother vanishing among a sea of excited fans. It was like a gag right out of a Tintin adventure. Eventually, Pepermans succeeded in heroically reuniting mother with child, leaving the train station to cheers and applause. It was a scene that seemed a million miles away from the character and his creator's humble beginnings.

George Remi was born on May 22, 1907 to a bilingual house in Etterbeek, a suburb of Brussels, Belgium. His father, Alexis, was a French speaking Walloon factory worker with an identical twin brother which would eventually provide inspiration for two of Tintin's future supporting cast members. His mother, Elisabeth, was a Flemish housewife suffering from mental illness and clinical depression which would provide one of the recurrent themes in Remi's work.

As a boy growing up during World War I, Remi would draw constantly, scribbling on anything and everything he could get his hands on, from scrap paper to the margins of textbooks. Ironically, the boy who would one day be an internationally acclaimed artist often received below average grades in his art classes. He would spend his time trying to escape from his day to day life into worlds of fantasy.

Remi would get swept up in adventure stories that would no doubt one day inspire his own tales, reading and rereading

books like *Huckleberry Finn* and *Treasure Island*. Perhaps his two favorite means of escape, however, were the movies, where he fell in love with Gertie the Dinosaur, Charlie Chaplin, and Buster Keaton, as well as scouting, where he earned the rank of Eagle Scout and was given his first opportunity to be a published artist.

Remi's Scoutmaster, René Weverbergh, would be the first to publish one of his drawings in the newsletter of the Saint-Boniface Scouts, *Jamais Assez* (*Never Enough*). When Weverbergh later got involved in publication of *Le Boy-Scout Belge* (*The Belgian Boy Scout*) he brought along Remi.

The monthly newsletter would become Remi's testing ground. There he would see the publication of his first cartoon, cover drawing, woodcut, and editorial illustration. *Le Boy-Scout Belge* would also be the location of Remi's first signed work which would appear in the fifth issue dated 1922 and signed as "G. Remi."

The "G. Remi" moniker would disappear less than two years later, transforming into "Jérémié." This would soon morph into "Jérémiades" as the young Remi sought out a proper artist pseudonym. As Remi saw it, "A self respecting artist needed a pseudonym." Remi found his initials (G.R.) uninspiring, but when he reversed them and pronounced them in French, something magical happened. Hergé first appeared in the December 1924 edition of *Le Boy-Scout Belge*, it would be the name that would come to define Remi for the rest of his life.

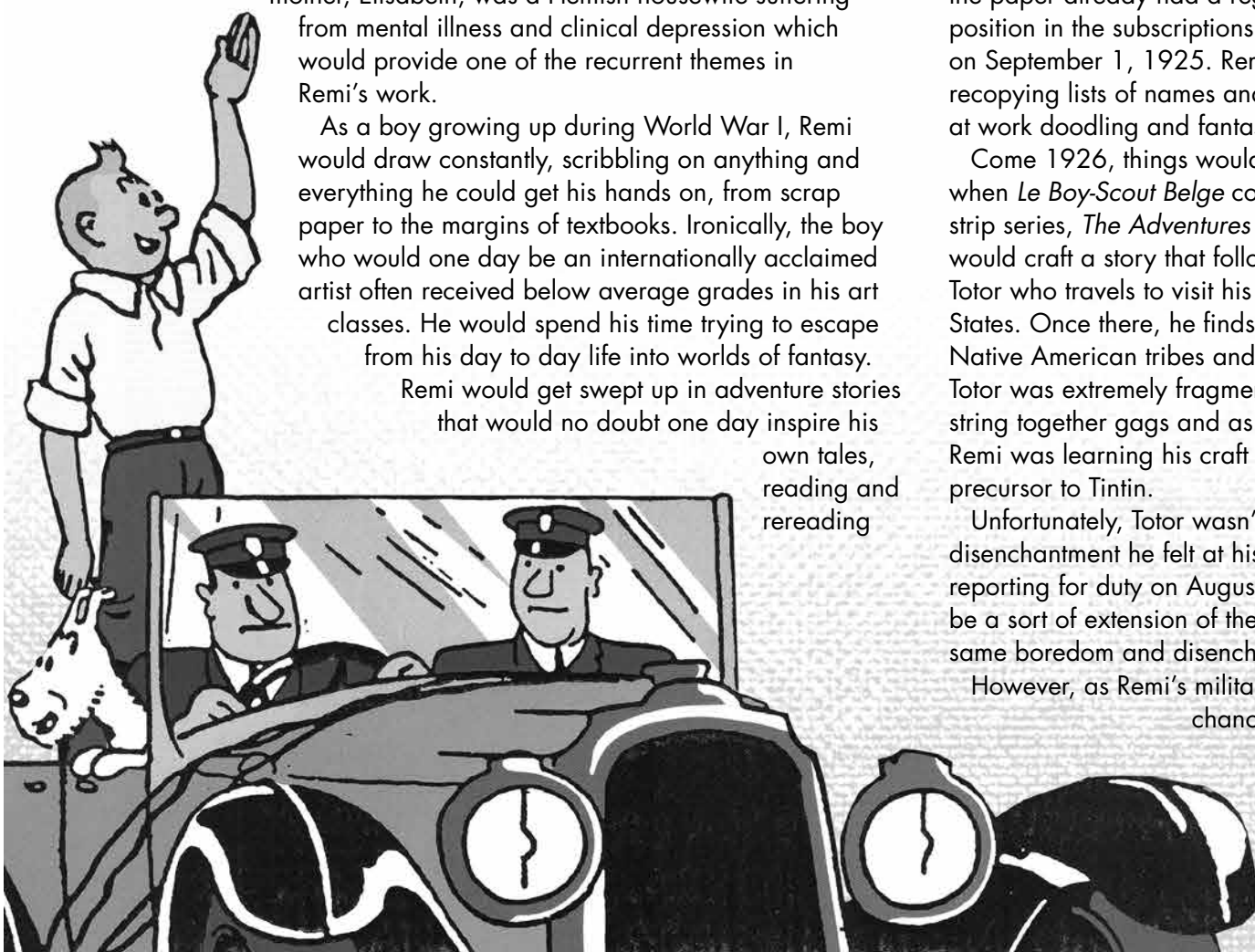
Feeling confident in his abilities and in need of a job after finishing school, Remi met with the director of the catholic newspaper *Le Vingtième Siècle* (*The Twentieth Century*) in hopes of landing a job as an illustrator. Unfortunately, the paper already had a regular illustrator. Remi did, however, snag a vacant position in the subscriptions department and started working at the paper on September 1, 1925. Remi would find his new job dull, copying and recopying lists of names and addresses all day. He'd spend most of his time at work doodling and fantasizing about life as an investigative reporter.

Come 1926, things would turn around for Remi in his cartooning career when *Le Boy-Scout Belge* commissioned him to create his first ongoing comic strip series, *The Adventures of Totor, Chief Scout of the Cockchafters*. Remi would craft a story that followed a Belgian Boy Scout patrol leader named Totor who travels to visit his aunt and uncle in the far off land of Texas, United States. Once there, he finds himself in various misadventures involving hostile Native American tribes and gangsters before finally returning to Belgium. Totor was extremely fragmented as its basic goal was not plot so much as to string together gags and as many fight scenes as possible. It was clear that Remi was learning his craft on the job, but the series was a clear precursor to Tintin.

Unfortunately, Totor wasn't enough to drown out the boredom and disenchantment he felt at his day job. This led Remi to enlist in the military, reporting for duty on August 16, 1926. Remi's hope was that the army would be a sort of extension of the Boy Scouts. He was deeply saddened to find the same boredom and disenchantment waiting for him.

However, as Remi's military service neared its end, he would have a chance encounter with the director of the Societe Nouvelle Presse et Librairie (New Society of Publishers and Bookstores), Norbert Wallez, who published *Le Vingtième Siècle*. It was a meeting that would soon change the young twenty year old's life forever.

CONTINUED ON PAGE 19







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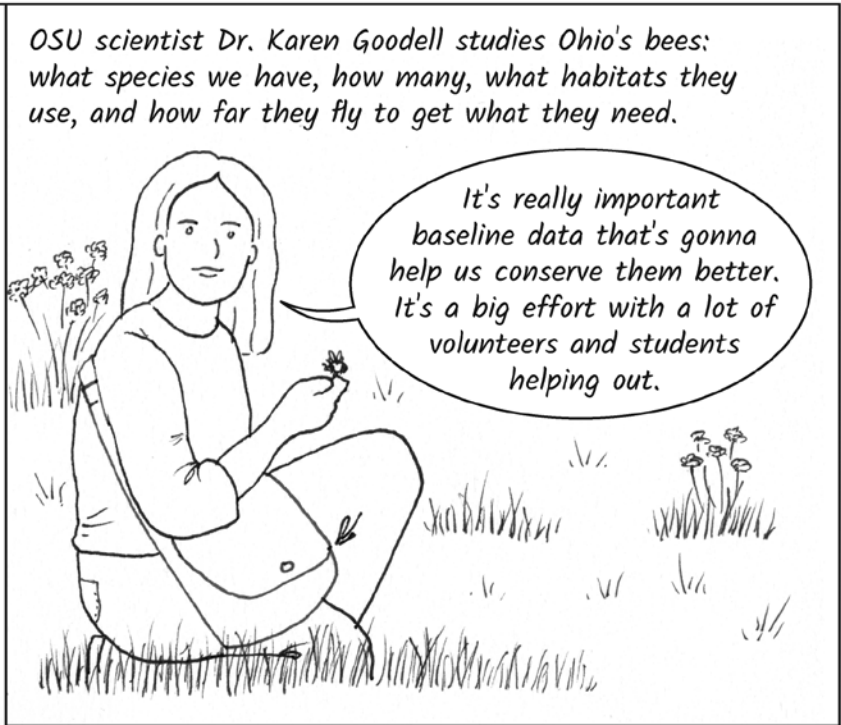
# Bee a Good Neighbor



Did you know over 4,000 native bee species live in North America? Many right here in Ohio—but there's a lot we don't know about them yet, and they could use our help.

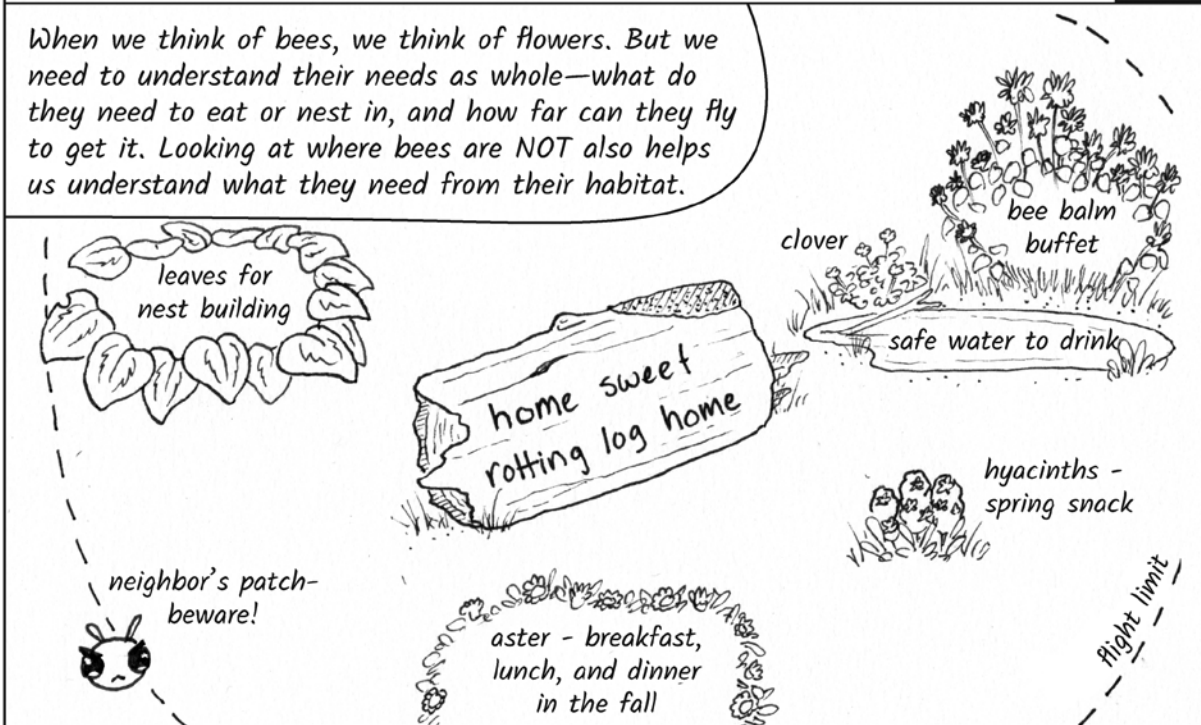
*\*not to scale*

OSU scientist Dr. Karen Goodell studies Ohio's bees: what species we have, how many, what habitats they use, and how far they fly to get what they need.



It's really important baseline data that's gonna help us conserve them better. It's a big effort with a lot of volunteers and students helping out.

When we think of bees, we think of flowers. But we need to understand their needs as whole—what do they need to eat or nest in, and how far can they fly to get it. Looking at where bees are NOT also helps us understand what they need from their habitat.



leaves for nest building

home sweet rotting log home

clover

bee balm buffet

safe water to drink

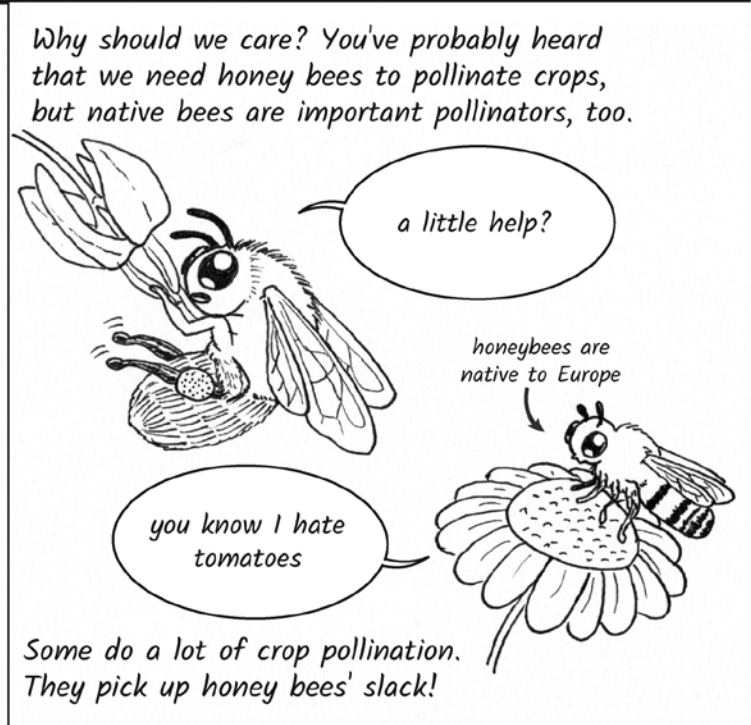
hyacinths - spring snack

aster - breakfast, lunch, and dinner in the fall

neighbor's patch-beware!

flight limit

Why should we care? You've probably heard that we need honey bees to pollinate crops, but native bees are important pollinators, too.



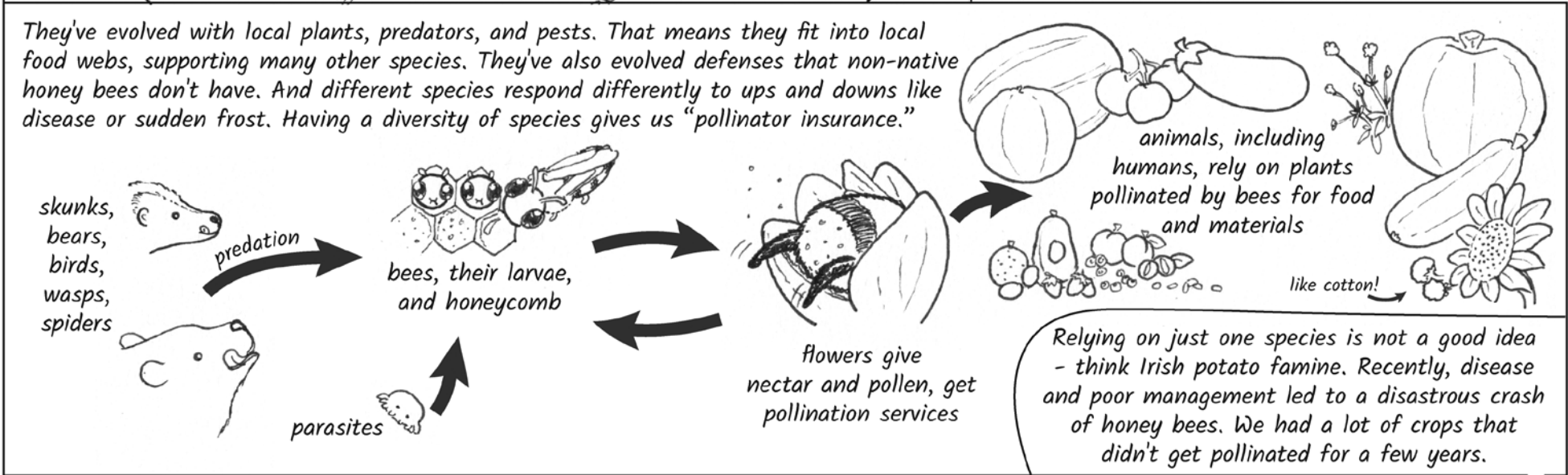
a little help?

honeybees are native to Europe

you know I hate tomatoes

Some do a lot of crop pollination. They pick up honey bees' slack!

They've evolved with local plants, predators, and pests. That means they fit into local food webs, supporting many other species. They've also evolved defenses that non-native honey bees don't have. And different species respond differently to ups and downs like disease or sudden frost. Having a diversity of species gives us "pollinator insurance."



skunks, bears, birds, wasps, spiders

predation

bees, their larvae, and honeycomb

parasites

flowers give nectar and pollen, get pollination services

animals, including humans, rely on plants pollinated by bees for food and materials

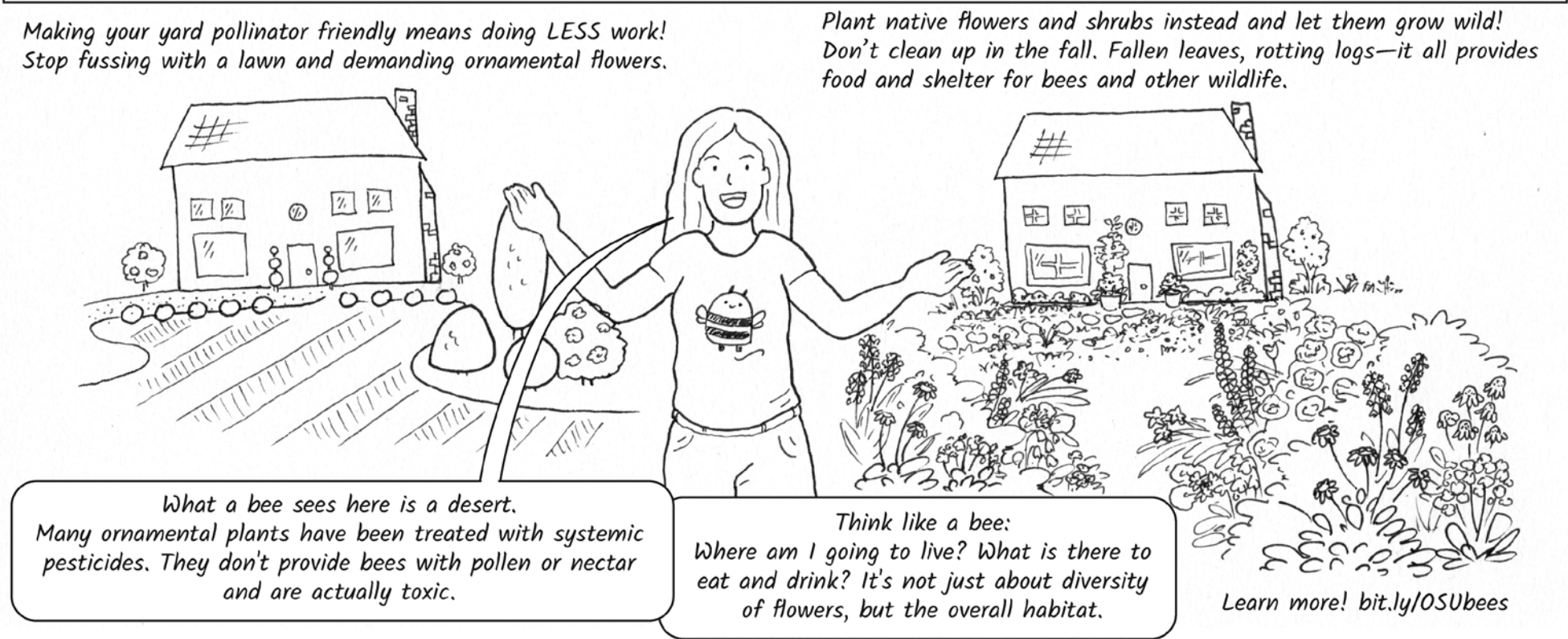
like cotton!

Relying on just one species is not a good idea - think Irish potato famine. Recently, disease and poor management led to a disastrous crash of honey bees. We had a lot of crops that didn't get pollinated for a few years.

**YOU can help bees right in your neighborhood! The single best and easiest thing to do is to just stop using pesticides. Pesticides weaken and kill bees and other pollinators. Try to convince your neighbors, too!**

Making your yard pollinator friendly means doing LESS work! Stop fussing with a lawn and demanding ornamental flowers.

Plant native flowers and shrubs instead and let them grow wild! Don't clean up in the fall. Fallen leaves, rotting logs—it all provides food and shelter for bees and other wildlife.



What a bee sees here is a desert. Many ornamental plants have been treated with systemic pesticides. They don't provide bees with pollen or nectar and are actually toxic.

Think like a bee: Where am I going to live? What is there to eat and drink? It's not just about diversity of flowers, but the overall habitat.

Learn more! [bit.ly/OSUbees](http://bit.ly/OSUbees)



# COMIC STORE PROFILE

## FLYING MONKEY COMICS

*Flying Monkey Comics and Games stocks a wide selection of collectible comics, a great variety of the coolest tabletop games, as well as fun to play current and retro video games! For owner Stefan Bridges, his hobby has become a passion.*

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

My first comic was *Spectacular Spider-Man* #197 - Purchased off a spinner rack at the local pharmacy in Ripley, OH!

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

Growing up my local shop was Comic Central on Beechmont Ave. in Cincinnati, OH, though I also picked up comics at the Red Barn Flea Market in Batavia, OH from a great guy that had a booth there!

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

I have always thought that monkeys were funny. Once while setting up at a local convention, before I actually had a store, I was asked what the name of the store was and, after very little thought, I blurted out "Flying Monkey" and everyone that stopped by to shop that weekend said how much they loved the name so it stuck!

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

Getting to read and talk to all the awesome fans about the HUGE variety of comics that come out each week from publishers and creators of all sizes!

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

The last comic I would ever sell from my collection would be my copy of *Uncanny X-Men* #266! My number

one want right now is a copy of *Adventure Comics* #247 - the first appearance of the Legion of Super Heroes! Along with the X-Men, they have always been favorites!

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

Having collected in the early 90s, I got to live through the early variant cover boom, cover gimmicks like holograms and chromium covers, Bad Girls era, and more. The most important change that I have seen especially over the last 5-10 years is the increased quality, diversity of creators and story topics, and acceptance of different art styles, especially in non-superhero titles! It is such an amazing time in comics. There is a creator to identify with, a comic with subject matter, and a story for EVERYONE!

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

I currently love the covers being done by J. Scott Campbell, Shannon Maer, John Royle, Jon Boy Meyers and Artgerm. I will read pretty much anything drawn by Rob Guillory, Babs Tarr, Billy Tucci, JH Williams III, Matias Bergara, Fiona Staples, Matthew Roberts - man this list could go on for years! Locally - Sean Forney did our awesome *Red Sonja/Vampirella* store variant cover and my all time favorite sketch cover, and I think Natalie Haines has a huge future - her *Sonic The Hedgehog* covers have been GORGEOUS!

**8. Who is your favorite character?**

Gambit of the X-Men. I have loved him ever since I



started reading comics after watching the X-Men Animated Series

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

I would recommend heading to your favorite shop with a list of three things you are passionate about - any three things that you LOVE or CARE DEEPLY about. They will be able to point you to a GREAT comic that will make you want more!

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

I believe that storytelling in the comic medium is the greatest it has ever been and continues to get better and better each and every year! Eventually, it feels there will be a plateau, but, until then, I am along for the ride! I am extremely interested to see how the self publishing world continues to grow and how things like Substack will push storytelling and also the impact the model will have on collectibility of comics!

*Flying Monkey Comics is located at 1778 Columbus Pike in Delaware, OH. Check out [flyingmonkeycomics.com](http://flyingmonkeycomics.com) for more information.*

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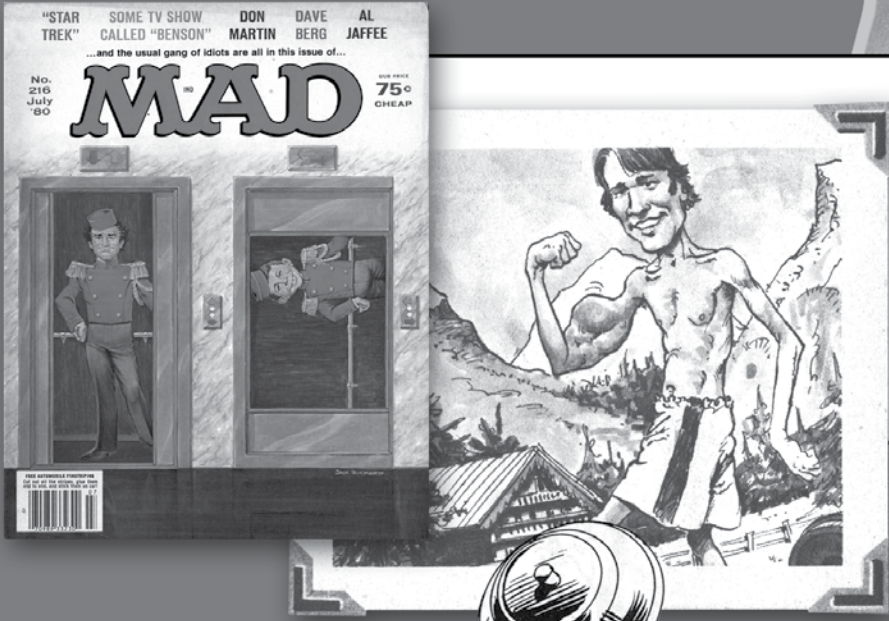
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# THE COMIC LIFE OF ARNOLD SCHWARZENEGGER

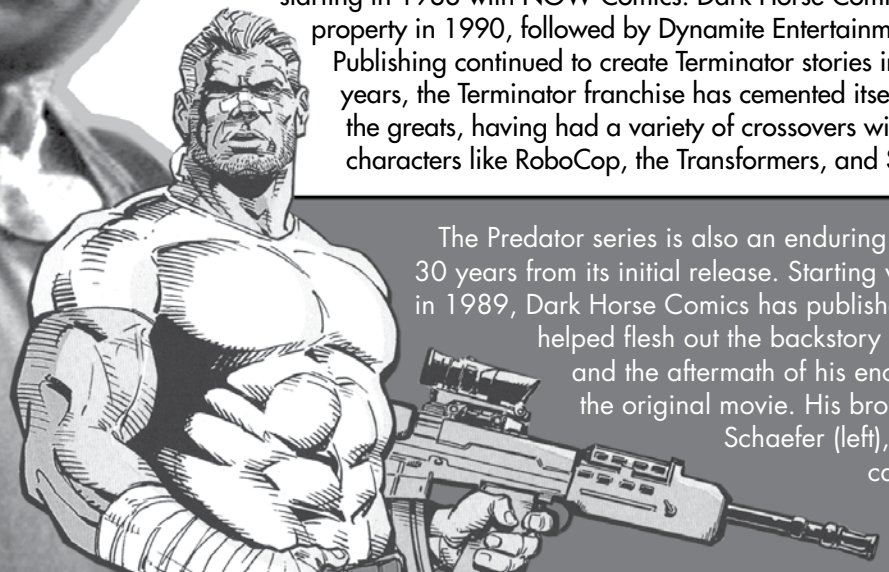
For over 30 years, the city of Columbus has shared a special bond with actor, bodybuilder, and former governor of California, Arnold Schwarzenegger. In 1989 he founded the Arnold Sports Festival, expanding it into a prestigious multi-sport event held every year at the downtown Columbus Convention Center. The event showcases physical fitness competitions, demonstrations, and seminars. Surprisingly, Arnold has an even longer connection to comics than he does to Columbus. Here's a rundown of some of his appearances during his long, illustrious career.



## FILM ADAPTATIONS

Through the 1980s and early 1990s, it seemed nearly all of Arnold's films received some sort of comic adaptation. These include such hits as **Terminator 2: Judgment Day** (1991), **Total Recall** (1990), **Predator** (1987), and even lesser remembered films like **Red Heat** (1988) and **Last Action Hero** (1993). Most of these comics consisted of nothing more than one-off re-tellings of what appeared on the screen, though two of them stand out and are still relevant to this day. The Terminator universe has been explored by several comic companies starting in 1988 with NOW Comics. Dark Horse Comics picked up the property in 1990, followed by Dynamite Entertainment in 2007, and IDW Publishing continued to create Terminator stories in 2020. Through the years, the Terminator franchise has cemented itself to be on par with the greats, having had a variety of crossovers with other well known characters like RoboCop, the Transformers, and Superman.

The Predator series is also an enduring property still vital over 30 years from its initial release. Starting with **Predator: Concrete Jungle** in 1989, Dark Horse Comics has published a series of comics that helped flesh out the backstory of Arnold's character, Dutch, and the aftermath of his encounter with the Predator in the original movie. His brother, NYC Detective John Schaefer (left), was introduced and carried on the crusade of doing battle with the interstellar hunters.



## FIRST APPEARANCE

According to Arnold's listing on comicvine.com, his first appearance was in 1980 in the pages of MAD #216 (left). This issue featured him in a segment entitled "Famous Family Album Rejects." Through further research, however, it seems one could make the claim that his first appearance was much earlier, all the way back to 1969. Arnold appeared in an ad for the Weider System, a self-proclaimed muscle-building course by well known bodybuilder and businessman, Joe Weider. These ads featuring a 22 year old Arnold first saw publication in *Thor* #173, published by Marvel Comics.

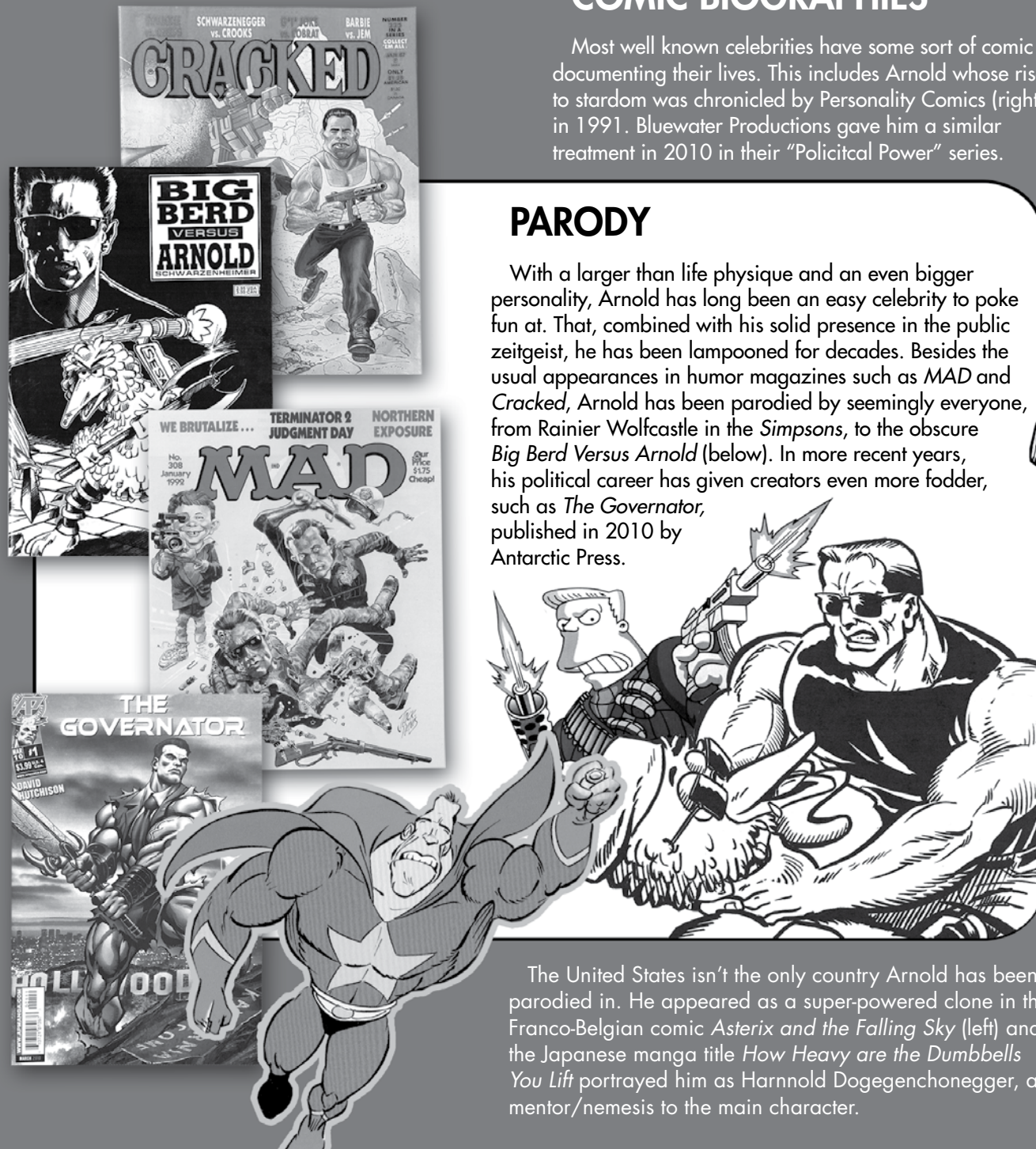
The ad next ran in *Fantastic Four* #96 (above right), only this time it appears Arnold perhaps received a subtle nod from artist, Jack Kirby. It's most likely an unintended coincidence, though juxtaposed together, the imagination can run wild. At this time, Arnold had already won numerous bodybuilding titles including Mr. Universe and was on his way to becoming a household name, so while a stretch, it isn't totally out of the realm of possibility.

## COMIC BIOGRAPHIES

Most well known celebrities have some sort of comic documenting their lives. This includes Arnold whose rise to stardom was chronicled by Personality Comics (right) in 1991. Bluewater Productions gave him a similar treatment in 2010 in their "Political Power" series.

## PARODY

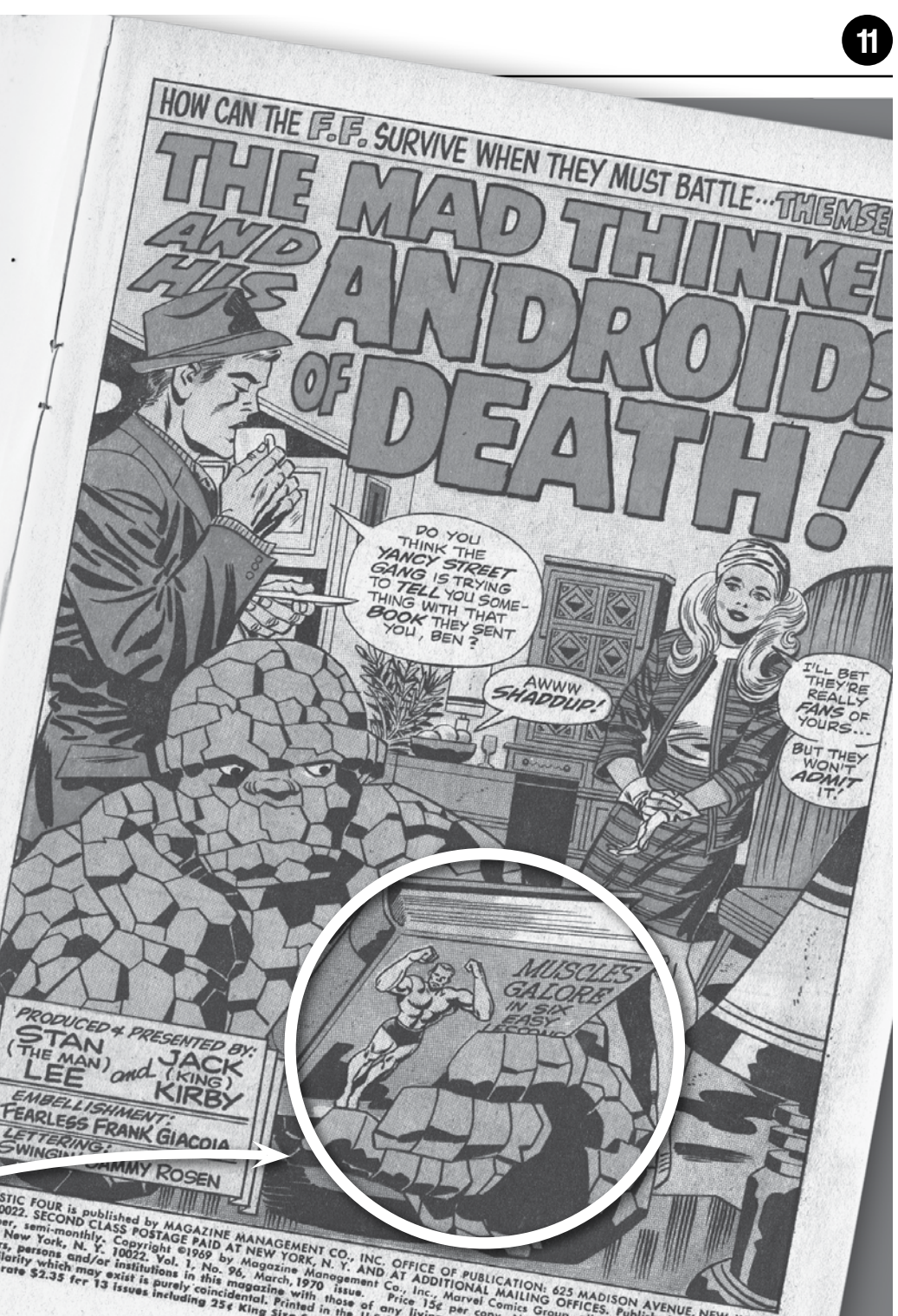
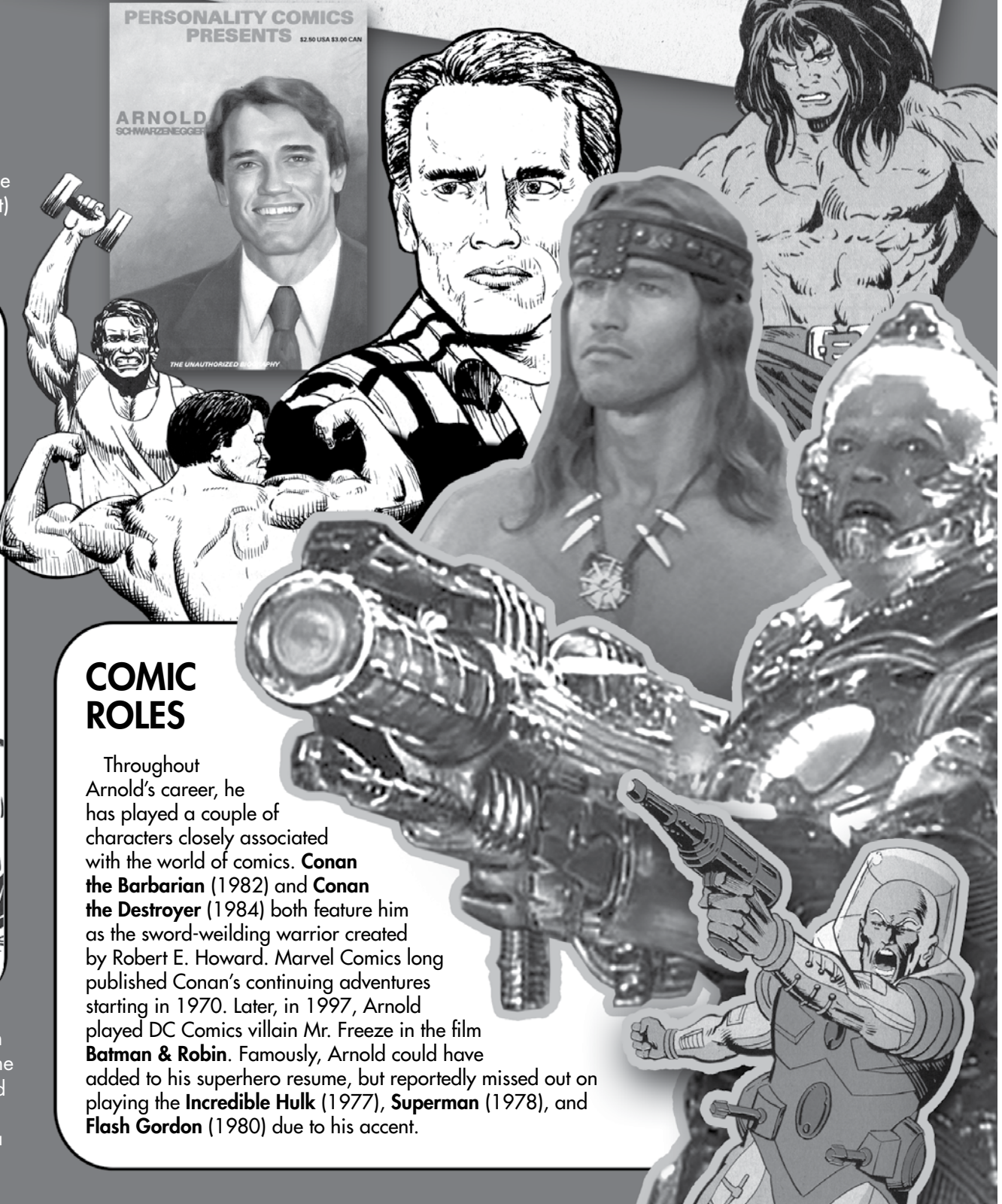
With a larger than life physique and an even bigger personality, Arnold has long been an easy celebrity to poke fun at. That, combined with his solid presence in the public zeitgeist, he has been lampooned for decades. Besides the usual appearances in humor magazines such as MAD and Cracked, Arnold has been parodied by seemingly everyone, from Rainier Wolfcastle in the Simpsons, to the obscure **Big Berd Versus Arnold** (below). In more recent years, his political career has given creators even more fodder, such as **The Governor**, published in 2010 by Antarctic Press.



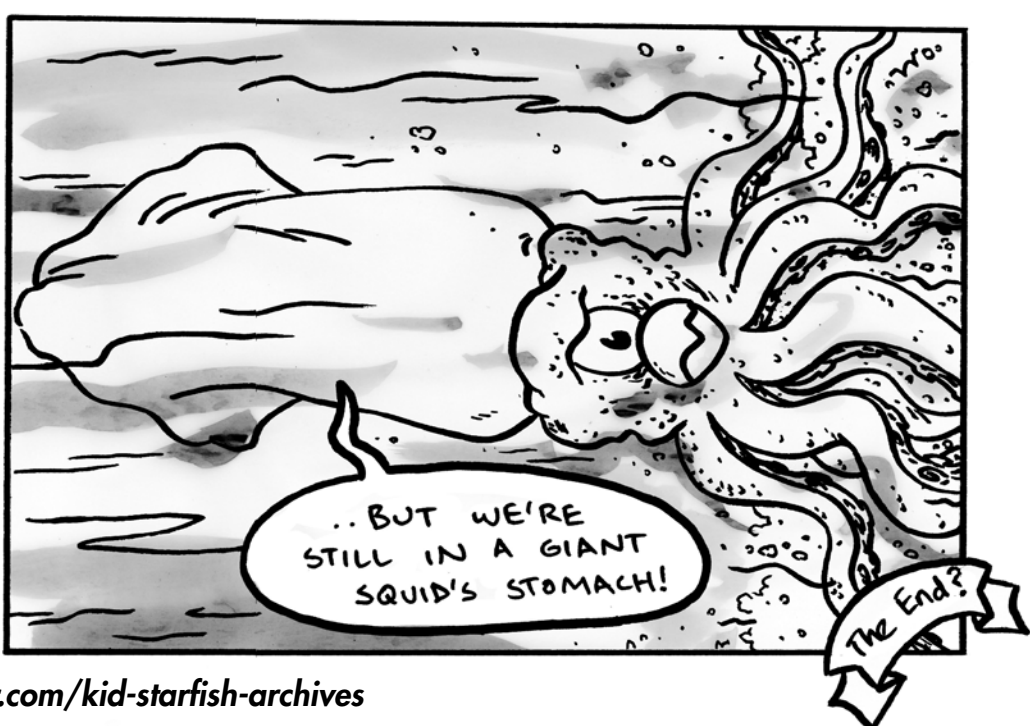
The United States isn't the only country Arnold has been parodied in. He appeared as a super-powered clone in the Franco-Belgian comic **Asterix and the Falling Sky** (left) and the Japanese manga title **How Heavy are the Dumbbells You Lift** portrayed him as Harnnold Dogegenchonegger, a mentor/nemesis to the main character.

## COMIC ROLES

Throughout Arnold's career, he has played a couple of characters closely associated with the world of comics. **Conan the Barbarian** (1982) and **Conan the Destroyer** (1984) both feature him as the sword-wielding warrior created by Robert E. Howard. Marvel Comics long published Conan's continuing adventures starting in 1970. Later, in 1997, Arnold played DC Comics villain Mr. Freeze in the film **Batman & Robin**. Famously, Arnold could have added to his superhero resume, but reportedly missed out on playing the **Incredible Hulk** (1977), **Superman** (1978), and **Flash Gordon** (1980) due to his accent.









# TOP FIVE



with  
**Jenny Robb**

## What are your top 5 comics EVER?

Jenny Robb is a curator, archivist, librarian, historian, and fan of cartoons and comics. She is honored to serve as Head Curator of The Ohio State University's Billy Ireland Cartoon Library & Museum, which houses the world's largest collection of comics and cartoon art materials.

parents, educators, and librarians alike! I chose this one because it manages to be both enormously entertaining and remarkably informative, regardless of your age. Parents often end up reading books over and over again – my son and I laugh and learn from this book every single time.

### 3). DARK LAUGHTER / BOOTSIE Ollie Harrington

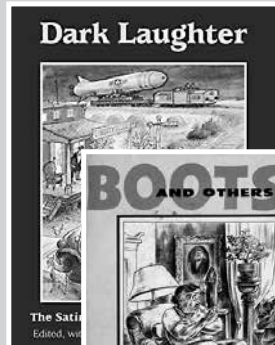
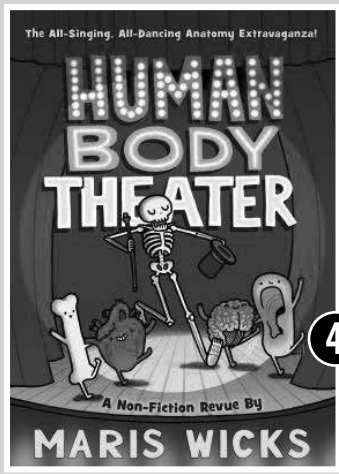
Harrington's work has had a profound impact on me even though I was never the intended audience. He created this satirical single-panel feature for the Black community from 1935-1974. The cartoons, featuring exquisite artwork and darkly funny captions, expose the difficult reality of living under the oppressive thumb of institutional racism and injustice. Many are unfortunately still relevant today.

### 2). KENT STATE: FOUR DEAD IN OHIO Dorf Backderf

Kent State is a tour de force combining history, journalism, and storytelling. I'm in awe of Dorf's commitment to exhaustive archival research, all of which is documented at the end of the book. His ability to build suspense while conveying important historical and contextual details is remarkable. I couldn't put it down. This is graphic history at its absolute best.

### 1). CALVIN AND HOBBS Bill Watterson

I experienced the magic of Calvin and Hobbes in my daily newspaper and through the collected editions when it first appeared between 1985 and 1995. Since then, I've reread it in two different capacities: as the curator of a 2014 retrospective Watterson exhibition and as a parent introducing it to my 9-year-old. From a curatorial perspective, the strip is remarkably strong: engaging characters, beautiful draftsmanship, creative layouts, compelling visual storytelling, and insightful and humorous writing. From a parental point of view, it's amazing how well it holds up for a new generation. The strip remains delightful to look at and a joy to read.





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# KID'S KORNER

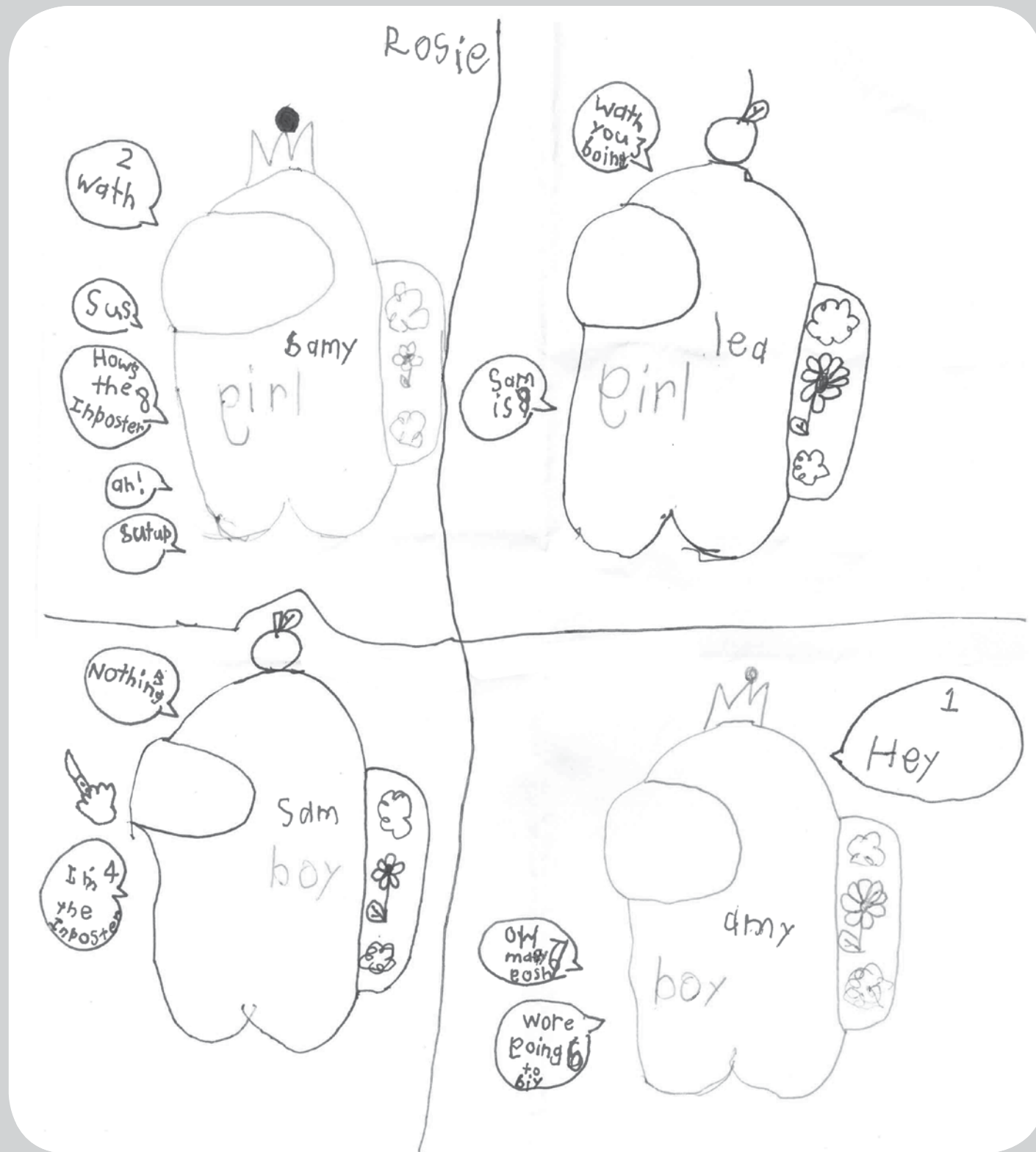
By Rosie M.  
Age 7

**Hey kids!**  
**Do you like to**  
**draw comics?**

You may get your work published in the Scribbler!

Here's what you do:

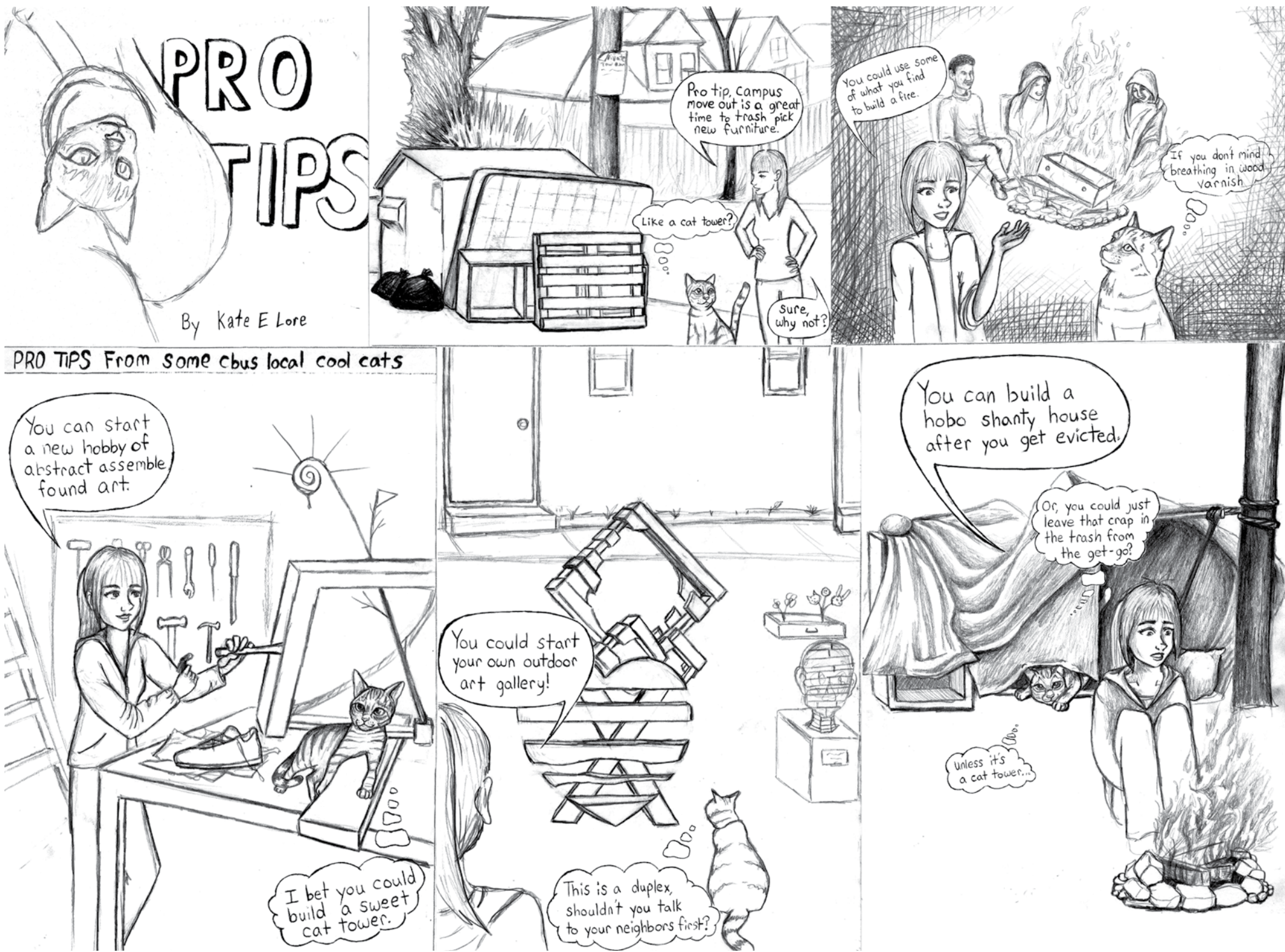
1. Draw your comic 8.5" x 11" (the size of a piece of regular copy paper on its side).
2. Scan your comic in at least 200 dpi.
3. Send your comic to [cbusscribbler@gmail.com](mailto:cbusscribbler@gmail.com)
4. Please include your name, age, and e-mail address.



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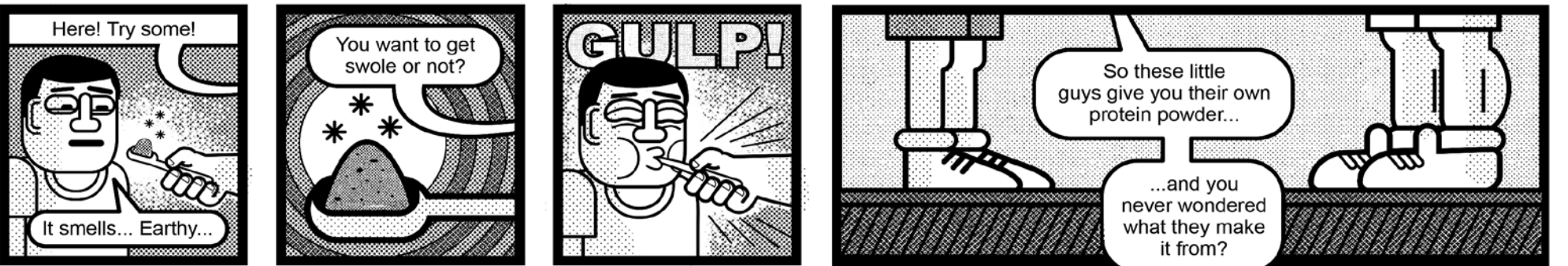
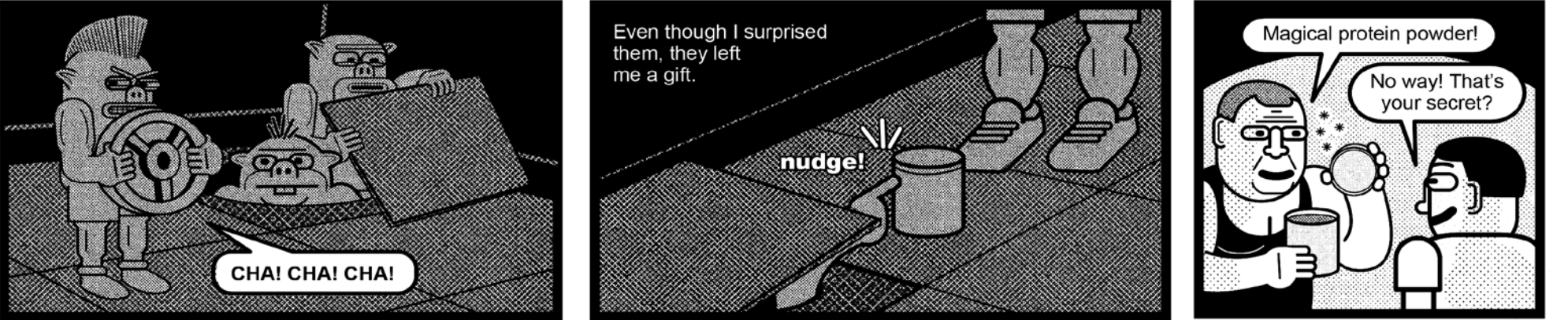
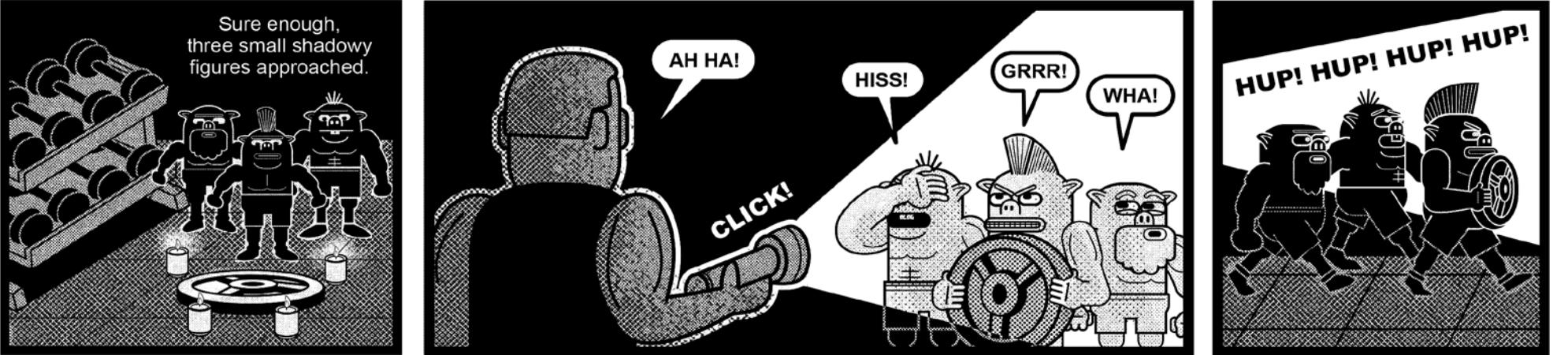
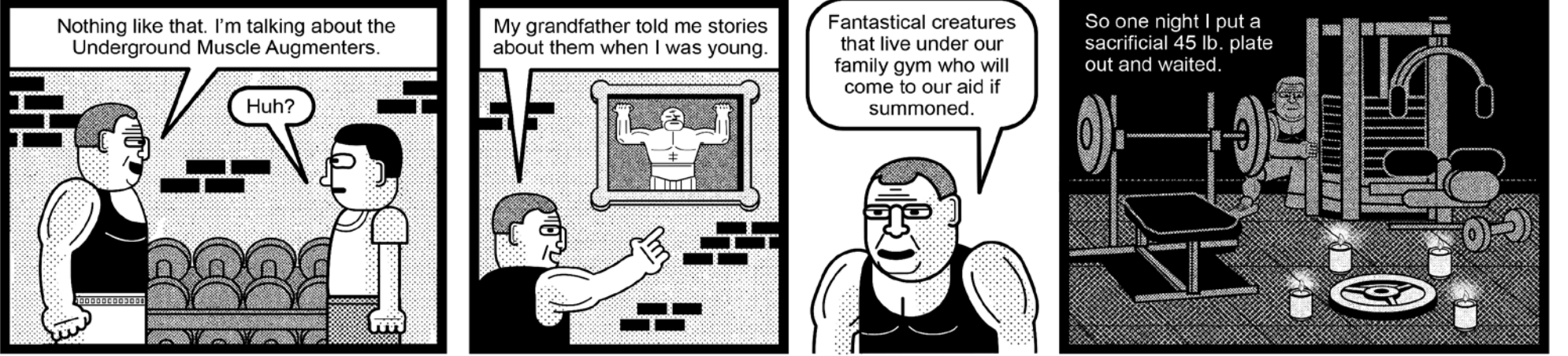
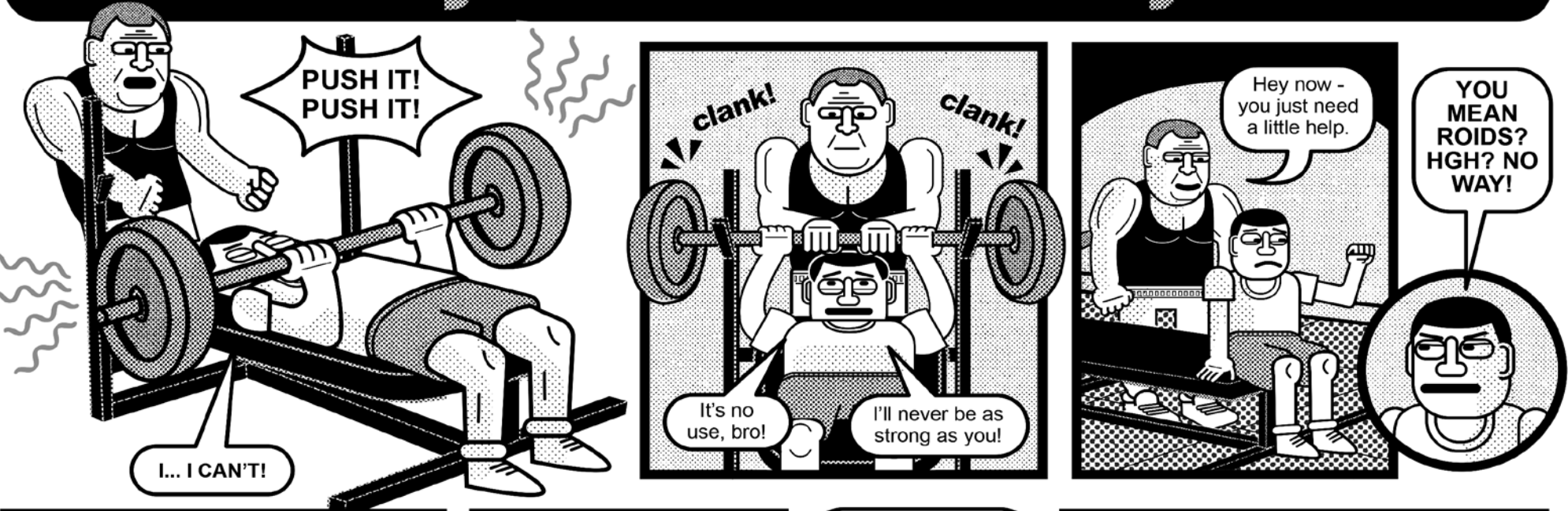
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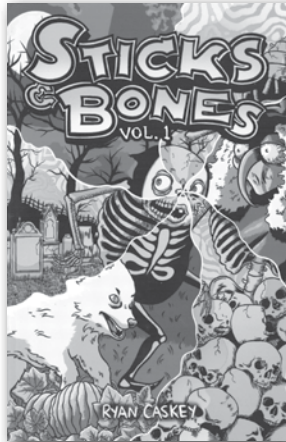
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# SCRIBBLER SHOUT-OUTS



**STICKS & BONES VOL. 1**  
Ryan Caskey, 2021

Eerie Valley is the home of all manner of things that go bump in the night, least of which are Boris the boy, Elra the witch, and Kane the dog. Check out the continuing adventures of these characters who first appeared in the pages of the *Scribbler* issue #6. Available at [etsy.com/shop/TheSpookyKingShop](https://etsy.com/shop/TheSpookyKingShop)

**CINNAMON**  
Victoria Douglas, 2021 - Current

Another *Scribbler* contributor, Victoria Douglas, has launched *Cinnamon*, an ongoing comic published by Behemoth Entertainment. It follows Cinnamon, a kitty with a giant imagination and an overwhelming lust for catnip! Pick up the newest issue at your local comic store or [allhailbehemoth.com](http://allhailbehemoth.com).



**TUKI: FIGHT FOR FIRE**  
Jeff Smith, 2021

Jeff Smith's newest graphic novel, *Tuki: Fight for Fire*, transports us to the dawn of humanity. Tuki must protect three lost children from all manner of perils on his quest to find the Motherherd of all Buffalo. You can learn more about Jeff from our interview with him in the *Columbus Scribbler* #5. Available at [boneville.com](http://boneville.com).

# CONGRATULATIONS TO JAY KALAGAYAN

Earlier this year, Jay Kalagayan was named the new Executive Director for Cartoon Crossroads Columbus, taking over the position from interim director Jerzy Drozd. Cartoon Crossroads Columbus (CXC) is an annual 4 day celebration of cartooning, graphic novels, animation, and all things comics that takes place in Columbus. Jay is the second official executive director, following the untimely passing of Tom Spurgeon in 2019.

Jay brings a wealth of experience to the position and will eventually give up his current job as Corporate and Advanced Giving Director at the Contemporary Arts Center in Cincinnati to relocate to Columbus permanently. Besides his fundraising expertise, he is also a comic creator himself, writing and publishing *MeSseD* (right). *MeSseD* follows Liliput, our tour guide to a fantastical sewer world beneath our feet. You can check out his series at [messedcomics.com](http://messedcomics.com)

Also, be sure to mark your calendars for CXC's return October 6-9 and stay tuned for updates on guests and events.

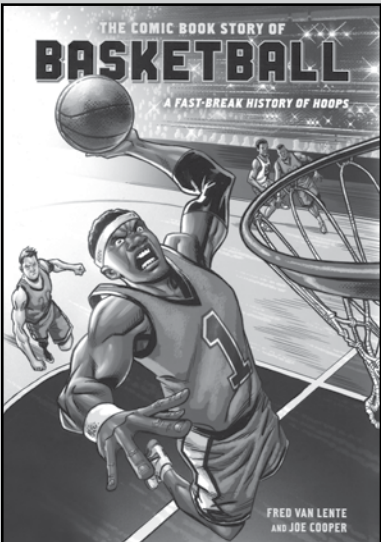


Photo by Mikki Schaffner Photography



# COMIC REVIEWS

BY JACK WALLACE



## THE COMIC BOOK STORY OF BASKETBALL

Joe Cooper & Fred Van Lente - 2020

Sports and comics have not always gone hand in hand. They seemingly sit at different lunch tables, one celebrating the victories of the Cleveland Cavaliers, while the other laments the death of Wolverine. This book unabashedly declares its love of both subjects.

*The Comic Book Story of Basketball* tells the long storied history of the sport from the cradle to its current domination of sports arenas across the globe. It chronicles the many failures of predecessors to the NBA and the legends that rose to stardom throughout the decades. You'll learn about how the rules have changed over time, the inspiring tale about the formation of the WNBA, and how basketball took over the world.

Fred Van Lente and Joe Cooper work together to make a book that is truly one of a kind. Van Lente does an incredible job at breaking all of these huge movements in the sport into engaging storytelling. Cooper is able to draw the players as the stars you've come to know, but with an added comic book flavor. Together, they are able to visually bring to the page very difficult, nebulous concepts. For example, to describe how well the "Buffalo Germans" worked as a team, they showed them all with long necks connected to the same oversized brain.

I can count on two hands the number of basketball games I've watched. The majority of my scant knowledge comes from the video games representing the sport, however, I can't express what an absolutely fantastic ride this book was. Sports fan or not, you can't put this book down.



## THE BIG RED MACHINE, GRANDMA, AND ME

Terry Eisele & Brian Canini - 2021

In 1972, Terry Eisele's parents divorced. While that is tragic in itself, it was a benefit to readers as, without it, we would never have got this heartwarming book. The book reads like a thank you letter to his grandmother, Mary Newman, and is a nostalgic look at the weekends that Terry spent at her house.

The duo of Eisele and artist Brian Canini (a *Scribbler* founder) expertly craft their world together. Readers are transported to the time period and can connect with the characters, like when Terry's grandmother cares for him after cutting his leg. You become part of the scene, breathing in the cigarette smoke in the living room, trying on a new pair of Groucho mustache glasses, and listening to the Cincinnati Reds on the radio.

Eisele gets so many things right in this book. For example, he documents the details that get lost in the fog of memory at not remembering his grandmother's funeral. Canini's artwork, while not hyperrealistic, makes each character feel unique and his textures and expressions make the page a true pleasure to drink in.



## THE SECRET TO SUPERHUMAN STRENGTH

Alison Bechdel - 2021

Alison's Bechdel's new graphic novel is billed as a book about exercise, but reaches far beyond that theme into the deep question of why we bother to exercise at all.

She has broken her life down into the different decades and reflected on all the exercise fads she's seen over the years, including running, biking, skiing, and karate. She also analyzes the many obstacles that her personal life would often lay in her path to superhuman strength. Each personal problem is met with a bucket of sweat when learning to rock climb or losing one's self in the transcendence of yoga.

Bechdel manages to seamlessly incorporate the lives of past romantics including Ralph Waldo Emerson, Jack Kerouac, and Margaret Fuller to help illustrate past hardships and to find common ground with those bygone writers. Part exercise manual, part personal memoir, part historical look at the lives of famous writers, the real superhuman strength comes into play as Alison is able to pull these ideas and concepts together without losing the narrative thread. The book pushes the autobio genre to new heights.

Alison is hailed as being one of the greatest cartoonists of her generation and she lives up to that title in this new memoir. Her writing is cradled warmly by her artwork and each page gives you the lasting impression that you are reading something profound. But it still doesn't make me want to exercise.

## TEN QUESTIONS WITH M.S. HARKNESS

CONTINUED FROM PAGE 3

mesh well. My people are great and it was great. I don't know how it would have run if I just tried to net a bunch of non-vetted or entitled artists that thought they deserved to table just because they hadn't in 2 years.

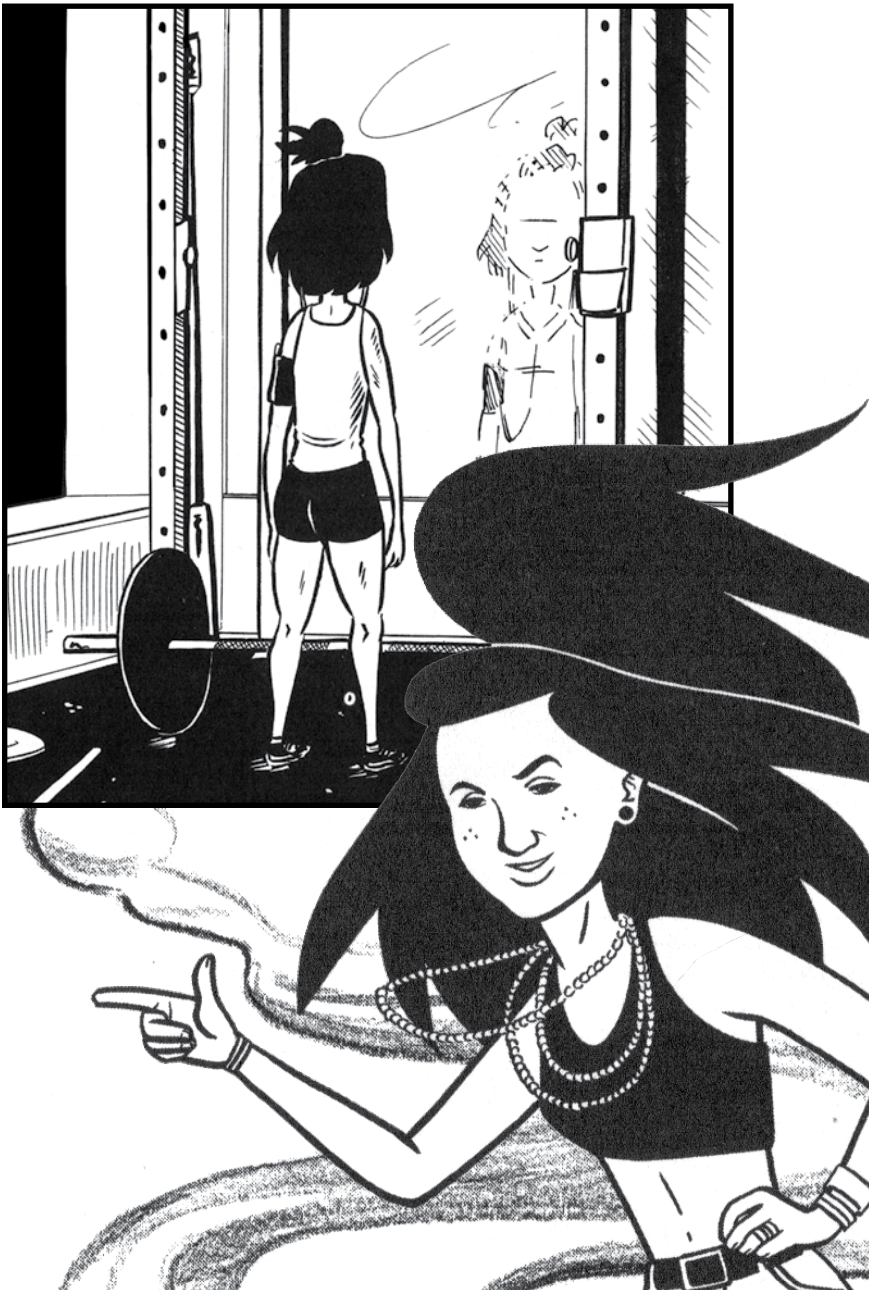
Every cartoonist I've met is astonished by how great Columbus is, but we don't have enough Ohio folks getting off their ass and spreading the gospel to the other territories. If you're some college kid who makes comics and you're reading this, go to Chicago, Detroit, Ann Arbor, or Pittsburgh and go to the indie shops there and drop off your minis. If you only table at SPACE and CXC, you're only going to sell stuff to your friends. Go to weird shows 4 hours away and meet people. Sleep in your car. It's the best.

**9). You mentioned in a sit down with columbusalive.com that you might be making a change away from autobio work, perhaps to try your hand at fiction. What excites you the most about changing things up? Does it intimidate you at all? Any initial ideas you can share with us?**

I still have a lot of autobio in me. The stories I'm telling right now are all building towards something that will take a few years. It's just fun to think about what I'll do after that. Really, I'll probably make a family or something while it's possible. It's hard to say. The things I care about now may not interest me once I get to actually sitting down to planning a book. Me and my friends are always talking about what constitutes some good nonfiction comics and what stories would be amazing to read in the format. I'm not really intimidated by it. People can say whatever they want, but I'll be more interested to see what remains "me" even when I'm not drawing myself all the time.

**10). It's no secret you have a passion for weightlifting, something you showcase prominently in *Tinderella* and your other work. Are there any of your cartoonist peers you feel could keep up with you in the gym?**

Probably. I lost like 5+ pounds of muscle during the pandemic when I lost gym access, so I'm the skinniest I've ever been, but people still come up to me when I table and gush that I could out deadlift them or whatever. There's plenty of cartoonists that could run for longer than me. Really at this point I'm just spending a lot of time in the gym, so I don't destroy my back drawing. Everything is just in service to that.





# WORLD’S MOST FAMOUS REPORTER

## CONTINUED FROM PAGE 6

Remi would start his career as a professional illustrator in August, 1927, just days after entering civilian life again. He would be put to work drawing everything from educational cards to stopgap illustrations, usually unsigned. Later, he would recall that at this point in his career he was learning on the job and would draw “anything and everything” for the paper.

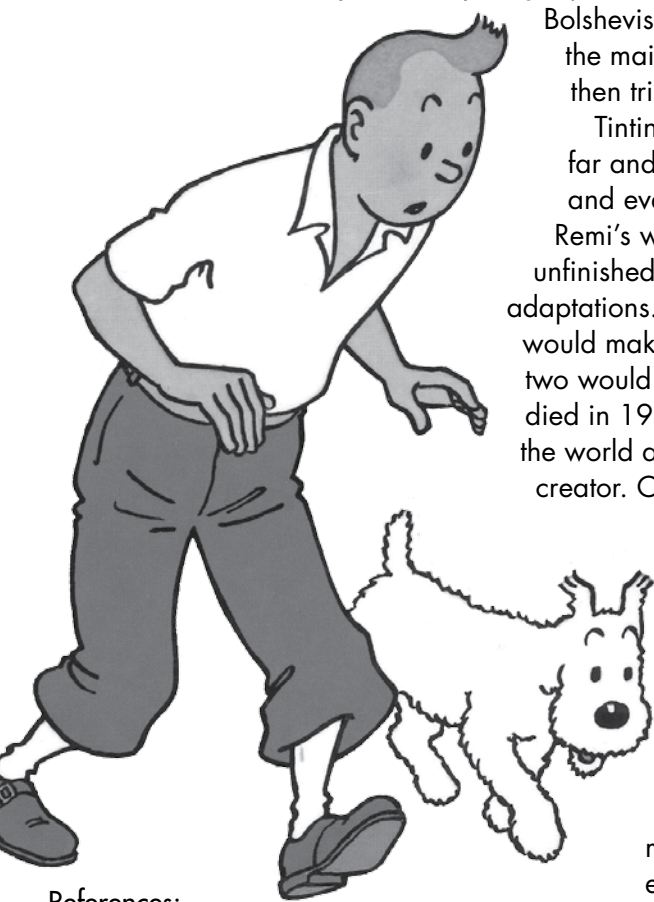
During his off hours at *Le Vingtième Siècle*, Remi would continue to create Totor comics for *Le Boy-Scout Belge*. The comic would last until 1929 when Remi was recruited by Wallez to help produce a new 8-page children’s supplement, like a mini magazine only filled with comics. *Le Petit Vingtième (The Little Twentieth)* would appear every Thursday within the pages of *Le Vingtième Siècle* starting on November 1, 1928. Wallez would commission Remi to create a comic about an adolescent and his dog that was “imbued in the spirit of catholic virtues.”

Utilizing a character concept he had originally intended to use for Totor’s younger brother and remembering his youthful aspirations of becoming a reporter, Hergé dreamed up Tintin. Joining him on his globetrotting adventures would be his faithful white fox terrier, Snowy or Milou in French, named after Remi’s first girlfriend.

Tintin and Snowy first appeared among the pages of *Le Petit Vingtième* on January 10, 1929 under the title “*Adventures of Tintin, the Petit Vingtième Reporter, in the Land of the Soviets.*” This debut story saw the young reporter bound for Moscow to expose the “Evils of

Bolshevism.” Tintin’s popularity was instant. Doubling the main newspaper’s circulation on Thursdays, then tripling, then sextupling.

Tintin and Snowy’s adventures would take them far and wide, from the Congo, America, Egypt, and even all the way to the Moon. Eventually, Remi’s work was published in 24 volumes (one unfinished) and received countless awards and adaptations. Tintin would become his life’s work and would make him just as famous as his creation. The two would become so synonymous that when Remi died in 1983 from leukaemia, newspapers around the world adopted Tintin to make tributes to his late creator. One French daily, *Libération*, even gave over its whole front cover to a black framed image of Tintin with Snowy howling by his side “WAAOOOUUU!! Tintin is dead...” with the label “The Final Adventure of Tintin.” Additionally, inside every page surrounding the articles was a geographically or politically relevant image from a Tintin adventure. It was a reverent nod to the creator of one of the most famous reporters the world has ever known.



- References:
- Hergé: The Man Who Created Tintin by Pierre Assouline
  - Tintin: The Complete Companion by Michael Farr
  - Masterful Marks: Cartoonists Who Changed the World by Monte Beauchamp
- The Art of Hergé: Inventor of Tintin 1937-1949 by Philippe Goddin
  - Hergé, Son of Tintin by Benoît Peeters
  - The Billy Ireland Cartoon Library & Museum

# CENTRAL OHIO WELCOMES A NEW COMIC BOOK STORE

A dragon has been sighted on the north end of town! Rumors say the beast is seeking a lair to store its favorite treasures: comic books, roleplaying games, miniatures, board games, and lots and lots of shiny, shimmery dice.

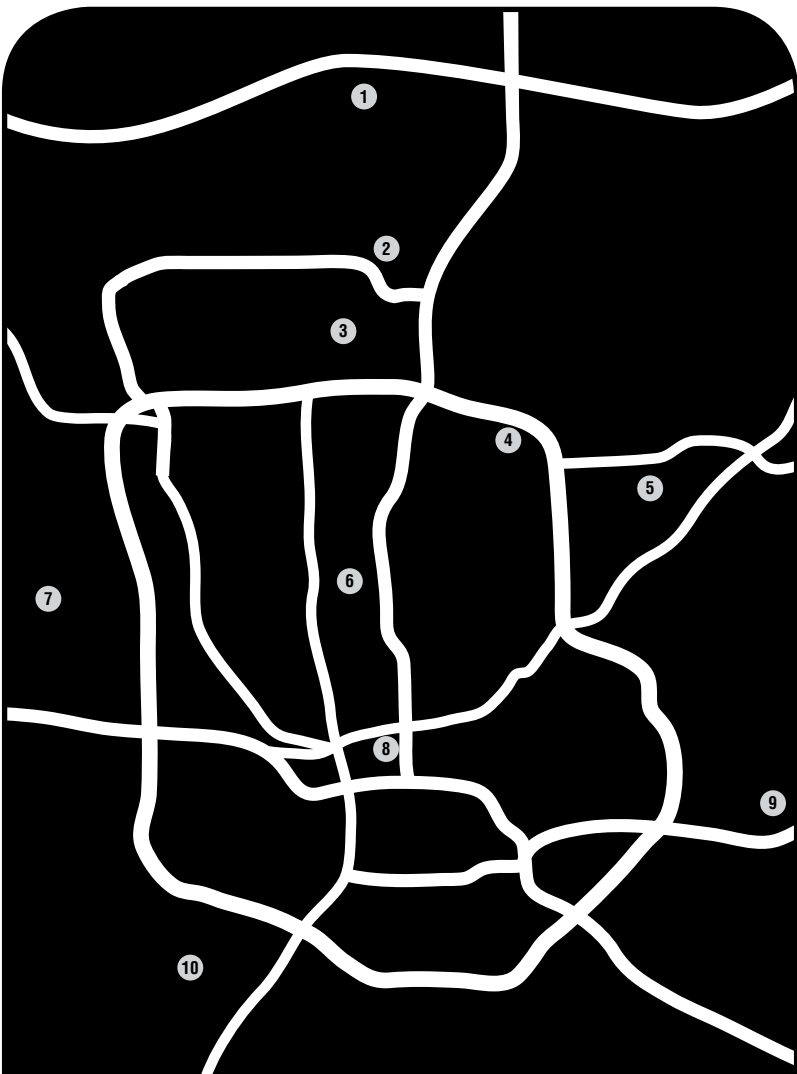
Local geek Phil Siewert has been working hard to open the latest Dragon’s Lair Comics and Fantasy® location, a store dedicated to gamers and geeks of all stripes, where they can discover new hobbies, enjoy old hobbies, and find new friends to share the fun with.

Raised on the original Star Trek and the very first Star Wars movie, Phil has been fascinated by the epic and the fantastical since a young age. His favorite storybook as a kid was *A King with Six Friends* by Jay Williams. “It is a story about a deposed prince who assembles a campaign and their adventure to find themselves as individuals, bond as friends, and meet their potentials together,” says Phil. “I believe this story became my foundation for the love of heroes, adventures, and the fellowship of good friends.”

Phil still treasures the power such stories have. “I believe ‘geek culture’ has very much shaped my worldview and character. So much of this culture (comics, games, and related movies/shows) is about doing what is right in the face of adversity, being inclusive, accepting constructive challenge, and relying on friends to accomplish more than any individual could.”

This in part explains his goals for the store: “I very much hope that Dragon’s Lair Comics & Fantasy® Columbus North will be a “second home” to many of our customers. I’ve no doubt they will love our products, but I also want them to love our space. Our space will be inclusive, warm, and welcoming and our events are intended to be social experiences.” Of course, a store isn’t just the owner and the staff; it’s also a community made of diverse people with varied and often overlapping experiences and interests. “I’m excited to see where our various store communities take us and watching them grow,” says Phil.

Dragon’s Lair Comics and Fantasy® is a chain of comics and gaming stores founded by David Wheeler in 1986, dedicated to creating welcoming and fun spaces. Dragon’s Lair Comics and Fantasy® North Columbus is located at 1222 E. Powell Rd., Lewis Center, 43035. Come check out Columbus’ newest comic and gaming shop!



## LOCAL COMIC BOOK STORES

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

## UPCOMING CONVENTIONS

BUCKEYE COMIC CON 2022  
Sunday, March 6  
Courtyard by Marriott Columbus West/Hilliard  
2350 Westbelt Drive, Columbus, OH

FANTASTICON  
Saturday, March 12 - Sunday, March 13  
SeaGate Convention Centre  
401 Jefferson Avenue, Toledo, OH

WILDWOOD MICRO CON  
Saturday, March 26  
Wildwood Cultural Center & Park  
7645 Little Mountain Road, Mentor, OH

ANIMARATHON 2022  
Saturday, April 2 – Sunday, April 3  
Bowling Green State University  
Bowling Green, OH

CANTON-AKRON COMIC BOOK, TOY & NOSTALGIA CONVENTION  
Sunday, April 3  
St. George Social Center  
4667 Applegrove Street NW, North Canton, OH

RATHA CON 2022  
Saturday, April 9  
Athens Community Center  
701 E. State Street, Athens, OH

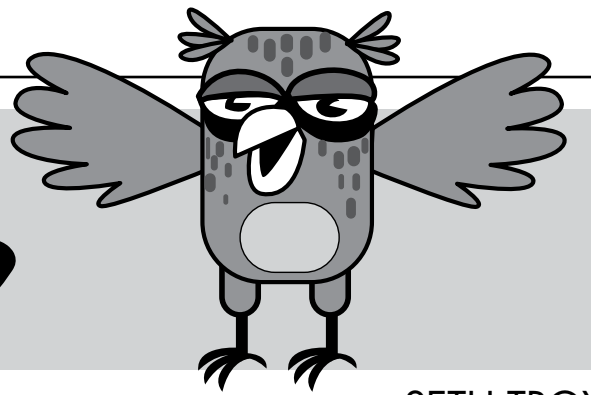
FAN EXPO CLEVELAND  
Friday, April 29 – Sunday, May 1  
Huntington Convention Center of Cleveland  
300 Lakeside Avenue E., Cleveland, OH

FREE COMIC BOOK DAY  
Saturday, May 7

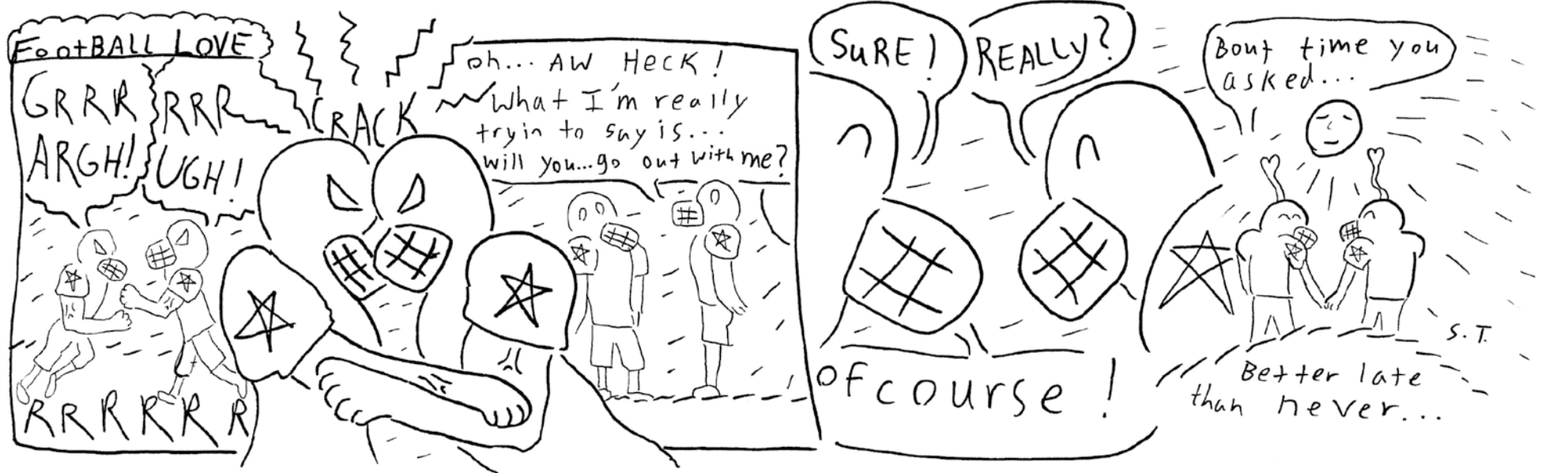
SMALL PRESS ALTERNATIVE COMIC EXPO (SPACE)  
Saturday, May 21 – Sunday, May 22  
Rhodes Center at Ohio Expo Center & State Fair  
717 E. 17th Avenue, Columbus, OH



# The Funnies



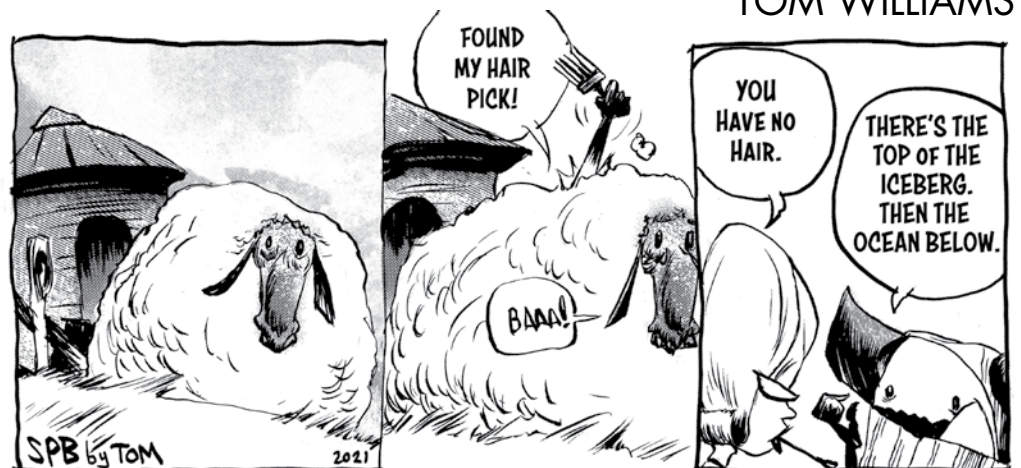
SETH TROYER



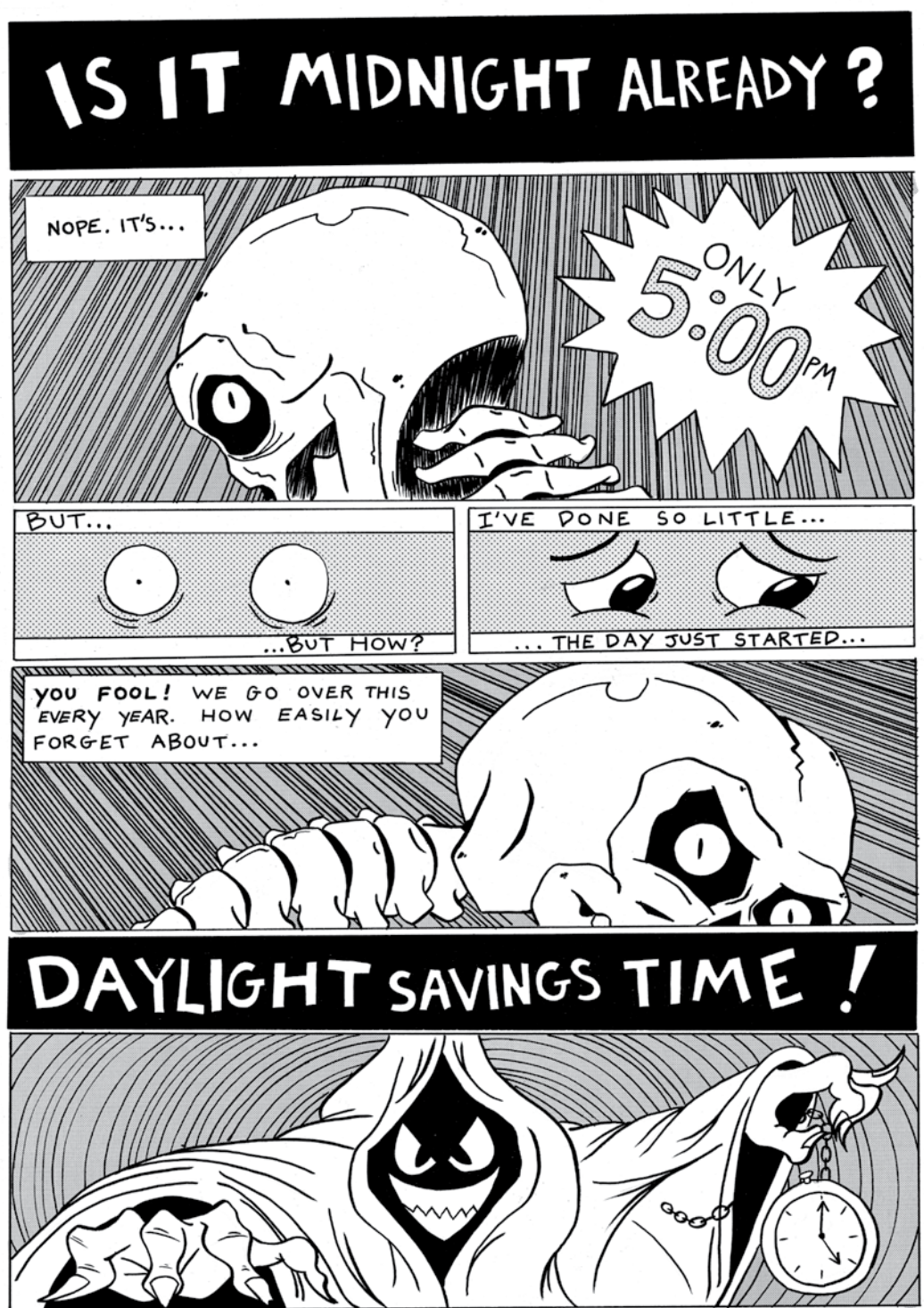
DANIEL GERDEMAN



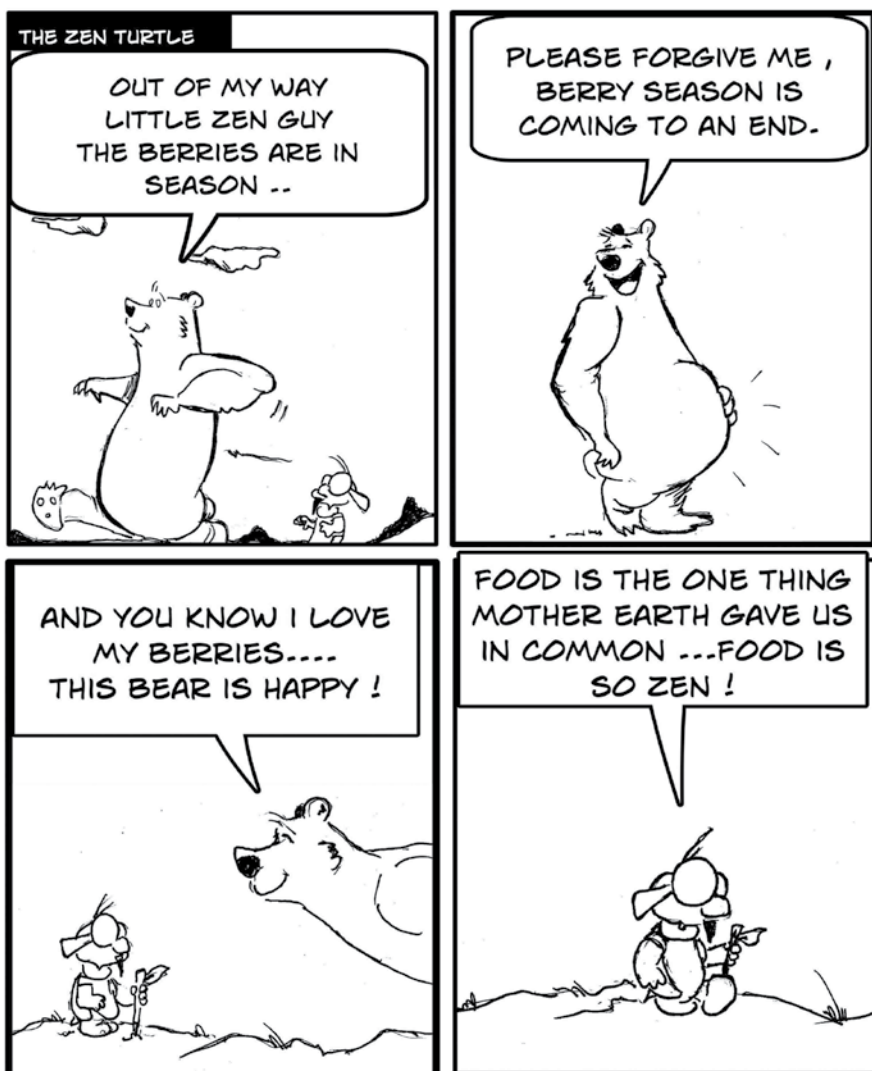
TOM WILLIAMS



DREW B. HALL



JOHN BRADY





# CONTRIBUTORS



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**TOM WILLIAMS**

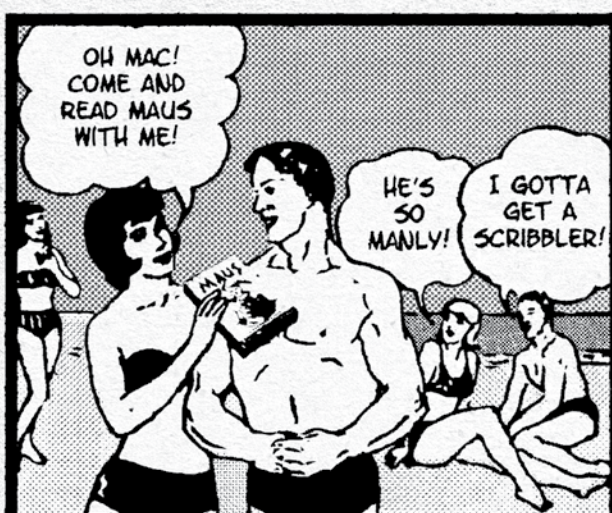
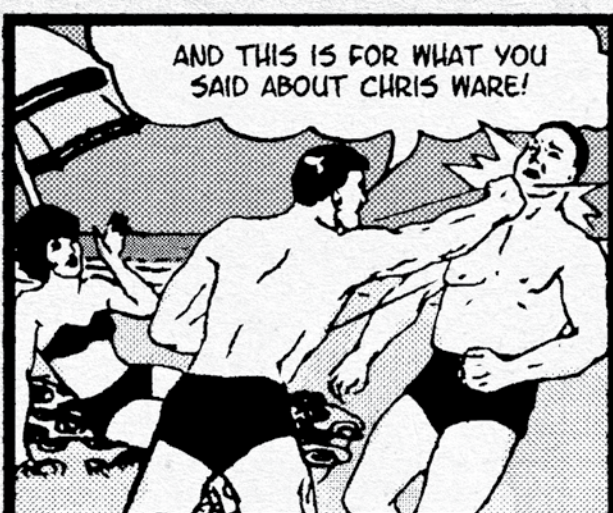
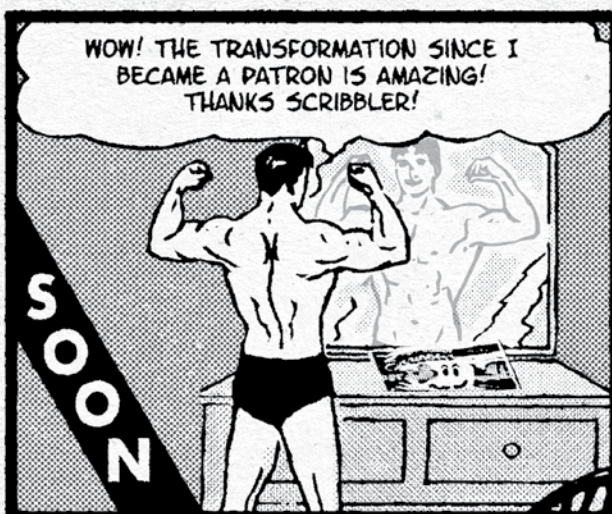
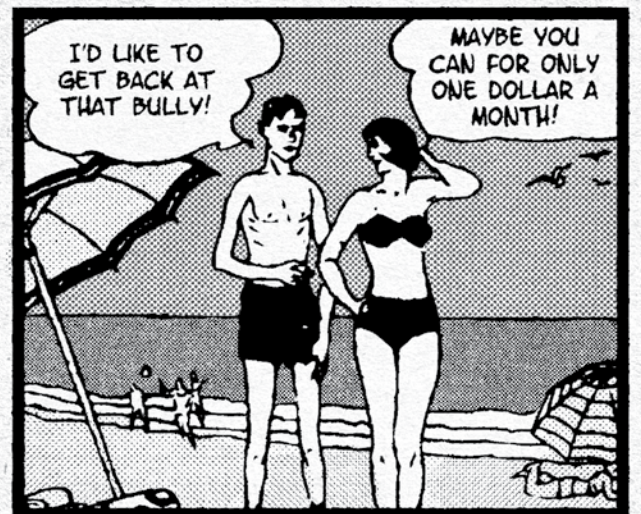
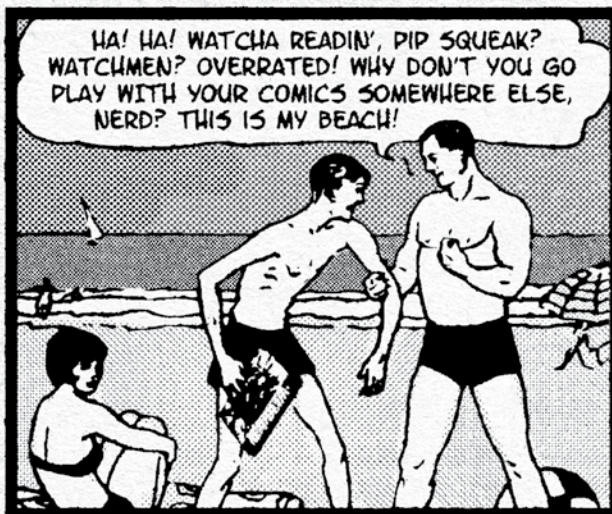
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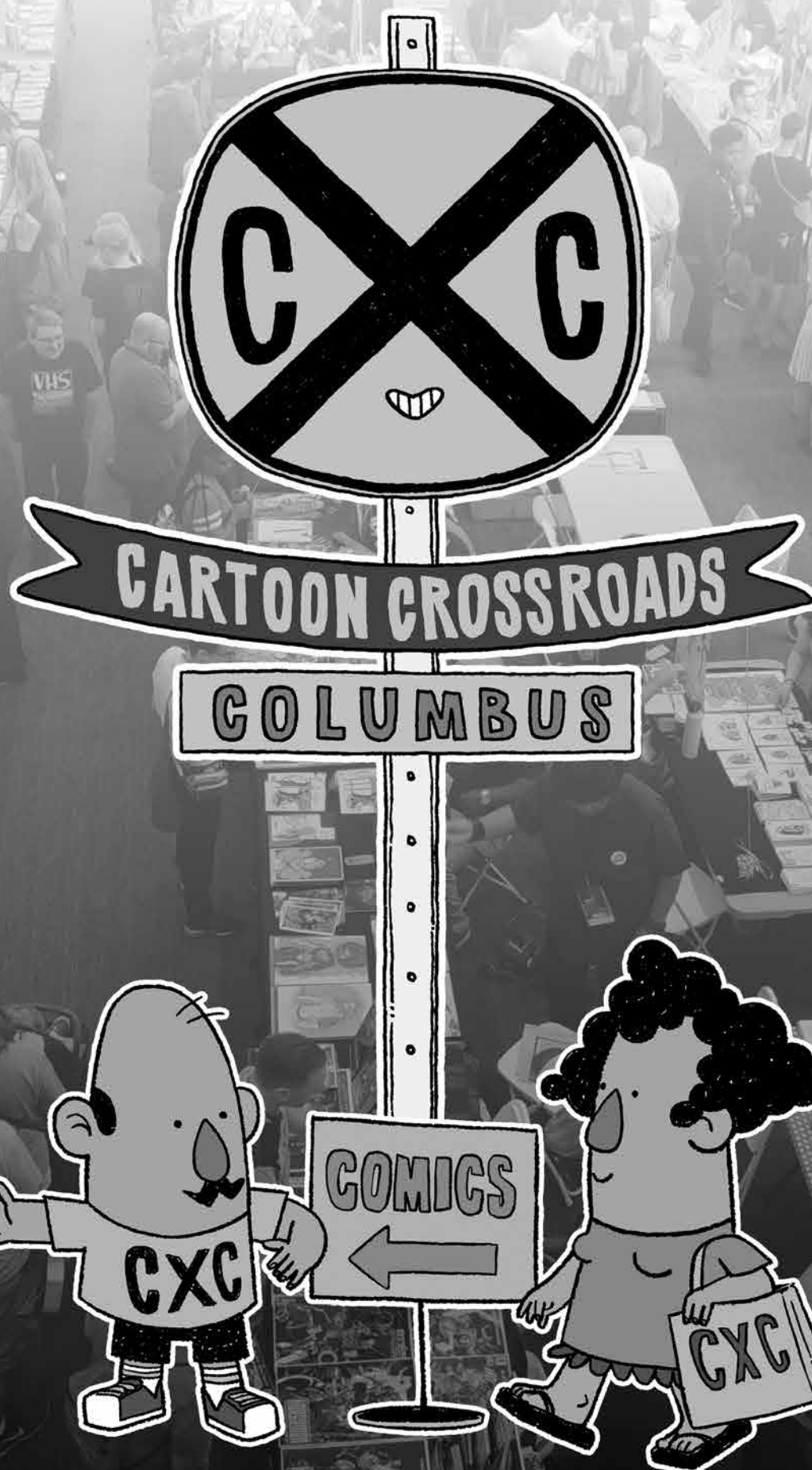


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Artwork courtesy of Dustin Harbin