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WELCOME TO
PRISM
COMICS

Just what exactly is “Prism Comics,” you ask? Well you’ll get a taste of what we’re about in this debut issue of our resource guide, which we’re glad you picked up. If you’re feeling a bit of déjà vu and wondering “but weren’t you called something else?” there’s an easy explanation.

Many of the folks behind Prism Comics met while working on the groundbreaking publication **OUT IN COMICS**, which debuted in 1999 at Comic Con International in San Diego. Andy Mangels’ free promotional guide promoting lesbian and gay creators and resources was the first of its kind. Over the next three years, the book improved by leaps and bounds: the book’s roster of creators grew, the page count increased, it got color covers and so much more. When **OiC** graduated to a 48-page, professional-quality comic book last year, the project was ready to go to the next level.

Enter: Prism Comics!

In the last twelve months, many of the folks who worked on **OUT IN COMICS** officially incorporated as Prism Comics, a non-profit organization. We launched a brand new feature-rich website and brought lots of new creators into the fold: 122 at press time and more being added constantly. We also pulled together a brand new publication with the creator profiles and other resources that **OUT IN COMICS** was known for, plus even more articles, interviews and other features. The result: **PRISM COMICS: YOUR LGBT GUIDE TO COMICS**.

To find out Prism Comics’ official goals, get info on future plans and learn about ways you can get involved, visit our website at www.prismcomics.org. In the meantime, we hope you enjoy this guide and share it with your friends. It’s just the start, and we hope you join us for the rest of the journey!



Charles “zan” Christensen
President, PRISM COMICS

SEEING COMICS IN A *different* LIGHT



jane's world

BY PAIGE BRADDOCK



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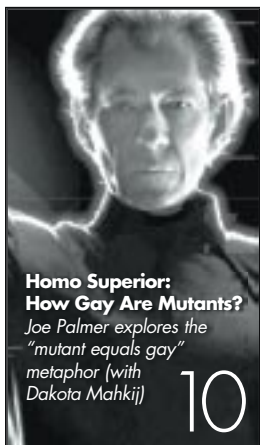
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ON THE COVER: Elizabeth Watasin, creator of CHARM SCHOOL, illustrated our "girls" cover, while WONDER WOMAN and NEW X-MEN artist Phil Jimenez provided the "boys" cover, with colors and embellishments by the masterful José Villarrubia.



HOWARD CRUSE

by Joe Palmer

Howard Cruse is not just a legend in the gay comics world, he's a legend in comics period. The writer/artist of *WENDEL ALL TOGETHER* and the Eisner and Harvey Award-winning *STUCK RUBBER BABY* spoke with us about what he's currently up to these days.

PRISM: You've been working on a new project, an illustrated book called *THE SWIMMER WITH A ROPE IN HIS TEETH*. What can you tell us about it?

HOWARD CRUSE: It's a totally different sort of project from any I've published before. *SWIMMER* is a short illustrated fable that has no gay angle and isn't a comic book. Nor is it a children's book, even though it can easily be confused with one because visually it has that children's-book feel to it, being made up of full-page drawings accompanied by small blocks of text. A kid wouldn't suffer any harm from reading it, of course, but the allegory's implications would probably go right over a small kid's head — unless he or she is especially precocious. Prometheus Press will be publishing the book, but I don't know a publication date yet.

Jeanne E. Shaffer will be listed as the author, by the way, because the original story is hers. I will be credited as the story's adapter (since the actual text is mine and I added lots of details) and as its illustrator.

SWIMMER has been a back-burner project of mine for over three decades, literally. I was a theatre major in college in 1968 when Jeanne first contacted me. Jeanne was and still is a composer based in Montgomery, Alabama, which is not far from Birmingham, and in 1968 she got the idea of making *SWIMMER* the basis of an opera. She needed a librettist for the project and was referred to me because I was doing a lot of playwriting at the time.

I liked her story and agreed to give it a try. After working on it for a couple of months, though, I realized that I was in way over my head. I had written books and lyrics for a couple of stage musicals by then, but I had no real familiarity with the opera form and realized that I was unqualified to give Jeanne what she needed. So I begged off with many apologies, which she accepted graciously.

I lost touch with Jeanne when I graduated, and after college I drifted away from theatre and toward cartooning. But I never forgot her *SWIMMER* story, which I thought had a lot of wisdom for a tale so simple.

Then sometime in the early '80s I suddenly realized that *SWIMMER* could be told effectively as a comic book story using silhouette imagery. Telling it in silhouettes was an important key, because this is a story about how societies behave, not individuals. Normally you try to populate fiction with vividly individualized characters that the reader can identify with, and that was how I had tried to approach my abortive stage version. But with *SWIMMER* what was needed, I belatedly figured out, was to de-emphasize individual characters so that group behavior takes center stage. Silhouettes could do that because, with silhouettes, you don't see faces and aren't tempted to bond with any one character in particular.

This insight got me all excited and I started trying to figure out how to track Jeanne down after all those years. Fortunately, Jeanne still lived in Montgomery and I was able to find her phone number. She said that no, she had never done anything with her *SWIMMER* story and she was quite open to the idea of letting me do it in comic-book form.

It took me another dozen years to get the damn thing onto paper, since this was a labor of love that invariably got shoved aside by time-consuming professional commitments like *WENDEL* and *STUCK RUBBER BABY*.



By the late-'90s I had the text ready and had drawn a few sample illustrations. Then the 9/11 attacks happened and New York went into a kind of temporary paralysis. I had no work or income at all for four months. To keep myself from sitting around going nuts, I used all that unwelcome free time to complete SWIMMER. That gave me something more finished to pitch to publishers. Eventually Prometheus Books made an offer.

PRISM: Why were you drawn to SWIMMER?

CRUSE: It's a sardonic but not cynical look at religion, and I'm a preacher's kid with a million ambivalent feelings on that topic.

PRISM: How is illustrating somebody else's story similar or different to past projects?

CRUSE: In this case it doesn't feel different at all, because I've lived with Jeanne's story for so long that it seems like my own. I've had to make sure that Jeanne was comfortable with my interpretation, of course, and here and there she has suggested changes that I've incorporated. But on the whole Jeanne has given me a free hand to bring my own perspective to her fable. So I haven't felt like a creative subordinate at all.

I've been pretty lucky on those rare occasions when I've illustrated stories written by others. In general, though, I got addicted to being my own writer during my early days in underground comix. It was satisfying to work with Jeanne on SWIMMER, but unless my career takes an unexpected turn, I don't think drawing other people's stories is gonna be the next big trend for me!

PRISM: Is it true that Wendel and Ollie will begin talking to each other in French soon?

CRUSE: It looks that way. Jean-Paul Jennequin's French version of STUCK RUBBER BABY that Vertige Graphic put out (under the name UN MONDE DE DIFFÉRENCE) was well received and won an award at the Angouleme festival, so now there's interest in translating the entire WENDEL series into French. They will most likely not be compiled in a single book like WENDEL ALL TOGETHER, however, but rather in a series of four smaller albums.

PRISM: Wendel and Ollie must live on to some degree in your imagination. Have they changed much?

CRUSE: I always assume that they have continued floating around somewhere, experiencing whatever the rest of us have experienced the way they did when the strip was appearing regularly in The Advocate. Unlike me, of course, they are magically able to refrain from aging.

PRISM: Did they take a trip to Vermont and have a civil union ceremony?

CRUSE: That definitely seems like something they would have thought about. Whether they would have decided to take the plunge isn't a foregone conclusion. If somebody had recruited them to be the test case



Astonished, the young archer watched the wounded Swimmer pull himself from the water.

Sample illustration from THE SWIMMER WITH A ROPE IN HIS TEETH ©2003 Jeanne E. Shaffer and Howard Cruse

that might force the U.S. Supreme Court to make full-fledged gay marriages legal, they would have jumped at the chance. But of course, for that gambit to work you would have to have a Supreme Court with a majority that actually gives a damn about reading the Constitution fairly instead of the jokers who are holding the Court hostage at present.

PRISM: Given the relative ease that many people have in being out today it can be equally difficult to understand the risk you took with your career when you came out. What motivated you to you to come out professionally?

CRUSE: When I made that decision in the 1970s, I did so because I believed in gay liberation and felt it was my civic duty to step forward and be part of it. Staying in the closet can give us a false sense of individual security — I say “false” because a person with a secret is much more vulnerable to having his or her life abruptly turned upside-down than somebody who has nothing to hide — but it is hugely damaging to others. It perpetuates a society riddled with falseness and ignorance.

It was only after I took the step that I discovered how much my own art would be strengthened by ditching the last remnants of a straight facade. Being honest about myself freed me up to draw comics that reflected the life I was leading without being compromised by a million obfuscations. I don't know of any artist who has taken the step and hasn't found that to be the case.

PRISM: Will you talk some about the early days of GAY COMIX and your place in underground comix?

CRUSE: Well, the jury's still out on my "place in underground comix." As far as Patrick Rosenkranz's new book *Rebel Visions* is concerned, I scarcely existed. I was always off on my own trip in the undergrounds, and I have some sympathy for those who couldn't relate to that trip in the beginning. The BAREFOOTZ stories that dominated my underground work before 1976 was a pretty odd animal next to the aggressively transgressive stuff that the ZAP dudes and the other underground stars were putting out. After 1974 I began gradually pushing my own personal envelope in BAREFOOTZ strips that ran in Marvel's "underground-ish" newsstand magazine *Comix Book* and in stories like "Dolly Gets the Universal Bughood Blues" and "Gravy on Gay" in BAREFOOTZ FUNNIES 2. And I also started testing my limits in non-Barefootz stories like "Hell Isn't All That Bad" and "Big Marvy's Tips on Tooth Care." I was doing lots of experimenting and I knew that the time was coming when I would have to leave Barefootz behind.

"Gravy on Gay," of course, was my first time to address gayness head-on, even though it was my character Headrack's gayness, not my own, that was getting addressed. Publishing that story in 1976 was a big step for me, even though I stopped short of completely coming out of the closet. Any dunce could tell that there had to be a gay person behind it, but I didn't officially say the words in public until Denis Kitchen asked me to edit GAY COMIX in 1979.

Editing GAY COMIX gave me a way to announce that I was gay as part of a positive professional action. There weren't any "confessional" overtones to it.

PRISM: Even with ground to make still, did you ever imagine in your wildest dreams there would be so many queer characters in comics and out people working in the industry as there are today?

CRUSE: Things have certainly changed. When Andy Mangels published his landmark two-part article "Out Of the Closet and Into the Comics" in *AMAZING HEROES* in the late '80s, I was the only gay comics professional willing to be quoted in it by name. It was no big step for me to let my name be used, of course, since by then I was too thoroughly out to scramble back in even if I had wanted to! But pretty soon I had company. Eric Shanower came out at the first of Andy's "Gays In Comics" panel in San Diego, and P. Craig Russell and Clive Barker came out in

magazine interviews. Meanwhile, a steady stream of cartoonists who weren't part of the comic book scene at all started surfacing in local and national publications — cartoonists like Alison Bechdel and Tim Barela, for example. By now the lineup of gay talent is so strong I can't keep track of everybody.

I can't say that I "never imagined" today's level of gay presence in comics, since that was one of my goals in starting GAY COMIX. But it's certainly satisfying to be reassured that the goal wasn't just a pipe dream!

PRISM: You've been in a relationship since 1979 with Ed Sedarbaum and you've mentioned how your life with Ed inspired you to put Wendel in a relationship, which was a radical idea at the time. Have there been other instances in which your relationship influenced your work in some way?

CRUSE: Anybody who is curious about my life with Eddie, of course, can read Eddie's interview in Blake Bell's book *I HAVE TO LIVE WITH THIS GUY!* It's a long interview and I wouldn't even try to retrace all that ground here, but the short answer to your question is that when an artist is lucky enough to spend 24 years sharing his life with someone as smart and perceptive as Eddie — not to mention someone who spent ten years as a professional book editor, as Eddie did — he would be an idiot not to use that partner regularly as a creative advisor and sounding board. Eddie doesn't intrude on my creative process, however; he only gives advice when I'm ready to ask for it. As a rule I don't give much about what I'm up to while a project is cooking. Sharing an idea verbally instead of waiting to share it artistically is a good way to kill it prematurely. But once I've brought a project near enough to completion to safely let Eddie look it over, I value his input and often make changes based on his criticisms and suggestions.

Beyond that, Eddie is simply my most reliable source of emotional support, and I try to play the same role for him. Both of us have opted for career paths that get really rocky and dispiriting at times, so supplying emotional support reliably to each other is no small matter! ♪



Panels from *STUCK RUBBER BABY* © 1995 Howard Cruse. Published by Paradox Press/DC.

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YEAR IN REVIEW

2002–2003

by Dakota Mahkij

Just when it seemed like the presence of gay characters and storylines was starting to wane in comics, the last half of 2002 and the beginning of 2003 delivered eye-opening headlines — attracting major media news attention over the gay content addressed in several mainstream comic books.

WORLD'S FINEST DOPPELGÄNGER DUO GET HITCHED

Apollo and Midnighter, the gay super-hero couple from WildStorm's *THE AUTHORITY* (with remarkable similarities to DC's Superman and Batman), were unique as queer heroes in that they had actually become immensely popular among heterosexual readers. These tough-as-nails characters who weren't afraid to kill broke numerous stereotypes — resulting in mixed reactions from gay fans. Some saw the duo as a refreshing change, while others winced at their violent actions in the book.

The couple took part in a momentous moment in LGBT comics history, when they finally tied the knot in the series final issue (29, July, 2002). While the book was plagued by controversy (over content and creator conflicts) and extreme lateness (resulting in loss of momentum and diminished enthusiasm from fans), the first gay super-hero marriage in a comic book was not lost to the media, which covered the story in publications such as *Gaywired.com* and Britain's *The Observer*. Another comic book "first" in that same issue was the gay couple's adoption of baby Jenny Quantum.

THE AUTHORITY has since been revamped as a mature-readers title, where the sexuality of Apollo and Midnighter can be explored more in-depth (indeed, the first issue showed a surprisingly intimate scene in bed). Unfortunately, the series has lost an incredible amount of steam among once-diehard fans — and the exploits of comicdom's most famous gay couple may no longer capture the interest of readers the way it used to.

MATTHEW SHEPARD REVISITED

Former *Real World: San Francisco* star Judd Winick's tenure on DC's *GREEN LANTERN* has had fans in a frenzy from the get-go. When Green Lantern Kyle Rayner's young new assistant, Terry Berg, came out of the closet in *GL 137* (July, 2001), it not only garnered the book a GLAAD media award, but also a storm of controversy on the DC website's message boards over whether such a story was "appropriate" for a comic book. The gay storyline didn't just stop there, however. According to bisexual editor Bob Schreck, Terry's saga was always intended to develop even further — climaxing in a dramatic moment that took inspiration from a real-life story that moved a nation. In *GL 154* (November, 2002), Terry becomes the victim of a hate crime — resulting in Green Lantern getting revenge on Terry's attackers and going farther than most "heroes" have gone before. Unlike Laramie, Wyoming's Matthew Shepard, Terry survives his attack, inspiring hope.

"It was indeed an honor to be a part of [Terry's] storyline in *GREEN LANTERN*," says Schreck, "...a comic-book story with such far-reaching effects. The negative voices were far overshadowed by the positive, and we take solace in the hope that some of these dissenters may have taken stock of their views and at least entertained the right for a gay person to live their life without fear, seeking the love and happiness all others in our society seek."

THE GAY OLD WEST

Nothing within the last year has stirred up quite as much controversy, though, as *THE RAWHIDE KID* from Marvel. Writer Ron Zimmerman was paired with legendary artist John Severin by editor Axel Alonso, putting a new 'spin' on one of the company's classic Western characters. The announcement of the involvement of Zimmerman, a former writer for *The Howard Stern Show*, brought criticism from many readers — straight fans, and even some gay ones — months before the first issue even hit the stands. Zimmerman, who is straight, was known only as a



humor writer — and fans feared the author would reduce the kid’s sexuality to a mere joke.

But the book proved to be a modest success, and reviews from fans were better than initially expected though still mixed. The “new” Rawhide Kid proved to be a smart, butt-kicking gunslinger. Even Marvel’s Chairman Emeritus Stan Lee came on to CNN’s Crossfire to support the book.



“The response to THE RAWHIDE KID surpassed our wildest expectations,” says Alonso. “This was supposed to be a little project, an idiosyncratic story that would find a small, offbeat audience. Instead it became one of our big events. I mean, when was the last time a comic got three spots on CNN in one

day? And we’re still getting press. The outside world ‘gets’ it. Recently, we’ve received favorable ink from widespread media sources — from Entertainment Weekly, which recently gave it an ‘A,’ to Out, which made it a ‘Hot Pick for Summer,’ to the San Francisco Chronicle, which made it the cover story of their Lifestyles Section.”

The book still received criticism, though, from many readers who felt Marvel was changing the established continuity of a long-running character by altering his sexual orientation for no reason. A vocal Chuck Dixon joined in the dissent — saying artist Severin could not have known of the Kid’s changed sexuality before agreeing to draw the book. While comments from Severin seemed to counter that, Dixon’s disapproval over the book — which he admitted to never reading — continued.



INTERNAL AFFAIRS

The “outing” of established characters continued earlier this year when Renee Montoya, a supporting character in the Batman universe who also starred in the Batman Animated TV show, was revealed to be a lesbian in DC’s GOTHAM CENTRAL. While the revelation did not generate RAWHIDE

KID-level mainstream press (though it did receive an Advocate article by Andy Mangels), it fired many fans up on the message boards — where some readers even declared “enough” to the changing of character’s sexual orientations. But when sexuality is so complex in the real world, is it really so hard to accept that same complexity could happen in a comic book universe?

“The story that Michael Lark and I have crafted for GOTHAM CENTRAL isn’t meant to be a ‘gay story’;” says series writer Greg Rucka. “And I think that the people who see it as such are the same throwing about accusations of a ‘homosexual agenda.’

“I think that’s bullshit, for a number of reasons. First, the fact that Renee is outed, that she is a lesbian, is part of the story, not the whole story. We’re not telling an Afterschool Special, we’re trying to tell good, honest drama. People who have responded to Renee being outed by screaming about ‘retcon’ or ‘homosexual agenda’ are missing the point; I’m not being accused of having a feminist agenda, or a Latino agenda, both of which could be on the table as well.

So what does the following year hold for gay content in comics? Strides have been made in the quantity and, while it’s debatable by many of us, quality of representation. Mainstream comics will hopefully continue in the direction of developing more realistic gay characters and stories. Will there ever be an ongoing comic with a gay lead? Will it be popular and supported by fans? Only time will tell. ♣



Eisners! They are the comic book equivalent of the Oscars — and every year, at a special awards ceremony at Comic-Con International San Diego, a select few comics professionals are bestowed comicdom’s highest honor.

This year, congratulations are in order for three LGBT comics creators for their outstanding work of sequential art.

Writer Jai Sen’s first published comics work, Shoto Press’ GARLANDS OF MOONLIGHT, is up for “Best Graphic Album-New” — and he couldn’t be more thrilled. “I am very proud of this recognition for the creative team of The Malay Mysteries,” says Sen, “and am even more proud to share it with my very talented co-creator Rizky Wasisto Edi. We’d like our nomination to encourage more international collaborations, which we think benefit comics as a medium and also show the world that creativity does not have to be shackled by the politics of the day.”

Eric Shanower is no stranger to being nominated for an Eisner. The writer/artist scored another nomination this year for his Image Comics series AGE OF BRONZE, which is up for “Best Continuing Series.” “I usually don’t pay much attention to awards,” mentioned Shanower, “but I was very grateful to have won an Eisner in 2001, because I see the award as my peers telling me that I created some comics that were worthwhile.”

P. Craig Russell, whose “Between Two Worlds: The Strange and Sad Story of Erich Wolfgang Korngold,” from the *Comics Journal Summer Special 2002* is nominated for “Best Short Story,” recalls his first-ever Eisner win: “What I found unexpectedly moving was receiving the award from Will Eisner himself. The two issues of SPIRIT reprints published by Harvey comics in the mid ‘60s were for me, like so many other artists of my generation, a seminal event. To be congratulated by him was a once in a lifetime event.” ♣



HOMO SUPERIOR

HOW GAY ARE MUTANTS?

by Joe Palmer (with Dakota Mahkij)

Recently an art professor friend and I were talking about art and storytelling. The touchstone of the conversation was a quote from Clifford Geertz, a Harvard Professor of Anthropology: "Art is the story that people tell themselves about themselves." Geertz's comment was in reference to ritualized, cultural traditions of Bali where he was living.

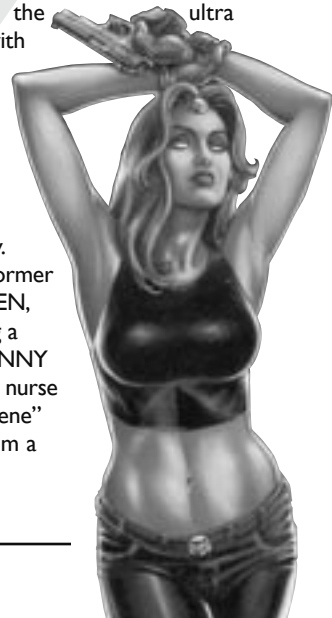
Exactly what does this point have to do with mutants and the X-Men? I'm getting to that.

Stan Lee and Jack Kirby created THE X-MEN in 1963, and theatrically billed them as "The Strangest Teens of All!" As Jewish men, it was natural to draw upon their own life experiences in creating the foundation which became the mythos of the X-Men: outsiders trying to co-exist with others in a society largely not their own. Lee and Kirby spun stories of intolerance and persecution, but also of survival.

Now, the notion of "outsiders" is broad and can be applied to *any* marginalized group within a society. It comes as no surprise then that after the revival of the X-Men in 1975 (which featured an extremely culturally-diverse team) and the advances made by the post-Stonewall Gay Rights Movement, that closeted teenagers and adults related to the outsider status of the X-Men as they began to discover themselves. The "mutant equals outsider" metaphor resonated strongly, and was co-opted to become "mutant equals gay."

How could it *not*, when you considered these facts: Mutant traits first appear during puberty; Mutants are often alienated by their families and friends; Humans are fearful and intolerant of mutants; Many mutants, like gay people, are able to pass for "normal"; The Legacy Virus is the comic book analog of the AIDS pandemic, just as mutant registration recalls the ultra conservative cries of the 1980s to quarantine people with AIDS; Mutants may think they're the only one "like this" until they come across other mutants and, like LGBT folk, create their own families of choice to forge their own sense of place in the world.

Despite the fact that the gay metaphor seems so strong with mutants, the actual *presence* of gay characters in X-titles has been nearly non-existent until only recently. Within the last year, writer Chuck Austen introduced former Alpha Flight member Northstar into UNCANNY X-MEN, with a plotline that had the Canadian mutant developing a crush on the straight Bobby Drake (Ice Man). In UNCANNY 425, Austen addressed mutant prejudice straight on. The nurse Annie accused Drake of being both racist against "low gene" humans *and* homophobic. Drake countered by saying, "I'm a mutant living in a world that hates mutants! No one understands oppression more than me."



Gay mutants have also popped up in EXILES (written by PEDRO AND ME's Judd Winick) in the form of Sunfire, X-STATIX (written by ENIGMA's Peter Milligan) featuring "shock" couple Phat and Vivisector, ULTIMATE X-MEN with the teasing hints of Colossus' crush on Wolverine, and now NEW MUTANTS starring the heavily-implicated-as-lesbian Karma. Mystique, whose sexual identity is still questionable (she was rumored to have had a relationship with her companion Destiny), is the mutant equivalent of a transgender, and is now the star of her own ongoing series.

While no actual lead gay mutants have appeared yet in Morrison's NEW X-MEN, the Scottish writer *did* flirt with the idea when he had the blue-furred Beast declare "...I think I may be gay." (He wasn't, really — just trying to make a point about tolerance).

Dirk Deppey (of *The Comics Journal*) noted in a Journalista blog that, whether intentionally or not, Morrison has actually been advancing the mutant equals gay metaphor. With the exception of the fictional city of Genosha, mutants were shown to live largely secluded and apart from humans, like at Xavier's school. Even then, Genosha is destroyed — which is an obvious metaphor for the Holocaust and by extension, for the homosexuals who were killed during the Third Reich, and also for all people who have died from AIDS complications. At the end of NEW X-MEN 116, Cassandra Nova calculatingly "outs" Xavier and his students as mutants. Xavier abandons the charade and initiates a move forward into a new phase for mutantkind. This change spreads among mutants and coalesces into a mutant ghetto and culture.

Xavier's philosophy is not the only one which speaks to the mutant community, though. For others, like Quentin Quire (whose name is remarkably similar to queer activist Quentin Crisp — coincidence?), it's villain Magneto's ideas which attract. In classic queer style, Quire begins to question Xavier's authority, recruits a few mutants, and rebels in a manner recalling the queer militancy of the Stonewall Riots as well as AIDS activism.

Gay metaphors abound in this summer's X2 movie, thanks to gay director Bryan Singer. In guerrilla tactics

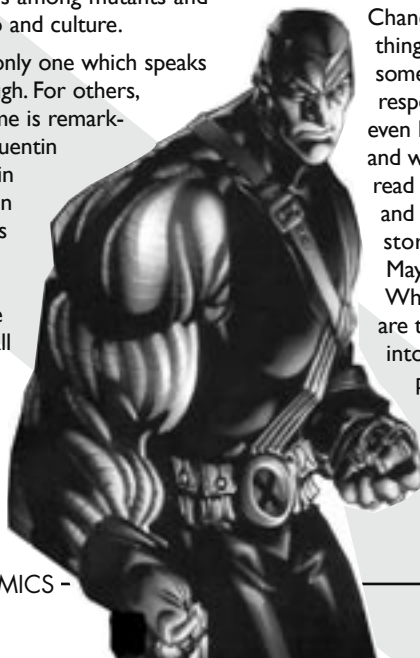
worthy of ACT UP, Nightcrawler (played by bisexual actor Alan Cumming) teleports into the White House and past Secret Service Agents and delivers the demand of "Mutant Freedom Now!" written on a knife blade embedded in the President's desk.

Another parallel occurs when Xavier intervenes in an incident that gets out of hand involving Pyro, Rogue, Bobby, and two bullies, telling Pyro, "The next time you feel the urge to show off, don't." How often have we been told by our family, friends, authority figures — or even others in the gay community — to repress our natures?

The scene when Bobby Drake's family find out he's a mutant is rife with metaphors. After Bobby confides his secret, his mother fires off a round of typical clichés any queer person can identify with: "Honey, have you ever tried *not* being a mutant?"; "This is all my fault."; "We still love you, Bobby."

There are two other telling exchanges. The first between Nightcrawler, a "24/7" mutant, and the shapeshifting Mystique. He asks her why she doesn't stay disguised to which she replies, "Because we shouldn't have to." The other takes place aboard the Blackbird between Magneto (played by openly gay actor Ian McKellen) and Pyro. Magneto asks the boy what his name is. He replies, "John." Magneto asks again, "What's your *real* name?" to which John answers, "Pyro." Magneto then tells Pyro, "You are a *god* among insects. Never let anyone tell you differently." Magneto encourages the boy to express his *real* identity, and accepts him for it.

Chances are that you and I have a few things in common. We're all outsiders in some way, sometimes in more than one respect whether it be race, handicap, or even HIV status. We're all comic readers, and we love good stories. Sometimes we read a story that resonates with strength and truth and it affects us. Maybe the story of mutants is like that for you. Maybe it isn't. That isn't important. What matters about the stories that are told about us is how we adapt them into our lives. Listen to stories, take the parts of them which ring true for you, and then find your voice to write your own stories. To loosely paraphrase Emma Frost, you are nothing less than fabulous! ♪





KGINA KAMENTSKY

by Joe Palmer

Wacky Adventures in the Gender Gap

Gina Kamentsky is the creative soul behind the comic strip *T-GINA*, which she describes as “the tale of a fabulous Transgendered gal and her search for validation and a decent cup of coffee.”

PRISM: How did the idea for the *T-GINA* strip originate?

GINA KAMENTSKY: Growing up I was a big fan of serial comics like “Batman” and “Buck Rogers in the 25th Century,” and work by Windsor McCay and George Herriman. Later on became consumed by “Mad Magazine,” “Plastic Man,” “Captain Marvel,” and “Archie.” My parents were very encouraging regarding art making. Drawing and creating comics was a natural activity in our house.

After Art school (Philadelphia College of Art in the late '70s) I became a big fan of *Raw* magazine. Attending a presentation by Art Spiegelman and reading Scott McCloud’s books inspired me to start thinking about comics as something I might one day pursue.

Put comics on the back burner until 1995 when I came out as Transsexual. Around this time there had been a few comics produced in local Transgender newsletters and national publications such as “Tapestry,” mostly one panel gag cartoons and clip art. As a Trans-woman, the steps of transitioning — having a body of knowledge which is the result of growing up socially as male yet living as a woman — makes for some interesting stories. There is so much pain in

the transgender/transsexual community, I wanted to express something else...wonder and humor.

My first comic was around 1995. “I’m a Bin” was about a young man who is convinced that he is a Rubbermaid storage bin (really!)... running a parallel to the whole silly “woman/man trapped in a man’s/woman’s body thing.”

PRISM: Artists create art for a number of reasons. How does creating stories for *T-GINA* satisfy you? Do you find a spiritual or healing aspect in your art?

KAMENTSKY: I love the scale of comics, how something so compact can be used to produce a compelling narrative. I love connecting with an audience, finding that my own issues are not that different from other folks. I find it’s a great way to deal with my own fears and issues.

PRISM: What are some of the themes that you talk about in your work?

KAMENTSKY: Why do we have this need to be recognized for who we are/want to be...can we exist just as easily without recognition? Personally, this concerns identity as a woman, Transsexual, artist and Jew. The rules and expectations we impose regarding gender can be very silly, it’s fun to point this out. As transgender, we struggle to



extract ourselves from various stereotypes yet often fall into new ones. Being a transsexual woman involves issues that are universal, everyone is transitioning in some way...Why this fixation on Matt Damon?

PRISM: Have you ever surprised yourself while exploring gender identity in your strips?

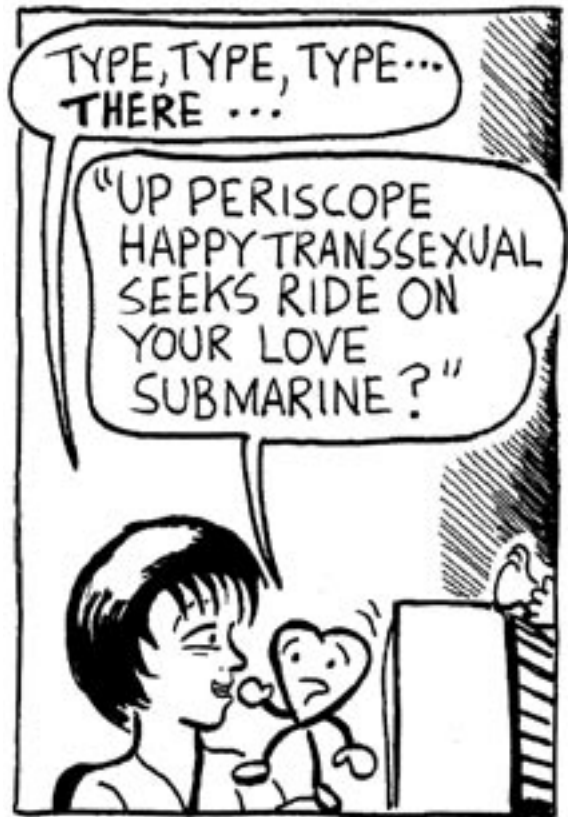
KAMENTSKY: In issue 1, Gina had a conversation with her penis about how it would be affected by Gender Reassignment Surgery. This was a good way to come to terms with a somewhat scary process. I like to use Gina to express the more gender transgressive part of me, in reality I'm more conservative and happy to blend in.

PRISM: There's a great sense of playfulness in your work. Would you like to discuss this playful quality, and its importance to you?

KAMENTSKY: Besides producing T-GINA, I invent toys for kids, create kinetic sculpture, teach art, create animation, play upright bass. Playfulness infuses everything I do, even cooking!

PRISM: What understanding would you like for people to have after they've read about the adventures of T-Gina?

KAMENTSKY: Be brave, have fun, throw out the stupid rule books, make love! ♪



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Whether with Izod shirts or Levi's 501s, whether with collar-up crews or pride paraphernalia, we of the LGBT community have long understood the vital link between fashion and identity...and so have super-heroes. But one troubled diva's style sense has unmasked her as nothing less than a spandex-clad Sybil...and we here at Prism Comics offer her desperately-needed mode counseling.

**Look!
Up in the sly!
It's a beard!
It's a plain! It's...**



THE MANY **MANY MANY** COSTUMES OF SUPERGIRL!

by Dr. Terrance Griep — Ph.D. in Fashionology, Pig Latin, & Unstable Molecules — And Associates



Holy codependency! It's a downright-demeaning, cutesified version of Big Blue's threads...right down to the concave belt buckle! The only accouterments you're missing, Kara, are a spit curl and a super-basket! You're more than a mere rib plucked from Kal-El's side. Listen to Dr. Phil, sweetheart: "Self Matters!"



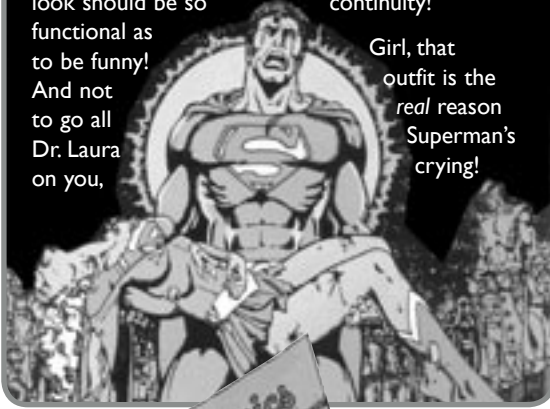
Eesh... unless "Super" is Kryptonian for "Go-Go" — and it isn't — this look represents a classic case of overcompensating. Yes, you have to find yourself, Kara...but we didn't mean that quite so literally!

Quick! Pass the red kryptonite!

Maybe not! Awp, two, three! Awp, two, three! We didn't mean that your altered look should be so functional as to be funny! And not to go all Dr. Laura on you,

but anyone that dresses like a *Flashdance* extra really does deserve to be written out of continuity!

Girl, that outfit is the *real* reason Superman's crying!



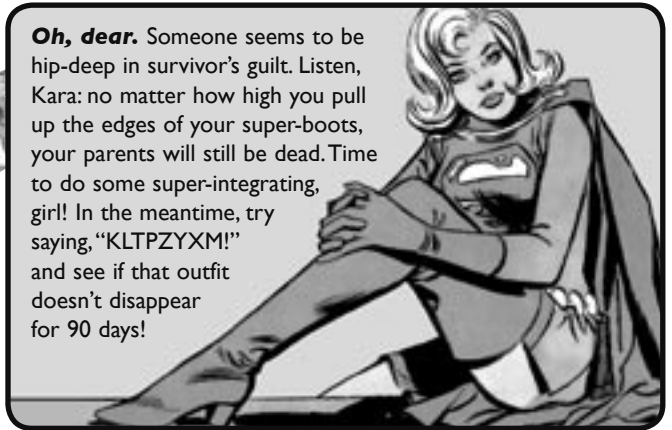
Holy Hotpants!

Your most famous accessory has to be attached to something, we understand, but the collar is just too Krypto. And that neckline? Great Scott, you super-phreak — it plunges so low, even Jerro the Merboy would have to hold his breath just to look at it! You're demeaning yourself to please the super-men around you! You don't need them, girlfriend. Try an outfit that's more "for you," more functional.



Yoolps. A sad case of transference. You're transforming your resentment toward fashion therapy into shame for your Kryptonian heritage. You may seek to dress around your problems, Kara, but they'll only be permanently solved by ad-dressing them with Kandor — uh, candor, we mean.

Oh, dear. Someone seems to be hip-deep in survivor's guilt. Listen, Kara: no matter how high you pull up the edges of your super-boots, your parents will still be dead. Time to do some super-integrating, girl! In the meantime, try saying, "KLTPZYXM!" and see if that outfit doesn't disappear for 90 days!



From Supergirl to Supergrrrr!

This must be the look adopted by Linda Lee during the course of a particularly grim and gritty, no-doubt-British-written Elseworlds wherein the Strumpet of Steel was adopted by Patty Smith and John McEnroe and now wants to get even with them.

Ah? What's that you say? This costume is part of the animated continuity..? Harumph! Kids today!



PROGNOSIS:

One doesn't require a Level 12 intelligence to see that immediate and intensive regimen is required. First we prescribe a suit of high-pressure dekadote armor, one which includes its own artificial environment composed of pure lithium gas, and, if that fails...well, it's time to try on that one fashion accessory that goes with everything: the Phantom Zone projector!

TRISTAN CRANE

by Joe Palmer

Celebrating the (Gender) Queer



Tristan Crane brings a unique voice to comics as the writer of the gender queer *How Loathsome*. When not hiding in San Francisco, Tristan can be found working at the comics lounge Isotope. Aside from writing, Tristan is also a photographer and often collaborates with other artists on a variety of projects.

PRISM COMICS: How would you describe HOW LOATHSOME, and where did its premise come from?

TRISTAN CRANE: HOW LOATHSOME is a book about a group of queer friends, enemies, and partners-in-crime all living and misbehaving in our version of San Francisco. The art's got a sharply beautiful gothic, sexy style to it thanks to my co-creator, Ted Naifeh (recently nominated for an Eisner Award for his creator-owned series COURTNEY CRUMRIN). This book is the synthesis of several story ideas I had been kicking around for a while. Ted drew up some character designs and we suddenly had this unusual queer slice-of-life kind of book on our hands.

PRISM: How determined were you to tell this story?

CRANE: We created a group of people we felt like following around for a while. After working with these characters for a while, I'm more determined to push the envelope than perhaps

we originally intended. Honestly, I think these are modern kinds of people, and valid within the context of the stories, but also within the world as a whole. We're trying to show some new kinds of comic book characters.

It's important to me that these characters are part of the LGBT etc. community, but perhaps not only in stereotypical ways. It's great that shows like *Will & Grace* and *Queer as Folk* have introduced some idea of queer life into the so-called 'mainstream,' but it's important to offset this with alternative viewpoints on lifestyle options. We need more material like *Hedwig and the Angry Inch* out there showing kids the way.

PRISM: Most women and queer characters in comics are written by straight, white men. What's your opinion on this state of affairs?

CRANE: This is slowly changing, but even more needs to be done to consciously diversify and represent the scope of talent available within this medium. It's not that there are no women who can draw, or queer people, or people of color creating amazing graphic work. Is there racism, sexism, and homophobia at play here? Probably. My hope is that that kind of backwards thinking is gradually going to die out with the rest of the dinosaurs.

From my personal experience working at Isotope (San Francisco's comic book lounge run by the dapper James Sime) I see everyday that there is no lack of an audience for comic books which reflect a more accurate and diverse 'demographic.' James goes out of his way to include creators of every kind, and not a week goes by that we don't receive some new, edgy mini-comic in the mail from an up-and-coming creator. Does this stuff sell? Of course it does. We move books to people of every color, age, as well as more than a few genders and sexualities. The audience is out there.

PRISM: How do you think transgender representation and themes of gender identity are handled in comics?



CRANE: This would be a lengthy thesis topic. There have been many comics that handle all kinds of gender stuff with groundbreaking grace such as Wanda from the pages of Sandman, to Gina [Kamentsky]'s hilarious and insightful book (T-GINA and DYKES TO WATCH OUT FOR, XXXX LIVE NUDE GIRLS, and others). There are many more instances when this is not the case. Most often gender identity as an issue isn't handled in comics at all, and transgender representation? Right.

This is still an industry where the sudden conversion of a Silver-Age cowboy into a parody of a gay man is considered both newsworthy as well as justification to place a gigantic warning label on the cover of the book.

PRISM: How do other media handle these issues compared to comics?

CRANE: Themes of gender within comic books are just as stereotypical as in other media: television, movies, books — they are all filled with representations of 'traditional' ideas of gender identity and sexuality. This whole 'girls vs. boys' thing is supposedly hard-wired into humanity, yet for a growing community of people, this is just another paradigm to be thrown




out with the rest of our trans/homophobic cultural garbage.

But transgender representation isn't handled particularly well in any media form, and according to Hollywood it's still as acceptable to make as much fun of overweight people as it is to make fun of gender-variant individuals. I look forward to the day when it's as uncool to crack a joke about sex-reassignment surgery, as it currently is to voice a racial slur.

PRISM: What ideas would you like people to think about after reading the mini series?

CRANE: I like to think that people enjoy reading HOW LOATHSOME. They don't need to leave with any

heavy ideas about redefining gender identity, thinking that gay people hung the moon, or that Goths aren't a little bit fun to make fun of.

One point I'm trying to get across is that we're all human, screwed up and wonderful, and there are a lot of ways to express being human in how you are and who you choose to love. There's stuff in this book that might really turn a lot of people off (or on), but if it makes them think even a tiny bit, or laugh at least once, then we've told a good story, and that's mainly what I hope for. 

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HILTY

by Joe Palmer

Joan Hilty is one of the busiest editors at DC Comics, overseeing an ever-increasing workload that will seemingly double in 2003. She also writes and draws the comic strip BITTER GIRL, and will be moderating one of the two gay-themed panels at this year's Comic-Con International.

PRISM: Several new books (REIGN OF THE ZODIAC, BAD GIRLS, and LOBO: UNBOUND) are under your editorship. How did you become involved in these projects?

JOAN HILTY: You can add to that list a DEMON miniseries, a CINNAMON miniseries, the remaining two volumes of ON THE ROAD TO PERDITION, and a couple of new monthlies about which it's too early to talk. They're all with me for different reasons. BAD GIRLS and PERDITION were reassigned to me because of editorial changes at DC; DEMON was the result of a happy collision between my interest in the character and an idea that the writer had brought to Dan Didio; I took over LOBO because Dan needed to pass it off and I was already working with Keith Giffen anyway, because Giffen had come to me with the idea for ZODIAC. CINNAMON is my personal favorite of the bunch because Jen Van Meter and I had wanted to work together for ages, and we both love the character Cinnamon, who's an Old West vigilante cowgirl reimagined in this series as a modern-day Mexicali drifter.

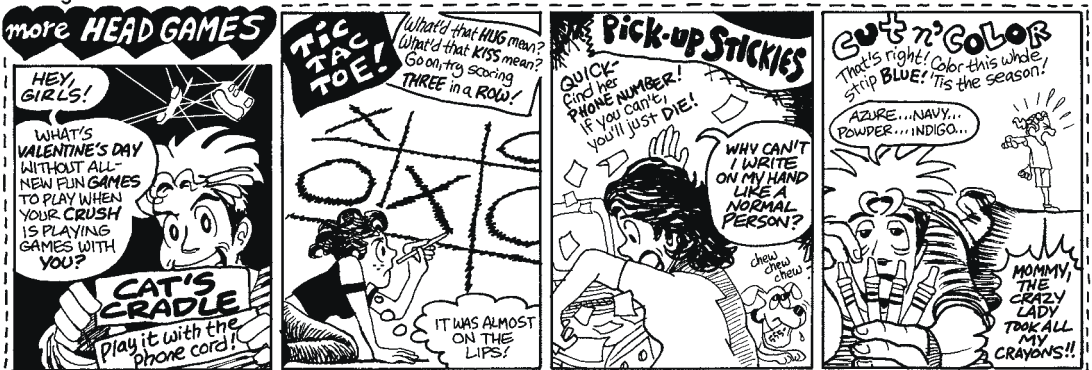
PRISM: What's different and exciting about these first two titles?

HILTY: REIGN OF THE ZODIAC is unconventional sci-fi fantasy proposing that the Zodiac exists as twelve warring houses on a planet equidistant to the Sun from Earth. It's got spectacular art by Colleen Doran and Bob Wiacek, and an amazing story by Giffen, whose love of irreverence, authority-tweaking, and smart readers is the engine. BAD GIRLS takes the popular theme of otherworldly powers among restless, messed-up high school students, adds a little conspiracy theory and a whole lot of humor from the excellent Steve Vance, and also has absolutely marvelous art — a very “indie” look from Jen Graves, Christine Norrie and J. Bone.

PRISM: How do you feel about editing LOBO, a character known for its satirical over the top violence? There seems to be a bit of irony there.

HILTY: It's definitely ironic because the Main Man's been around for quite a long time in a lot of different DC projects, and some of those manifestations I frankly hated. In Keith's hands, though, he's sardonic nihilism at its best — a killer who doesn't care about anything but money and dolphins, and is totally unlikable, but somehow that unlikability shows up the greed, small-mindedness and naivete of anybody he runs up against. Keith likes to represent himself as a total misanthrope, but I have to out him here —

bitter girl



JOAN HILTY ©2003
kaibito1@aol.com

he likes and respects women so much that he's a real pleasure to work with.

PRISM: Does this mean you'll branch out from the CARTOON NETWORK books, and move onto other new projects?

HILTY: Already happened! Right now I still edit the "animated books" — four monthly comics based on Warner Bros. and CN characters and BATMAN ADVENTURES — and I still enjoy it, but I'd love to be able to pass them on eventually, with the exception of ADVENTURES because that's turned out to be such a great relaunch.

PRISM: Will your strip BITTER GIRL be affected by any of this?

HILTY: BITTER GIRL is my freelance job. It's got nothing to do with my DC job, except that it keeps me humble in dealing with freelancers, since I know what it's like to be on the other side, writing and drawing against deadlines and anxious editors.

PRISM: Speaking of BITTER GIRL, how would you describe it to someone who's never read it?



HILTY: It's a weekly strip about a group of dykes struggling with love, friendship and money in the big city. Q Syndicate distributes it to various gay media, but the best place to find it is *PlanetOut.com*:

www.planetout.com/pno/entertainment/comics/bittergirl

PRISM: As a woman and a lesbian you're a bit of an anomaly in the comics industry. They shouldn't be an issue but how did you make these work for you? Who have your mentors been?

HILTY: Well, I've always said it's great to be out in comics because I don't have to deal much with getting hit on or gossiped about sexually, the way women often are in this business. I don't feel any pressure to be ladylike either, naturally. It's very freeing. My most significant mentors have been Trina Robbins and Karen Berger. Trina supported me as an artist from way back, and has always been my role model for having both an omnivorous love of comics and a strong feminist consciousness. Karen's reputation speaks for itself; she also taught me a great deal and watched my back. It's still difficult for women in comics to get the same quality of mentoring that men do. I've been lucky, and with any further luck I'll give back as much as I got. ♫

OTHERWORLD

PHIL JIMENEZ

DC/VERTIGO

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INTERVIEW A GO-GO!

Beautiful bombshell Angela Devlin may have been the lead star of Vertigo's *CODENAME KNOCKOUT*, but just like Jack in *Will & Grace*, the most memorable character came in the form of the gay sidekick. In this case, *Go-Go Fiasco!* We sat down with *Go-Go* to talk about life after cancellation and his creator, Robert Rodi — author of several novels (*Bitch Goddess*, *Kept Boy*, *Fag Hag*, *What They Did to Princess Paragon*) and now a fan-favorite comics writer!

PRISM: So what are you doing these days now that you've been given the axe?

GO-GO: Not much. I sort of fell apart after the book got cancelled. Took it waaaay personally. I holed up in my apartment and spent a couple weeks eating pint after pint of Dulce de Leche and watching "Jackass" and "Anna Nicole." All clearly suicidal behaviors. When I gained thirteen pounds my friends staged an intervention.

After that I joined a Gold's Gym — had to be a straight club, so I wouldn't be tempted to spend more time in the sauna than the weight room — and now I'm back to fighting trim.

PRISM: What about your co-star, Angela Devlin? What's become of her?

GO-GO: She landed on her feet, which is just what you'd expect of her. The very week the book ended, she set up a webcam in her bedroom, and she's been raking in the \$\$ ever since. Just for lying around reading magazines in her bra and panties. She suggested I do the same thing, but I'd, like, go crazy being confined to one room all day.

PRISM: Rumor has it that at one point you had plans to ditch Angela and star in your own spin-off. Is this still a plan of yours someday? What would your own series be about?

GO-GO: Hel-LO!! It'd be about me! What, you need a high concept on top of that?

I did have the idea of pitching myself as a gay porn star with super-powers — sort of like an upscale, more suntanned

version of *THE PRO* — but there weren't any takers. Fun doing the research, though.

PRISM: Your former writer, Robert Rodi, is now writing about another sexy femme fatale, *ELEKTRA*, for Marvel. How does that make you feel?

GO-GO: There are no hard feelings. He has to go where the money is. Elektra will chew him up and spit him out, eventually, and then we'll see what happens.

PRISM: Robert's also doing a book for CrossGen's Code 6 imprint called *THE CROSSOVERS*, about an entire comics universe in one single family ranch house. Would you ever want to "cross over" into that world and be a member of that family? How do you think they'd react to you?

GO-GO: I'd like to visit that world, if only to meet the older super-hero, Prototype, who's appeared in a couple of issues. From what I've seen, he appears to be a Friend of Dorothy. Love to get to the bottom of that (so to speak)!


PRISM: How close are you to Robert? Do you guys ever hang out much? What's he like?

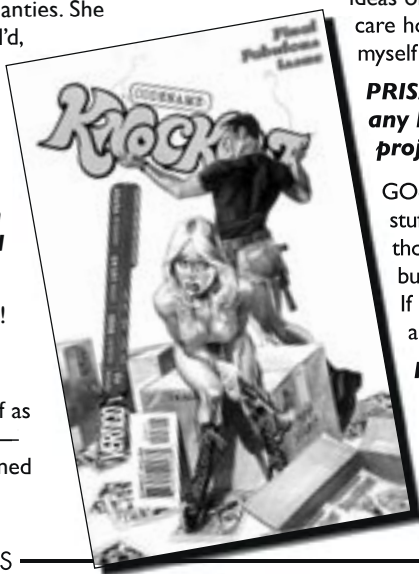
GO-GO: We don't hang out. Robert's a lot older, and besides he's been happily married for fifteen years. He and his boyfriend usually bed down for the night just about the time I get up from my disco nap. And our ideas of fun are kinda different. I don't care how old I get, I don't ever see myself barbecuing.

PRISM: Has Robert given you any hints as to what any future projects of his might be?

GO-GO: He's doing some more stuff with Marvel; can't tell you what, though. Not because it's top secret, but because I stopped listening. If it's not about me, I could give a damn, y'know?

PRISM: Any final words?

GO-GO: About a million. You know me. But right now, I've gotta run. 



THE 21 MOST SIGNIFICANT MOMENTS IN LGBT COMICS HISTORY

by Jim Van Dore

We asked Jim Van Dore, the editor of our website timeline, to give us a list of the 21 most significant moments in LGBT comics history, and this is what he came up with.

1 WIMMEN'S COMIX I

(Last Gasp, 1972) is published. This landmark comic book contains the first comic story featuring a lesbian character, "Sandy Comes Out," by feminist cartoonist Trina Robbins.



Mary Wings produces the first all-lesbian themed comic book, **COME OUT COMIX** (Portland Women's Resource Center, March 1974).

Cartoonist Garry Trudeau introduces the first continuing, sympathetic gay character, Andy Lippincott, to daily newspaper comic strips in **Doonesbury** (February 1976).

Barefootz's artist pal Headrack comes out as gay, becoming the first continuing LGBT character in comics, in Howard Cruse's **BAREFOOTZ FUNNIES 2** (Kitchen Sink, April 1976).

GAY HEART THROBS I, the first all-gay-male comic, is released (Fulhorne Productions, 1976), and followed by two more issues over the next five years.

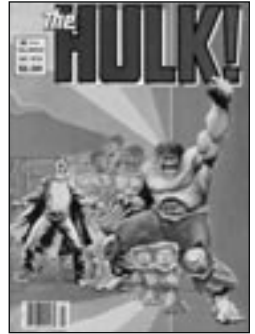
Don McGregor's **DETECTIVES, INC.: A REMEMBRANCE OF THREATENING GREEN** graphic novel is published (Eclipse, May 1980), featuring the first lesbian characters in mass-produced comics.



GAY COMIX premieres (September 1980) initially under the editorship of Howard Cruse. Through a name change to **GAY COMICS**, 25 issues, and a Special, it is the pre-eminent

anthology for LGBT comics and comics creators.

Jim Shooter's infamous "gay-rape" story, the first gay-themed story in super-hero comics, appears in **HULK 23** (Marvel, October 1980).



Inspired by what she'd seen in **GAY COMIX**, cartoonist Alison Bechdel decides to create a comic

strip about her own queer life, **DYKES TO WATCH OUT FOR**, which first appears in *Womannews* (July 1983). She begins to self-syndicate the strip in 1985 and it is first collected in 1986. It becomes the longest-running lesbian-themed comic in history, spawning numerous collections and merchandise.

Mike Grell's **JON SABLE, FREELANCE 3 I** features the first use of the term "gay" in mass-produced comics (First, December 1985).

Gregorio De La Vega, later to be known as the first openly gay super-hero Extranio and first clearly LGBT character in Comics Code Authority-approved comics, first appears in **MILLENNIUM 2** (DC, October 1987).



John Byrne adds Maggie Sawyer to Superman's supporting cast (**SUPERMAN 4**, DC, April 1987) and writes a story that clearly indicates that she is a lesbian (**SUPERMAN 15**, DC, March 1988). This story also introduces her daughter, making her the first gay parent in mass-produced comics. Due to her leading role in the series



METROPOLIS S.C.U (DC, Nov. 1994 – February 1995), the series is awarded a GLAAD Media Award for Outstanding Comic (1996). The character has also made the transition to the Superman Animated TV series and the live-action *Smallville* series.

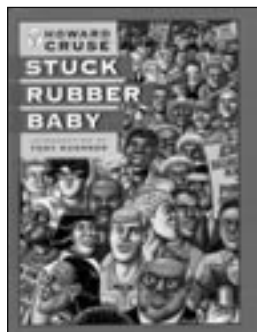
The Pied Piper, long-running member of the Silver Age Flash's Rogues Gallery, now reformed and a supporting cast member in the current Flash's series, tells current Flash Wally West that he is gay in **THE FLASH 53** (DC, August 1991), written by William Messner-Loebs. Based on the Pied Piper's continuing appearances, GLAAD awards its first Media Award for Outstanding Comic Book (1992) to **THE FLASH**.



After many hints in stories written by John Byrne and Bill Mantlo, Northstar finally says three little words, "I am gay," in **ALPHA FLIGHT 106** (Marvel, March 1992), written by Scott Lobdell.

Long-running character Laurence Poirier reveals he is gay, becoming the first gay teen in newspaper comics, in Lynn Johnston's strip **For Better or For Worse** (March, 1993). A later storyline involving Lawrence wins the strip a GLAAD Media Award for Outstanding Comic Book (1998).

Howard Cruse's historical graphic novel **STUCK RUBBER BABY** is released (Paradox/DC, September 1995). It earns him the Eisner for Best Graphic Album-New and the Harvey for Best Graphic Album: Original Material (both 1996).



In the text page of **TEMPEST 4** (DC, February 1997), in explaining his motivation for writing the series, writer-artist Phil Jimenez outs himself, becoming the first comics creator to do so in the pages of a mass-produced comic-book.




Judd Winick produces the non-fiction graphic novel **PEDRO AND ME: FRIENDSHIP, LOSS AND WHAT I LEARNED** about his relationship with AIDS-activist Pedro Zamora (Henry Holt, September 2000) which is nominated for a Pulitzer prize and wins several other awards, including GLAAD's Outstanding Comic Book Media Award (2001).

Apollo and Midnighter, introduced in **STORMWATCH 4** (Wildstorm/Image, February 1998), are revealed to be their world's finest gay couple in **AUTHORITY 7** (Wildstorm/DC, November 1999), both by Warren Ellis, and have the first gay wedding ceremony in mass-produced comics in **THE AUTHORITY 29** (Wildstorm/DC, July 2002), written by Mark Millar.

Supporting character Terry Berg suffers a violent gay-bashing in **GREEN LANTERN 154** (DC, September 2002) written by Judd Winick. The storyline, reminiscent of the real-life hate crime inflicted on Matthew Shepard, draws nationwide attention and sparks numerous political debates in newspapers and TV talk shows.



Ron Zimmerman writes the first gay lead character in non-super-hero mass-produced comics in the comedic western **RAWHIDE KID: SLAP LEATHER** (Marvel, February 2003).

Prism readers! Do you agree or disagree with Jim's list of the top 21 most significant moments in LGBT comics history? Write us at moments@prismcomics.org and let us know! 



MEMOS WITH AUTHORITY

To: Lucy Patera, Executive Director of Accounts Payable, THE AUTHORITY
From: Seymour Purcell, Investigative Agent, Assurance Insurance, a subsidiary of THE AUTHORITY
Re: Apollo and the Midnighter's Honeymoon

Dear Lucy:

Here's what I hope will be the final inventory requested by Accounting concerning the damages to be paid to Phred Phletch and "The Sons of Light," the religious group that was protesting Apollo and the Midnighter's honeymoon when they stepped through the Door and arrived with their daughter at Niagara Falls.

INVENTORY OF ITEMS TO BE REPLACED OR RESTORED

- Three shots of cortisone — for the Sons who dislocated their shoulders when throwing rocks and garbage at Jenny Quantum while calling her "devil seed."
 - Seven doses of Phenol spray from several members quoting Jeremiah and Leviticus, among several others Biblical books.
 - Two nitroglycerin pills, ingested by Mrs. Phletch after the appearance of a rogue obsession fish, trying to swim up the Falls from Ideospace in order to spawn with a Giant Rainbow Bellied Cohoe Chagrín.
 - Twenty-four Vitamin A treatments. Therapeutic responses after the Sons all stared, as if hypnotized, at Apollo while he used his solar powers to boil the obsession fish, leaving behind only steaming satisfaction.
 - Two dozen picket signs replaced. Apparently, the obsession fish somehow tapped into Apollo's solar energies in order to force Niagara Falls to fall upward, easing its (his?) spawning journey. When the Falls begin to fall again, the picketers were drenched, and their homemade signs, misspellings and all, were ruined.
 - One Flowbee®. Phletch's personal property, shorted out when the falls were restored. Also, a DVD containing highlights of Heehaw's second season was similarly ruined.
- According to Legal, the sooner we fess up, the better.

Warmest regards to Doug and the kids,

Seymour

Seymour

To: Seymour Purcell, Investigative Agent, Assurance Insurance, a subsidiary of THE AUTHORITY
From: The Desk of Apollo
Re: Apollo and the Midnighter's Honeymoon

Dear Mister Purcell:

As long as you administrative types leave the Earth-saving to Jack, Midnighter, and the rest of us, I try not to tell you how to do your job, bu-ut...could you please give me one good reason why we should replace even one belonging of these half-learned, half-witted lemmings?

Sincerely,
Apollo

To: The Desk of Apollo
From: Seymour Purcell
Re: Apollo and the Midnighter's Honeymoon

Dear Mister Apollo:

Lemmings they are indeed, but they're our lemmings — there's your reason. Please see attached letter.

With much respect,
Seymour Purcell

Copy

Letter to Seymour Purcell

From the Revered Phred Phletch of the Sons of Light Church, Waxahachie, Texas

Dear Mister Purcell:

Hallelujah! Yea, do I say unto thee that when the haloed Apollo did save us all, we picketers did see the light — literally and verily! We realize now that Apollo himself is the Light, and we are His willing Sons! Like the Romans with Christ, first we condemned — now we obey. The Lord certainly works in mysterious ways!

Praise Apollo!

Phred Phletch

Phred Phletch

P. S. It has come to pass that we have been boinking the hell out of each other ever since our rebirth in water and in light, and yea, the sex is good!

**Yeah,
okay I get it now.
Pay the man.
-Apollo**

WEDDING PRESENT
THANK YOU LIST

GIFT:

FROM:

- U-V Lights
- Paleozoic "Dried Magma Remover" Laundry Detergent
- Chapstick
- D-Cell-flavored baby food
- Rubber diapers, plastic (nonconducting) pins
- Depends®
- Saint Augustine Halo Polish®
- Pandemic Revenge Leather Cleaner® (removes cosmic dust and bloodstains)

TO DO LIST

Save the Earth (again)

Replace tattered costume (again)

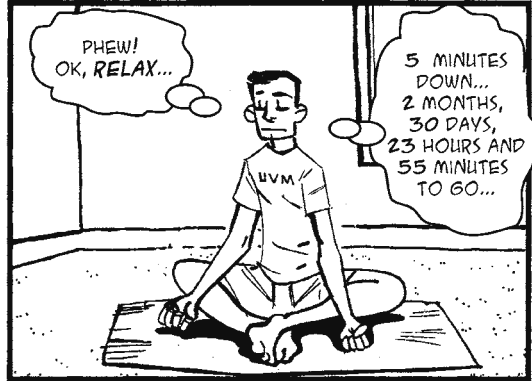
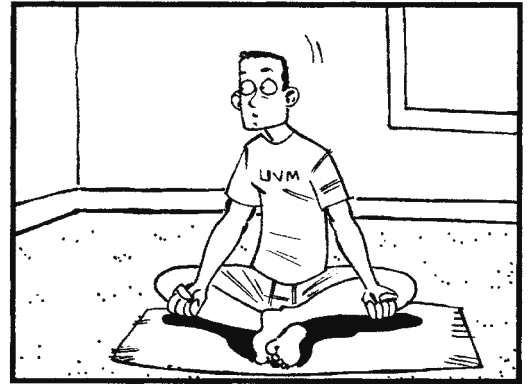
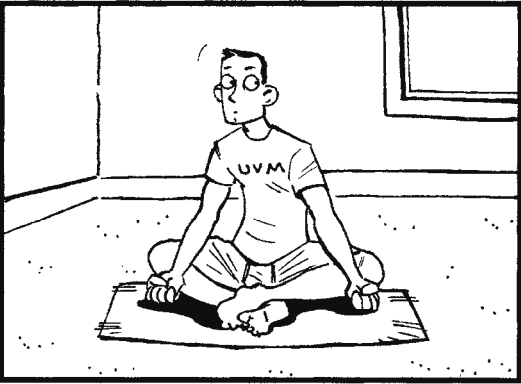
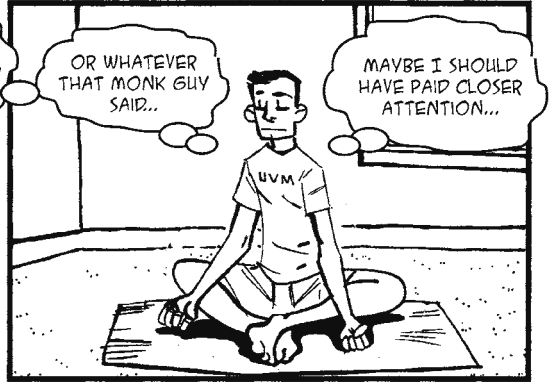
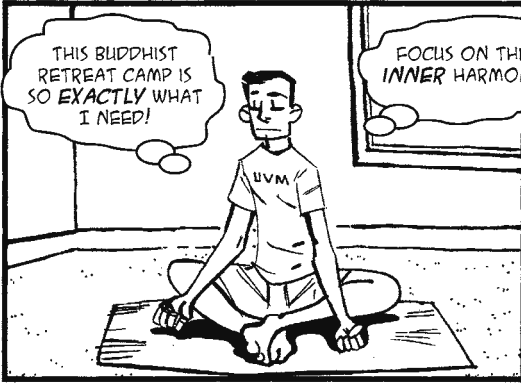
Sift through "teen sidekick" applications (at super-speed)

Make prank radiotelepathy call to Mister Majestic, pretending to be the ghost of humans he's failed in the past.

Update the programming in the Henry Bendix target practice hologram.

THE CAVALCADE OF BOYS

"IT'S OH SO QUIET!"
BY
TIM FISH



© TIM FISH/TMC 2003 WWW.TIMFISHCOMICS.COM

CREATOR PROFILES

by Kyle Minor and Andy Mangels

Please Note: The profiles included in this Guide have been edited due to space limitations. For more information on these and other creators, please visit our website at www.prismcomics.org

Marc **ANDREYKO**

Marc Andreyko has been a comics fan all of his life and a comics writer since 1994 with his first published work *THE LOST*, his infamous Harvey-nominated, cult comic series. He also worked on the Harvey and Eisner Award-winning *DR. STRANGE: WHAT IS IT THAT DISTURBS YOU, STEPHEN?* with artist and friend P. Craig Russell, for whom he translated the Italian opera *PAGLIACCI/THE CLOWNS*. Other notable collaborations include a Spider-Man tale with Jill Thompson in *MARVEL: SHADOWS & LIGHT*, and *TORSO* with Brian Michael Bendis. In addition to comics, Marc makes his living as a screenwriter in Los Angeles. Past work includes a bio-pic on Armand Hammer and the *Torso* screenplay with Bendis for Miramax.

Marc is currently having the time of his life on two new monthly series — the revival of the classic Wally Wood team, *THE T.H.U.N.D.E.R. AGENTS* for DC, and *CASEFILES: SAM & TWITCH* for McFarlane/Image which features stunning art by Scott Morse in its first arc.

mandreyko@sprynet.com

James **ASAL**

James Asal first created his comic strip, *Adam & Andy* in 1994. It has achieved worldwide recognition, but, he reports, still hasn't made much of an impact on his bank balance. *Adam & Andy* appears weekly on its own web site and is also featured in a number of print and web-based publications around the world. Readers can also subscribe to the *Adam & Andy* Yahoo Groups mailing list for convenient weekly delivery of the strip. James lives in Connecticut with Timothy, his partner of 17 years, and their beagle, Baxter.

www.adamandandy.com

Tim **BARELA**

Native Californian and avid motorcyclist Tim Barela began working professionally as a cartoonist in the mid-'70s. In the '80s, Tim's life and career took a turn out the closet door when he decided to give two minor gay characters from an abandoned project their own comic strip. *Leonard & Larry* was enthusiastically accepted by GAY COMIX, and made its first appearance in 1984, appearing in several issues, and in a GAY COMIX SPECIAL. The strip appeared for many years in the national news magazine *Frontiers*, and was part of *Out of the Inkwell*, a four-segment play presented in 1994 by San Francisco's Theatre Rhinoceros.

Leonard & Larry has been released in three book collections — *DOMESTICITY ISN'T PRETTY*, *KURT COBAIN AND MOZART ARE BOTH DEAD*, and *EXCERPTS FROM THE RING CYCLE IN ROYAL ALBERT HALL*. Order them from Palliard Press, 912 West Lake Street, Minneapolis, MN 55408.

The fourth and final *Leonard & Larry* book collection, called *HOW REAL MEN DO IT*, will be available in August 2003, also from Palliard Press.

www.dreamhavenbooks.com/palliard.html

Trever **BARKER**

Cartooning for several years, Trever Barker has found a medium with which he can tell the world "who I am, what I have done and where I have been." His strip, *Syd and Arley* has been his primary vehicle, and

syd and arley

trever barker



Trever hopes readers enjoy it. Trever says he gets most of his ideas and laughter from his relationship with his partner Mark, whom he has been with for almost fifteen years. And yes, he says, one day they do hope to have a little Elwood.

www.sydharley.com

Donna **BARR**

Donna Barr has been drawing since 1954, writing since 1963. She's also been published since 1986, and publishing since 1996. She has a loyal, eager world-wide audience for her critically-acclaimed and much-awarded books and series. These include *THE DESERT PEACH*, *STINZ*, *HADER* and *THE COLONEL*, and *BOSOM ENEMIES*. Donna has lectured at conventions and symposia all over the United States, Canada and Europe, and is well-known to the growing drawn-book audience in eastern Europe. Her work has been translated into German, Japanese and Italian.

Among Donna's awards are the London Comic Creator's Guild's Best Ongoing Humor, Seattle's Cartoonists' Northwest's Toonie, The San Diego Comicon International's Inkpot, and the Washington Press Association's Communicator of Excellence in Fiction. She has memberships in The Graphic Artists Guild, The National Writers Union, and is a consultant for the Media curriculum in the Arts Department at Olympic College, in Bremerton, Washington.

www.stinz.com

Alison **BECHDEL**

Alison Bechdel has been creating her award-winning bi-weekly comic strip *Dykes to Watch Out For* since 1983. It currently runs in seventy lesbian/gay, feminist, and alternative publications. Nine collections of Alison's cartoons have been published by Firebrand Books. Her work has appeared in *Ms.*, *STRANGE-LOOKING EXILE*, *AMERICAN SPLENDOR*, *Slate*, and many other publications and anthologies. One of her most recent collections, *POST DYKES TO WATCH OUT FOR*, was nominated for a 2000 Eisner Award in the "Best Humor Publication" category.

www.dykestowatchoutfor.com

Paul **BERGE**

Wisconsin native Paul Berge has drawn topical and editorial cartoons for the LGBT press since 1993. His weekly cartoons are now distributed by *Q Syndicate* and appear in some 20 papers and on countless refrigerators and bulletin boards across the United States.

Paul is not afraid to tackle the vital issues of the day — he has depicted the Teletubbies as the four horsemen of the apocalypse and drawn Fred Phelps leading his brood in protest of the Washington D.C. Zoo's

gay penguins. Every week, Paul draws cartoons on topics such as AIDS in Africa, gays in the military, or homophobia in Congress. He also draws for the *Business Journal of Milwaukee*, although they seem to be less interested in penguin-related topics.

www.geocities.com/pwberge

Craig **BOSTICK**



Craig Bostick grew up (a term he uses loosely) with a fascination for the beach, things blue-green in color and well-built men in tight-fitting costumes who live underwater. He currently writes and draws *GO-GO GIRL*, an ongoing self-published comics series. Craig's other

works include "A Career Girl's Vacation on Venus," published in the Small Press Expo anthology *EXPO 2001* and several stories for *XY* magazine. When he's not touring with his band SpoilSport, Craig makes a living as a freelance designer and illustrator with his own company, Aquaboy Drawings & Design. He lives with his boyfriend Jon in Boston.

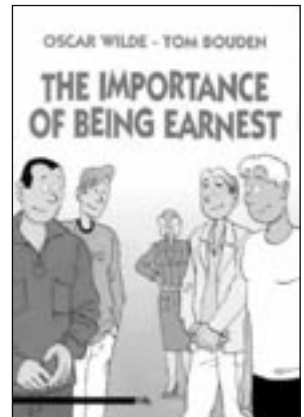
www.aquaboy.net

Tom **BOUDEN**

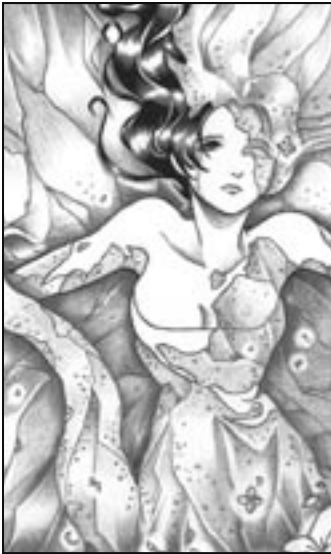
Born in Ostend, Belgium, Tom Bouden decided at a young age to become famous as a comics artist. By the time he studied animation in Ghent, he had already won a comic contest in a well-known magazine and created ten volumes of his own strips.

In 1990, Tom began writing comics about two gay characters,

Max and Sven. Soon after, he was asked to provide regular strips for Belgian and Dutch magazines *ZiZo* and *Expreszo*, which have also been collected. Tom has written scripts for various Disney comics, television, theater, and *The Smurfs*. His work has appeared in the German magazines *Queer* and *Freshmen*, and his twelfth collection of strips was published in 2000.



www.tombouden.be



Be enchanted.

The Malay Mysteries

a new series of supernatural folktales from the creative team of the Eisner-nominated Garlands of Moonlight

“...as gorgeous as ever.”

Johanna Draper Carlson,
Comics Worth Reading



Read deeper. Read **Shotopress**.

www.shotopress.com



Paige **BRADDOCK**

Paige Braddock is the creator of the daily online strip *Jane's World*. For the past twelve years, she's been working as a visual journalist for a string of newspapers in the east, including the *Chicago Tribune* and the *Atlanta Journal-Constitution*. Paige says if you are predisposed to caffeine addiction, natural disasters, bomb threats, fashion incompetence and sleeping late, then journalism is the field for you.

While she spent her days working in a newsroom filled with slackers and gossipmongers, Paige spent her nights toiling away on comics. Working on comic strip concepts her whole life, beginning with her youth in the rural South, she's landed in northern California, where she has the luxury of doing comics almost full-time.

www.janesworldcomics.com

Dave **BROUSSEAU**

Dave Brousseau is a cartoonist, illustrator and graphic designer from Louisville, KY. He created his weekly comic strip, *A Couple of Guys*, in 1996. The following year, it was picked up by Q Syndicate, and is now distributed worldwide. Dave has also served as the Cartoon Editor for Q Syndicate since 1999.

Dave's illustrations can be found in the magazines and brochures of EarthSave International, and his food guide pyramid has become the standard for vegetarians and vegans everywhere.

www.acoupleofguys.com

Donald V. **CALAMIA**

Donald Calamia became an avid comics fan in the very early '60s when he received subscriptions to

YOGI BEAR, HUCKLEBERRY HOUND and QUICK DRAW MCGRAW as a birthday present from his father. Now, after 40 years and a wealth of experiences, he's about to take the plunge and become a comics professional.

After years as a professional actor, Donald entered the ranks of theater management and co-founded an award-winning non-profit touring theater company. He served as its executive director from its inception in 1979 to its closure in 1993. Through these works, Donald became one of the early pioneers nationally to use live theater as an educational tool to help teenagers better understand issues such as divorce, substance abuse and HIV/AIDS.

Donald is currently a contributing writer to *Between The Lines*, Michigan's weekly newspaper for the LGBT community with his weekly column, "Curtain Calls." With artist John Dennis, he has created a weekly syndicated gay-themed comic strip he'll write, tentatively titled *Glory Days*.

www.pridesource.com

Jennifer **CAMPER**

Jennifer Camper's book, *SUBGURLZ* from Cleis Press, follows the adventures of three women living in abandoned subway tunnels. Her previous book, *RUDE GIRLS AND DANGEROUS WOMEN* from Laugh Lines Press, is a collection of the best of her cartoons. Her work has also been published in comic books (*GAY COMIX/GAY COMICS*, *WIMMEN'S COMIX*, *REAL GIRL*), magazines (*On Our Backs*, *Outweek*, *The Advocate*, *Out*), newspapers (*The Village Voice*, *The Washington Blade*, *Bay Times*, *Sojourner*), and various anthologies. She is currently editing the comics anthology, *JUICY MOTHER*. Jennifer usually lives in NYC.

juicyc@mindspring.com

Christopher CERASI

Born and raised in New York, Chris Cerasi moved to California in 2000 as an Associate Editor in the Licensing division of Lucasfilm Ltd. There he was the Lucas Licensing Editor for Dark Horse Comic's complete line of STAR WARS comics.

Chris is back in New York and currently an Associate Editor in the Licensed Publishing Division of DC Comics, where he edits the YA and adult *Smallville* novels, as well as other assorted titles for their licensed publishers. He is also a freelance writer who has written for the comic anthology STAR WARS TALES, as well as the *Star Wars Insider*.

verbalmuck@yahoo.com

Ivan CHAN

Ivan Chan worked in the field of independent comics as a freelance editor and writer before finding his home at Shoto Press. Born somewhere in the roiling metropolis of Los Angeles, he fled at the first opportunity and settled 400 miles north in Santa Cruz for twelve years. In this idyllic coastal town, fate successfully herded him onto the path of a writer, where his diverse interests finally found full expression. He currently lives in upstate New York, a recent transplant from his native California.

www.shotopress.com

Michael CHRISTOPHER

Michael Christopher has been creating art in the same-gender loving community since 1990. A native of New Jersey, he started out creating flyers for clubs and later landed the covers for circuit events such as LA's ATB Party and DC Black Pride. Michael's first monthly strip, *G Boys*, was featured in *WHASSUP! Magazine*, where he later began to flex his writing muscles as a staff writer and book reviewer.

In 1997, fueled by the support of fellow cartoonist and good friend Belasco, Michael started his own comic series called *LIVING THE LIFE*. Soon after, he wrote his first novel, *Living the Life Prequel: Hank*, which fleshed out the literally two-dimensional characters from the comic. Michael has just completed the next prequel featuring Kurtis. He currently resides in northern Virginia, just outside Washington, DC.

www.livedlife.com

Chris COMPANIK

Chris has drawn comics before he could write, and currently publishes two regular strips. *HIV + Me* is a monthly syndicated strip as a "how-to" guide to living with HIV. Sometimes controversial, often tasteless, but always irreverent, it began attracting national attention after *POZ* magazine ran his "Sleeping Beauty"

strip (criticizing the lack of needle exchange programs) and began its national rollout. His other strip, *881 Midtown Court*, has its roots back in the early '80s when a local bar magazine wanted a serialized "gay Luke and Laura" strip, and being the *General Hospital* fan he is, Chris jumped right in. It now runs in the British gay comic book anthology *BUDDIES*.

When not doing comics, Chris also produces specials for Atlanta's People TV, including his annual special *GIANT SIZE COMIC BOOK SHOW*. Among other recent productions have been the roundtable discussion show of gay life in Atlanta called *Out Out & Away*, and a series of safe sex spots, including the award-winning "A Condom Will Fit Over a Grapefruit."

www.HIVnMe.com, members.aol.com/
chrisco57/881_Midtown_Court.html

Colleen COOVER



Colleen Coover lives in Iowa City, Iowa, where, when she's not at her day job selling comics, she spends most of her time drawing them. Her current project is *SMALL FAVORS*, an erotic romantic comedy about women who love each other and like to have "fun, happy sex!"

Colleen has done illustration work for several magazines, including *On Our Backs* and *Girlfriends*,

and her comic art has appeared in *Out*, *What Right*, and *Mein Heimliches Auge* (*My Secret Eye*), a German journal of sexuality. Colleen also maintains a regular online journal.

A color special of *SMALL FAVORS* is due out later in 2003, and she has recently begun work on a new comic, *BANANA SUNDAY*, written by her partner Paul Tobin. A comedy for readers of any age with a lot of romance and other silliness, *BANANA SUNDAY* is projected to be a four-issue mini-series, beginning in Winter 2004.

www.colleencoover.com

Tristan CRANE

Tristan Crane finds writing bios uncomfortable but currently can be found in San Francisco, busy co-creating the unusually and uniquely queer comic book *HOW LOATHSOME* with artist Ted Naifeh for NBM Publishing. In addition, Tristan tries to find time to take pretty pictures and collaborate with other artists on a variety of random projects.

www.tristancrane.com

Howard CRUSE

Howard Cruse is the creator of *Wendel*, the '80s comic strip about a circle of gay friends that was collected in its entirety in 2001 in a book called *WENDEL ALL TOGETHER*. His 1995 graphic novel *STUCK RUBBER BABY* won both Eisner and Harvey Awards in 1996, as well as awards in England and Germany. The French translation of *SRB* won the Prix de la critique at the Angouleme comics festival. Many of Howard's underground comics were compiled more than a decade ago in the books *EARLY BAREFOOTZ* and *DANCIN' NEKKID WITH THE ANGELS*.

Howard's newest book, *The Swimmer With a Rope In His Teeth*, an illustrated adaptation of a fable by Jeanne Shaffer, should see print within the next year. Many of his comic strips, both old and recently drawn, are archived on his extensive website, Howard Cruse Central.

www.howardcruse.com

Darren DAVIS

Darren Davis is head of TidalWave Studios, home of three titles he writes; *10TH MUSE*, *ATLAS*, and *ZAK RAVEN, ESQ.* He published these and other books for two years at Image Comics, but has since moved his TidalWave Studios imprint over to Avatar Press. Darren also acts as an agent to artists with work outside the comic book arena.

www.tidalwavestudios.com



Adam DEKRAKER

Adam DeKraker's pencils have appeared in such popular DC titles as *THE TITANS*, *LEGIONNAIRES*, *SUPERBOY* and *SECRET FILES*. Lately, while working in product design (including Marvel licensed properties), Adam has enjoyed full-art assignments for Lone Star Press in *FORCE 7* and *EX PARTIE*, and various kid-friendly inking jobs for Nickelodeon, including *Nick Adventures Magazine* and movie magazines for *Rugrats in Paris* and *Jimmy Neutron, Boy Genius*. He is excited to return to superhero comics in 2003, penciling *JSA: ALL-STARS 5* for DC, featuring Hourman.

Adam loves rock 'n' roll, kung fu movies and Mike, his boyfriend of over ten years. They live together in Brooklyn.

adamdek@aol.com



Michael DERRY

Having graduated from Northern Illinois University with a BFA in illustration, Michael Derry has since moved to Los Angeles. Upon arriving, he landed a job as art editor and illustrator for *BENT* magazine. As a freelancer, his work has appeared in magazines, print ads, and on the web. His comic strip *Troy* has appeared in several magazines since its premier in 1998. *Troy* has been nominated for a WeHo Award three years in a row (2001, '02 and '03) and in the spring of 2002 was published in the book *Growing Up Gay* by Jason Rich.

www.derryproducts.com

Diane DiMASSA

Diane DiMassa is the creator of **HOTHEAD PAISAN: HOMICIDAL LESBIAN TERRORIST**, which has been appearing quarterly for seven years from Giant Ass Publishing. Besides the first 20 issues, there are also two paperback anthologies published by Cleis Press. **HOTHEAD PAISAN** was also part of *Out of the Inkwell*, a four-segment play presented in 1994 by San Francisco's Theatre Rhinoceros. Diane's work has been featured in **GAY COMICS**, **STRANGE LOOKING EXILE**, *Frighten the Horses*, *The Advocate*, and *Oh...*

Firebutt@aol.com

Kris DRESEN

Kris Dresen is an artist and writer living in Chicago. She's the illustrator of the critically acclaimed comic book **MANYA**, written by Jen Benka, and the writer and artist of her solo strip, *Max & Lily*. Previously awarded the Xeric Grant, Kris and Jen were recently nominated for an Eisner Award for their work on **MANYA**.



Kris is currently working on two graphic novels: **THE ROAD TO HELL** written by Dwayne McDuffie and Matt Wayne, and **GRACE**, which she is both writing and illustrating. Outside of comics, Kris designs greeting cards, textbooks, and children's books and is currently creating a series of ink drawings she's calling *Paper Women*.

www.krisdresen.com

Kurt ERICHSEN

Widely published LGBT cartoonist since '80, Kurt Erichsen has had work published in **GAY COMICS**, **MEATMEN**, *Instinct*, and *Fairy Flicks*. He is both artist and writer of *Murphy's Manor*, the longest running gay syndicated comic strip, published since 1982. *Murphy's Manor* has twice received awards from the Gay and Lesbian Press Association. In 2002, Kurt received the Rostler Award for Cartooning in 2002 from the Los Angeles Science Fiction Society.

ourworld.compuserve.com/homepages/kerichsen

Patrick FILLION

Patrick Fillion and his partner run their own publishing company, Class Enterprises, through which they publish their own line of gay erotic comic books. Titles include **NAKED JUSTICE**, **SATISFACTION GUARANTEED**,

CAMILI-CAT and **GUARDIANS OF THE CUBE**. He has worked for Avatar Press, Leyland Publications, Montreal's *Zip* magazine and a variety of other gay publications. Currently Patrick's work can be found in magazines such as *Black Inches*, *Latin Inches* and *All-Man*, and is featured on the cover and inside the ArsenalPulp Press book entitled **WHAT'S WRONG?**
www.patrickfillion.com



Tim FISH

Tim Fish writes, draws and self publishes a variety of comic book series and one-shots. An "evolutionary process" of self publishing has resulted in the published-at-whim series **THE CAVALCADE OF BOYS**, available at many stores across the country and for sale at his web site.

Tim is the "mastermind" and principal artist of the on-line daily *Young Bottoms in Love* which runs at PopImage. His eighty-page one-shot **MEET ME IN SAINT LOUIE** was published in *Modern Tales Longplay* in June 2003. Most of Tim's work includes gay themes or gay characters, and much is previewed at his website.

www.timfishworks.com

J. A. FLUDD

Joe Fludd's work first came to the attention of readers of the anthology *GAY COMICS* which featured his artwork on the first five chapters of "Sentinel" (later re-named "Pride"), a superhero feature created and written by Andy Mangels. Joe's introduction to comics as a fan was the 1960s *Marvel Super-Heroes* TV series. His most important influences include Jack Kirby, Stan Lee (and their creation *THE FANTASTIC FOUR*), George Pérez, and John Romita, Jr.

Quantum Comics is Joe's budding comics enterprise, which currently features *THE ENVIRONAUTS*, a group of characters who are the anchor of what will eventually be one of two separate superhero universes, alongside his own space opera adventure *ORION'S ARM*. Joe plans on publishing his work on the web, with an eye toward print-on-demand ventures as well.

Since coming out in the late '80s, Joe says he has made it a point to include gay characters in his stories that are not tokens, but major starring players. He believes that comics are in a unique position to show us the best possibilities of the human condition, and that it is important that gays be a part of it. He is committed to showing that people of all sexual orientations and races must co-exist and that this must be reflected in his work.

www.quantumcomics.com

Ellen FORNEY

Seattle cartoonist and illustrator Ellen Forney compiled her weekly comic strips into the Harvey- and Eisner-nominated *MONKEY FOOD: THE COMPLETE 'I WAS SEVEN IN '75' COLLECTION* from Fantagraphics Books. She created a one-woman, multimedia reading and performance based on the book, toured the show in nine US cities in 1999, and has also performed the show in Vancouver and in Portugal at the XI Salão Internacional de Banda Desenhada do Porto.

TOMATO from Starhead Comix was her solo comic book back in the mid-'90s, and she's contributed to anthologies such as *SAVAGE LOVE* and *DYKE STRIPPERS*. More recently, Ellen has been drawing a more journalistic comics series called *HOW D'YA DO THAT?*, a monthly full-page comic featured in Seattle's *The Stranger*. She is also published in *Out*, *Pulse!*, *Bust*, and *Nickelodeon Magazine*. Ellen is also working on a project called *Big Paintings of Sexy Women*.

www.ellenforney.com

Greg Fox

Greg Fox is the creator of *Kyle's Bed & Breakfast*, a comic strip about a gay B&B in the suburbs, that is currently running in fifteen gay publications across

North America, as well as online.

The gay news magazine *The Advocate* recently named the strip's web home as one of their "Hot Websites."

Kyle's Bed & Breakfast has also been featured in *Genre* and *Instinct* magazines, and was written about in the *New York Times* and in *Newsday*.

Greg has done work for comics publishers as well, including *DOCTOR CHAOS* for Triumphant Comics, *BASEBALL SUPERSTARS* and *Rock 'n' Roll Comics* for Revolutionary. He did one job for Marvel – *NFL QUARTERBACK CLUB*.

In addition to creating new episodes every two weeks for *Kyle's Bed & Breakfast*, Greg is also creator of *An Angel's Story*, a comic strip about a gay angel, that runs in every issue of *Creations* magazine. He also does a strip called *ROCK THE HOUSE*, about a rock band. *THE KYLE'S BED & BREAKFAST COLLECTION* will be published in 2004.

www.kylecomics.com

Andrew "Aethan" FRENCH

Andy French's published writing career coincides with his decision to come out. Coincidence? Actually, it's because his first professionally published work was in an anthology of gay erotica, and he wanted to tell his parents that he had been published. That story, "Full Moon Fever", can be found in the anthology *WIRED HARD* from Circler Press. After this came a number of "anthropomorphic animal" stories, on the internet, via the website he shares with his husband of three years, Steve Domanski.

Andy co-created and scripted *CIRCLES*, a gay, anthropomorphic animal slice-of-life comic published by Another Rabco Disaster. This series is ongoing, and Andy is very pleased with the reception it's receiving. It is his first work in comics.

www.rabco.org/circles

Devin GRAYSON

Devin Kalile Grayson is enjoying her role as domestic-goddess-with-a-tool-belt in her new Victorian house in Oakland, California. She continues her work as the "deliriously happy" series writer for *NIGHTWING* for DC Comics, and has been very busy this year working with DC's licensing department on a few DCU novelizations due out next fall.





Devin has spent the last six years in love with comic books, a medium she never had the opportunity to explore as child. Making up for lost time, she broke into the industry in 1997 with "Like Riding a Bike," a ten page Dick and Donna story for *THE BATMAN CHRONICLES* 7. Eventually, that led to her writing *CATWOMAN*. Devin's success in the industry has been showcased in mainstream media such as *USA Today*, *Working Woman*, and *Entertainment Weekly* and also in alternative press such as *The Village Voice*, *The Advocate*, and *Curve*.

Some of Devin's other work includes *RELATIVE HEROES* which featured a gay team leader, a two year run on *THE TITANS*; and the *BLACK WIDOW* and *GHOST RIDER* mini-series' for Marvel Knights. She also wrote *USER*, a three-part, prestige format, creator-owned Vertigo miniseries about sexual identity issues and online role-playing, which was nominated for a GLAAD Media Award in the "Outstanding Comic Book" category. *MATADOR*, a creator-owned project Devin has been working on with artist Brian Stelfreeze is due out from Wildstorm later this year.

www.devingrayson.com

Diana GREEN

Diana Green is a 49 year old post-op transsexual and has a number of firsts to her credit: she is the first transsexual woman (possibly the first transsexual at all) to earn a BFA in Comic Book Illustration, she created the first transsexual funny animal comic strip for the gay press, *Tranny Towers*, published in the Minneapolis bimonthly *Lavender Magazine*, and she is the first transsexual woman to self-publish a comic book, *INK TANTRUMS*. Many of these are firsts largely because it didn't occur to anyone else to bother. Despite this, Diana remains proud.

Diana has just completed writing a new *Tranny Towers* story, which Katherine Collins is slated to draw. After a lull caused by the intensity of her current career teaching art-related college classes, she is resuming her creative efforts as an artist and a writer.

Roberta GREGORY

Roberta Gregory has been creating her own unique comics for over twenty years. She appeared in many issues of *GAY COMIX/GAY COMICS* and her own ventures *SHEILA AND THE UNICORN* and *WINGING IT*, both of which studied gender issues. Along with those two titles, Roberta also self-published two of the three issues of *ARTISTIC LICENTIOUSNESS*, which she describes as "a sort of bisexual love story."

Roberta is best known in the comic world for her long-running *NAUGHTY BITS* series, starring the unforgettable *Bitchy Bitch*, still coming out quarterly from Fantagraphics Books. The latest of five *NAUGHTY BITS* trade paperbacks, *BITCHY BUTCH: THE WORLD'S ANGRIEST DYKE*, is available, along with most of her other books, from Roberta herself. Send a SASE to her at PO Box 27438, Seattle WA 98125 for a catalog, or check out her website for all the details.



Roberta recently published *BITCHY STRIPS*, a collection of the *Bitchy Bitch* weekly newspaper strips. *The Bitchy Bitch* animated cartoons for Oxygen Network expanded into a second season of 11-minute shows. Roberta is the script consultant and model designer. They are shown on the *X-Chromosome* show weekend nights on Oxygen Network, or can be seen on the Oxygen.com website.

www.robertagregory.com

Terrance GRIEP, JR.

Terrance Griep acts, sings, and writes. Some of the things he writes, he reports; most of the things he writes, he makes up.

As Tommy "The Spider Baby" Saturday, he darkens Twin Cities picture tubes every weekend, working as Midwest Pro Wrestling's "heel," or bad guy, commentator. He is currently training as a wrestler and hopes to complete his first match by year's end.

His favorite hobby, aside from plotting preemptive revenge for his death, is collecting brass knuckles, green mists, white powders, loaded gloves, folding chairs, garbage can lids, thumb tacks, fluorescent light bulbs, sledge hammers, tennis rackets, cell phones, ether rags, and feather boas, among other foreign objects.

Terrance Griep has many friends, although no one else can see or hear them.

tgriepjr@aol.com

Justin **HALL**

Justin Hall developed his unhealthy obsession with comics at an early age. His parents' hope that he would grow out of the phase were dashed after adolescence, and his fascination with and love for the medium has only grown. The other major obsession in his life is travel, and he produced his first comic book *A SACRED TEXT* after seeing the Dead Sea Scrolls in their museum outside Jerusalem. It won a September 2001 Xeric Award

Justin's current comics project, an anthology called *TRUE TRAVEL TALES*, collects real stories from the road, both his own and those of his friends. He also has the adventures of the drag queen superheroine *Glamazonia, the Uncanny Super Tranny*, now up on the web.

Justin lives in San Francisco with his boyfriend, his comic book collection, his boyfriend's snake, and the mice required to feed it.

www.allthumbspress.com

Craig **HAMILTON**

Craig Hamilton was the artist for DC's 1986 *AQUAMAN* mini-series and *The Sea Woman* Portfolio in 1992. His other comics work includes *STARMAN* (28 and 54), *GREEN LANTERN* (50 and 55), *SANDMAN* (50 and Gallery of Dreams), and most recently *FABLES*, as well as other pin-ups, posters, and short stories for DC and Marvel. He produced covers for *GAY COMICS* 18 and 25. He also did a short story with Mike Carey for an issue of Vertigo's horror title, *FLINCH*.



Craig lives in Macon, Georgia, where a 100-year-old house serves as his home and studio. He's been drawing from the age of three and began taking private classes from accomplished artist and mentor, Houser Smith, at the age of twelve. He now teaches private drawing classes, does commissioned works and freelance, commercial, and corporate illustration, and cranks out a few comics in his spare time.

www.theartistschoice.com/chamilton.htm

Joan **HILTY**

Joan Hilty came to DC in 1995 as an editor in the Trading Cards department and moved to the Vertigo imprint, where she worked on projects including the Eisner/Harvey-nominated *UNCLE SAM* and the Harvey-winning *YOU ARE HERE*. She also edited the *FINALS* miniseries and the 1999 re-launch of *SWAMP THING*. She and co-editor Axel Alonso won the 1999 International Horror Guild Award for the horror anthology *Flinch*. Ironically, she currently edits the DC Kids Line based on Cartoon Network and Warner Bros. characters. She also edits *BATMAN ADVENTURES*, *REIGN OF THE ZODIAC*, and the upcoming *LOBO*, *DEMON*, *CINNAMON* and *BAD GIRLS* minis.

Joan is also a cartoonist and illustrator whose work has appeared in *GAY COMIX/GAY COMICS*, *Ms. Magazine*, *The Village Voice*, and *The Advocate*. Currently, her strip *Bitter Girl*, about cranky single dykes in the big city, is distributed by Q Syndicate; an archive can be found at PlanetOut.com.

joan.hilty@dccomics.com, www.qsyndicate.com

Victor E. **HODGE**

Victor E. Hodge is a mystery and horror writer, graphic artist and illustrator, and creator of *BLACK GAY BOY FANTASY*, about black gay life in Washington, DC, which began as a one-shot strip for the 1996 Black Lesbian and Gay Pride Guide. The first issue, an eight-page mini comic, was sold exclusively at Boston's *Outwrite '98*, and is currently at issue fifteen. Victor's short-lived strip, *Federal Barbee* appeared in the *Interior Globe* newsletter, a parody about "America's favorite teen model" going in search of a Federal Government job after leaving her toy company, "The Big M."

Victor's multiple passions include collecting DC Direct action figures and *Brenda Starr*, Reporter comic strips from the Dale Messick and Ramona Fradon days, and customizing black Barbies. He lives in Washington, DC.

blackgayboy.virtualave.net



Jeff JACKLIN

Jeff Jacklin is an artist and writer whose work has appeared in GAY COMICS 8 and 25, STRIP AIDS USA, and issues 25 and 27 of MEATMEN. As a freelancer living in Minneapolis, he worked for a wide spectrum of clients, producing cartoons for the LGBT newspapers *Equal Time*, *GAZE*, and the budding skater/punk rock magazine *Your Flesh*.

Jeff created animatics and storyboards for the Department of Defense and its Armed Forces cable channel. He also worked on animation projects such as the title for Fox TV's *Spider-Man*, and CD ROM versions of *Catdog* and *Peter Rabbit*.

With a 'zine called *Tales From The Queer Side*, Jeff combined a love of science fiction, fantasy and comics. Two issues of HEARTS & IRON, a comic book following the adventures of two iron-pumping dudes in love, are currently available. Jeff's website also includes galleries of his bodybuilding and strongman inspired art.

www.jeffsmusclestudio.com

Patty JERES

Gifted with a good sense of humor, Patty Jeres is the Director of Sales and Marketing Communications for DC Comics. She's been at DC since 1991, having worked as a freelance writer and editor. Patty also wrote a weekly newspaper column critiquing comics, and edited THOSE ANNOYING POST BROS. and SAVAGE HENRY for Matt Howarth. In between, she wrote most everything from business journals to song lyrics to menus.

Phil JIMENEZ

Born and raised in southern California, and trained at NYC's School of Visual Arts, Phil Jimenez has worked in comics since 1991. He first gained recognition for his work on TEMPEST and later works include pencilling stints on the INVISIBLES, JLA/TITANS, and PLANETARY/AUTHORITY. Phil recently finished a two year run on DC Comics WONDER WOMAN and is currently working with Grant Morrison once again on NEW X-MEN. His creator-owned project, OTHERWORLD, will be published through DC/Vertigo comics in 2004.

Phil has been nominated for Eisner and GLAAD awards, was listed as one of Entertainment Weekly's "101 Gay Movers and Shakers," and has been featured in *The Advocate* and *Out*. He created the art for the first permanent AIDS awareness exhibit in the Chicago Museum of Science and Industry. Phil also had the good fortune to be Peter Parker's hands in the 2002 movie *Spider-Man*, working in the costume-sketching scene as a hand-double for Tobey Maguire.

PJB13@aol.com

Neil JOHNSTON

The creator and artist of the mid-'90s comic book series GO-GO BOY, Neil Johnston is now in the process of preparing for the relaunch of the book, which will be independently published. Having spent several of the intervening years in animation, Neil has since moved on to become a web architect for "one of the little mom-and-pop companies in the United States, you know... those nice Warner Brothers."

Recently, Neil has been enjoying a state of semi-retirement, which is allowing him to re-focus on the relaunch of the series as well as *Go-Go Boy: The Movie*, which is scheduled to begin filming this summer, and to spend more quality time with his motorcycle.

www.go-goboy.com



Gina KAMENTSKY

Comics artist, sculptor, inventor, Vespa mechanic and over-the-hill punk rocker Gina Kamentsky was born in New Jersey, and now resides and works in Somerville, Massachusetts with her Siamese Cat Buttercup. Her comic T-GINA, chronicles the tale of a "fabulous Transgendered gal and her search for validation and a decent cup of coffee." To that end perhaps, Gina's studio is located equidistantly between two Dunkin' Donuts' shops.

www.t-gina.com



Anton **KAWASAKI**

Anton Kawasaki is an Associate Editor in DC Comics' Collected Editions department, putting together volumes that include the Wolfman and Pérez NEW TEEN TITANS run, WONDER WOMAN, BATGIRL, SUPERGIRL, CATWOMAN, SUPER FRIENDS and other fun projects. Basically, he says, "the kind of stuff gay readers like to read."

Anton is the creator of The Gay League website, but left his web-hosting duties when he became the owner of a comic book store, which he ran for almost two years. He then left the retail business behind to become an employee of DC Comics in early 2000, and is proud to be a part of the most gay-positive mainstream comic-book company around.

Anton.Kawasaki@verizon.net

David **KELLY**

David Kelly is the creator of *Steven's Comics*, a comic strip which ran in alternative and gay weeklies such as *The Philadelphia Weekly* and *The Washington Blade* in the mid-'90s. He self-published a collection of strips, STEVEN'S COMICS: WE ARE FAMILY, with a grant from The Xeric Foundation.

David also co-edits the comic anthology BOY TROUBLE, along with founder, Robert Kirby. He is currently working on a follow-up series to *Steven's Comics* and other new stories for the next edition of BOY TROUBLE, which is scheduled to debut at the Alternative Press Expo (APE) in early 2004. David lives in Seattle.

www.davidkellystudio.com

Chuck **KIM**

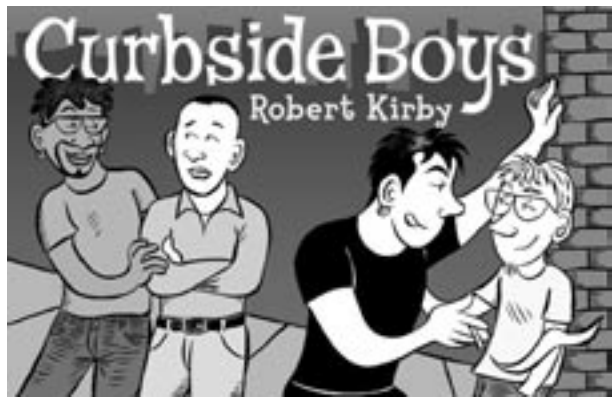
Chuck Kim writes the occasional story for DC Comics. He's written for SUPERMAN, JUSTICE LEAGUE SHOWCASE GIANT, DEXTER'S LAB, POWERPUFF GIRLS and various SECRET FILES. Chuck's DEXTER'S LAB story, "Momdark," was adapted into an episode of the TV show. It features Mandark, Dexter's arch enemy, cross-dressing to infiltrate Dexter's household.

ReadChild@aol.com

Kevin **KINIRY**

Kevin is the Licensing Representative at DC Comics. Which basically means he gets to play with toys and criticize Superman and Batman products. Starting at DC Comics in 2000, Kevin has been happy to be a part of some products and apparel that have a great "gay sensibility." While having no real creative ability of his own, Kevin is more than happy to be a comics supporter and avid reader.

Kakiniry@aol.com



Robert **KIRBY**

Robert Kirby was born and raised in Detroit, Michigan, resided in Manhattan for several years, and now lives in Minneapolis, Minnesota. His comic strip CURBSIDE runs in newspapers across North America. The first book collection was published by Hobnob Press in 1998 with the aid of a grant from the Xeric Foundation, and the second collection, CURBSIDE BOYS, was published in October 2002 from Cleis Press. Robert was also the creator of the well-regarded queer comic zine anthology of the early-to-mid-'90s, STRANGE-LOOKING EXILE and more currently BOY TROUBLE, which he co-edits with fellow cartoonist, David Kelly. There is a fifth issue of BOY TROUBLE in the works, which Rob and David hope to release sometime in early 2004.

www.curbsidecomics.com

Steve **KORTE**

Steve Korte is the senior editor of the DC Comics Licensed Publishing department. Steve joined DC in 1993, and since then he has edited a wide range of books featuring the DC Comics super heroes, including coffee-table books, novels, and children's books.

His most notable achievements include the book *DC Comics: 60 Years of the World's Favorite Heroes*, *Batman: The Ultimate Evil* by Andrew Vachss, and *Wonder Woman: The Complete History*, which was an Eisner award winner.

His two books with the gayest sensibilities are *Truer Than True Romance*, a collection of old romance comics stories with the original art and new text by Jeanne Martinet – especially the new story "Loving Gay Men!", and *Catwoman: The Life and Times of a Feline Fatale*.

Tommy **KOVAC**

Tommy Kovac writes and illustrates SKELEBUNNIES published by Slave Labor Graphics which is an irreverent comedic romp about a duo of laughing, giggling bunnies who have had their skin burnt off by a demon's acid vomit. "But don't worry", he says, "they're still laughing!" SKELEBUNNIES takes place

in an enchanted forest full of Devil Woobies and other bizarre creatures, and includes short stories about various other characters, such as My Little Penis, The Pretty Pretty Pony Macabre, and of course, our naughty pal, Satan.

Also from Slave Labor, Tommy also wrote and illustrated STITCH, an eerie comic nightmare about children who have been turned into dolls by a lonely old witch, and kept prisoner in a creepy old house full of renegade marionettes, foul-smelling teddy bears, and gender-bending fairy dolls.

He also co-authors the independent 'zine, LIBRARY BONNET, which is jam-packed with fascinating and strange visuals, personal essays, poetry, censorship rants, and even games involving naked mole-rats and gorilla assholes. All five issues can be ordered through Slave Labor Graphics (www.slavelabor.com, 1-(800)-866-8929), or for \$2 per issue to 1315-I N. Tustin Ave. #259, Orange, CA 92867.

www.tommykovac.com

Henry KUJAWA

Henry Kujawa has been a comic-book fan since 1963 when his parents first bought him a copy of BLACK FURY while riding the Chesapeake Bay ferry boat. He began creating his own comics shortly after and first discovered superheroes in January 1966 thanks to the Adam West *Batman* TV show. Henry's first published book was 2230, a one-shot *Mad Magazine*-like parody of *Battlestar Galactica*, released in 1984. His comic STORMBOY was recently picked up for distribution to gay and lesbian book stores by Bookazine.

Henry's comic-book obsessions are surpassed only by his mania for '60s rock & roll music, and since 1995 has discovered literally hundreds of bar bands whose talents far outstrip anything the general public knows only from radio or MTV. He has written, to date, over 190 reviews for Amazon.com. Henry currently resides in the burnt-out remains of what used to be Camden, New Jersey.

www.webspawner.com/users/zodiaccomics

Jay LAIRD

Although Jay Laird has a perpetually delayed comics project of his own in the works, most of his comics work is in collaboration with Tim Fish. Since early 2001, he has written, painted, and/or colored various pieces of the TEN MINUTE CARTOONS comics line, including lending his game creation talents to the premiere issue of Tim's series, CAVALCADE OF BOYS.

Jay also writes screenplays, creates board and card games, and teaches and writes about multimedia production. He was the lead writer on *The Strangler's Wife*, produced in 2001 by Roger Corman, "but don't hold that against me!" he says.

One day Jay vows to draw a perfectly straight line, just to prove to the world that his loose drawing style truly is just an "artistic choice".

www.jlaird.com,

LYNX

Lynx, also known as Lynx Delirium or Lynxie D., is an up-and-coming comic artist who is best known for his on-line endeavors including the comic THE ADVENTURES OF LYNX GIRL & FRIENDS which he writes and illustrates. He has also done pin-ups for various companies including Artifice Comics, Delta Comix, Bjork.com and more.

Lynx is currently working on a few new creator-owned comics for print, one of which is a romantic fantasy about a gay couple struggling to stay together in the afterlife. He lives and works in Washington, DC.

www.wereLYNXart.com

Steve MACISAAC

Steve MacIsaac is a Canadian currently living and working in Tokyo. He's been drawing for as long as he can remember, and has always been obsessed with comics. The flexibility of his current job has allowed him time to explore making them himself.

Steve's work has appeared mostly in 'zines and anthologies, including RAGE TO EXPLAIN, HOLY TITCLAMPS, WHAT'S WRONG?, and the upcoming TRUE PORN. He's also been collaborating on a series of erotic shorts with his writer friend Dale Lazarov. The second of these has just been completed and Steve and Dale are looking for an interested publisher.

www.chebucto.ns.ca/~flambe

Andy MANGELS

The originator of the popular "Gays In Comics" panels at the Comic-Con International in San Diego and the creator of the first *Out In Comics* guide, Andy Mangels is a past editor of GAY COMICS (14-25 and SPECIAL

1). His comic book career includes such diverse titles as STAR TREK: DEEP SPACE NINE, JUSTICE LEAGUE QUARTERLY, ELFQUEST: BLOOD OF TEN CHIEFS, and the best-selling BOBA FETT: TWIN ENGINES OF DESTRUCTION. Many of his stories have featured gay and lesbian characters.



Andy has written seven books, including the best-seller, *Star Wars: The Essential Guide to Characters*, as well as *From Scream to Dawson's Creek: The Phenomenal Career of Kevin Williamson*, a biography of the gay screenwriter. His newest solo book is the mammoth 600+ page *Animation on DVD: The Ultimate Guide* for Stone Bridge Press. With Michael A. Martin, Andy co-wrote the best-selling, critically-acclaimed 2001 novel, *Star Trek: The Next Generation "Section 31: Rogue"*, which featured a gay lead character.

Mangels and Martin have multiple novels and projects coming out in 2003 and beyond, including *Star Trek: The Lost Era "The Sundered"*, and *Roswell "Turnabout"*, the finale of the series. Andy is also contributing entries to *The SuperHero Book*, a 2004 encyclopedia for Visible Ink press and is now writing the *DRAGON'S LAIR* series for MVCreatations/CrossGen, set to debut Fall 2003.

www.andymangels.com

Lee MARRS

Lee Marrs was one of the founding "mommies" of the Wimmen's Comix Collective. Her comic book work includes *HEARTBREAKERS SUPERDIGEST: YEAR 10*, Vertigo's *FAULTLINES* with Bill Koebe, various *EPIC ILLUSTRATED* and *HEAVY METAL* tales, the graphic novel *VIKING GLORY*, *THE BIG BOOK OF URBAN LEGENDS*, and scripts for *WONDER WOMAN* and *LEGENDS OF THE DARK KNIGHT*. Lee has drawn cartoons for newspapers from *The Washington Post* to the *Berkeley Barb*. Her work has been reprinted in nine countries, including eight book collections in three countries. Lee received the Inkpot Award in 1982 and served as an Eisner Award judge in 2002.

In addition to her comics work, Lee is also an Emmy Award-winning TV art director and has been a pioneer and consultant in the blend of traditional animation and computer graphics since the late '70s. In the computer games field, she was Studio Art Chief and Internet Projects Creative Director for the 3DO Company and animation director for Purple Moon Media. Slated for release in summer 2003: trade paperbacks of Lee's alternative press pieces *PUDGE*, *GIRL BLIMP* and a women's humor collection.

www.leemarrs.com

Craig MCKENNEY

Having worked as a freelance writer for MTV and *The Comics Journal*, Craig McKenney is now working on his own comics. Already published is the *STALAGMITE* anthology featuring straight, gay and bi creators. Also, he was incredibly lucky to have Rick Geary agree to let him publish *BLANCHE GOES TO PARIS*. Upcoming projects include *THE BRONTES: INFERNAL ANGRIA*, a 64-page graphic novel about the famous literary family, *JIMMY*, an anthology of

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Andrew Wheeler
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www.timfishworks.com

stories about men; and *WALT*, a fictional history of Walt Whitman's time on the Civil War battlefield.

capncm1@msn.com, www.headshakepress.com

Chaos MCKENZIE

At 23, Chaos McKenzie has spent the better part of his life learning and honing the skills that allow his creative voice to be heard. He has worked as a producer with Canada's version of MTV, Much Music, and as a founding producer for Alliance Atlantis' U8TV.com project. His controversial columns can be seen across Canada in the magazines *Klublife*, *Neksis*, and *Xtra!*, and on the web with *Neksis.com* and *HiveZine.com*. He writes regular comic book reviews for *GrayHavenMagazine.com* and *Ain't It Cool News.com*, with a devoted passion for the medium of comic and pulp magazines.

Chaos' creator owned project *IMPERIUM*, takes place in a world where the Roman Empire never fell.

www.goldenbulletstudio.com

William MORGAN

Under his "maiden name" of Howard Stangroom, Will's first professional comics writing appeared in *SCARY TALES 37*, during the dying days of Charlton Comics. His credits include stories in such varied titles as *GAY COMICS*, *MEATMEN*, *BUDDIES*, *MEANWHILE...*, *AVALON*, *BOY CRAZY BOY*, *MASTERS OF THE UNIVERSE*, *SHE-RA PRINCESS*

OF POWER, HEARTBREAK HOTEL, SIDESHOW COMICS, JOY OF S*X, MY LITTLE PONY, and Donna Barr's THE ERSATZ PEACH. He also writes news and reviews for both the comics and gay press in the US and his native UK, and can frequently be found behind the counter at 30th Century Comics in beautiful suburban London.

His most recent projects are (as Howard) around 10% of the authorship of the revised *Slings & Arrows Comics Guide*, a critical overview of more than 5,000 comics series, published this summer, and (as Will) *Comics Focus*, a magazine of comics criticism and analysis arising from the ashes of the former *Comics Forum*, launching this autumn.

amazonboy@bigfoot.com

Bevis MUSSON

Bevis Musson is relatively new to the comics scene but has gone from someone who always would like to draw comics to someone who is actually doing it in a very short period of time. A fortunate internet meeting with writer Alistair Pulling has led to a very successful partnership. They have worked together on a number of projects so far, most notably ODDCASES for www.opi8.com and "Cut" for Cyberosia Press' anthology title REVOLVING HAMMER.

ODDCASES, the ongoing title that Bevis and Alistair spend most of their time doing, follows the exploits of two ladies in comfortable shoes (of a certain age) as they travel round dealing with the more strange and paranormal side of life. Bevis also writes and draws his own superhero character, The Queen Of Diamonds. Bearing "more than a passing resemblance" to Bevis himself, The Queen has so far only seen print at UK comic conventions.

www.opi8.com/sequence/oddcases/oddcases.php

NDR

Dylan "NDR" Edwards has been creating art, illustrations, and comics professionally since 1995, usually signing under the name "NDR" or "Ender." His work has been printed in a variety of publications, including *The Boston Phoenix*, *Express Gay News*, *Sojourner*, *FTM International Newsletter*, and *The Antioch Record*. His cartoons are featured monthly at Outsports and quarterly at Trans-Health.

Unable to pick a single theme for his cartoons, NDR instead writes about whatever strikes his fancy, including gay Republicans, transsexual superheroes, lovelorn lesbians, sports, Orthodox Jewish cats, goths, and manatees. POLITICALLY INQUEERECT, his series about gay Republicans, is morphing into a comic book, and is now available as a self-published ashcan. His newest book, ENDERSTATED, is also now available.

www.studiondr.com

Eric ORNER

Eric Orner is an artist living in Los Angeles. He writes and draws a weekly comic strip called *The Mostly Unfabulous Social Life of Ethan Green*, which appears in gay and alternative weekly publications in the US and Canada. There are four Ethan Green books in print, all from St. Martin's Press.

Eric is the cover artist for the irreverent and opinionated Rum and Reggae Press travel guide books. He illustrated Patrick Price's popular book *Husband Hunting Made Easy* in 1997. Eric's illustrations appear regularly in mainstream publications including the *Washington Post*, the *Boston Globe* and *The New Republic*. Over the past two years he has been learning to animate at the UCLA animation workshop, and is currently working on a new animated television show for Discovery Kids.

www.ethangreen.com

Samuel PETTIT

Samuel Pettit is the creator of *Common Ground*, a strip that he describes as "For Better or Worse meets a younger *Will and Grace*." The two main characters are in their mid-20's — Aaron, sort of a gay "everyman," and Chloe, who is bi-racial. Samuel believes the strip has something to offer the community at large in observation of lifestyle and wit.

sabrcast2@hotmail.com

Joe PHILLIPS

After years of drawing such comics as MR. MIRACLE, SUPERBOY, SILVER SURFER, WONDER WOMAN, SUPERMAN, BODY DOUBLES

and the creator-owned THE HERETIC, Joe Phillips is now turning his full attention towards products aimed at the gay community. He creates calendars, cards and magnets with Xodus USA and 10% productions. His work is also often seen in magazines like *XY*, *Genre* and *Instinct*. Joe also created adult online cartoons as the head of Adult Visual Animation Inc, and their first DVD release of *The House of Morecock*, the first gay adult cartoon to win an adult industry GAVN award.

Joe is possibly best known for his calendars *Boys Will Be Boys* and *Girls Rule* along with greeting cards and five new characters for the "Dress Me" magnet sets. His book *Boy America* from Bruno Gmunder Publishing has over 100 full color drawings of guys from all over the country.

www.joephillips.com



Brad RADER

Brad Rader has wanted to draw comics since he was twelve, but most of his career has been spent doing storyboards on series such as *Batman: The Animated Series*, *Gargoyles*, and *Men In Black*. He finally got the opportunity to do comics back in the early '90s working on DC's *THE BATMAN ADVENTURES* and *THE MARK* for Dark Horse. Brad was also Animation Director of *Roswell Conspiracies* and *Space Monkeys* on UPN. His work with the team that produces *Spawn* for HBO was nominated for a primetime Emmy Award for Outstanding Animated Program. Last year, he pencilled 7 issues of *CATWOMAN* for DC, and *FUSE 3* for Image.

Currently, Brad is embarking on the adventure of self-publishing. His first volume is *TRUE ADULT FANTASY*, a compilation of over twenty years of work from his erotic sketchbooks. Brad lists primary influences as Adams, Kirby, Kubrick, Toth, Eisner, Caniff, Hitchcock, Kurtzman, Miyazaki, Los Bros. Hernandez, Otomo, and Lubitsch.

www.flamingartist.com

Robert RODI

Robert is a prominent novelist and screenwriter who sold his first comics story to *EPIC ILLUSTRATED* in 1983. He wrote comics criticism for years in the pages of *The Comics Journal*, then jumped to the other side of the fence with a gay-themed story in Vertigo's *HEART THROBS 1* with art by Phil Jimenez. Contributions to other Vertigo anthologies followed, including *FLINCH*, *STRANGE ADVENTURES* and *WEIRD WAR TALES*, as well as his first miniseries, *FOUR HORSEMEN*.

Robert scripted the creator-owned Vertigo monthly *CODENAME: KNOCKOUT*, which starred secret agent Angela Devlin and her gay sidekick Go-Go Fiasco, but the series sadly ended with #23. Currently he writes *ELEKTRA* for Marvel and *THE CROSSOVERS* for CrossGen's Code Six imprint.

Robert has published six novels: *Bitch Goddess*, *Fag Hag*, *Closet Case*, *Drag Queen*, *Kept Boy*, and *What They Did To Princess Paragon*. He lives in Chicago with his partner, Jeffrey Smith, and three Shetland sheepdogs.

P. Craig RUSSELL

Philip Craig Russell is a 30-year comics veteran, one of the comic world's most respected and award-winning artists, and one of the most high-profile, openly gay creators in the business. Some of Craig's favorite work includes *SANDMAN* 50's "Ramadan" for Vertigo, his first in a series of works with Neil Gaiman — the second is "One Life Furnished in Early Moorcock." Other favorites include "Isolation & Illusion" in *EPIC 14*, and "Human Remains," included in *CLIVE BARKER'S TAPPING THE VEIN 1* from Eclipse Comics.

A winner of a Harvey Award, many Eisner Awards, and the Inkpot Award for Career Achievement, Craig came out to the industry in a 1991 interview in *The Comics Journal 147*, where he referred to himself as "just another left-handed, night-dwelling, gay libertarian cartoonist." Craig is in the midst of a career-long project, which is set to include adaptations of 12 operas into graphic story form. Six have been completed, including *THE RING OF THE NIBELUNG*, a four-opera, 400-page adaptation for Dark Horse. His layout and/or ink work has also been recently seen in *WONDER WOMAN*, *JLA: AGE OF WONDER* and *FABLES: THE LAST CASTLE*.

www.lurid.com/pcr/index.html



Stephen **SADOWSKI**

Born and raised in British Columbia, Canada, Stephen Sadowski grew up collecting everything comic-related he could. He has been publicly “out” for about 17 years or so, and realized his boyhood dream of working for DC Comics, as penciller for the one of DC’s biggest successes, JSA.

Stephen’s work includes Malibu Comics’ FIREARM 13 (10 pages uncredited), BOB BURDEN’S MYSTERY MEN 1 and 2 from Dark Horse, and for DC, STARMAN 56 and STARMAN 80-PAGE GIANT, SMASH COMICS 1, ALL STAR COMICS 2, JSA SECRET FILES, PARADISE X: DEVILS, POWER COMPANY and JLA/JSA SECRET FILES. Also featuring his art are the upcoming JSA ALL STARS: DOCTOR MID-NITE and THE AVENGERS. Stephen hopes to one day return to the JSA to work on a long-germinating project with Geoff Johns.

www.stephensadowski.com

Ariel **SCHRAG**

Ariel Schrag is the creator of the comic books AWKWARD, DEFINITION, POTENTIAL, and LIKEWISE published by Slave Labor Graphics. They chronicle her 9th, 10th, 11th, and 12th grade experiences respectively, as well as her process of discovering her sexuality. Making comics from a young age, Ariel created two comic books when still in elementary school titled LIFE WITH LUCY HOUND, about a girl who wants a dog, and TRACKER, about a dog that escapes from the farm.

als94@columbia.edu

Bob **SCHRECK**

Bob Schreck is the Group Editor of all of the BATMAN titles in the DC Universe editorial department. He began his career in marketing, promotions and administration, working for Creation Conventions, Marvel Comics, and Comico, and rose to the position of Marketing Director at Dark Horse Comics in 1990.

At Dark Horse, Bob changed gears and became Senior Group Editor, where he edited such projects as SIN CITY by Frank Miller and MADMAN by Michael Allred, and won two consecutive Harvey Awards as editor of the groundbreaking anthology DARK HORSE PRESENTS. Bob left Dark Horse in



An exclusive 70s Legion drawing by Stephen Sadowski

1996 to co-found Oni Press with Joe Nozemack. There he developed such projects as CLERKS: THE COMIC BOOK and JAY & SILENT BOB with screenwriter and director Kevin Smith, as well as the Harvey Award winning anthology ONI DOUBLE FEATURE and the critically acclaimed WHITEOUT by Greg Rucka and Steve Lieber.

Bob currently edits BATMAN, DETECTIVE COMICS, GREEN LANTERN, BATMAN: GOTHAM KNIGHTS and GREEN ARROW, among many others.

Jai **SEN**

Born in Hyderabad, India, Jai Sen is a writer of speculative fiction. He is the author of the Xeric award-winning, Eisner-nominated graphic novels in THE MALAY MYSTERIES series, GARLANDS OF MOONLIGHT and THE GHOST OF SILVER CLIFF. He is also the author of the critically-acclaimed graphic novel THE GOLDEN VINE, an alternate history of the empire of Alexander the Great.

www.shotopress.com

Eric SHANOWER

Multiple award-winning and critically acclaimed artist and writer Eric Shanower began his professional career by publishing a series of graphic novels based on the Oz books by L. Frank Baum, along with his partner, David Maxine. He has worked on various comics projects both independent and mainstream, but has gotten the most attention from his ongoing series AGE OF BRONZE, an exacting and exciting re-telling of the Trojan War, including Eric's interpretation of the two young warriors Achilles and Patroklos.

Eric lives, works and enjoys his new ballet class, all in San Diego.

www.hungrytigerpress.com

Denise SUDELL

Denise Sudell is the Resident Lesbian (and a staff writer) at the award-winning, woman-produced comics webzine Sequential Tart. Her recent "Tarticles" about queers in comics include "Face-Off of the Flaming Queens," a comparison of Marvel's RAWHIDE KID with Vertigo's Go-Go Fiasco from CODENAME: KNOCKOUT and Donna Barr's DESERT PEACH, in the May 2003 issue.

Since 2002 Denise has been a member of the Comic Book Nominating Committee for GLAAD's annual Media Awards. She is also the Assistant Sysop for the CompuServe Comics Forum, whose members have been described by "the ever-charitable Warren Ellis as 'fangeezers.'"

In her paying job, Denise is an attorney working within the system to keep "the evil overseers of the

Bush administration" from dismantling US federal civil rights laws. Denise's turn-offs include poor punctuation and Rick Santorum.

denise@sequentialtart.com

Michael TROY

Michael Troy was born in the Midwest in the '70s. He has been drawing since he picked up his first crayon — baby blue, his signature color. His goal in life is to become more whimsical and he thought a coloring book of naked superheroes would be a good place to start. Thus, *Homo-hero's Big Book of Fun and Adventure* was born. Michael is hoping to make the Homo-hero "an in-your-face non-ambiguously gay icon for proud gay men everywhere."

Michael currently lives in Los Angeles where he performs stand-up comedy on a regular basis and is pursuing his acting and art careers.

justmichaeltroy@msn.com

Dennis TUCKER

Atlanta cartoonist Dennis Tucker has drawn his strip *Birdbun Theatre* since 2000, which first appeared in Rochester, New York, in the state's oldest continually published LGBT newspaper, *The Empty Closet*. It has since been syndicated in papers nationwide, and on the web. TALES FROM BIRDBUN THEATRE I, a 48-page compilation that won the Xeric Foundation award, is on sale now. Dennis's partner is writer and gay press columnist Miguel Colón Ortiz.

www.birdbun.com



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Ivan VELEZ, JR.

Ivan Velez, Jr. is the creator of TALES OF THE CLOSET, a ten chapter graphic novel that depicts the lives of eight gay teenagers in Queens. Raised in the South Bronx, Ivan was heavily influenced by the Spanish-language soap operas, chopsocky karate and blaxploitation films that filled his free time. His work has also been seen in several issues of GAY COMICS, magazines *Details*, *NYQ*, and *HX*, and he has sold scripts to HBO and the Hudlin Brothers.

Ivan also wrote several titles for DC's Milestone imprint, including the award winning BLOOD SYNDICATE, and a year-long run on the acclaimed series STATIC. Ivan also scripted the last two years on GHOST RIDER, plus ABOMINATIONS, a Venom mini-series, and other books for Marvel. At DC Comics, he wrote a few short stories for their DC Kids and DC Universe lines, including an ERADICATOR mini-series, and some work for Vertigo's horror anthology FLINCH.

José VILLARRUBIA

Born in Madrid, Spain, but a long time Baltimore resident, José Villarrubia is a painter/photographer/digital artist. His fine art photographs have been exhibited internationally and have been featured in the books *The Homoerotic Photograph*, *Lust*, *The Male Nude*, *Uniforms*, and *Male Bonding II*. In comics, José is best known for his painted and digital coloring in series such as HELLSHOCK, THE SENTRY, FANTASTIC FOUR 1234, CAPTAIN AMERICA, and many covers including a recent run with Phil Jimenez on WONDER WOMAN. His digital artwork made a splash in comics in PROMETHEA 7, written by Alan Moore, and in the stunning graphic novel VEILS.

José has just completed two illustrated books also written by Alan Moore — novel *Voice of the Fire*, and epic poem in prose *The Mirror of Love*, both to be published by Top Shelf in 2003. *Mirror* is an important gay text that narrates the history of

homosexuality and lesbianism in the form of a passionate love letter and a political manifesto. The book will contain over 40 full-page color illustrations. In 2002, José's work was selected for the Society of Illustrators Annual Exhibition, and he was nominated for a Eisner Award as Best Colorist.

JoseVillar@aol.com

Elizabeth WATASIN

Elizabeth Watasin is currently transitioning from full-time Disney animator to full-time comic book creator. After twelve years in feature animation she is terribly happy committing to openly queer comics. Her current book is CHARM SCHOOL, published by Slave Labor Graphics, about a teen witch, Bunny, her girlfriend the vampire biker Dean, and the dilemma of a drop-dead gorgeous faerie named Fairer Than who comes between them.

In the works are more new books from Elizabeth, one of which will be the disturbingly campy DR. LEATHER: MONSTERMAKER, also from Slave Labor Graphics. For absolute fun and no profit, Elizabeth also writes *Babylon 5* fan fiction with the characters Ivanova and Talia Winters under the name "metis."

www.a-girlstudio.com

Steve WHITMIRE

A graduate of computer animation and design, Steve Whitmire works as a graphic and web designer. With interests in art ranging from oil painting and sculpture to animation, he decided to narrow his field and focus on being a comic strip creator in 2002, when he began *52 Timil Deeps*. The strip has grown quickly since its original introduction on the internet in July of 2002, making it's first full page appearance in *Instinct* magazine in June of 2003, less than one year later. Steve also focuses his time on other comic book projects, such as working as a colorist on both KRYSTAL and HALEY from Femme Fatale Studios.

www.timildeeps.com

ZAN

zan is probably best-known for his web presence online, having created the superhero gaming resource site *HeroPlay* and *AlterWorlds: the Gay and Lesbian Role-playing Game Association*. His first foray into comics, CAPTAIN KINETIC, satirized the squeaky-clean superhero image of a bygone era with a closeted Golden Age hero.

zan is a founding member and current President of Prism Comics, having accomplished innumerable tasks that led to the production of this very book. He's currently developing new comics projects that have no capes or domino masks whatsoever.

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ATDNSIN

The APA That Dares Now Speak Its Name, an LGBT Amateur Publishing Association (APA), was started after the 1989 San Diego Comic Con "Gays in Comics" panel, and has recently begun its fourteenth year discussing comics of all genres, how they relate to queer people and the varied lifestyles we live.

Amateurs and pros have interacted over the years, sending in their individual 'zine sections with art, cartoons, stories and personal discussion to the Central Mailer. The CM collates the sections and sends the completed magazine to each member. ATDNSIN contains adult content, so you must be of legal age to join. For a sample issue, please send \$5.00 to: *Mike Phillips, Central Mailer, 1032 Irving Street, PMB - 614, San Francisco, CA 94122-2200*



THE GAY LEAGUE is an online federation of queer comics fans from all over the world. The Gay League website is quickly becoming the definitive source for information

on gay characters, storylines and creators in comics. It's also home to a lively group of fans who interact and share art, reviews, and stories. The League holds a weekly chat for AOL members on Wednesdays at 10 pm ET. The chat link can be found on the site's home page in the Online section.

The GLA has two mailing lists on Yahoo! Groups. The regular list, called simply the GLA, is a great way to get to know other gay fans through lively e-mail discussion. The GLAFiles2 is a list for members to share photos, drawings and more discussion. Due to some adult content, you must be of legal age to join the GLAFiles2.

www.gayleague.com

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forums.delphiforums.com/gaycomics/

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www.geocities.com/homni_calcomics.html



NORTHSTAR is the nation's fastest growing APA for LGBT comics fans, and was

founded in 1989. Members submit self-made 'zines on comics and popular culture which are collected and distributed to the membership. Nominal membership fees cover the cost of postage.

NORTHSTAR members celebrated the publication of their 50th anniversary issue in 2000, and have reached over 60 bimonthly issues since then.

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Founded in 1996, the queercomix mailing list has been a discus-

sion area and "safe space" on the Internet for talk about queer issues in comic books. Anything directly relating to queer concerns in comic books and the comics industry is appropriate for discussion, including in-story and personnel issues. Queer characters, creators, storylines and themes, and even queer-phobic creators, publishers, and/or comic book stories are all discussed regularly by the members.

The queercomix list is *not* a general-purpose "home base" for queer fans to discuss anything comics related (or even unrelated); it has a narrower focus, and off-topic discussions are not encouraged.

groups.queernet.org/lists/queercomix

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gaycomicslist.free.fr

All the internet resources in this book (and more!) are collected on our website, www.prismcomics.org.

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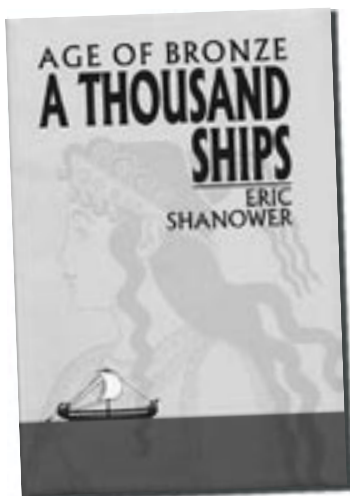
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