

# CAPS

Summer 2018



# CON SEASON

THE COMIC ART PROFESSIONAL SOCIETY



## P R E S I D E N T ' S M E S S A G E

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### *Greetings, CAPSers!*

Before I accepted the position of President, I sought advice from a number of my predecessors and other long-term CAPS members. One of the suggestions I heard was that CAPS may have outlived its usefulness, that all the things it was created to do are now done online.

I don't believe that's entirely true. Yes, the Internet allows us to continue that mission and broaden our reach beyond the geographic boundaries of Southern California. While our local group is always the center of CAPS, there's no reason why we can't or shouldn't increase our Associate Membership, and the internet can facilitate that.

Social Media offers incredible opportunities for networking, sharing information, and socializing among cartoonists, but I believe that this merely alters the methods and priorities of CAPS, but it doesn't eliminate our purpose. In fact, one aspect of our mission is now more important than ever: actual face-to-face interaction, getting to know each other in real life.

This is why we are experimenting with involvement with conventions. In the past, it never made sense for us to have a table at cons, because we are not a "consumer facing" organization; apart from hosting members at a booth for sales, sketches and signings, we don't have a lot to offer the public as an organization. Handing out brochures at a table is not going to reach many people who are eligible for membership. But as conventions become more expensive to table at, and as the number of conventions continues to multiply, it seems that a CAPS table is a good way to provide our members with space that they might not otherwise have.



There are also other ways we can support our members from behind the scenes in addition to the aforementioned table hosting. Having a presence at cons puts us in position to meet cartoonists who may not know of us, both locally and further away.

To that end, Dennis Mallonee is taking point on coordinating local convention appearances; if you'd like to participate, please contact him at [heroicpub@aol.com](mailto:heroicpub@aol.com). Additional information about upcoming conventions is elsewhere in this newsletter.

Another area in which CAPS might have a role is in education and mentorship, helping to cultivate the next generation of comic art professionals. Many of us have at one time or another taught, mentored, or simply given advice to aspiring cartoonists. I think this is important, particularly as the cartooning landscape continues to shift under our feet. The NCS has recently instituted their "27 Club" program, offering membership to cartoonists and students under the age of 27 at a reduced dues rate. I'm not suggesting CAPS should do that, but I do think we can be open to assisting the next generation of cartoonists in other ways, and I'd like to hear your suggestions.

The third area that I consider important is the charity events in which we participate, such as the City of Hope picnic. I'm proud of all the CAPSers who consistently come out to draw for the kids and families at this event, and I hope we can participate in others. If you know of such an event, please pass it on to us.

While we're on the subject of charity, please see the notice elsewhere about *Jim Wheelock's GoFundMe* campaign to assist in his recovery from a serious injury.

See you at the August meeting!

Best,

**Jim MacQ.**



## *A NOTE FROM THE SECRETARY:*

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**Howdy CAPS,**

The **CAPS Newsletter** has returned! After a long hiatus we are finally sending out a summer letter chock-full of member news and events. While yours truly has played no small part in this endeavor I would specifically like to thank Chad Frye and Jeff Zugale for helping me search their zip drives, dust off their floppy disks, and comb through old mimeographed copies to pull together this updated edition.

Frankly the newsletter is a labor of love and by sifting through the archives I am reminded how special it can be. Our President has made the case for the relevance of CAPS therefore as we move forward and embrace technology, we should also preserve what makes CAPS unique. A printed newsletter is one of those things. That being said due to time and other constraints it's not feasible to print a monthly newsletter. Instead the newsletter will be released quarterly (crossing fingers).

A quarterly pamphlet means that the newsletter is best suited for meeting reports of monthly shenanigans, industry news, unique features, member profiles, special achievements, milestones and banquet briefs. Time sensitive announcements and promotional items will continue to be shared on the CAPS social media pages and the perennial stuff will show up on the website and in the pulp edition.

**For this plan to work I need your help!** Please keep sending me your social media announcements, newsletter items, success stories and feature ideas often so that I have material for the web and new print editions. I also need volunteers. Let me know if you would like to serve as an assistant editor working on the social media pages, website and/or the newsletter.

Last of all I appreciate your patience as I work to get these things off the ground. I would also like to apologize for the incomplete nature of the newsletter. I know there are many important things that I have surely missed. I welcome your feedback.

Cheers,

**Patrick Scullin**

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**Members! Have you recently changed your email address? Have you not received email from CAPS? If so, please send your correct email address to [secretary@capscentral.org](mailto:secretary@capscentral.org) OR you can update it yourself by logging into [www.capscentral.org](http://www.capscentral.org) as a Member!**

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See the latest CAPS announcements at [www.CAPScentral.org](http://www.CAPScentral.org)

**Your Editor**  
Patrick Scullin

**Asst Editor**  
Pssst Call Me...

**Founding Editor**  
Ed McGeean

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# WHAT'S THE SCOOP?

THE LATEST HAPPENINGS IN THE WORLD OF CARTOONDOM

**J**im Wheelock is recovering from an accident and needs financial assistance. Please help if you can. You can read more about it at his GoFundMe campaign. <https://www.gofundme.com/help-jim-wheelock-working-to-walk>



## MONTHLY MEETING SHENANIGANS

The Comic Art Professional Society presents



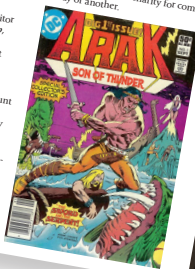
**CAPS** 2017 Sergio Award Banquet

Roy has also worked as a writer for comic strips, magazines, video games, trading cards, and animated television series and films. Together, he and Gerry Conway wrote Ralph Bakshi's animated *Fire and Ice*, designed by Frank Frazetta (1983) and Richard Fleischer's life-action *Conan the Destroyer* (1984).

In recent years, Roy has written new Conan stories for Dark Horse. He finally completed his decades-long adaptation of Bram Stoker's *Dracula* with Dick Giordano. He's edited a number of collections of Golden Age comic reprints. He wrote *75 Years Of Marvel: The Golden Age to the Silver Screen* (Scholastic), a 200+ page history of Marvel Comics. Roy currently serves on the Disbursement Committee of The Hero Initiative, a charity for comic creators in need of help in one way or another.

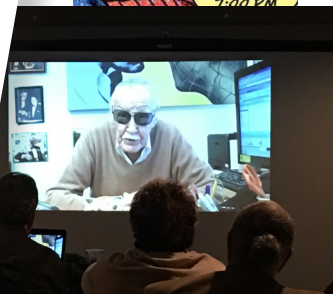
Importantly (and why), Roy is the editor of *Worrier's Alar Ego*, and professional fiction of Roy's first magazine is a trove of articles that offer a behind-the-scenes look on our profession. Every week. Accordingly, Ego received an "All-Time Best Comics" award.

As was said by Roy, an honor I'm sure I've



2017 CAPS BANQUET

**ROY THOMAS**



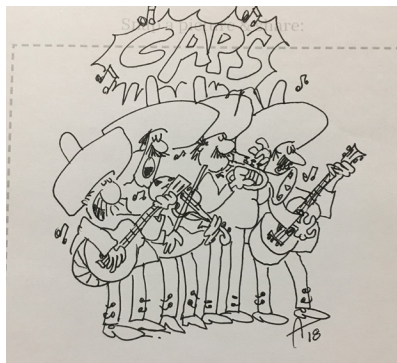
Roy Thomas Sergio Award Banquet November 2017



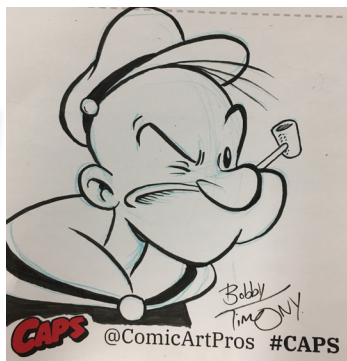
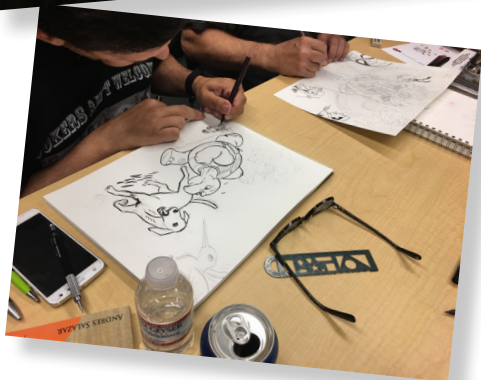
# WHAT'S THE SCOOP?

THE LATEST HAPPENINGS IN THE WORLD OF CARTOONDOM

FanBase Press  
January 2018



Tribute to Don Rico  
March 2018



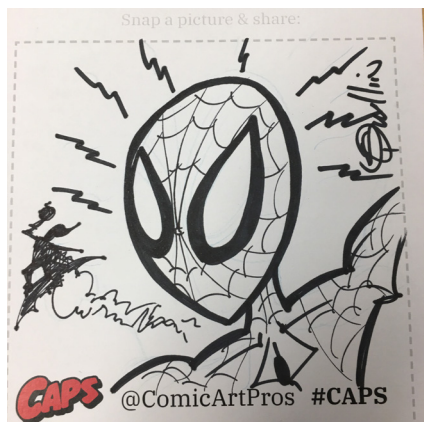
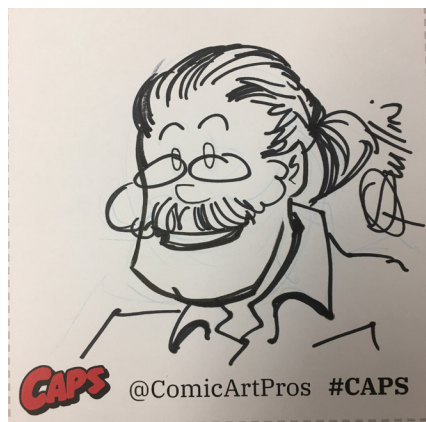
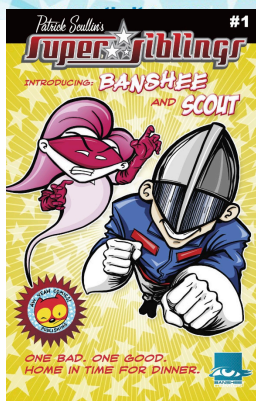
Art Jam July 2018

# WHAT'S THE SCOOP?

THE LATEST HAPPENINGS IN THE WORLD OF CARTOONDOM

**P**atrick Scullin has joined forces with **Aw Yeah Comics** by Art Baltazar and Franco to release single issues of his independent series *Super Siblings* on their Comixology app. Proud of this new partnership Patrick said that he's "Super excited to be making super comics with his buddies." Art and Franco joined in by saying: "Aw Yeah Professor Scullin!" Patrick and Franco are also working together on a children's book to be released by Action Lab in 2019. Patrick's comics can be found at <http://Comics.ScullinImages.com>

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# MEMBER SPOTLIGHT: TRAVIS HANSON

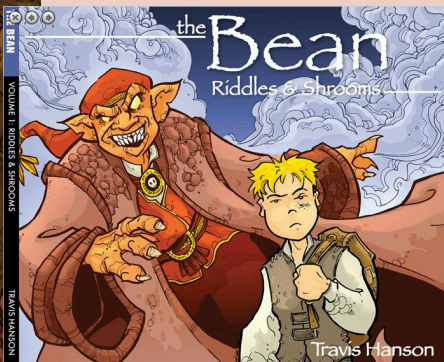


**T**ravis Hanson is a cartoonist that likes kittens, candlelight dinners, diet cokes and long walks on the beach...and he just became a *grandfather*! He's also an *Eisner* nominated fantasy illustrator with a huge imagination. His works include comics, children's art, fantasy and just fun illustrations that encourages the need for people to be creative.

<http://thebeanleafpress.com>

Life of the Party: Realities of an RPG'er

by Travis Hanson



# RECAPS: SAN DIEGO COMIC-CON '18

TALES OF TERROR AND TRIUMPH FROM THE TEEMING AISLES!

Have you recovered from San Diego yet? Here are a few highlights from around the con. Many illustrious CAPS members were special guests at the show including taking home a few awards.



**R**andy Renaldo was a **special guest** at Comic-con this year and was surprised and honored to receive an *Inkpot Award for Achievement in Comic Art* at his feature panel.

He has exhibited nearly every year at Comic-Con since 1993 and been

attending since the mid-1980s. At the convention Randy also debuted two new releases: issue 19 of his long-running indy series, *Rob Hanes Adventures*, and



a new trade paperback collecting issues 5–8 of the series (this is the fourth trade paperback compilation of the series).



**S**tan Sakai took home the **2018 Eisner award for Best Lettering** in comics for *Usagi Yojimbo* and *Groo: Play of the Gods* for Dark Horse.

# reCAPS: SAN DIEGO COMIC-CON '18

TALES OF TERROR AND TRIUMPH FROM THE TEEMING AISLES!



**L**onnie Millsap was also a **special guest** at comic-con this year. Lonnie's bio on the SDCC website had this to say about him:

*"Lonnie is a cartoonist known for producing books of single panel cartoons since 2010. His work has been praised by noteworthy cartoonists such as Sergio Aragonés, Keith Knight, Robb Armstrong and Gary Panter, and he has exhibited or been a guest at comic conventions since 2011. In 2016 he won the LA National Cartoonists Society Dingy Award and the Comic Art Professional Society Don Rico Award. Millsap also competed in the 2017 and 2018 WonderCon Anaheim Quick Draw event with Sergio Aragonés. His comic, titled *bacon*, currently runs three times weekly on [gocomics.com/bacon](http://gocomics.com/bacon). In 2018 Millsap became the VP of the LA chapter of the National Cartoonists Society. He is nominated for his first webcomic category Reuben Award and recently had cartoons purchased by The New Yorker for publication."*

**W**illiam Stout was a **special guest** at Comic-con in July. He was also the featured guest at the CAPS August 2018 meeting. His bio on the SDCC website details his prestigious career:

*"Bill illustrated Coven 13 while attending CalArts, then assisted Russ Manning on the Tarzan of the Apes newspaper strips and Eisner Award-winning graphic novels. Stout worked for Cycle-Toons and Car-Toons, joined Kurtzman and Elder on Playboy's "Little Annie Fanny," and collaborated with Will Eisner and Moebius."*

*"An early American contributor to Heavy Metal, Bill created the advertising for Wizards and 120 other films, then worked as a designer on over 40 films including Buck Rogers, the Conan films, Predator, Raiders of the Lost Ark, Disney's Dinosaur,*



*Men In Black, Masters of the Universe, and Pan's Labyrinth. Return of the Living Dead made him the youngest production designer in film history."*

*"Ray Bradbury's Dinosaur Tales and The Little Blue Brontosaurus (1984 Children's Choice Award and the basis for The Land Before Time) followed Stout's groundbreaking The Dinosaurs—A Fantastic New View of a Lost Era. Michael Crichton acknowledged Stout's work as an inspiration for Jurassic Park. Stout has twelve prehistoric murals in the San Diego Natural History Museum and two more at the San Diego Zoo."*

# RECAPS: SAN DIEGO COMIC-CON '18

TALES OF TERROR AND TRIUMPH FROM THE TEEMING AISLES!

"Stout co-founded the Comic Art Professional Society, designed their logo and was their tenth president. Over 24 million William Stout trading cards have been sold. Bill recently wrote and illustrated a story for Spook House and is the author-illustrator of *Legends of the Blues*. Stout has attended every single San Diego Comic-Con."



Scott is also known for presentations of "the craziest comic books ever published," *Oddball Comics Live!* (with a long-awaited book coming in Summer 2019 from TwoMorrrows), and his regular participation in Quick Draw! with Mark Evanier and Sergio Aragonés. He was also one of the kids who created what is currently known as Comic-Con International: San Diego.

**S**cott Shaw is another CAPS alum featured as a **special guest** at Comic-con this year. His SDC bio read as follows: "For 47 years, Scott Shaw! has written and drawn underground comix (*Fear and Laughter*, *Gory Stories Quarterly*), kids' comic books (*Captain Carrot and his Amazing Zoo Crew!*, *Sonic the Hedgehog*, *Simpsons Comics*), comic strips (*Bugs Bunny*, *Woodsy Owl*), graphic novels (*Annoying Orange*), TV cartoons (*Jim Henson's Muppet Babies*, *The Completely Mental Misadventures of Ed Grimley*, *Camp Candy*), toys (McFarlane Toys' line of Hanna-Barbera and *Simpsons* action figures), and advertising (*Pebbles Cereal* commercials starring the *Flintstones*). His work has garnered him four Emmy Awards, an Eisner Award, and a Humanities Award.



"His most recent projects have been illustrating *Dark Horse's How to Win at Life by Cheating at Everything!*; designing, drawing, and art directing *Play Tone LLC's Marooned Lagoon*, a children's

picture book; designing and illustrating the wraparound cover for *Bear Manor's Long Title: Looking for the Good Times—Examining the Monkees' Songs, One by One*; writing the introduction to photographer Greg Preston's new collection of portraits of cartoonists in their studios, *The Artist Within: Book 2—Behind the Lines*; and art directing Topps' *Garbage Pail Kids* mobile app game."

**S**ergio Aragonés is a founding member and current CAPS Vice President.



# RECAPS: SAN DIEGO COMIC-CON '18

TALES OF TERROR AND TRIUMPH FROM THE TEEMING AISLES!

As an invited guest of Comic-con they gave him the following bio: "One of MAD magazine's longest-running cartoonists (only Al Jaffee has been around longer) and the creator of dim-witted barbarian Groo the Wanderer, Sergio Aragonés is one of comics' most popular creators. He has won every major cartooning award including the Reuben, the Comic-Con Icon award, the Will Eisner Hall of Fame award, various other Eisners, various Harveys, and even has two awards named for him. In addition to his continuing work for MAD, Sergio had his own comic book series at Bongo Comics, Sergio Aragonés Funnies. He continues to draw Groo for Dark Horse Comics and is presently working on a series in which Groo meets Tarzan, of all people!"



*book history. He's written countless comics including many with the superstars of Disney, Warner Brothers, and Hanna-Barbera, as well as Blackhawk and others for DC, his own co-creations including The DNAgents, Crossfire, and Magnor, plus he does something (God knows what) on Groo the Wanderer with Sergio Aragonés. He's also written hundreds of hours for TV including*

*sitcoms, variety shows and cartoons, including writing/producing 20 years of Garfield the Cat."*

**M**ark Evanier is another one of **CAPS** founders featured at Comic-con this year. They praised him with the following bio: "Mark has been writing comic books since he was 17, having started reading them when he was about that many minutes old. He apprenticed with the great Jack Kirby and has written much about Jack and comic



**B**ill Morrison recently completed his work on the Beatles: Yellow Submarine graphic novel previewed at this year's Comic-con just in time for the 50th anniversary of the film. The book will officially be release on August 28th but preview copies available at the show were already sold out by Thursday evening. You can read more

about it in the OC Register: <https://www.ocregister.com/2018/07/20/after-50-years-the-beatles-yellow-submarine-makes-its-graphic-novel-debut-at-comic-con-2018/>

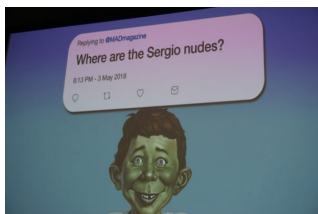
## IT'S A MAD, MAD WORLD

**B**ill Morrison has had a busy year as the new VP and Executive Editor of MAD Magazine. Issue #1 of the All-New MAD hit newsstands in spring 2018 followed by two more action packed issues this summer. Bill lead the All New MAD panel at this year's Comic-con where the staff entertained the crowd with original songs, Hawaiian shirts and even a few pies to the face. [Bleedingcool.com](http://bleedingcool.com) memorialized the event with the following article excerpts written by **Joshua Stone**.

With a history dating back to its founding by Harvey Kurtzman and William Gaines in 1952, MAD has released over 500 issues, countless reprint specials, original paperbacks, and has featured art and humor from some of the greatest artists and writers to ever take part of the medium, from Wally Wood, Jack Davis, Will Elder, Sergio Aragonés, Mort Drucker, Dave Berg, Dick DeBartolo, and many more. MAD has influenced an endless number of your favorite funny and non-funny people, from “Weird” Al Yankovic, Terry Gilliam, Roger Ebert, and more.

After all this though, in 2017 MAD moved from its 65-year home in New York City to Burbank, California, and then in 2018 MAD restarted its number releasing only its second first issue, which is still way less than most DC books.

At SDCC 2018, MAD was looking to present itself as the all new MAD, while still keeping and



even renewing ties to its long history. The panel was moderated by new Executive Editor Bill Morrison, and included Senior Editor Dan Telfer, Editor Allie Goertz, Art Director Suzy Hutchinson, Design Director Doug Thomson, Associate Editor Paula Sevenbergun, artists and writers Luke McGarry, Tom Richmond, Peter Kuper, and the previously mentioned Sergio Aragonés.

The room was full for the panel and the panel was prepared to entertain. Coming to the stage dressed in Hawaiian shirts and wearing sunglasses while Wipe Out by The Ventures played them on to the stage, the panel stated that they want to show that moving from New York to Burbank didn't them any less hip than MAD creators that came before them. Then the panel dropped the act and they all took off their sunglasses and Hawaiian shirts to reveal MAD t-shirts underneath, except for Morrison who had another Hawaiian shirt under the first one he took off. Morrison then asked everyone to stand as they were going to play President Trump's version of God Bless America, from when Trump sang along and those who read his lips couldn't figure out what he was saying, but knew the words were not right. I could not tell you all the lyrics as the sound was difficult to understand, but it definitely referenced missing Melania and Irritable Bowel Syndrome.

Goertz then came up to play guitar and sang what

I assume is an original song, Everyone Loves Us. While this was playing the slideshow ran through a bunch of rather angry tweets about the new MAD. Goertz continued singing as the audience laughed at the posts from people on Twitter.

MAD will be bringing back The Lighter Side Of features, and they will be written by Tammy Golden with art by Jon Adams. At this point the panel was interrupted by the dancing Real Pee Tape. I don't think I can really explain it so just look at the pictures.

The great Al Jaffee will still be in the MAD, continuing to provide the MAD Fold-In even at age 97. One new feature introduced is by McGarry, called The 27 Club. Based around all the musical figures who passed away at age 27. The concept is that they are in heaven and come down to Earth to solve crimes Justice League style. Keith Richards serves as the conduit as he exists between the land of the living and dead.

Another reach into the past is the return of Starchie and Bottleneck. Morrison said they wanted to do a Riverdale parody, so what better way than using Starchie and Bottleneck as a lead in to Riverdull.

The new MAD isn't just about renumbering and moving across the coast, they are trying reach out across all social media. Besides a redesigned website, Twitter, and Facebook pages, MAD has a Twitch page. Telfer, who is the DM on one of my favorite podcasts Brian Posehn's Nerd Poker, is running the channel. They are recording gameplay but with the MAD twist on it, with video and game play, but doing things the wrong way. For example, they play Fortnite as Team Coward, with the goal being to to just hide as long as possible. They also have had comedienness play Injustice, but scoring was based on who had the best verbal burns against each other, not who wins the fights. This can be seen at [twitch.tv/madmagazine](https://twitch.tv/madmagazine).

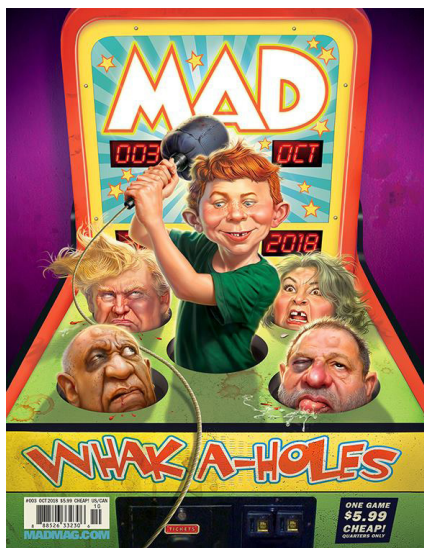
The mood got somber when Sergio gave a touching and heartfelt toast to remember Nick Meglin, a 20

year editor for MAD and someone who worked for the magazine for 48 years and was instrumental in MAD's direction over the years.

From there time was running out and Morrison wanted to get to as many questions as possible, so he said if five questions were asked that Telfer would hit Aragones in the face with a pie. That got Aragones' attention and he wanted to know whose idea this was. When it came out that Morrison was the culprit we found out that Morrison was wearing a third Hawaiian shirt as removed the second one after it got dirty when Aragones hit him in the face

with a pie instead.

Original Article: <https://www.bleedingcool.com/2018/07/21/dc-mad-magazine-sdcc-panel/>



# REMEMBERING NICK MEGLIN

BY SAM VIVIANO JUNE 3RD, 2018



Photo courtesy of CNN by David Holloway

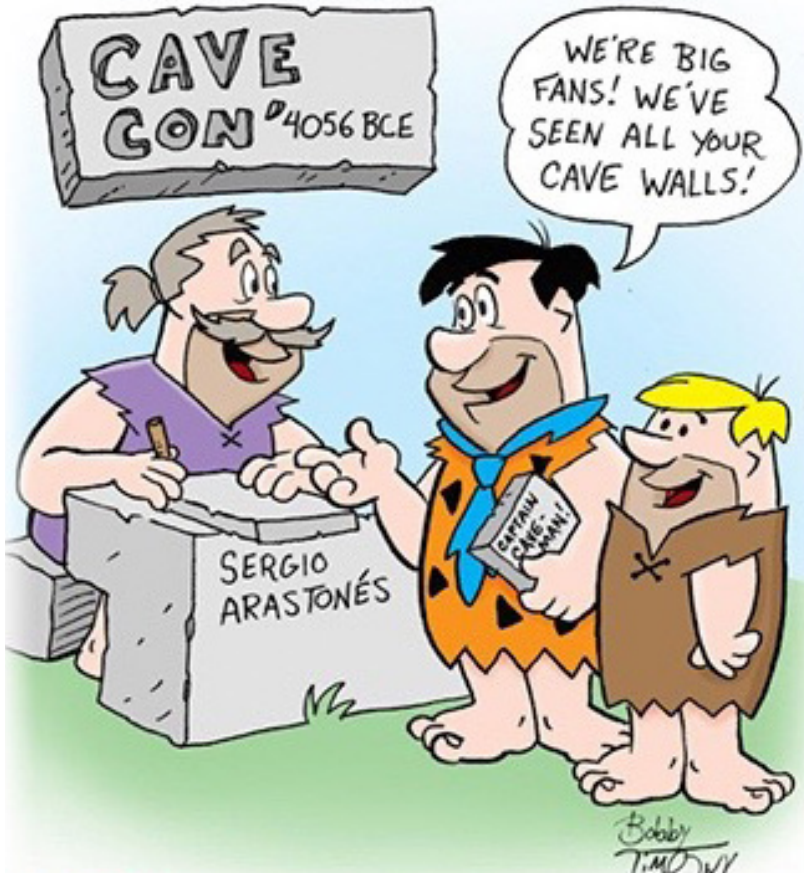
It's been less than 24 hours since I learned of Nick Meglin's passing, and in that time I've read many heartfelt stories posted online by friends and colleagues vividly bringing to mind his warmth and humor and put-on crankiness. So when Ed Steckley asked me to write something about Nick for the NCS, I became terribly conflicted. What could I say about him that hadn't been said already?

Truth is, I can't imagine a world without Nick Meglin. I first met him shortly after I moved to New York in 1976, when I brought my portfolio to MAD. I wasn't at all ready for the big time yet, but he gave me a lot of encouragement to keep plugging away until I was. For several years after that, I would cross paths with Nick, particularly when he was moderating various MAD panels, and he would always have more words of support and encouragement. This meant a great deal to me, for in those days (and for years to come) Nick Meglin was to a large extent the public face of the MAD staff. He was smooth, charming, glib, funny and always ready with an anecdote. To me, he was MAD. For him to suggest that someday I might be ready to contribute to MAD was akin to Charlie winning the golden ticket to the Chocolate Factory.

That day finally came in 1981, when I got my first assignment for the magazine. Four years later, when Nick and John Ficarra were named co-editors, I became a regular contributor. It was unlike any professional relationship I had in over twenty years of freelancing, mainly because of Nick. He was intensely interested in everything about the people he worked with: "What were your parents like?" "Do you have a girlfriend?" "Hey, you like opera, too?" "Your jacket's kind of shopworn — why don't you trade it for this snazzy corduroy number I just got







## **UPCOMING CONVENTIONS:**

**Power Morphon August 1-19**

**Comic Con Palm Springs Aug 24**

**Long Beach Comic Con Sept 8-9**

**LA Comic Con Oct 26-28**

**Questions or Looking to Share A Table?**  
**Contact Dennis Mallonee [heroicpub@aol.com](mailto:heroicpub@aol.com)**



## GET CONNECTED WITH CAPS ONLINE!

Be sure to follow our pages and share your stuff so we can promote your work.  
Use hashtag **#CAPS** on all your posts.



### Public Page

<https://www.facebook.com/comicartprofessionalsociety/>

### Member's Only Group

<https://www.facebook.com/groups/cartoonists/>

### Member's Only Gallery

<https://www.facebook.com/groups/159937711145383/>



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**#CAPS**



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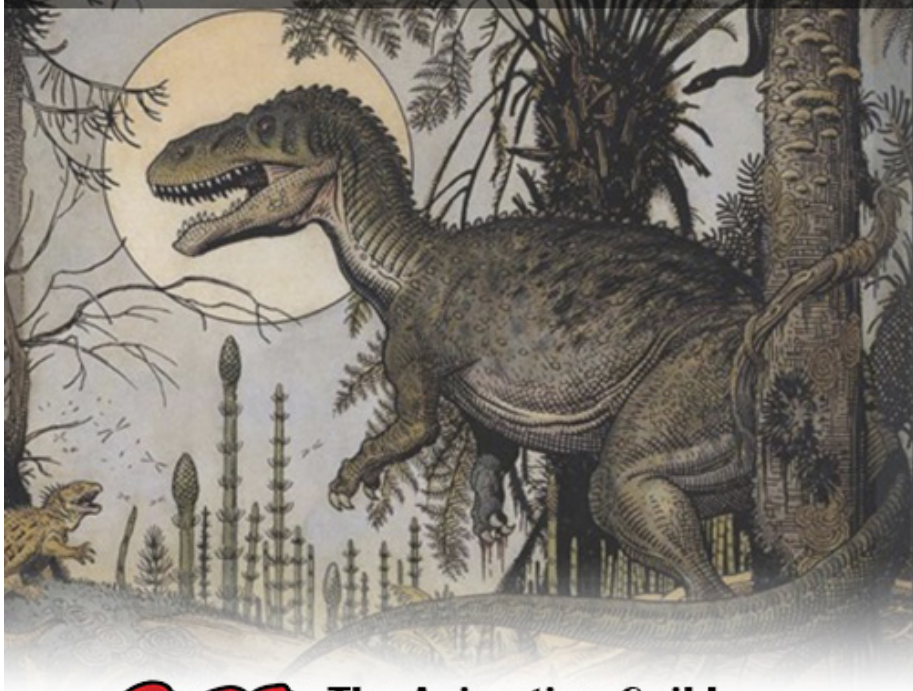
**#CAPS**

## www.CAPSCentral.org

Interested in helping out? We are recruiting volunteers to help maintain the social media pages and the CAPS website.

Contact Patrick at [secretary@capscentral.org](mailto:secretary@capscentral.org) for details.

# WILLIAM STOUT RETROSPECTIVE



**CAPS**

**The Animation Guild**

**1105 North Hollywood Way, Burbank 91502**

**Thursday, August 9 - 8:00PM**

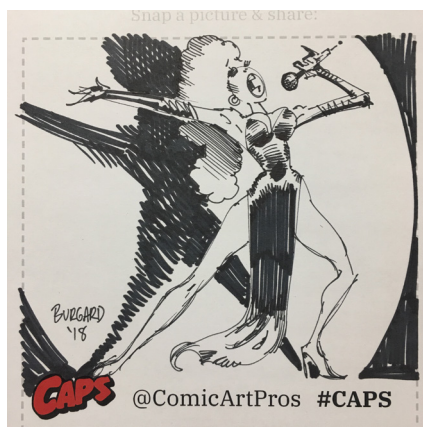
Admission is free for members, \$5 for Guests or members, \$10 for other professionals.



**CAPS**

@ComicArtPros #CAPS

Bobby Timone



Snap a picture & share:

**CAPS**

@ComicArtPros #CAPS