

YOUR COMPLETE GUIDE TO COMIC-CON INTERNATIONAL

SAN DIEGO
COMIC CON
INTERNATIONAL

UPDATE

SAN DIEGO • JULY 20-23, 2006

NO. 2 | 2006



**INSIDE: Details About
the Biggest & Best
Show of the Year!**

**PLUS: Exclusive Interviews
with Special Guests and
Other Exciting Features**

A NEW ABC FAMILY ORIGINAL MOVIE



FALLEN

COMING AUGUST 2006  **family**TM

TM & © ABC Family Worldwide, Inc. All Rights Reserved.

FAST FACTS

Information to Help You Enjoy Comic-Con Even More!

July 20–23, 2006 (Preview Night: July 19)

Hours:

Wednesday, July 19: 6:00–9:00 PM (Preview Night)

Thursday, July 20: 10:00 AM to 7:00 PM*

Friday, July 21: 10:00 AM to 7:00 PM*

Saturday, July 22: 10:00 AM to 7:00 PM*

Sunday, July 23: 10:00 AM to 5:00 PM

*Additional nighttime events and programming run until after midnight.

Where: San Diego Convention Center, 111 W Harbor Drive, San Diego, CA 92101 (see page 56 for complete directions).

Comic-Con's official headquarters hotel is the Manchester Grand Hyatt (1 Market Place).

Registration fees:

Four-Day Memberships:

By June 7, 2006: Adults: \$55, Juniors/Seniors*: \$27

By June 21, 2006 and at the door price: Adults: \$65, Juniors/Seniors*: \$30

*Children under 12 free with PAID adult membership. Juniors are those 12–16 years old; Seniors are those age 60 or older. Active military will pay the Junior/Senior price. This offer does not extend to dependents.

One-Day Memberships:

Available in advance only online at www.comic-con.org. They are also available onsite.

events. Please comply with this policy; noncompliance may result in being ejected from the convention. The Convention Center has designated smoking areas outside which are indicated by the presence of canister ashtrays.

• Always wear your badge and hang onto it!

You will need your badge to attend any Convention function, including visiting the Hospitality Suite or going to Convention-sponsored parties. If you're asked to show your badge, please do so.

Please do not give away your badge to people outside the Convention Center when you leave Comic-Con. You may think you're doing someone a favor, but most of the badges given away end up being resold on the street, sometimes for an even higher price than what you would pay at Comic-Con. Hold on to your badge!

• Sorry... no paging! Arrange a time and place to meet at the end of the day or if you get separated.

Please keep in mind that there can be no personal pages over the P.A. system. To get messages to people, leave them on the message area on the Information Board in the Main Lobby, Hall C.

• Holster that weapon, sheath that sword, power down that light saber!

If you wear a costume that includes a replica weapon, please keep it attached to the costume. Don't draw it or aim it.

• Leave your pets at home, where they'll be happier!

If you have pets, including iguanas, parrots, boa constrictors, or other nonhuman critters, please leave them at home. The Convention Center will not allow animals into the building, except for service animals.

• Big wheel keeps on turning . . . but not in the Exhibit Hall!

Please be aware that hand carts, dollies, and oversized strollers are not allowed on the Exhibit Hall floor.

• Turn off the camera!

No video or audio recording is allowed at movie studio presentations. Each program and presentation has its own rules when it comes to what can and cannot be photographed or recorded. Please abide by those rules when they are stated.

• Cell phones and pagers—use proper etiquette!

Please turn your cell phones and pagers off or to vibrate when you're in programming and events rooms. If you must take or make a call, please step outside. When asked to not photograph or record video in a programming room, these rules also apply to cell phones that contain cameras and video recorders.

GOOD TO KNOW!

Here's some important information that will help you make your visit to Comic-Con safe, fun, and more enjoyable!

• Important information about programs and events!

All event and program rooms have limited capacity as set by the Fire Marshall. Even though your badge is needed to get into all events, *it does not guarantee* you access to any event if it has reached its capacity limit. We do not clear rooms between events. If an event or program interests you, we recommend you get there early.

• No kidding . . . no smoking!

No smoking is allowed in the Convention Center or at any Convention event at any time and in any location. You are welcome to step outside to smoke, but please be considerate of others when you do. This policy is in place not only for the comfort of attendees but also to comply with San Diego city ordinances prohibiting smoking at public

CONTENTS

Comic-Con Fast Facts	1
Comic-Con: The Big Picture	3
LOST: Found at Comic-Con.....	4
Comics Programming	8
Films ☒	9
Important Program Information	9
Comics Art Conference.....	10
Star Wars Fan Wins Big!.....	11
Japanese Anime	12
Gaming	13
Masquerade	15
Masquerade Fast Facts.....	17
Hollywood Programming.....	18
Comic-Con International Independent Film Festival	20
Comic-Con Film School	21
Roger Corman	22
Special Guests	23
J. Michael Straczynski Interview.....	30
Autograph Area	33
George R. R. Martin Interview	34
Andy Runton Interview.....	36
Eisner Award Nominations.....	38
Eisner Award Judges' Comments	40
Attending Professionals	42
Exclusive Items.....	44
Preview Night.....	46
Freebie Tables.....	46
Exhibit Hall	47
Artists' Alley	47
Art Show	48
Art Auction	48
Portfolio Review	49
Child Care.....	50
Disabled Services	50
Volunteers.....	51
Hospitality Suite	51
Registration.....	52
Blood Drive.....	52
Multi-purpose Form.....	53
Hotel Information	55
Directions.....	56
Parking and Shuttle Map	Inside Back Cover



MISSION STATEMENT: *Comic-Con International is a non-profit educational organization dedicated to creating awareness of, and appreciation for, comics and related popular art forms, primarily through the presentation of conventions and events that celebrate the historic and ongoing contribution of comics to art and culture.*

ABOUT THE COVER: Superman by Adam Hughes. TM & © 2006 DC Comics. All Rights Reserved.

COMIC-CON INTERNATIONAL 2006 UPDATE #2

Published by Comic-Con International. All material, unless otherwise noted, is © 2006 Comic-Con International and may not be reproduced without permission. All other artwork is TM & © 2006 by respective owners. Printed in Canada.

Comic-Con International, P.O. Box 128458, San Diego, CA 92112-8458.

www.comic-con.org

Fax: (619) 414-1022, Comic-Con Hotline (619) 491-2475

BOARD OF DIRECTORS

President John Rogers
Secretary Mary Sturhann
Treasurer Mark Yturralde

Vice Presidents

Events Robin Donlan
Exhibits Beth Holley
Operations William Pittman

Directors at Large

Frank Alison
 Ned Cato Jr.
 Dan Davis
 Eugene Henderson
 Eddie Ibrahim
 Martin Jaquish
 James Jira

Executive Director

Fae Desmond

Director of Marketing and Public Relations

David Glanzer

Director of Programming

Gary Sassaman

HR/Guest Relations

Sue Lord

Talent Relations

Majja Gates

Eisner Awards Administrator

Jackie Estrada

Exhibits Manager

Justin Dutta

Exhibits Sales

Rod Mojica

Exhibitor Registration

Sam Wallace

Professional Registration

Glenda Moreno

Anna-Marie Villegas

EVENTS

At-Show Newsletter

Chris Sturhann

Films

John Cassels

Games

Ken Kendall

Japanese Animation

John Davenport

Josh Ritter

Masquerade

Martin Jaquish

Technical Services

Tristan Gates

EXHIBITS

Art Auction/Artists' Alley

Clydene Nee

Autograph Area

Katherine Forster Morrison

Exhibit Floor Manager

Andy Manzi

Convention Services

Taerie Bryant

OPERATIONS

Archivist

Eugene Henderson

Disabled Services

William Curtis

Hospitality Suite

Mikee Reynante

Logistics

Dan Davis

Materials Chief/Blood Drive

Craig Fellows

Registration

Frank Alison & John Smith

Volunteers

Luigi Diaz & Jennifer Diaz

Information Coordinator

Bruce Frankle

UPDATE

Richard Andreoli

Fae Desmond

Jackie Estrada

David Glanzer

Tommy! Goldbach

Scott Saavedra

Gary Sassaman

Dan "The Man" Vado

PHOTOS

Tom Deleon

Kevin Green

Bill McClelland

Phong Le

Kira Olson-Tapp

Sky King

Tina Gill

Krissy McClelland

Allen Barsody

CONTRIBUTORS

Beth Accomando

Maryelizabeth Hart

Mysterious Galaxy

COMIC-CON THE BIG PICTURE

Remember the ancient parable about the six blind men who first encounter an elephant? Each blind man touches a different part of the animal, and each comes away with a different thought on what the beast looks like. Comic-Con is a lot like that elephant. Everyone who visits it comes away with a different view.

To many, it is still what it was in its formative years: one of the world's leading comics conventions, with a dedication to a diverse guest list and publisher roster encompassing mainstream superhero comics, alternative self-published gems, comic strips, and the Golden and Silver Ages of comics; in fact, CCI can boast the largest gathering of industry professionals in the country. To others, it's a celebration of the movies, with major Hollywood stars appearing to promote their latest films, many times months in advance of the film's premiere. Comic-Con celebrates independent film, too, with its own four-day Film Festival, a juried event with awards and prizes that has grown to be an important festival in and of itself.

Comic-Con is one of the only conventions that covers animation in detail, with programs devoted to everything from the hand-drawn charm of *The Simpsons* to the computer animated films of Pixar. It also celebrates the far-off worlds of science fiction

and fantasy with guest appearances by some of the greatest authors and artists in those fields, including legends like Ray Bradbury, a staple here since 1970. Comic-Con offers an extensive variety of artists and illustrators selling everything from original paintings and sketches to specially prepared, limited edition sketchbooks.

To anime and manga fans, Comic-Con is a destination for the very best of both worlds. For those into gaming, the event offers a whole floor full of rooms to play in, plus additional space at the Manchester Grand Hyatt. Action figure fans and toy collectors have flocked to Comic-Con the past few years as major companies have set up shop with previews of upcoming products and special exclusive items available only at the event.

Over its 37 years, Comic-Con has evolved and grown to become an event that offers many things to many people, serving as an umbrella for fans of all aspects of pop culture. So, yes, CCI is a lot like that elephant, a different convention depending on your own personal perception, guided by what brings you to the San Diego Convention Center each and every year, be it Star Wars, Superman, or Inu Yasha. This publication will help you prepare for what's to come in 2006. If this is your first year here, prepare to be amazed. And if this is a return visit, welcome back.

LOST

FOUND AT COMIC-CON!

Popular TV Show Returns for Its Third Year!

It's a show that has become a phenomenon, sparking Internet debate, water cooler arguments, and intensive downloading to itsy-bitsy iPod screens. *Lost* came out of nowhere, but as Comic-Con attendees know, everything started right here in San Diego in July of 2004 when the convention presented the first-ever look at the show, months before it debuted on ABC. *Lost* will be back again in Ballroom 20 on Saturday, July 22 for what just might be the show's biggest presentation to date. Comic-Con talked to executive producer/co-creator Damon Lindelof executive producer Carlton Cuse, and star Jorge Garcia (Hurley), for this exclusive interview.

CCI: *When you appear at Comic-Con in July you'll be starting production on season three of Lost. Is there anything you'd like to mention about this last season?*

Carlton Cuse: We hope that we provided more answers in the finale this year than we did in season one. And I think, hopefully at the end of this year, we've instilled an exciting new mystery that will keep people tuning into the show next year. We're sort of setting into motion a new story, which the audience hopefully is going to be very engaged in.

Damon Lindelof: And you know last year's big question over the summer was "What's in the hatch?" and there will be an equally compelling question that people will be asking, hopefully, this summer, and if we've done our job right, they'll be hungry for the answer.

CCI: *Season two introduced a whole new tribe of survivors on the island. With a storyline that already*

Jorge Garcia stars in *Lost* as Hugo "Hurley" Reyes.



included more than a dozen characters all vying for screen time, why introduce a whole second set of survivors?

Carlton: I think the show has to constantly keep moving forward; it's a story-based series, it's not a franchise-based series. With any great epic story, you're constantly going to meet new characters, and that's just a part of the evolution of the story. There will always be new characters that will be joining the cast of *Lost*.

Damon: And you'll notice we sort of lost two to gain two. Ana Lucia and Mr. Eko were sort of the two main characters to incorporate from the tail section, although Libby and Bernard were sort of second-tier characters. But those two characters actually ended up replacing Shannon and Boone.

CCI: *There seems to be a real connection between Hurley and new cast member Libby (Cynthia Watros). Is it cool for your character to finally have a bit of a love interest on the show?*

Jorge Garcia: It was very cool, especially because how often does a guy like me get an onscreen kiss?

CCI: *But there was that scene this season with Hurley in the mental institution and Libby sitting across from you. Is all of *Lost* just a fantasy in Hurley's mind?*

Jorge: You might think that if it was in Hurley's mind there would be a lot more going his way. Seriously. His girlfriend wouldn't have been shot.

CCI: *The island of *Lost* seems to actually cure people. Locke walks again and Rose is cancer free. Is the island some kind of healing zone where the medical problems people arrive with are miraculously cured?*

Damon: That's certainly a big part of the speculation. As we don't entirely know what Locke was doing in the wheelchair yet, that question is up for grabs. Certainly one could argue that Rose believing she's healed does not necessarily mean that she is. So this is one of those places the show lives where we as storytellers find it really interesting. Whether the island is doing that, or whether it's a degree of their own faith in being on the island lies the rub, but you know, going into season three, that very question is something that will be a real central focus of the storytelling next year.

CCI: *Before *Lost* debuted, dramatic TV seemed to be going the way of the dinosaur. Now we're seeing a*



Executive producer Carlton Cuse and executive producer/co-creator Damon Lindelof of *Lost*.

*plethora of intricately plotted, multi-storyline shows. Did *Lost* revive the drama series for network TV?*

Carlton: I think it changed the paradigm. It sort of made it possible for shows with large casts, and story-based as opposed to franchise-based series, to be seen as highly viable. And I think it also opened the door for science fiction. We see *Lost* as a show that is a character show with science fiction embedded in it. The networks considered it pretty much a closed door for science fiction before *Lost*.

Damon: There was a similar thing when *X-Files* became a hit. It spawned a whole series of *X-Files* type spin-offs. These shows work for the same reason most shows work, because people really attached to the characters. There was something so compelling about Mulder and Scully. We don't think that we've really reinvented anything, we've just sort of taken elements from shows and movies that we really love and put them all into one big pot and mixed it up. And hopefully that has allowed the networks to think a little more outside the box in terms of what a successful TV show can look like.

Jorge: I think it definitely had an impact just by how many pilots the year after *Lost* (debuted) had *Lost* type qualities to them. I heard from Sam Anderson, who plays Bernard on the show, and he was talking about pilot season this year being full of shows that included flashbacks. For me, anything that gets more actors working is fantastic. So yeah, I'm glad *Lost* has had that influence.

It's also kind of cool that it seems to have put new energy and a little more risk into narrative drama series.



© ABC, Inc.

The cast of *Lost*. Which ones will be at Comic-Con? You'll have to come to the show to find out!

CCI: *What exactly is *Lost*? Is it action, adventure, drama, mystery, science fiction, fantasy, soap opera or all the above?*

Carlton: I think it's definitely all of the above. I think what Damon and I have really tried to do in the show is to never limit ourselves in terms of what types of stories we tell. Part of the process of making a series is you experiment and you discover what the bandwidth of the series is. We've discovered that *Lost* has a pretty wide bandwidth and can be really intense and dark at times, and yet have really comedic moments, and we've discovered they can exist side by side.

Damon: It's hard really to sort of peg it into any specific genre. We really think of *Lost* as sort of in the spirit of the Indiana Jones movies. Those movies certainly operate in the fantasy realm, but it's set sort of in the real world in terms of the adventure components of it. We like to think of it as sort of an adventure show, with all of the above.

Jorge: If I had to describe it, I'd say it was a character-driven drama about survival. But to say that still leaves out the whole mythology and mystery of it.

Carlton: We get asked a lot more questions about the mythology, but at the core we're really making a character show, and the mythology is the icing on the cake. But it's obviously the thing that captivates and engages people and leads to the sort of Thursday morning water cooler conversations.

Damon: We're really doing two shows in one. The first show is about these people on this island and what they're doing there, and the second show is

who they were before they came to this island. And obviously it's the latter that gives the show its real character drive.

CCI: *Speaking of characters, do you think Hurley is the luckiest man in the world, or the unluckiest man in the world?*

Jorge: (Laughs) I guess now I've got to go with he's actually quite unlucky. I mean, he won the money but there's so much bad connected to that money that I don't know how you can consider that being lucky.

CCI: *The fans have embraced *Lost* and you seem to listen to them. How do you react to all the fan theories about what the show is really about?*

Damon: You know there are obviously a lot of theories out there, some incredibly intricate. And the reality is some theories have pieces that are accurate and pieces that are wildly off base. For us it's sort of a fun guessing game for the fans to continue to play, but at the end of the day we have to stay on point and we cannot allow the fans' theorizing reflect on what our master plan is for the show, or to affect our storytelling.

It's always cool to see them land relatively close to center but then go scurrying off in the wrong direction again. And you know as far as the big meta questions of *Lost*, that is where we really can't be interactive. There is a gripe about maintaining that balance between mythological answers and frustration, which we can always sort of course-correct, but Carlton and I were just talking about this the other day and the reality is it's sort of a catch-22. Either the porridge is too hot or the porridge is too cold.

CCI: *Jorge, how do fans react to you in public these days, and what's it like going from relative unknown to being constantly recognized?*

Jorge: It's interesting, really. You kind of have to think twice about going to the supermarket in cut-off sweats and a stained shirt. I mean, especially in some parts of Hawaii, there's a lot of people who just happen to have their cameras on them and they take a lot of pictures. But yeah, it's cool. It's kind of nice. Terry O'Quinn (Locke) put it best when he said it really feels good when you can make someone's day by just showing up.

CCI: *Pop culture references abound in *Lost*, and your legion of fans scurry to figure out every arcane mention. While we know sometimes a banana is just a banana, do these references offer real clues?*

Carlton: They do. I think part of what makes *Lost* special is that it's kind of an interactive experience. The fans can participate, and they can sort of ferret out what the meaning is of certain things and they can dig up the Easter eggs that we embed in the show. Then they can go online and share those with others and they can become sort of proxy storytellers, and I think that's something we really enjoy.

CCI: *Hurley since the beginning of the show has been kind of a happy-go-lucky guy. Now he's probably one of the richest characters in the cast when it comes to his backstory. How does this challenge you as an actor, Jorge?*

Jorge: I think it's fantastic. I think this show gives me many opportunities to show more sides of my talent than I think I might normally be allowed to show. You know, up until this, I've played characters that have always been just kind of the funny guy. But with this show I've been able to get some real emotion and sensitivity, and it's a very cool opportunity.

CCI: *This is your third year at Comic-Con, and your first appearance at the event was before *Lost* even debuted. Why Comic-Con, and what do you get from your yearly visits here?*

Carlton: We view Comic-Con as our core fan base, and it's really become a gathering place for more than just comics. It's sort of the ground zero for popular culture these days. We just feel that we love being able to go back at the beginning of each new season and reconnect with the fans who are most passionate about our show.

Damon: We're also really fanboys ourselves. It's very exciting to see what other panels are down there, and

Cast of characters:

Damon Lindelof started in TV as a writer on *Nash Bridges*. He was executive producer and story editor on *Crossing Jordan* and recently added comic book writer to his résumé with his work on *Ultimate Wolverine vs. Hulk* for Marvel Comics. He's the co-creator and an executive producer of *Lost*.

Executive producer **Carlton Cuse** started as a writer on *Crime Story*. He is the co-creator of the fondly remembered *Adventures of Brisco County Jr.*, starring cult favorite Bruce Campbell as a bounty hunter in a show that can best be described as a science fiction western action adventure comedy series. Cuse also created *Nash Bridges*, the long-running series about a San Francisco cop starring Don Johnson and Cheech Marin.

Jorge Garcia stars in *Lost* as Hugo "Hurley" Reyes, the unluckiest lucky man in the world. Garcia's other TV work includes *Curb Your Enthusiasm* and a recurring role on the sitcom *Becker*.

all the stuff that's at Comic-Con really speaks to our sensibility as storytellers. The idea of going back to Comic-Con every year, where it all began, is because one of the first audiences to ever see the show outside of the network was the Comic-Con audience. We screened the pilot there and we were met with such a warm reception that we just want to sort of continue to give back to our fans. We feel the experience at the panel this year is going to be especially interesting with some of the stuff we're planning.

CCI: *Finally, which page should we start this article on: 4, 8, 15, 16, 23 or 42?*

Jorge: (Laughs) Ah, great question! I would have to say I've always been very partial to 8 in my own life, so I say 8.

Damon: (laughs) You should break it up over all of them.

Carlton: Yeah, it can run over all those pages.

Who will appear at ABC's *Lost* presentation at Comic-Con? Check www.comic-con.org for more details as we get closer to the event.

(An extended version of this interview appears on the Comic-Con website.)

GET WITH THE PROGRAM(S)!

Comic-Con Offers More Programs and Events than Any Other Convention



Bob Schreck, Bill Willingham, Greg Rucka and Jim Lee appear on a panel devoted to everyone's favorite Caped Crusader at Comic-Con 2005.

You can spend your entire Comic-Con visit in the Exhibit Hall, but a whole other world awaits you if you wander upstairs in the San Diego Convention Center. Up that long escalator you'll find room after room filled with great programs and events. 2006 is shaping up to be another great year in the wonderful world of programming at Comic-Con!

COMICS LEAD THE WAY

First and foremost, Comic-Con is a comics convention. But unlike at other conventions, you'll find programs that encompass the entire comics world: mainstream superheroes, alternative and indie comic, comic strips, webcomics, manga, comics' early history, collecting—you name it, we've probably done a panel on it at some point in time!

You can expect breaking news all weekend long from such major comics publishers as DC Comics, Marvel, Image, Dark Horse, and more. The alternative scene is represented with presentations by Fantagraphics, SLG, and Drawn and Quarterly, among others. Comic-Con features spotlights on all of our special guests, ranging this year from Golden Age greats like Jerry Robinson and Shelly Moldoff to

such stalwarts of the Silver Age as Carmine Infantino and John Romita, and from the current mainstream (Robert Kirkman, Howard Porter) to the alternative scene (Dan Clowes, Andy Runton). The National Cartoonists Society will again be leading the charge on the syndicated strips front. And Comic-Con is one of the rare conventions to invite and showcase international guests like Jean-Claude Mézières and Yoshihiro Tatsumi.

As he's been doing for several years now, noted comics writer and historian Mark Evanier will headline a number of panels on comics and animation. You can look forward to the return of "Quick Draw," the popular cartoon improv event that includes the world's fastest cartoonist, Sergio Aragonés. Evanier will also moderate a series of panels with our Golden and Silver Age guests and the annual panel about Jack Kirby. A convention in and of itself, Evanier's panels are must-see events for many Comic-Con attendees.

Comic-Con continues its educational mission with the 14th annual Comics Arts Conference, offering numerous panels over all 4 days of the show. (For

more info on the CAC, see the article on page 10). “Secret Origin of Good Readers,” the groundbreaking program that shows how comic book shops and schools can work together to use comics in the classroom, will be back. In addition, hands-on workshops will allow attendees to get great exposure to such topics as writing, drawing, inking, legal matters (noted attorney Michael Lovitz returns with his popular “Comic Book Law School” series), self-publishing, webcomics, and much more.

TO INFINITY AND BEYOND!

Science fiction and fantasy have always played a big part in Comic-Con’s programming schedule. You will not want to miss legendary writer Ray Bradbury, along with his friends Forrest J Ackerman and Ray Harryhausen, in an exclusive panel discussion on Saturday, July 22. Noted sf/fantasy/horror author George R. R. Martin will be on a number of panels, as will *The Last Unicorn*’s Peter S. Beagle and fantasy wunderkind Christopher Paolini. And many more writers and artists will be on hand to talk about futuristic, alternative, and fantasy worlds.

TIP OF THE ICEBERG

While comics programming makes up the bulk of the Comic-Con program schedule each year, there’s still room for an eclectic mix of workshops, panels, and seminars on such wide-ranging topics as action figures, mold-making, costuming, gaming, video games, voice-acting, filmmaking (see the feature article on Comic-Con’s Film School on page 21). Our special Kids’ Day programming on Sunday, July

23 will once again feature a plethora of hands-on drawing workshops plus great movie and studio presentations devoted to the wee folk.

Your best bet? Check online at www.comic-con.org about 2-3 weeks before the event for a complete day-by-day programming schedule. The onsite Events Guide is your official schedule once you get to the show. The last line of defense against changes in the schedule is the room signs that stand outside of each and every room. There you’ll find the final word on what’s happening at Comic-Con!

Important Information About Programs and Events!

All event and program rooms have limited capacity as set by the Fire Marshall. Even though your badge is needed to get into all events, it does not guarantee you access to any event if it has reached its capacity limit. We do not clear rooms between events. If an event or program interests you, we recommend you get there early.

SPELLBOUND IN DARKNESS

Films Department Provides Nighttime Viewing at Two Locations

Sitting up late and watching movies with a bunch of like-minded fellow fans is a convention staple, and Comic-Con has you doubly covered! With films rooms at both the Convention Center and the Manchester Grand Hyatt, you can look forward to an eclectic and entertaining round of screenings to top off your Comic-Con night. While the films schedule remains “top secret” until right before the event, we *can* reveal that part of the nighttime screenings will be devoted to celebrating indie director/producer Roger Corman’s 50th anniversary in films (see page 22 for more details).

This year the films department goes 100% digital, with high-quality, pristine DVDs and big-screen video projection in both locations. Pre-registered attendees can get a look-see at the schedule early online, by checking out the “log-in area” page on www.comic-con.org, clicking on the “Attendees” link, and entering the proper info, as we get closer to the event.

SCHOLARS AT WORK

Comic Arts Conference Celebrates Its 14th Year at Comic-Con

Each year, an intrepid band of scholars descends on San Diego to dissect, examine, study, and discuss one of their favorite topics: comics! Now in its 14th year as an integral part of Comic-Con's programming, the Comic Arts Conference gathers presenters from around the world for in-depth analysis of comics. We talked to co-founders Randy Duncan and Peter Coogan about the event.

Who's in charge here?

Randy Duncan is a professor of communication who specializes in Comics as Communication, Rhetorical Theory, and Movie Appreciation. He has a Ph.D. in communication from Louisiana State University. Duncan has taught at Henderson State University since 1987.

Peter Coogan is a writing specialist at Fontbonne University,

a small Catholic university in St. Louis. He has a Ph.D. in American Studies. His book, *Superhero: The Secret Origin of a Genre*, will debut at Comic-Con this summer.

How did the CAC start?

Pete: The Comics Arts Conference started because of a scheduling conflict at the Popular Culture Association in 1991. I was presenting the results of a "Survey of Comics Scholars" and Randy had to miss the panel. We later got to talking about how great it would be to have a comics-only conference and to involve professionals. The easiest way to do that, we realized, was to hold it at a comic book convention.

Randy: I had a contact with Will Eisner from a talk he gave at Henderson, and I contacted Comic-Con and we got a conference room at the Marriott. The

first year the conference was small—only nine presenters, four pros and five scholars (including us!)—but of magnificent quality: Will Eisner, Scott McCloud, R. C. Harvey, Steve Bissette, and Leonard Rifas.

Pete: And the only "audience member" was Scott's wife Ivy!

Why are comics worthy of study?

Randy: Comics scholars have started to get ornery about this question and refuse to provide elaborate justification for their field of study. They think the justification is self-evident in the work being produced by Chris Ware, Craig Thompson, Grant Morrison, Dan Clowes, etc., and in the quality of the scholarship being written about comics. To borrow a phrase from Stan, "'nuff said."

What happens at the CAC panels?

Randy: There is no one typical CAC panel. They can range from individual presentations of research, to lively group discussions, to slide presentations on forthcoming books on comics. The sessions are definitely not just for academic types.

Pete: One of the unique things that happens at the CAC is the involvement of the public. At most conferences the audience is made up of other academics who are specialists in the field. At the CAC the audience is made up of Comic-Con attendees, and they get to respond and discuss



Comic-Con co-founder Peter Coogan lectures at a recent session during Comic-Con.

the presenters ideas. Audience members often ask for copies of the papers, and we now offer each year's proceedings on a CD, available during the panels.

Why are the panels an important part of Comic-Con?

Randy: We hope that people will leave the panels with new ways of thinking about the medium they love, and a greater depth of appreciation for the complexity and importance of some of the great work being done in comics.

Pete: We also help Comic-Con fulfill its education mission and to help change the image of the comics scholar by presenting scholarship in a public forum. The combination of the CAC and Comic-Con is important in that sense.

Why Comic-Con?

Randy: The conference brings together comics scholars, practitioners, critics, and historians who want to be involved in the dynamic process of evolving an aesthetic and a criticism of the comics art form. We wanted to have the conference in conjunction with a comics convention in order to facilitate involvement of comics professionals. And clearly Comic-Con was the obvious choice.

Pete: Comics professionals who have participated in the CAC include Will Eisner, Heidi MacDonald, Jessica Abel, Steve Bissette, Mark Waid, Michael William Kaluta, Steve Englehart, Paul Levitz, and many more. We could never get that level of participation from the pros at just a regular academic conference, so Comic-Con is crucial in bringing scholars and professionals together to discuss comics in a public forum.



THE FORCE IS STRONG WITH THIS ONE! Star Wars Fan Hits the Jackpot at Comic-Con!

Kari Souza is a life-long *Star Wars* fan who attended Comic-Con with her son, Matthew, on Friday, July 18, 2005. While visiting the Lucasfilm Pavilion, she signed up for a contest with 3 Day Blinds for the "Ultimate Star Wars Bedroom," a \$5000 prize of cool stuff all related to Kari's favorite movie series. Todd Uglow of 3 Day Blinds called her on Sunday, July 20 with the good news that she had won. Kari is proof-positive that anything can—and does!—happen at Comic-Con!

So, 'fess up, Kari. What did you get?

3 Day Blinds let me choose two sets of blinds of the size and design of my choice. My son picked the design with the clone troopers standing in a line for his room, and I got a set with the words *Star Wars* with an X-Wing going through it for my guest bedroom. I actually got a bed and all the *Star Wars* bedding, a Darth Vader bubblegum machine, a stack of *SW* books and comics, action figures, four wall hangings, a Darth Vader basketball jersey, Anakin's FX light saber, a huge Yoda bouncing

ball, several *SW* pajama sets, a Vader bank, a wood chest. There was so much good stuff that I can't remember it all!

Of all those cool things, what's your absolute favorite item?

The three Code 3 metal replicas. They were the first items I found a home for: a place of honor on top of my living room bookcase. I've always loved the Millennium Falcon and the X-Wings and had looked at the replicas many times online! My son's favorite is the light saber.

How long have you been coming to Comic-Con?

Last year was our second time. We were only able to go for one day each year. That wasn't nearly enough time!

Are you coming back this year?

Wouldn't miss it! We've already got hotel reservations and tickets for all four days and plan on starting the fun at Wednesday's Preview Night. Last year was a dream come true for this die-hard *Star Wars* fan!

FROM JAPAN, WITH LOVE!

Three Rooms+Four Days+130 Titles=Sheer Bliss



Urusei Yatsura ©Rumiko Takahashi/Shogakukan, Kitty, Fuji TV, AnimEigo; image provided as a courtesy by AnimEigo, Inc. ©2002 Fuji Creative/All-Purpose Cat Girl Nuku Nuku ©ADV Films/Chobits ©GENEON/Galaxy Angel Z ©Bandai/Full Metal Panic Fumoffu ©ADV Films

It's one of the fastest-growing aspects of Comic-Con: Japanese animation, better known as anime. Screenings continue to gather record-setting crowds, and when it comes to Comic-Con, that's a lot of screenings!

The Comic-Con anime staff is looking at a 2006 schedule that will include over 130 different titles, including popular fan favorites, newer releases, and sneak previews of titles that aren't even available yet! Some of the newer titles tentatively on the boards for this year include *Mythical Detective Loki Ragnarock*, *Nanaka 6/17*, *My Hime*, *Eureka 7*, *Gunsword*, *Elemental Gelade*, *Animation Runner Kuromi*, *Samurai 7*, and *Ah! My Goddess*. Back by popular demand are *Jubei Chan 2*, *Full Metal Panic Fumoffu*, *Samurai Champloo*, *Full Metal Alchemist*, *Ghost in the Shell*, and *Inu Yasha*. And 2006 marks the 25th anniversary of the anime classic *Urusei Yatsura*, with special screenings added to the schedule to help celebrate.

Once again Comic-Con will provide a handy guide to the schedule, containing room locations and brief synopses of the titles being shown. The complete Anime schedule also appears in the onsite Events Guide and on www.comic-con.org, as we get closer to the event.

Be a part of the growing world of Anime at Comic-Con, one of the many cool aspects of CCI that give it its "International" flavor!

COMIC-CON GAMING CONQUERS THE UNIVERSE!



Over the past few years, gaming at Comic-Con has grown by leaps and bounds. Currently, gaming occupies the entire mezzanine level of the San Diego Convention Center and has established a not-so-far-off outpost at the Manchester Grand Hyatt, where you can play until the wee hours on Thursday, Friday, and Saturday nights.

The Upper Deck booth's demo and playing area, where fans can learn the newest games and play against each other.

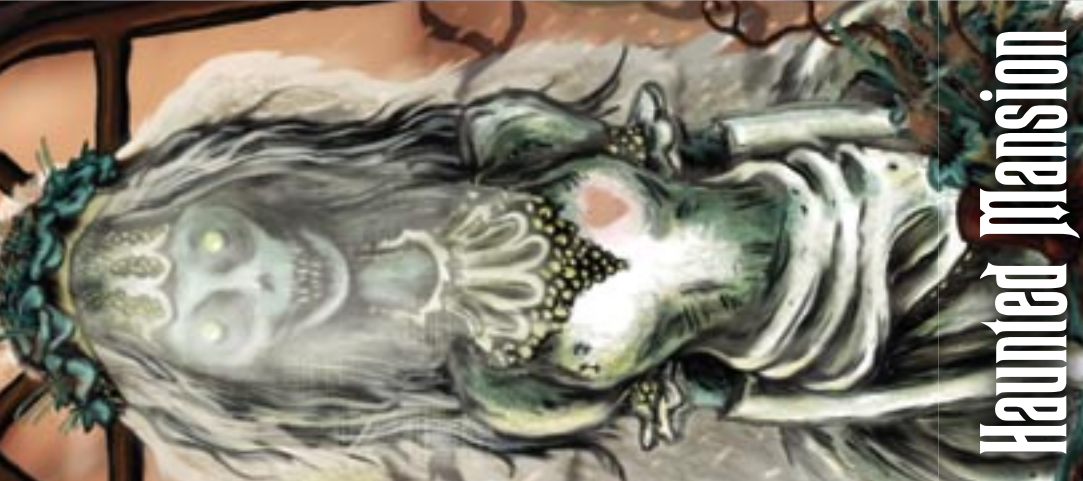


We don't know about you, but we're thinking she won.

The Comic-Con 2006 gaming schedule will once again include live-action demos, premieres of new games and products, and, most important, company-sponsored tournaments featuring prizes including cash and merchandising.

Comic-Con also offers gaming in a relaxed atmosphere (so relaxed that many visitors spend their entire day in the gaming rooms!), where both the newbie and the old hand can learn new games as they play. Many companies offer live demos on the Exhibit Hall floor, and some include playing areas in their booths where you can get both beginning training and advanced tips on how to play various games.

The 2006 gaming schedule is still being worked on as of press time. A complete schedule will appear in the onsite Events Guide and on www.comic-con.org as we get closer to the event.



Haunted Mansion



GARGOYLES



Wonderland



IRON

TM & © Disney

Four New Comic Book Series From The Twisted Talents At
Inspired By The Imagination of Classic

SLG Publishing

Disney Creations.

www.slgpublishing.com



COMIC-CON'S MASQUERADE

32 Years of Costumes, Competition and Fun!

It's one of Comic-Con's most popular events. Each year over 4,000 fans pour into Ballroom 20 on Saturday night for the Masquerade, while an additional 1,000 or so watch the festivities on big screens in other parts of the Convention Center. Now in its 32nd year, the Masquerade showcases the incredible creativity and talent of some of our attendees. It also celebrates the undeniable influence and inspiration of costumes in pop culture.

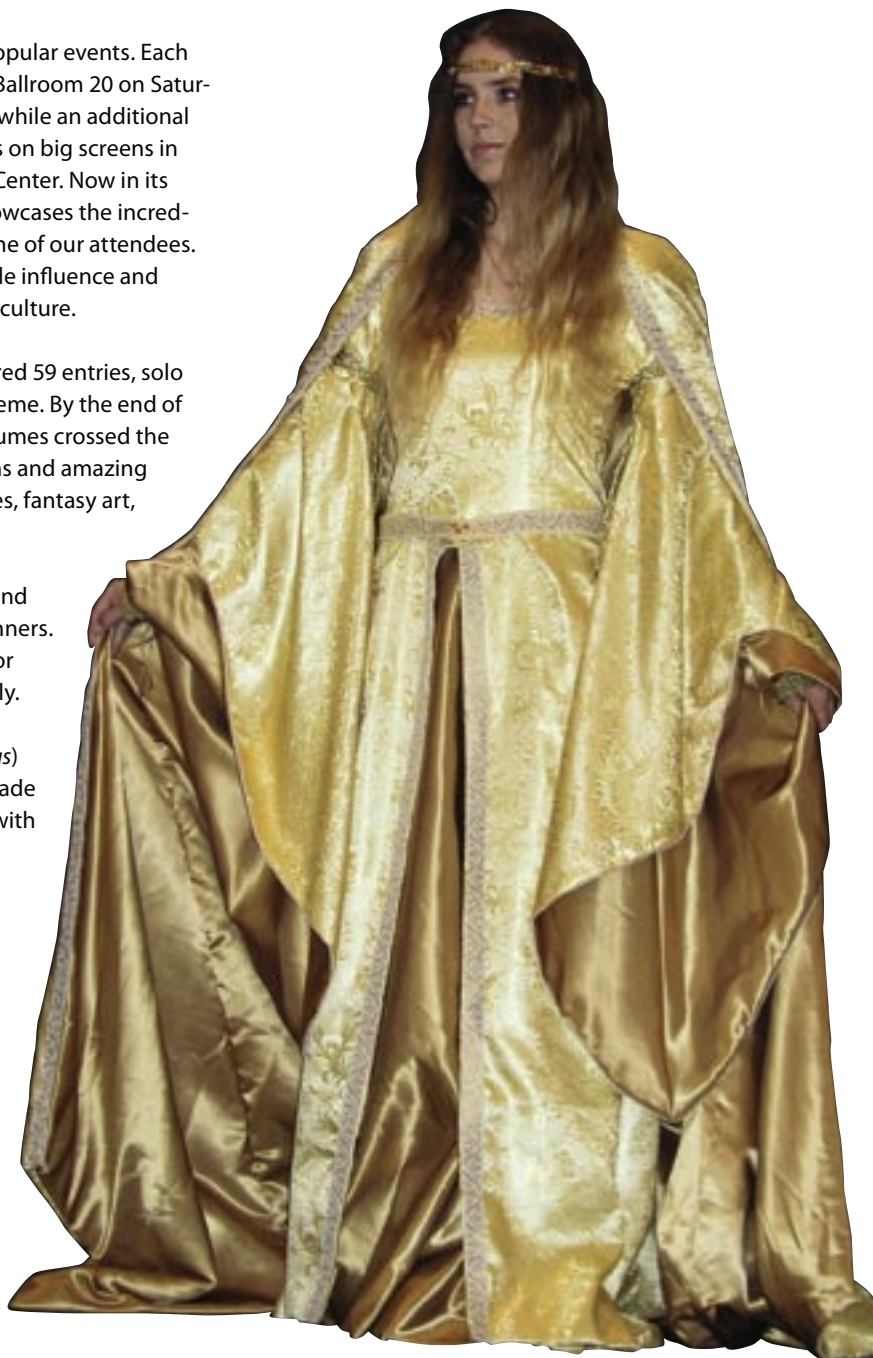
In 2005, the Masquerade featured 59 entries, solo and in groups with a shared theme. By the end of the evening, 138 different costumes crossed the stage, featuring original designs and amazing recreations from comics, movies, fantasy art, anime and more.

This year, impressive trophies and prizes once again await the winners. The Masquerade isn't a dance or party, like the name might imply. Master of Ceremonies **Phil Foglio** of Studio Foglio (*Girl Genius*) presides over an incredible parade of costumes and creativity, all with their eyes on the prize.

In addition to the awarding of Comic-Con's own trophies, 14 participating companies will present generous cash and merchandise prizes to winners that they select.

DC Comics will present **\$300** to the finest entry portraying a DC Comics character or characters.

Lucasfilm Ltd. will once again reward the best Star Wars costumers with special awards from their Licensing Archives. The best entry or entries from the Star Wars galaxy will be selected by a Lucasfilm representative, and the costumers will receive limited-edition collectibles.



Eowyn, Lady of Rohan, from *Lord of The Rings*, costume made and worn by Jennifer Smith.



Winner of the "Most Humorous" award at the 2005 Masquerade, "Disney Princesses" was made and worn by Angela, Jean, Jenn, Maryssa, Lisa, Briana, Lily, Rebecca, Emily, Mike, Tony, Andy, Flo and Kevin.



Operator 7G, from the mecha-genre anime series *Megazone 23*, constructed and worn by Blair Heald, one of many larger-than-human entries in last year's show.

The **Comic Gallery Stores** of San Diego will present **\$100** cash to the entry they select as their favorites and **\$50** to their favorite Young Fan costume.

Century Guild will present a **\$200** cash prize or up to \$500 credit in their booth at the convention for what they consider the best costume portraying the elements of Fantasy or Art Nouveau.

The Testmarket Evolution will award **\$300** in prizes: \$100 for the best anime costume as selected by their anime division, \$100 for the best video game costume as chosen by their video game division, and \$100 for the best costume portraying food.

L.A.con IV, this year's SF **Worldcon**, will present a prize of two free memberships (a **\$350** value) to what they select as the best costume in a science fiction genre (either re-creation or original design). The 2006 World Science Fiction Convention will be in Anaheim, California, August 23–27. (www.laconiv.org)

ConDor & Conjecture, San Diego's annual science fiction conventions, will present a "Con-Tour" prize to the best first-time solo entry. The prize will be memberships to **Conjecture V** on Sept. 29–Oct. 1, 2006, to **ConDor XIV** on March 2–4, 2007, and to **Comic-Con International** in July of 2007, plus **\$100** in cash.

AgentSakur9 Entertainment, dedicated to providing the very best coverage and highest quality images of cosplay and costuming, will bestow a **\$200** award and a trophy to their choice for Most Outstanding Costume.

San Diego FX Studio, Inc. will present an award of **\$200** to the costume entry they judge as best utilizing makeup. (sandiegofxstudio.com)

PRA International's entertainment division, which wholesales/distributes collectible toys, will award a **\$150** gift certificate for use at its website

(www.webpra.com) or its convention booth to their favorite anime-related entry.

Anime Pavilion will present, for their favorite anime costumes, **\$150** booth credit for first place, **\$50** credit for runner-up, and **\$40** credit for the best Young Fan anime costume.

Lynn Perry of DarkestDesires.org will award **\$150** to the best costume inspired by the horror or other dark genres, such as vampires, demons, creatures of the night, and so on.

Committed Comics, the publishing division of Committed Entertainment (www.committedcomics.com), will present two prizes totaling **\$300**: A \$200 cash award to what they choose as the best Young Fan portraying a comic book character, and to reward promising new costumers, a \$100 prize to what they deem the best first-time entry in the show.



Alien (Winner of Dark Horse prize), made and worn by Matthew O'Connor.

Dreamers and Schemers, a new film production company, will present a **\$400** prize, and a teaser poster from their new film, for what they choose as the best re-creation of a movie character or characters.

Masquerade Fast Facts

When & Where: Saturday, 8:30 PM, in Ballroom 20 of the Convention Center. Doors open at 7:45 for audience seating (but the line starts much earlier!).

Tickets are required for ballroom seating, and are given out **free** beginning at 4:30 PM to people waiting in line, until all tickets have been distributed.

Running late? Don't like crowds? No ticket? No problem! You'll find overflow seating in Room 6A and in the Sails Pavilion, where the show will be simulcast.

Program participants, press, and exhibitors can get their tickets before Saturday afternoon at the Masquerade Desk, located near Ballroom 20. Reserved seating is available for special guests of the convention, and for the disabled.

No flash photography is allowed at the event! Personal cameras are welcome, but all pho-

tos and video taken must be for personal use only. Flash photography is allowed only in the off-stage Photo Area, where contestants pose after leaving the stage. Photographers who wish a reserved spot in this area should write to the Masquerade Coordinator, as space will be limited.

How do I participate?

Last year all the contestant slots were filled a month before the convention, so get that entry form in now! For anyone with a Comic-Con membership, it's free to be in the show, or just watch from the audience; however, seating is limited.

To obtain complete Masquerade rules and an entry form, mark the Masquerade box on the multi-purpose form on page 53, or download the form at **www.comic-con.org**. To contact the Masquerade Coordinator, e-mail **cci-info@comic-con.org**. Please type "Masquerade" in the subject line of your e-mail.

HOORAY FOR HOLLYWOOD!

For Four Days, the Entertainment Industry Moves to Comic-Con!

Hollywood has discovered Comic-Con in a big way, and 2006 is shaping up to be another incredible year. Just a sneak peek at some of the movies that the major studios are discussing for this year's show will have you reeling:

Ant Bully, Barnyard, Casino Royale, Chronicles of Narnia 2, Clerks 2, The Covenant, Eragon, Fearless, Flushed Away, Ghost Rider, Grind House, Grudge 2, Happy Feet, Hood of Horror, Hot Fuzz, Open Season, Pathfinder, The Reaping, Snakes on a Plane, Spider-Man 3, Stardust, Surf's Up, Teenage Mutant Ninja Turtles, 300, Transformers, Wind Chill, Zodiac, Zoom

You can expect more announcements as we get closer to the show, because as usual at Comic-Con, you just never know who will show up (case in point,

the picture on the next page; all three stars came to promote *King Kong* at last year's event and two of them were total surprises).

Comic-Con will once again play host to the incredible *Star Wars* Fan Film Awards on Thursday evening in Ballroom 20. This amazing collection of fan-produced films will be shown to an audience for the very first time, and awards in numerous categories will be handed out. Also, 2006 marks the 30th anniversary of *Star Wars* first appearing at Comic-Con, as the original film was first announced in 1976, a year before it premiered. In honor of that anniversary, Friday will be "Star Wars Day" at Comic-Con, featuring numerous programs on all the various aspects of the *SW* universe, including presentations involving the comic books, continuing novels, and more, culminating with Lucasfilm's annual presentation.

Also on tap for 2006 is an extensive three-part presentation on costumes for the big screen, produced in conjunction with the Costume Designers' Guild. Deborah Landis, the president of Local 892, the union representing working Hollywood costume designers, and the author of the upcoming book *Dressed, A Century of Hollywood Costume Design*, will present these programs along with some of Hollywood's most gifted designers. The emphasis of the programs will be designing for the big screen, with special attention paid to super-hero and comics adaptations.

FROM THE BIG SCREEN TO THE SMALL SCREEN

The major networks and TV studios are also coming to Comic-Con. You already know about *Lost* (see page 4), which is featured at Comic-Con for its third year running. SCI FI Channel will once again have a major presence, both in the Exhibit Hall downstairs and the program-





Surprise! Most attendees knew Jack Black would be at Comic-Con 2005 to promote both *King Kong* and his new *Tenacious D* movie. But it was a total shock when the other 2 stars, Naomi Watts and Adrien Brody, walked out onto the Hall H stage.

ming rooms upstairs. And Comic-Con is in talks to show pilot episodes from some of the most eagerly awaited genre shows of the new fall season.

ANIMATED ANTICS

Comic-Con has become the home for major animation-oriented programs. In 2006, you can expect to see *The Simpsons* along with events from Cartoon Network, Nickelodeon, Warner Bros. Animation, and many more. Thursday has been set aside for major movie studio animation programs. Lionsgate and Marvel will present the first convention screening of the new animated film *Ultimate Avengers 2: Rise of the Panther*. And as always, there will be special nighttime screenings of fan favorites from *Spike and Mike* and Jerry Beck's *Worst Cartoons Ever!*

Comic-Con's Hollywood programming schedule is constantly changing and growing. Your mission, should you decide to accept it? Log onto www.comic-con.org and await the full schedule of events at this year's show!



COMIC-CON INTERNATIONAL INDEPENDENT FILM FESTIVAL SPOTLIGHTS INDIE FILMMAKING



CCI: IFF judges Scott Zakarin (left) and Mark Altman (right) flank three of the winners of last year's awards, Joe Dougherty (*Seven Days In Japan*, Best Documentary), Jim Cliffe (*Tomorrow's Memoir*, Best Comics-Oriented Film) and Hidetoshi Oneda (*La Belle Dame Sans Merci*, Best SF/Fantasy Film).

The films are in and the judges have made their decisions. Now all that's left is for the limos to pull up to that big red carpet and the awards to be given out!

Well, not quite, but the **Comic-Con International Independent Film Festival** is ready to roll. The juried event will screen—for your eyes only—all 4 days of this year's event. Awards and prizes will be given out in the various categories on Sunday, July 23.

The judges for this year's CCI-IFF are:



Amber Benson is best known for her portrayal of Tara on *Buffy The Vampire Slayer*. An actress/writer/director, her most recent work includes the independent films *Latter Days*, *Race You To The Bottom*, *Chance*, and *Lovers, Liars, and Lunatics* (both of which she also wrote, produced and directed). Among Benson's other film credits are *The Crush*, *Bye Bye Love*, *Imaginary Crimes* and Steven Soderbergh's critically acclaimed *King of the Hill*. Upcoming projects include the original SCI FI Channel movie *Gryphon* and the independent films *Angst* and *Tripping Forward*.



Chris Gore has built a solid reputation as the brutally honest founder of the legendary Film Threat (www.FilmThreat.com). He is the author of *The Complete DVD Book* and *The Ultimate Film Festival Survival Guide*. Chris co-wrote and produced the feature comedy *My Big Fat Independent Movie*, which was recently released on DVD from Anchor Bay Entertainment. He is also the film expert on the G4 TV program *Attack of the Show*.



Thomas J. McLean is a lifelong comic book fan who has written extensively about comics and genre movies and TV shows for such publications as *Variety*, *Animation Magazine*, *Video Business*, *DVD Exclusive*, and *Below the Line*. He also writes a weblog about comics called *Bags and Boards* for *Variety.com* (weblogs.variety.com/bags_and_boards) and was a judge for the 2005 Will Eisner Comic Book Industry Awards.

The film schedule isn't complete as of press time (check www.comic-con.org for a complete list closer to the event), but you can look forward to four full days of the very best in genre-related indie films at this year's CCI-IFF in Room 26AB.

COMIC-CON FILM SCHOOL: BUILDING TOMORROW'S FILMMAKERS TODAY

No Diplomas, No Credits, No Bull...Just a Whole Lot of Knowledge!

Comic-Con Film School (CCFS) offers four sessions filled with practical information for both the novice and experienced filmmaker. The Film School's main "professors" are Sean Rourke and Valerie Perez.

Sean Rourke is a VisualFX editor at Digiscope in Santa Monica. His screen credits include *The Legend of Zorro* and *Freddy vs. Jason*. His filmmaking experience started with a 12-part Internet series, *Amanda Hades*. He and his crew made a feature film, *1st Person Shooter*, which screened at Comic-Con in 2004. At that time, Sean pitched the idea of a "film school" to Comic-Con. The premise was to create a practical presentation for the budding filmmaker: a nuts-and-bolts class on how to make your first movie, without spending a lot of money, using consumer-level video equipment and desktop software.



Comic-Con Film School panelists Valerie Perez and Sean Rourke gear up for another series of classes in 2006.

Valerie Perez works as an information technology analyst for a small city in Southern California. She's spent the last three years exploring producing, acting, creating digital video effects, and developing pyrotechnics for *Tears of the Dragon*, an homage to the Lara Croft *Tomb Raider* character. Directed by Nick Murphy, it had its world premiere in early 2006. Valerie is a Comic-Con Film School "alumnus," using the knowledge she gained at Comic-Con to do her own film.

Over four days, CCFS walks attendees through the fundamental steps of filmmaking, from writing the initial script all the way through to authoring the DVD. The classes utilize a number of panelists who have made their own movies and share their experiences. The tentative schedule for this year's classes is:

Thursday, July 20: Preproduction (script, locations, props, costumes, budget)

Friday, July 21: Production (shooting, lighting, equipment)

Saturday, July 22: Working with actors and a crew (casting, directing, running a set)

Sunday, July 23: Postproduction (editing, VisualFX, DVD authoring)

An important aspect of Comic-Con's ongoing efforts to promote indie filmmaking on all levels, CCFS offers attendees something they won't find at other events. "What we try to do is demystify the process," says Rourke. "There are so many problems that can be avoided on a first project. This class is designed to give the next generation of filmmakers a heads-up on what they can do to actually get to a finished movie, without having to max-out credit cards or lose several thousand dollars of a relative's money." Perez adds, "The panels help folks feel like they can express themselves and try something new. Even if they don't use something they specifically learned from the Film School, after attending a session it all seems more accessible. We offer people tips to save money, stay sane and, for many looking to shoot more action oriented films, help keep them safe."

This year, CCFS will highlight podcasting as part of its presentation. Among the other panelists will be **Tim Cunningham**, writer/director of *Xtracurricular*, an HD feature (available on Netflix). Other panelists will be announced on www.comic-con.org as we get closer to the event.

ROGER CORMAN

A Life in Films



1990 memoir is called *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*.

Stories about Corman abound. He made *The Little Shop of Horrors* on a bet, shooting the film in two days and a night for a mere \$35,000. He gave Francis Ford Coppola work re-cutting Russian sci-fi films for U.S. release. He decided to make the film *The Terror* simply because he didn't want to see the Gothic sets from *The Raven* go to waste after a single use. And he hired real Hell's Angels bikers to make his film *The Wild Angels* more authentic.

The sixties counterculture was drawn to Corman because he embodied a spirit of defiance and rebellion.

The name conjures up everything from Hollywood success story, sixties rebellion, and low-budget filmmaking to swamp women, crab monsters, and a flesh-eating plant named Audrey. Roger Corman has been called the "King of B's" and the "Pope of Pop Cinema." He's directed more than 50 motion pictures, produced hundreds of others, and helped launch the directing careers of Martin Scorsese, Francis Ford Coppola, Peter Bogdanovich, Joe Dante, and Jonathan Demme. He's directed such Oscar-winning actors as Jack Nicholson, Jason Robards, Robert DeNiro, and Shelly Winters. And his companies have been responsible for bringing the works of such international masters as Ingmar Bergman, Akira Kurosawa, Federico Fellini, Francois Truffaut, and Werner Herzog to American audiences.

He embodied a spirit of defiance and rebellion. He turned down studio jobs because he wanted "total control," and he wanted to make movies on his own terms and outside of the Hollywood Establishment. His savvy business skills, ruthlessly efficient filmmaking, and keen eye for the bottom line allowed him artistic freedom and let him write his own ticket as America's most famously successful independent filmmaker.

Corman's career is quite simply the stuff of legends. He entered the film industry at the bottom rung as a messenger boy for 20th Century Fox. He moved up to story analyst but then left the country for England and a term at Oxford studying English Lit. He re-entered Hollywood in the 1950s and quickly established himself as a producer, writer, and director. His American International Pictures soon became the little company that could, producing low-budget exploitation films that—as Corman likes to brag—almost always turned a profit. In fact, his

Corman, always remembering the difficulties he had starting out in the industry, was quick to give young filmmakers an opportunity to work for him. The informal "Corman School" has graduated many illustrious alumni, including Ron Howard, James Cameron, Gale Anne Hurd, Robert Towne, Sylvester Stallone, and Dennis Hopper, that are movers and shakers in today's Hollywood. One could argue that Corman has helped shape a generation of filmmakers and has probably been more influential in that regard than any other single individual. And there's no one in a similar position of influence offering today's young filmmakers his or her first chance at making a movie.

This year as Corman celebrates more than 50 years as a filmmaker, Comic-Con pays tribute to a career that has spanned more than half a century and left an indelible mark on pop culture.

Comic-Con International 2006

SPECIAL GUESTS

The 2006 Comic-Con International once again offers an incredible array of special guests from around the worlds of comics, science fiction, and fantasy and from, literally, around the world.

FORREST J ACKERMAN

JUST ADDED

Known for his love of all things fantastic and HORROR-endous puns, Forrest J Ackerman is one of fandom's most beloved figures. He was an early literary agent for science fiction writers such as Ray Bradbury and was editor of the fondly remembered *Famous Monsters of Filmland*, which was a source of inspiration to many filmmakers, including Joe Dante, Steven Spielberg, and George Lucas.

YOSHITAKA AMANO

JUST ADDED

Best known for his work on the *Final Fantasy* videogame series, Yoshitaka Amano is one of the most popular artists working today, and his work crosses over among illustration, game design, and manga. His American-based work includes *The Sandman: The Dream Hunters* for DC/VERTIGO and *Wolverine/Elektra* for Marvel. He's also known for his work on *Vampire Hunter D*. Co-sponsored by BOOM! Studios

SERGIO ARAGONÉS

JUST ADDED

The world's fastest cartoonist and one of the nicest guys around, Sergio Aragonés has become a much-loved fixture at Comic-Con. The creator of *Groo*,

and one of the stalwarts of *Mad Magazine* for many years, Sergio has also destroyed both the Marvel and DC Universes (with permission, of course), and his work has been collected into numerous trade paperbacks.

PETER S. BEAGLE

An accomplished novelist, songwriter, and screenwriter for both television and feature films, Peter S. Beagle is best known for his wonderful fantasy novel *The Last Unicorn*. Other novels include *Tamsin*, *The Unicorn Sonata*, and *The Innkeeper's Song*, while his movie and TV projects include scripts for the animated versions of *The Last Unicorn* and *Lord of the Rings*, plus the "Sarek" episode of *Star Trek: The Next Generation*.

BRIAN BOLLAND

One of Great Britain's most respected comics artists, Brian Bolland has made a huge mark with American audiences as well. From his early work on *Judge Dredd* in the UK magazine *2000 AD* to his numerous covers for *Animal Man*, *Batman Gotham Knights*, *Wonder Woman*, and *The Flash*, his clean lines and attention to detail boldly stand out amid a sea of other superhero images.

MARK BUCKINGHAM

JUST ADDED

Mark Buckingham is now entering his 19th year as a professional comic book artist. His association with Vertigo and its characters is what Mark, or "Bucky,"



Forrest J. Ackerman



Sergio Aragonés



Peter S. Beagle



Ray Bradbury



Kurt Busiek



Amanda Conner

is best known for. Beginning with *Hellblazer* in 1988, he has gone on to contribute to much of the Vertigo line, including such titles as *The Sandman*, *Swamp Thing*, *The Invisibles*, and both *Death* miniseries. He is the regular artist on the Eisner Award-winning *Fables* and has contributed fully painted art to this year's *Fables: 1001 Nights of Snowfall* original graphic novel. *Courtesy of VERTIGO*

RAY BRADBURY JUST ADDED

The dean of American science fiction writers returns to Comic-Con as one of the show's most beloved guests. Bradbury is the author of such classics as *The Martian Chronicles*, *The Illustrated Man*, *Something Wicked This Way Comes*, and *Fahrenheit 451*, many of which are continually adapted into comic book and cinematic form. His biography, *The Bradbury Chronicles*, *The Life of Ray Bradbury*, written by Sam Weller, was recently released in paperback. He was given The National Book Award in 2001 for his contribution to American Literature, and President Bush awarded him The National Medal of Arts in 2004.

KURT BUSIEK JUST ADDED

Debuting in 1982 with a backup story in *Green Lantern* #162, Kurt Busiek went on to write characters ranging from Mickey Mouse to Vampirella to Jell-O Man and Wobbly and numerous major characters at Marvel, Dark Horse, and DC. He's won more than two dozen industry awards, including Eisner Awards for Best Series and Best Single Issue, Harvey Awards for Best Writer, and more. Busiek signed an exclusive contract with DC Comics last year and is currently working on *Superman*, *Action Comics*, *Aquaman: Sword of Atlantis*. and his creator-owned *Astro City*, which he produces with artists Brent Anderson and Alex Ross. *Courtesy of DC Comics*

DANIEL CLOWES

Dan Clowes's incredible body of work includes 23 issues of *Eightball* (published by Fantagraphics) and several collections, including *David Boring*, *Caricature*, and *Pussey*. His most recent book is *Ice Haven* (a reformatted version of the award-winning *Eightball* #22) published by Pantheon. *Ghost World*, his most popular work, was made into a movie starring Thora Birch and Scarlett Johansson; the screenplay was nominated for an Academy Award. *Art School Confidential*, Clowes's newest film based on his *Eightball* stories, was released in May 2006.

AMANDA CONNER JUST ADDED

Artist Amanda Conner first became known to fans with runs on Archie and Barbie Comics. Her career continued with work on *Vampirella*, *Soul Searchers & Co.*, and *Birds of Prey*. *The Pro*, a one-shot for Image with inker Jimmy Palmiotti and writer Garth Ennis, was nominated for a 2003 Eisner Award. Her most recent work includes the Power Girl story arc for *JSA Classified* for DC Comics.

LUIS DOMINGUEZ JUST ADDED

Luis Dominguez has been drawing comics since the 1940s in his native Argentina. His work has graced the pages of books from every company, from Dell to Charlton to Gold Key, in genres ranging from horror and mystery to war and westerns. Among titles he drew for DC in the 1970s were *House of Mystery*, *House of Secrets*, *The Witching Hour*, and *Jonah Hex*. *Co-sponsored by Big-5 War Collectors*

BRIAN FIES

Freelance writer, journalist, and cartoonist Brian Fies lives in northern California with his wife and twin daughters. His online series *Mom's Cancer*, based on his mother's diagnosis and treatment for lung

cancer, won the 2005 Eisner Award for Best Digital Comic. The *Mom's Cancer* graphic novel was published by Abrams Books this Spring.

BASIL GOGOS

The dean of American monster mag cover artists, Basil Gogos is best known for his incredible run of covers on Forrest J Ackerman's *Famous Monsters of Filmland*. His vibrant and evocative paintings made *FMoF* literally pop off the newsstand racks, and 2006 marks his first appearance at Comic-Con International.

CARMINE INFANTINO

You can't discuss the Silver Age of comics without bringing up Carmine Infantino's name right at the start. He is the artist who redesigned the Flash, reintroduced Batgirl, took Adam Strange into orbit, and helped rescue Batman from cancellation. With all those things happening before Infantino was even named editorial director and publisher of DC Comics, it's only fitting that he be invited as a guest for 2006.

EVERETT RAYMOND KINSTLER

Everett Raymond Kinstler's artistic career began with illustrating comics like *Hawkman* and *Zorro* and pulp novels featuring *The Shadow* and *Doc Savage*. He went on to become one of the world's leading portrait artists, painting such celebrities as

Tony Bennett, Carol Burnett, Katharine Hepburn, and James Cagney. Kinstler also holds the record for painting the most government cabinet officers of any artist, and his artistic renderings of Presidents Ford and Reagan are official White House portraits.

ROBERT KIRKMAN

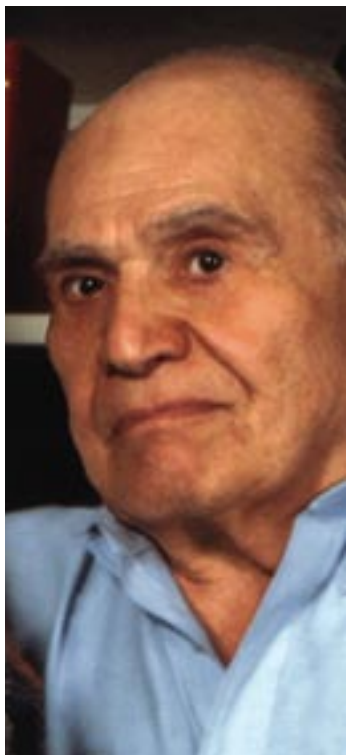
Robert Kirkman is one of the hottest and fastest-rising writers in comics today. His work on *Invincible* and *The Walking Dead* for Image Comics has brought him industry-wide attention. For Marvel, Kirkman has written *Gravity* and is working on an upcoming *Invincible/Spider-Man* team-up.

JAMES KOCHALKA

James Kochalka's disarmingly charming art has made him one of the most recognized cartoonists working in indie comics. Best known for his ongoing sketchbook diary, *American Elf*, and his latest book, *Super F*ckers*, his past credits include *Monkey vs. Robot*, *Peanutbutter & Jeremy*, *Fancy Froglin*, and *Fantastic Butterflies*. In addition to cartooning, "James Kochalka Superstar" has built a cult following for his music.

KAZUO KOIKE **JUST ADDED**

The legendary creator of some of the world's best-selling manga, Kazuo Koike comes to Comic-Con for the first time in 2006. His work includes writing *Lone Wolf and Cub* and *Samurai Executioner* (both with



Carmine Infantino



Robert Kirkman



James Kochalka



Roger Langridge



Billy Martinez



Jonathan Matthews

artist Goseki Kojima), *Crying Freeman* (with Ryoichi Ikegami), and *Lady Snowblood*. Co-sponsored by *Dark Horse Comics*

TOMMY KOVAC JUST ADDED

Tommy Kovac has been writing and drawing comics for nearly a decade. His work includes such titles as *Stitch*, *Skelebunnies*, and his current series *Autumn*, all for SLG Publishing. Kovac is also the writer of *Wonderland*, a series telling the story of what happened in *Wonderland* right after Alice left at the end of the classic Disney animated film, and he is developing a new series for SLG Publishing called *The Royal Historian of Oz*. *Courtesy of SLG Publishing*

ROGER LANGRIDGE

Roger Langridge was born in New Zealand and moved to London in the early 1990s to try his hand as a professional cartoonist. He is best known for his work on *Knuckles the Malevolent Nun* (Antipodes Publishing) and *Fred the Clown* (Fantagraphics Books). Fred's adventures also appear online as *Hotel Fred*.

GEORGE R. R. MARTIN JUST ADDED

Known for his *A Song of Ice and Fire* series, author George R. R. Martin is one of the most popular writers in genre fiction. See page 34 for an exclusive interview!

BILLY MARTINEZ

Artist, publisher, and educator Billy Martinez has been teaching comics illustration in the San Diego

area for over 12 years, but he's better known among fans for his comics company, Neko Press, which recently celebrated its fifth anniversary. Martinez's creations include *Wildflower* and *Kickass Girl*, and his work has appeared in *Heavy Metal* magazine and on the SCI FI Channel show *The Chronicle*.

JONATHAN MATTHEWS

JUST ADDED

Since signing on with DC Direct, Jonathan Matthews has become the go-to sculptor for his accurate interpretations of some of the most visually diverse character designs in comics. His memorable work includes the Contemporary *Teen Titans*, the first ever (DC Direct) Commissioner Gordon from "Hush," various characters from *The Long Halloween*, *Dark Victory*, and *Elseworlds*, including the fan favorite, *Gotham by Gaslight Batman*. Most recently Jon has brought the striking *New Frontier* action figure line to life, based on the Eisner –Award–winning books by Darwyn Cooke. *Courtesy of DC Direct*

LINDA MEDLEY JUST ADDED

Having started her career in the world of superhero comics penciling such titles as *Wonder Woman*, *Justice League*, and *Doom Patrol*, Linda Medley went down a totally different road with her own fan-favorite, self-published series *Castle Waiting*. That book is finally back in print in a "complete" one-volume hardbound that collects the entire story to date. Medley is also relaunching the title as an ongoing series this summer, published by Fantagraphics. *Courtesy of Fantagraphics Books*

BRAD MELTZER JUST ADDED

The *New York Times* best-selling author of such books as *The Tenth Justice*, *The Millionaires*, and *The Zero Game* is also the writer behind DC Comics' *Identity Crisis* and the new ongoing *Justice League* book debuting in July.

JEAN-CLAUDE MEZIERES

French artist Jean-Claude Mézières first came to the attention of comics readers after a reunion with his childhood friend Pierre Christin, who in 1966 wrote a script for him to draw for *Pilote*. Mézières subsequently illustrated scripts by Fred, Reiser, Lob, and Goscinny. Then in 1967 he and Christin started *Valérian*, which soon became one of the most popular French science fiction series. Mézières produced a number of color short stories for *Métal Hurlant* in the late 1980s, and he continued working with Christin on such graphic albums as *Lady Polaris* and *Canal Choc*.

SHELDON MOLDOFF

One of the Golden Age's greats, Sheldon Moldoff returns to Comic-Con after a few years' absence. Moldoff co-created the original Hawkman and had a long run ghosting the art on many Batman titles into the 1960s. Today, fans eagerly seek out full-color re-creations of Moldoff's popular work.

JIM MOONEY

With a career dating back to Timely Comics in the 1940s, Jim Mooney is one of the most beloved art-

ists of the Golden and Silver Ages of comics. While he is known for working on *Tommy Tomorrow* and *Superboy* at DC and *Spider-Man* at Marvel, he is probably best recognized for his work on *Supergirl*.

JIMMY PALMIOTTI JUST ADDED

One of the busiest guys in comics, writer/inker Jimmy Palmiotti's productivity and versatility are as legendary as the characters he works on. He helped start Event Comics and the Marvel Knights line and has worked on numerous titles through the years. He currently writes *Jonah Hex* and *The Battle for Bludhaven*, while also inking the latter, along with *JSA Classified*. His co-creation (with Joe Quesada), *Painkiller Jane*, is in production as a SCI FI Channel series.

CHRISTOPHER PAOLINI

Christopher Paolini penned his first novel, *Eragon*, while living in Paradise Valley, Montana, with his parents and younger sister. After reading his work, his family self-published the book, promoting *Eragon* across the U.S. until it came to the attention of publisher Alfred A. Knopf Books for Young Readers. Knopf subsequently released *Eragon* in August 2003, and it became a best-seller. *Eldest*, book two in the *Inheritance Trilogy*, was published by Knopf in August 2005.

GEORGE PÉREZ

One of comics' most beloved artists, George Pérez has drawn a veritable who's who of A-list characters to ever appear in print. From his 1980s co-creation



Brad Meltzer



Jean-Claude Mézières



Sheldon Moldoff



Howard Porter



Jerry Robinson



Gail Simone

of the *New Teen Titans* with Marv Wolfman to his mega-successful *JLA/Avengers* crossover miniseries with Marvel and DC, Pérez's work has thrilled comics fans for over three decades.

HOWARD PORTER

Howard Porter's vibrant and action-packed layouts make him one of the most exciting artists working in superhero comics today. He has drawn the *Fantastic Four* for Marvel and *The Ray* for DC, but it was his revitalization of *JLA* with writer Grant Morrison that took the comics world by storm. Porter's latest work includes a run on the *Flash* comic with writer Geoff Johns.

JERRY ROBINSON JUST ADDED

Few comic book artists can say that they were present at the birth of the medium. Jerry Robinson's long and varied career started as an assistant on Bob Kane's *Batman*, where he came up with various aspects of the character, including the Joker and the name for Batman's sidekick, Robin. He moved into syndicated comics with his *Still Life* daily panel and his Sunday strip, *Flubs and Fluffs*. He has been instrumental in obtaining creator's rights, especially in relation to Superman creators Jerry Siegel and Joe Shuster, and suggested creation of the Bill Finger Award for Excellence in Comic Book Writing at Comic-Con.

JOHN ROMITA SR. JUST ADDED

You can't say his name without thinking, "Face it, tiger . . . you hit the jackpot!"—especially when it comes to his work associated with everybody's favorite web-slinger, the Amazing Spider-Man. John Romita Sr.'s prolific career includes an almost-lifelong association with Marvel Comics and such great characters as Spidey, Daredevil, and Captain America.

ANDY RUNTON

Andy Runton's *Owly*, published by Top Shelf, has charmed critics and readers alike and has been nominated for Best Publication for a Younger Audience in the 2005 and 2006 Will Eisner Comic Industry Awards. Check out the interview with Andy starting on page 36!

SHAG

Pop artist "Shag" is the alter ego of Josh Agle, who created the moniker using the last two letters of his first name and the first two of his last. He began his professional career as an illustrator/designer but soon found his original paintings garnering considerable attention from galleries and collectors. Shag's colorful and playful retro style consistently charms fans, and a major book on his work, *Shag: The Art of Josh Agle*, debuted in 2005.

GAIL SIMONE JUST ADDED

Former hairdresser Gail Simone is one of the busiest writers in comics, after getting her start by co-creating *Killer Princesses* with Lea Hernandez and writing for Bongo Comics. Currently a DC exclusive writer, she's had critically acclaimed runs on *Legion of Super-Heroes*, *Birds of Prey*, and DC's flagship title, *Action Comics*. She is also working on two new series, *Secret Six* and *The Atom*. For WildStorm, she is reinventing *Gen¹³* with artist Talent Caldwell and has created a new title, *Tranquility*, for release later this year. *Courtesy of WildStorm*

J. MICHAEL STRACZYNSKI JUST ADDED

Best known as the creator/writer/executive producer of *Babylon 5*, J. Michael Straczynski currently writes *The Amazing Spider-Man*, *The Fantastic*

Four, Squadron Supreme, and The Book of Lost Souls for Marvel Comics. You can learn more about JMS from the interview starting on page 30.

YOSHIHIRO TATSUMI

Known as the grandfather of alternative manga in Japan, Yoshihiro Tatsumi is highly regarded by cartoonists—and fans—all over the world. Tatsumi's work predated the advent of the literary graphic novel movement in the United States by 30 years, and it has finally made it into English translation with the publication of Drawn and Quarterly's *The Push Man and Other Stories*, which reprints classic tales from the artist's 1960s period; 2006 marks his first appearance at Comic-Con International.

JOHN WAGNER

Born in the U.S. but a resident of the U.K. since he was 13, writer John Wagner is best known as the co-creator of *Judge Dredd* with artist Carlos Ezquerro, and he continues to work on the series almost 30 years after its creation. Wagner also scored raves for his work on *Batman*, *Button Man*, and *The Bogie Man*, the United Kingdom's best-selling indie comic. Most recently, director David Cronenberg adapted Wagner's graphic novel *A History of Violence* into a movie that has received great critical acclaim.

BRIAN WALKER JUST ADDED

Cartoonist and comic art scholar Brian Walker has written and edited more than a dozen books on cartoon art, including *The Comics: Before 1945*,

The Comics: Since 1945, and *Masters of American Comics*, a book cataloguing the groundbreaking exhibition of American comic strip and comic book artists now touring the country. Walker is also involved with the National Cartoon Museum, which will open in the Empire State Building in New York City in 2007. He is part of the creative team that produces the popular syndicated comic strips *Beetle Bailey* and *Hi and Lois*, created by his father, Mort Walker.

GREG WEISMAN JUST ADDED

Greg Weisman is best known for his work in the animation field working on such diverse properties as *Darkwing Duck*, *Duck Tales the Movie*, *Aladdin the Series*, and *The Mighty Ducks*, among others. In 1991, Greg and his team created and developed a new series for Disney: *Gargoyles*. Greg was supervising producer and supervising story editor on the first 66 episodes of that series. Greg returned to *Gargoyles* in 2005, penning new stories for SLG Publishing's series. *Courtesy of SLG Publishing*

SCOTT WILLIAMS

One of the most popular inkers working in comics today, Scott Williams is best known for his work with Jim Lee. His projects include inking the best-selling *Batman: Hush* and *Superman: For Tomorrow* story arcs, and he is currently inking DC's *All Star Batman and Robin the Boy Wonder*.

And that's not all, folks! Check the website www.comic-con.org for more updated guest information as we get closer to the big event!



Yoshihiro Tatsumi



Brian Walker



Scott Williams

CATCHING UP WITH J. MICHAEL STRACZYNSKI

Popular Guest Straddles Worlds of Sci-Fi, Comics and Television

J. Michael Straczynski is one of the most popular special guests to appear at Comic-Con. With a comics schedule alone that would crush a weaker person, JMS has taken on a workload that has kept him a bit out of the public sphere, but he'll be back at Comic-Con again this year. We touched base with him to talk about the myriad of projects he has going on in all of these worlds.

You're writing Marvel's flagship titles, *Fantastic Four* and *Amazing Spider-Man*. What's it like dealing with the incredible legacy of both of these books, 40 years after their creation?

Certainly it's a huge compliment, and a great responsibility. The first obligation one has is not to break anything, and that's what I've tried to do with the books, while at the same time trying to inject some new angles. The challenge is that the books have been around for 40-plus years, and it's hard to find elements that haven't been touched upon previously by far better writers than myself. As a fan, I'd love nothing more than to just bury myself in the Spidey and FF rogues gallery of bad guys, but that's the easy way out, and there comes a time when you're not breaking new ground, you're just fertilizing familiar fields.

Spider-Man saw some amazing changes in his life this year with "The Other" storyline. While it ran through all three Spidey titles, a lot of it seemed to tie in with things you started laying in place when you took over *Amazing Spider-Man* five years ago. Was this the culmination of those plot threads or a new beginning for everyone's favorite webslinger?

It was both, really. There were a lot of elements set up that foreshadowed Peter's rebirth, so what came in "The Other" was a payoff, but at the same time it was a rebirth on a lot of different levels. He's stronger than ever, more capable, more evolved (in every sense of that word) . . . which naturally means that there's a fall coming soon, because that's just Peter's world . . . but he's grown a lot, and that's the fun of the book.



New Spidey costume: Love it or hate it?

I don't consider it a love/hate issue. The costume is born out of the plot concerning the growing father/son relationship between Tony Stark and Peter. It's visually emblematic of that friendship. It's not designed to be a long-term change; eventually it will go back to the original threads, so I don't get too het-up about it one way or t'other. But having said all of that, I do think it's kinda cool looking.

What's it like creating a whole new universe of comics like you've been doing at Marvel with the Squadron Supreme books?

It's a great deal of fun because I get to make up the rules of the Squadron Supreme universe as I go... meaning I have a clean slate on which to posit, "Okay, if this happened in the real world, what would it look like?" In its prior iteration, as *Supreme Power*, it was very much Mark Milton's (Hyperion's) story, whereas now it's a rather large and almost unwieldy team, so now the dynamics are very different.

The road taken previously was dictated by the mind-set and gestalt of the 70s and 80s. The world has changed, the context by which we would evaluate



© 2006 Marvel Characters, Inc.

such characters in the real world is not now what it once was, and filtering it through that perspective gives me some great opportunities to play with some controversial stories.

You've also reentered the world of creator-owned comics at Marvel through their Icon imprint, with *Book of Lost Souls*, an ongoing series with artist Colleen Doran.

I'm very happy with *The Book of Lost Souls*, especially the art by Colleen Doran. Having now established who Jonathan and Mystery are, I'm beginning to expand the universe of supporting characters. This started with Theo, a young prostitute whom he saves, and in the next big arc we introduce three very dangerous characters whose task it is to undo whatever Jonathan is doing. The book also deals a great deal with the lost, the disposed, the runaways and the throwaways of

society. I think there's more that needs to be said on this subject, because it's important.

Comics seem to be taking up a big portion of your plate these days. What else in the works for you, comics-wise?

We just got in the first lettered and colored issue of *Bullet Points*, my five-issue mini with Tommy Lee Edwards on art, and it's just stunning. The premise being to examine the effect of one bullet on the history of the Marvel universe over a period of 60 years, such that the result is very, very different than what we have come to know.

I'm still working on the *Silver Surfer* miniseries, being painted by Esad Ribic. We're taking our time on this because it's an important story to the character and the whole Marvel universe, and we really have to get this right.

I also just started a new miniseries, which brings a number of Marvel characters not seen in decades back into the fold. Basically, the story takes a dozen characters seen during the World War II period and moves them into the

present, with highly variable results. It's very dark, kind of violent, and provides a lot of opportunities to see the world now through their eyes, how it's changed and what we've lost (or gained).

Finally, I'm writing a mini for Joe Quesada—his own self—to draw, but I can't say diddly about that right now.

Your *Babylon 5* series has a tremendous fan following. Is there anything new coming up on the *B5* front that you can talk about?

Warner Bros. called last week to ask about putting some new *B5* projects in the works, but we'll have to see what happens. These calls tend to come about every six months, usually timed with the latest DVD sales figures which remind them that this series has sold over half a billion dollars worth of DVDs.



You're contributing to a new ABC series called *Masters of Science Fiction*, along with such luminaries as Harlan Ellison and Ray Bradbury, adapting short stories to television. What's your contribution to the series?

Of all the stories they had in hand, they knew that one of the hardest to adapt was going to be Robert Sheckley's "Watchbird." So when they offered several stories, that was the one that I wanted. I can't figure out if I'm a masochist or I just like a challenge. It was certainly a high compliment either way, given that they're keeping the roster of writers and directors limited and by invitation only. In addition to my adaptation, Ray and Harlan, Michael Tolkin is writing and directing an episode, and I heard they have several other big-movie SF guys on tap.

Rumor has it that you're returning to series TV with a brand new show for Touchstone, and it's not a genre series. What can you tell us about this show?

I'm limited in what I can say, but the title of the project is *Borrowed Lives*, and it was grabbed up by the first company that saw it, Touchstone. Basically, it's an approach to the murder mystery/police procedural genre that for some reason, nobody's ever thought of before. When it hit me, I thought for sure that somebody had to have done something like this before, but it turned out nobody had, and that's the reason it got picked up so quickly.

And finally, you always seem to have time, no matter how busy you are, to come to Comic-Con. What makes you find the time?

It's the one and only con I try to attend every year, because—and this isn't meant as a knock on anybody else, just my own subjective opinion—it just feels more fan-oriented than some of the others. It's a genuine celebration, it's lousy with every big-name pro of whom I still live in awe, and it's just freaking fun. I can't even begin to count the number of big deals, small deals, and careers that have been started courtesy of San Diego Comic-Con, mine being one of them.

There are a lot of great conventions out there, but in my admittedly biased view, SDCC remains the crown jewel.

An extended version of this interview can be found on the Comic-Con website at www.comic-con.org.

On my own, and just for fun, I've begun the process of publishing all of my *Babylon 5* scripts in book form, along with introductions and commentaries, my personal photos and memos written at the time. (More info can be found at www.babylon5scripts.com)

Babylon 5 lost one of its most popular actors this year with the passing on February 13 of Andreas Katsulas (G'Kar). What are some of your fondest memories of working with this fan-favorite actor?

The best parts were always watching Andreas work with Peter Jurasik. They had such an amazing rapport. I used to slip away from my office and into the stage just to watch them work. Andreas, I discovered later, thought I was coming because I wasn't happy with their work and wanted to keep an eye on them to minimize the degree to which they might screw up.

He always came at the character of G'Kar from a right angle, coming up with ideas and bits that would never have occurred to me, and watching him bring G'Kar to life was just an amazing experience. He was an actor's actor, no mistake.

AUTOGRAPH AREA

PACKS THEM IN, AGAIN AND AGAIN

Meet Your Favorite Celebrities Under the Sails!



Fan favorite actor/author Bruce Campbell signs in the Autograph Area at last year's Comic-Con.

It's one of the first things you see as you enter Comic-Con through the San Diego Convention Center's beautiful Sails Pavilion: celebrities sitting, table after table, signing autographs for their fans. Yes, it's Comic-Con's fabled Autograph Area, where you never quite know who you'll meet! From movie stars to your favorite classic TV personalities, from sf and fantasy writers to comic book greats, the Autograph Area is your one-stop shop for signings, including special autograph sessions after panels and events.

Who's going to be appearing this year? While the list is still being compiled, a few notables have already signed up, including **Denise Crosby** (*Star Trek: The Next Generation*), **Gigi Edgely** (*Farscape*), **Kathy Garver** (*Family Affair*), **Richard Hatch** (*Battlestar Galactica*), **Dean Haglund** (*X-Files*), and **James Hong** (*Blade Runner*, *Big Trouble in Little China*). Check www.comic-con.org for a complete listing before the show, and be sure to pick up an onsite Events Guide for the Autograph Area schedule—we wouldn't want you to miss that personal favorite!

A Song of Ice and Fire and Much More

GEORGE R.R. MARTIN

ON FANTASY WRITING, MOVIES, COMICS...



Known for his *A Song of Ice and Fire* series, author George R. R. Martin has had a long career that has included a stint as story editor on *The Twilight Zone* TV series in the mid 1980s and a key position on the fan-favorite *Beauty and the Beast* show as executive story consultant, producer, and co-supervising producer during its run. His latest book is part of the *Song* series, *A Feast for Crows*. Three more books in the *Song* series are in the works to be published by Bantam Books.

CCI: For those not yet familiar with your work, can you describe *A Song of Ice and Fire*?

Martin: That's a tall order. *A Song of Ice and Fire* is an epic fantasy, set in the imaginary world of Westeros. Four volumes have been published to date, with three more on the way. The books

are grittier and more realistic than most other novels in the genre, drawing as much on the traditions of historical fiction as on those of high fantasy, but readers will still find plenty of knights, castles, dragons, swordplay, and jousts therein, along with treachery, incest, trees with faces, and a gigantic wall made of ice. There's also a dwarf.

CCI: As fans know, *A Feast for Crows* follows character lines for only some of the vast cast of *A Song of Ice and Fire*. Any idea when *A Dance with Dragons*, which will continue the story lines of many of the other characters, will be on bookshelves?

Martin: Hard to say. I am still writing the book, and I have learned the hard way that my best estimates as to completion and delivery dates are never very good. Ask me again at the con.

CCI: *Do you still anticipate the series being seven books long?*

Martin: Yes, that's the plan. It was originally three books, but the tale grew in the telling, as Tolkien used to say.

CCI: *As the series has continued and grown, are you still working toward the same conclusion you first created, or is that subject to change?*

Martin: Everything is subject to change, but at this point the conclusion in my head remains the same as it did in 1991, when I first conceived of this project and began work on *A Game of Thrones*.

CCI: *Is Sansa the character that generates the most reader feedback?*

Martin: Not at all. A number of people seem to have named their children after Sansa (see my website, www.georgermartin.com), but I think that's just because they like the sound of the name. She has never been one of the more popular characters. Arya, Tyrion, and Jon Snow are probably the characters who generate the most feedback, with Dany close behind them.

CCI: *You have won multiple awards, including the Hugo, Nebula, and Stoker, for your shorter works. What determines whether a story idea is the germ for a novel or a shorter piece?*

Martin: The complexity of the notion is part of it, but of course a big project like *A Song of Ice and Fire* contains within it a whole range of ideas, not just one. I began my career writing short fiction back in the 70s, but my stories have gradually grown longer over the decades. They've also become more layered and complex.

CCI: *Does "Sandkings," your Hugo and Nebula Award winning novelette which has been adapted into both film and comics, hold the record for the most incarnations of one of your works?*

Martin: If you count games as an "incarnation," then *A Song of Ice and Fire* would be on top. There's been a role-playing game, a collectible card game (with numerous expansion sets), several versions of a board game. A miniatures game and range of collectible figures is on the way, as is a calendar, and all sorts of other things are in the discussion stage. Also, we've had *The Hedge Knight* comic book and graphic novel from DBPro, which is based on a prequel. "Sandkings" would probably be third, but the *Outer Limits* adaptation gives it more visibility.

CCI: *During your writing career, you have been a journalist, a prose author, an editor, a comic book author, and a writer for television. What's left? Manga?*

Martin: Probably not, but I make no promises. I must confess, I do enjoy tackling new forms, taking on new challenges. It keeps you fresh.

CCI: *Your work has inspired artists and game players. What do you enjoy most about others' interpretations of your universes?*

Martin: The artwork. I have been fortunate enough to have my work illustrated by some of the best SF and fantasy artists in the world, folks like John Howe, Charles Vess, Michael Komarck, Justin Sweet, Donato Giancola, Steve Youll, Jim Burns, Martina Pilcerova, Tom Canty, John Schoenherr, Amok, and many, many more. It is always a thrill to see a scene or a character that existed only in my head appear before my eyes in a painting or drawing.

CCI: *Some of your first published writing was for comic fanzines in the 1960s. Recently, you reviewed Stephen King's Cell, with a comic book creator as a protagonist, for the Washington Post. Did you have any sense of your many worlds colliding?*

Martin: Oh, my worlds have always been in collision. I did come out of comics fandom, and as a high school kid I published superhero "text stories" in *Star-Studded Comics*, *Batwing*, *YMIR*, and other comic fanzines. I even applied for a job at Marvel Comics when I graduated college in 1971. Fortunately, they turned me down. A decade and a half later I was back writing superhero stories in prose for my *Wild Cards* series.

CCI: *Your website has sections where you periodically update what you are reading and what you are watching. Can you share your current attractions?*

Martin: The most recent book I've added to "What I'm Reading" is *Conventions of War*, the third volume in *Dread Empire's Fall*, the wonderful space opera series from Walter Jon Williams. Great stuff. As for what I'm watching, I love almost all of the original series on HBO. Right now *The Sopranos* is on, but I think my favorites are *Deadwood* and *Rome*. I get queries all the time asking when *A Song of Ice and Fire* is going to be a movie, but the truth is, I don't think it would work as a film, or even three films. It's way too big. The only way to do it would be as an HBO-style television series, which each of the books done as a twelve-hour "season."

ANDY RUNTON GIVES A HOOT!

Comic-Con Special Guest Reinvigorates Comics for Kids with *Owly*

At a time when comics for kids aren't a major priority for most publishers, Andy Runton's *Owly* is a little breath of good-natured fresh air in the vast forest of grim superheroes and violent tales. Runton, a first-time special guest at this year's event, has produced an all-ages tale that is simple and heartfelt. Runton's third and latest book, *Owly: Flying Lessons*, published

by Top Shelf Productions, is nominated for an Eisner Award in the Best Publication for a Younger Audience category.

You pretty much came out of nowhere, or at least "flew in" under everyone's radar. What's the Andy Runton life story?

I was born in Jacksonville, Florida, and grew up reading comics in the newspaper and comic books. I've always loved drawing, especially comic and cartoon characters. Before high school, my family moved to Atlanta, Georgia, and suddenly I was surrounded by trees, animals, and songbirds that we didn't have in Florida. This would become more important than I ever imagined. I loved watching the birds but never thought much about them. In college, I would always stay up late finishing projects. So much so that my Mom started calling me her "little owl." After a while, when I would leave notes for her, I would draw a little owl on the notes to make her



smile. Over time, the notes got more and more elaborate.

After graduation, I got a corporate design job. I thought that was what I wanted, but my opinion quickly changed. I had continued reading comic books and had even tried to create my own, but knew what I was doing was mediocre at best. I stumbled upon Chris Staros

and Top Shelf at Dragon*Con in Atlanta in 2002. What I found there changed my life. Here were the kinds of stories I had been looking for! They were thoughtful, touching, and incredibly personal. All of these books were as unique as the artists who created them, and without realizing it, they provided the courage for me to tell my stories. I just kept coming back to that little owl I had been drawing for my mom because he made me happy. Eventually, Top Shelf and I teamed up to create the first *Owly* graphic novel, and since then we've just kept working and developing that little owl and all of his friends into more *Owly* stories.

There's some beautiful bird paintings on your website that are semi-realistic but have a delightful cartoonlike characterization to them. Are you harboring a secret desire to be an Audobon-like illustrator?

That'd be pretty cool, but I'm not sure they'd like that. I'd have to draw all of the birds smiling. Once

Art on pages 36 & 37: TM & © Andy Runton

you start really looking at them, their complexity and beauty is simply staggering. I guess I'm just trying to capture that on paper and share it with others. I also try to make sure the essence of the real birds and animals comes through in my character designs. That's something I really have fun doing.

Your comics work started in mini-comics. Was Owly a part of that?

Owly was the first time it really came together. I tried to do other stories, but they never turned out the way I planned. I was trying to do superhero stories. About that time, I discovered the beauty of independent comics. They're inherently unique because they're so personal... just be yourself and say what you want to say.

Comics for kids are a sometimes vastly ignored area of publishing these days. Why did you create a series geared for kids?

I guess it's just because those are the kinds of stories I've always been drawn to. My family is very important to me, so I always enjoyed stories that my whole family could enjoy. My favorites were usually full of characters you could relate to and with emotional stories.

Your cartooning style is very vivid, lots of blacks, lots of bold lines, with a very simple, direct storytelling style. Who are some of your influences?

My tastes are pretty eclectic, but my biggest influence is definitely Bill Watterson (*Calvin and Hobbes*). His artwork blew me away and I got to see it every day in the newspaper. When I was growing up I read the early black-and-white *Teenage Mutant Ninja Turtles*, and their boldness really stuck with me. But besides comics, I was a cartoon junky. I loved *Looney Tunes* and all of the



One of Andy Runton's striking paintings of birds, this one is titled "Little Sentinel."

Disney movies, especially *Dumbo*, *Pete's Dragon*, *The Rescuers*, and *Robin Hood*. When I got back into comics it was because of Mike Mignola, Jim Mahfood, and Scott Morse. Their heavy use of black and bold sense of design was one of the main things that drew me in and really excited me.

Your work is almost entirely wordless. Besides the obvious that every kid would point out—"duh, birds don't talk!"—why the silent treatment, and how does it impact your storytelling?

I had struggled with writing in the comics I did before *Owly*. All of the sentences came out clunky, especially the dialogue. I don't

really consider myself a writer. I was trying to get my first little *Owly* story done in time for a convention, so I decided just to leave off the words. To my surprise, it still worked. For the next story, I tried to convey everything with expressions and body language. But I still had trouble communicating everything through emotions. Some ideas are difficult to convey in just static pictures. I used to design computer icons for a living. I knew that good icons can convey complex ideas clearly, so I brought that into my comics.

What's next for Owly?

In addition to the *Owly* Plush Toy and T-shirts that come out this summer, we'll also continue the tradition of producing *Owly* "Free Comic Book Day" books each year to help retailers introduce comics

to an ever-widening audience. *Owly: Breakin' the Ice* is this year's FCBD release, and we'll give away 50,000 of them this spring and summer. I'm also currently working on the story for the fourth *Owly* graphic novel. I love this world and all of the characters in it so I plan on writing and drawing *Owly* stories for a very long time. *Owly* still has lots of friends to make, and lots of adventures to go on.



EISNER AWARD NOMINATIONS COVER FULL SPECTRUM OF COMICS

Representing very different ends of the comics spectrum, **Chris Ware** and **Warren Ellis** are the creators with the most nominations for the 2006 Will Eisner Comic Industry Awards. Ware has seven nominations, four for his self-published hardcover *Acme Novelty Library 16* (Best Graphic Album-New, Writer/Artist, Coloring, Lettering), two for *Acme Novelty Library Annual Report*, published by Pantheon (Graphic Album-Reprint, Publication Design), and another design nomination for *Drawn & Quarterly's Walt and Skeezix*.

Ellis's six nominations are associated with several projects. For WildStorm, his *Desolation Jones* is up for Best New Series and Serialized Story, while *Ocean* is nominated for Limited Series. For Image, *Fell* is nominated for both New Series and Continuing Series. In the Writer category, his nomination is for those projects as well as for *Down* (Top Cow/Image), and *Planetary* (WildStorm).

Close behind Ellis with five nominations is another Writer nominee, **Brian K. Vaughan** (last year's recipient), with nods for WildStorm's *Ex Machina* (Single Issue, Serialized Story, Continuing Series) and Vertigo's *Y: The Last Man* (Serialized Story). Vaughan's writing credits also include Marvel's *Runaways*.

Also tapped for five nominations is **J. H. Williams III**, cited for Best

Penciller/Inker on both *Promethea* (ABC) and the twice-nominated *Desolation Jones*. *Promethea* #32 is nominated for Single Issue and for Publication Design, for which Williams and Todd Klein were the designers.

Three creators have four nominations: **Alan Moore** (Writer) for ABC's *Promethea* and *Top Ten: The Forty-niners* (Graphic Album-New) and for DC's *Absolute Watchmen* (Archival Project); **Tony Harris** for *Ex Machina* (including Cover Artist); and **Kyle Baker** for his two self-published efforts: *Nat Turner* (Limited Series, Reality-Based Work) and *The Bakers* (Single Issue, Writer/Artist-Humor).

Among creators with three nominations are **Grant Morrison** (Writer) for DC's *Seven Soldiers* (Limited Series) and *All Star Superman* (New Series); **Eric Powell** for Dark Horse's *The Goon* (Short Story, Continuing Series, and Writer/Artist-Humor); **Joann Sfar** for *The Rabbi's Cat* (Graphic Album-New, U.S. Edition of Foreign Material) and *Dungeon: The Early Years* (U.S. Edition of Foreign Material); **Seth** for *Drawn & Quarterly's Wimbledon Green* (Graphic Album-New, Writer/Artist-Humor, Publication Design); and newcomer **Frank Espinosa** for *Rocketo* (New Series, Continuing Series, Cover Artist), published by the now-defunct Speakeasy.

DC and its various imprints racked up the most company

nominations, with 28 full nominations and shares of several others. Led by the nominations for *Ex Machina*, *Desolation Jones*, and *Promethea*, DC's **WildStorm** (including **ABC**) imprint has 16 full nominations. The DC line has 10 nominations, with 3 for the recently canceled *Solo*, while DC's **Vertigo** line has 3 full nominations. **Image** can boast of 10+ nominations, including two each for *Fell*, Eric Shanower's *Age of Bronze*, and the *Flight 2* anthology.

Drawn & Quarterly made its strongest showing ever in the Eisners, with nine nominations. In addition to Seth's *Wimbledon Green*, D&Q is on the ballot with Guy Delisle's *Pyongyang* (Reality-Based Work, Writer/Artist), *Walt and Skeezix* (Archival), Joe Sacco's *War's End* (Graphic Album-Reprint), and Adriane Tomine's *Optic Nerve* (Writer/Artist).

Mainstream publisher **Pantheon** is also well represented, with eight nominations. In addition to the two for Sfar's *The Rabbi's Cat*, the publisher dominates in the category of Graphic Album-Reprint (Ware's *Acme Novelty Library Annual Report*, Charles Burns' *Black Hole*, Dan Clowes' *Ice Haven*) and in the newly created Reality-Based Work category (Marjane Satrapi's *Embroideries*, David B's *Epileptic*).

Next among the publishers is **Fantagraphics**, with seven nomi-

nations, including nods to *Mome* (Anthology), Jordan Crane's *The Clouds Above* (Publication for a Younger Audience), and Gipi's *The Innocents* (Single Issue). The nominations for *The Goon* give **Dark Horse** five-plus nods, while *Young Avengers* (New Series, Writer-Alan Heinberg) helped **Marvel** snag five nominations (plus many shared ones). **Top Shelf** is on the ballot in five categories, including Graphic Album—New for Alex Robinson's *Tricked*. The remaining nominations are scattered among 30 other publishers.

This year's judges made a few changes in the categories. In addition to adding Best Reality-Based Work, they split the Archival category into two (comic strips and comic books), and they eliminated the Humor Publication category, which they felt overlapped too much with the Writer/Artist-Humor category. For the Hall of Fame, the judges' choices for 2006 are Mickey Mouse cartoonist Floyd Gottfredson and Wonder Woman creator William Moulton Marston. A complete list of the nominations is provided below.

The panel of judges consisted of critic Christopher Allen (Comic Book Galaxy), cartoonist/publisher John Gallanger (*Buzzboy*), editor Nisha Gopalan (*Entertainment Weekly*), product manager Robert Randle (Diamond Comic Distributors), and retailer Robert Scott (Comikaze, San Diego). The judging is coordinated by Jackie Estrada, who has been administrator of the Awards since 1990

Ballots have gone out to thousands of comics creators, editors, publishers, and retailers and are being tabulated by Mel Thompson and Associates. The results will be announced in a gala awards ceremony on the evening of Friday, July 21 in

Ballroom 20 at the San Diego Convention Center.

Sponsors for the 2006 Eisners include mycomicshop.com (major sponsor), Diamond Comics Distributors and Century Guild (principal sponsors), and Alternate Reality, Atlantis Fantasyworld, Comic Relief—The Comic Bookstore, Comics Unlimited, Flying Colors, Golden Apple, Isotope Comic Book Lounge, Quebecor World, Star*Reach, and Strange Adventures (supporting sponsors).

MASTER NOMINEE LIST, 2006 Eisner Awards

Best Short Story

"Blood Son," by Richard Matheson, adapted by Chris Ryall and Ashley Wood, in *Doomed* #1 (IDW)
 "The Clean Room" (story #5), by Zak Sally, in *The Recidivist* #3 (La Mano)
 "Monster Slayers," by Khang Le, in *Flight*, vol. 2 (Image)
 "Nameless," by Eric Powell, in *The Goon* #14 (Dark Horse)
 "Teenage Sidekick," by Paul Pope, in *Solo* #3 (DC)

Best Single Issue (or One-Shot)

The Bakers, by Kyle Baker (Kyle Baker Publishing)
Ex Machina #11: "Fortune Favors" by Brian K. Vaughan, Tony Harris, and Tom Feister (WildStorm/DC)
The Innocents, by Gipi (Fantagraphics/Coconino Press)
Promethea #32: "Wrap Party" by Alan Moore and J. H. Williams III (ABC)
Solo #5, by Darwyn Cooke (DC)

Best Serialized Story

Desolation Jones #1-5: "Made in England," by Warren Ellis and J. H. Williams III (WildStorm/DC)
Ex Machina #12-14: "Fact v. Fiction," by Brian K. Vaughan, Tony Harris, and Tom Feister (WildStorm/DC)
Fables #36-38, 40-41: "Return to the Homelands," by Bill Willingham, Mark Buckingham, and Steve Leialoha (Vertigo/DC)
Y: The Last Man #37-39: "Paper Dolls," by Brian K. Vaughan, Pia Guerra, Goran Sudzuka, and José Marzan Jr. (Vertigo/DC)

Best Continuing Series

Age of Bronze, by Eric Shanower (Image)
Astonishing X-Men, by Joss Whedon and John Cassaday (Marvel)
Ex Machina, by Brian K. Vaughan, Tony Harris, and Tom Feister (WildStorm/DC)
Fell, by Warren Ellis and Ben Templesmith (Image)
Rocketo, by Frank Espinosa (Speakeasy)
True Story, Swear to God, by Tom Beland (Clib's Boy Comics)

Best Limited Series

Nat Turner, by Kyle Baker (Kyle Baker Publishing)
Ocean, by Warren Ellis, Chris Sprouse, and Karl Story (WildStorm/DC)

Seven Soldiers, by Grant Morrison and various artists (DC)
Smoke, by Alex de Campi and Igor Kordey (IDW)

Best New Series

All Star Superman, by Grant Morrison and Frank Quitely (DC)
Desolation Jones, by Warren Ellis and J. H. Williams III (WildStorm/DC)
Fell, by Warren Ellis and Ben Templesmith (Image)
Rocketo, by Frank Espinosa (Speakeasy)
Young Avengers, by Allan Heinberg, Jim Cheung, and John Dell (Marvel)

Best Publication for a Younger Audience

Amelia Rules! by Jimmy Gownley (Renaissance Press)
The Clouds Above, by Jordan Crane (Fantagraphics)
Franklin Richards, Son of a Genius, by Chris Eliopoulos and Mark Sumerak (Marvel)
Owly: Flying Lessons, by Andy Runton (Top Shelf)
Spiral-Bound, by Aaron Renier (Top Shelf)

Best Anthology

The Dark Horse Book of the Dead, edited by Scott Allie (Dark Horse Books)
Flight, vol. 2, edited by Kazu Kibuishi (Image)
Mome, edited by Gary Groth and Eric Reynolds (Fantagraphics)
Solo, edited by Mark Chiarello (DC)
24 Hour Comics Day Highlights 2005, edited by Nat Gertler (About Comics)

Best Digital Comic

Copper, by Kazu www.boltcity.com/copper
Jellaby, by Kean Soo, www.secretfriendsociety.com/archive.php?cat=2
ojingogo, by matt forsythe www.comingupforain.net/comics/ojingogo.html
PVP, by Scott Kurtz, www.pvponline.com/

Best Reality-Based Work

Embroideries, by Marjane Satrapi (Pantheon)
Epileptic, by David B. (Pantheon)
Nat Turner, by Kyle Baker (Kyle Baker Publishing)
Pyeongyang, by Guy Delisle (Drawn & Quarterly)
True Story, Swear to God (Clib's Boy Comics),
True Story, Swear to God: This One Goes to Eleven (AiT/Planet Lar), by Tom Beland

Best Graphic Album—New

Acme Novelty Library #16, by Chris Ware (ACME Novelty)
The Rabbi's Cat, by Joann Sfar (Pantheon)
Top Ten: The Forty-Niners, by Alan Moore and Gene Ha (ABC)
Tricked, by Alex Robinson (Top Shelf)
Wimbledon Green, by Seth (Drawn & Quarterly)

Best Graphic Album—Reprint

Acme Novelty Library Annual Report to Shareholders, by Chris Ware (Pantheon)
Black Hole, by Charles Burns (Pantheon)
Feast of the Seven Fishes, by Robert Tinnell, Ed Piskor, and Alex Saviuk (Allegheeny Image Factory)
Ice Haven, by Dan Clowes (Pantheon)
War's End, by Joe Sacco (Drawn & Quarterly)

Best Archival Collection/Project—Comic Strips

The Complete Calvin & Hobbes, by Bill Watterson (Andrews McMeel)
The Complete Peanuts, 1955–1956, 1957–1958, by Charles Schulz (Fantagraphics)
Krazy and Ignatz: The Complete Kat Komics, by George Herriman (Fantagraphics)

Little Nemo in Slumberland: So Many Splendid Sundays, by Winsor McCay (Sunday Press Books)
Walt and Skeezix, by Frank King (Drawn & Quarterly)

Best Archival Collection/Project—Comic Books

Absolute Watchmen, by Alan Moore and Dave Gibbons (DC)
Buddha, vols. 5–8, by Osamu Tezuka (Vertical)
The Contract with God Trilogy, by Will Eisner (Norton)
DC Comics Rarities Archives, vol. 1 (DC)
Fantastic Four Omnibus, by Stan Lee and Jack Kirby (Marvel)

Best U.S. Edition of Foreign Material

Cromartie High School, by Eiji Nonaka (ADV)
Dungeon: The Early Years, vol. 1, by Joann Sfar, Lewis Trondheim, and Christophe Blain (NBM)
Ordinary Victories, by Manu Larcenet (NBM)
The Rabbi's Cat, by Joann Sfar (Pantheon)
Six Hundred Seventy-Six Apparitions of Killoffer, by Killoffer (Typocrat)

Best Writer

Warren Ellis, *Fell* (Image); *Down* (Top Cow/Image); *Desolation Jones*, *Ocean*, *Planetary* (WildStorm/DC)
Allan Heinberg, *Young Avengers* (Marvel)
Alan Moore, *Promethea*, *Top Ten: The Forty-Niners* (ABC)
Grant Morrison, *Seven Soldiers*, *All Star Superman* (DC)
Brian K. Vaughan, *Ex Machina* (WildStorm/DC); *Y: The Last Man* (Vertigo/DC); *Runaways* (Marvel)

Best Writer/Artist

Geof Darrow, *Sholin Cowboy* (Burlyman)
Guy Delisle, *Pyongyang* (Drawn & Quarterly)
Eric Shanower, *Age of Bronze* (Image)
Adrian Tomine, *Optic Nerve* #10 (Drawn & Quarterly)
Chris Ware, *Acme Novelty Library* #16 (ACME Novelty)

Best Writer/Artist—Humor

Kyle Baker, *Plastic Man* (DC); *The Bakers* (Kyle Baker Publishing)
Paige Braddock, *Jane's World* (Girl Twirl)
Bryan Lee O'Malley, *Scott Pilgrim vs. the World* (Oni)
Eric Powell, *The Goon* (Dark Horse)
Seth, *Wimbleton Green* (Drawn & Quarterly)

Best Penciller/Inker

John Cassaday, *Astonishing X-Men* (Marvel); *Planetary* (WildStorm/DC)
Gene Ha, *Top Ten: The Forty-Niners* (ABC)
J. G. Jones, *Wanted* (Top Cow/Image)
Frank Quitely, *All Star Superman* (DC)
J. H. Williams III, *Promethea*, *Desolation Jones* (WildStorm/DC)

Best Painter/Multimedia Artist (interior art)

Paul Guinan, *Heartbreakers Meet Boilerplate* (IDW)
Ladronn, *Hip Flask: Mystery City* (Active Images)
Ben Templesmith, *Fell* (Image)
Kent Williams, *The Fountain* (Vertigo/DC)

Best Cover Artist

Frank Espinosa, *Rocketo* (Speakeasy)
Tony Harris, *Ex Machina* (Wildstorm/DC)
James Jean, *Fables* (Vertigo/DC); *Runaways* (Marvel)
Jock, *The Losers* (Vertigo/DC)
Eric Powell, *The Goon*; *Universal Monsters: Cavalcade of Horror* (Dark Horse)

Best Coloring

Jeromy Cox, *Teen Titans* (DC); *Otherworld* (Vertigo/DC)
Steven Griffin, *Hawaiian Dick: The Last Resort* (Image)

Steve Hamaker, *Bone: The Great Cow Race* (Scholastic Graphix)
Jose Villarrubia, *Desolation Jones* (WildStorm/DC)
Chris Ware, *Acme Novelty Library* #16 (ACME Novelty)

Best Lettering

Chris Eliopoulos, *Ultimate Iron Man*, *Astonishing X-Men*, *Ultimates 2*, *House of M*, *Franklin Richards* (Marvel); *Fell* (Image)
Todd Klein, *Wonder Woman*, *Justice*, *Seven Soldiers* #0 (DC); *Desolation Jones* (WildStorm/DC); *Promethea*, *Top Ten: The Forty-Niners*, *Tomorrow Stories Special* (ABC); *Fables* (Vertigo); *1602: New World* (Marvel)
Richard Starkings, *Conan*, *Revelations* (Dark Horse); *Godland* (Image); *Gunpowder Girl and the Outlaw Squaw*, *Hip Flask: Mystery City* (Active Images)
Chris Ware, *Acme Novelty Library* #16 (ACME Novelty)

Talent Deserving of Wider Recognition

Dawn Brown (*Ravenous*, *Little Red Hat*)
Aaron Renier (*Spiral-Bound*)
Zak Sally (*Recidivist*)
Ursula Vernon (*Digger*)

Best Comics-Related Periodical

Comic Art, edited by M. Todd Hignite (Comic Art)
Comic Book Artist, edited by Jon Cooke (Top Shelf)
The Comics Journal, edited by Gary Groth and Dirk Deppey (Fantagraphics)
Draw!, edited by Michael Manley (TwoMorrows)
Following Cerebus, edited by Craig Miller and John Thorne (Aardvark-Vanaheim/Win-Mill Productions)

Best Comics-Related Book

The Comics Journal Library: Classic Comic Illustrators, edited by Tom Spurgeon (Fantagraphics)
Eisner/Miller, edited by Charles Brownstein and Diana Schutz (Dark Horse Books)
Foul Play: The Art and Artists of the Notorious 1950s EC Comics, by Grant Geissman (Harper Design)
Masters of American Comics, edited by John Carlin, Paul Karasik, and Brian Walker (Hammer Museum/MOCA Los Angeles/Yale University Press)
RGK: Art of Roy G. Krenkel, edited by J. David Spurlock and Barry Klugerman (Vanguard)

Best Publication Design

Acme Novelty Library Annual Report to Shareholders, designed by Chris Ware (Pantheon)
Little Nemo in Slumberland, designed by Philippe Ghilemetti (Sunday Press Books)
Promethea #32, designed by J. H. Williams III and Todd Klein (ABC)
Walt and Skeezix, designed by Chris Ware (Drawn & Quarterly)
Wimbleton Green, designed by Seth (Drawn & Quarterly)

Hall of Fame

Judges' Choices: Floyd Gottfredson, William Moulton Marston

Voters will choose four from among:

Matt Baker	Russ Manning
Vaughn Bode	Mort Meskin
Wayne Boring	Marty Nodell
Reed Crandall	Gilbert Shelton
Creig Flessel	Jim Steranko
Ramona Fradon	
Harold Gray	
Graham Ingels	
Robert Kanigher	

EISNER AWARDS Judges' Comments

Christopher Allen (editor/writer, ComicBookGalaxy.com)

I must admit, I've always been somewhat ambivalent about the Eisners, and about awards in entertainment in general. I'm sure I'm not alone in feeling that the winners—even many of the nominees—are often far different than what I would personally have chosen. And, really, it's hard to pick a "best" anything, since something you love for days after you read it could fade from your memory, while something you read months before somehow resonates more strongly, perhaps based on some personal experience or change in perspective you've had since then.

But when I was told I would be one of the judges, I got kind of excited about it, for various reasons. Hey, they're the most prestigious comics industry awards, they recognize arguably the broadest range of comics material and creators, and they're held every year in my town. As an online and magazine comics critic and commentator among hundreds, being a judge is a feather in my cap, sure, but more important, I see it as an extension of my work as a critic. It's one thing to attempt to responsibly and fairly write about the good, bad and indifferent stuff one picks up or has sent to him, but to really try to take in an entire year's work from all genres and formats and narrow it all down to a handful of hopefuls for various categories as the cream of 2005's crop is really an awesome task. It's a task I took

very seriously, and I'm sure it will affect my writing about comics in the future. Plus, why complain when you can have a chance to, at least once, make a little bit of a difference, maybe cast a light on some talents who have been overlooked?

The experience itself was intimidating, exhausting, occasionally frustrating, but ultimately really rewarding. While I would have loved to see nominations for creators such as C Tyler, Jason Lex, and JohnPorcellino, I can still say with confidence that the nominations we came up with really do represent a great range of excellent work. It was really a democratic process, with some nominations unanimous and some the result of eloquent campaigning. Even when there was disagreement, there was always a great deal of respect, and I also have to commend Jackie Estrada on being so open to altering some categories and even creating a new one or two.

Nisha Gopalan (editor, *Entertainment Weekly*)

Needless to say, judging the Eisners was most nerdtastic of experiences. Here you had a group of enthusiasts sequestered in a room teeming with comics, eager to discuss, say, the increasingly lost art of lettering—or in less cerebral moments, the merits of Alan Moore's facial hair. Still, in sheer magnitude of workload, it also sort of felt like studying for the SATs again: weeks of preparation beforehand and a fair share of last-minute cramming, with intense hours of deliberations that'd lead to the most informed decisions. (I am quite pleased with the outcome, though I still think that *La Perdida*, issue No. 1 of *Strange Detective Tales*, and the is-it-or-isn't-it-a-comic submission *Stars, Crosses, & Stripes*, also deserved a little love.)

Holed up in that room in San Diego, there was a palpable sense of responsibility mingling with thrill—we were freakin' Eisner judges!—which is probably the only thing a magazine editor, a comics creator, and a store owner have in common. People continue to ask me in that schadenfreudey kind of way if this experience has made me sick of reading comics. And, to even my surprise, I tell them I'm not. If anything, associating myself with the Eisners did what it's always sought out to do: It gave me more enthusiasm for what this dynamic medium can accomplish.

Robert Randle (product manager, Diamond Comic Distributors)

I felt very privileged to be a part of the judging for the Eisner Awards this year. As an awards program that showcases the very best of the best publications from every aspect of the comics industry, the task of narrowing down an entire year's worth of titles to a handful of finalists was a daunting one. All the judges felt a great deal of responsibility to create a fair list of strong candidates, and I feel this group was well suited to the task. Every judge was astoundingly knowledgeable and well read, with excellent taste and objective attitudes; even in the few cases where there were differences of opinion, we managed to come to amicable solutions with which everyone was satisfied. I feel confident that this list is an accurate cross section of the industry's best this year, and am thrilled to have been a part of it.

Robert Scott (owner, Comikaze, San Diego)

As someone whose livelihood depends on the sales of comics and graphic novels, I considered it both an honor and a privilege to be able to participate in the nom-

ination of the 2006 Eisner Awards. I cannot think of anything more important than the recognition and celebration of comics as legitimate literary art form and am unaware of any other instance where all comics—web and print, independent and mainstream, black/white and color, fiction and nonfiction—all appear for consideration as equals.

With the nominees chosen by industry proxy, no agenda can exist and no votes can be bought or coerced. My retailer-colored views were tempered by the views from a small press creator/publisher, a mainstream magazine editor, an Internet comics columnist, and a representative of the largest U.S. comics distributor. While we all had strong feelings driven by personal and professional experiences, I was inspired to see that despite any differences of opinion, our shared love for the medium led us all to question, learn, and push beyond the boundaries of our traditional comfort zones.

I left the experience invigorated by the breadth and quality of the submitted work. Despite the efforts in my store to offer one of the most diverse selections of comics and graphic novels anywhere, I was surprised and excited to see that there are still more good works to be discovered from creators and publishers, new and old. I hope that as you look at our selections, you will find yourself both murmuring agreement as well as intrigued to seek out those titles that are not yet familiar to you. Thank you to Jackie Estrada, to Comic-Con International, and to the man who despite his passing is still very much with us today, Will Eisner, for making it possible for me to be part of this, the greatest celebration of the spirit of comics, The Eisner Awards.

2006 ATTENDING PROFESSIONALS

Comic-Con Presents the Largest Gathering of Industry Pros in the Country!

The following professionals from comics, films, animation, and related pop culture fields had signed up to attend Comic-Con 2006, as of press time for this Update. Keep in mind that many pros appear at Comic-Con under the auspices of their publishers; if you want to know whether a particular pro is at the show, you may want to inquire at the publisher's booth.

- A**
Marwan Abderrazzaq
Ted Abenheim
Peter Abrahamson
Albert Acosta
Ted Adams
Attila Adorjany
Vernon Aguilar
Irma Ahmed
Simone Airoidi
Jennifer Albrecht
Jude Albright
Aaron Alexovich
David Allen
Aaron Allston
Alex Almaguer
Noir Amador
Gary Amaro
Lopan Amor
Mike Amron
Thom Ang
Ari Arad
Erik Arreaga
Edward Artinian
Adrian Askarieh
Mark Askwith
Barry Atkinson
- B**
Gabriel Ba
Tom Bacho
Nathan Baertsch
Corey Baham
Kirsten Baldock
Frank Balkin
Matt Ballesteros
Christer Baluyot
Tony Bancroft
Mel Bangasan
Troy Bargatze
Glenn Barnes
Dell Barras
James Barron
Thomas Baxa
David Baxter
Wayne Beach
Jerry Beck
Christy Beckert
Dennis Beckstrom
Adam Beechen
Tim Beedle
Sara Beeves
Mary Bellamy
Dori Belmont
Erik Benson
David Berge
Anne Bernstein
Russell Binder
Chris Blackwood
Bill Blair
Howard Bliss
Paula Block
Blond
- Phil Bloom
Joseph Boeing
Anna Boersig
Craig Boldman
Stephen Borasch
Josh Boulet
Malcolm Bourne
Gregory Boychuk
Andrew Boyd
Megan Brain
Jay Brandenburg
Emerald Branton-Bond
Jody Braun
Eloy Bravo
Michael Brennan
Jeffrey Breslauer
David Brin
Spencer Brinkerhoff
Brett Brinson
Jared Brodie
Jim Brooks
Mat Broome
Julie Brown
Nicole Brune
Giulia Brusco
Eric Bryan
John Budano
Leslie Buhler
Roy Burdine
Paul Brorows
Scott Burton
John Butler
Nan Butler-Beckstrom
Adam Byrne
Laura Bystrom
- C**
Dominick Cabalo
Ricardo Cachovua
Glen Cadigan
Daryl Cagle
Keith Calder
Peter Calloway
Serapio Calm
Mike Camarillo
Eric Campos
Stephen Candell
Eric Canete
April Cano
Christopher Canole
Connie Canseco
Joe Caporale
Philip Carbonaro
Robert Cardoso
Christopher Carey
Annie Carlson
Frank Caruso
Roberto Casale
Matt Case
Joe Casey
Rob Casteel
John Cawley
Jason Chalker
- Chip Chalmers
Ron Chan
Lisa Chase
Alina Chau
Richard Chavez
Jesse Cheek
Kevin Chen
Hong Cheng
Nathan H. Chew
David Chlystek
Fabian Chow
John Christensen
Eric Chu
Yuki Chung
Miguel Cima
Leif Clark
Cornnell Clarke
William Clausen
Caleb Cleveland
Becky Cloonan
Ryan Cody
Casey Coffey
Kevin Colden
Chadd B. Cole
Don Pedro Colley
Jeremy Collins
Ryan Colucci
Keith Conroy
Christopher Cook
Tim Coolidge
Mark Coon
Chris Cooper
Lisa Corbin
Joe Corroney
Fernando Costa
Dan Cote
David Cotelessa
Erik Courtney
Ed Cox
Steven Cragg
Gregg Crockett
Alexis Cruz
Carlos Jose Cruz-Aguilera
Emilio Cuesta
Gilbert Cuevas
Cynthia Cummins
Jesse G. Cunningham
Erik Cyree
- D**
Mario D'Anna
Neil D'Monte
Kyle Dakota
Ben Dale
Joseph M. Damon
Monica Daniel
Kameron Daoodi
Steven Darancette
Arthur Datangel
Sue Dawe
Magdiel De Leon
Alex De Luca
Aaron De Orive
- Scot De Pedro
Roman de Salvo
Donald Dean
Chris Deboda
Ryan Degard
Louie Del Carmen
George DeLorenzo
Thoma Denmark
Shannon Denton
Mark Desalvo
Rick Detorie
Sean Dicken
Andrew Dickman
Michael Diederich
Greg DiMase
Bill Dinardo
Huy Dinh
Paul Dini
Garrick Dion
Albert Directo
Nicholas Doan
Loki Dolza
Kevin Dooley
James Dornoff
Mark Doublin
Darlene Douthit
Jason Dube
Michelle Dudas
Vera Duffy
John Dugan
Shawn Duggins
Denise Dumars
Kieron Dwyer
Suzy Dyer
John Dymer
- E**
Win Eckert
Gigi Edgley
Cory Edwards
Michael Egbert
Bob Eggleton
Bernhard Eichholz
Jeff Elden
Eric Elder
Erik Elizarrez
John Ellis
Natasha Eloi
Jim Emmerson
Baron Engel
Jack Enyart
Sandra Equihua
Terry Erdmann
Eric Espejo
Greg Espinoza
Johnnie Espiritu
Dublin Evans
Jason Evaristo
- F**
Lance Falk
Xou Fang
Maryfer Farrera
John Fasano
- Darcy Fedorchuk
Kevin Feige
Todd Fellows
Mitchell Ferm
Sean Fernald
Stephanie Fernandez
Nicholas Filippi
Joshua Fine
James Fino
Christi Fischer
Colin Fix
Anne Fix
Gary Fixler
Peter Flanagan
Joseph Fleming
Paul Fletcher
Joe Flood
John Flynn
Kristi Fojtik
Tom Ford
Frank Forte
Matt Fraction
Ramona Fradon
Robert Frank
David Franklin
Stuart Fraser
Manzano Frederic
Doug Freeman
Derek Fridolfs
Mike Friedrich
Nate Funaro
Paul Fusco
- G**
Dana Gabbard
Austin Gage
Raymund Gallardo
Randy Gallegos
Jim Gallagher
Pier Gallo
Mark Garabedian
Andre Garcia
Frederick Gardner
Kathy Garver
Dan Gates
Scott Gearin
John Gebbia
Grant Geissman
John Gervais
Ford Gilmore
Heather Glassberg
Chris Gleason
Brian Goehring
Ellen Goldsmith-Vein
Douglas Goldstein
Robert Gomez
Chris Gooboian
Kelly Goodine
Maue Gostave
Lia Graf
Taylor Grant
Lennie Graves
Rodel Gravo
- Douglas Gray
Kevin Grazer
Carl Greenblatt
Rick Greene
Amber Greenlee
Kevin Greivoux
Jason Grode
Jared Guenther
Brad Guigar
Jorge Gutierrez
- H**
Steve Haas
Jennifer Hachigian
Melinda Hage
Erin Haggerty
Joshua Hagler
John Hahn
Joe Haidar
James Hakola
Matt Haley
Thomas Hall
Scott Hamby
Rick Hamilton
Kenneth Hamlin
Ronald Hampton
Robert Hanon
Christina "Smudge" Hanson
Greg Hardin
Gabriel Hardman
Katy Hargrove
Eric Harms
Bob Harper
Robert Harrington
Arlene Harris
David Hartman
Juli Hashiguchi
Jon Hastings
Patrick Hatfield
Bryon Havranek
Sam Hayes
Clare Haythornthwaite
Albie Hecht
Josh Heenan
Tabitha Heidkamp
Rebecca Heineman
Dale Hendrickson
Mark Henry
Eric Henze
Jeanie Henger
Ingrid Hernandez
Phillip Hester
Jessica Hickman
Christopher Hicks
Anthony Higgins
Jonathan Hill
Seth Hippen
Louis Hirshorn
Garrett Ho
Matt Hollingsworth
Matt Holly
John Hom
James Hong

David Hopkins
Kevin Hopps
Brian Horton
Steve Hough
Larry Houston
John Howard
Kirsti Howell
Michael Huang
Jerry Huber
Brian Huckeba
Paul Hungerford
Dartayous Hunter
Ethan Hurd
Jonathan Hussey
Eric Hutchinson

I
Kenneth Ibrahim
Cynthia Ignacio
Wendy Ikeguchi
Harbell Illustre
Bob Ingersoll
Cindy Irwin
Marty Isenberg
Tatsuya Ishida
Elizabeth Ito

J
Collin Jacques
Alexander Jaeger
Robert James
Alfred Jean
Aubree Jefchak
Herbert Jefferson
Gregory Jein
Dave Jerrard
Dan Jevons
Barbara Johnson
J. Lynn Johnston
Clifford Jomoad
Angie Jones
Michael Juarez
Christopher Judge

K
Rachel Kadushin
Lincoln Kamm
Julie Kane-Ritsch
Patrick Kapera
Sebastian Kapijimpanga
Annie Kaprelian
Ron Karkoska
David Karoll
Mike Kazaleh
David Kebo
Jim Keegan
Indigo Kelleigh
Joe Kelly
Ian Kerner
Jodi Kershner
Vin Khommarath
Scott Kilburn
Carol Kim
Jungja Kim-Wolf
Bert Kimura
Steve Kindernay
Charlie Kirchoff
Shawn Kirkham
John Kirkpatrick
Steven Kiwus
Scott Klein
Jeff Kline
Harry Kloor
Chris Knight
Ronak Kordestani
Kat Kosmala
Jeremy Kove

Kat Koziar
Kyla Kraman
Scott Kramer
Earl Kress
George Krstic
JT Krul
Brandon Kruse
Richard Krzemien
Cristyn Kuhnke
Jon Kurohara
Kevin Kutchaver
Craig Kyle

L
Don Lacy
Ray Lago
Dat Lam
Michelle Lander
Katie Landfear
Kevin LaNeave
Jerry Langford
Batton Lash
Lynn Lau
David Lea
Brian Leake
Jared LeBoff
Chong Lee
Daniel Legg
Richard Leibowitz
Peter Lenkov
Jim Lennox
Alexander Leung
Stephen Lewis
Ron Lim
John Lin
Josh Ling
Anthony Lioi
Anthony Liu
Bob Lizarraga
Marlene Lloret
Francis Lombard
Christopher Long
David Lonteen
Damien Lopez
Dean Lorey
Chuck Loridans
Darion Lowenstein
Michael Loya
Cheng Lu
Gia Luc
Michael Ludy
Alexander Lugo
Jim Lujan
Ailen Lujo
Steve Lukas
Marco Lupoi
Rachel Lutrell

M
Rare Macapayag
Axel Machain
Cam MacMillan
Jim MacQuarrie
Bruce MacRae
Tom Madigan
Rebecca Majoros
Sandra Mak
Jason Makiaris
Barbara Malley
Dennis Mallonee
Larry Moss
Ethan Malykont
Eugene Mandelcorn
Richard Manginsay
Kelsey Mann
Greg Mannino

Antran Manoogian
Karen Manzel
Lucas Marangon
Anthony Marinelli
Barbara Marker
Jay Marks
Thom Mars
Pete Marshall
Steven Martin
Cynthia Martin
Gonzalo Martinez
Mark Masterson
Lesley Mathieson
John Mathot
Gramm Matthew
Todd Maugh
Bill Maus
Mark Maxey
Monica Maxfield
Eric McAvoey
George McClements
Doug McCoy
Derek McCulloch
Bryce McDougall
Ron McFee
Carol McGreal
Peter McHugh
Libby McInerney
Dave McKean
Scott McMahon
Darrell McNeil
Brad McQuaid
Lawrence McQuaide
Brian McQuery
Andre Medina
Kinn Melby
Kelly Mellings
Dan Membiola
Carlos Mendez
Brad Mengel
Jeff Merghart
Mark Merlino
Ken Meyer
Matt Micone
Tone Milazzo
Bob Miller
John Milton Branton
R.J. Mino
Virgil Mirano
Carlos Misenas
Gina Misiroglu
Tom Misuraca
Debby Mitchell
Bret Mixon
Lee Moder
Jennifer Moeller
Nur Mohammed
Saiful Mokhtar
Paul Molnar
Peter Momson
Zac Moncrief
Cynthia Monter
Lauren Montgomery
Fabio Moon
Jim Moore
Hugo Morales
Adrian Mosco
Phillip Mosness
Francis Moss
Marc Mostman
William Mouro
Erik Moxley
Lee Moyer
Shannon Muir

Nick Munford
Ricardo Munoz
Bill Murphy
Anthony Musiala
Mike Musteric
Jon Muth
Aaron Myers
Leland Myrick

N
Karen Nakashima
David Nakayama
Joseph Namsinh
Kristian Navant
Richard Nelson
Malane Newman
Trevor Nielson
Chris Norpchen
Phyllis Novin
Eric Nunes

O
Brian Ofcacek
Jamie Oliff
Tammy Olsen
Kris Oprisko
Phil Ortiz
Daniel Owen
Ira Owens

P
Jorge Pacheco
Christopher Painter
Shawn Palmer
Rob Pardo
Andy Park
Brian Pata
Michael Payne
Oliver Pearce
Jennifer Pelphrey
Dan Peraza
Bryan Petyan
Nate Piekos
Penel Pierre
Will Pilgrim
Kathy Pillsbury
Jon Pitcher
Caroyn Plumb
Daniel Podschadel
Rk Post
Megan Powers
Tom Price
Heather Pritchett
Wayne Pygram

Q
John Quinn

R
Carl Raggio
Rain Ramos
Andrew Ramsammy
Dean Rasmussen
Francis Raval
Amanda Raymond
Stuart Rees
Nicholas Reid
Larry Renac
Kathryn Renta
Fred Reyes
Randy Reynaldo
Matthew Reynolds
Shawn Richter
Eugene Rizzardi
Chris Robertson
Alex Robinson
Enrique Robledo
Eugene Roddenberry
Sean Rodrigues

David Rodriguez
Eric Rollman
Daniel Rosen
Bob Roth
Greg Rucka
Luis Ruiz
Ricci Rukavina
Tracy Russell
Greg Ruth
Christopher Rutkowski
Christopher Ryan

S
Scott Saavedra
Stan Sakai
Sandi Salina
David Salter
Chris Samnee
Stephen Sandoval
Scott Sava
Robert Schechter
Brian Schirmer
Chris Schlerf
Rick Schmitz
David Schwartz
Nicola Scott
Eric Searleman
Frankie Serna
David Settlow
Reuben Shah
Michael Shanks
Eric Shanower
Chad Shattuck
Hameed Shaukat
Mickie Shaw
Kevin Paul Shaw
Broden
Jeff Shelly
Jenny Shen
Mike Shepherd-Moscoe
Tom Sheppard
Shawn Sheridan
Joe Shoopack
David Siegel
Sonny Sien
Robert Silva
Cliff Simon
Brent Simons
Eliot Sirota
Lawndey Skaite
Robert Skir
John Small
Andy Smith
Lawrence Snelly
Shane Sowell
Allen Spiegel
Mark Spieller
Robert Spina
Serge Sretschinsky
John Staats
Caroline Stack
Jonathan Stagnaro
David Stanworth
Alison Star Locke
Josh Steadman
William H. Stoddard
James Strader
Christopher Summers
Xandy Sussan
Gerry Swanson
Jefferson Swycaffer
Phelan Sykes

T
Eric Tan
Susan Tardif

Craig Tate
B.K. Taylor
Jessica Teach
Heather Theurer
Rich Thigpen
Ben Thompson
Leila Tilghman
Kirk Tingblad
Bonnie To De Muth
Todd Tochioka
Kuni Tomita
Robert Treat
Eddie Trigueros
Charlie Trotman
Francis Tsai
Aristomenis Tsirbas
Lani Tupu
Rich Tuzon
Teague Tyselling
Tim Underwood

U
Chris Ure
Neil Uyetake
Pedro Valdez

V
Darrell Van Citters
Cyril Van Der Haegen
Brad Vancata
Tony Verdini
Josh Viers
Giancarlo Volpe

W
Brooks Wachtel
Mark Walton
Matthew Ward
Ted Washington
Ian Wasselek
Euralis Weekes
Joshua Weide
Phil Weinstein
John Weisgerber
Vic Wertz
Brad West
Alexander Whang
Erika Whistler
Tara Whitaker
Anastasia Wilcox
Chris Wiler
Alan Williams
William Wilson
Joe Wiseman
Simon Wong
Mike Worley
Scott Wright
Bernie Wrightson
Bob Wu

Y
Tomihiro Yamaguchi
Aaron Yamamoto
Chris Yambar
Daphne Yap
Andrew Yasgar
David Yee
Tsz Yeung
James Young

Z
Robert Zailo
Gregory J. Zamlich
Adrian Zamudio
Mario Zavala

WORTH THEIR "

Comic-Con Attendees Hit the



Each year, Comic-Con attendees have a treasure trove of exclusive items waiting for them in the Exhibit Hall. These are limited-edition exclusive items offered by the companies, not by Comic-Con. Please visit the company booths and websites for additional details on availability. Here's a preview of just some of this year's exclusives!

STAR TREK MANIA!

In honor of the 40th anniversary of the original *Star Trek* TV series, Diamond Select Toys, along with their retail partners, is offering a series of cool action figures based on the fan-favorite "Mirror, Mirror" episode. "Mirror, Mirror Sulu" will be available from the Action Figure Xpress booth; McCoy from the New Force booth; Chekov at the Entertainment Earth booth; and Uhura from the Diamond Select Toys booth. (C)

In addition, DST offers the deluxe Star Trek Captain Kirk and Command Chair from "Where No Man Has Gone Before"! Featuring an exclusive action figure of Captain James T. Kirk, this set is based on *Star Trek's* second pilot episode and incorporates the tiniest details, from the uniform to the armrest buttons. Packaged in a deluxe window box. (D)

OTHER COOL STUFF!

In addition to the "Mirror, Mirror" Sulu figure, Action Figure Xpress will offer an exclusive "Storm Shadow

vs Optimus Prime" statue based on the Image comic cover (limited to 250 pieces). And from NECA's *Masters of the Universe* line comes this beautiful "Sorceress" repainted in her classic colors. (A)

In conjunction with DST, Action Figure Xpress is also offering an exclusive *Shanna the She-Devil* bust, sculpted by Sam Greenwell and strictly limited to 1000 pieces. It features a hand-numbered base with matching box and Certificate of Authenticity. (B)

Funko is offering 30 exclusives at this year's Comic-Con! Pictured are the Scooby Doo Glow in the Dark Bobble-head (limited to 480 pieces) (J), the Charlie Brown Red Shirt and Orange Shirt Bobble-Head (limited to 240 pieces each) (K), and this great series devoted to everyone's favorite cartoon sailor: Popeye, Brutus, Wimpy, Olive Oyl, Sweet Pea, and the Jeep—the Black and White Series of Bobble-heads (limited to 480 of each character) (M). Plus look for the Comic Book Guy Bobble-head from *The Simpsons*, Count Chocula and Frankenberry Bobble Racing Cars that Glow in the Dark, and a Stewie (from *Family Guy*) 12-inch Glowing Bobble bank with sound!

Entertainment Earth offers the exclusive "Mirror, Mirror" Chekov figure and this amazing *Star Wars*

WANT' IN GOLD!

Jackpot with Exclusive Items!



Poster Sculpture (G). Taking Howard Chaykin's original poster design, which sold for \$1 back in 1976 at Comic-Con—30 years ago!—Code 3's expert sculptors created this resin 3D sculpture, which leaps off the page. Limited to 1,976 pieces, this amazing collectible has light sabers ignited and guns blazing!

Sideshow Collectibles has a whole bushel basket full of great exclusives for this year's Comic-Con, starting with the "Darth Vader Sith Apprentice" 12-inch figure (E). This Comic-Con version of the Anakin Skywalker figure reveals Anakin at his most malevolent, with pale skin and fiery Sith eyes. The figure includes an all-new lava droid base, and each figure is packaged in a red-themed *Lords of the Sith* box!

• The "Scorpion Tail" Rabbit evolved into an exquisitely crafted polystone figure from one of the little doodles that artist Michel Gagné created while making fun of his friend's own rabbit sketch. Hand-cast and hand-painted, the "Evil Grin" Rabbit is the sixth in the series, and limited to only 500 pieces (L). The "Freddy Kreuger-Dream Warriors" features the classic horror icon based on his monstrous appearance in *Dream Warriors*. (I)

• The "Dr. Doom Marvel Archive" set includes enchanted weapons, high-tech armor, and adamantium laced skeletons—just some of the unique items that are wielded by the denizens of the Marvel

Universe (F). Sideshow Collectibles brings these iconic accessories to our universe with a line of miniature replicas, depicting the most memorable items used by the Earth's mightiest heroes and most infamous villains.

• The "Lady Sham" statue is a faithful translation of Ashley Wood's delightfully offbeat artwork from the *Popbot* series (H). Each piece is cast in high-quality polystone, hand finished and hand painted to exacting standards, and finished with a printed base that includes the hand-numbered edition. Lady Sham is packaged in a durable molded foam interior, with a beautiful display box featuring Ashley Wood's artwork. Limited to only 250 pieces worldwide!

This is just a quick look at some of the many collectible exclusives premiering at Comic-Con this year. We know you want this stuff (so do we!), but slow down and take a deep breath. Comic-Con's primary concern is for the safety of our attendees, not to mention crowd control, and because of that, exhibitors are not always allowed to sell exclusives on a "first-come, first-served" basis. We recommend before coming to Comic-Con you visit www.comic-con.org for a more detailed list of exclusives and info on the exhibitors offering them. You can also check out the exhibitors' websites for more info on their exclusives. Some may offer pre-ordering online.

PREVIEW NIGHT IS A DREAM COME TRUE!

Early Access to Exhibit Hall a Big Hit with Attendees!

It's every fan's dream. A giant Exhibit Hall filled with the absolute greatest in comics and pop culture merchandise. And you get in early! And at Comic-Con, that dream is a reality! More and more fans are opting for the four-day membership package that gets them into Preview Night on **Wednesday, July 19, from 6:00 PM to 9:00 PM**. Preview Night is open *only* to pre-registered four-day members and industry professionals. There will be no onsite registration available during Preview Night, so you have to act NOW to be a part of it. Visit www.comic-con.org to register online, or use the multi-purpose form on page 53 to pre-register for all four days!

EVERYBODY LOVES FREEBIES

Giant Freebie Table One of the First Stops for Many Comic-Con Fans!

Pack that extra giant tote bag, because you'll be needing it! You'll find posters, buttons, flyers, videos, T-shirts, imprinted bags, comics, and other great treasures on the giant Freebie Table located in the Sails Pavilion upstairs in the Convention Center. New items and special giveaways are constantly added throughout the weekend, so check back often. You never know what may show up! You'll also find massive amounts of free stuff throughout the Exhibit Hall. The Freebie Table and the Exhibit Hall are open 10:00 AM to 7:00 PM Thursday through Saturday, and 10:00 AM to 5:00 PM Sunday.

Everyone—from Stormtroopers to little kids—loves the Freebie Tables!



WE BUILT THIS CITY...

Comic-Con's Giant Exhibit Hall Features a Treasure Trove of Incredible Stuff!

Like Brigadoon, the fabled city that rises out of the mists once a century, Comic-Con's Exhibit Hall—measuring over 460,000 square feet, the equivalent of almost 10 football fields laid side by side—appears as if by magic for only four days each year, presenting the greatest pop culture shopping center on the continent, if not the world.

It starts with comics. Nowhere else will you find a gathering of comics publishers like this: all of the major companies along with the most popular creators. Add to that an incredible selection of Golden, Silver, and Modern Age comics; graphic novels; indie and small press comics; comics collectibles; original art; sketches from artists; one-of-a-kind items; prints; and more. Anime and manga also occupy large portions of the floor. Plus, there are veritable bookstores on the floor, featuring art books, books on comics history, illustration and illustrators—you name it, there's probably a book on it at Comic-Con! And don't miss the pavilions dedicated illustration and fantasy art, complemented by some of the biggest publishers in the science fiction and fantasy field.

Also on the Exhibit Hall floor, you'll find toy companies offering exclusive items and sneak peeks at upcoming products.. The movie and television industries are also well represented, with studio booths showcasing upcoming films and TV shows, not to mention exhibitors selling movie memorabilia from around the world. And that's not the end of the rainbow. Comic-Con's Exhibit Hall includes sculpture, jewelry, costumes, DVDs, stuffed figures, incredible handmade items, and much, much more.

And then there's Artists' Alley, featuring one of the greatest collections of industry pros in the country. All these artists will be selling original art, limited-edition sketchbooks, sketches, and more. It's a great place to meet some of your favorite creators.

It's all here—a pop culture shopper's paradise. But it's only here for four days . . . and then it disappears again for another year.

For a complete list of exhibitors—much too long to print here—visit www.comic-con.org and click on the "Exhibitors" link.

ARTISTS' ALLEY

The following artists are slated to be in Artists' Alley, as of this Update's press time. A section of Artists' Alley will also be devoted to tables for some of the CCI special guests.

Jason Alexander
Rob Alexander
Gary Amaro
Brent Anderson
Michael Bair
David Barron
Moose Baumann
Scott Beaderstadt
Scott Benefiel
Ryan Benjamin
Lee Bernejo
Patrick Block
Shelly Block
Tim Bradstreet

Ron Brown
James Bryson
Matt Busch
Buzz
Zander Cannon
Tony Caputo
Sergio Cariello
Claudio Castelli
Tommy Castillo
Paul Chadwick
Alan Clark
Matthew Clark
Tommy Coker
Joe Corroneo
Dave Crosland
Cynthia Cummins
Kevin Dart
Walt Davis
Sue Dawe
Thomas Denmark
Frank Dixon
Jan Duursuma
Randy Emberlin

Glenn Fabry
Jason Felix
Jon Foster
Tom Fowler
Ramona Fradon
Otis Frampton
Rich Friend
Randy Gallegos
Dave Garcia
Ale Garza
Rick Geary
Patrick Gleason
Grant Gould
D. Alexander Gregory
Chris Giarusso
Sam Glanzman
Mick Gray
Peter Gross
Rebecca Guay
Paul Guinan
Paul Gutierrez
Bo Hampton
Tony Harris

Russ Heath
Gabe Hernandez
Tom Hodges
Sandra Hope
Adam Hughes
Jeremy Jarvis
Eric Joyner
Dave Johnson
Drew Johnson
Joe Jusko
Leonard Kirk
Scott Kollins
Jason Kruse
Peter Kuper
Jim Lee
Steve Lieber
Henry Liao
Mike Lilly
Ron Lim
Barbara Marker
Gary Martin
Randy Martinez
Theresa Mather
Warren Mahy
Ken Meyer Jr.
Monte Moore
Jeff Moy
Phil Moy

Jon Boy Meyers
Terese Nielsen
Tom Nguyen
Steve Oatney
Jason Palmer
Jeff Parker
Dan Parsons
James Pascoe
Ken Penders
Joe Phillips
Whilce Portacio
R. K. Post
Ron Randall
Jordan Raskin
Bill Reinhold
Darrel Riche
Robert Roach
Jerry Robinson
Roger Robinson
Ed Roeder
Brian Rood
Duncan Rouleau
Paul Ryan
Michael Ryan
Stuart Sayger
Alex Saviuk
Jarrod Schiflett
Brandon Schiflett

Gregg Schigiel
Dave Seeley
Terry Shoemaker
Howard Simpson
Nigel Slade
Cat Staggs
Mike Stufin
Arthur Suydam
Phillip Tan
Mark Texiera
Ben Thompson
Heather Theurer
Jerry Vanderstelt
Matt Wagner
Russell Walks
Sean Wang
Chad Michael Ward
Kevin Wasden
John Watkins-Chow
Chuck Wojtkiewicz
Marc Wolfe
Pete Woods
Rebecca Woods
Eric Wight
Marv Wolfman
Bernie Wrightson
Thomas Yeates

THE ART SHOW

FIND THAT SPECIAL TREASURE!

Comic-Con's Art Show Showcases Amazing Art

Comic-Con's Art Show is the perfect place to find that special one-of-a-kind, can't-live-without item. Whether you're looking for a piece of original art, jewelry, sculpture, or even something more unusual, such as a puppet or a mask, the Art Show is a one-stop shop that houses an eclectic and often beautiful selection of art-oriented items.

Located in the Sails Pavilion, near both the Registration Area and the Freebie Tables, the Art Show contains original works by both amateurs and professionals. It also displays the nominated books and comics for the Will Eisner Comic Industry Awards and houses a special display devoted to members of the Will Eisner Hall of Fame.

Many of the original pieces displayed by artists are for sale by silent or voice auction. Some pieces are marked for quick sale. Bidder numbers and art show information can be obtained from the administration table inside the Art Show. You must be 18 years of age and have legal identification to purchase artwork, and payments may be made with cash, check, Visa, or MasterCard.

Information on entering the Art Show, including all necessary forms, is available at www.comic-con.org. The first date for issuing artist numbers was May 1. The deadline for entry before the convention is June 30. Samples of the art must be sent in with the application and payment for display space. Walk-in reservations at the Art Show are on a first-come, first-served basis, if space is still available. Mail-in art is accepted according to the conditions stated in the Art Show Rules. You can also check the appropriate box under "Need info?" on the Multi-purpose Form on page 53 to have Art Show information sent to you.

ART AUCTION

OFFERS ORIGINALS BY TOP ARTISTS

Comic-Con's Incredible Gathering of Talent Brings Out Their Best

The annual Art Auction is your chance to watch some of the best artists in the industry create original art right before your eyes! And believe it or not, you can purchase one of these unique pieces and take it home!

Best of all, it's for a great cause. Among the beneficiaries of the Art Auction proceeds are the Disabled Services Department and Artists' Alley. As a nonprofit organization, Comic-Con is committed to making the convention an enjoyable event for all attendees. By actively promoting access for all those with special needs and providing deaf interpreters for hearing-impaired members, Comic-Con guarantees an even wider audience who can appreciate all that comics and pop culture have to offer. The Art Auction helps to defray the costs of these services as well as the costs of Artists' Alley, where space is provided at no cost to the greatest gathering of industry pros in the country!

The Art Auction is located near Artists' Alley. Auction times are Saturday, July 22 at 2:00 PM and Sunday, July 23 at 10:00 AM and 2:00 PM. Check your onsite Events Guide for the exact location, and visit often during Comic-Con. You never know—you might see a masterpiece in the making!

PORTFOLIO REVIEW

THE KEYS TO THE KINGDOM

Many Attendees Come Looking For That Big Break

Many people come to Comic-Con each year for the sole purpose of breaking into one of the many art-oriented industries the event showcases. The Portfolio Review area, located in the Sails Pavilion adjacent to the Autograph Area, regularly features companies looking for new, fresh artists. As of press time, some of the companies that have requested space in this area are McFarlane Toys, QEW Publishing, Visionary Comics Studios, and Platinum Studios. A complete schedule of companies participating in Portfolio Review will be published in the onsite Events Guide and on www.comic-con.org as we get closer to the event. Please note: you cannot schedule a session in advance. You must do that onsite.



Did he get the job or not? We don't know, but bring your portfolio with you to Comic-Con 2006. You could be comics' next superstar!

Each year, comic book inker/artist/writer **Andrew Pepoy** (www.pepoy.com) runs a "Professional Networking Seminar" on Thursday. This event is geared to help you make the most of your Comic-Con time and to help you better understand how important networking is. Last year we asked Andrew for his advice on putting together a first-class portfolio and presentation. Here are his top points, with some new notes for this year:

1. Be prepared. Make sure that what you're showing the reviewers is prepared and ready to go, because you're not going to have a whole lot of time.

2. Keep it neat. Having a portfolio helps. It doesn't have to be expensive, just something you can easily lay in front of an editor or art director.

3. Start at the top. Place your best pieces up front; if they want to see more, have a few extra pieces, but don't overwhelm them.

4. Okay? No way! Don't show stuff you think is just okay. Only show the best. There's no real magic number for how many pieces, but they'll be able to

tell the quality of your work from four to seven good pages. If they want to see more, they'll ask.

5. Show variety. Don't show just action scenes. Have people walking down the street, traffic, buildings, etc. Show that you can do something other than fight sequences.

6. Make it "to go." Have a sample packet with a cover letter and business card so that if the editor shows interest, you can leave that with him or her. The editor will remember you, and you've also left him or her a way to get back to you. If it's going well, ask the person for his or her card.

7. Network 24/7. Talk to the people around you; find out what kind of luck they've had at other reviews. Trade suggestions and swap cards. You never know where that tip is going to come from that lands you a job.

8. Be polite. No matter how wrong or harsh you think the reviewer is, don't argue. Be courteous and professional. Thank the person for his or her time and just go on to what will hope fully be a more positive experience with the next editor.

BRING THE KIDS!

Babysitting Is Child's Play with KiddieCorp's Child Care at Comic-Con

If you have the kind of restless toddlers who have yet to gain an appreciation for the finer nuances of comic book storytelling or who don't have the patience to sit through an all-day movie-fest in Hall H, we have the solution for you.

Relax . . . KiddieCorp is here.

A long-time presence at Comic-Con International, KiddieCorp is committed to providing your children with a comfortable, safe, and happy experience. They provide age-appropriate activities that include daily themes, arts and crafts, group games, music and motion, board games, story time, dramatic play, and much more. You'll be tempted to stay yourself, but you'll probably opt to dive into that long box of comics down in the Exhibit Hall.

KiddieCorp provides snacks and beverages, but parents must supply all meals, as well as diapers, baby formula, and a change of clothes if necessary.

KiddieCorp's hours fit the daytime Comic-Con schedule:

Wednesday – 6:00 PM to 9:00 PM

Thursday through Saturday – 10:00 AM to 7:00 PM

Sunday – 10:00 AM to 5:00 PM

KiddieCorp's fees are also kind to your pocketbook: Children 6 months to 2 years: \$9 per hour if they are pre-registered, \$11 per hour if registered onsite; children 3–12 years: \$7 per hour if they are pre-registered, \$9 per hour if registered onsite.



To enroll a young one in this program you must fill out a childcare registration form and a childcare consent form. You can obtain these forms through the Comic-Con office,

on the website www.comic-con.org, or directly from the KiddieCorp program manager at 858-455-1718 or comic@kiddiecorp.com.

ATTENDING WITH SPECIAL NEEDS?

Comic-Con's Disabled Services Department Can Help!

The Disabled Services Department has a longstanding tradition of assisting attendees with special needs so that they can fully enjoy themselves at Comic-Con International. The department's friendly volunteers provide:

- A rest area for the disabled, the elderly, expectant mothers, and parents with small infants.
- An enclosed nursing area for mothers with infants.
- Runners to go upstairs and register your membership if you are unable to wait in line.
- Cold storage of medications.
- Wheelchairs for the mobility impaired, which are available for loan in two- to three-hour increments, on a first-come, first-served basis; simply present your photo ID and a \$20 cash deposit.
- Assistance with special limited seating for programming events and the Masquerade. Please

read the onsite Events Guide and plan your day accordingly. Seating cannot be guaranteed for any event, and last-minute notifications will not enable Disabled Services to provide you with seating. Programming rooms fill up quickly and all seating is on a first-come, first-served basis. Special autograph sessions are always limited to the first 100 to 200 people in line; you can make arrangements to have someone with your group save a spot in line for you. Just like any other attendee at CCI, this is on a limited basis and again is first come, first served. Comic-Con cannot guarantee any seating, autographs, or giveaways.

- American Sign Language interpreters for the hearing-impaired at large panels and the Masquerade.

WHERE: Disabled Services is located in the Convention Center lobby, in front of Hall A.

WHEN: 8:00 AM to 7:00 PM Thursday and Friday
8:00 AM to 7:30 PM Saturday
9:00 AM to 5:00 PM Sunday

BE PART OF COMIC-CON!

Volunteers Gain Behind-the-Scenes Look and Valuable Experience

You can be a part of Comic-Con! We're always looking for more than a few good men and women to help out. Comic-Con's continued success is due to the hard work of people who volunteer their time and efforts, both at the show and during the rest of the year. Here's a quick and easy rundown of what Comic-Con is looking for. Don't be shy!

How old do I have to be?

You must be 16 or older to volunteer.

If I am a minor, do I need parental consent?

Yes, minors 16–17 must have a parent/guardian fill out the parental consent form, which is included with the volunteer form, and must either mail or fax it in before the show or bring it with them when they check in at the Volunteer Desk onsite.

How do I sign up?

You can download the volunteer form at www.comic-con.org or e-mail volunteers@comic-con.org to request that a form be mailed or faxed to you or that a PDF be e-mailed. Or you can send in the multi-purpose form on page 53 and check the "Please send me a volunteer application and information" item. Fax, mail, or e-mail the completed form to us.

When is the volunteer form due?

Pre-reg deadline is June 23, 2006 (mail must be postmarked 6/23). You can still volunteer even if you do not pre-register; just go to the Volunteer Desk in the Lobby onsite during the show.

Why should I pre-register then?

Pre-registered volunteers get

to go to Preview Night, and the check-in process goes much more quickly.

Can I volunteer if I am not a citizen of the USA?

Yes, we welcome volunteers from all over the world.

I can only volunteer one or two days, is that okay?

You can volunteer any number of days. If you do volunteer all four days, you qualify for the not-sold-in-any-store volunteer T-shirt.

How much time do I have to give each day?

We ask that you volunteer up to 3 hours per day.

What types of volunteer tasks are there?

There are 22 departments and literally hundreds of volunteer tasks. No skills are needed to volunteer, as the jobs are mostly simple things like stuffing and handing out bags, helping out in the hospitality suite, being a backstage "ninja" for the masquerade, watching the freebies table and keeping it neat, running errands, lifting and carrying boxes, and so on.

When will I know when my assignment(s) are?

A volunteer is not given an assignment until he or she checks in at the Volunteer desk. At that point staffers will check to see where and what time volunteers are needed that day and give you an assignment based on availability. We do try to accommodate your schedule, so if you want to see a particular panel, we will try to schedule you either before or after that panel, but we can't guarantee anything.

What do I get for volunteering?

By definition, to volunteer means you are giving your time without any expectation of any type of remuneration. You *do* get a badge for each day that you volunteer so that you can move about the Convention Center while on duty, and when you are off duty you are free to enjoy all Comic-Con has to offer. In addition, you get to be a part of the best comics and pop culture convention in the country, you may meet some new friends and, of course, there is that exclusive volunteer T-shirt if you put in enough hours to qualify.

TAKE ADVANTAGE OF OUR HOSPITALITY!

Rest, Munch, and Chat in the Comic-Con Hospitality Suite!

Consider it your own little semi-private oasis at Comic-Con. And while it's true that there is no such thing as a free lunch (your fine dining needs can be better realized in the nearby Gaslamp or Seaport Village), the Con Hospitality Suite offers soft drinks, munchies, and the opportunity to meet your new best friend. It's located in the Manchester Grand Hyatt, near the films room (see the Events Guide for the exact location) and is open from 5:00 PM to 2:00 AM, Thursday through Saturday.

THE EARLY BIRD CATCHES THE PREVIEW NIGHT!

Hurry! Pre-Register Now to Save Money and Be Among the First into the Show!

Pre-registering for Comic-Con couldn't be easier, and for those of you who purchase the full four-day membership there's an added bonus: Wednesday night's Preview Night! That's right, be among the first to enter Comic-Con's massive Exhibit Hall on July 19, and get to shop before everyone else! Onsite registration is also available—but not on Preview Night! Follow the guidelines below to register for Comic-Con 2006.

How does it work?

Your best bet? Register online at www.comic-con.org. It's a quick and easy process and it speeds up getting your badge onsite, too. You'll get a bar code that can be scanned to print your badge once you get to the Convention Center, all you need is your picture ID and your online receipt.

You can also use the Multipurpose Form on page 53. It shows prices, discount cutoff deadlines, and other important information. Fill out the form and fax or mail it in.

What about one-day memberships?

One-day pre-registration memberships are available, but only through the Comic-Con website, www.comic-con.org.

When can I pick up my badge?

Registration hours for Comic-Con 2006 are:

Wednesday, July 19: 3:00 PM to 8:00 PM

Thursday, July 20 through Saturday, July 22: 9:30 AM to 6:00 PM

Sunday, July 23: 9:30 AM to 4:00 PM

What will I need when I arrive?

Bring your confirmation receipt and photo ID to the onsite Registration Area on the Upper Level

of the Convention Center. Go the booths for pre-registered members, where you can pick up your badge, badge holder, Souvenir Book, and Events Guide.

What's the cut-off?

Purchase memberships by June 7 and you'll save \$10 off the at-the-door rate. Can't make that deadline but still want to avoid the lines? Full-price registrations will be accepted until June 21. And as always, pre-registration memberships are transferable or refundable until June 21.

Anything else?

Remember—no memberships are sold on Preview Night (Wednesday, July 19), so only those attendees who have pre-registered for a full four-day membership can gain admittance to this exclusive evening event.

GIVE THE GIFT OF LIFE AT COMIC-CON!

Annual Blood Drive Celebrates 30-Year Anniversary



For the past 30 years, Comic-Con has worked with the San Diego Blood Bank to offer the Robert A. Heinlein Blood Drive at the event. This year's Blood

Drive will take place next door at the Marriott Hotel and Marina on Friday, July 21

and Saturday, July 22 from 9:00 AM

- 6:00 PM and Sunday, July 23 from 10:00

AM - 3:00 PM. The Blood Drive registration booth will

still be located in the Sails Pavilion on the Convention Center's top floor for all your onsite questions and registration before going over to the Marriott.

Please register by 5:00 PM on Friday and Saturday, and 2:00 PM on Sunday. All donors receive a San

Diego Blood Bank t-shirt and goodie bag filled with great stuff contributed by some of Comic-Con's generous exhibitors. In addition, a raffle will also be held for some great high-end items, and you never know what might pop up as a special giveaway. Last year, Diamond Select Toys contributed an exclusive "Spike" action figure from the TV show *Angel* to the first 500 donors. Drawing winners will be posted at 6:00 PM on Friday and Saturday and 3:00 PM on Sunday at the Blood Drive booth in the Sails Pavilion. Please note: only one goodie bag and drawing entry per person.

You can also pre-register to give blood online. Visit www.comic-con.org for a link to the San Diego Blood Bank website to sign up. Make contributing to the Blood Drive part of your annual Comic-Con tradition!



MULTIPURPOSE FORM SAN DIEGO JULY 20-23, 2006

For Pre-registered Membership • Art Show • Masquerade • Volunteers • Disabled Services

If you plan to volunteer, please DO NOT SEND MONEY. Fill out your name and address below and check the volunteer information box.

P.O. Box 128458, San Diego, CA 92112-8458 FAX: 619-414-1022 www.comic-con.org

Full Membership At-the-Door Prices

Adults \$65.00
Juniors (7-16) & Seniors (60+) \$30.00

Only 4-day pre-registered members can attend Preview Night. No onsite registration will be available for Preview Night—only badge pickup for pre-registered full members.

Pre-Registration Prices (check one)

Must be postmarked by JUNE 7, 2006

Adults \$55.00
 Juniors (7-16) & Seniors (60+) \$27.00*

Must be postmarked by JUNE 21, 2006

Adults \$65.00
 Juniors (7-16) & Seniors (60+) \$30.00*

Active Military with ID can pay the Jr/Senior price. This deal does not extend to dependants.

Note: All prices subject to change. *Children under 12 free with PAID adult membership.

Forms postmarked or faxed after June 21, 2006 will NOT BE PROCESSED.

No e-mail registration will be accepted.

Sorry, NO REFUNDS after June 21, 2006.

ONLY ONE MEMBERSHIP PER FORM PLEASE. THIS FORM MAY BE COPIED.

FOR OFFICE USE ONLY

2006 Badge # _____

Check # _____

Total Amount \$ _____

Check One Adult Junior (7-16) Senior (60+)

First Name Last Name

Company Name

Address

City State Zip

Phone

Fax

Payment Type

Please make checks and money orders payable to COMIC-CON INTERNATIONAL.

Check or Money Order Visa MasterCard American Express

Credit Card Number

Expiration Date (mm/yyyy)

Signature

Do not write below this line - Office use only

**YOUR #1 SOURCE FOR T SHIRTS
& POP CULTURE CLOTHING!**



WWW.

Stylin'

ONLINE.COM

WWW.STYLINONLINE.COM

SALES@STYLINONLINE.COM

DESIGNED BY DEVIL'S DUE PUBLISHING, HOME OF EVIL ERNIE, PURGATORI, HACK/SLASH & MORE!
CHECK US OUT ONLINE AT WWW.DEVILSDUE.NET — WHERE POP CULTURE IS OUR CULTURE.

HOTEL INFORMATION

Hotel	Distance to Convention Center	Shuttle	1 bed/1 person sgl rate	1 bed/2 people dbl rate	2 beds/2 people twin rate	2 beds/3 people tpl rate	2 beds/4 people quad rate	Parking Per Day (Subject to Change)
Coronado Island Marriott Resort		NO	\$259	\$259	\$259	\$279	\$299	\$17.00 self/\$22 valet
Holiday Inn Select		NO	\$114	\$124	\$124	\$134	\$144	\$5 valet
Sheraton San Diego - Mission Valley		NO	\$134	\$134	\$134	\$154	\$174	\$7 valet

ALL HOTELS HAVE LIMITED AVAILABILITY; PLEASE CALL THE COMIC-CON TRAVEL DESK FOR MORE INFORMATION.

Important Information (Please read carefully)

All reservations require an advanced deposit equal to one night's room and tax. Deposits can be made by credit card, check, or money order. The hotels will process advance credit card deposits on June 8, 2006. ***Deposits are nonrefundable beginning June 8, 2006.** Reservations made after June 8, 2006 will require the deposit at the time of booking. The deposit is nonrefundable.

The Comic-Con Travel Desk opens for reservations on February 15 at 9:00 a.m. PST.

To Make Reservations

Make reservations online at **www.comic-con.org** or by phone at 1-877-55-COMIC (1-877-552-6642) or 212-532-1660, M-F 9:00 a.m.-7:00 p.m. EST. *Please do not call or fax prior to February 15, 9:00 a.m. PST.* **To make changes/cancellations:** Call the Comic-Con Travel Desk at 1-877-55-COMIC. Changes must be received 14 days prior to arrival; changes are on a request basis and are subject to availability/discretion of the hotel. Responsibility and liability: Comic-Con International and/or its agents act only in the capacity as agents for customers in all matters pertaining

to hotel accommodations and transportation whether by railroad, motor car, airplane or any other means, and as such are not responsible for any damage, expense, or inconvenience caused by train or plane arrivals or departures, or by any change of schedule or condition from any loss, injury, or damage to any person or property from any cause whatsoever. Baggage handling throughout the program is entirely at the owner's risk. The customer agrees that show management and/or its agents shall not be held responsible in the event of any error or omission in any promotional material.

Additional Hotels

Coronado Island Marriott Resort



Located across the bay from the San Diego Convention Center, this hotel features an award-winning restaurant on 16 waterfront acres. The hotel's

"island" paradise, overlooks San Diego Bay and downtown San Diego. Guests can take a water taxi to and from the hotel to the Convention Center. *Comic-Con shuttle service is not available at this hotel.*

Holiday Inn Select

This full-service, smoke-free hotel is in the heart of Mission Valley. The hotel features a complimentary fitness room and an outdoor pool. All rooms include complimentary wireless Internet access (personal laptop required). *Comic-Con shuttle service is not available at this hotel. We suggest using the trolley located at Fashion Valley Mall or driving downtown.*

Sheraton San Diego Mission Valley

Located in the vibrant heart of Mission Valley, the Sheraton San Diego Mission Valley offers beautifully appointed, newly remodeled guest rooms. The

hotel offers a complimentary shuttle, based upon availability, to and from the Airport and trolley stop located at Mission Valley Mall. *Comic-Con shuttle service is not available at this hotel. We suggest using the trolley or driving downtown.*

Hotel Form

For a hotel form, call Comic-Con's Fax On Demand system by calling 619-414-1029. Dial 250 for a list of available forms. Enter 2 for a hotel form. Enter your area code and fax machine number. When you are finished hit the *Star button. After you enter *Star you will have the option to enter an extension number if you wish.

Complete Hotel List on Website

The list above represents hotels that still had availability at press time but it is not the complete hotel program which is listed online. Because Comic-Con is just a month away, most of the official hotels have limited or no availability. Please visit the hotels link on **www.comic-con.org** to get to the online reservation system. While it appears some hotels may be listed as being sold out, we are actively working on adding rooms and hotels to our program. If there are no rooms available for the dates you select, please keep checking back as we continue to secure more hotel rooms and availability fluctuates daily.

COMIC-CON: CAN I GET THERE FROM HERE?

Well . . . you're definitely not in Kansas anymore! But if you're coming, we can get you here! San Diego is one of the most beautiful cities in the country and Comic-Con takes place right downtown alongside the Bay at the **San Diego Convention Center, 111 West Harbor Drive, San Diego, CA 92101.**

From the North

Drive South on Interstate 5. Take the Front Street exit. Continue on Front Street until you hit Harbor Drive and turn left. Take Harbor Drive to Convention Center Place.

From the South

Drive North on Interstate 5. Take the Cesar Chavez Parkway exit and turn left. Follow Cesar Chavez Parkway to Harbor Drive and turn right. Take Harbor Drive to Convention Center Place.

From San Diego International Airport

(Save yourself the headache! Take a cab or shuttle service, or find out if your hotel has an airport shuttle.) Still want to drive? Leave the airport parking lot and follow signs to I-5/Downtown. The ramp will put you onto Harbor Drive going South. Take Harbor Drive to Convention Center Place.

Need more help? Have to meet someone in the city and don't know your way around?

•The San Diego Convention Center website (www.sdccc.org) has a lot of essential maps and information.

•Chart out your trip with Yahoo (maps.yahoo.com) and Mapquest (www.mapquest.com).

•Tune in to 1620 on the AM radio dial. It's the Convention Center's radio station, and it provides updates on daily traffic and parking for the Center.

Public Transportation

If the downtown traffic doesn't kill you, finding a parking space will, and we know you want to spend more time visiting the Comic-Con Exhibit Hall than driving around looking for a space. Here are a few websites that will help you plan using public transportation to and from the Convention Center:

• Metropolitan Transit System – www.sdcommute.com

San Diego's trolley and bus lines are some of the best in the country, and they bring you right to Comic-Con's doorstep. This site offers all the schedules and stop locations.

• North County Transit District – www.gonctd.com

The North County Transit District operates the Coaster train, which brings travelers from Oceanside, Carlsbad, Encinitas, Solana Beach, Sorrento Valley, and Old Town right to a few blocks from the Convention Center.

• Amtrak – www.amtrak.com

The train station is only a few blocks from the Convention Center. The Pacific Surfliner route goes up the California coast—though they offer routes covering the entire U.S.—and train travel is a breeze.

Mission: ALMOST Impossible: To park or not to park

Our advice, should you decide to accept it, is simple: Don't try to park in downtown San Diego. Traffic and parking is often an impossible mission during Comic-Con. We thoroughly recommend parking in Mission Valley and taking the trolley, which has two stops right in front of the Convention Center. If you're still bound and determined to park downtown,

here are some San Diego-based websites that may help:

• Downtown San Diego – www.sandiego.gov/eventsparking

A great starting point for transportation and parking info.

• Gaslamp – www.gaslamp.org/location.php

More parking info, but the site also contains restaurant reviews and tips on navigating through the downtown area, both in your car and on foot. The Gaslamp is chock full of great eating places that are packed with Comic-Con attendees (not too mention summer tourists), so it pays to plan ahead and make reservations.

• The Comic-Con website contains parking info along with a complete hotel shuttle schedule (see the sidebar article) as we get closer to the event. Visit www.comic-con.org for more information.

Sit back, relax, and leave (some of) the driving to us!

Another way to conquer the parking problem is to take advantage of Comic-Con's free shuttle service. These buses run between various convention hotels and the Convention Center. Even if you're not staying at a downtown hotel, you can still utilize this service by parking your car at a structure away from the Convention Center and taking the shuttle. You won't have to deal with traffic or finding parking closer to the Center, and after a long day of walking the Exhibit Hall you'll enjoy having someone else chauffeur you back to your car. A complete route list and schedule will be on the transportation page at www.comic-con.org closer to the event and will be printed in the free onsite Events Guide.

Downtown shuttle and parking map



Hotels with shuttle service

- 1 Best Western Bayside Inn
- 2 Embassy Suites
- 3 Hilton Gaslamp (Shuttle after 6:30 PM)
- 4 Holiday Inn on the Bay
- 5 Horton Grand (Shuttle after 6:30 PM)
- 6 **Manchester Grand Hyatt (Headquarters Hotel)**
- 7 Marriott Hotel and Marina
- 8 Omni San Diego (Shuttle after 6:30 PM)
- 9 Radisson Harbor View
- 10 Sheraton Suites
- 11 W San Diego (Shuttle at Wyndham)
- 12 Westgate
- 13 Westin Horton Plaza
- 14 Wyndham Emerald Plaza

Not on map:

Sheraton San Diego Hotel & Marina

Parking (Rates subject to change)

- 1 County Administration Building Harbor and Ash: \$7/day-Sat./Sun. Only (Shuttle at Holiday Inn On the Bay)
- 2 MTDB Lot: \$15.00/day
- 3 13th and K St. \$3/day
- 4 Park it On Market, 614 Market St., (500 spaces) \$10/day
- 5 8th and Harbor (2,000 spaces) \$10/day
- 6 289 6th Ave. (1,000 spaces) \$10/day (Across from the Omni San Diego)

Not on map: 1304 Imperial Ave.: \$3/day

Additional Shuttle Stops

- 1 Cruise Ship Lot Broadway & Pacific
- 2 One America Plaza Broadway & Kettner
- 3 Ralphs First & G Street
- 4 Park It On Market Sixth & Market St.
- 5 Padres' Parkade Island & 11th Ave.
- 6 MTB Lot Imperial & 11th Ave.

More information: www.comic-con.org



Comic-Con International
PO Box 128458
San Diego, CA 92112-8458
www.comic-con.org

NONPROFIT ORGANIZATION
US POSTAGE PAID
COMIC-CON INTERNATIONAL

Comic-Con International Update #2 • 2006

