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ADVENTURE

# Best of FURRLOUGH





# Artist Factoids

## Tom Verre

The Covers

Tom is the only artist that has *never* been seen in daylight. He has sharp fang-like teeth and runs around in a dusty ol' cape. We suspect the worst... yep, we think he's anemic. The fact that he doesn't wear anything except that cape seems to attract a lot of attention. He has been arrested six times for evading probation, which is really, *really* weird since he **isn't on** probation. The cops just like arresting him.

Tom makes a living drawing comics... Ha-Ha.... sorry, it's an old joke—we really like to think there's money in this profession. He really works in computer software. Tom has to live with the fact that he used to edit the *Eros Comix* line from **Fantagraphics**.

Tom Verre has been doing anthropomorphic art since the late '80's. He has art in **Red Shetland**, **Equine** and **Skunk**. His work has appeared in:

FURRLOUGH #4, 7, 9	RED SHETLAND
EQUINE	SKUNK
GENUS #1(strip)	WILD LIFE #1(strip)
HIT THE BEACH #2 (cover)	

## Shon Howell

Shon is something of an anomaly. He does great artwork and we like him, but he kinda works at the Antarctic Press offices. See, it's like an oxymoron... he works here and we like his stuff. Strange, eh? We also call him an oxymoron at times. If we give him doughnuts he won't hit us as hard.

Shon used to be an editor at Antarctic Press, but he gave it up to pursue a more creative vocation—he bakes pies at Brenner Printing every morning. Before Antarctic Press, Shon was some bigwig executive-type for Gainax (a Japanese company that was involved in anime and modeling). He worked there for years... until everyone realized he couldn't speak Japanese ... and he lost his bigwig.

Shon Howell's work has appeared in **Xxxenophile** and **Beauty of the Beasts**. And he's colored a few **Ninja High Schools** and **Mighty Tiny** covers. His work has appeared in:

A-BOMB# 2, 4 (covers)
FURRLOUGH #3 (cover), 4, 8, 18, 23(cover)
GENUS #1(cover), 3, 4, 6, 7, 8(cover),10 (cover)
HIT THE BEACH #1, 2
VELVET TOUCH #1, 5
WILD LIFE #10 (strip)

Shon is the creator of "*Jaux the Lion*" but, we don't hold that against him.

## Phil Morrissey

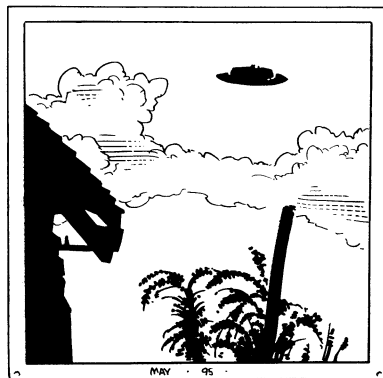
Phil Morrissey writes, "In a mythical land, called Missouri, a lone cartoonist was born to a family of forlorn tornadoes, looking for Kansas. After this gentleman grew up, he decided to be an artist and draw stuff. Many publishing houses liked his art so much that they printed these odd works. And now we all know him in mainstream life as Saddam Hussein. Thank you."

Well-ll-ll-ll! Actually Phil *was* a Missouri Tornado, but they moved the franchise to Kansas, and he stayed to become a St. Louis Cardinal. After a losing season, he was excommunicated and became a tool-and-die worker for a bunch of CIA rogue agents. His cover as an artist is working just fine. Phil's neighbors are the Simpsons and a family named Flanders. He claims they're both a bit goofy—especially this *one* kid....

Phil Morrissey is responsible for the **Steller Babes** strip in **Vortex Magazine** and has done artwork for the new **Wiz-War Game: Chessex Games**. He is noted for doing illos for **Pyramid Magazine** (2nd gen Murphus Rules, etc.) And was the art director for **Rapport Games**.

His work has appeared in:

FURRLOUGH #5	WILD LIFE # 2
HIT THE BEACH #1	



LAST KNOWN PHOTO OF ARTIST.

## MEDICAL RECORDS

by  
JOE DUNN, M.D.

Ten years ago the world was a different place. A republican was occupying the White House, REVENGE OF THE NERDS was in the theaters, and the dollar was worth a lot more. The comic industry was also a different place. The face of the comics industry was changed by direct sales and the black and white glut. Why all the nostalgia all of a sudden? Well, ten years ago, Antarctic Press first started publishing.

Ten years ago Antarctic Press was a different place. The office was a converted carport and storage room. Our first computer was a \$2500 super computer called a Macintosh Plus. The first employee made \$50 a month. The first comic was made entirely from newsprint, cover and all. Ahh, the good old days. Things have certainly changed since then. We survived the gluts, the speculations, and the bankruptcies other companies seemed to fall prey to all too often. I could keep on talking about the past and what we did that allowed us to persevere, but I believe our actions speak louder than any words.

Instead, let's talk about the future. What do I see in the future?

At Antarctic Press I see an ever-growing company, striving for alternatives and seeking diversity. I see more recognition and acceptance from the fan press. I see improving quality and higher standards. I see better relations with our fans and retailers. Of course, I predicted the same things ten years ago and will predict the same thing ten years from now. If we do not continue to fulfill those prophecies, we will have failed as a company.

In the comics industry I see continued flux. The industry is still ill-defined and will

require time to feel itself out. The industry will continue to downsize to a few companies publishing a variety of works and expand to a handful of creator-owned companies, each publishing its one title once every month or two. I predict the continued exploitation of the finite comic book dollar where demand for one comic will cause the failure of another. The industry has for the most part failed to get more readers into the market. How many times have you seen a movie or driven a car or eaten at a restaurant that you fell in love with and recommended to a friend? Can the same thing be said about the comic book industry? How many times do you see people around a water cooler talk about how innovative, creative or thought-provoking a comic book was? Within the industry we talk among ourselves, putting ourselves on the back and handing out meaningless awards to each other showing how good we are. How many people outside the industry have heard of the Harvey, the Eisner, or a CBG award?

Is the industry an entertainment medium? If so, we have failed to show the same success and progress as music, movies, books and television. Is the industry a commodity, where you can make a quick buck? I don't think comics will replace gold or stocks or frozen concentrated orange juice as a viable commodity, and the speculation glut of the past certainly proves it. So where do we end up? My statements are not meant to insult the industry, for without it this company would not exist, but to show that my predictions are based on cold reality.

I wish I could predict what will happen in the world. I know that the republicans are in power, crime is getting worse, and I pay too much in taxes. All I can hope is that there won't be another REVENGE OF THE NERDS movie.

—Joe Dunn

## HEY! WHO'S THIS "FRED PERRY" THAT'S DOIN' NHS??!

by nps

That's right, the indomitable Fred Perry will be taking over *Ninja High School* for the next two issues (#44 and 45). This time Ben Dunn took on his latest creation, *Warrior Nun Areala*, a full computer-color comic.

But just who is Fred Perry? Well, if you've been following Antarctic Press with any regularity, you know that Fred Perry is the creator/artist of *Gold Digger*, one of AP's coolest and most popular comic books. Fred's not only one of the nicest guys in comics, but he's also one of Antarctic Press' fastest artists. What's his secret? We really don't know, but if we found out we would all be rich!

Let's welcome Fred to NHS!



Fred Perry is a recent photograb taken at a comic book store signing right here in San Antonio, Texas. By the time the photograbber finished and his flash went off, Fred had finished the sketch he started and six pages of *Gold Digger*. His last comment was, "Ah! be Baaaack."

CHECK OUT ANTARCTIC PRESS' other releases\*  
\*subject to change

- ☐ Ninja High School #44 (Fred Perry)
- ☐ Private Beach #1 (David Hahn)
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- ☐ Furrlough #25
- ☐ Best of Furrlough #1

- ☐ Tigers of Terra #8
- ☐ Shanda The Panda #7
- ☐ Dodekain #3
- ☐ Silbuster #5
- ☐ Nightmare #4
- ☐ Nick Ryan, The Skull #2
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- ☐ Vanity Angel #5 (Venus)
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# Best of FURRLOUGH Contents

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**Front Cover**

by Shon Howell

**Flyleaf**

by Phil Morrissey

**Back Cover**

by Tom Verre

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Page 2	<b>Romanics: Ferae Bestiae</b> by Joe Rosales <i>from FURRLOUGH #1, pages 21-25</i>
Page 7	<b>Romanics: Res Futura</b> by Joe Rosales <i>from FURRLOUGH #2, pages 2-4</i>
Page 10	<b>Romanics: Gravia Avspicia</b> by Joe Rosales <i>from FURRLOUGH #4, pages 10-17</i>
Page 18	<b>Romanics: Viri Magni Momenti</b> by Joe Rosales <i>from FURRLOUGH #6, pages 2-10</i>
Page 27	<i>Joe Rosales</i>

---

Page 28	<b>Hairlift</b> by Toivo Rovainen, James Ernest & Carol Monahan <i>from FURRLOUGH #6, pages 11-20</i>
Page 38	<i>Toivo Rovainen, James Ernest &amp; Carol Monahan</i>

---

Page 39	<b>Untitled</b> by Noel Tominack & Peter Stoller <i>from FURRLOUGH #1, pages 2-5</i>
Page 43	<i>Noel Tominack &amp; Peter Stoller</i>

---

Page 44	<b>Under Realm 1</b> by Fred Perry <i>from FURRLOUGH #9, pages 14-16</i>
Page 47	<b>Under Realm 2</b> by Fred Perry <i>from FURRLOUGH #9, pages 27-29</i>
Page 50	<i>Fred Perry</i>

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Page 51	<b>The Last Step: Postglacies</b> by L' amazing Productions <i>from FURRLOUGH #6, pages 21-32</i>
Page 63	<i>L' amazing Productions</i>

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## Joe Rosales

Joe was raised by wolves, which was really strange since the wolves were living at the Brookfield Zoo in Chicago, Illinois. No one noticed him for thirteen years until one day a keeper wandered into the cages and found him drawing at an art table. The worst part was having to escape every day to go to school.

Today, Joe runs a school for the dead in his spare time. The money isn't grand, but the students are very quiet and don't create much of a fuss.

In college, Joe Rosales created a strip called **Raymond**, but he is best known for creating the **Wild Lifers**.

Joe Rosales' work has appeared in:

FURRLOUGH #1, 2, 4, 6 GENUS #4

HIT THE BEACH #2 VELVET TOUCH #1

WILD LIFE #1 (cover & strip), 3, 5 (cover & strip), 7, 8 (cover & strip), 9, 10 (cover & strip)





# Artist Factoids

Hairlift

**Toivo Rovainen, James Ernest & Carol Monahan**

Toivo Rovainen, James Ernest, and Carol Monahan have been dead for many years.

Death, hasn't slowed their artistic enthusiasm, however, since they seem to be churning out great stuff. The only downside is trying to get mail delivered to their joint grave site. On the upside, the bill collectors stay away, too.

To be perfectly honest, we here at Antarctic Press don't really think these three great people are really dead... they keep answering their phones. Our past experience has shown us that the dead just don't answer telephone calls, just try calling our editorial department. We Know.

The editorial department also knows that the line "Blondes fall real slow" is true. We dropped several people from the Antarctic Penthouse and noted the difference. It seems that the lighter the hair, the slower the falling body. And, weirdly enough, males seem to fall slower than females. We're still waiting for John Schnieder (the blond, *Dukes of Hazzard* & *Heaven Help Us* star) to land. As a sidebar, Madonna dropped like a rock.

Toivo's artwork has appeared in:

FURRLOUGH #6, 10, 11, 13 (all strips)  
HIT THE BEACH #2 (pin-ups)

Carol & James's artwork has appeared in:

FURRLOUGH #6 (strip)





## Noel Tominack & Peter Stoller

Untitled

Noel Tominack had been interested in stories about animals since childhood, but it was not until 1985 after seeing **"Rock & Rule"** did he find funny animal fandom while searching for a comic-book adaptation. Applying his desire to be a writer to fandom, Noel teamed up with artist Brian O'Connell in 1986 and began to pitch his idea of a story based on the **"Mayflower Madam"** in the fanzine **Furversion**. Noel's story, **"Anthropomorphic Escorts, Inc"** (AEI) was released as a one-shot small-press title 1988 with moderate success.

After Brian O'Connell moved to the west coast, Noel teamed up with New York animation student Peter Stoller, the first of their stories appeared in **Rowr-Brazzle** and were later reprinted in **Furrllough** and **Wild Life Tales**. Noel feels Stoller's background in classical animation and attention to detail has helped make their stories something special. Due to the phenomenal reaction to these initial stories, more projects are planned, including telling more about Lyle's life, as well as the possibility of reviving AEI.

Noel Tominack is currently a graduate student at the University of Maryland Baltimore County and an assistant System Administrator with the National Oceanic and Atmospheric Administration.

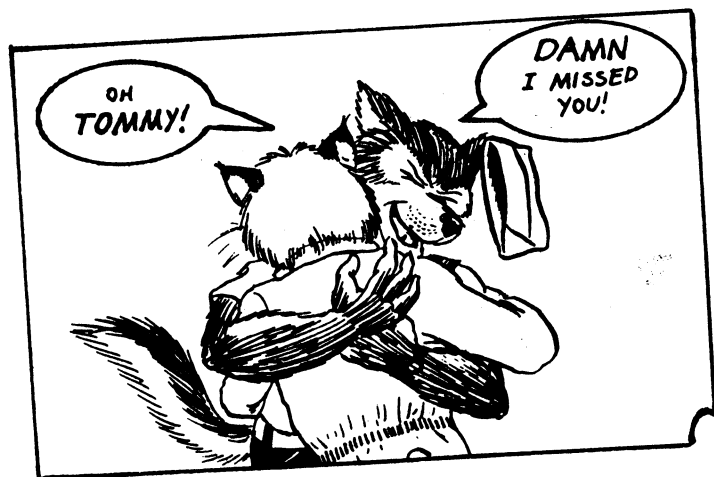
Peter Stoller discovered furry fandom while attending the New York School of Visual arts. He learned of it through fans of Japanese animation and became interested after seeing furry comics at many of the New York animation meetings. After graduating with a Bachelor's degree in 1987, Peter began to contribute to several fanzines and become acquainted with the various people in comics and fandom at the time.

One Peter's best-known works is **"The Bottom End"** which tells of a relationship that developed between an equine bouncer and a patron at the bar where he works. Set in New York City, Stoller worked hard to recreate the feeling of the Big Apple, doing extensive research on the neighborhoods and bar where the story takes place.

Aside from working with Noel Tominack, Peter has several projects of his own in mind, as well as continuing to contribute to various fanzines and comics.

*The above is all a lie. The last two sentences are false.*

Both have artwork that has only appeared in Furrllough #1, reprinted here!



# Artist Factoids



The Last Step: Postglacies

## *L'Amazing Productions*

L'Amazing Productions is the name for those two wacky Canadians, Todd Sutherland and Charles Davies. We aren't really sure which is Todd and which is Charles, since they were introduced together. All we know is that Todd was on the cover of **Playgirl** magazine and Charles was the one on America's Most Wanted—he's known as case #189.

There's not much we can say about these two cool dudes, since all descriptive phrases are not allowed to cross the Canadian Border. Geez, these regulations are getting harsher and harsher. Just read their stuff and enjoy, enjoy!

L'Amazing Productions (Todd Sutherland and Charles Davies) are the creators of the most popular "**Mange**" series. Their work has appeared in:

FURRLOUGH #6, 12, 16

GENUS #1, 3

WILD LIFE #1, 2, 3



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