

Transcript

00:00:00 Remus Jackson (RMJ)

The video is probably not going to go up anywhere, at least for a bit.

00:00:04 Cathy G. Johnson (CGJ)

We've never posted--we don't have like a YouTube, or we haven't used video really. We don't have like a tik-tk.

00:00:12 RMJ

Yeah. Um. I wanted to have the video as like uh, just in case in the future sort of situation, but I don't think at this point I have a way to host it anywhere, so you can also feel free to turn off your camera at any point if you feel more comfortable like that. Um.

00:00: 29 CGJ

I'm going to do it. (RMJ laughs) Goodbye.

00:00:30 RMJ

Bye Cathy.

00:00:34 Emma Jayne (EJ)

Yeah, I I put on, like real clothes this morning. I'm going to--

00:00:37 RMJ

You look nice, so.

00:00:40 EJ

Thank you.

00:00:43 RMJ

All right, so it is Sunday, November 19th. It is about 1:00 my time, 2:00 your time. Um. And I'm going to go ahead and get started. Thank you for joining me today. Um, so my first question for you is: How would you describe your relationship to comics as a trans creator and or as a reader?

00:01:09 EJ

Ooh, as, as a trans reader or just a reader?

00:01:13 RMJ

(Giggling) However you would like to interpret it.

00:01:16 EJ

I'm going to--this is what I go ahead and do. I'm just going to ask a lot of annoying clarifying questions to all [of your questions].

00:01:24 RMJ

Never annoying.

00:01:24 EJ

OK, I can, I can be normal and professional. Yeah, I guess comics have kind of always been around in my life. I'm pretty sure it started with just reading newspaper comics and like my family would always set them aside because they knew that I liked them.

That's a very cute origin story. Um. But I think in middle school I got into *Ultimate Spiderman* as, like, queens do, and then when I--in high school, I'm pretty sure that was when I read *Bone*, and I realized that comics could be like, not either newspaper comics or superhero comics.

And that's when I became a lot more interested in like um, broadening my horizons when it comes to comic stuff.

00:02:26 RMJ

Is that around the time--

00:02:27 EJ

(Overlapped) A lot of that was in college.

00:02:29 RMJ

College gotcha. And is that around the time that you, uh, started drawing comics also?

00:02:37 EJ

Ohh I, I was drawing comics since I could. I don't know, probably 5th grade. I was always drawing. Literally, as long as I could remember, like. This is not supposed to be like, ooh, wonder-kid story. Um, but it's like, I remember my kindergarten teacher like, during a parent teacher conference brought, like, called me over to the table with my mom and like asked me to draw a human being.

And it's not like I drew a great human being, but like. She told me to stop once I got to the fingernails, which was apparently above the level of a kindergartener. And I really wanted to work in animation for a really long time. I think ultimately things worked out better because you know, it's not like, being a full time cartoonist is a particularly great gig to have, uh. Animators seem like they have it rougher.

00:03:53 EJ

Both bad, but rougher, and I'm already going to have hand problems. That's just a given. Or yeah, yeah, yeah.

00:04:03 RMJ

(Overlapped) Yeah. And it sounds like, oh. Oh, sorry, go ahead.

00:04:07 EJ

Oh, I mean, as far as queer comics go. Yeah, like I didn't realize that I was queer in any capacity for all, like all--what feels like a long time to me because I was pretty miserable for a few decades there.

Uh. I remember like, one of my friends made me read love and rockets and that was like. To--it's to this day it is maybe my favorite comic I've ever read, particularly Jaime Hernandez's stuff. No offense to Gilbert. This isn't supposed to be like a Gilbert dunk cast. *(RMJ laughs.)*

00:04:50

But that means stuff is what really resonated with me. I remember reading, um, like the Maggie and Hopey stories and also reading *Fun Home*, and feeling incredibly weird.

Fun Home especially was weird because I felt like, this sensation I don't think you're supposed to feel when you read that book, which was like.

00:05:18 EJ

Envy? I don't think I um, I didn't really recognize it as envy before, um, until years later. But it was like.

Man, I wish I could date women. I'm doing that, what's happening?

And you know, it turns out.

Oh yeah, there's also--this is probably way more lore than you wanted to get into.

00:05:53 RMJ

Not at all.

00:05:53 EJ

But like throughout my life.

Like in high school, especially in early college like my friends would always make fun of me.

Because I would be crushing on people.

And they would be like.

00:06:10 EJ

I don't know what to tell you, that is clearly a dyke, you have no shot. There's that, like Weezer song, pink triangle. And they would sing it to me. All the time.

00:06:24 RMJ

That's so mean. *(laughs)*

00:06:24 EJ

So that was fun *(laughs)*. Jokes on them. Now look at me now.

00:06:33 RMJ

(Laughing) That's true!

00:06:35 CGJ

It's amazing how, um, sometimes our frenemies know our truth way, way before we know our truth.

00:06:48 EJ

Yeah, um. So I guess the big twist in the story that you, you'll never guess, is that it, it ends--It turns out that I'm a huge transsexual. There is that--

00:06:57 RMJ

Shocking.

00:06:57 EJ

and that made a lot of things--A lot of things made more sense in my life I think--ohh no. especially muted. It looks like I just gave Cathy an electric shock. *(RMJ cackling)*

00:07:11 CGJ

I'm shocked. I'm shocked, Emma, I had no idea.

00:07:18 EJ

Right. So. That is about when I started to read comics with explicitly queer textual elements.

00:07:35 EJ

It's weird. I can't really think of too many trans comics I read before I started making them.

I think the only two I actually had read were *TittyChop BoobSlash* by Higu Rose.

Which like, I love that book.

And I guess it's now weird for me to latch on to that as someone who isn't trans masc but is still trans, but like, I don't know, that was that was a big deal for me. And I think *The Pervert* by Michelle Perez and Remy Boydell was like the big one.

And there's one scene in that book that I think about.

00:08:22 EJ

Okay, there's a couple of scenes I think about all the time. The John R Buckle threesome is one I think about all the time, but is not related to the stuff I would talk about today. I was going to talk about it later, but I, I can just talk about it now.

00:08:41 RMJ

Yeah, go for it.

00:08:42 EJ

There's a scene in there where these um, 2 trans women are talking, and they're having these burgers or sandwiches or whatever.

And they're just like, you want to like, take this sandwich knife and like, chop each others dicks off.

It was like oh, you can write trans characters that feel real.

And maybe that being the thing that made it click for me is, is kind of telling about the person that I am but like that's.

00:09:21 EJ

But I, I think it's such a huge part of the trans experience as far as like coping with body dysphoria.

By making very grisly, uh. Dismemberment jokes. When I say it out loud, it's so much worse than it is, but like, it's very therapeutic.

00:09:34 CGJ

I mean, the other one is titled *TittyChop BoobSlash*, so.

00:09:45 RMJ

(Overlapping) Yeah, I was going to say that is definitely a theme.

00:09:50 EJ

You know what's so amazing about that book? And it's like, the smartest part about it.

It's probably that the cover like as a self-portrait on it, yeah, but then the background is just a close up of ground meat.

And that is like. That, that is just a potent encapsulation of how you feel about this characteristic about yourself that completely mismatches your identity. It's like. Man, I don't know if anyone has made like an *Alien* rip off or like the chest burster is like a dick. I mean like it already is kind of a dick, but that's not like the point of alien. Someone has definitely done a trans read of *Alien*.

Anyway, comics. But now, uh, yeah, I think, trans comics, there are a lot more of them now, and there's a lot more to talk about.

00:11:03 RMJ

Yeah. Kind of piggybacking off that um, because I think we were kind of talking about this when you were talking about uh, when you were starting to first, like when you mentioned that *The Pervert* was like this instance of like, oh, people can write trans people who are real.

How would you, I guess one, how do you think about trans representation in comics or in media, and then how would you place your own work into that landscape, if you would place your own work into that landscape?

00:11:42 EJ

I um, I don't think I'm alone in having kind of a distaste for the term representation. Um, but like, if the assumption is like participating in it, I feel like most of it is pretty... bad.

As far as like, especially in comics. If the big two are going to make like a trans superhero or something, and they might have and they probably have, I'm sorry. (RMJ laughs) Maybe it's wonderful, but it's just, feels very, cynically, to market to an audience, and not necessarily, like accurately representing the trans experience.

00:12:39 EJ

Well, not like every story about a trans person needs to like be about transness. But it's also like, I don't know it. It's just very flat. Someone, I don't know who said this? Uh, someone very smart said it feels like trans and form but not in function or rather queer in form, but not in function. And that just really encapsulates how I feel about a lot of trans representation in mainstream stuff.

And that's why indie comics are so great. Because, um. It's a lot of trans people making what they want unfiltered.

And something that I like to--I would like to see less, I think is. I don't know. Like. The story of someone transitioning. Or like trans autobio about transitioning.

00:13:54 EJ

And I think those stories have value, but I feel like it's what a lot of the trans experience has been reduced to.

It's uh. I feel like the relationship with trans narratives kind of has parallels with, I don't know, romance stories in that. They get together and it's happily ever after.

And then it, with trans stories, it feels like. They transition. The people who accepted them are going to accept them. The people who aren't aren't.

And then that's just the rest of their lives. And I, I understand the focus on that as a trans creator too, because it is likely to be one of the most intense emotional experiences you have in your life, depending on circumstances of course, but just. I don't know if there's, there's not a ton of other life events where I feel like you have to.

00:15:07 EJ

It feels like every single relationship in your life that you hold is now going to be subject to this test. And it's like a measurement of... Not how good. The relationship is but like.

It's brittleness, I guess. And yeah, it's it's all intense and I think a lot of time spent pre transition is like, thinking so much about transitioning that once you get there you haven't thought about what comes after. Because like, not that transitioning really ends per se, but like there comes a point when you are, you know you've, you've gotten sort of what you're going to get out of HRT and that kind of stuff and you've kind of figured out what works for you and what doesn't.

And then you just kind of have to live a life. And that's so much longer than it takes to transition.

That is, to finally bring it back, it's the kind of stuff that I, I want to see because it doesn't take very long to feel like a trans elder.

00:16:37 RMJ

Yeah.

00:16:37 EJ

Like, I was just talking to my friend last night and she started hormones like two years ago, and there's, there's all these, young trans people. They're like you're so wise.

It's just like, no, I've been injecting estrogen into my leg for, you know, 800 days. I'm not special.

00:17:09 RMJ

Um. Yeah. And I think I've seen, you know, in your comics, you don't--There's not a lot of transition involved, right? You're often working with folks that have kind of been living as, as trans already for various points of time, and often especially centering around relationships between trans women in particular, right? So platonic friendships, sexual friendships, romantic.

Uh, like in *LSBN*. Um, could you describe your approach to depicting those relationships?

00:17:45 EJ

It feels like cheating, um, because, you're never going to believe this, uh. Most of my friends are trans.

00:17:54 RMJ

(Exaggeratedly) Woah, what?

00:17:55 EJ

So it's like, wow. I'm going to write dialogue that sounds like the people I've talked to on a regular basis, it's going to be, you know, trans people.

But it's also, I don't really think about this as much anymore, just because, like, I like to write about trans people, but. Initially, what struck me about that scene in *The Pervert*, and it's something that I didn't really expect people to find special about *Trans Girls Hit the Town* was that...there's this thing that happens, especially when cis people include trans characters in their work.

It's that, like, this queer person doesn't know *any* other queer people, which I mean, can happen. Especially if you're in a small town, you could easily be the only trans person you know and have ever met.

00:19:01 EJ

But when there is an option? I feel like queer people usually tend to find each other. And I have like a very biased view of this probably, because I made comics with a bunch of my friends in college and we had a great time and then five years later we discovered--we all transitioned, and all of us were very cis and heterosexual at the time. We were right about that. (RMJ laughs.)

So... Yeah, it's just like, I'm just going to talk about shit I've seen recently. I watched, um, *Knock at the Cabin*--

00:19:50 RMJ

Ohh boy.

00:19:50 EJ

Recently, yeah.

Well, maybe it was also *Film Critters* that were talking about it, but just like, the idea that there are these two gay men who appear to live in a major city and like, they speak as if there isn't any other gay person in the entire world when it comes to like deciding to save the world or not, it's like. That's weird.

Uh. Not bad for a Shyamalan movie, though. There's, there's been some bad ones, but that that one's not bad. I like that one.

00:20:31 RMJ

It's a--

00:20:31 EJ

Comics, again.

00:20:32 RMJ

--It's all connected. We can talk about movies if we want. We can talk about anything (laughing).

00:20:39 EJ

Greater media landscape.

00:20:42 RMJ

Right, exactly.

00:20:46 EJ

So how do I approach it?

Oh. This is -- and it feels kind of bad to admit because I didn't set out to accomplish something with *Trans Girls Hit the Town*. It was explicitly to make something dead simple to make.

Because I was at the point where I really wanted to table up comic shows, I'd been working on this graphic novel that is good for what it is but is a lot more amateurish than my stuff now, um, and I spent like three years working on it.

I learned a lot, but you probably shouldn't do that.

00:21:38 EJ

But I was like, OK, um, what is something I know a lot about? It's being a trans woman hanging around trans women, so I guess I'll do that.

Um. It's genesis was just the Mark Muffalo joke.

That was basically entirely it.

It was on the drive home from Small Press Expo like 20--2017 or 18, maybe? We're just like at a rest stop on the Ohio Turnpike, and I was just like.

Heh. Mark Muffalo.

Which sucks. He like better not do anything really problematic.

00:22:32 EJ

Mark Ruffalo. Mark Muffalo would never dare.

00:22:34 RMJ

Yeah, never.

00:22:38 EJ

So I was like, well, there needs to be two trans people who want to make the joke Mark Muffalo and we'll work from there.

And so I just like sat down and cranked out like, what if these two friends just had a night on the town?

It'll be a little 35 pages, I can finish it before shows next year. And then like, it resonated with way more people than I expected.

They didn't--I think I actively didn't want cis people to like it, or like not really understand it.

And that might be as overstating how inaccessible it actually is because it probably is pretty accessible, but. I don't know. I explicitly wanted to make something for the other trans people.

00:23:41 EJ

And it has weirdly impacted a lot of cis people as well, like, there will be--I've, I've had some people come up to me and be like.

Oh, you're, even though it's comics very short, it made me like, completely changed my understanding of my trans sister.

00:24:05 EJ

And there is a deeply evil part in my brain that's like, this wasn't for you, but at the same at the same time. It's like, no, that's. That's still good. Um. I guess it's still good.

00:24:26 RMJ

Yeah. I mean, I think that's interesting. Do you still feel, like, with your newer stuff do you still sort of feel the same way like-- You, you, you feel sort of a tension with having like a cis audience?

00:24:46 EJ

Think less than I used to. I think it is because the stuff that I'm currently making is a lot less to do explicitly with transness.

00:25:03 RMJ

Right.

00:25:04 EJ

Just because, um. I don't know. That's, that's also not what I got into comics to do per se. But, I don't think I'll ever be able to stop writing about trans people.

But it's also not, you know, it's not the only box I want to fit in. I would really love to make like really distressing science fiction, actually, and I think that's kind of surprising to people.

Because I feel like, I don't know, if you believe in the immutability of the deep soul of the artist manifesting in the work, no matter what. (RMJ laughs)

00:25:58 EJ

Maybe it is, like how my comics feel is, like the person I am but like. It feels like the stuff I make is totally opposite of me as a human being.

00:26:15 RMJ

Interesting, in what way?

00:26:19 EJ

I am just a deeply pessimistic person.

I like, and I, I never, ever want to make something that someone could describe as saccharine and, and I worry about that constantly like I. I think my work is generally pretty upbeat.

And people do like that about it. But I don't think people understand how that's so against my, I guess storytelling instinct.

Like I, I adore, I adore tragedy. I think it's like the most beautiful and meaningful fiction that you can make. At least I like it. I understand why a lot of people don't like it, but.

For me this. Existing just has this like horrible buzzing in your soul all the time, just waiting for absolutely everything to fall apart.

So there is something to be said for stories where it does.

00:27:40 EJ

And you just don't have to carry that anymore. Just for a little bit. And everything is horrible, but at least you know it is.

And I think almost everything I write starts with like a bad ending. Like sometimes to the point where it's like, this doesn't even make sense story wise (laughing). It's just that, you know, if, if I had my way, and I guess I do have my way still, that's what I would do.

But, I wrestled with that a lot and--Actually, when I was making *LSBN*, I was really wrestling with this idea of, I don't know what's the utility of art that is not hopeful in a world that does not need anymore hopelessness?

00:28:51 EJ

And I don't really struggle with that anymore because I don't believe art has to have a concrete use.

And also like, use to one person is different than use to another person, and it turns out I like, I like stuff that makes me feel like absolute shit (RMJ laughs).

And that's why I feel like it's weird that I make the stuff I make, because for me, it's almost an exercise in not being myself.

And I think part of it has to do with--this sounds like I'm in therapy, but no, my, my partner is just this deeply resilient optimist. And you know, she's an enigma to me.

Not really, but like, she possesses an optimism that is unfathomable and unfathomable to me as, uh, as an individual. And even if I don't agree with it all the time, I see it's usefulness.

And also, it's correct more times than I want to give it credit for.

00:30:26 EJ

And I think maybe that's kind of what I try to do with my work, like I'm trying to be better about not being such a sad asshole all the time.

00:30:52 RMJ

I think that's really interesting because one of the things I noticed in uh *LSBN*--I was really struck by how, like the opening incident of that comic is that they've built this powerful mech to fight monsters, but it turns out that like we just talk to them and they're actually chill and we don't need to fight them at all.

Um, and uh, so basically like once we figure how to talk to them, they stop being monsters, um, which felt very like, I mean, like a hopeful message, right? Or like--so I'm super curious like sort of on this same train of thought like you can talk specifically about *LSBN* or maybe about anything else but um, how would you describe your like the politics of your work like, does that continue the same sort of, um, sort of like tension you're describing between like your natural, your natural pessimism versus like writing things that feel optimistic or is there, like something else that you think describes your politics and your work?

00:32:12 EJ

I think. The--the weird thing about lesbian is that, that aspect of the plot was not originally intended to be something optimistic.

Like I thought it was a deeply funny and deeply bleak joke.

That like there's like, a very comedic aspect in like. Not only can we talk to these beings, we don't understand, but government is like, well, we should stop killing them. And also, like we made this giant weapon. Guess we won't need it anymore. Let's throw it away.

In this like, fucking upside down world where a government would ever do that.

00:33:12 EJ

But, um. It didn't turn out that way.

No matter what, whenever I make something, it never turns out like I expect it to, and that's why making things is so interesting, isn't it? Because *LSBN* also wasn't supposed to be like an anti-war thing either, explicitly, even though it's, it's weird in hindsight like.

Oh, oh, duh. That is on the face of it, because I mean, not that I'm pro war.

00:33:45 EJ

I think war is just horrendously evil and shit, basic human decency and all that, I'm not like.

I'm also not completely a pacifist, or like. It's not that I think violence is never the answer, and that wasn't something I was really trying to engage with per se with *LSBN*.

But then it kind of ended up having resonance in a different way, because--so the context in which I like, wrote lesbian was.

It was autumn of 2020. I was just wrapping up *Trans Girls Hit the Field*.

I was...super depressed because a lot of people were depressed in 2020 for some reason.

00:34:47 RMJ

Hm. Odd. Can't imagine why.

00:34:47 EJ

I don't know, for future, for future listeners, the the COVID pandemic, if for some reason--

00:34:55 RMJ

Ohh, that's what you're talking about, yes. (laughs)

00:35:00 EJ

100 years from now, in the year 2020, there was a... It was really fucking horrible. I don't know if I can swear in this, but I'm swearing in it.

00:35:08 RMJ

(laughing) You can swear, it's OK.

00:35:14 EJ

Well, but yeah, I was feeling incredibly hopeless. Not even necessarily like from an isolation standpoint due to quarantine and that kind of stuff.

It was much more of a loneliness brought on by, I don't know. It feels like this thing that's sort of intangibly started to spring up in America in 2016, which I guess, for future listeners who do not have the context like.

I don't know. The Trump presidency really like. Fucked up kind of like the baseline for how human beings treat other human beings. Although there is something to be said about like. I don't know. Like it didn't make people worse, it just made people stop pretending that they don't have a lot of hate in their hearts.

00:36:33 EJ

That's kind of beside the point. Um. It's, I don't know. It was from this kind of feeling of flailing loss.

Where it's like I. I started transitioning shortly after. It was like, it was summer of 2017, I believe, and that was already a turbulent time kind of socially for myself, because.

I don't know. You know you're transitioning. You're seeing like how your coworkers are going to treat you for the rest of your career. Um. If your family still wants you around.

If any of your friends like secretly suck really bad, uh.

And there was also that on top of like, the, the pretense of hiding rampant bigotry in some people, becoming--It was just like completely falling away. So this kind of feeling of, I don't know how many people I have in my life where I feel like really certain about where I stand with them?

00:38:12 EJ

And like. Connection with other people. This thing that's like, so important to living a life that makes you satisfied. Human connection.

Seems so fraught. Um. And in hindsight, that's a really beautiful way to contextualize the choice to make someone figure out how to talk to these monsters, and so they stop being monsters.

But if I'm going to be honest with you, it started out as like a um. A very bleak joke. And the desire to make something, again, completely, um, completely straightforward. I don't know. It's make up as an excuse for these women to have sex in a giant robot. Won't that be fun?

Won't that be a fun thing to draw to distract me from my woes?

00:39:17 EJ

Uh. And I think it came together thematically more than I ever expected it to and kind of like more than I realized until, I don't know, half a year after I released it. Oh, wait. No. That's like now.

00:39:40 EJ

No, I have. I think subconsciously. Maybe I'm smarter than that. I don't know. (RMJ laughs)

Maybe I'm not. So I think like even if I wasn't necessarily explicitly thinking about it, that book really is about like, I don't know, making connection when human connection is not assured.

00:40:16 RMJ

I'm just writing this down because it's very good.

00:40:22 EJ

I'm glad it sounds really smart and good.

00:40:27 RMJ

Um. Yeah. And I mean, thinking about what you were describing about human connection, um, you do often work with other trans creators. You know, whether in comics--and I'm thinking about like Pseudonym, Jones contributed to *Trans Girls Hit the Field*, like Sloane Leong, Leong colored *LSBN*, right, but also like I know you used to do the podcast with Carta Monir, right? *We should be friends*? Could you tell me a little bit about your relationships with other trans creators in comics?

00:41:09 EJ

Complete accident. Falling ass backwards into it to be honest. I love it. I love that for myself.

A lot of it had to do with, a lot of it had to do with me meeting a bunch of other cartoonist in college that happened to be trans and then just kind of organically growing that from there.

And I don't necessarily try to seek out other queer people to help me on my work. It's just like, kind of who I end up knowing.

00:41:48 RMJ

Right.

00:41:48 EJ

And I also love to give my friends money.

Um. If I'm going to, I don't know, work a full time job that pays OK because I could not make a living off of making comics, then at least I'm going to like give money to my friends who are trying to make that happen for themselves.

I think, now that you mentioned it.

Letting Pseudonym Jones like kind of just have free rein with a few pages of *Trans Girls hit the Field* was very satisfying and that, like I've always really, really admired her work. And I mean, I still wrote that part, but other than that, I was like, truly do whatever I know you'll do great.

00:42:50 EJ

And I'm always so honored whenever I work with these other cartoonists. I know because, like dot--by default, I assume almost anyone who isn't me is better than me at what I do.

Because that is probably self-esteem, I don't know. I just have a lot of respect people I know, and I'm just incredibly blessed to know such talented people..

00:43:27 RMJ

Yeah, um. And do you feel like there is a trans community in comics? And then like, if so, how would you characterize that?

00:43:39 EJ

That's interesting, because in the independent comic scene, I would say like, every year it feels like there's certainly more trans cartoonists contributing work to like, the body of independent comics, but.

I don't know if really. I've seen a really concrete community around it, like sometimes you'll see it with a certain micro press or something.

00:44:21 EJ

I mean, I was a part of Diskette Press, which made a point to, uh, explicitly print stuff by queer creators and like 95% trans creators.

I know Silver Sprocket, intentionally or not--they have to. It has to be intentional. They, they put out so much queer stuff. It's like, I don't know, every three months they put out like a comic by some trans dude that made the best thing I read all year. It's really messed up how good their track record is with that. Like hot damn. But um.

Yeah, it's interesting because I don't necessarily feel like the independent comics community is a, a community per se.

00:45:23 EJ

That sounds like really, really shitty when I say it like that. But to me it, it feels like um, I don't know.

You have a group of friends and there are people you know and like. You meet friends of friends. But a lot of the times it's not like we are all centered around this one specific like group or organization.

I think the Cartoonist Co-Op is like trying to be that and that's really cool. And I did a, uh, queer spaces panel at SPX this past year and and the person running it, Rob Kirby, was talking about what it was like being a gay cartoonist like back in the day when he was starting to table at the show.

00:46:20 EJ

And just watching the amount of queer participants grow. And I think. What he described like, all of the gay cartoonists, like being clustered together in one corner, where it felt like this little homosexual utopia? He didn't use those words, so that's just what I would say because that's how I talk.

But I think, I think a side effect of the fact that there are now so many queer people in comics is that it doesn't feel like you could put them in one place either.

So it's, um. It's kind of a tradeoff, like good and, and bad in a way.

00:47:16 RMJ

What would be like your ideal version of like, a, a queer or trans community and comics, do you think?

00:47:34 EJ

Oh. That's, that's really tough. I think there's a part of me that's kind of jaded about something like that.

And I don't think it is fair to boil something down to like how things go on a Discord, but like there, there is a--I feel like there's only a certain amount of people that you can get together around a common interest that aren't like already a group of real life, or at least just close friends.

Until like, there's drama. I'm calling it drama. Like, really...what's the word I'm looking for here?

Drama feels like a quaint word for it, but sometimes it really is just relatively pointless in-fighting that makes it just a generally unpleasant space to participate in, but. I, I don't know. And there's a part of me that just wants to be a loner in that respect.

00:48:57 EJ

But ideally.

I don't know.

People treat each other with respect, and don't feel superior to or jealous of others, and are all very excited about one another's work.

But I think a problem with queer people is that we, we have a lot of other problems in our life that, like, make it so that, I don't know. Maybe we don't deal with these online social situations in the best way.

Due to extenuating circumstances. I also, I think that can also be mitigated by an in person community, but that's another big problem, because especially for me, it feels like all the cartoons I know are scattered across the country.

00:50:04 EJ

Like. It felt really nice, it felt like I knew, I don't know, some really, really great cartoonists that lived near me. And now they've moved away and it's just like, wow, now everyone's scattered again.

Uh. And shows can kind of feel like a glimpse of what that could be. But it also isn't because most of the time, they're fleeting enough for there not to be enough time for, I don't know, interpersonal conflict to make things spiral out of control and also it's an altered state because everyone's so fucking tired.
(RMJ laughs)

And then, oh man, what am I getting now? What? What would the ideal be?

00:51:03 EJ

The deeply cynical part of me is just like, I don't know. Not possible, I don't.

I don't trust people enough. That sounds shitty and I don't want to be shitty.

00:51:16 RMJ

It's OK, you can be that. I don't think it's shitty.

00:51:25 EJ

I just want everyone to be, be good and reasonable and fair to one another.

And that's almost impossible to do as human beings because we have, like, you know, emotions. And we hurt people even when we don't mean to or want to. And I also like--This is, wow, how to bring this back around.

I love having that in my work. Actually, I think it's really important for there to be stories where queer people hurt each other.

Not in a like. Ehehe, yeah, fucking conflict!

00:52:19 EJ

But in a way where it's like. You hurt each other.

You're just going to. You're always going to, even if you try not to, and sometimes by trying not to, you only hurt people more so you need to confront it.

And know that like, you can come out of the other side and still be friends with and love people who have wronged you and you have wronged.

And I think that's why really. I don't know, really saccharine queer work just doesn't really do much for me at all. Because, I don't know. Being trans in this world messes you up.

It just does.

And when you're a little messed up you can hurt people you don't mean to.

00:53:30 RMJ

Right.

00:53:31 EJ

I feel like I've said the same thing over and over again for five straight minutes, but that is how I feel.

00:53:38 RMJ

No, I think that's very, um, very thoughtful. Um.

And I also wanted to sort of because you mentioned the show space and of course, uh, that's sort of something I'm really interested in. What is your relationship to comic or zine fests? Like, how do you feel about them sort of generally?

00:54:08 EJ

Weird. I should hate them. I should hate that shit.

It's so weird cause everyone is always really excited for them and they're always really excited when they get there. Like the physical act of tabling at a show is like, drudgery for everyone. But we still love it, don't we?

For me personally, it was like--I remember being much younger, not that much younger, like 7 years ago, whatever.

And be like wow, it would be so special if I ever got to table at a comic show and people were interested in my work. And CAKE was the first time show I ever went to, and that is why--oh, sorry.

00:55:05 CGJ

That's where we met. I think I met you there. You were walking around with Carta, right?

00:55:14 EJ

Yeah, almost certainly. I don't remember what year it was. Probably 20, almost certainly 2016, I would think. Or 2017 before I moved.

Either way, I remember like, I went to CAKE--Oh no. I went to CAKE one time like completely pre-transition and then like the next time I went to CAKE it was like a trial run of being like d ort of femme and try not to feel weird about it, and I felt very awkward and it was really special to me when, like.

I'd gone to CAKE with Diskette Press, who I was working with at the time, and it meant a lot to me when I finally got in like on my own just submitting as just my own work.

And yeah, that was CAKE 2020 and that got cancelled so.

00:56:11 EJ

Finally, in the year 2023, I did table at CAKE, um for the first time not associated with any other press, just like.

It wasn't in the same venue that I kind of, not idolized, but had a lot of affection for it. It was just like a gym somewhere, and its still kind of in a gym somewhere.

But, it's a good one, it's a good show.

00:56:38 CGJ

It was at the, uh, Boys Town in Chicago. It was at the, um. It was at the Queer and Trans Center.

00:56:48 EJ

Oh, that's what it was, yeah.

00:56:49 CGJ

I can't remember the name specifically, but it was in the gay neighborhood, the historically gay neighborhood Boys Town in Chicago, and was in like it. I remember we always sort of competed with PFLAG.

00:57:03 EJ

What is PFLAG?

00:57:05 CGJ

Parents and families of lesbians and gays. It's like old, like a very old school, yeah, parent support group for like gay teens, parents.

00:57:19 EJ

Interesting, uh.

00:57:22 CGJ

They have like bake sales, I don't know what they do.

Sorry, I'm interrupting.

00:57:26 EJ

(Overlapped) That, that venue is also--no, that's great because, I'm remembering like.

I don't know why this uhm weird center was just like, I don't know a mole growing off this Whole Foods for some reason, like a weird growth that didn't really seem like it fit in with the rest, but I mean.

I guess at least you could go downstairs and get expensive coffee easily.

00:57:56 RMJ

Classic. Classic venue.

00:58:02 EJ

So yeah, I. I love shows.

Even when I'm like, I'm sacrificing my vacation time at work to work more on something else and not even like working on comics, which I love to do.

But just like shilling my stuff to complete strangers, which is another thing I, I hate doing. I uh. I like to be a recluse.

But I still do it. I see like, my favorite people in the world a few times a year and we're all together at this big summer camp thing, except it's fun. Unlike any other summer camps I went to in like middle school.

00:58:59 RMJ

Yeah. We also met at uh, not at CAKE. We met at SPX. You stayed in Mar and I's hotel room.

Was it 2017 also?

00:59:09 EJ

It's very likely it was 2017 and I was like desperately looking for someone somewhere to stay and like, I'd never met you.

00:59:18 RMJ

Yeah, that was, Carta was just like, I have a friend who needs a space and we were like, yeah why not?

00:59:23 EJ

And, and it was me, and then it's like.

Like I, I definitely, I met Ashanti that time too, where we didn't talk much, but I remember like three years later, meeting them and talking to them a little more and being like, ohh yeah, we shared a bed that one year.

00:59:47 CGJ

I love how "convention" that, that relationship is.

00:59:54 EJ

And now, look at us now. They're doing the color design for my next book. So that's how it goes.

01:00:02 RMJ

Yeah. No, for real. I think there's like a huge relationship building, uh, aspect, if nothing else. Um.

01:00:11 EJ

And that was like also stressful as someone very early in transition because of like.

Kind of the affiliation with trans women and serial killers that we fucking have? Where it's like I, I could not, in the privacy of my own home get a, a little drunk to calm myself down enough to like, go to the bathroom and, like, put on some makeup without feeling like, well, this is some Buffalo Bill shit.

It sucks and I was like, well, I hope this stranger is OK if we just like a share a bed and I hope they don't think I'm a pervert or a creep or whatever.

It was fine and Ashanti is lovely, is what I'm trying to say.

01:01:14 RMJ

Yeah. Do you feel like... Do you think it's different? Because obviously there's so much weight to being trans in public, but like, do you feel like there's any difference in the show space versus like the rest of wherever?

01:01:39 EJ

Well, I guess that also depends on like, the amount of queer people you see on a regular basis, because, maybe more in recent years, but it does feel like the audience for CAKE-- not CAKE specifically, just comic shows, like, you can...

I mean, not that you can tell if someone's weird just by looking at them, but, a lot of the times you can kind of tell and there's just, there's just no shortage of, of them around and that's really great.

01:02:16 EJ

And even... I, I feel like coming out as trans was easier and harder at the same time, like, six years ago than it is now. I, I think there is more understanding than there has ever been but there's also been more hate, than there's ever been at the same time.

And, what is nice about comic shows in my experience early on was like, even if someone is really shitty to me there, I felt like there would be people who have my back.

Whereas like, if you tried to like be visibly trans at a comic show in 2000. I have no idea what that would be like.

01:03:22 EJ

Actually be really interested to talk to anyone who was.

01:03:31 RMJ

Yeah, me too. Would be interesting. Well.

01:03:37 EJ

Talking about six years ago, that it's like another era, something is silly, but things happen fast sometimes.

01:03:46 RMJ

Definitely, um, definitely. OK, I want to circle back, um.

I had a question about your work that I wanted to get to, which is I really personally just really love your character designs. I think you are really good at like, conveying like a wide range of like, physical attributes that convey personality really well. So I was curious like when you design a character, what sorts of things are you thinking about, you know, like, how do you kind of work through a character design?

01:04:32 EJ

Uh, I think firstly, through a very utilitarian standpoint.

This is way too intangible to sound like concrete advice or something? But, I, my approach is that it should be incredibly difficult to confuse 2 characters from one another. It is a, a problem that some comics do have and it sucks because a lot of them are, like, really great.

And it's easy to be taken out of the experience by something like that and, you know, I think, I'm sure people have said. I know they've said, people who know more about film than I do, I don't know anything about film really, would like.

I don't know, when an editor has really done their job very well you can't tell there was an editor.

And I think that is something I like to think about in making a comic. Specifically in regards to like telling characters apart, anytime a reader is trying to figure out who someone is, that is a time they're not immersed in the experience.

01:05:59 EJ

And you know, part of it at the same time is, I don't know, it's less boring to draw different kinds of things, because you're gonna have to draw these. You have to draw these little bastards so much. So so much.

So, I think I usually start with the head...Time to think. No, no, I do start with the head, because that is the thing you usually see the most of a character in a comic.

And I like, lay out who like the main characters are and to a lesser extent, the supporting characters and like, each one of those has to have a different head shape.

That is like where I start and when it comes like, going on to the bodies is really hard because of how often I'm trying trans people.

01:07:05 EJ

Drawing trans people is. It feels kind of fraught as, as a thing to do. It's um. I think that's one of the greatest strengths of comics, or like being a comics creator.

And also like, a really challenging aspect of it. Because, I mean, what's great about comics is that it feels like it is if not the only, the most accessible narrative and visual medium that one person can have complete creative control over.

Like if they're trans characters in a movie like what the character looks like comes down to like the casting choice you made. I don't know, like costume design is handled by completely different people and the people working on the narrative and all that stuff.

And if you're just writing like prose or something, you don't really have to worry about a lot of that stuff if you don't want to.

01:08:21 EJ

But with comics, it's like, OK, a trans person can have complete creative control over what this depiction of a trans person looks like. And.. there is not a good template for it.

It feels like it is a balancing act.

I, I have a pet peeve where like, trans characters are basic, like trans women are drawn exactly like stereotypically beautiful cis women.

I think that's also, I think that might be more common in like big three stuff I remember like being frustrated with Kim and Kim when that came out for that reason.

01:09:13 EJ

I mean, not that trans women can't look like that. It's just like, 95% like, don't. You know, a lot of the times we have slightly broader shoulders or like narrower waistlines. And like, stuff beyond our control that is not necessarily stereotypically feminine.

So I want to depict those things while at the same time not making something look like a transphobic political cartoon, which is extremely easy to do if you want to.

I do not want to do that. Like, I don't know I, I thought about Adam's apples a lot, because I mean, there are plenty of trans women who have, like, prominent ones.

But it feels so...fraught, I guess I would say fraught again, because I want to like depict that sometimes, but it's also just become a really easy transphobic shorthand in a lot of hateful work.

01:10:37 EJ

Where it's just like, I don't know what to do with this.

I don't know. And on top of that I, I don't really enjoy drawing the human form when it is like...Man, my art history is really falling short.

Like sculptures that are the beautiful human ideal. Like, The classical obsession--

01:11:11 CGJ

Idealized?

01:011:12 EJ

--with the ideal form, yes. Because I don't know, barely anyone's like that. And if they are like that, frequently, it's a pretty it's a huge pain in the ass to maintain anyway. (RMJ laughs)

Um. Uh, where was he going with this?

It's just not what most people I know look like, and there's also plenty of it. You can find so much work where, like everyone looks like that, I think that lends a sense of realism to drawing trans people when you like, don't try to do that.

I say having just made a book where they're like giant robots and shit, but realism.

01:12:12 RMJ

There can be many kinds of realism.

01:12:15 EJ

There's so many kinds of realism.

01:12:18 RMJ

I mean in *The Pervert*, they're like puppy people, but it's still very like real.

01:12:24 EJ

Oh, you can, you can, like, get away with. Like so many of your problems are solved, when you go to the furry direction.

I respected so much, it's like so extremely not my thing. I would love it if it was.

Just, they seem to be having a great time but unfortunately I'm stuck with like real Homo sapiens. That is how I will say it.

Man, *Pervert* is a good book .

01:13:00 RMJ

A really good book. All right. I think we have time for one more question, which is, uh, what do you think is the future of comics and scenes about transness? Which is very big, I realize.

01:13:21 EJ

It's huge.

Let me draw a line in the sand and say something very definitive. (RMJ laughs) That was, that was, that was a joke.

I think we are going to see a lot of the same for a long time.

Because I think that is kind of the natural state of things.

I think I think we are going to continue to get stories about like early transition experiences for a long time because it is what is easier for trans people to write, and also probably one of the most sellable trans stories that a publisher is willing to put out.

01:14:28 EJ

But, there's always going to be little freaks out there.

They're never going away. They want, they love independent comics because they can make, I don't know, whatever the hell they want, and a lot of it won't work. Some of it will be brilliant.

Well, that's kind of how it always is. And now they're just more trans people than ever doing it, so.

And I really want way more trans people to be doing genre work than they are. It is, it feels more labor intensive from like an art standpoint and like design standpoint, but like. Whenever there's anything about like bodies, like genre fiction about bodies and like.

If a trans person made this, it would be so fucking excellent.

Like, well, there's so much stuff, when I play *Nier:Automata*. I thought about that a lot like, a trans person could do so much with this. Despite Yoko Taro's efforts.

He said--Well, I mean, never say never I guess, but like.

01:15:46 RMJ

(laugh) I mean...

01:15:46 EJ

That's also not the point of that ga--I'm not going to just talk about video games. I could talk about video games for a long time.

01:15:49 CGJ

(Overlapping) No, I just. I was gonna say--

01:15:52 EJ

(Overlapping) --The future of trans comics--

01:15:53 CGJ

I was just going to say that's kind of why *The Matrix* is so amazing.

Because they came out so much later in life, but you can read so much trans narrative into *The Matrix*... anyway.

01:16:08 RMJ

(Overlapping) Yeah, let's, let's just, let's just give Yoko Taro, like, 20 more years..

01:16:16 EJ

I mean like, the dude already wears a horrific mask all of the time. I'm just saying, like you could experiment with stuff and no one would know.

I am so envious by the way, that he, he does that. I would love to have no one know what I look like?

01:16:37 RMJ

Yeah, it's powerful.

01:16:40 EJ

I also wish I'd come up with a penname, but then like you know.

I mean, I kind of did that when I transitioned, like some of my work is under a different name now and the other stuff like, kind of doesn't exist anywhere anymore, but like.

Once I---I hate saying it like this, but like once I won the Ignatz, oooh, it's like, oh, I can't really turn back now. Because people you know, not that a ton of people know Emma Jayne, but the ones who do sure know that it's Emma Jayne. So that's what it is.

01:17:29 EJ

Trans people are so smart, they're going to make some really fucking incredible comics. They currently are. What am I talking about? I just talking about Silver Sprocket. The futures here, baby.

01:17:46 RMJ

What's your, what's, uh, like one of your most recent favorites?

01:17:58 EJ

Oh, like, The Chromatic--oh man, if I call it wrong--*Chromatic Fantasy*, it blew me the fuck away.

It is, so I uh, when when the author was like publishing it, I ordered like, a really expensive print copy because it was only going to be the self-published thing and like. The conceit, if you haven't heard of it, is like, there's this trans there's this trans dude who is a nun and really wants to get out of this nunnery.

01:18:32 RMJ

Oh, yes, this one.

01:18:35 EJ

So like, he has sex with this devil in exchange for like, basically, the effects of testosterone for like 4 years or whatever and tries to get himself like excommunicated so he can go live his own life.

And it's very much this genre of thing that I don't typically enjoy in that it is a book about like. Someone really did just make their OCs and they loved them so much and they just wanted to draw them all the time doing all these different things.

Except it's also incredible. It's, it's just so fun and funny and imaginative and so beautifully rendered and truly...Like I almost cried reading it just because it is the most tender drawings I have ever seen of two

trans people like, being intimate with, with one another, like both sexual and just like holding each other I've ever seen.

It's so moving. Um. Anyway, they kill like a giant snake too. That's also there.

01:20:04 RMJ

Yeah. So if you're listening to this go by *The Chromatic Fantasy* from Silver Sprocket by H.A.

01:20:12 EJ

Like one of the, the best parts of, uh, being like a, an artist who works with Silver Sprocket, hopefully this lasts in perpetuity, but like. I Kind of just get whatever silver sprocket release I want for free now. Which rules.

And like I already had a copy of *Chromatic fantasy* from the like self-published run. But like the Silver Sprocket Edition, has these elaborate, gilded gold page borders, so it looks incredible on a shelf and like.

I don't know. It took them like at least half a year to finally get me a copy like two days ago, just because they sold out of it so fast and I'm so happy because that book is amazing.

I also want to, I really shouldn't just focus on that like, I also want to shout out *Be Kind, My Neighbor* by Is that Yugo Limbo?

01:21:20 RMJ

Yeah, Yugo Limbo.

01:21:23 EJ

It's really, really sweet and grim and adorable at the same time. That's great.

Leo Fox's book *Prokaryote Season* is also terrific, yeah. Trans men are so, so good at comics. Thank, thank goodness for them.

01:21:56 RMJ

Yeah. Thank you so much for talking with me. This has been wonderful. Um, Is there anything, is there anything else that you wanna like say or is there anything that you wanna plug for the podcast listeners?

01:22:02 EJ

I'm glad. Oh.

Social media is kind of a mess.

I'm not really on it much? Like if you want to follow me on Instagram or something like you'll find out when I have a new book or like I'm going to be at a show but like, you won't get that much else out of it because I'm. I'm a private person.

I live a rich and fulfilling life and there's a lot of beautiful things in it, but they're not yours, they're.

01:22:50 RMJ

(Laughing) I think that's incredibly healthy.

01:22:56 EJ

But yeah, I mean. Pick up *LSBN* if you haven't. People seem to like it a lot.

01:23:04 RMJ

It's quite good. Can confirm.

01:23:07 EJ

Well, thank you. I think be way more excited about the thing I'm currently working on because I think it's way better than anything else I've ever made and I will probably hopefully feel that way for everything I make for the rest of my life.

That's the trick, just always get better. It's that easy.

01:23:31 RMJ

It's that simple.

01:23:35 EJ

Cartoonists hate this one weird trick. I'm gonna let, I'm gonna let you end the podcast now.

01:23:45 RMJ

Oh, thank you so much for speaking with us and we will include a link to where you can pick up *LSBN* and I guess also to your Instagram in case people do want to follow along there.

01:24:06 EJ

It is like weirdly hard I think for people to get physical copies of my older stuff now that Diskette is not as active as it used to be.

01:24:14 RMJ

Sure. Yeah.

01:24:16 EJ

So this isn't me necessarily me plugging it, it's more me making an apology. Sorry, everything is still, everything is still available digitally on my itch page.

Go to Emma Hyphen Jayne with the Y hyphen comics.com.

We can find all the latest and greatest oldies. I don't know.

LSBN is not there, but I I think it's on... It's also digital?

But like who knows where you even get digital comics anymore, they'll...Comixology like burned to the ground or whatever.

01:25:01 RMJ

It seems that way. Maybe you can still get stuff there. I don't know. None of my friends work there anymore, so I stopped paying attention.

01:25:13 EJ

Yeah, like.

01:25:13 CGJ

They, they theorized that it was absorbed by regular Amazon.

01:25:19 EJ

Was it not already a part of Amazon?

01:25:21 CGJ

It was a separate company that Amazon then purchased.

01:25:22 RMJ

It was but- yeah.

01:25:23 EJ

Yeah. Ohh.

01:25:26 CGJ

And they kind of let it run independently for a while. And then Amazon is like, why are we paying these commerce people extra? We could just sell the digital books through Amazon so.

Anyway, sorry.

01:25:43 EJ

Cool, love that. Small presses forever, baby.

01:25:46 CGJ

Don't buy Emma's book off of Amazon.

01:25:50 EJ

I would love it if you didn't. I would love it if you bought it directly from Silver Sprocket. Obviously I would love if you supported your local bookstore, but I might like it even a little more. If you bought it directly from Silver Sprocket because they're doing good stuff over there and you should give them your money.

01:26:15 RMJ

Absolutely. All right. Well, I think Cathy and I are going to stick on for an extra second to--oh.

01:26:21 CGJ

No! We have one last question that we ask everyone.

01:26:25 RMJ

Ohh wow, Cathy--OK. Thank you for reminding me. This one's actually really important. Emma, what are you currently reading?

01:26:36 EJ

Ohh man, what did I just, ohh I just finished reading *Roaming* by Jillian and Mariko Tamaki. That book. Oof. That book. I really felt like, in, in a way it felt like it was an excuse to go to New York City and do a lot of life drawing, but extremely worth it. And it's just like.

Man. When one of the main characters is just sitting in Central Park and some stranger talks to her about like chi and stuff. I was like, this is, this is a New York thing for sure and someone will appear and and talk to you about random shit.

It's, it's also another thing where it's like queer people hurting each other. When I harp on that, it sounds bad and I feel bad saying it every time, but like it is, it's friends hurting each other and like, the ability to move past it.

And it is so good at just watching the train crash in slow motion. Like you can see the personalities of these three characters. And there's like, no way this trip doesn't end with someone hating each other's guts. It's. Oh, man, what a good book. What else am I reading?

01:28:16 EJ

I could do this for like 20 minutes if you want.

01:28:18 CGJ

Usually we just choose one, but go ahead.

01:28:20 EJ

Let's see, let's see am I reading any good yuri?

01:28:25 RMJ

I was about to ask, give me a Yuri rec. Give me a Yuri you've read recently. It doesn't feel right if you don't share a yuri.

01:28:26 EJ

Yeah, it doesn't feel right.

Damn, I kind of cooled it for a minute there. I recently read um, the first two volumes *Moon on a Rainy Night* and that was like so much better than I was expecting.

Like I, I don't really go for like sweet high school stuff, usually. Like those, can be cute. Whatever.

The premise of this one is like. There is this girl who, like, starts to get to know this other girl in her class who's hard of hearing and a lot of it is like about that but it's not in that really infuriating way, where it's like characters talk at a camera and be like this is what it's like.

Everyone feels like, actually characters and like, the character who's hard of hearing, it's like. Her personality is very like, organically grown from that aspect of her without a feeling like her entire personality.

And there's a lot of like, the deep Yuri insecurities that that all these characters always have, but hers feel like very grounded in this way, where I'm starting to care about this person a lot.

01:30:17 EJ

But there's not. Well, I don't know a lot about this really important thing. And like, how can I like, continue to be close to them while fucking up like as little as possible.

It's just like, I don't know this, this, this teen learning how to interact with someone who's different from her, and be like a good person.

Because that's a learned skill, you know.

01:30:53 CGJ

Awesome. Thank you.

01:30:56 EJ

And let's see, what about prose? (RMJ and CGJ laugh)

01:31:02 RMJ

All right.

01:31:02 CGJ

A real book?

01:31:04 RMJ

We don't believe in those.

01:31:08 EJ

Well, I guess it's been a few months, but I did finally read, read, *We've Always Lived in the Castle* by Shirley Jackson, and that's another one I won't get into it. I read text sometimes.

01:31:16 CGJ

I feel like that that one's been on my list for a long time.

01:31:21 EJ

Oh yeah, read, read that one.

01:31:21 CGJ

Yes, I want to.

01:31:26 EJ

That's a good book, OK. (RMJ and CGJ laugh) I love literature.

01:31:36 RMJ

Good stuff. All right. So thank you so much. Um, Cathy and I are going to stick on for a second to record the intro. So you don't have to sit through that, um.

01:31:53 CGJ

I just didn't. I just wanted to, like, save you from the intro, but.

01:32:02 RMJ

If you, if you need anything--

01:32:03 EJ

I'm also a weirdo that like--I'm also weirdo that like only I only ever work in comics pages in chronological order, so what you're doing right now is unfathomable to me.

01:32:17 CGJ

(laughing) I was just trying to, I was trying to save you from listening to me talk about myself.

01:32:25 EJ

I'm. I'm going, I'm going to shut up and let you talk, OK. It was lovely seeing both of you. I miss you.

01:32:29 CGJ

You're doing great.

01:32:31 RMJ

I miss you, it's been a long time.

01:32:39 EJ

Cathy, when's the last time I saw you?

01:32:41 CGJ

It's been, I, I stayed, I stayed in at Carta and EJ's house when I was driving through like 2018-2019, I think so. Pandemy baby.

01:32:58 EJ

Pandemy. Yeah. Remus, I saw you like a month ago, whatever. Get out.

01:33:04 RMJ

(Laughing) Alright, yeah, whatever I guess. Bye.

01:33:08 EJ

Bye..

01:33:10 CGJ

You're great, this is amazing. You were awesome. That was awesome.

01:33:13 RMJ

Thank you. It was great.