Apathy is king



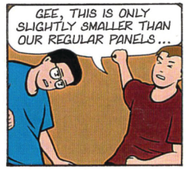
Rhythm of the universe



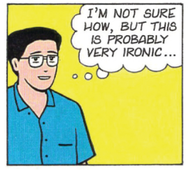
"Supporting" character–Ninja Bear



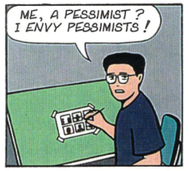
Salute to corporate downsizing



Our hero, Brad or not



Non-Sequitur Theatre



When the emperor wore plaid and people still hung phones on walls, Brad Yung's weekly comic strip *Stay as you are.* was a beacon to the slacker generation that bathed in irony and rejected everything else.

A true underground underdog, the strip appeared in photocopied zines, alternative weeklies, small-town newspapers, and a few national magazines. Too savage, too biting, its targets too spread out and numerous to mention, the strip knew it was never going to achieve mainstream success and didn't care.

The Complete Stay as you are. honours these remnants of a simpler, yet more complicated time. A reviewer once called Yung the world's first meta-ironist – if that's true, he should probably apologize. But he won't.

The artist at work



The artist doing research

All the therapy I need...



I'm not bitter, I'm tangy



MARKETING

Author tour and signings · Interviews (radio, television, podcasts) · Media reviews Website · Social media campaign · Postcards · Support materials to comic shops and bookstores · Concurrent release of *Lessons I'm Going To Teach My Kids Too Late*, creative nonfiction title by same author with integrated marketing campaign · contact Kyle Hawke kyle@threeoceanpress.com / 778.321.0636 ·

Softcover · ISBN: 978-1-988915-13-5 · $24.95 USD / $32.95 CAD
Comic Strips/Humour · 5½ × 8½" · 281 pp · Publication Date: July 2019

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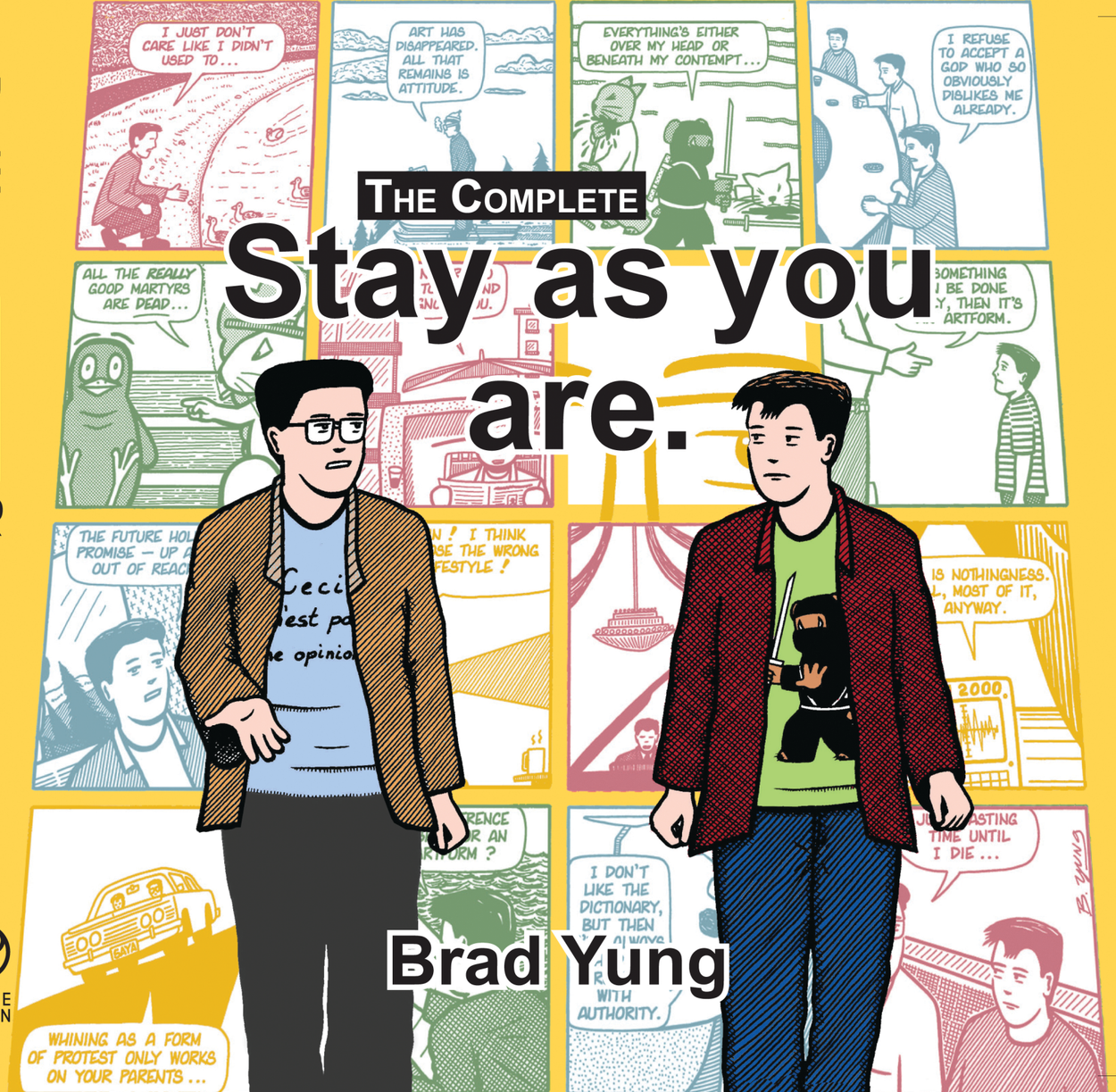
Brad Yung **The Complete** Stay as you are.

ARC
THREE OCEAN

The Complete Stay as you are.



Brad Yung

The Complete
Stay as you are.

CIP Page

The Complete

Stay as you are.

Brad Yung

To over-analyzers and
underachievers everywhere

From the creator of *Juxtsuppose* ...

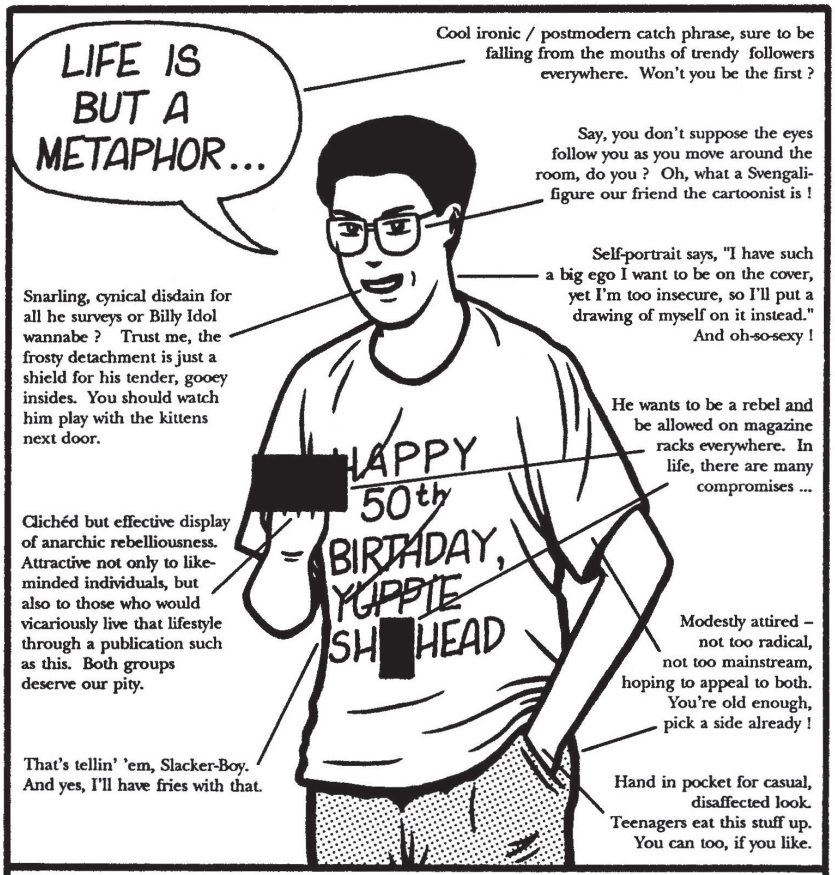
Included to attract readers of his earlier material while establishing credibility with newcomers unfamiliar with his previous work. Let's face it, he's floundering on his own and needs to remind you of our past glory. And geez, hog all the credit, why don't you ?

Stay as you are.

Clearly-visible title. Friendly, round-edged font. Slightly cryptic, yet warm, complimentary and comforting.

Cartoons by Brad Yung

Despite rising paper costs, he still wants to give you as much for your money as possible. Either that or he has a really poor sense of self-worth. Whichever it is, you get a deal, if you like this sort of thing.



Cool ironic / postmodern catch phrase, sure to be falling from the mouths of trendy followers everywhere. Won't you be the first ?

Say, you don't suppose the eyes follow you as you move around the room, do you ? Oh, what a Svengali-figure our friend the cartoonist is !

Self-portrait says, "I have such a big ego I want to be on the cover, yet I'm too insecure, so I'll put a drawing of myself on it instead." And oh-so-sexy !

Snarling, cynical disdain for all he surveys or Billy Idol wannabe ? Trust me, the frosty detachment is just a shield for his tender, gooey insides. You should watch him play with the kittens next door.

He wants to be a rebel and be allowed on magazine racks everywhere. In life, there are many compromises ...

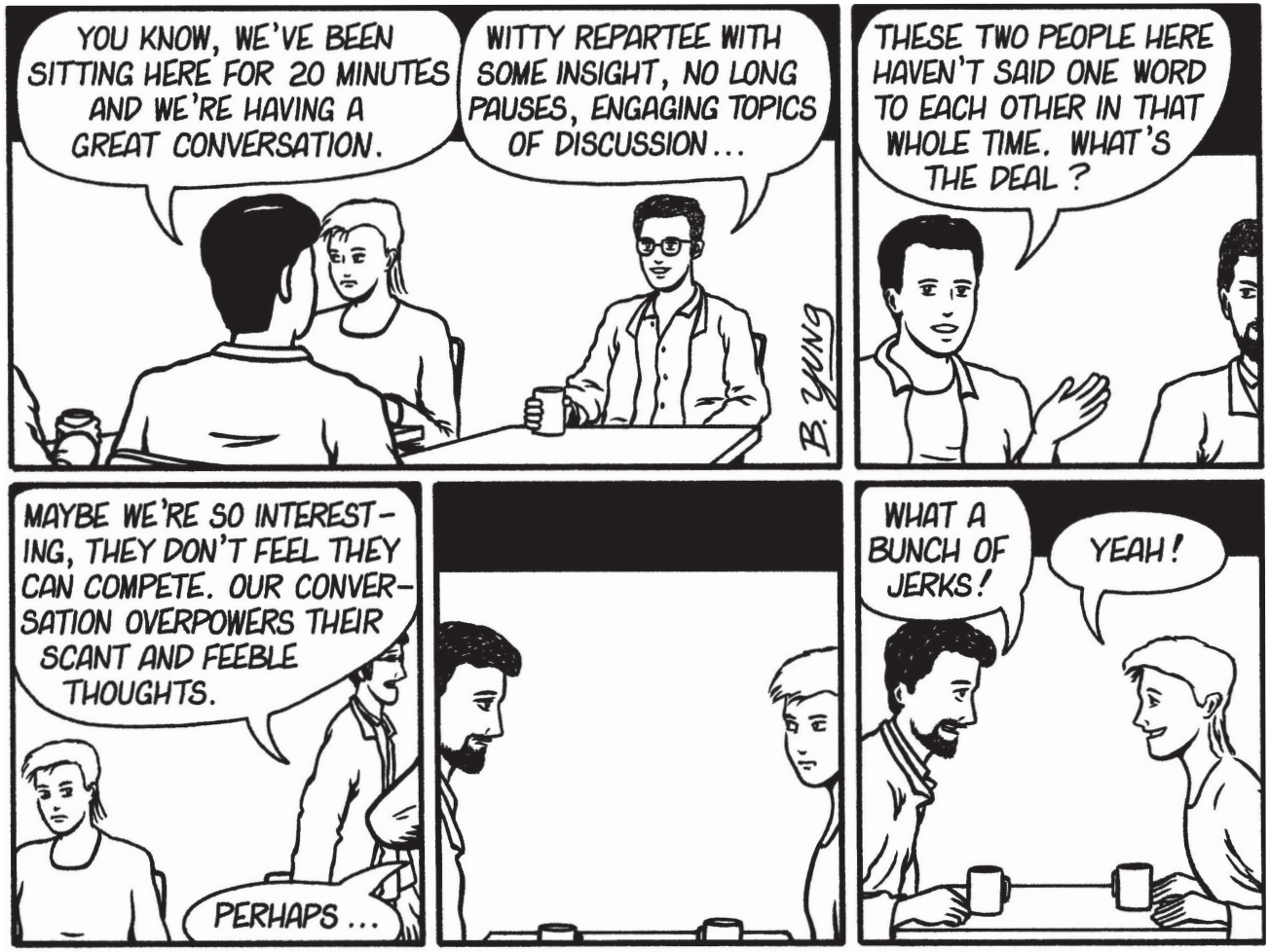
Clichéd but effective display of anarchic rebelliousness. Attractive not only to like-minded individuals, but also to those who would vicariously live that lifestyle through a publication such as this. Both groups deserve our pity.

Modestly attired – not too radical, not too mainstream, hoping to appeal to both. You're old enough, pick a side already !

That's tellin' 'em, Slacker-Boy. And yes, I'll have fries with that.

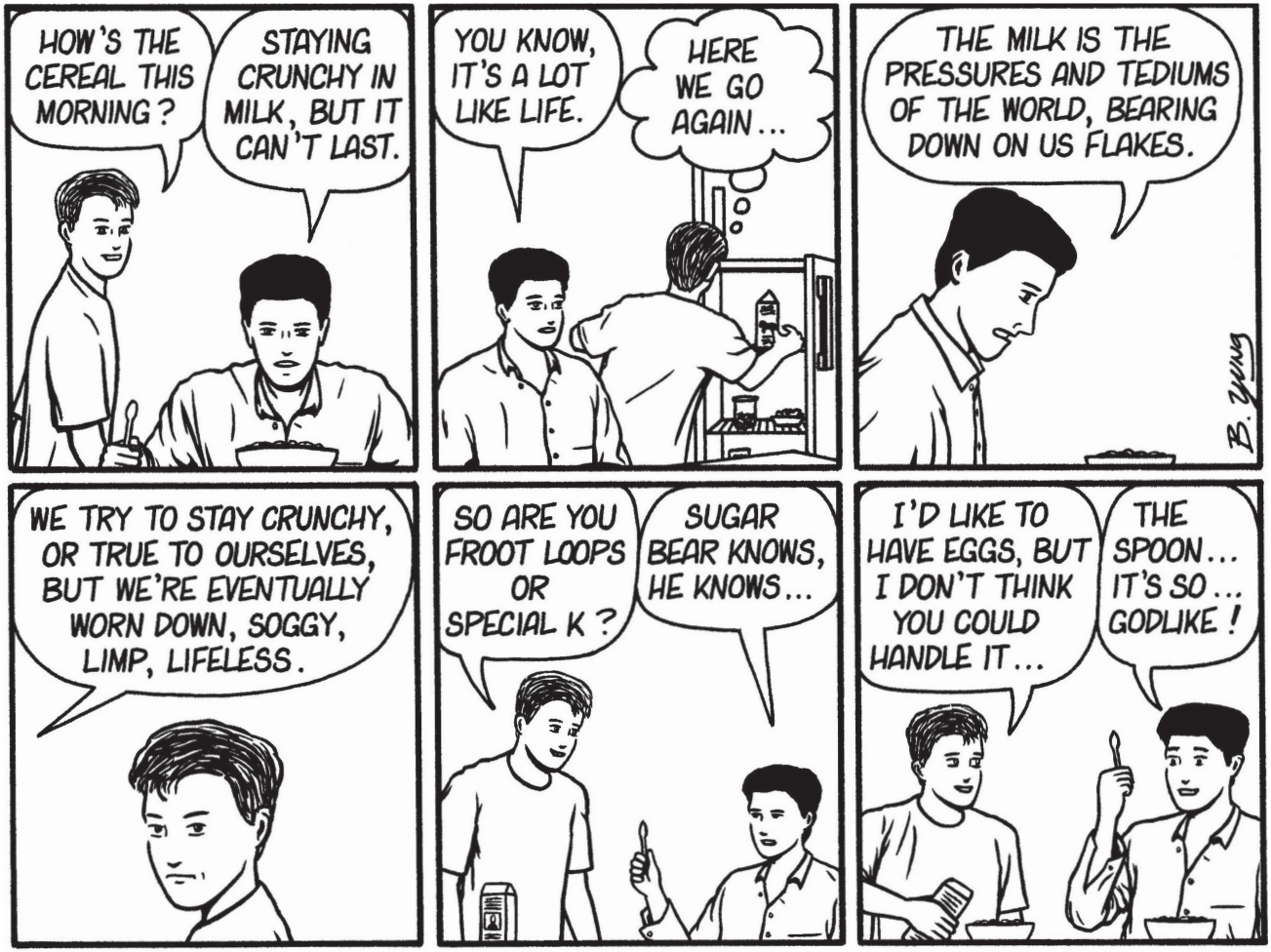
Hand in pocket for casual, disaffected look. Teenagers eat this stuff up. You can too, if you like.

In Summary : A magazine cover designed to sell a magazine to people who would not buy a magazine because the cover was designed to sell it to them. If you understand the complex ironies behind this bafflingly stupid marketing approach, then you should buy the magazine. If you don't understand, then you should *definitely* buy it. - Billy Reuben

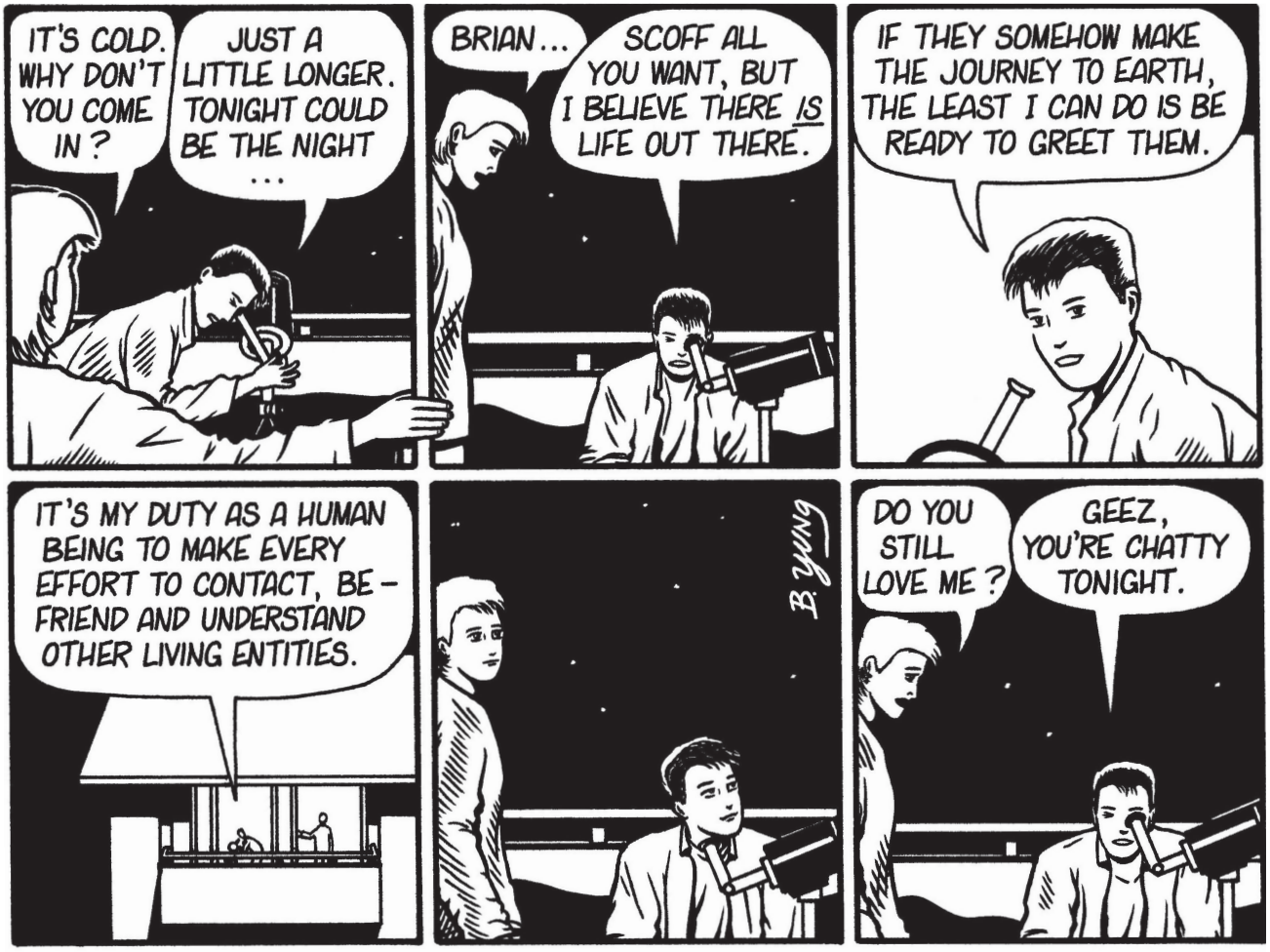


I hadn't settled into the 'Brad' and 'Billy' characters yet, intentionally using a revolving anonymous cast in order to fully go against all the recommended cartooning practices. By issue 2, I was finding my voice and they just naturally took over. Plus, it's easier to draw the same people over and over again. Enjoy the anarchy while it lasts.

Stay as you are. was originally published in zine format over eight issues from 1996–2002. The

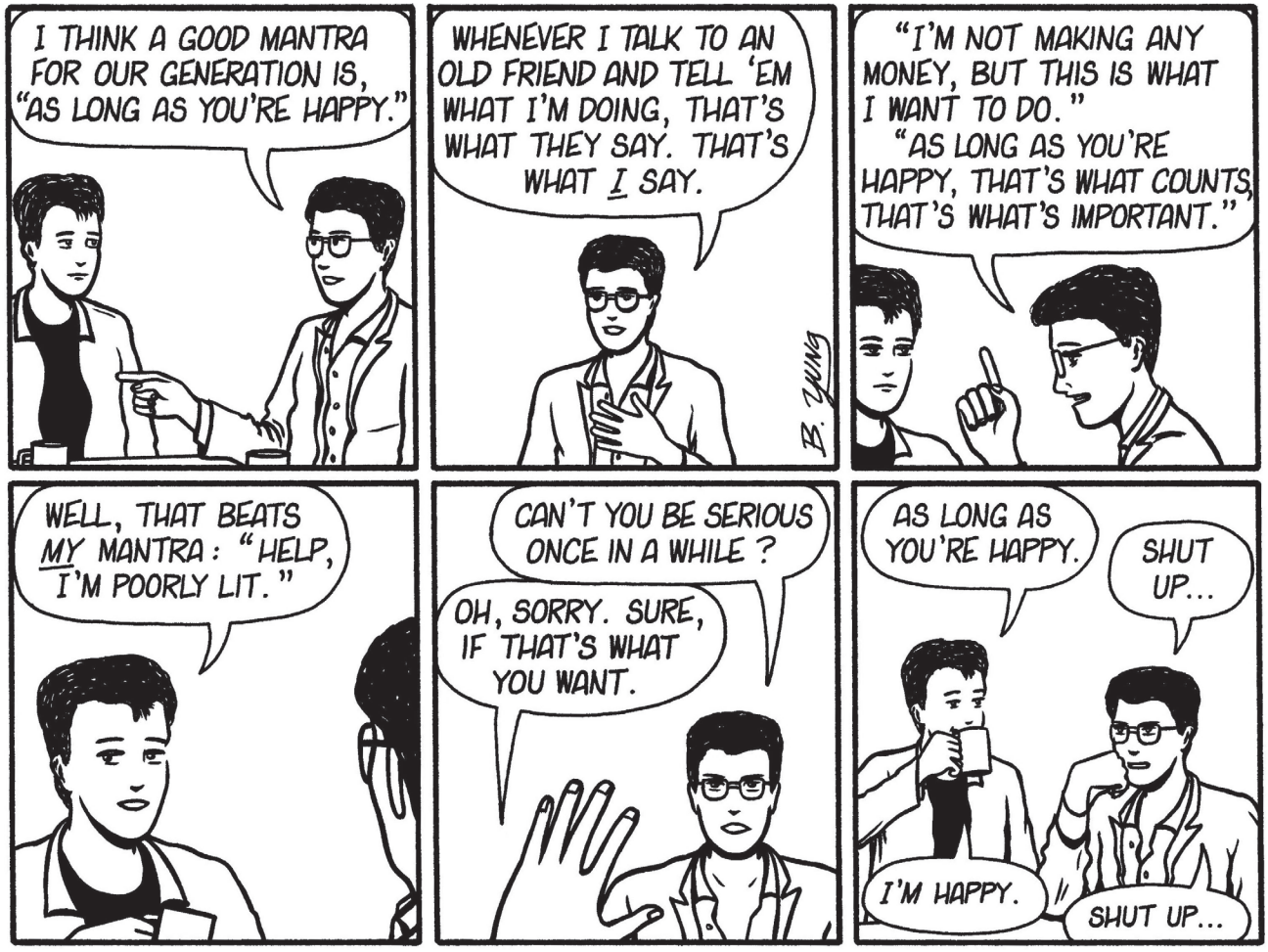


complete run is presented here in chronological order, plus some extra stuff thrown in that you

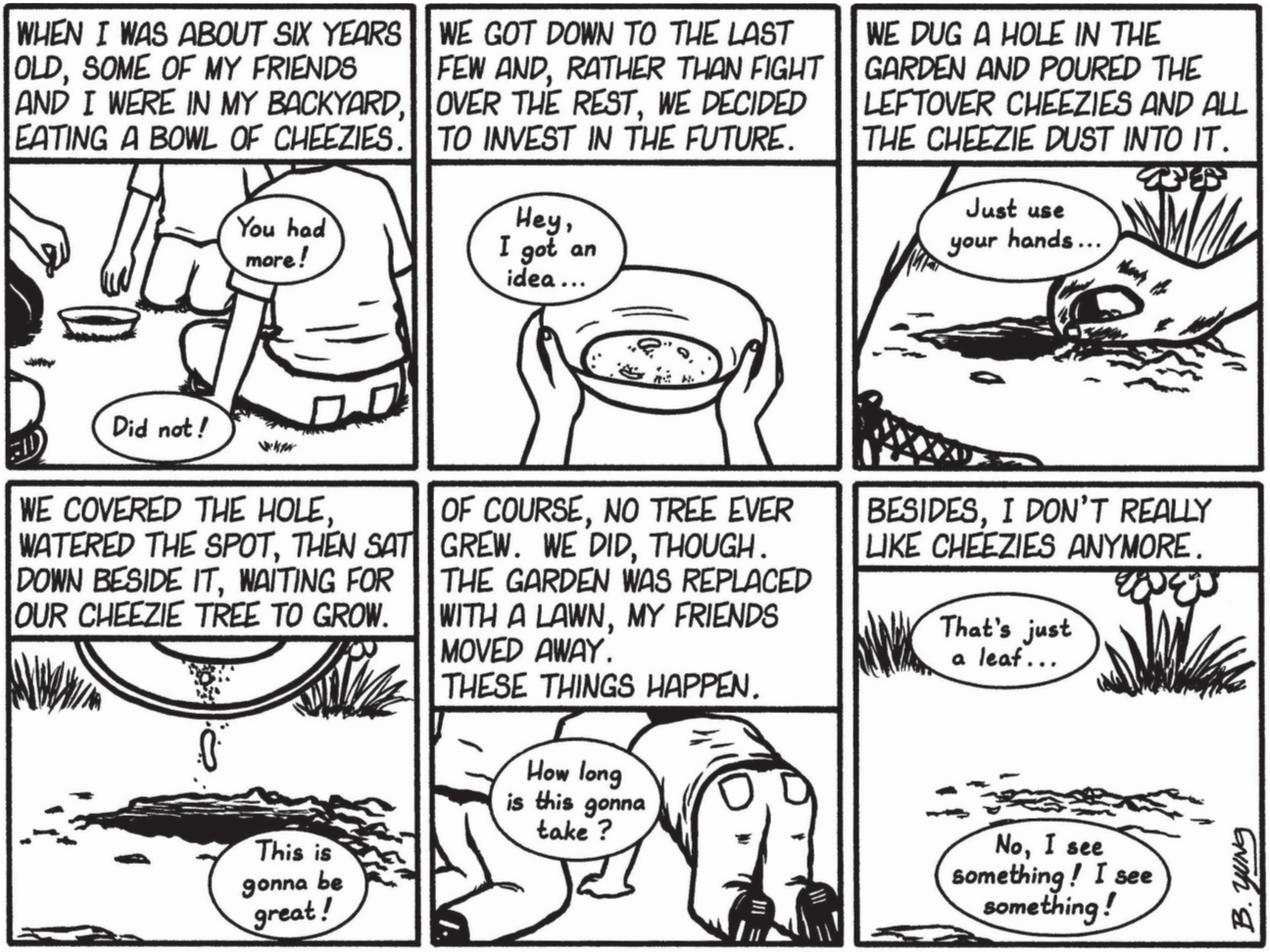


One of the only times somebody is referred to by name in the strip and it's not even necessary.

might have missed. Individual strips also appeared in numerous newspapers, magazines, and

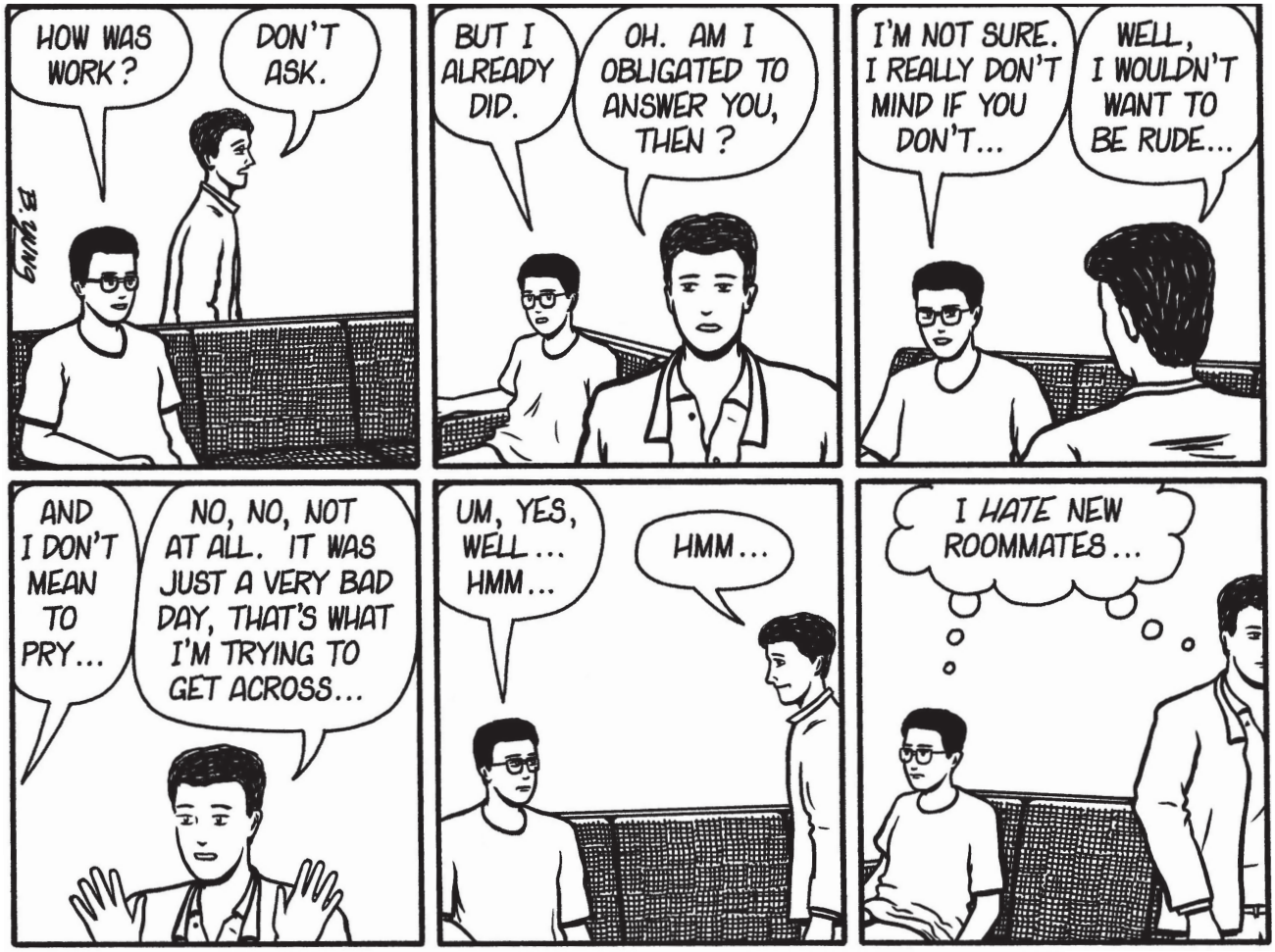


comics anthologies over the years and around the world. The strip was cited in cultural essays in



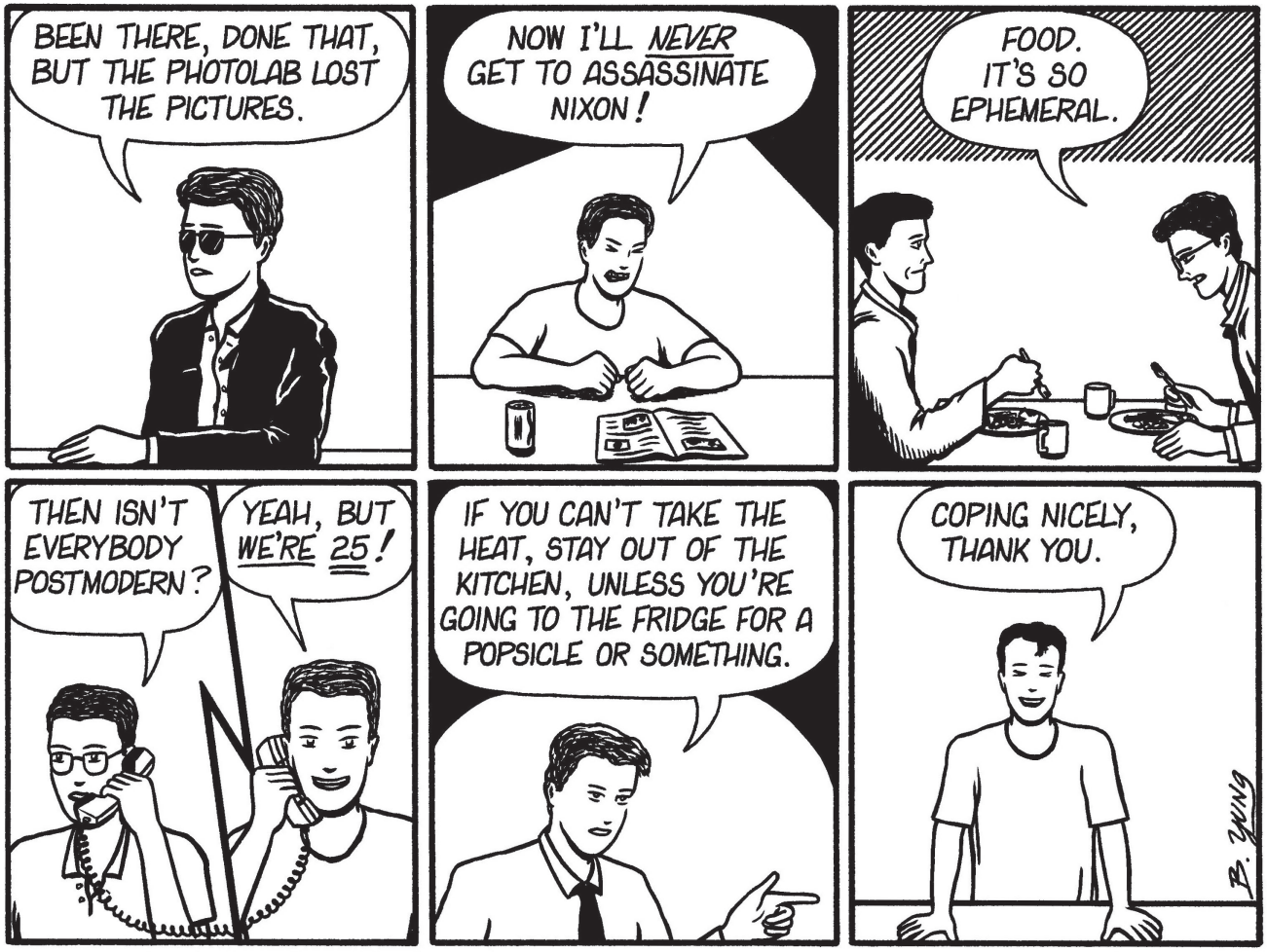
True stories are drawn in a looser, sloppier style representing the haze of memory with no assigned word balloons or visible faces. Just like in real life. Or am I remembering wrong?

books and academic papers, it was flypostered around Vancouver, and it was included in the



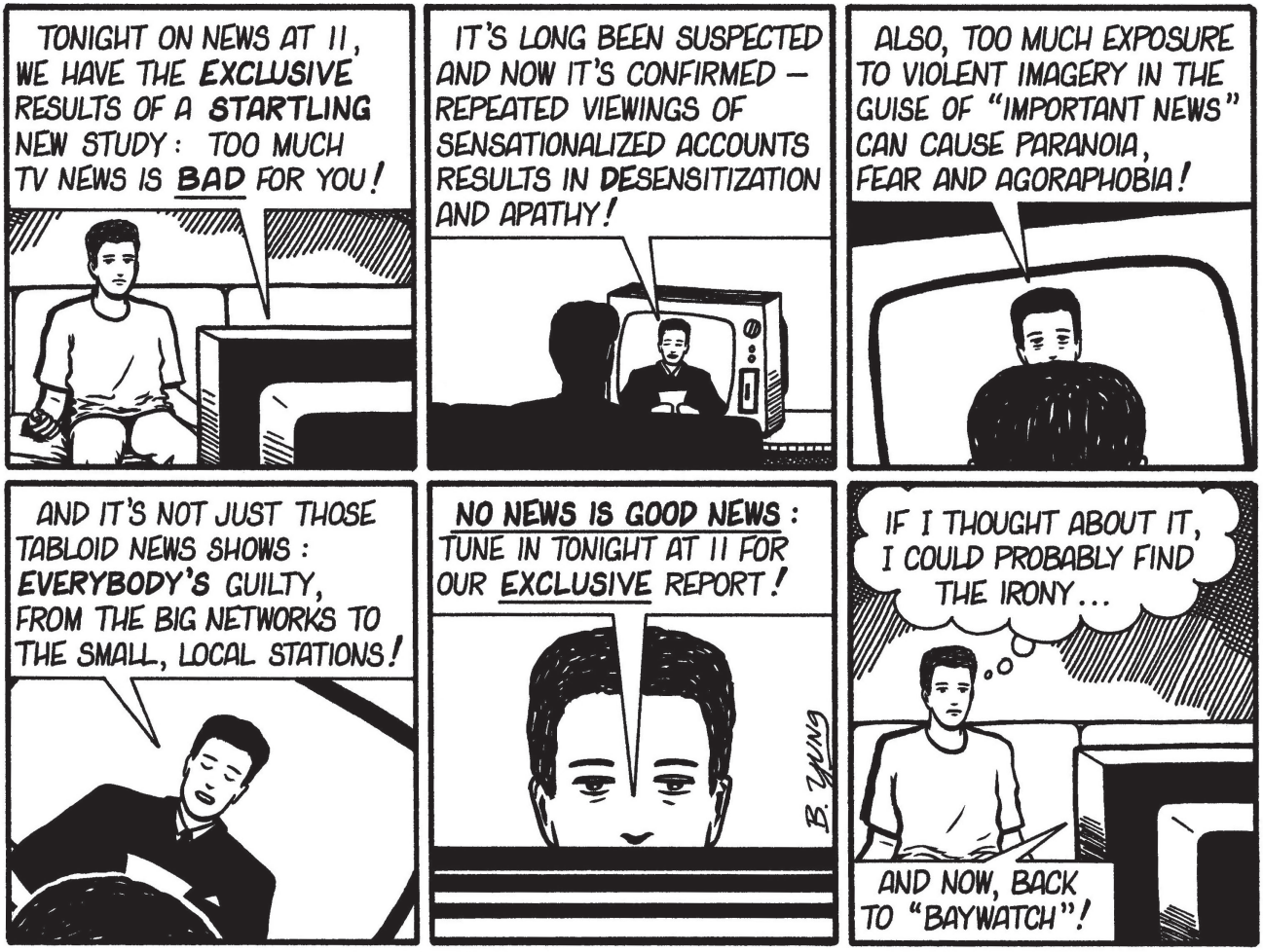
syllabus for a business school in the Philippines. It was a t-shirt, a tattoo, and a visual tool in an

NON-SEQUITUR THEATRE #1

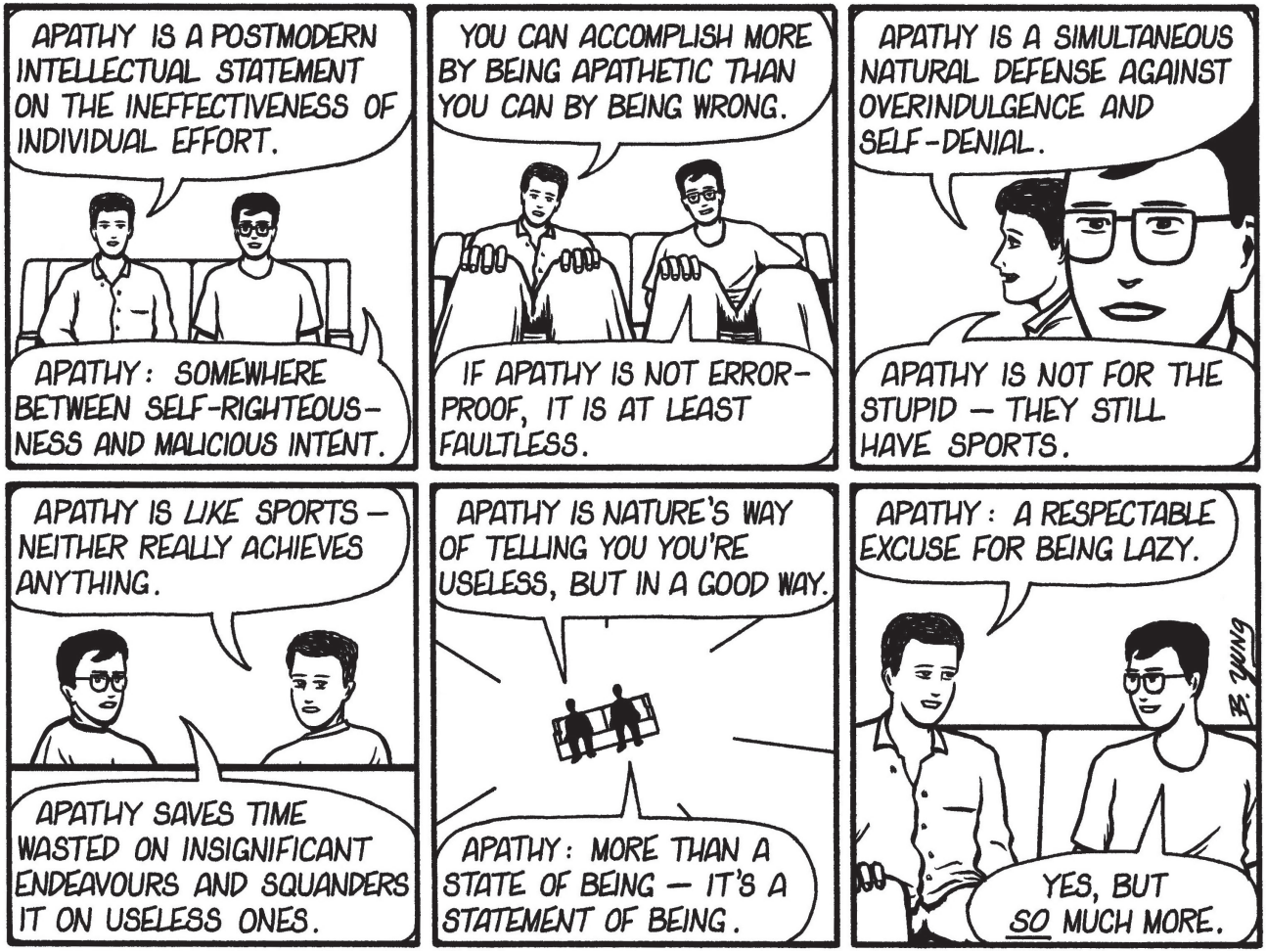


The staff at Geist Magazine *were fans of my work and contacted me to reprint the* Non-Sequitur Theatre *strips. They ran every single one for the next seven years, even some that were never included in any of my own collections. I guess that makes them my longest steady job.*

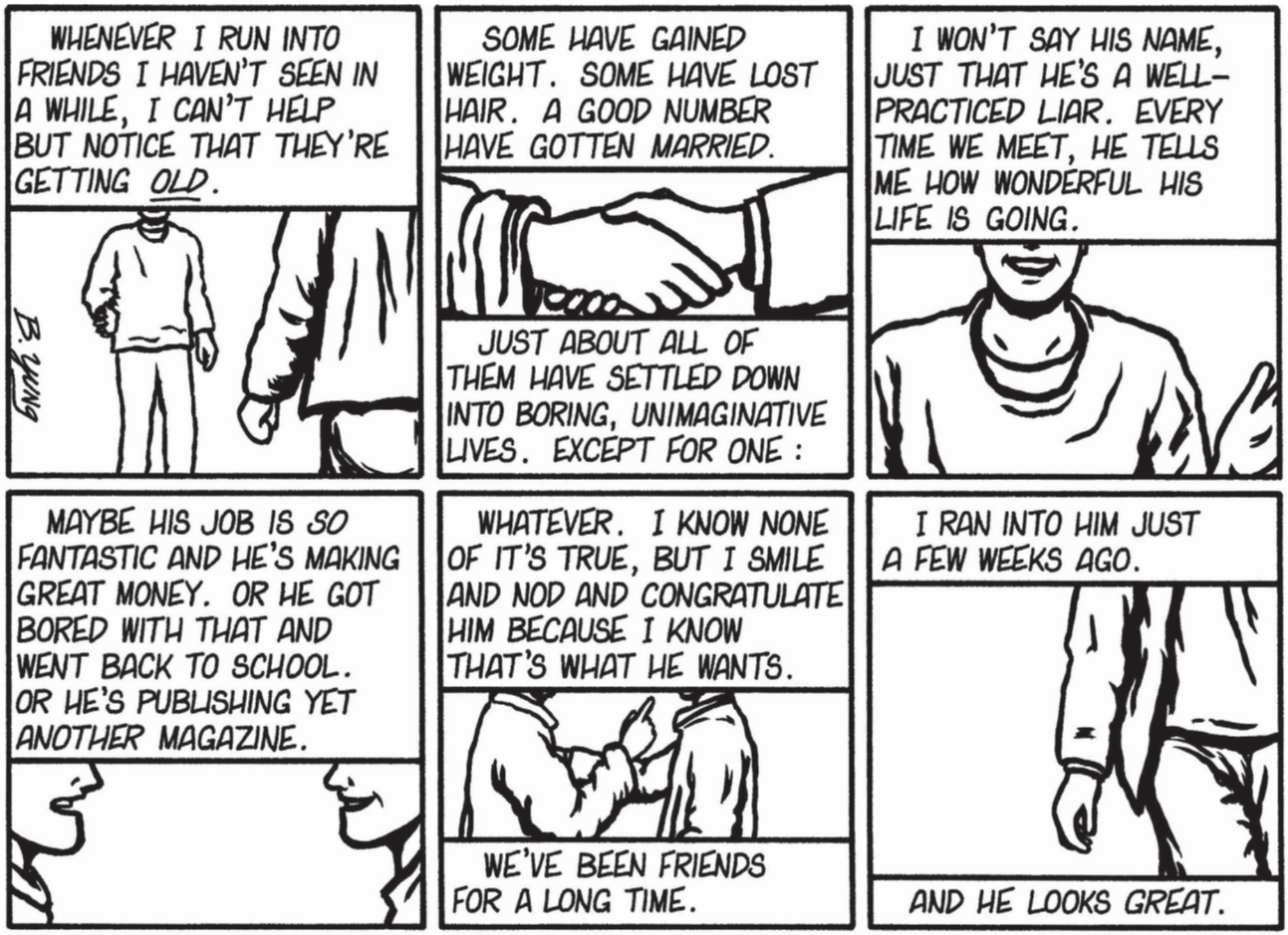
educational lecture in a globalization workshop, whatever that means. It was one of the secrets



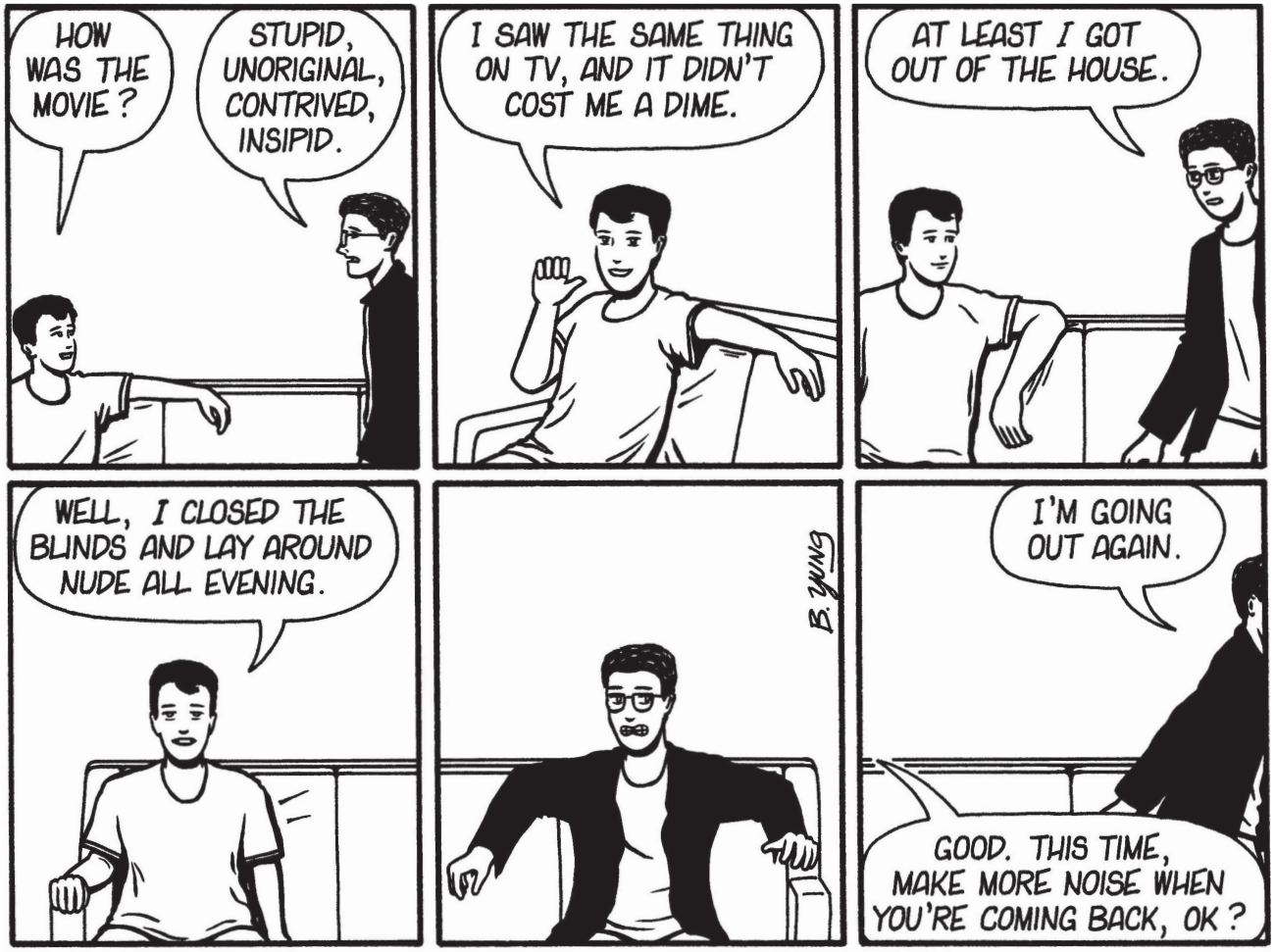
in Shawn Blore's book *Vancouver: Secrets of the City*, it was required reading in a college course on



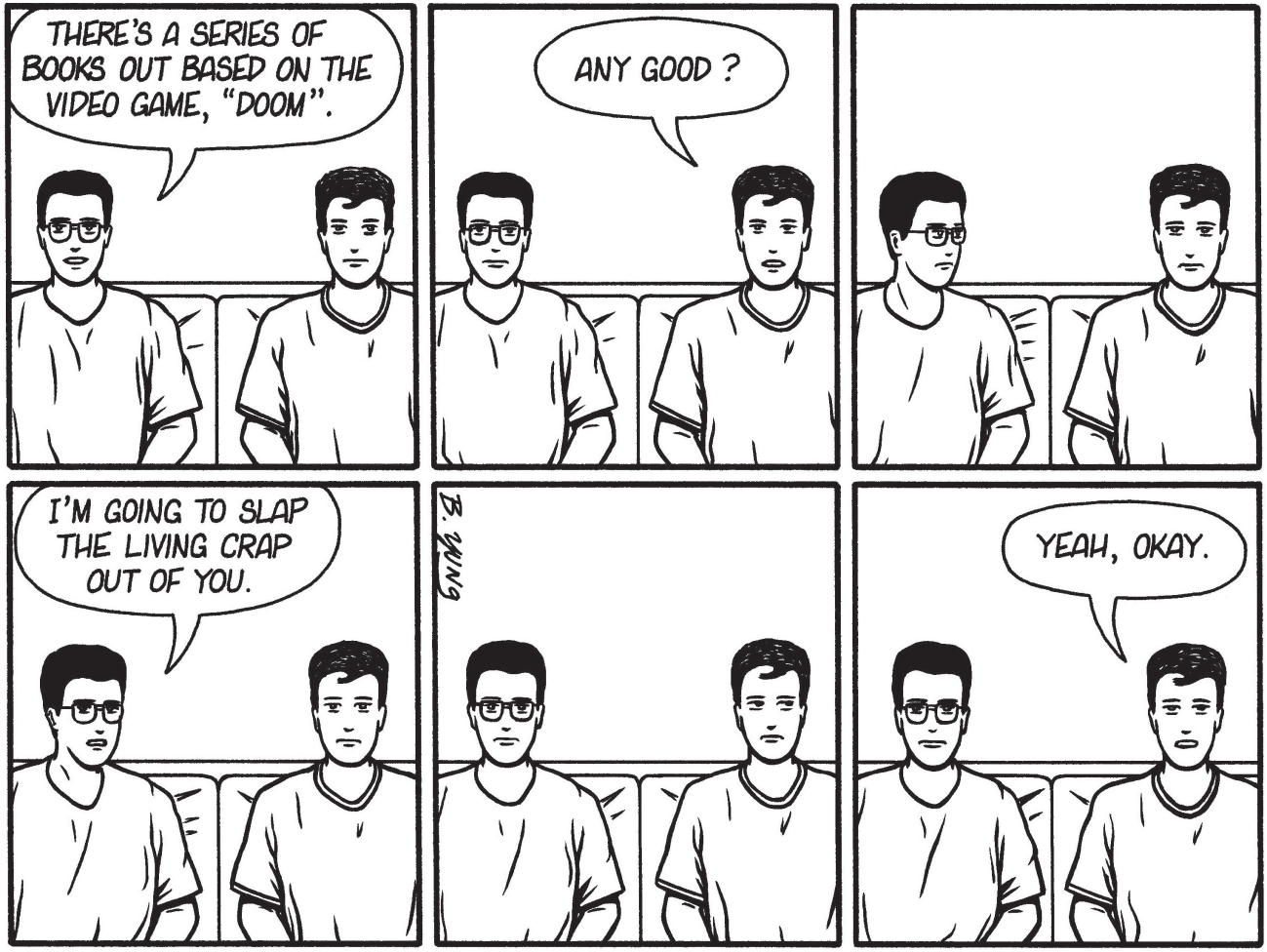
zines, and it was almost a movie prop. 'Almost' pretty much sums up the strip. ▪ The title comes



from a poem written by a second-grader when the first Sputnik satellite had first gone into orbit.

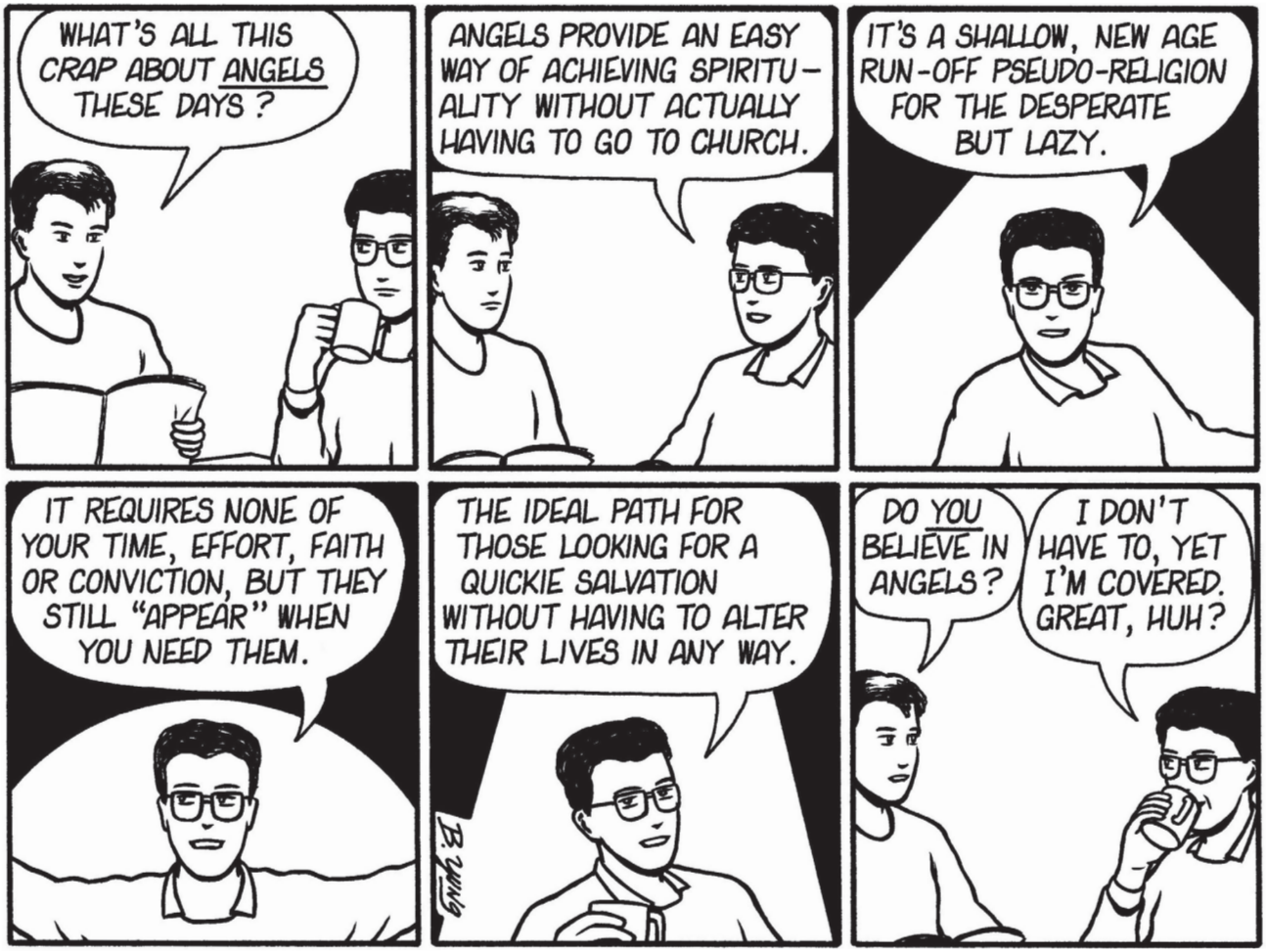


The child wrote: "The stars are so big, / The earth is so small, / Stay as you are." There's something

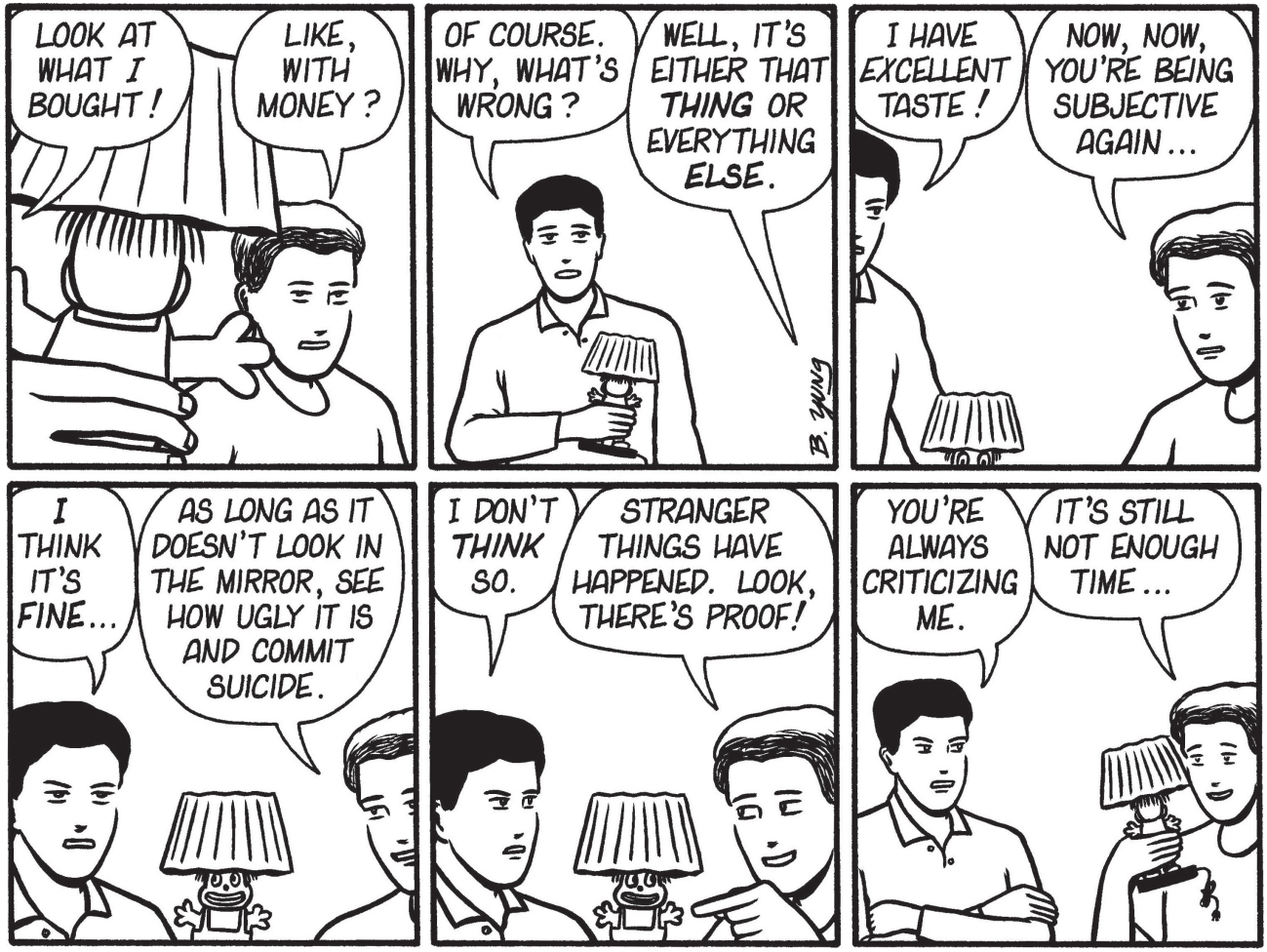


There really was a Doom *series of books, based on the videogame. I would go to bookstores and write little notes on slips of paper and leave them inside, saying things like "You need to buy better books," or "Well, that was a waste of money, wasn't it?" I wasn't much fun at parties, either.*

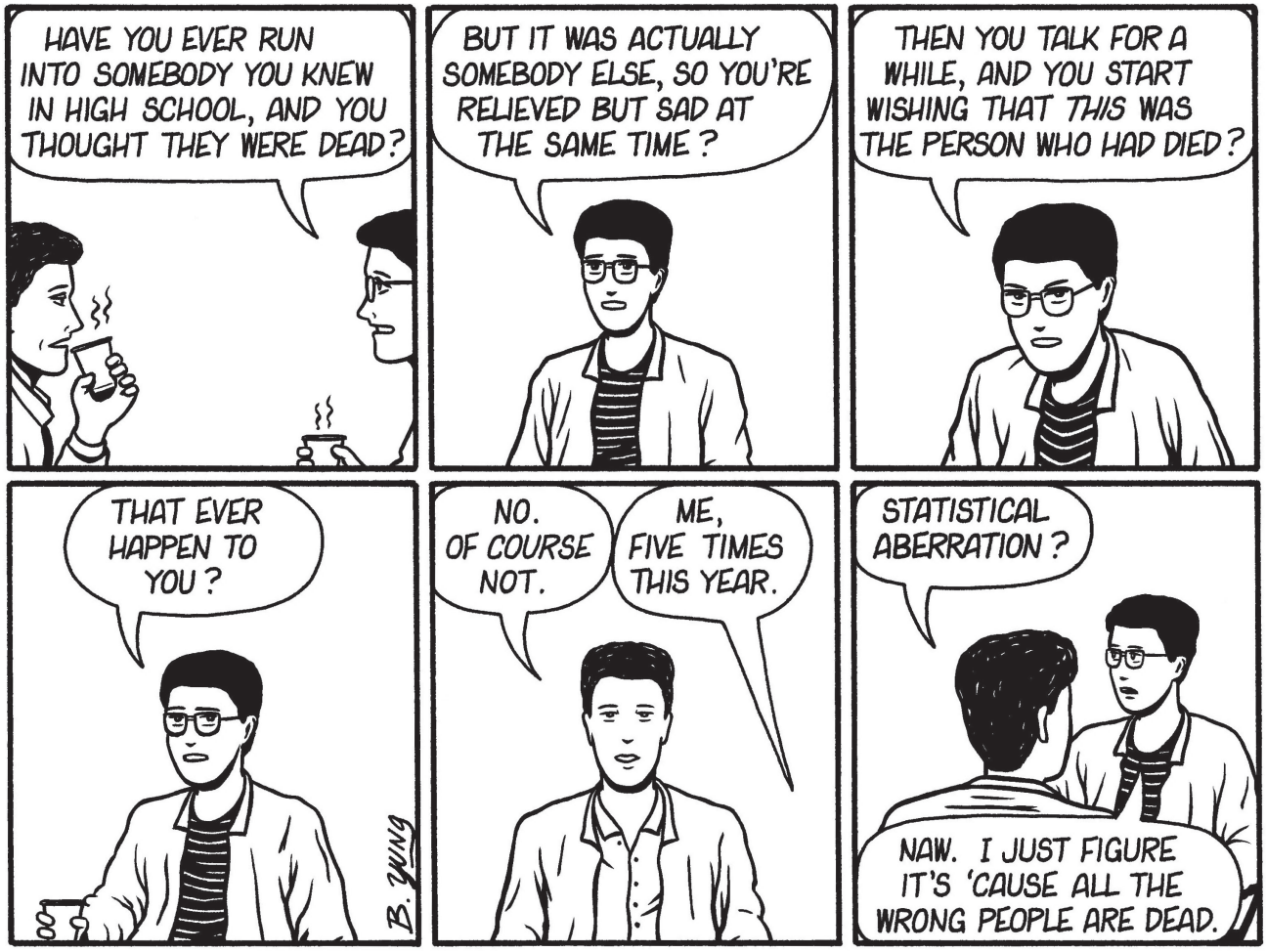
about poetry written by kids that makes it seem so much more profound than you might



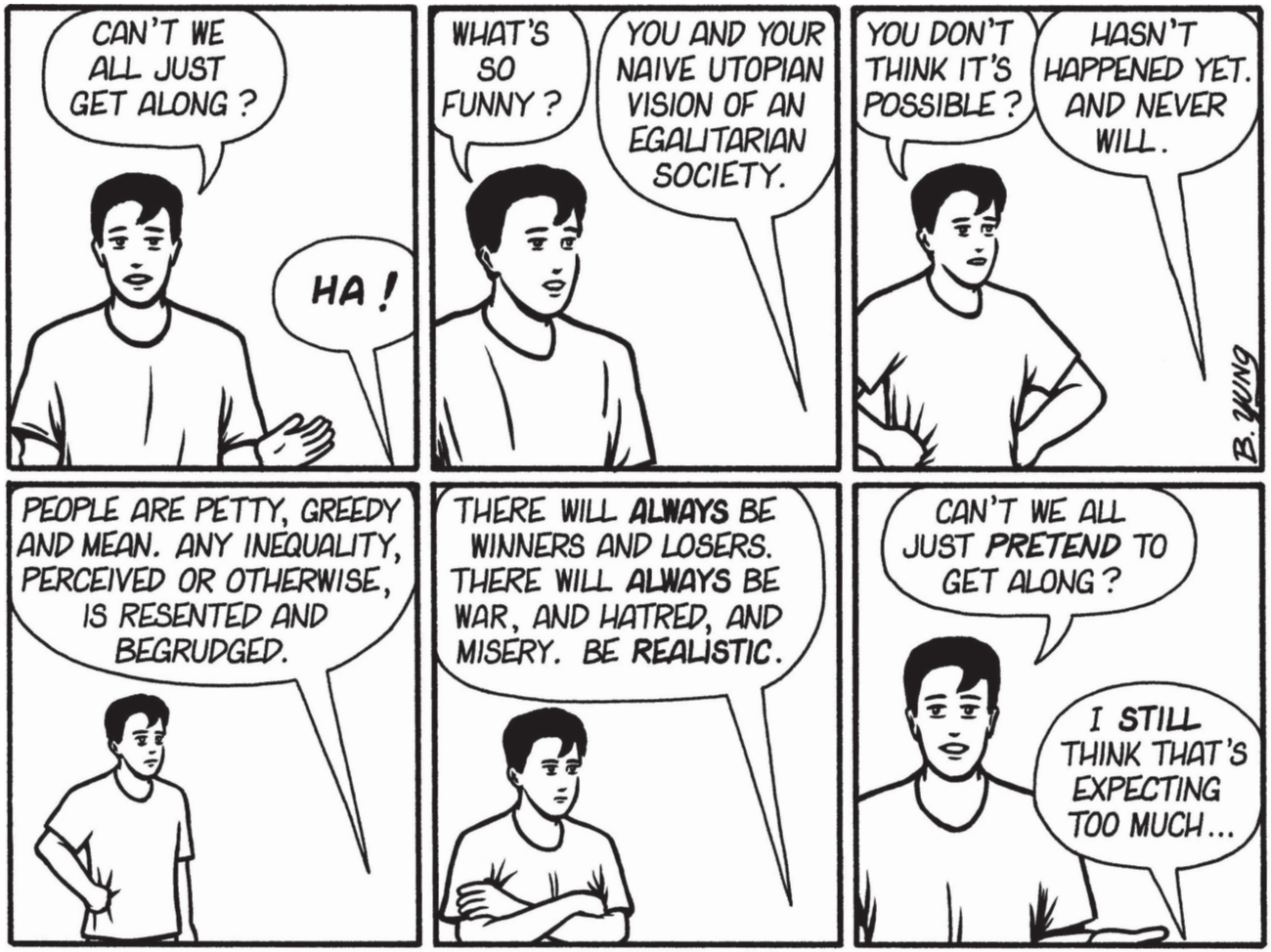
otherwise think. If I told you that was written by a 35-year-old, you'd probably snort a little with



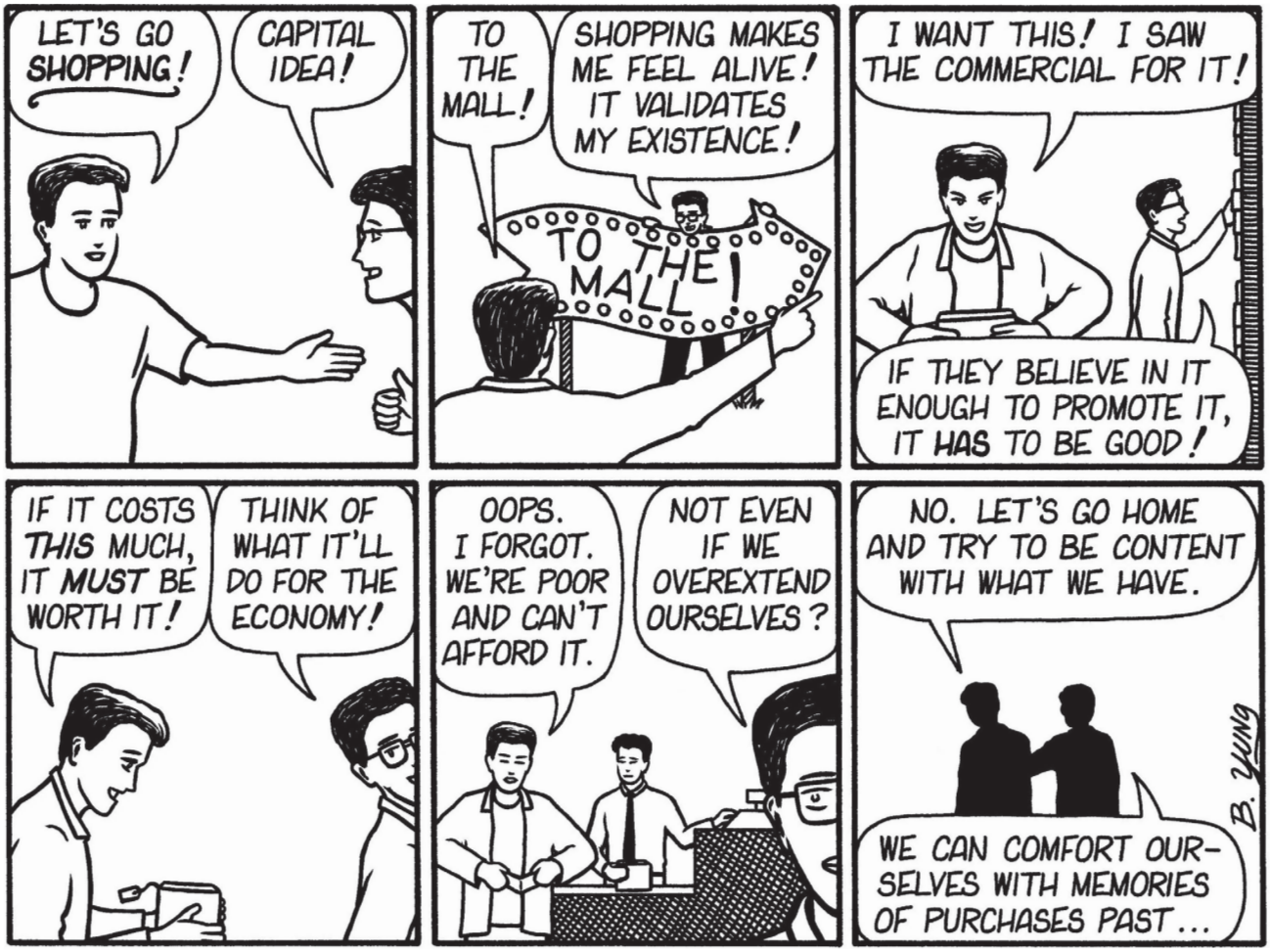
derision and dismiss them as an idiot. I might have done the same and then my comic strip



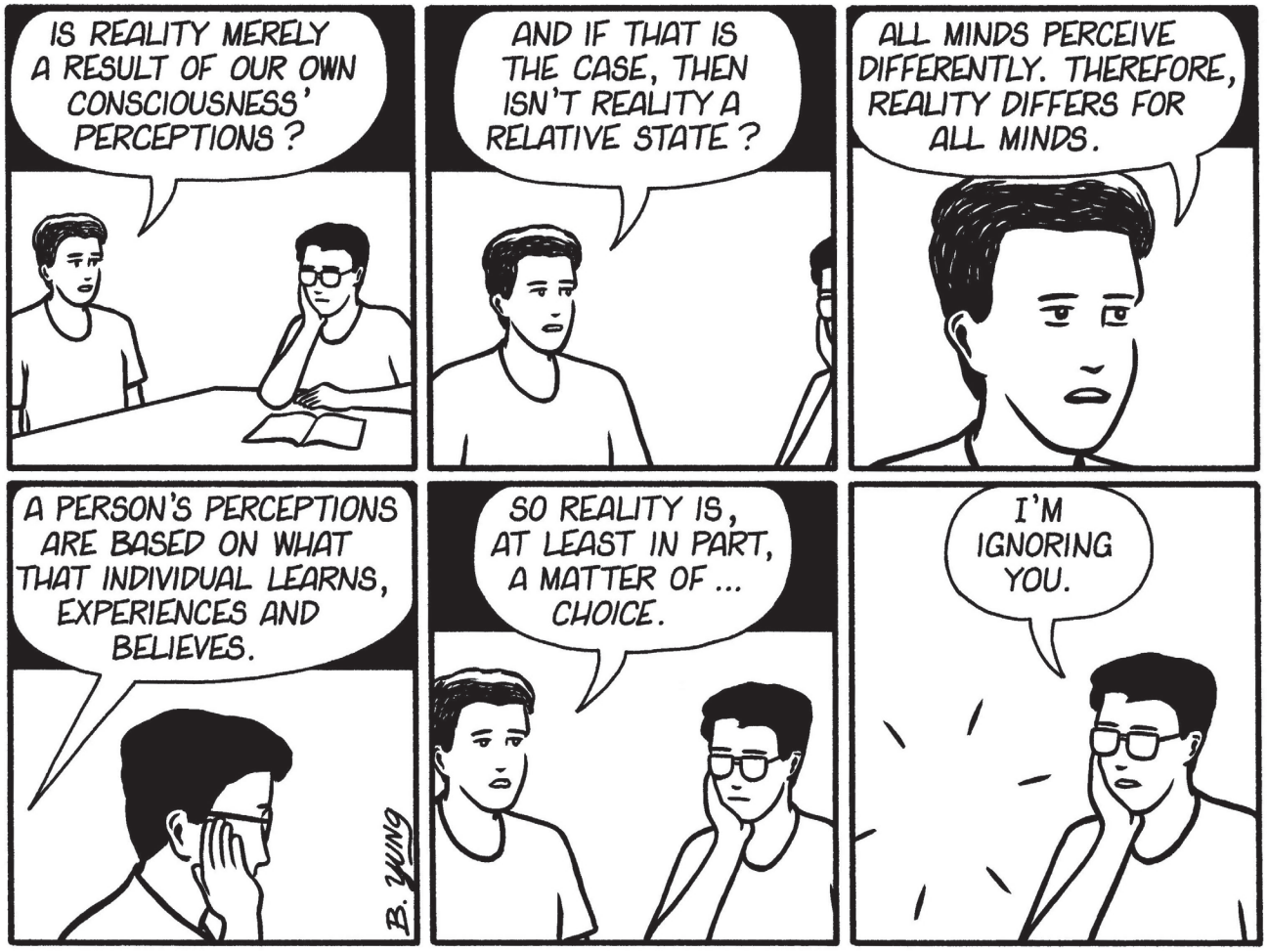
would have been called *The Adventures of Two Losers* or *Let's Talk About Nothing and Everything* or



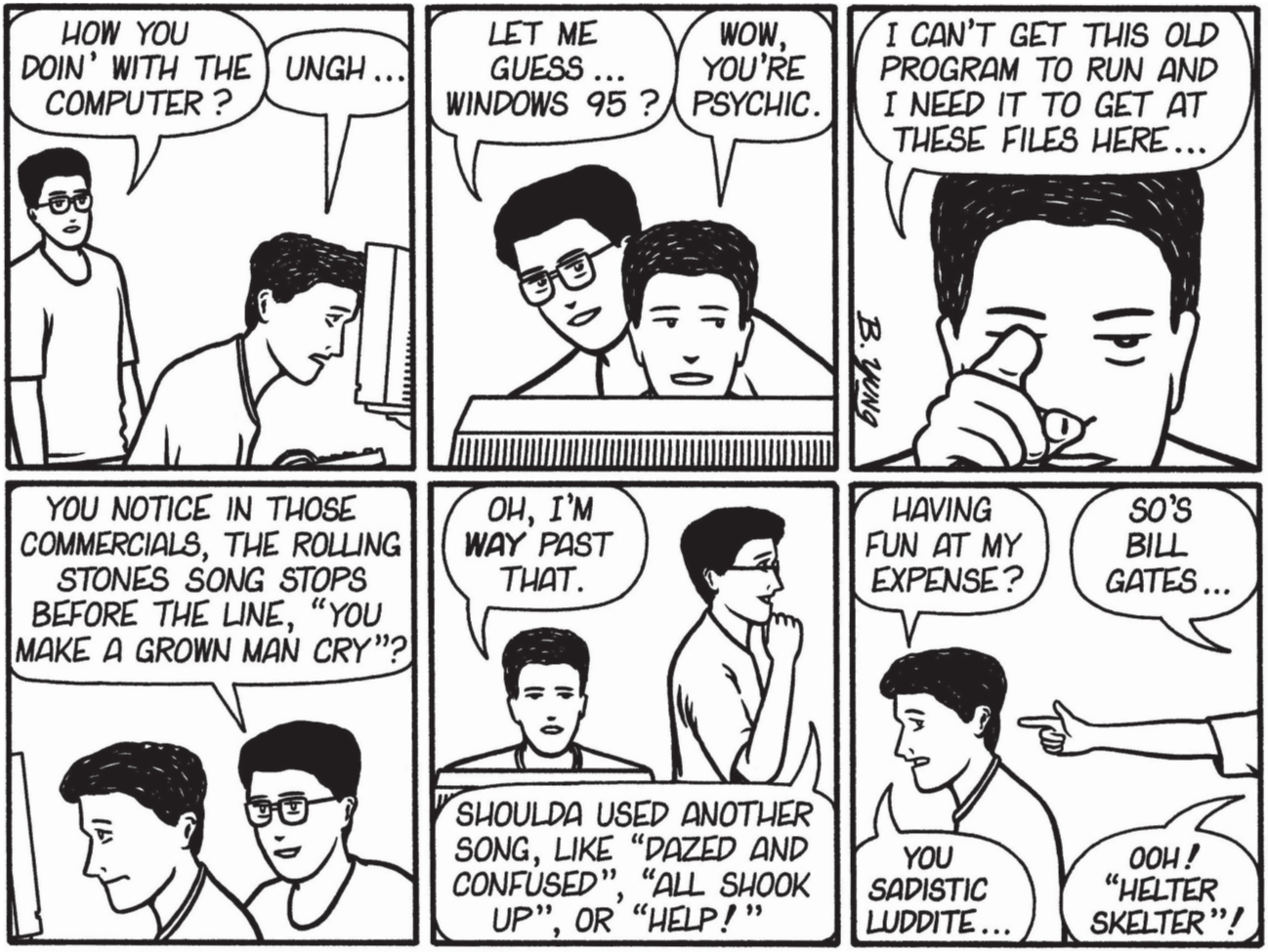
something else as equally banal and not as vague nor open to interpretation as it ended up



being. All these years later, I still like the title, even if people continue to get it confused with the

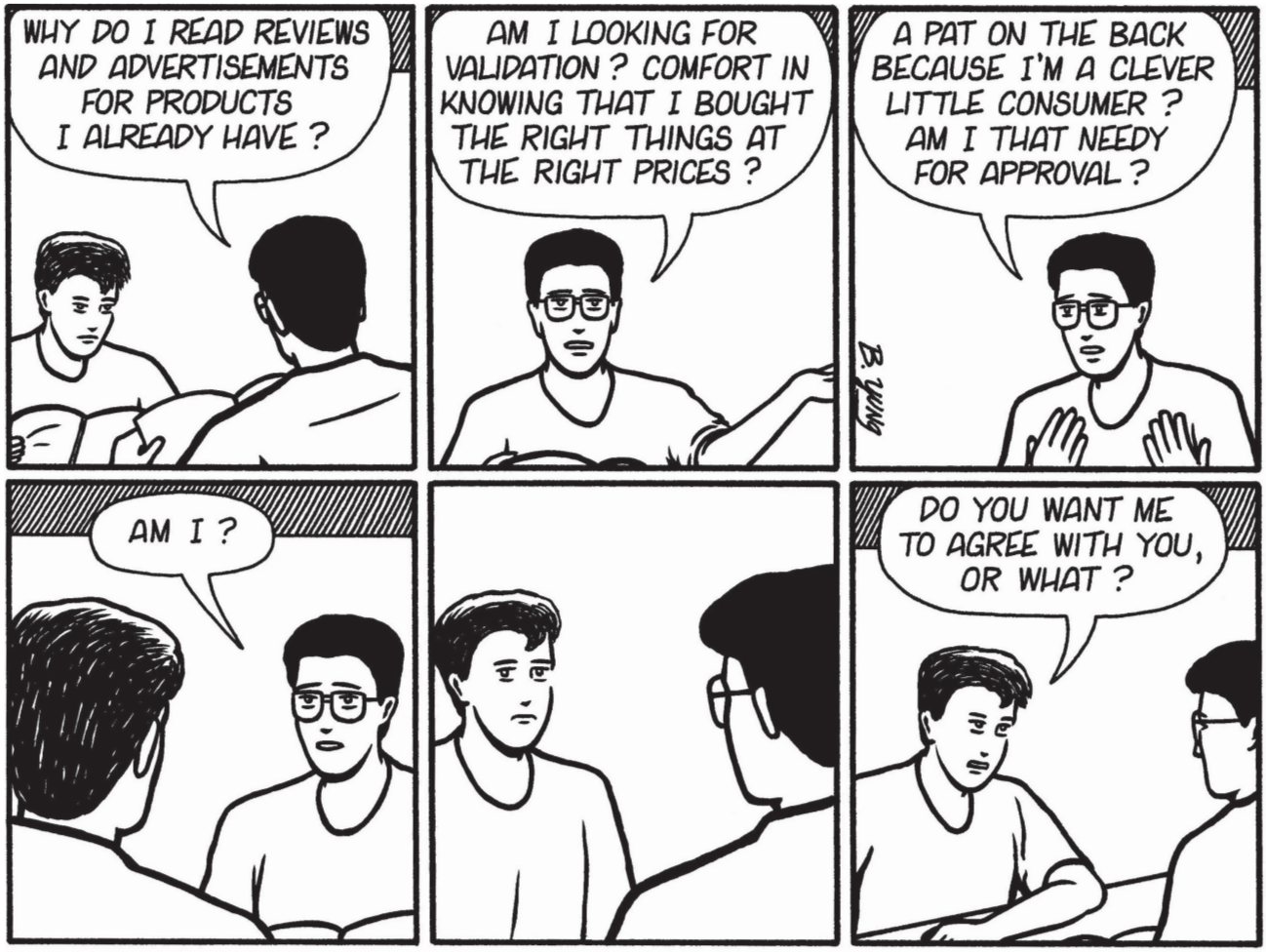


Nirvana song "Come as You Are", which is now also the name of a sex-toy store in Toronto. "Stay

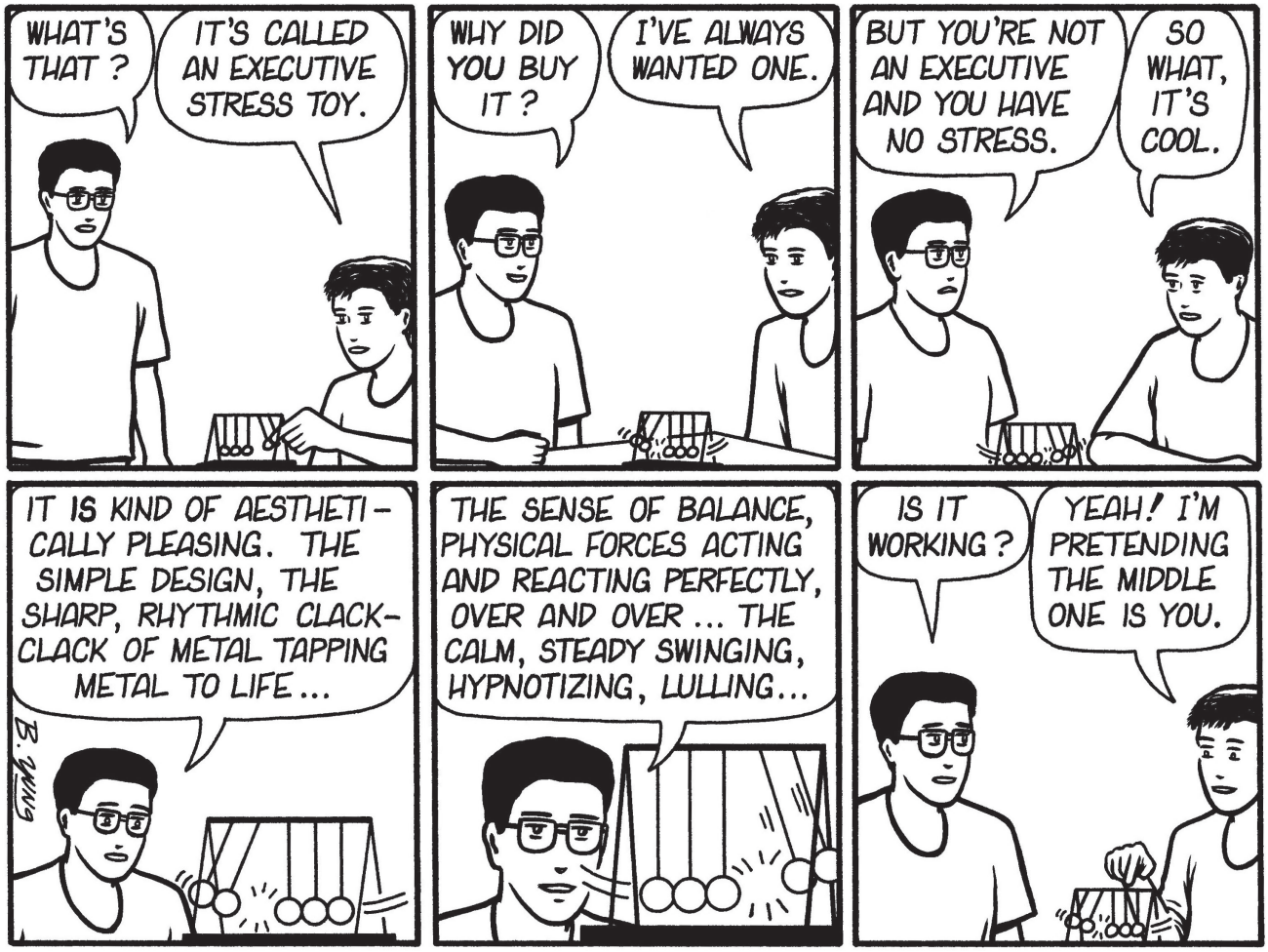


I initially tried to not be too topical. That way, the strip could possibly still be timely years down the road. I made a conscious decision here to reference a specific product because I couldn't believe nobody else picked up on the "you make a grown man cry" bit. Or maybe they wanted to, but couldn't afford the licensing fees. Not a problem for a comic strip, unless by the time you read this they've made it illegal to hum along.

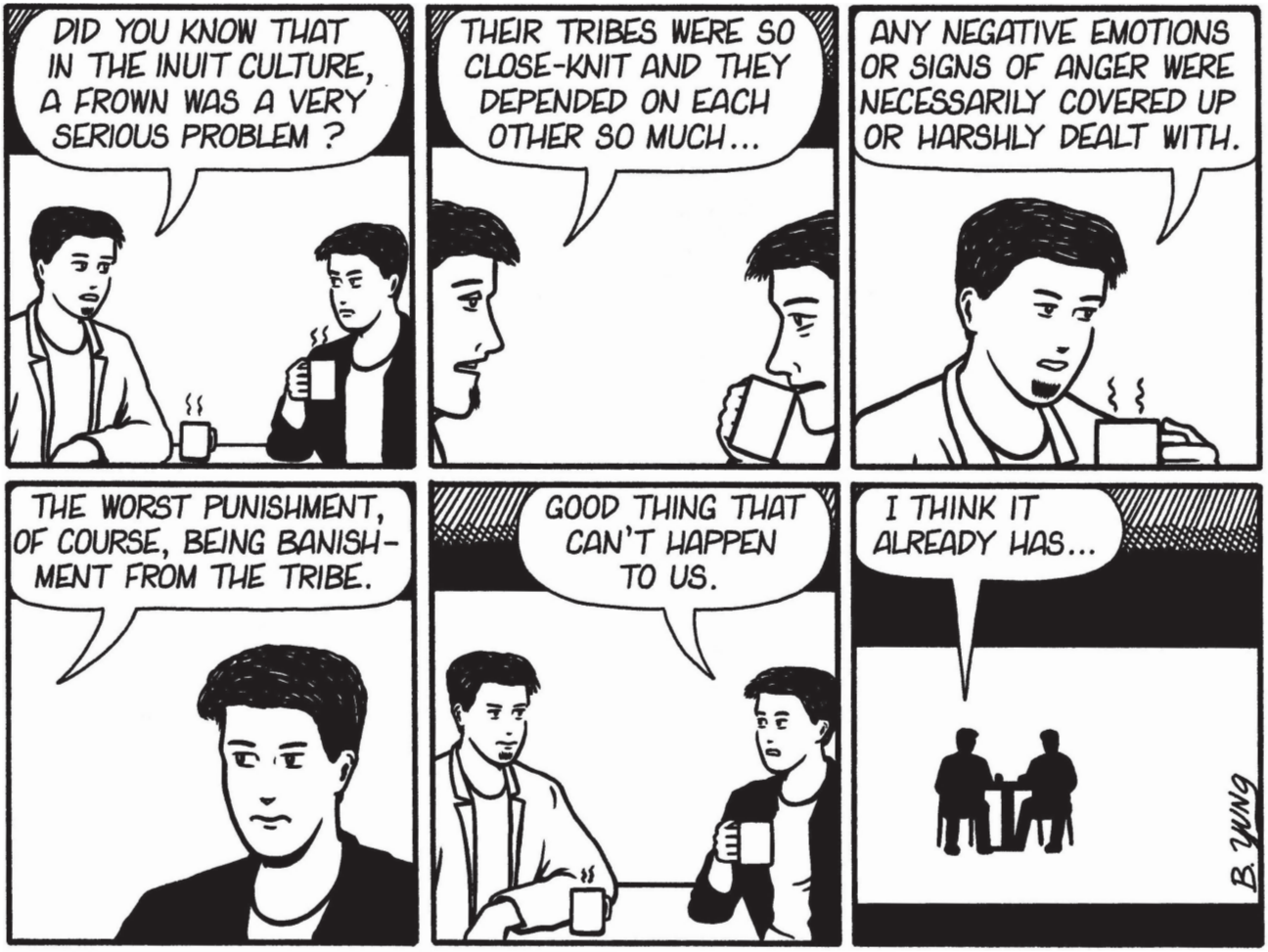
As You Are" is the name of a song by Joe Egan of Stealers Wheel fame, but I had not heard it at



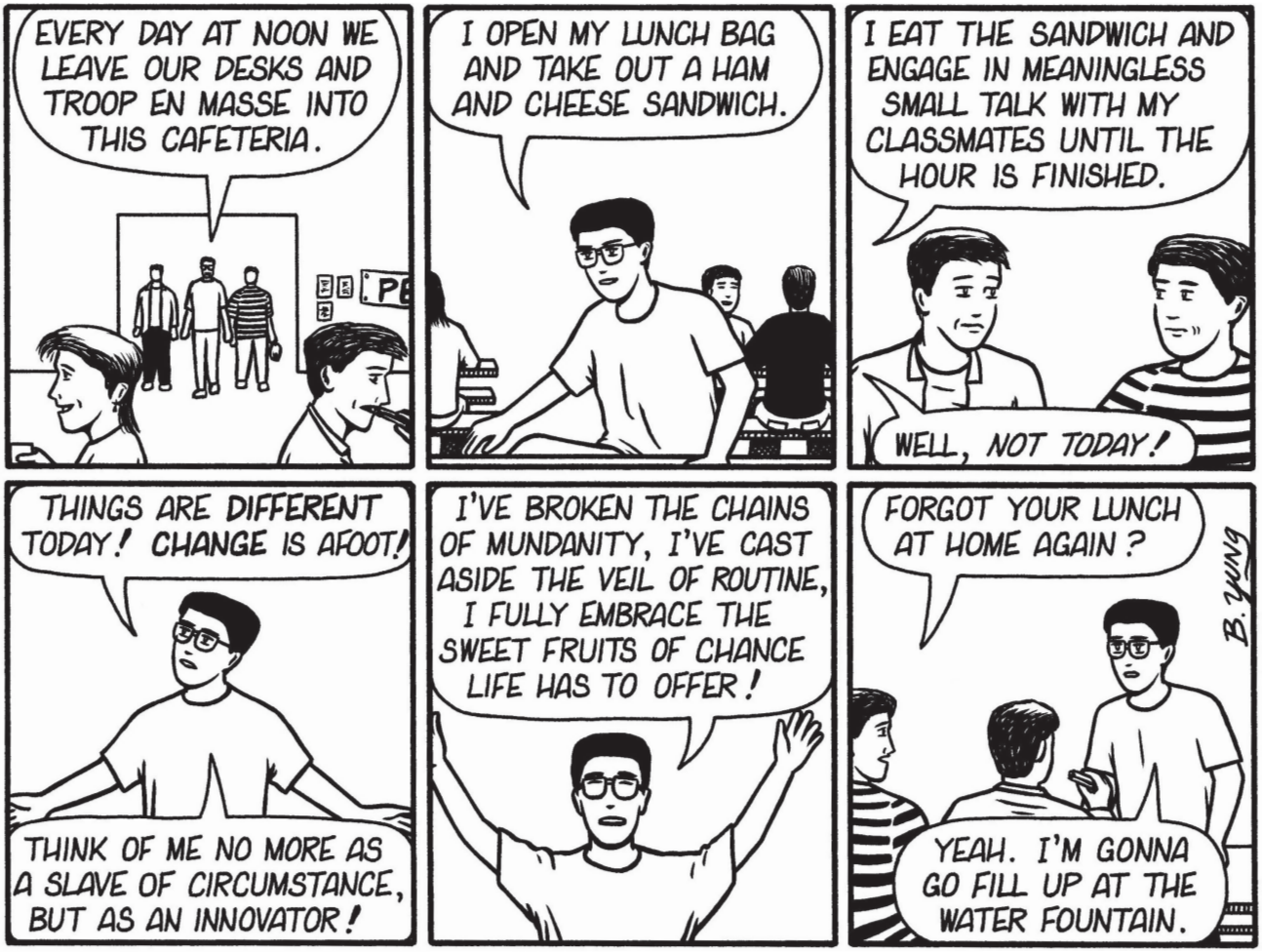
the time (and still haven't). It is also the name of a 1978 Italian movie starring Nastassja Kinski and



Marcello Mastroianni, which is definitely not where I got the title — they have nothing in common,

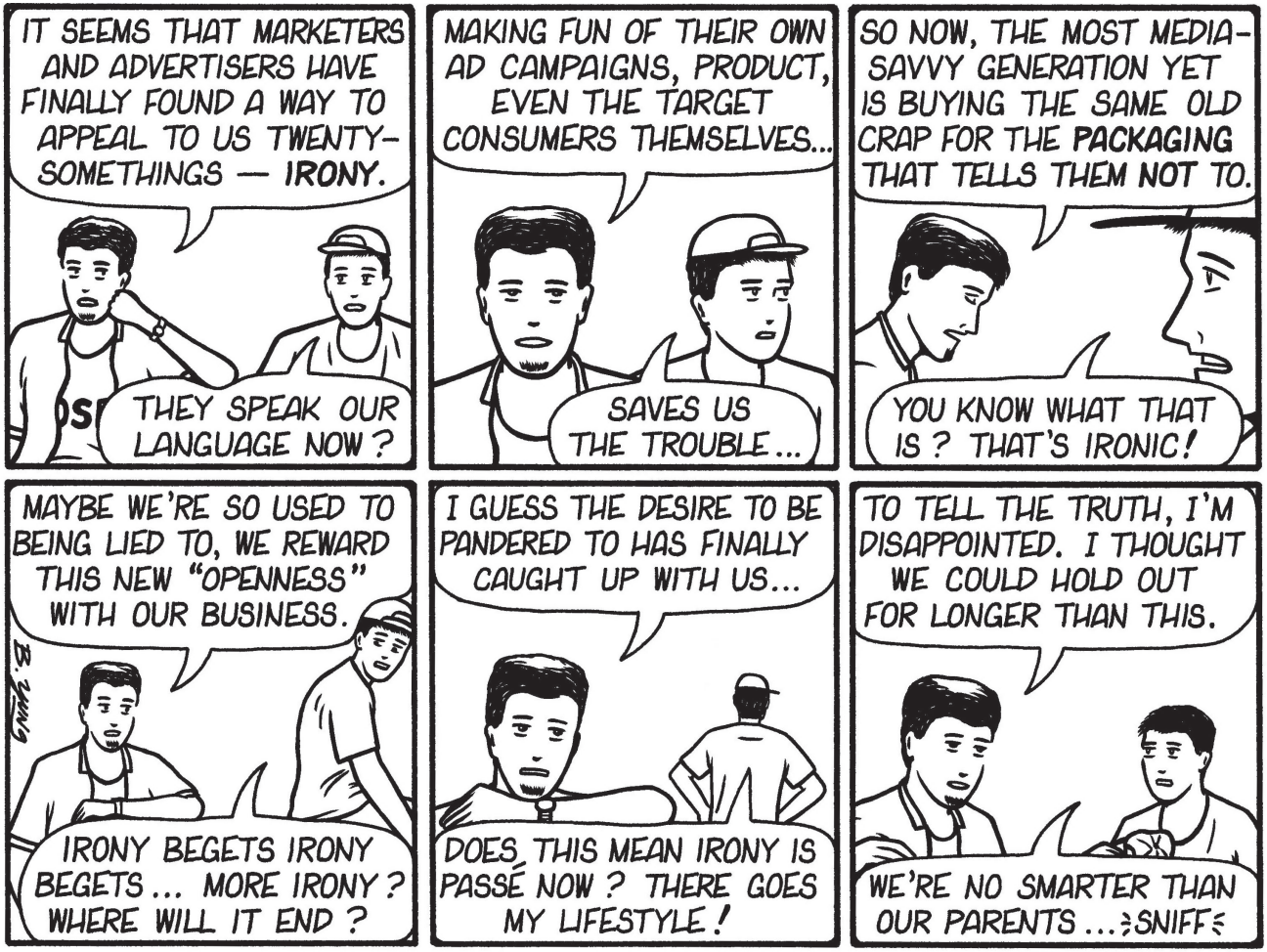


I haven't seen the movie and have no concrete plans to do so. Which is not to say I have anything

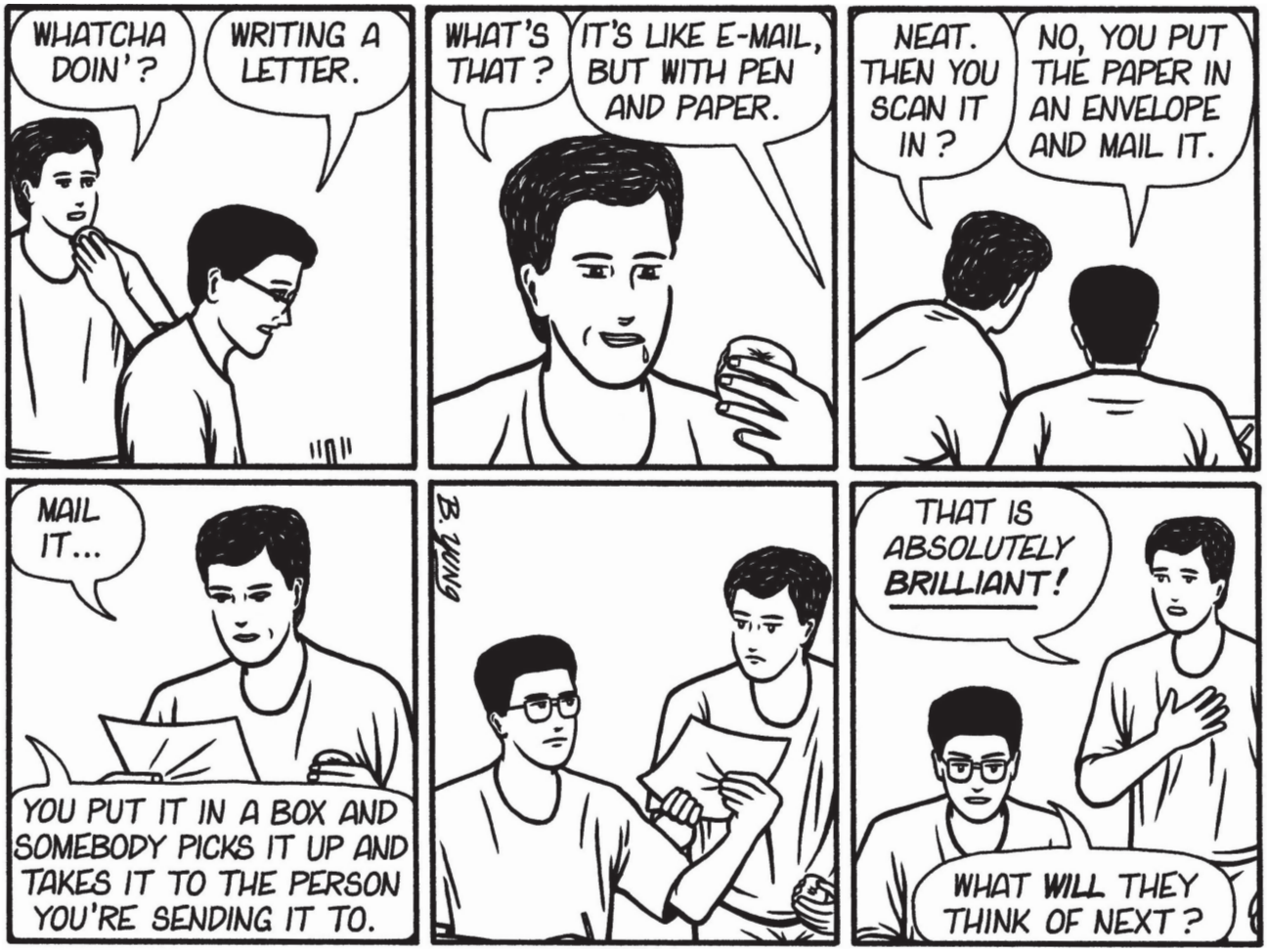


I'm not sure why I took the characters back to high school for this one. It's not even a flashback sequence. I guess the joke wouldn't work if it was adults. They have more freedom than highschoolers and can kind of leave the office anytime if they want to. Certainly no repercussions there — or so I've heard.

against the movie, I just don't care — a common theme throughout the strip. Or maybe I *did*

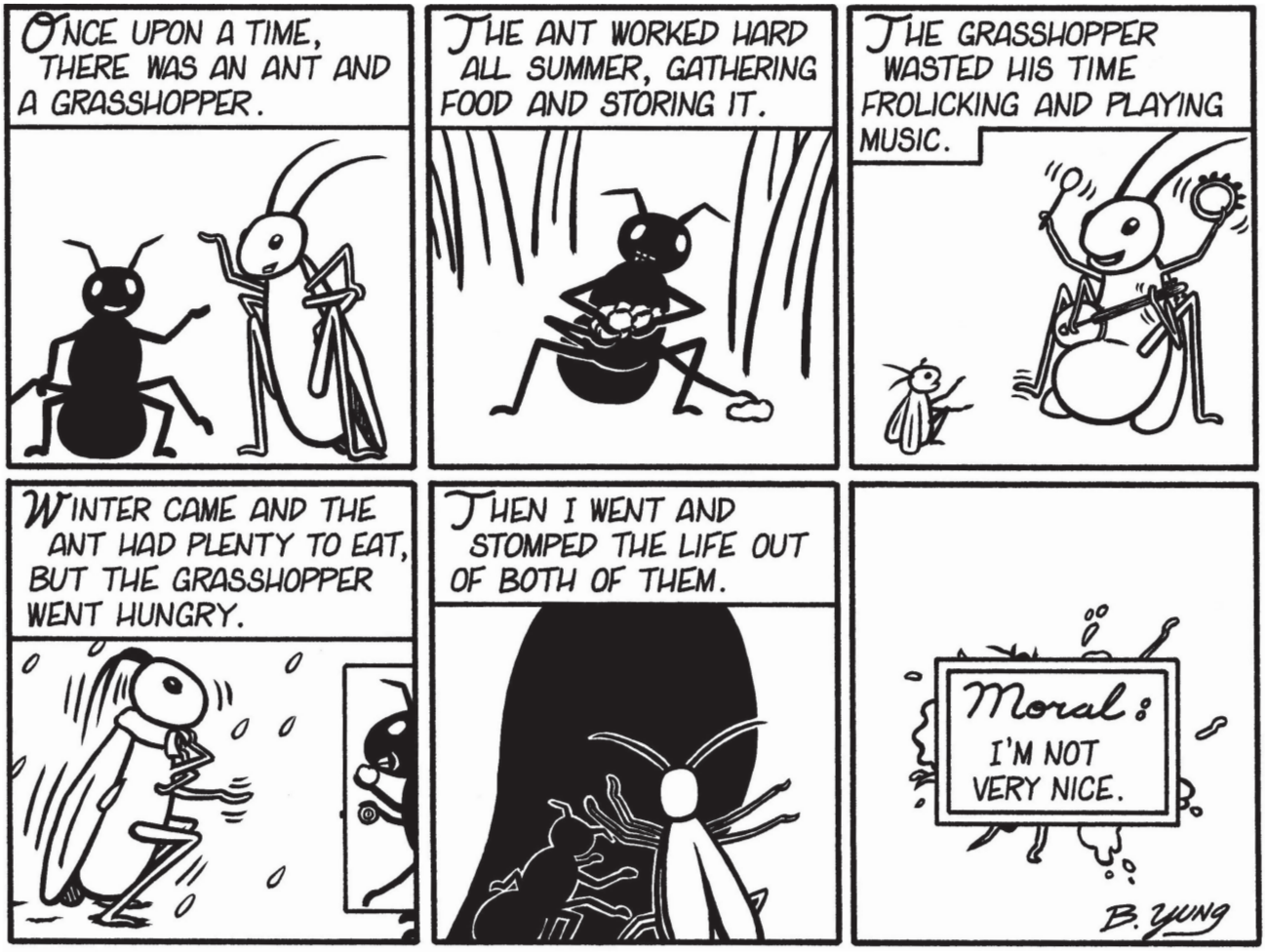


care, I was just making a statement about the rampant apathy and sense of disaffectedness my

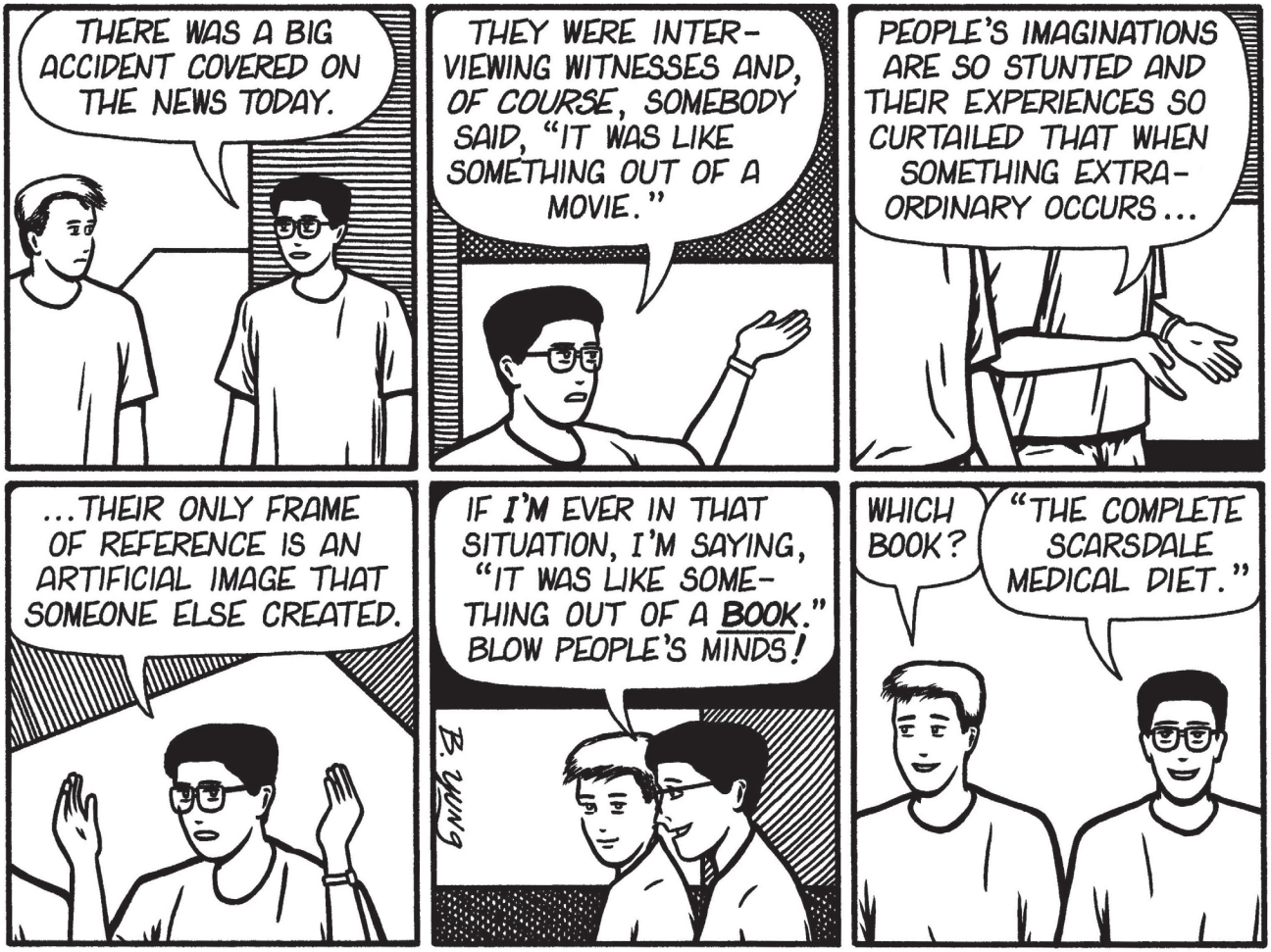


I absolutely hate panel 2 of this strip.

'generation' seemed to convey at the time. Damn that vague title I used, now you'll never know.

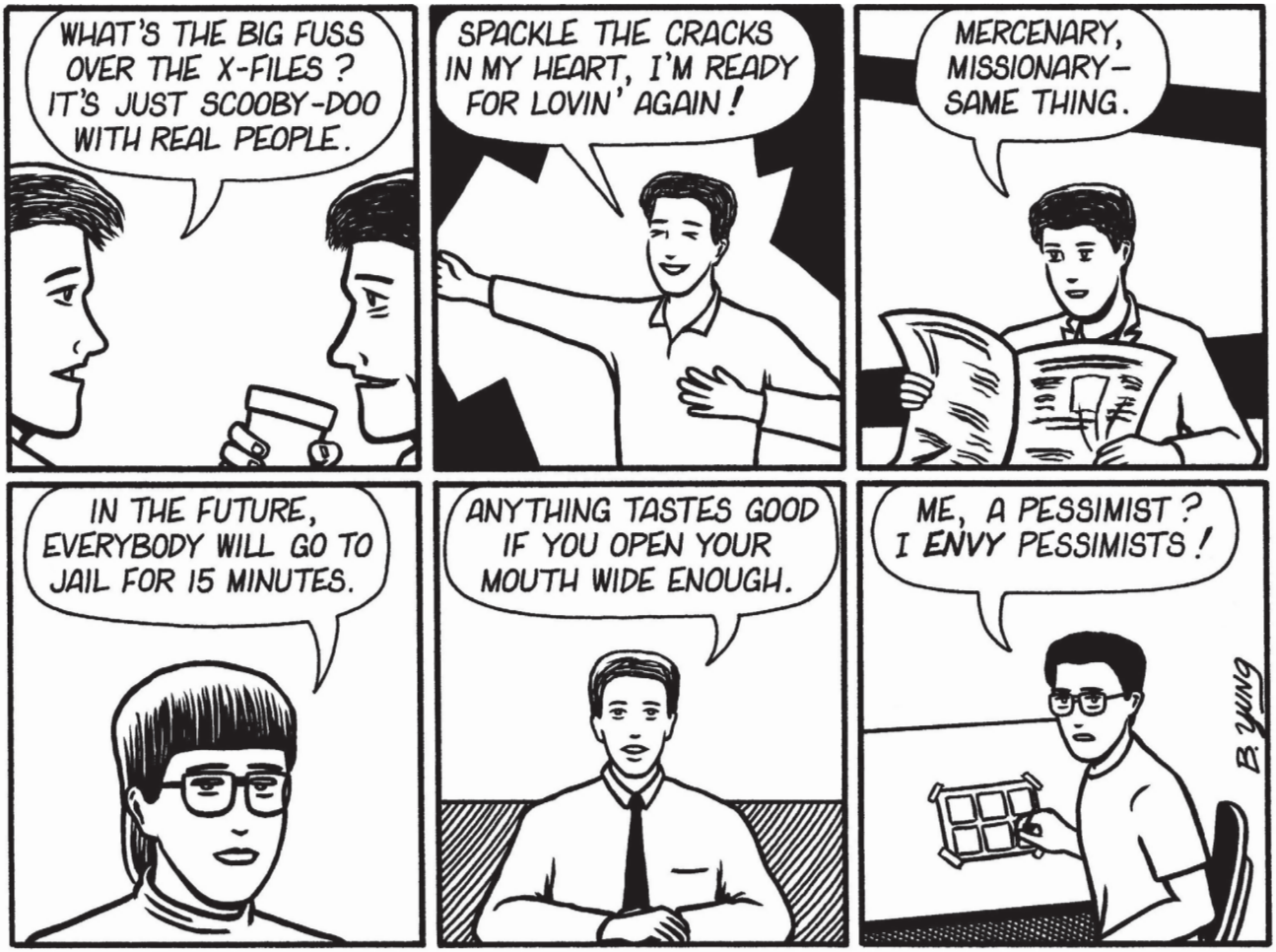


- I didn't have regular access to a laser printer, so the *Stay as you are.* logo was actually printed



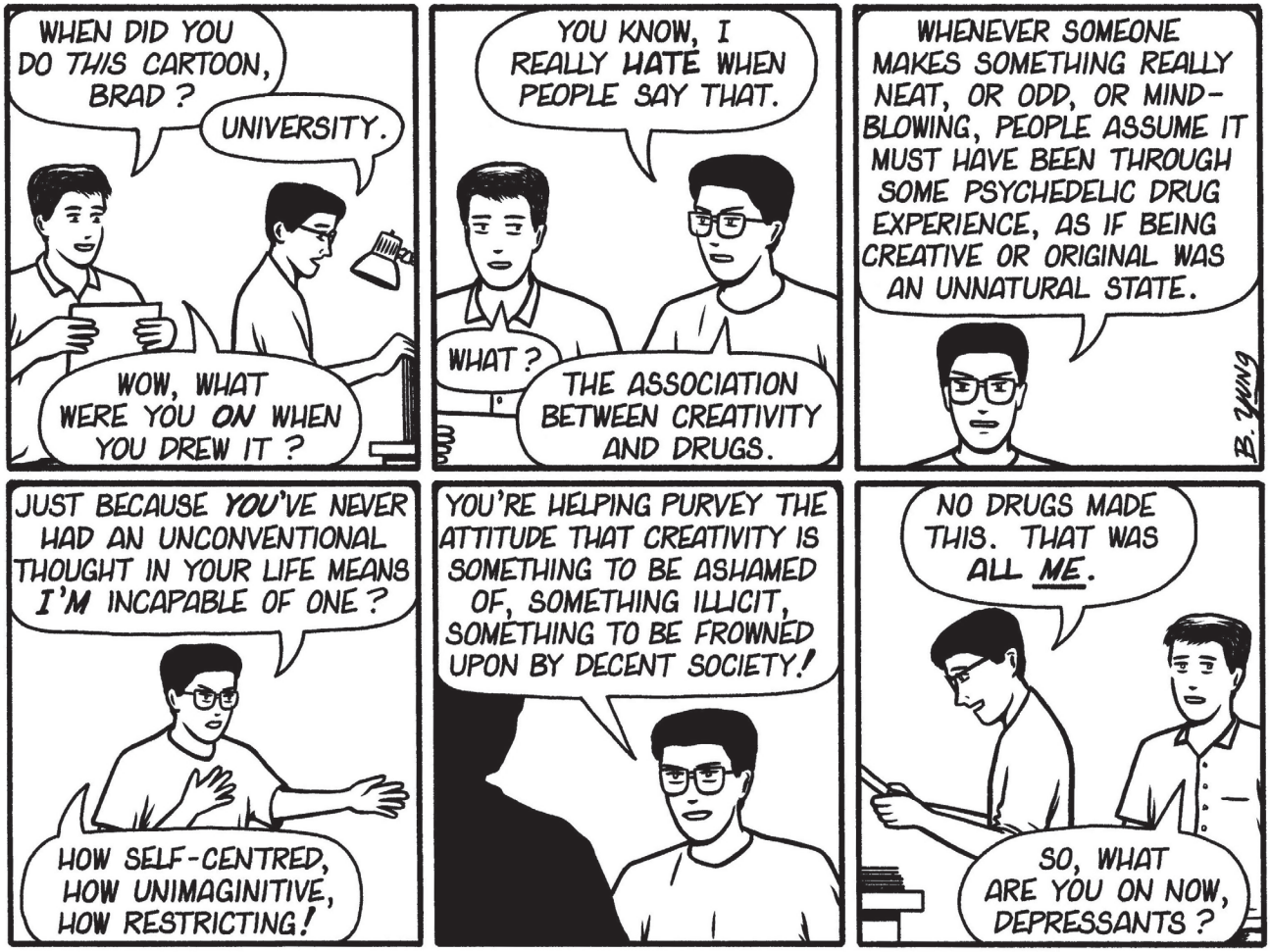
out on a crappy old dot-matrix printer. I then smoothed out the outlines of the letters by hand

NON-SEQUITUR THEATRE #2

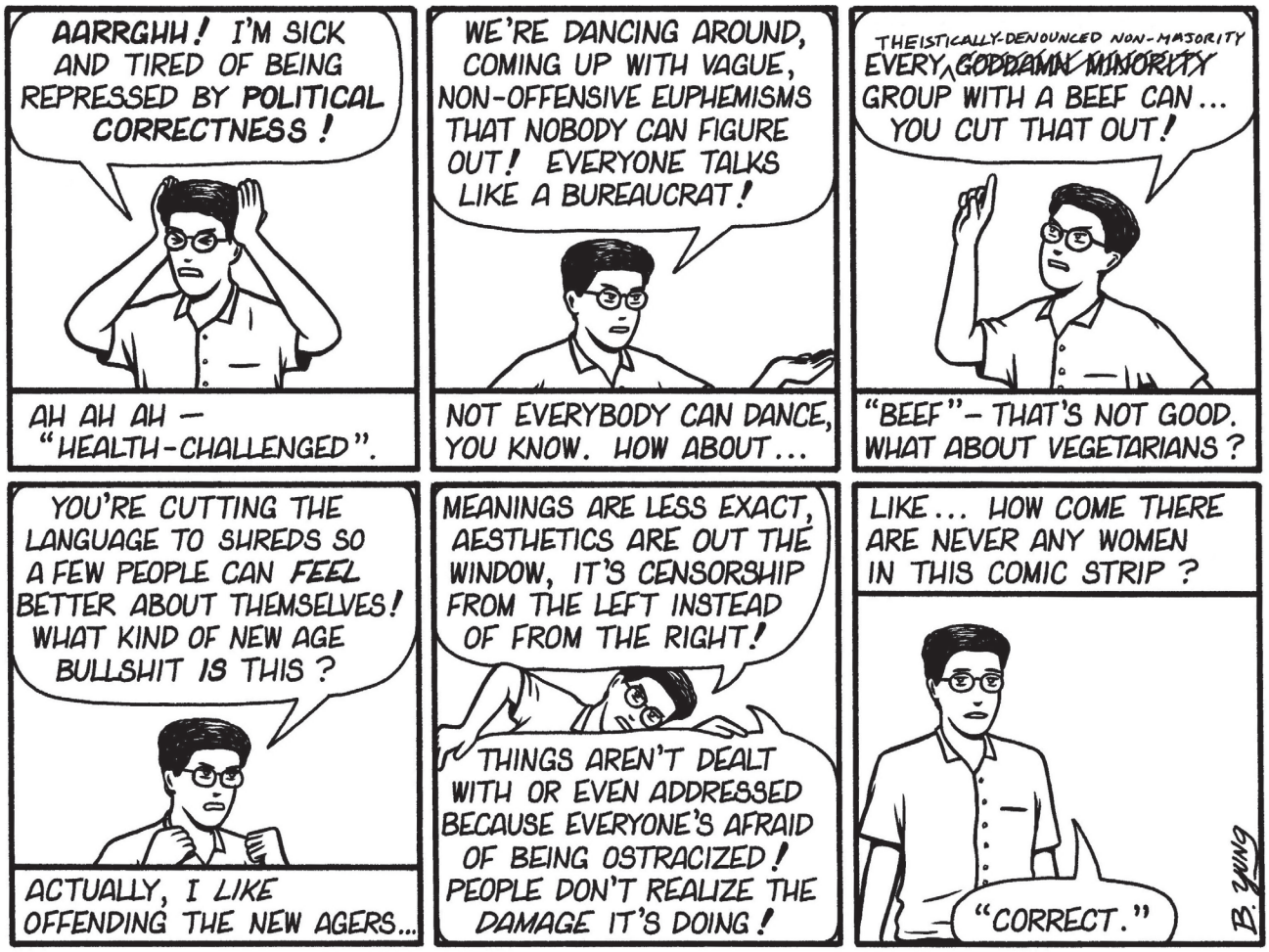


Initially, the Non-Sequitur Theatre *format was simply a way to burn off leftover jokes and lines that I couldn't fit into the regular strips.* Geist Magazine *didn't want to run any of those, just the* NST*s, so I had to write a lot of 'leftover' jokes over the years.*

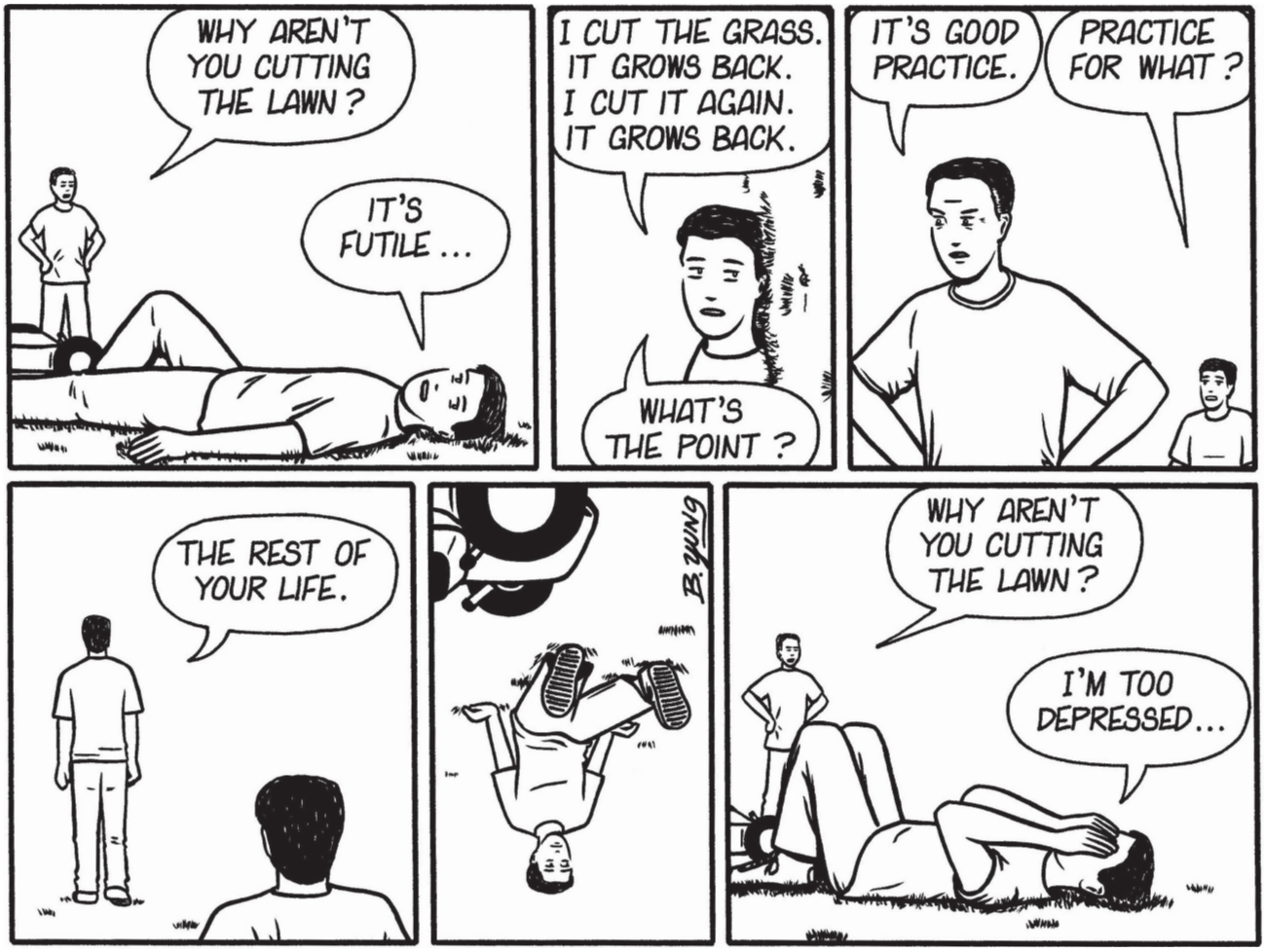
and coloured them in with felt pens. I continued to use that logo even after I got a decent printer



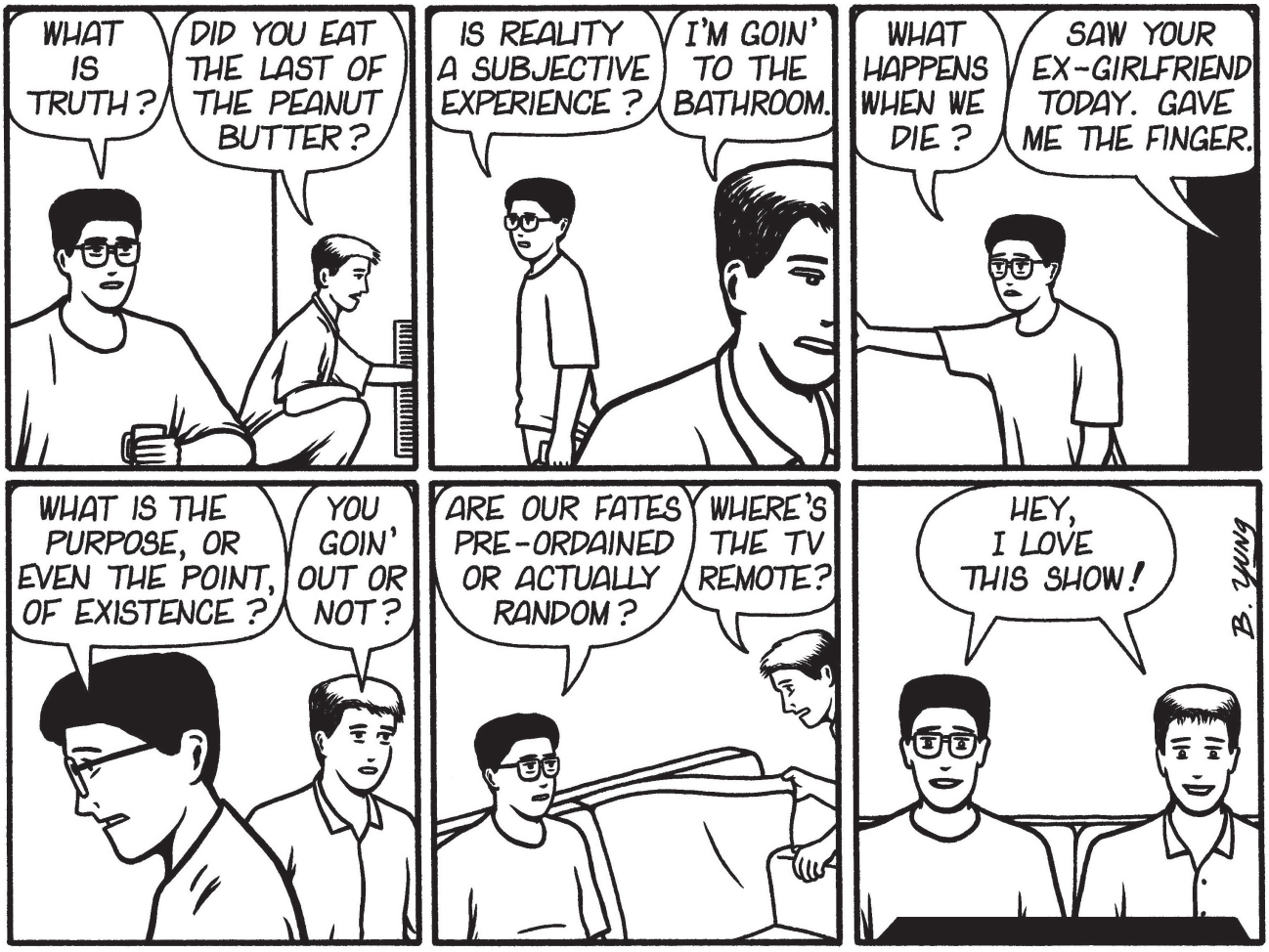
because dammit, I went to all that trouble. ▪ Fonts are my weakness. I can't identify them. I



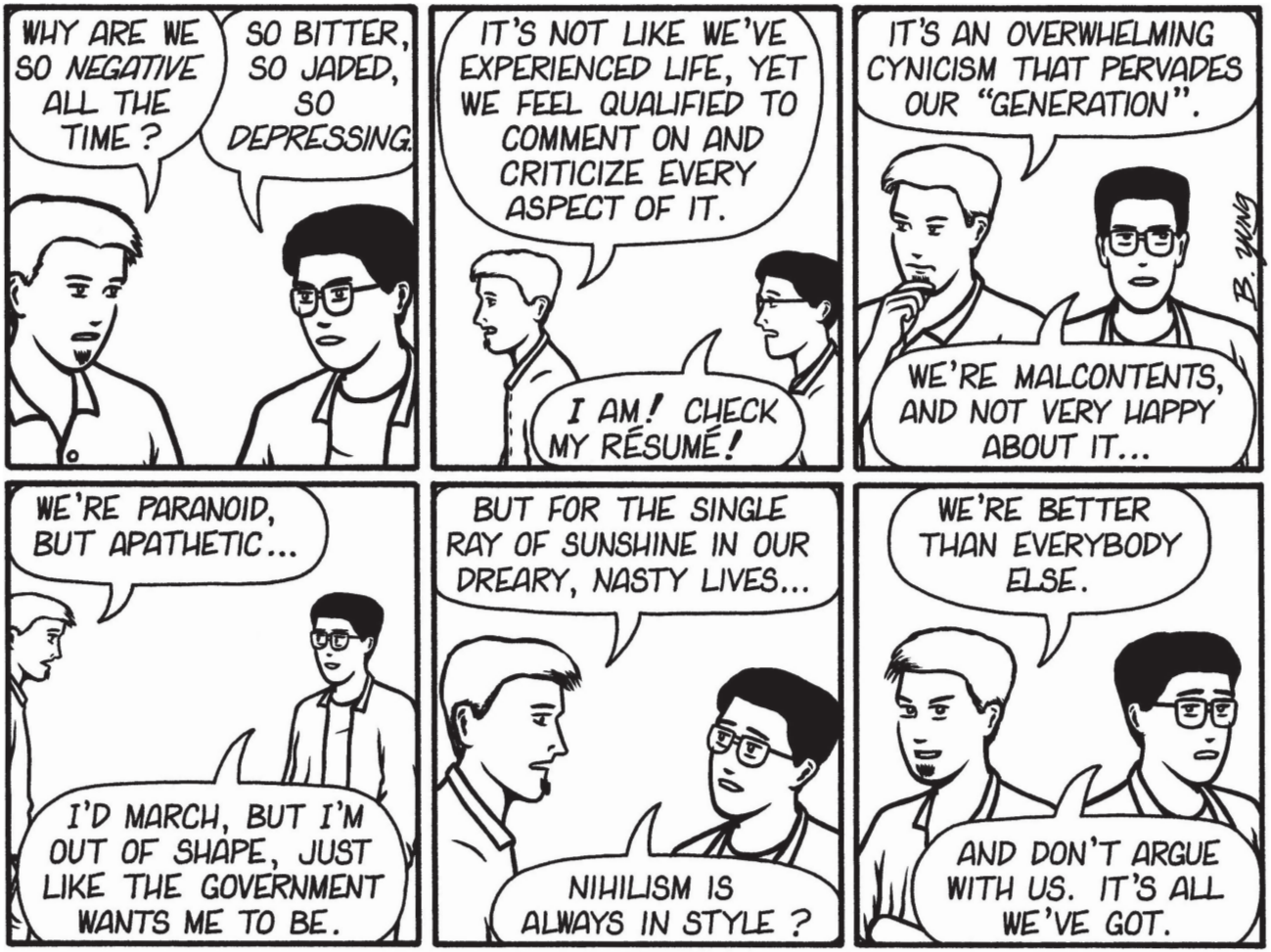
chose the Arial bold font for the logo pretty much for the reasons listed on the cover of SAYA #1.



It wasn't until years later that I found out it was the same font as the Microsoft Windows 95 logo.

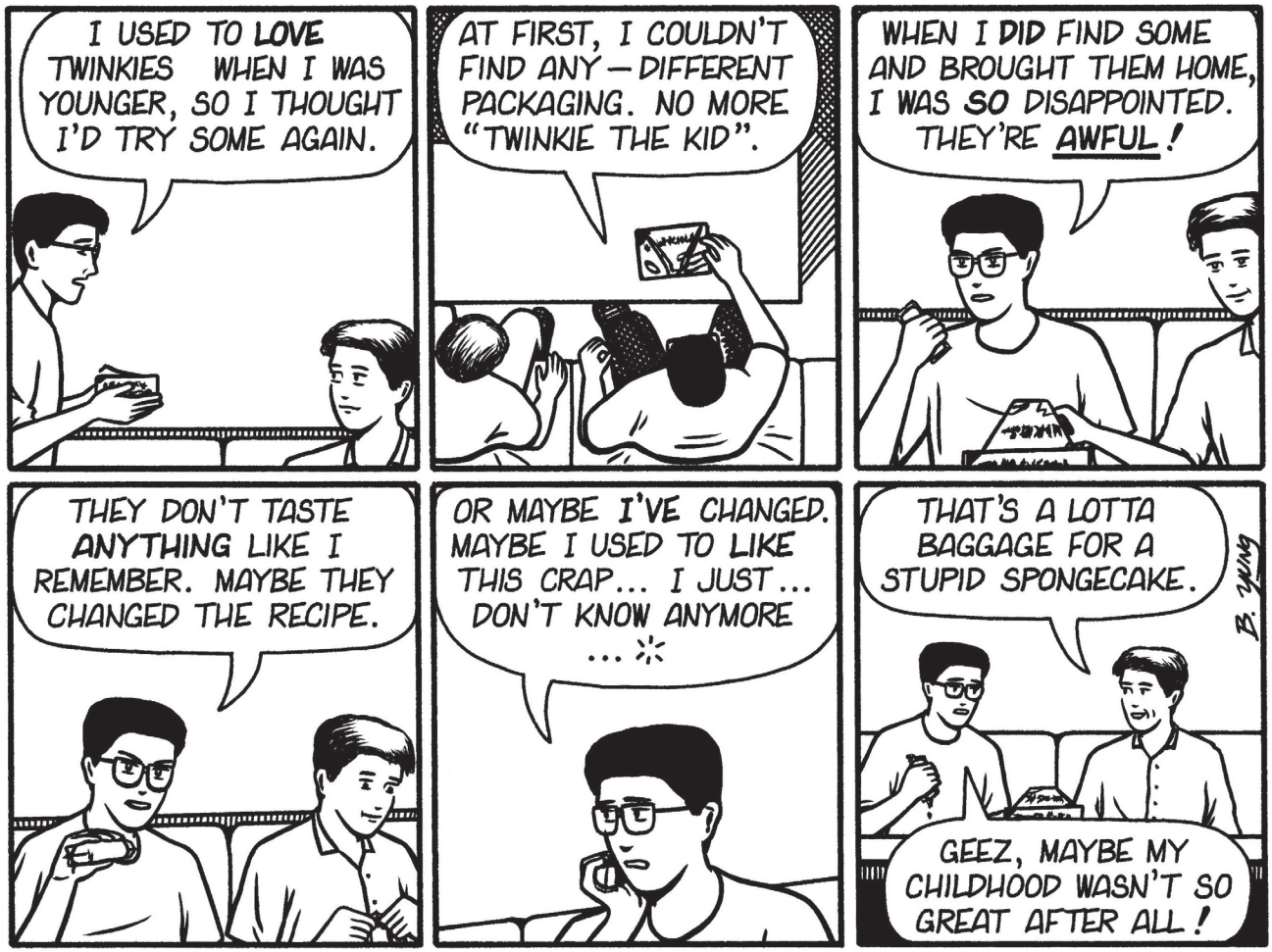


A lot of cursing that day, but if you ever used Windows 95, there were a lot of cursing days. ▪



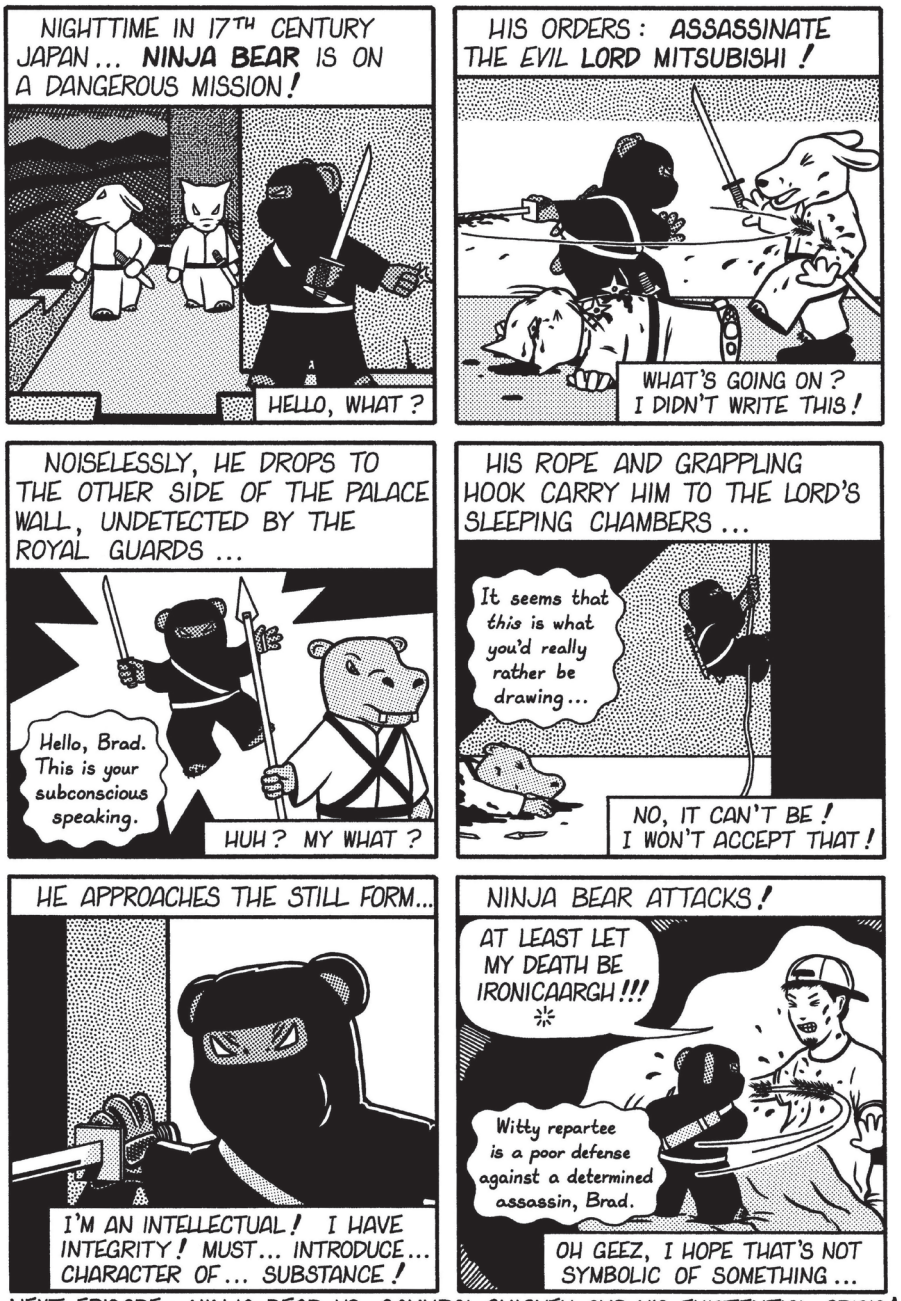
After this strip, I decided no more goatees. There were quite enough of them in the real world, I didn't need to add to that.

Looking back at the very earliest strips, the artwork was surprisingly detailed. I must have been



This is the strip that fans reference the most. "Don't spend all your money on Twinkies!" and stuff like that. One reviewer even compared it to Marcel Proust's "madeleine moment" from In Search Of Lost Time*, which I have, unsurprisingly, not read. Though I suppose my "Twinkie moment" is actually the opposite — instead of a pleasant, involuntary childhood recollection triggered by a sensory experience, mine is a hyper-conscious, entirely voluntary reaction to a lack of stimulation that had been expected and anticipated. Yeah, I haven't read Proust, but I do have Wikipedia now.*

making up for a lack of drawing ability by putting in effort. Then the artwork changes, becoming


NIGHTTIME IN 17TH CENTURY JAPAN... NINJA BEAR IS ON A DANGEROUS MISSION!
HELLO, WHAT?
HIS ORDERS: ASSASSINATE THE EVIL LORD MITSUBISHI!
WHAT'S GOING ON? I DIDN'T WRITE THIS!
NOISELESSLY, HE DROPS TO THE OTHER SIDE OF THE PALACE WALL, UNDETECTED BY THE ROYAL GUARDS ...
Hello, Brad. This is your subconscious speaking.
HUH? MY WHAT?
HIS ROPE AND GRAPPLING HOOK CARRY HIM TO THE LORD'S SLEEPING CHAMBERS ...
It seems that this is what you'd really rather be drawing...
NO, IT CAN'T BE! I WON'T ACCEPT THAT!
HE APPROACHES THE STILL FORM...
I'M AN INTELLECTUAL! I HAVE INTEGRITY! MUST... INTRODUCE... CHARACTER OF... SUBSTANCE!
NINJA BEAR ATTACKS!
AT LEAST LET MY DEATH BE IRONICAARGH!!!
Witty repartee is a poor defense against a determined assassin, Brad.
OH GEEZ, I HOPE THAT'S NOT SYMBOLIC OF SOMETHING...
NEXT EPISODE: NINJA BEAR VS. SAMURAI CHICKEN AND HIS EXISTENTIAL CRISIS!



I didn't see Ninja Bear going anywhere beyond this one appearance, but people really liked it. The "Next Episode" line was just a joke — I had nothing in mind for it, it just sounded funny, so then I had to come up with a story to match. These strips have never appeared anywhere except in my collected zines. Though, somewhere in Australia, there is a framed custom picture of Ninja Bear battling a Welsh dragon that I handpainted for a girl I had a crush on.

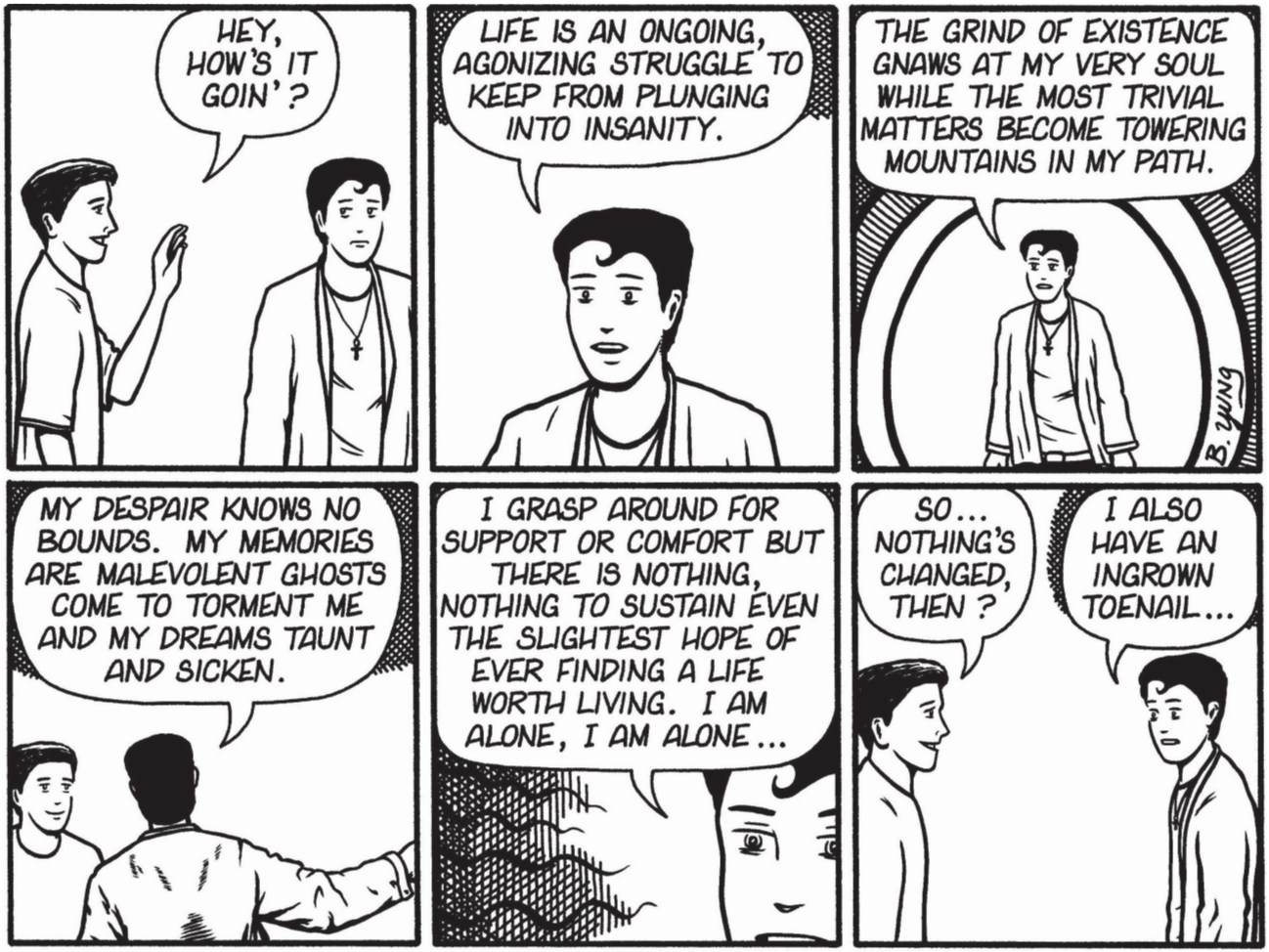
2



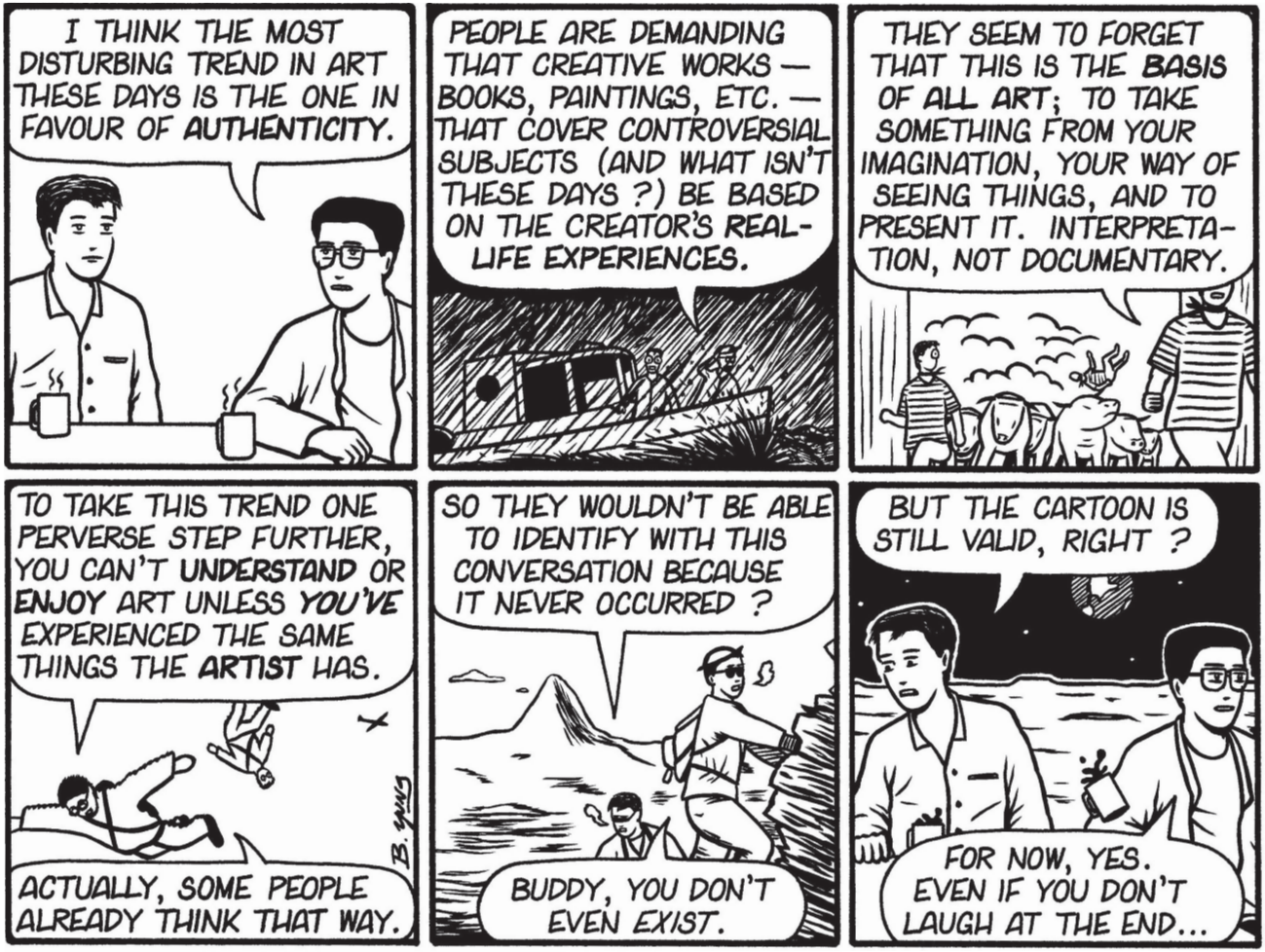


My finest moment. I was so proud of this strip, I photocopied it and showed it to all my friends because I didn't want to wait until the whole zine was finished. I think it pretty much sums up me, the strip, and the whole slacker ethos in six easy panels. Hal Niedzviecki asked if he could include it in his essay about malaise culture in his book, We Want Some Too: Underground Desire and the Reinvention of Mass Culture*, and I immediately said yes. So I guess I do care, just a little.*

a bit empty with a lot of white space. This was, sadly, intentional. I was contacted by a friend who

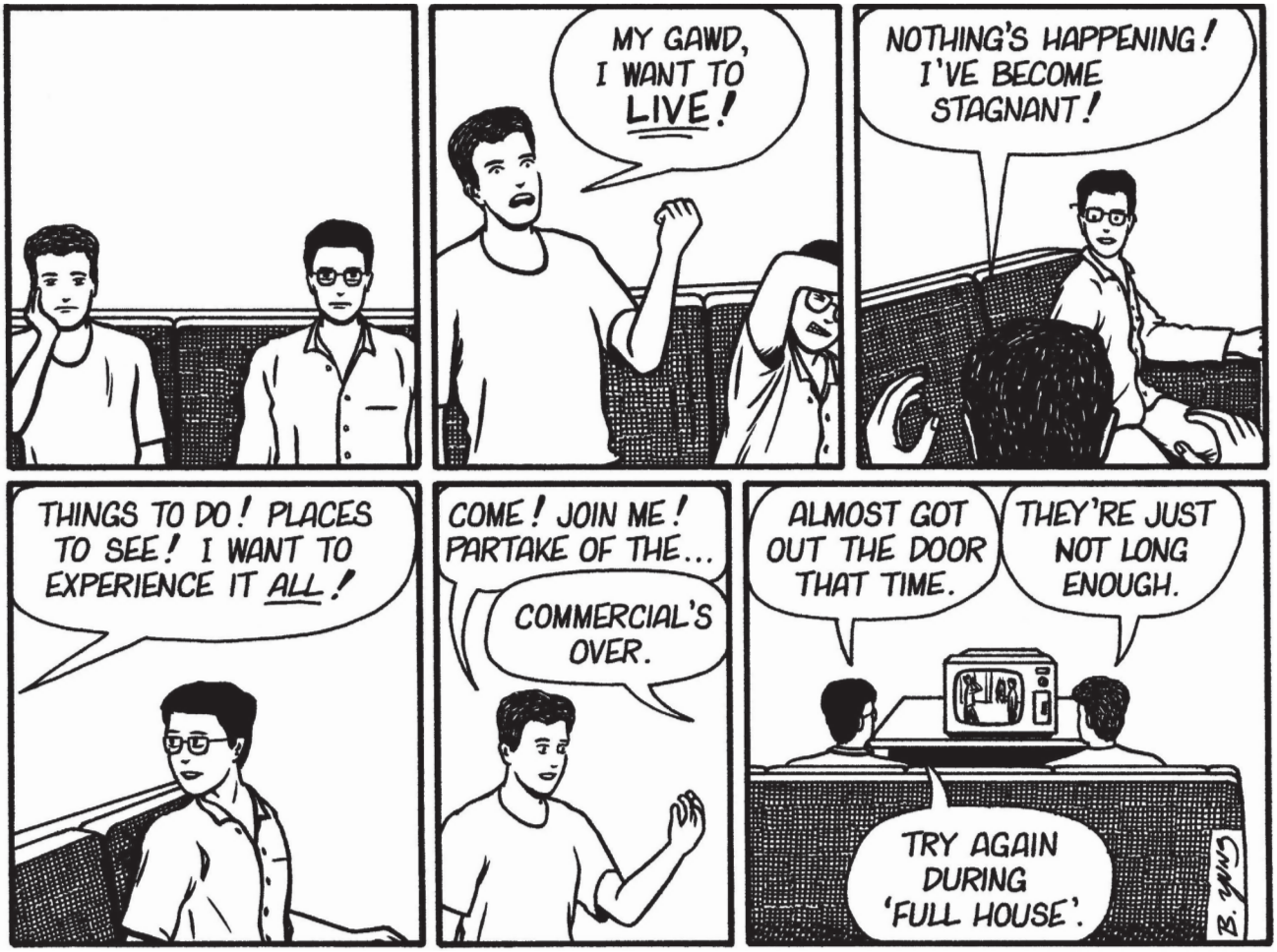


was working on an internet magazine and they wanted comics for the site, but they had to be in

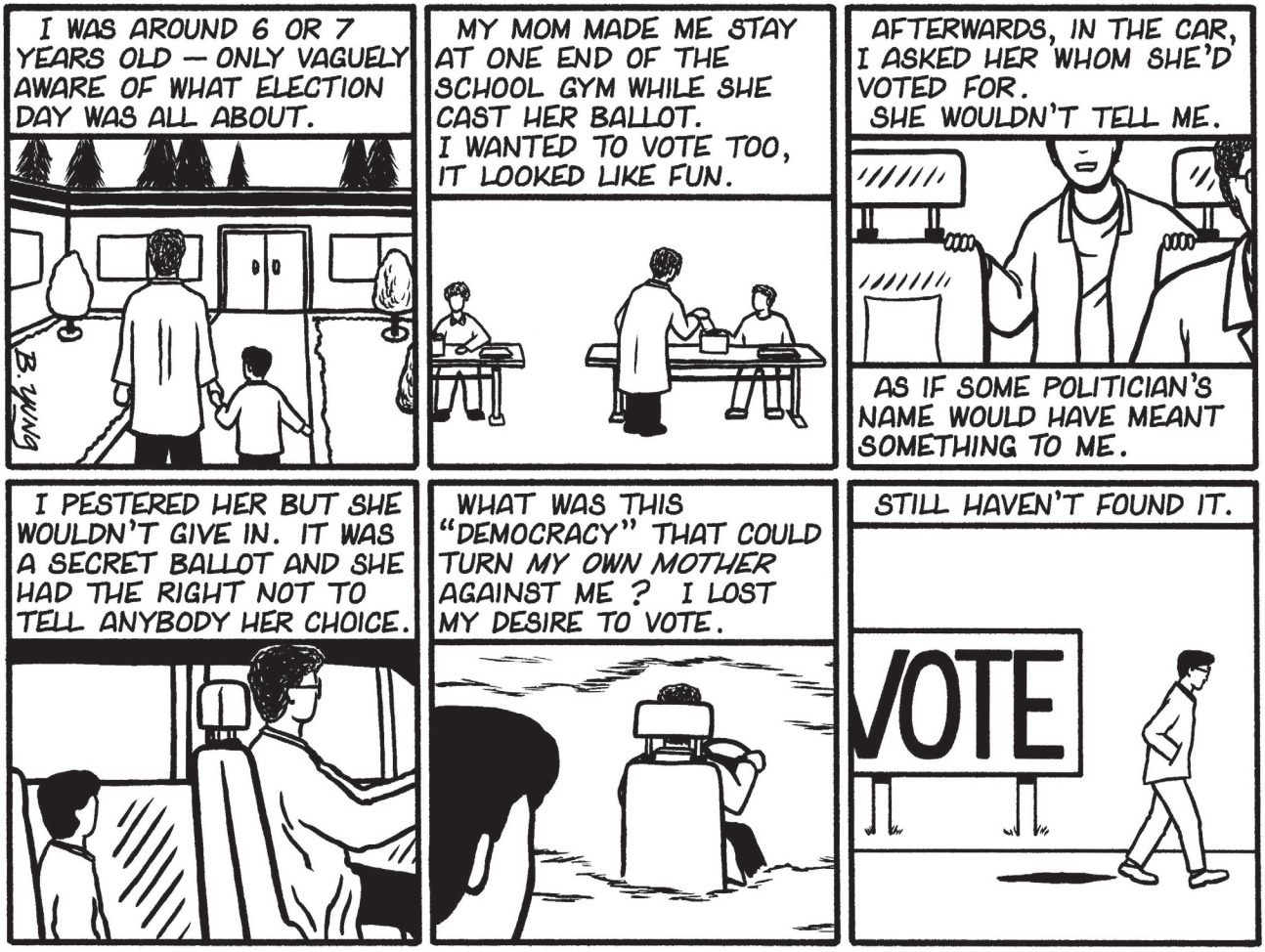


Everybody who knew me back then assumed that the character Billy was based off of my friend Bill Brown, filmmaker and author of Saugus To The Sea*. I actually didn't know Bill when I named the character — it's just a common name. I saw no harm nor benefit to debunking or perpetuating the misconception, so I didn't bother either way. This cartoon is from before I knew him, hence the "you don't even exist" line.*

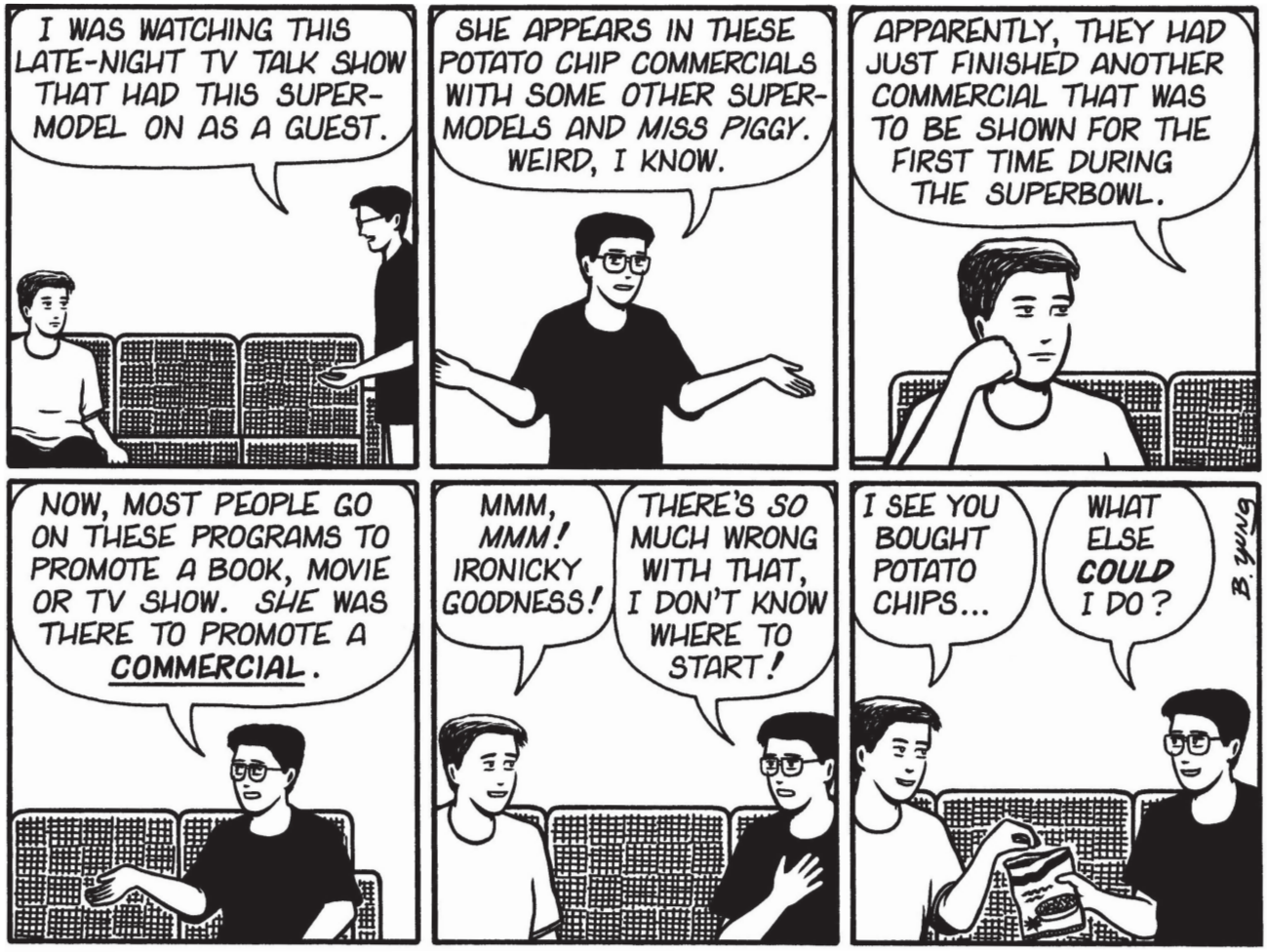
colour. So I cut back on the detail and shading and drew the strips knowing they'd be coloured



in. I didn't know how to use Photoshop very well, so I just used the paint bucket tool and the

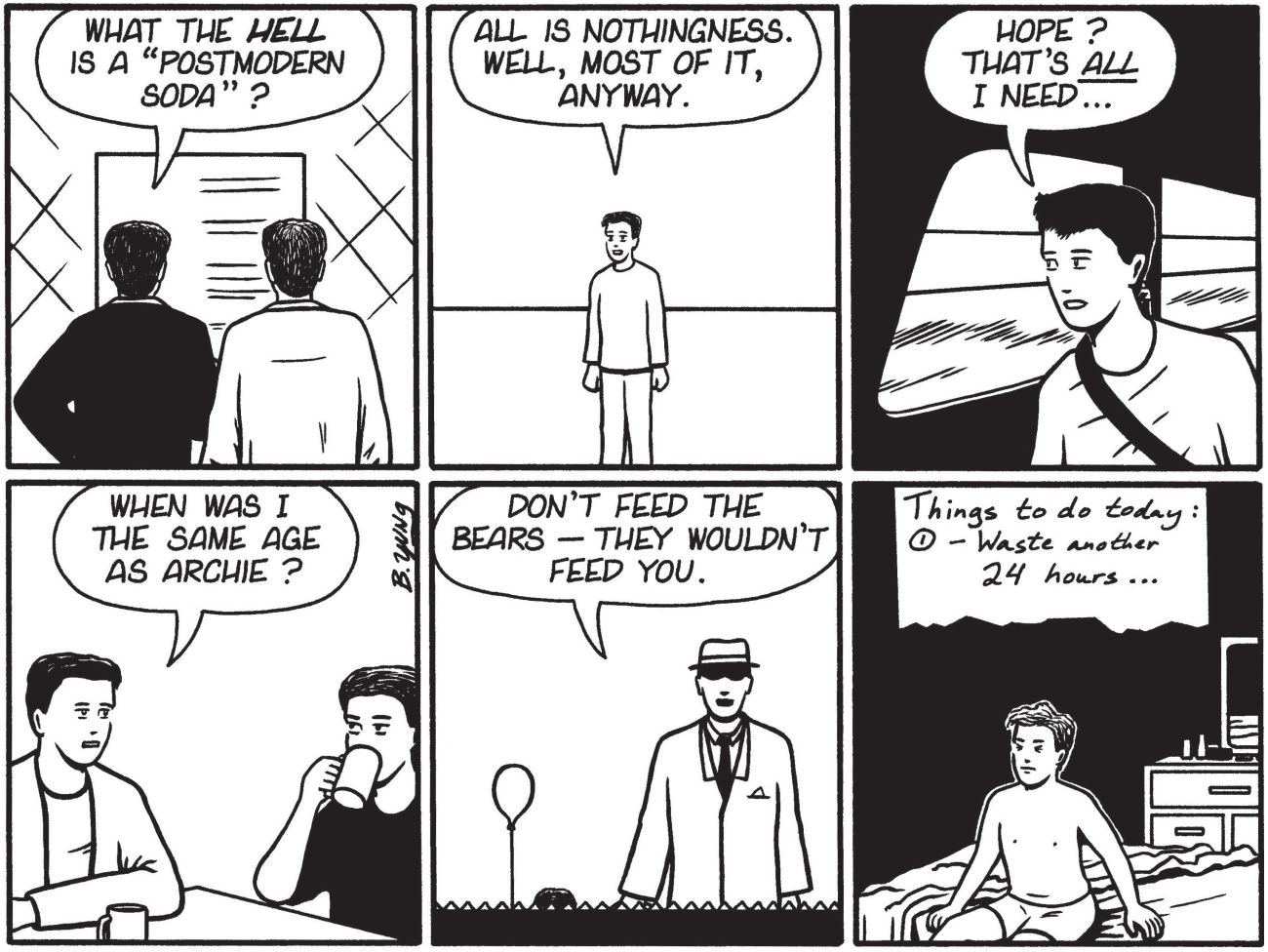


pencil tool to fill in the edges where it missed. If I'd known about layers, the strip would have



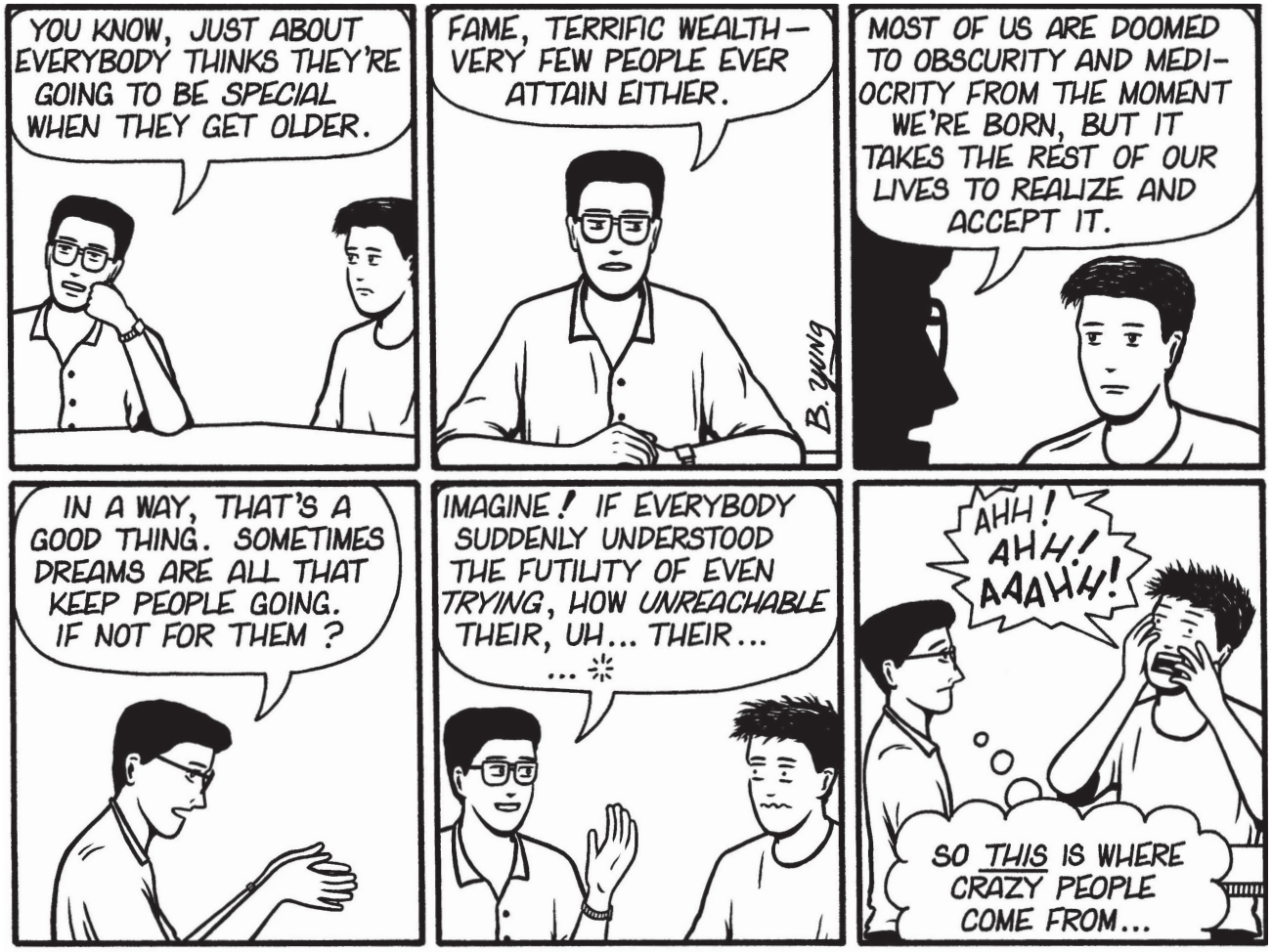
looked very different, but I don't even know if Photoshop had layers back then. This was in 1995

NON-SEQUITUR THEATRE #3



SAYA *was a weekly strip, with a* NST *appearing every 3 months or so, to coincide with another issue of* Geist Magazine. *That isn't a hard schedule, but I was young and restless and didn't really want to keep burning off jokes that, with a little more effort, I could have used in the regular strip. I toyed with the idea of abandoning the format, but I really liked being in* Geist.

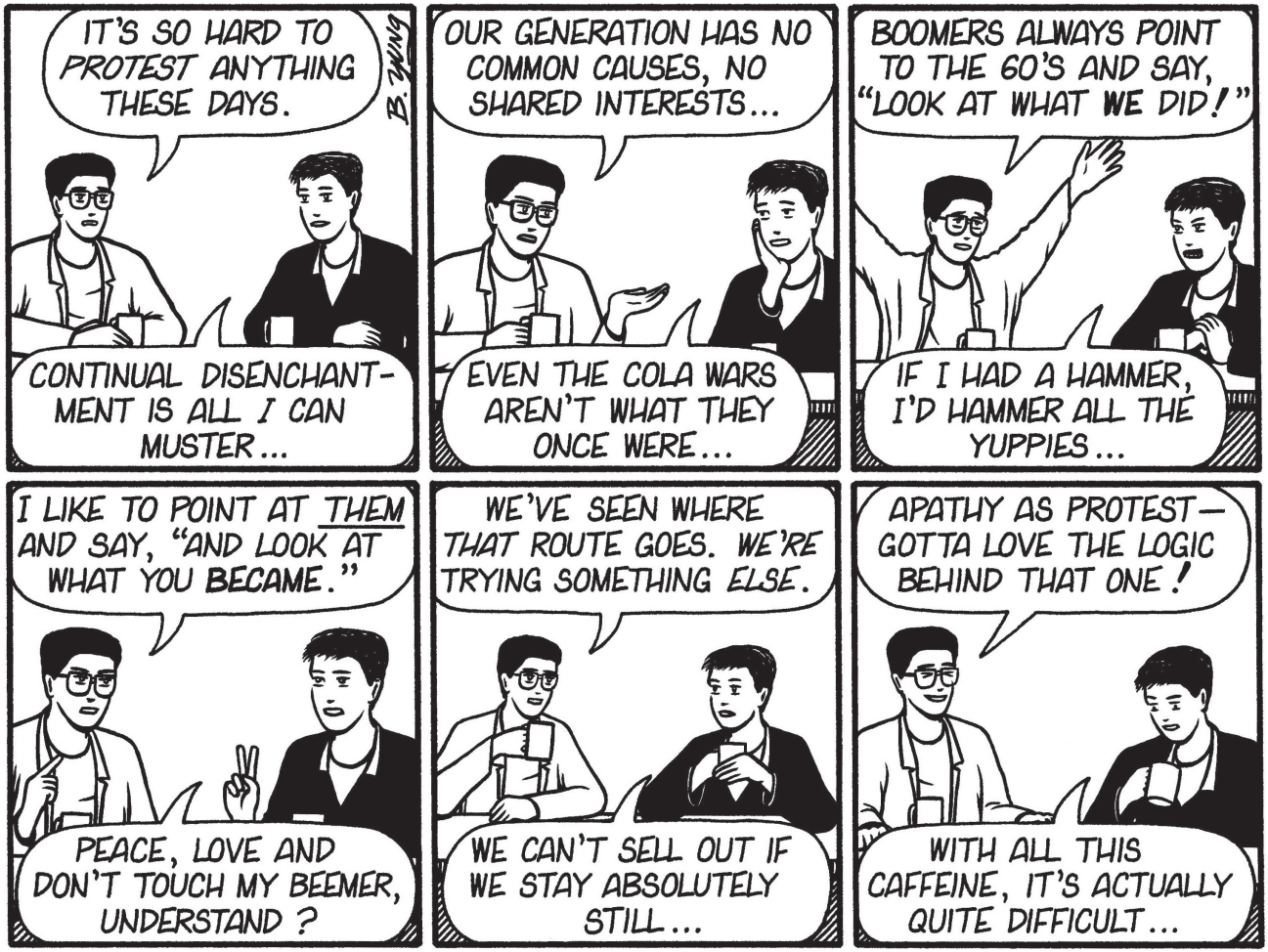
or so — I didn't have internet, I didn't even have a computer. I'd drive downtown with some



photocopied strips to the magazine's office where somebody would scan them in, then put the

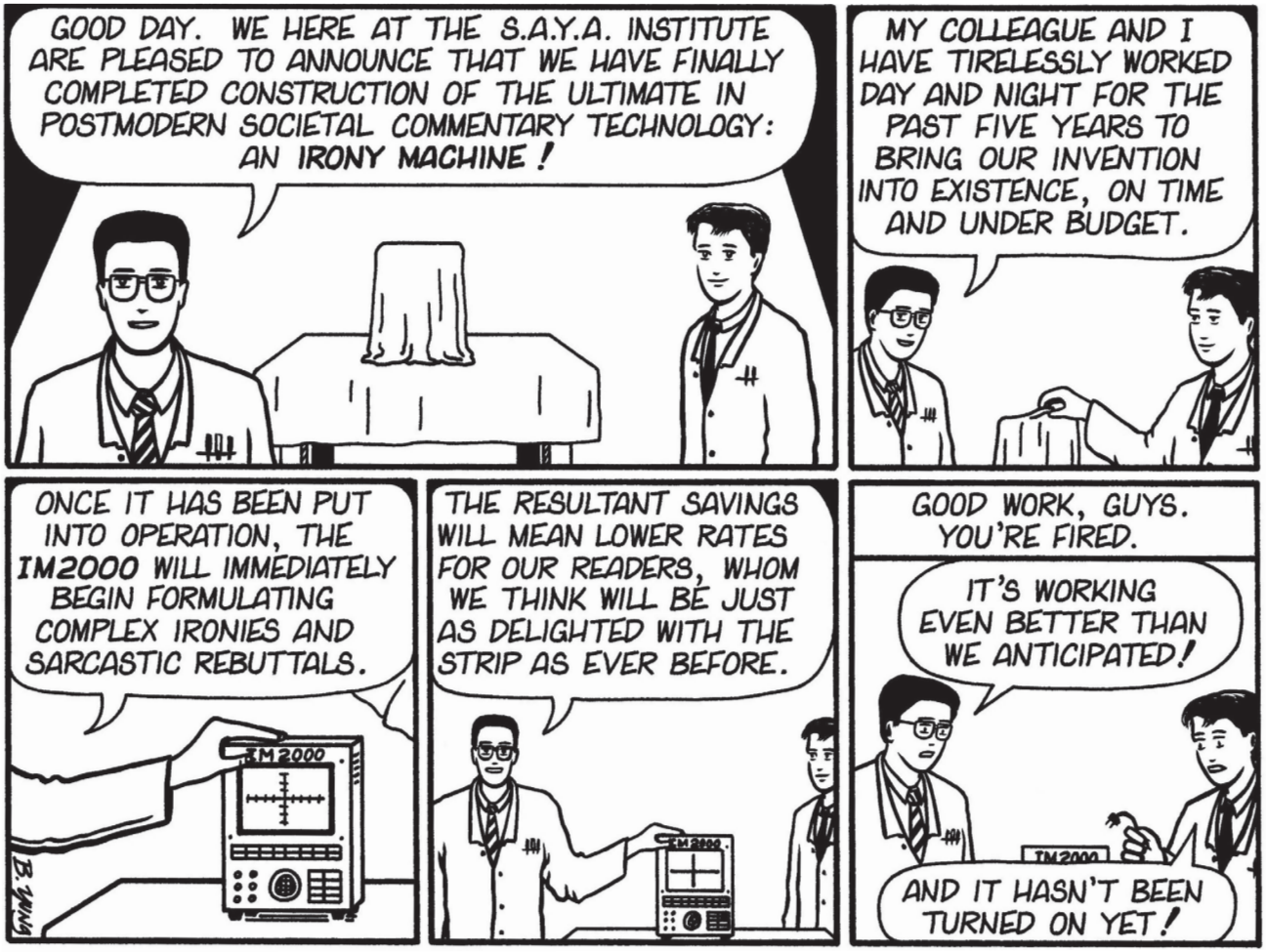


files on floppy disks. I'd use one of their computers to colour them in, all the while watching the



clock for when my parking was going to run out, so I learned to keep the strips clean and empty

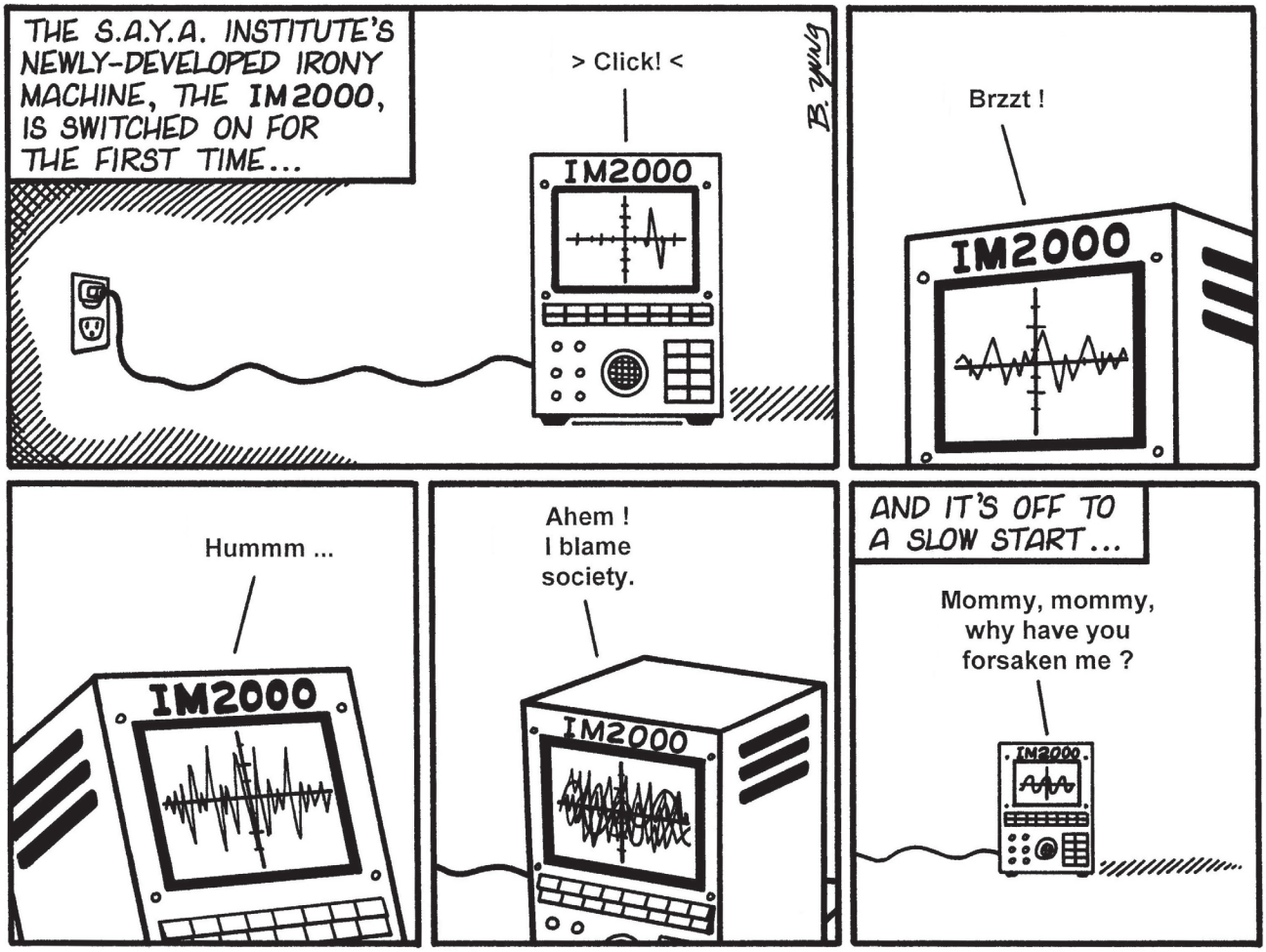
THE IM2000: EXCITING ORIGIN!



I wished all my characters were as easy to draw as a mostly-white box. Alas, the Irony Machine 2000 did not capture the imagination like Ninja Bear did and was never visited again, but I'm satisfied with its character arc.

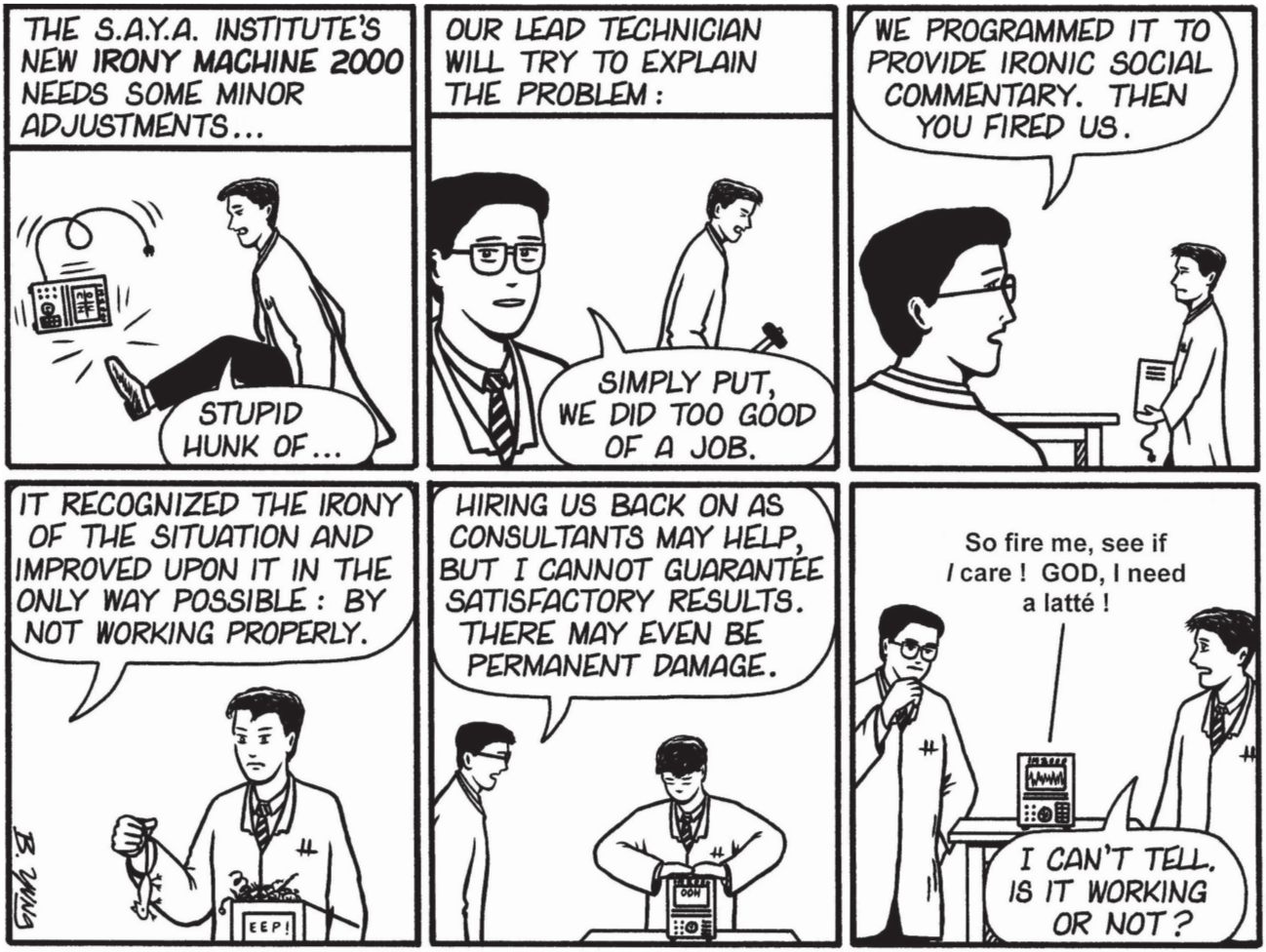
to make the process go smoother and faster. I never saw the comics in the context of the

IM2000 #2: IRONY ON!



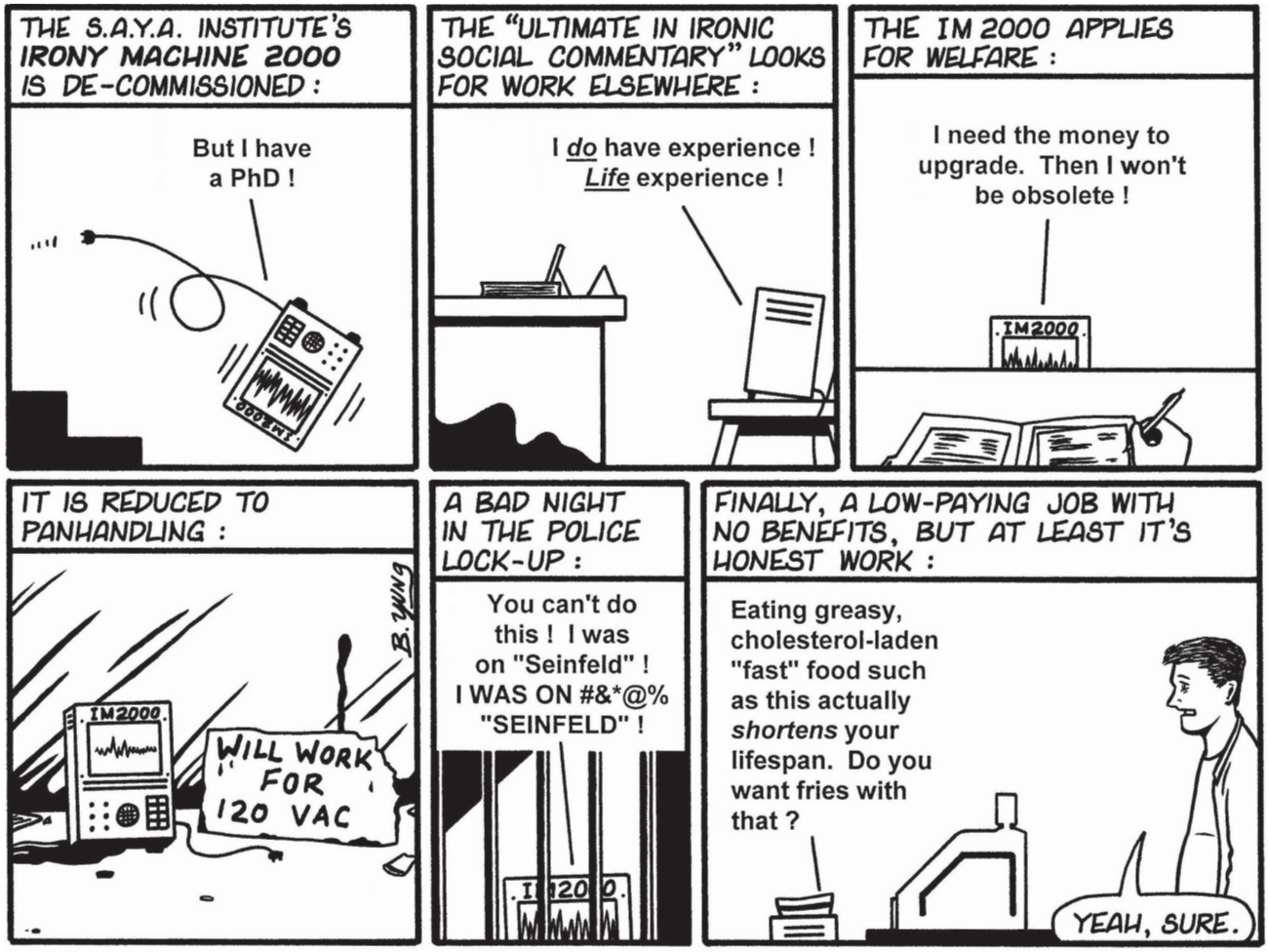
magazine, I never read any articles from it, and over six months I might have made about $160

IM2000 #3: GEN X MEETS G.E.

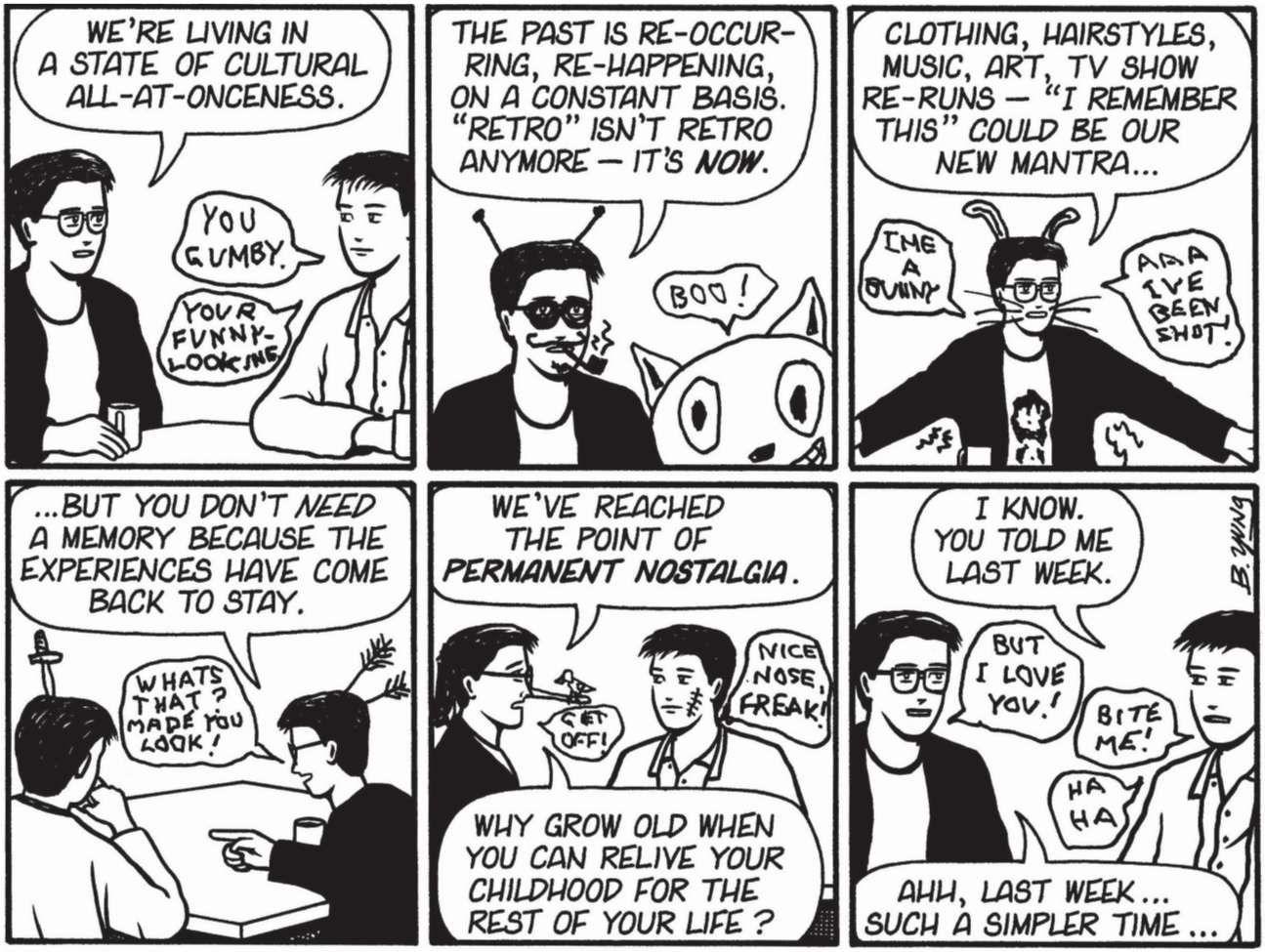


in total before the magazine was bought up by a larger company and discontinued. Which was

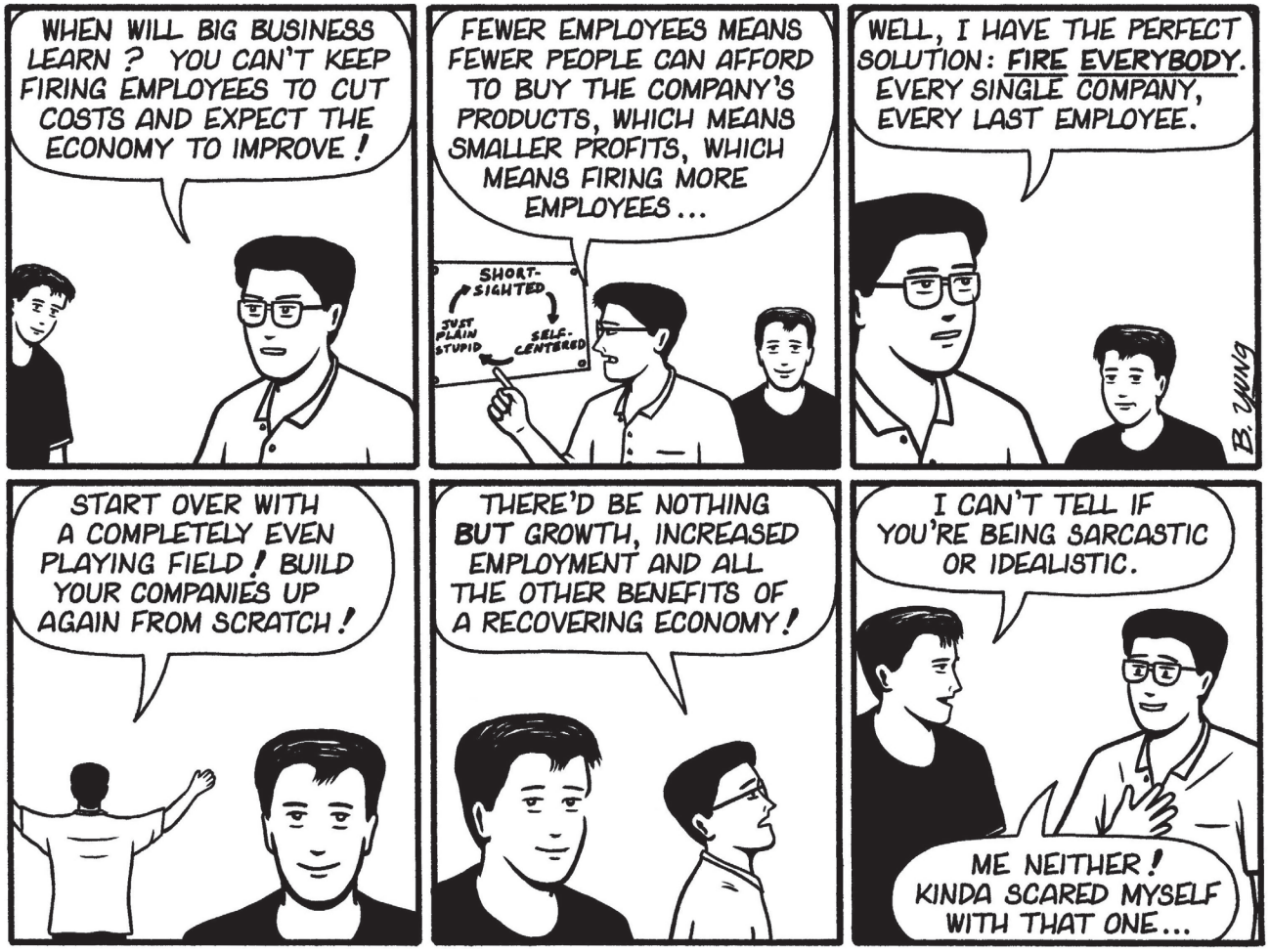
IM2000 #4: I BLAME MY MOTHERBOARD



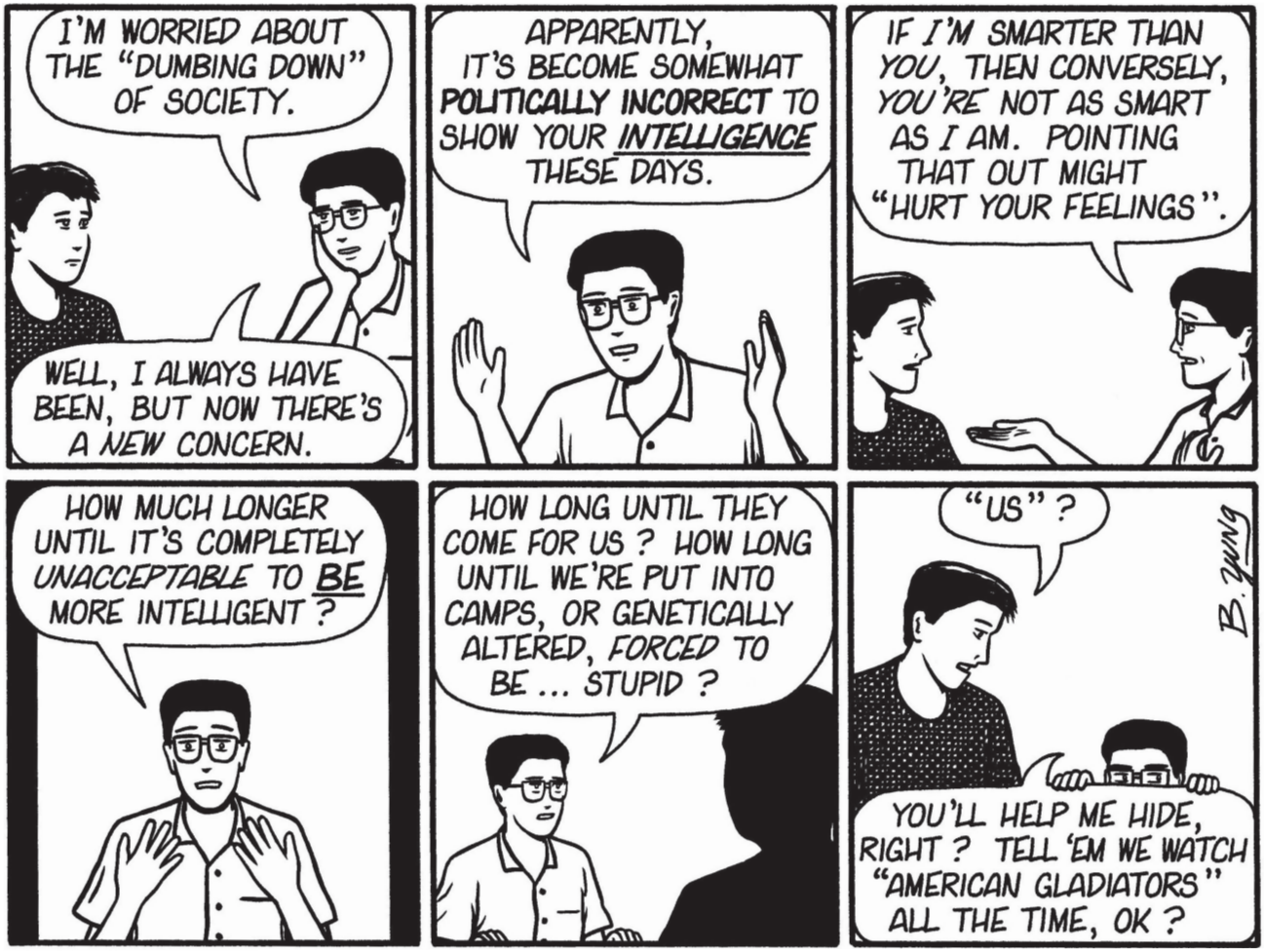
fine, because it wasn't really about the money. It was a lot of hassle for $20 per strip — if that's



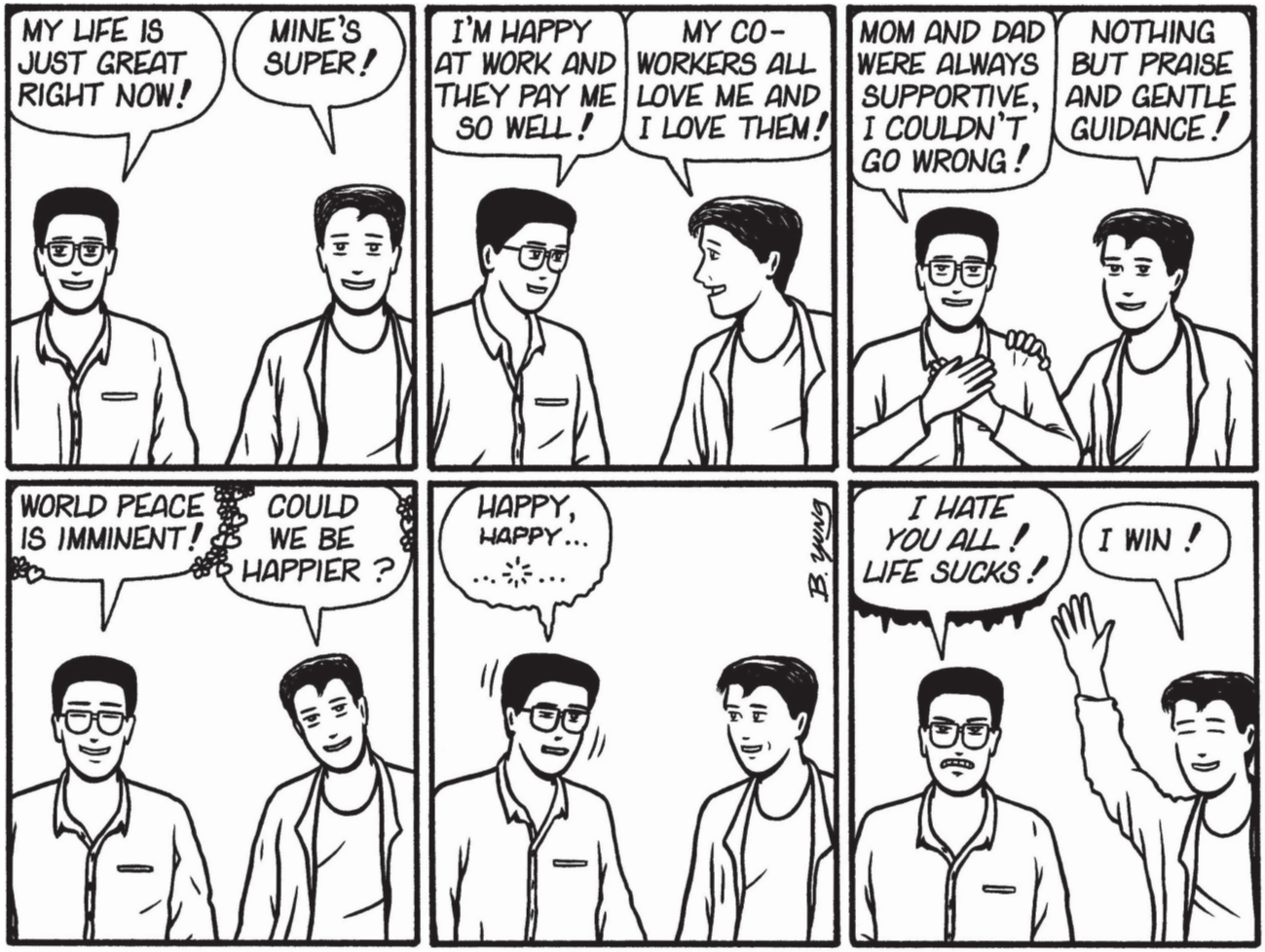
what I was paid, maybe it was less — but I got to call myself a professional cartoonist. ▪ I'd



started drawing comic strips in university after a different friend reintroduced me to comic

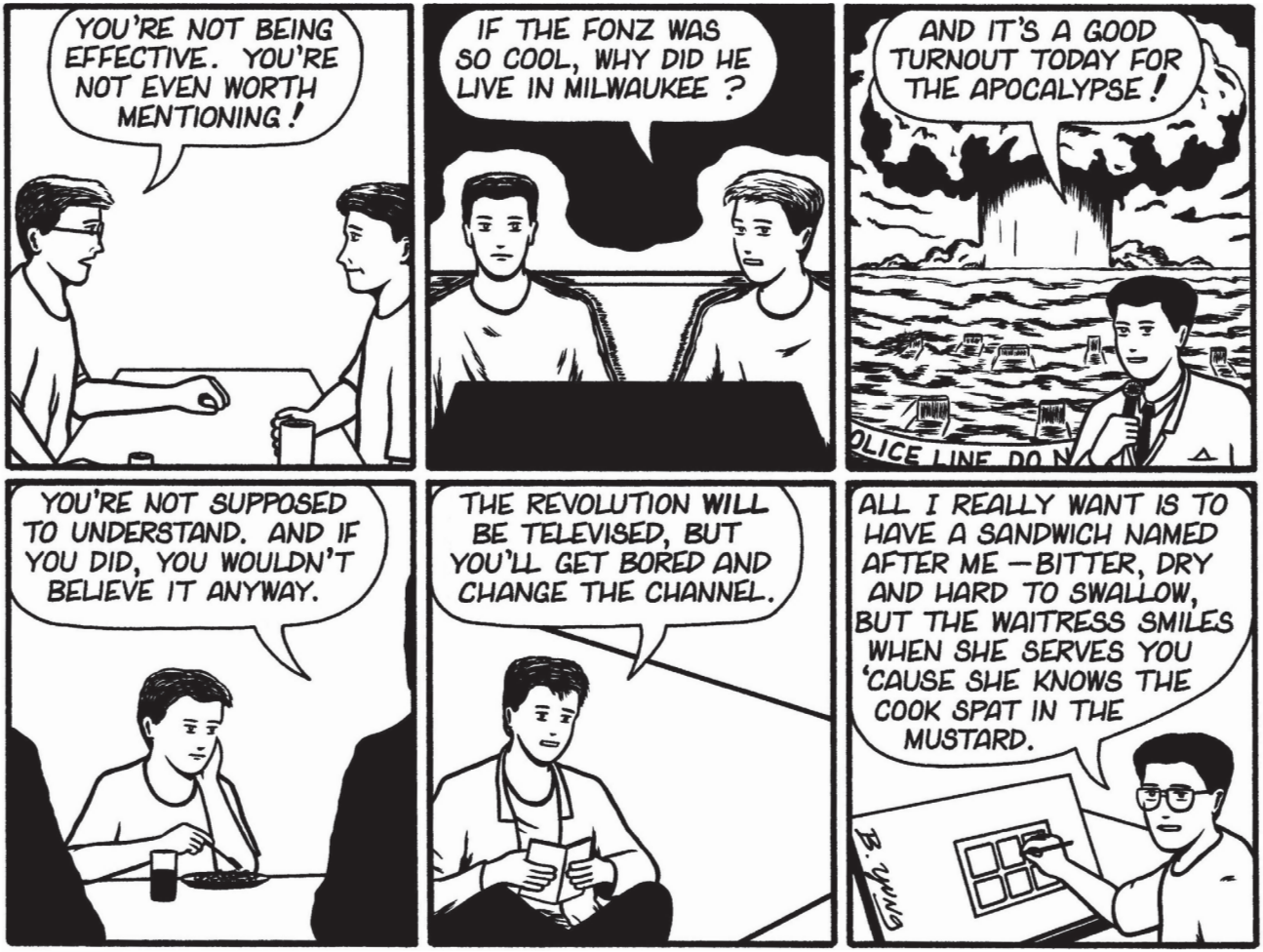


books. I was over at his house one day and he threw *Batman: The Killing Joke* at me — and that



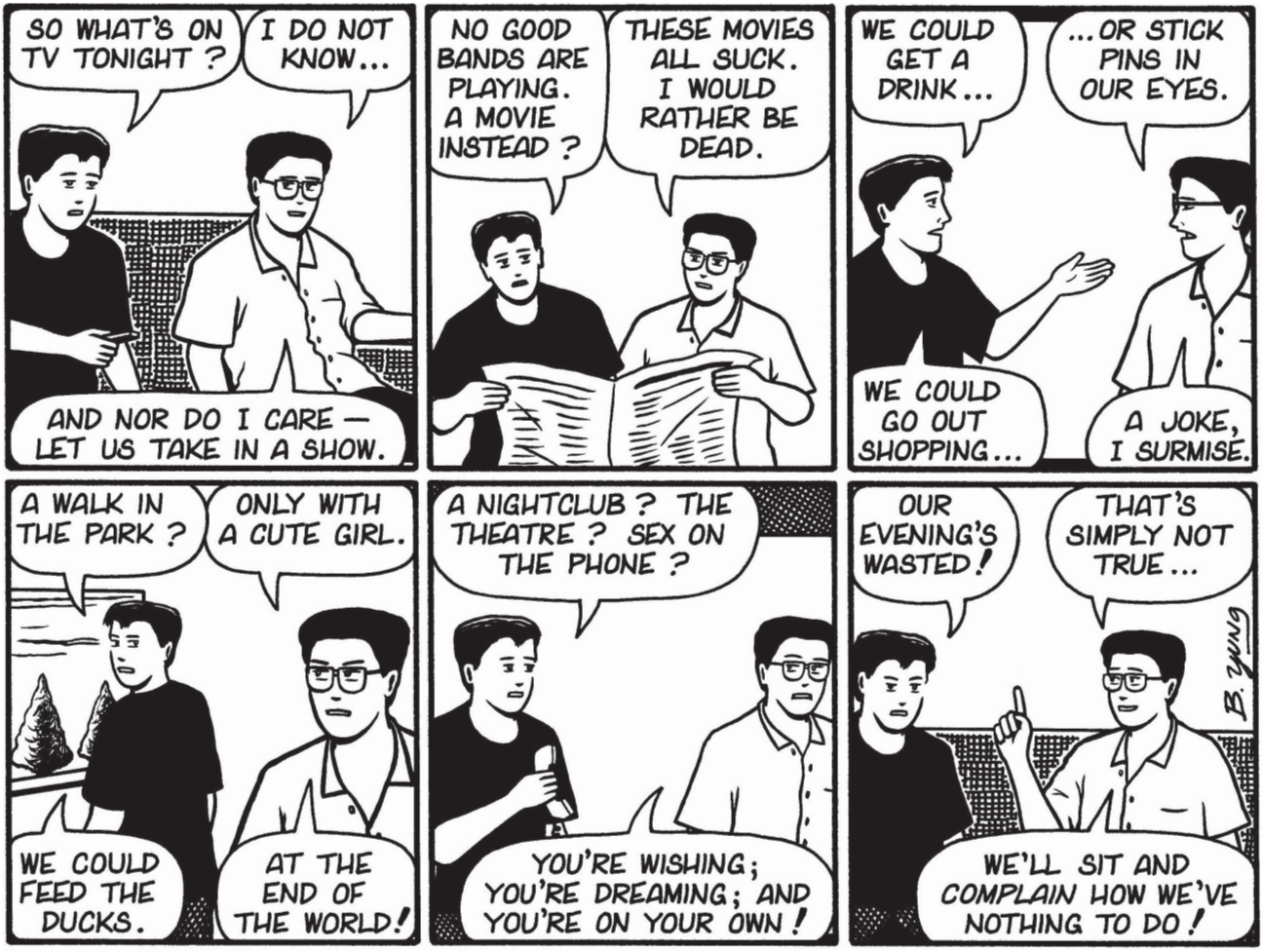
was that. I went downtown to a comic store that weekend and laughed at the title of *Teenage*

NON-SEQUITUR THEATRE #4

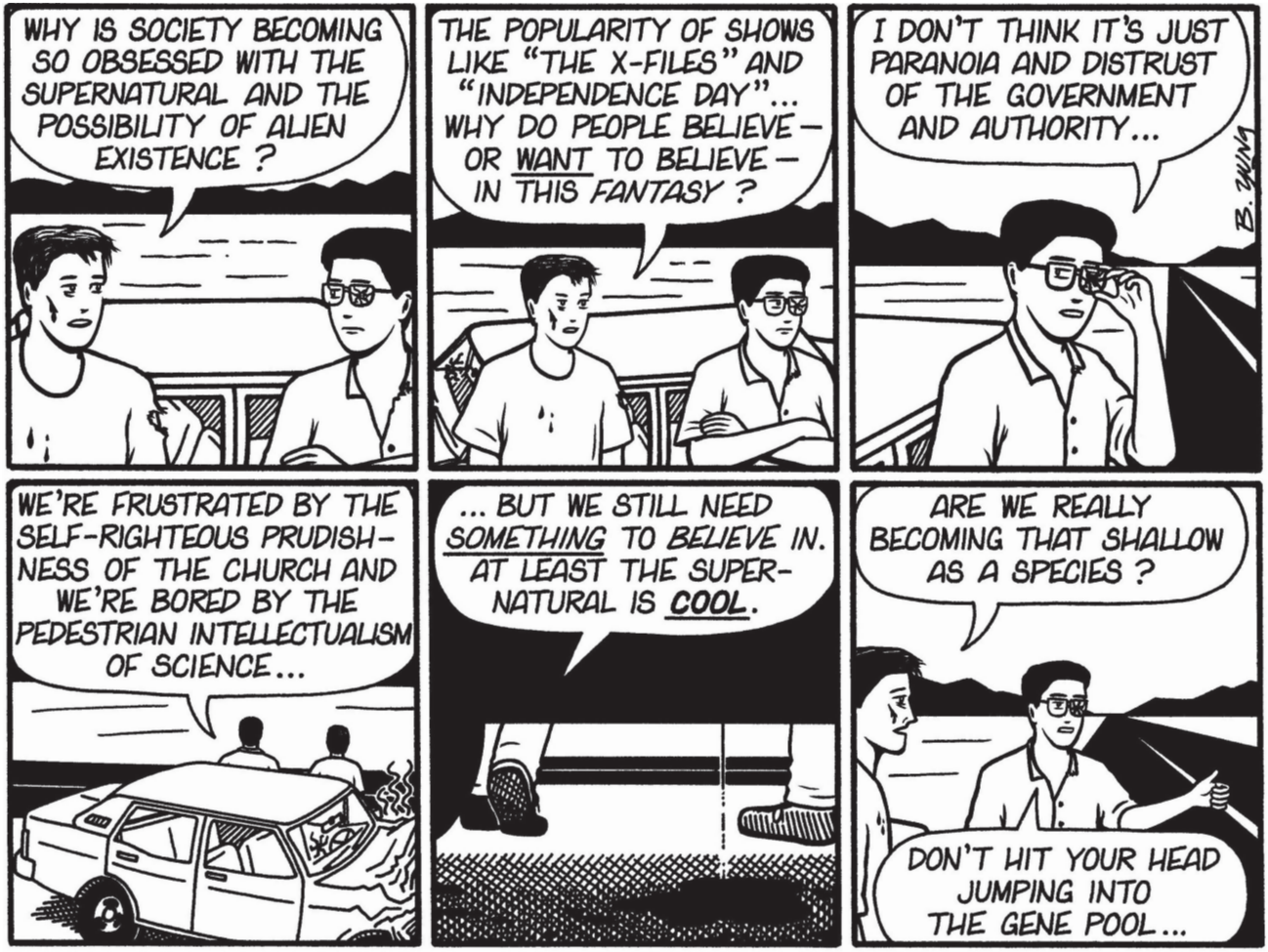


Now fully bored of the NST *format, I draw myself in the last panel, in the same pose as in the last panel of* NST *2, as a way of saying goodbye. I take it back 3 months later when I get an idea of how to make it more interesting for me...*

Mutant Ninja Turtles, so I had to buy it, along with a few others. I gravitated more to the indie

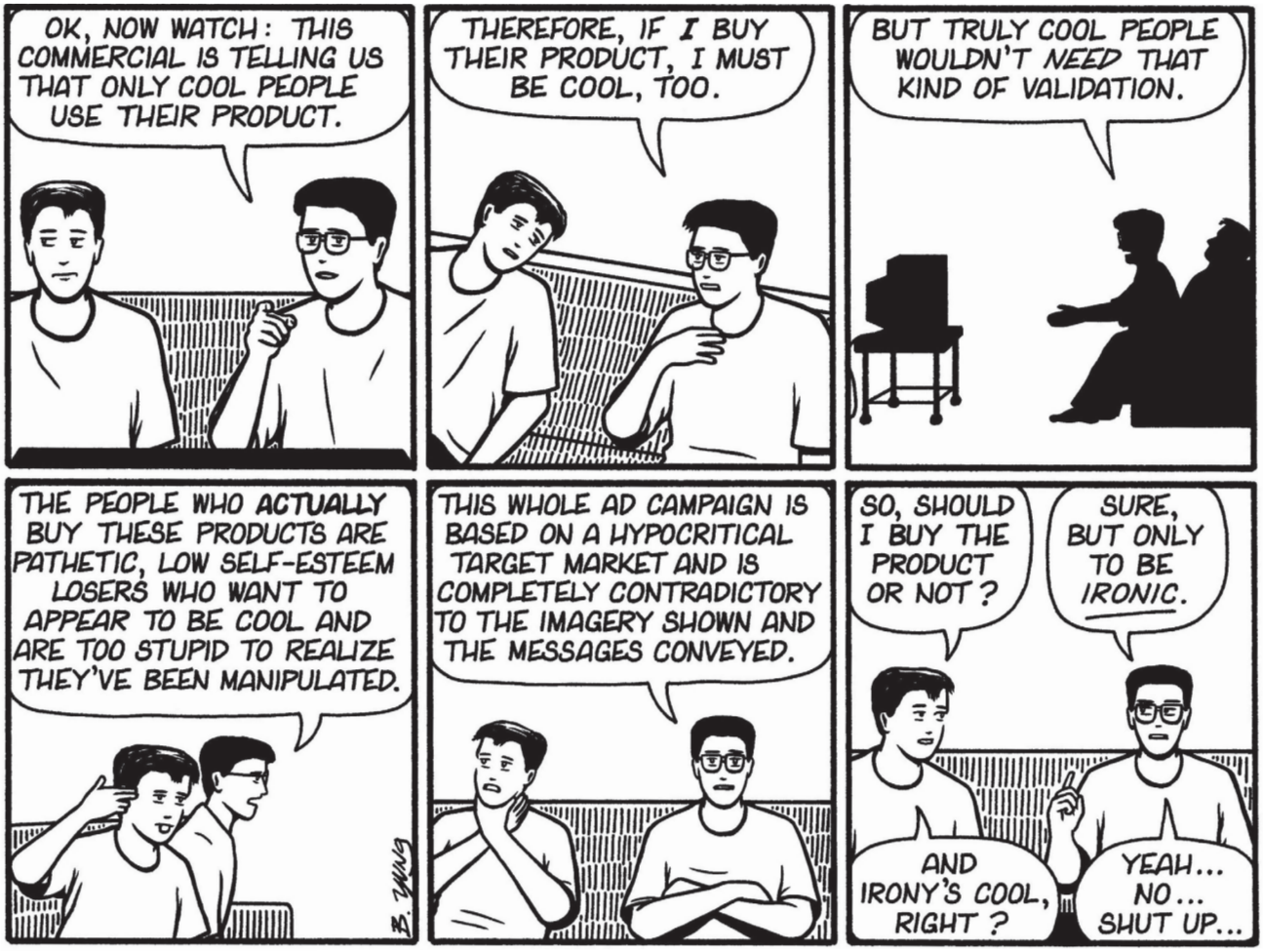


black-and-white stuff, avoiding Marvel and DC almost completely. I've always had a thing for

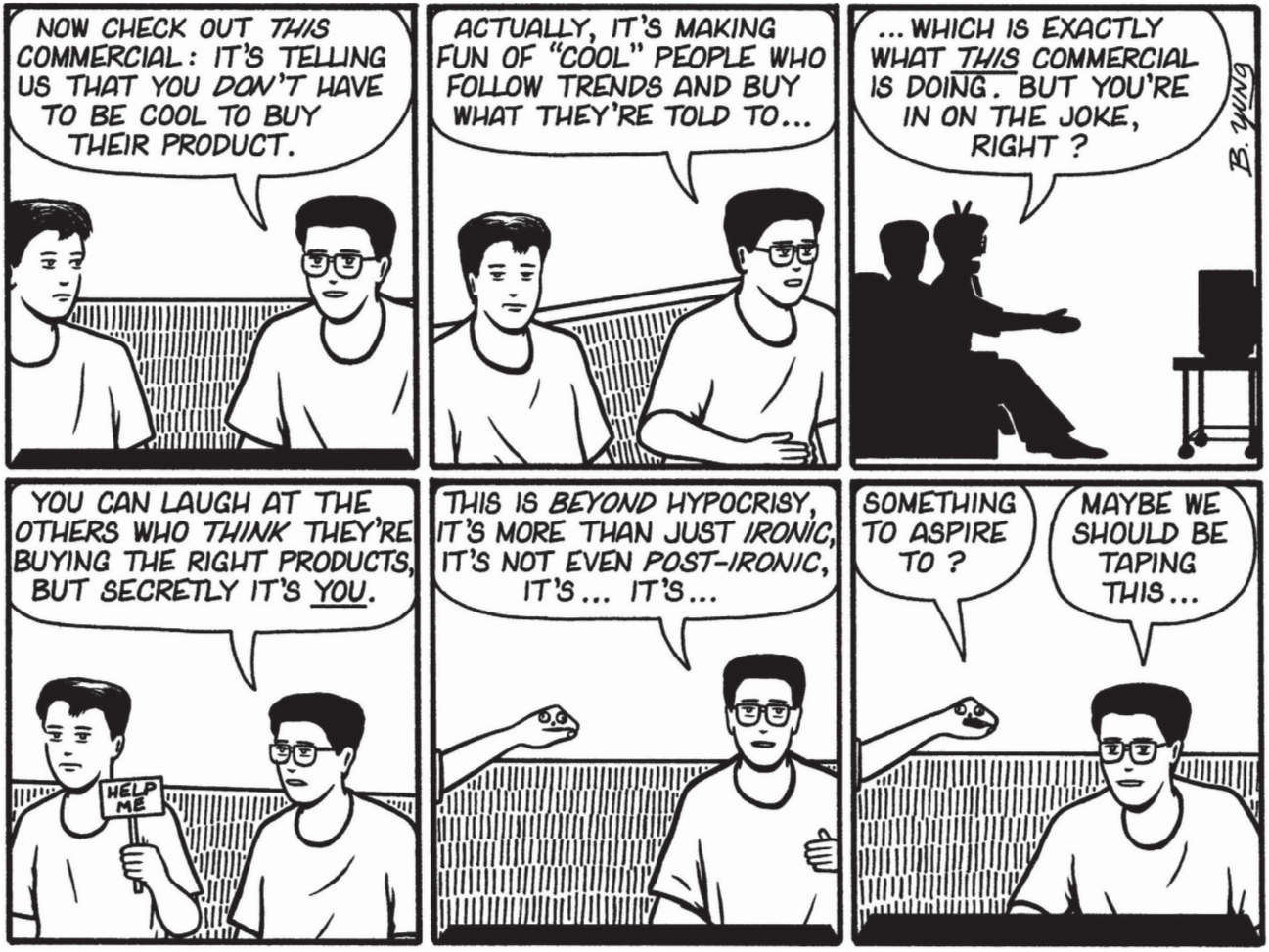


The car that Brad drives in the strip is a 1964 Ford Zodiac, a British car that was never manufactured for a North American audience and would have had limited imports. It was used because I needed a generic-looking car model to draw from and I still owned the Matchbox car version of it from when I was a kid.

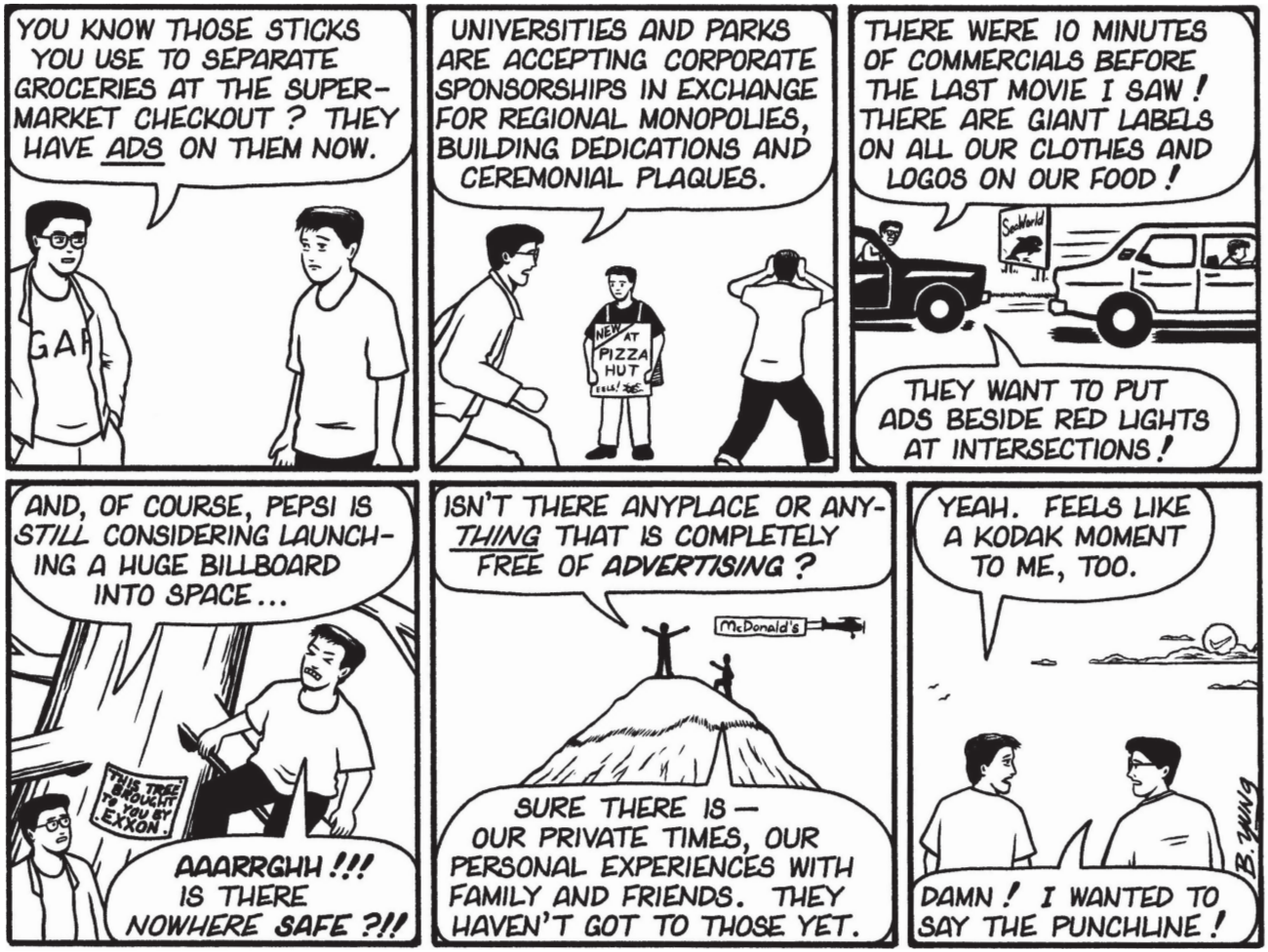
underdogs, I guess. A few years later, after some very eye-opening and soul-crushing co-op job



placements, I decided that I could not work in an office for the rest of my life. But what else could

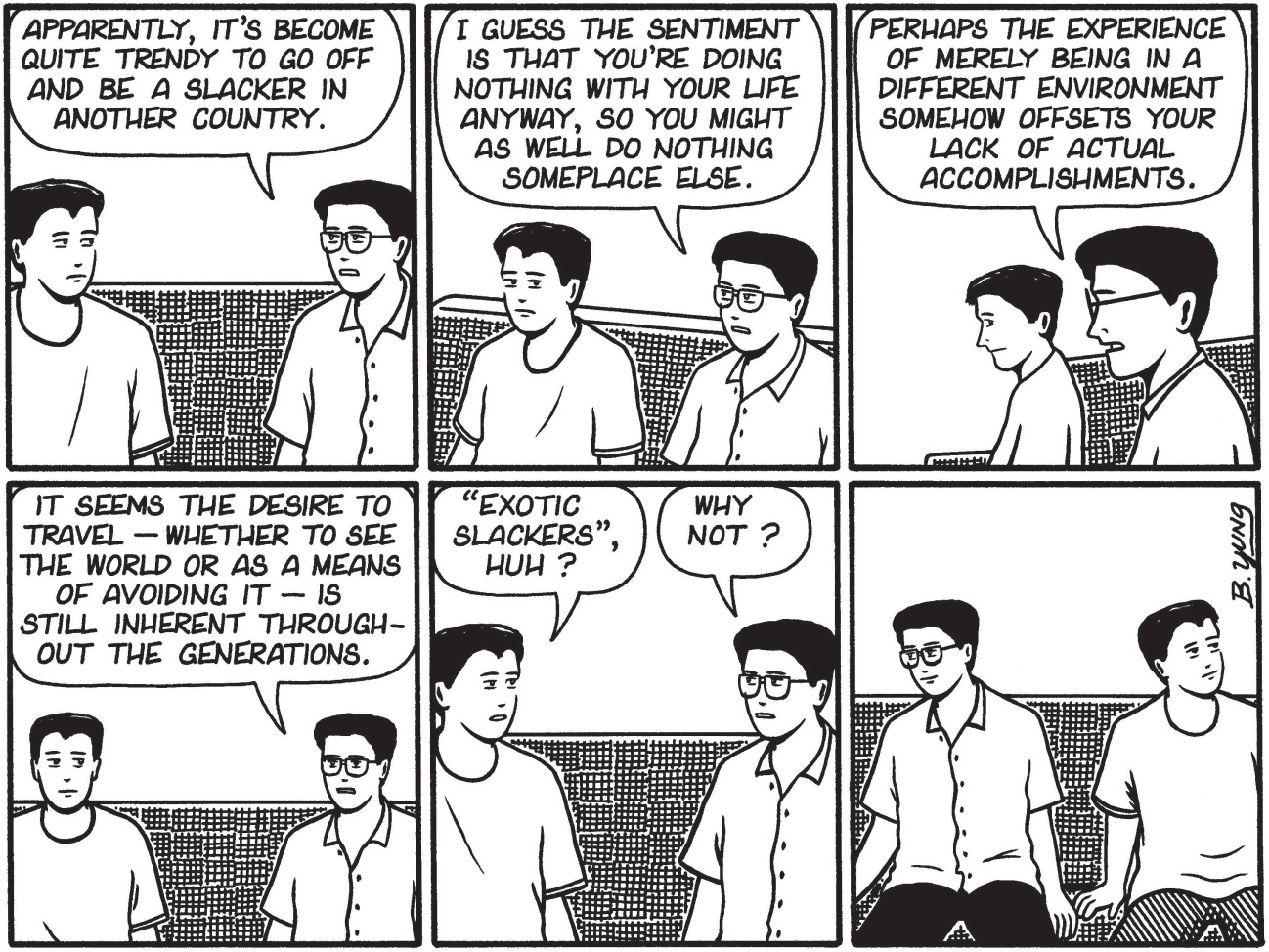


I do? I decided to become a comic book or comic strip artist, despite having no previous artistic

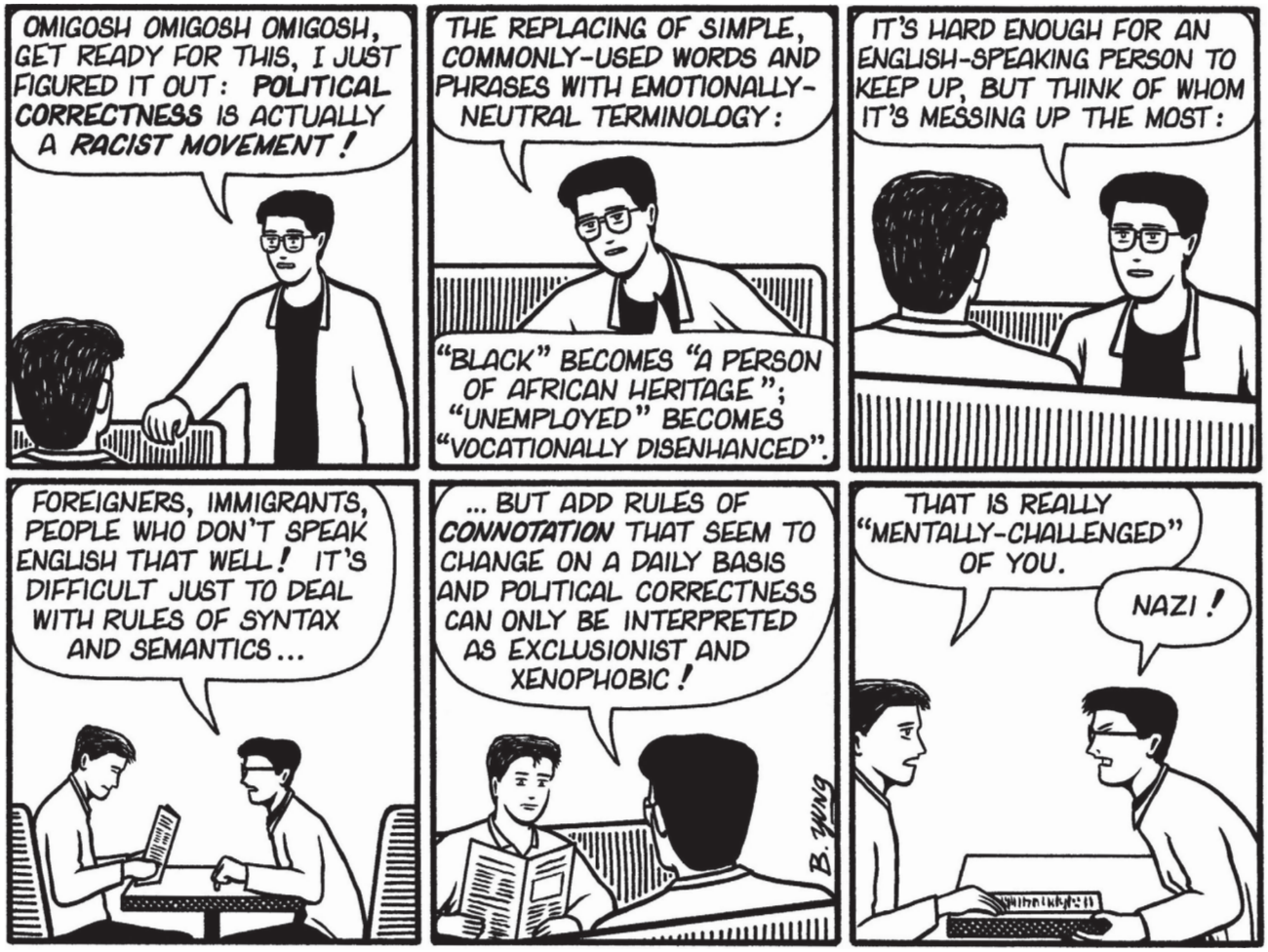


Somebody at Adbusters *magazine liked this strip, so they contacted me to reprint it there, followed by two others. They wanted cartoons in a particular vein, which these touched on, but I didn't want to live there. So for a brief while, I had a potential international audience of over 100,000 readers, something I just found out while writing this blurb.*

aspirations or talent. I quit my computing science major, switched over to communications

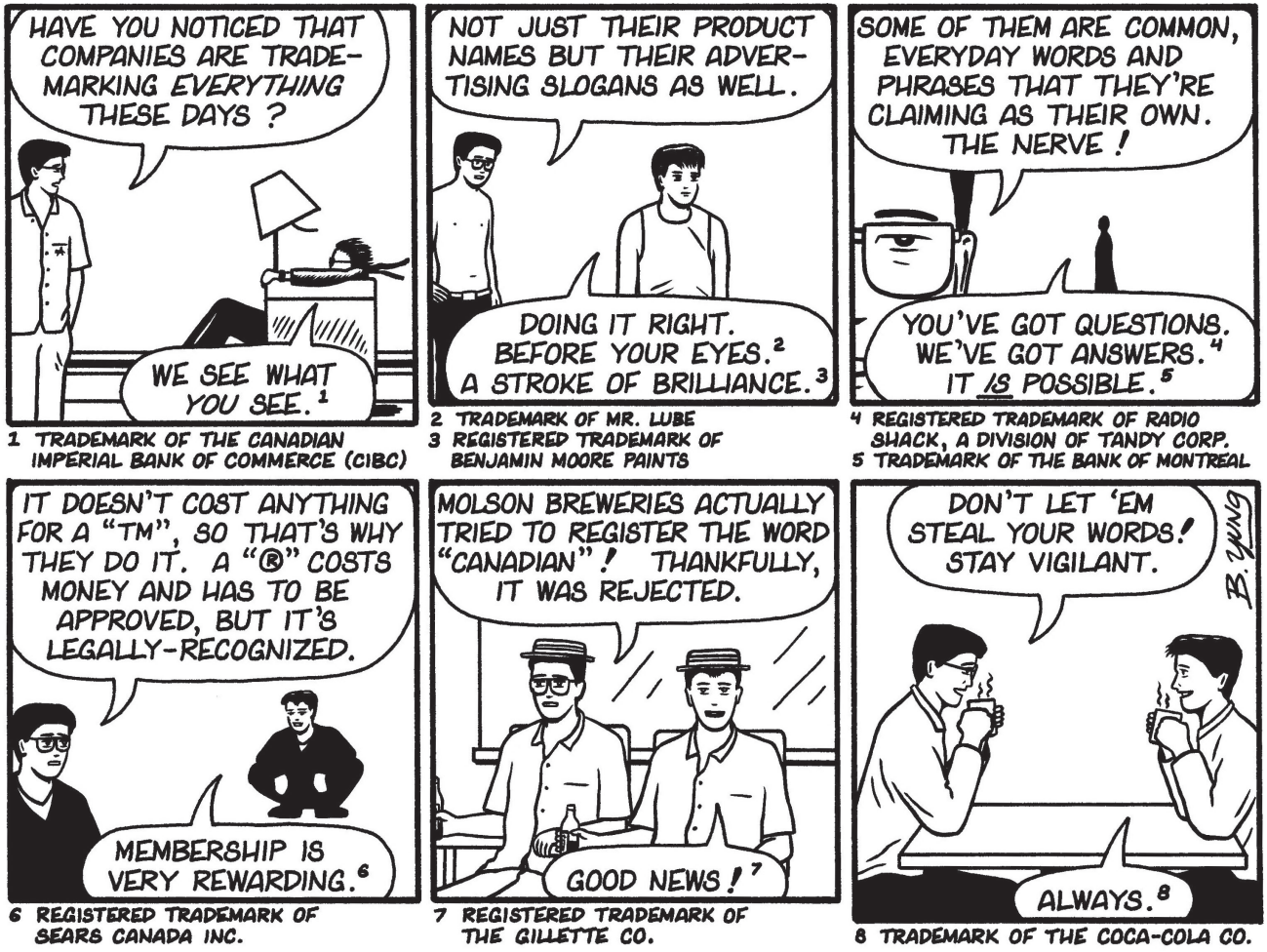


because I thought it might help me figure out how to reach the masses (it didn't), and took the



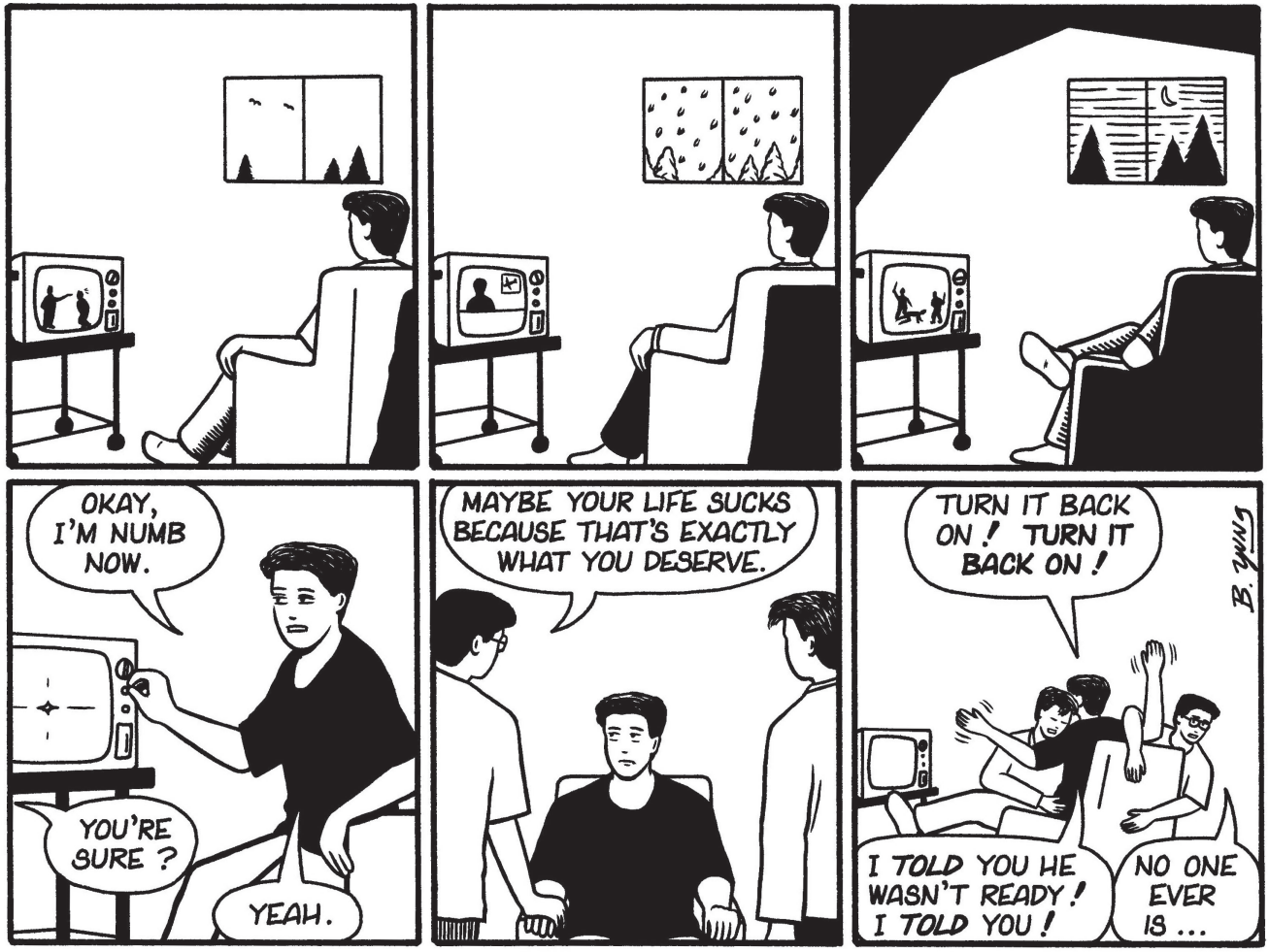
You laugh, but nobody has ever successfully refuted the argument in this strip. So, I guess I win?

summer off to teach myself how to draw. My mother promptly went into therapy. ▪ My first



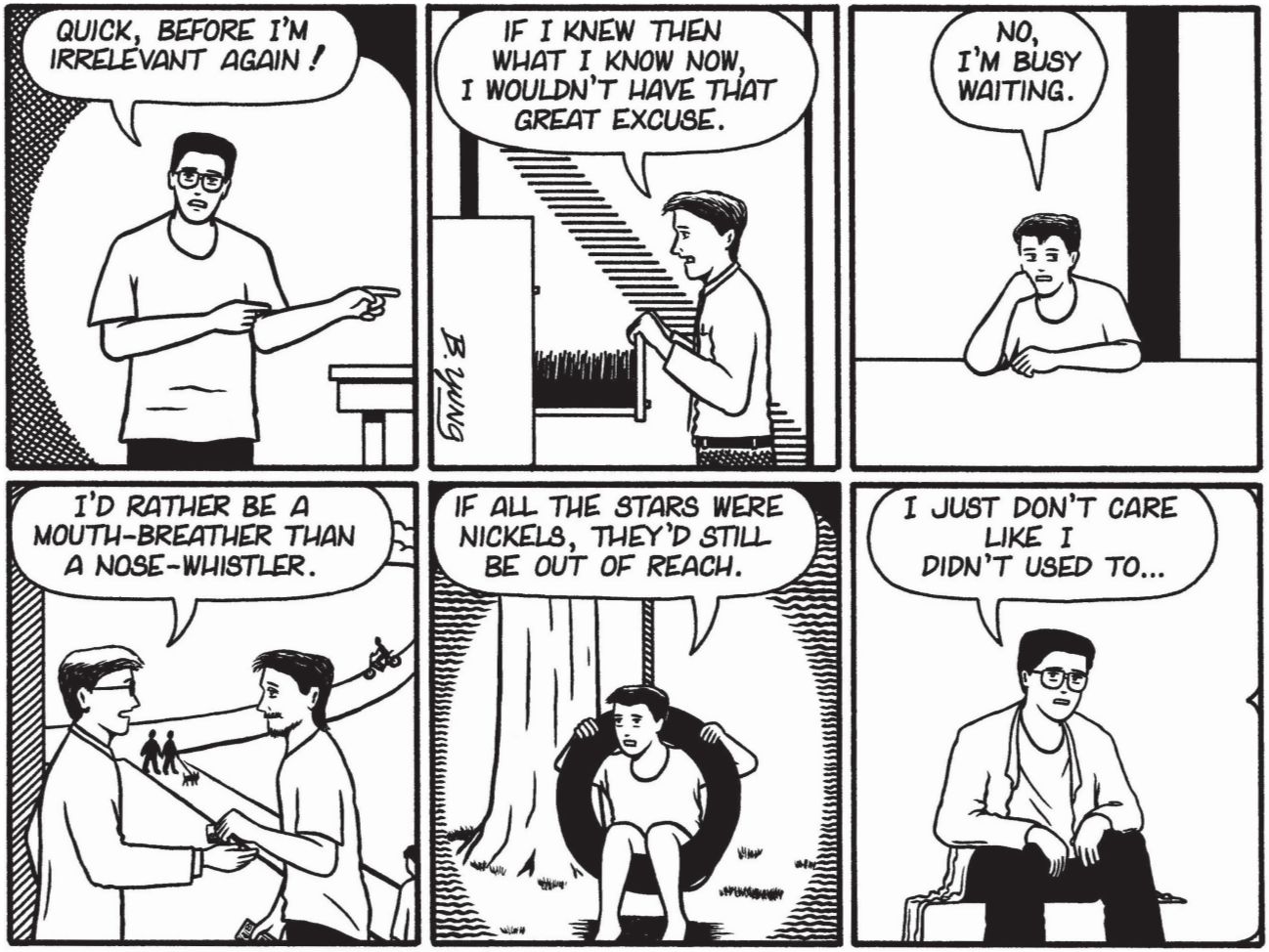
After this cartoon appeared in Adbusters *magazine, somebody in Vancouver photocopied it and postered it on a few telephone poles around town. To this day, I have no idea who it was.*

comic strip, *Closer To Home*, appeared in the Simon Fraser University student newspaper, *The*



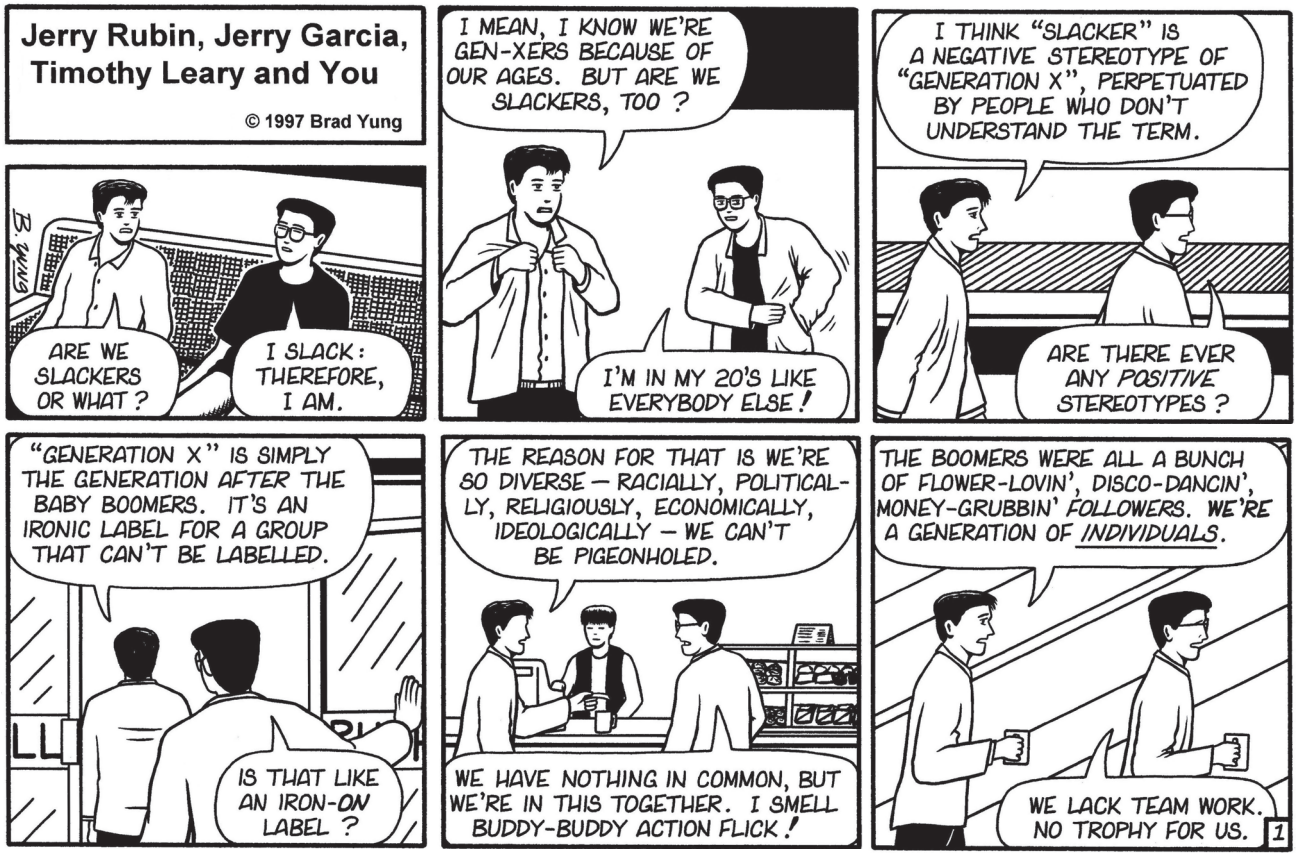
Peak, from 1990–1992. That title came about by being the opposite of Gary Larson's incredibly

NON-SEQUITUR THEATRE #5



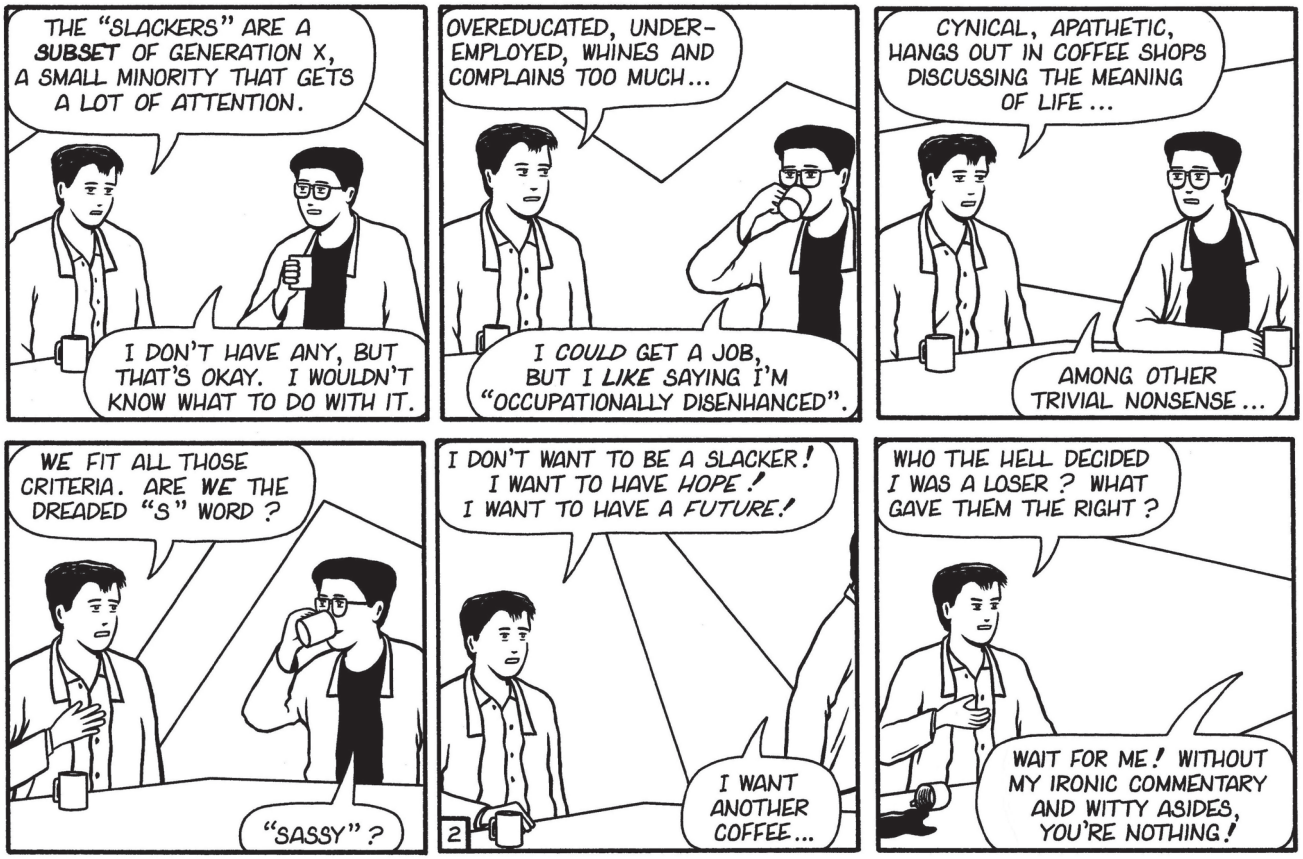
The first NST *to feature a hidden message. If you look at the background designs of the individual panels in reverse order, they spell out the word 'BORING', to reflect my contempt and dissatisfaction with the strip format. Ah, the rebelliousness of youth. If anybody noticed, they didn't say anything to me.*

popular strip at the time, *The Far Side*. Even the format was different — instead of a one-panel

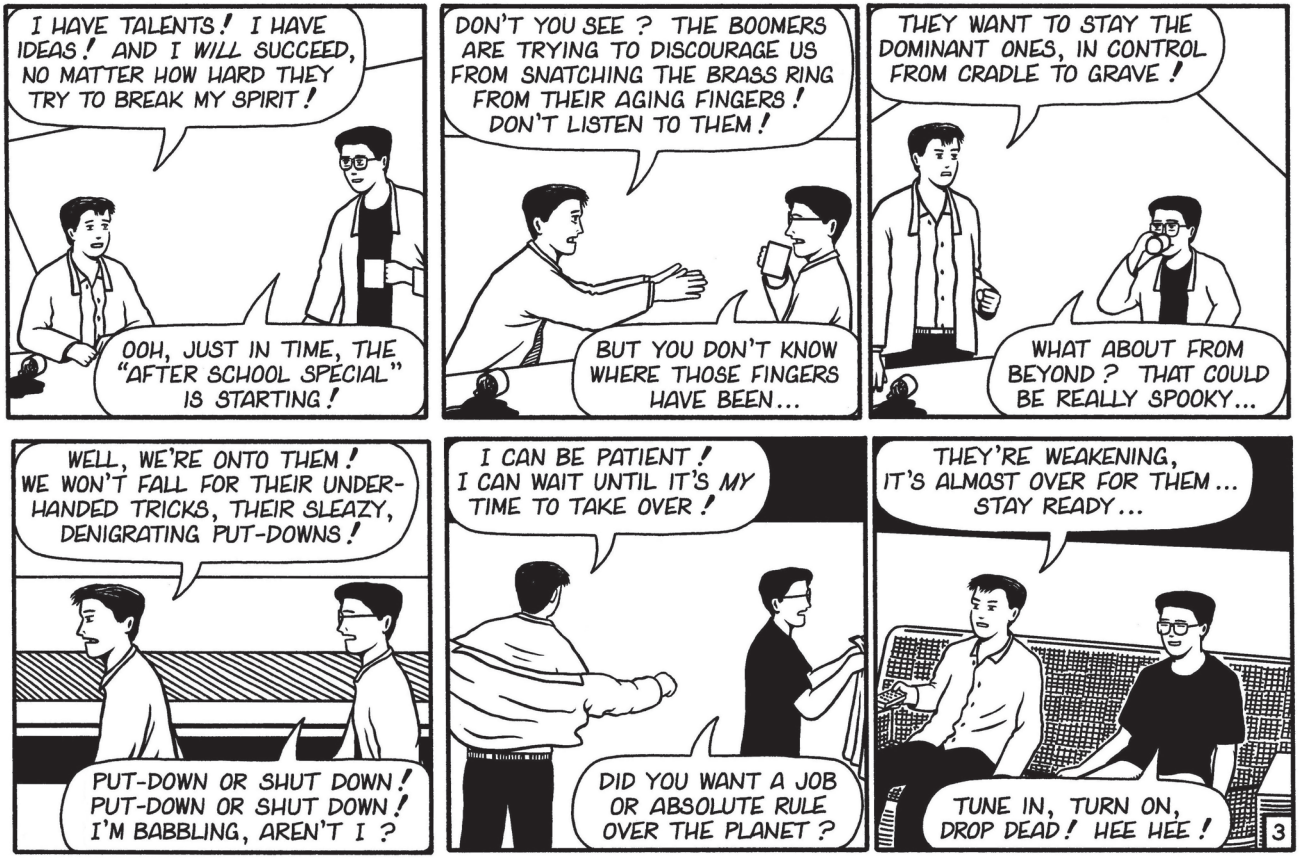


Sometimes you just need a little more room to say what you need to say. Like, three times as much. And then you don't really end up saying anything at all. But you said it three times as hard, so it's almost like you did something that week and you don't feel so bad about yourself. Until next week, anyway.

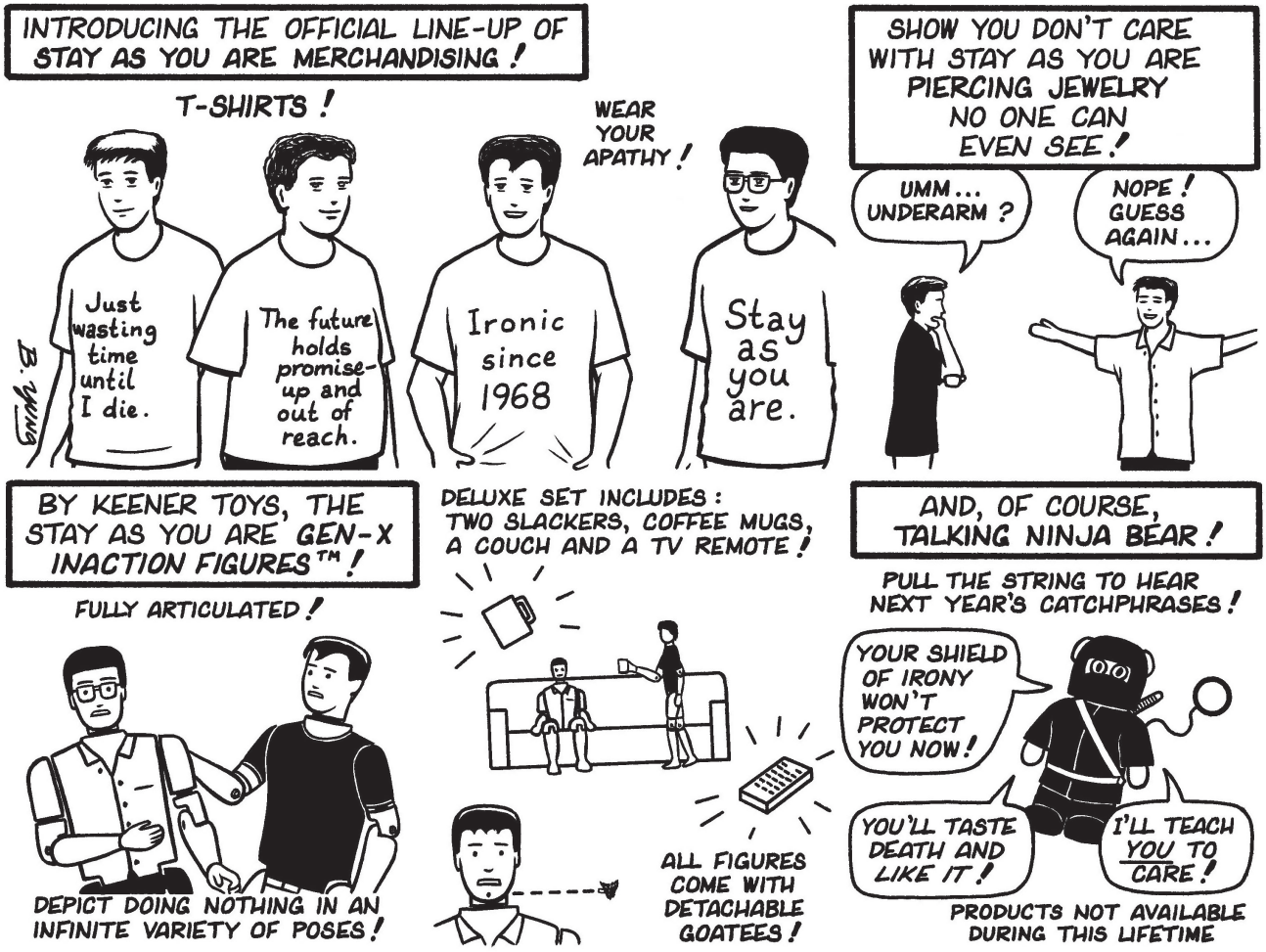
gag, or even a 3- or 4-panel strip, I went with a half-page 6-panel format that allowed for more



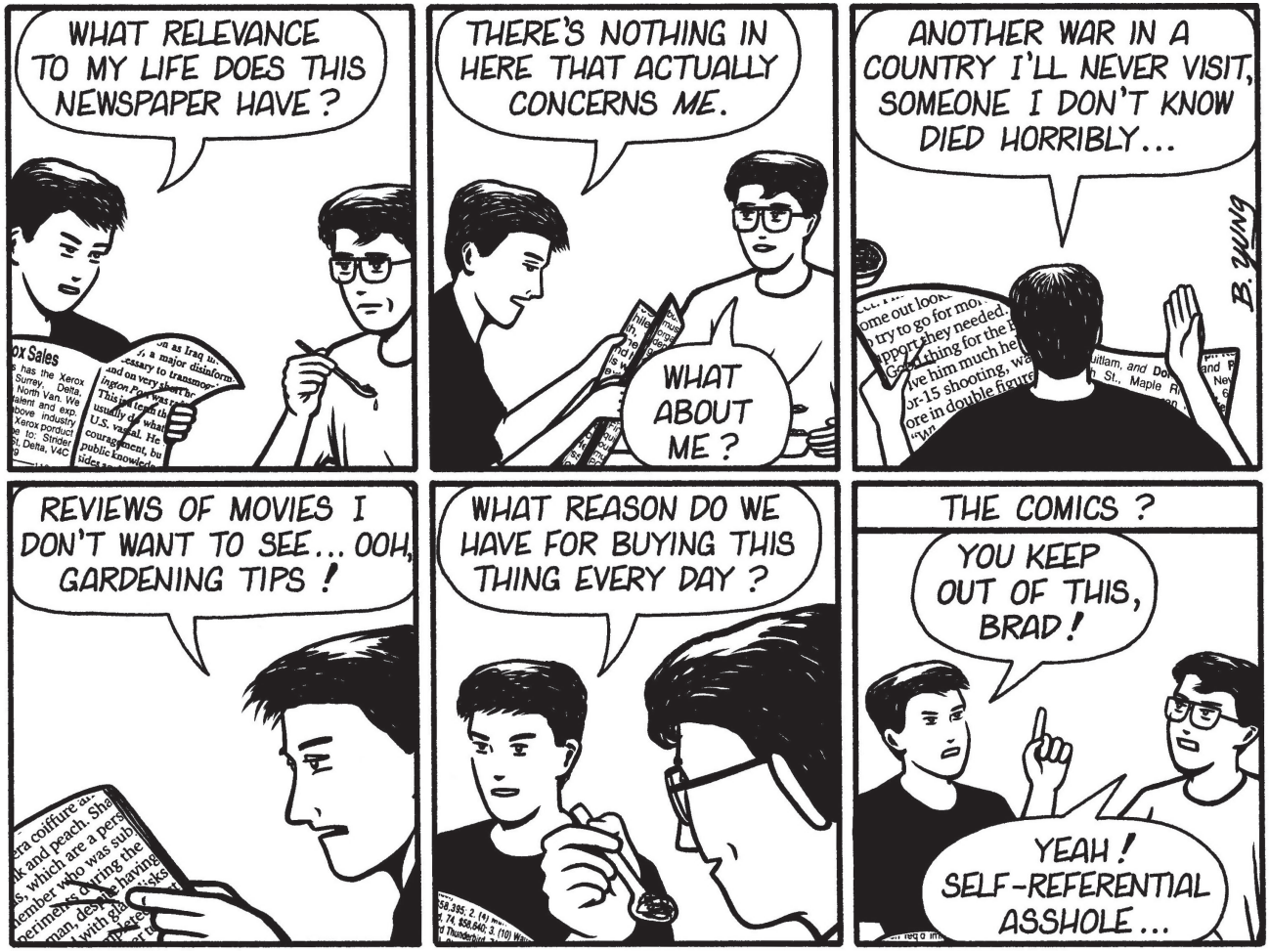
dialogue and development. If you want, you can go to *The Peak* at SFU and ask to look in their



archives to see my early work. I do not recommend it — there's a reason none of that stuff is

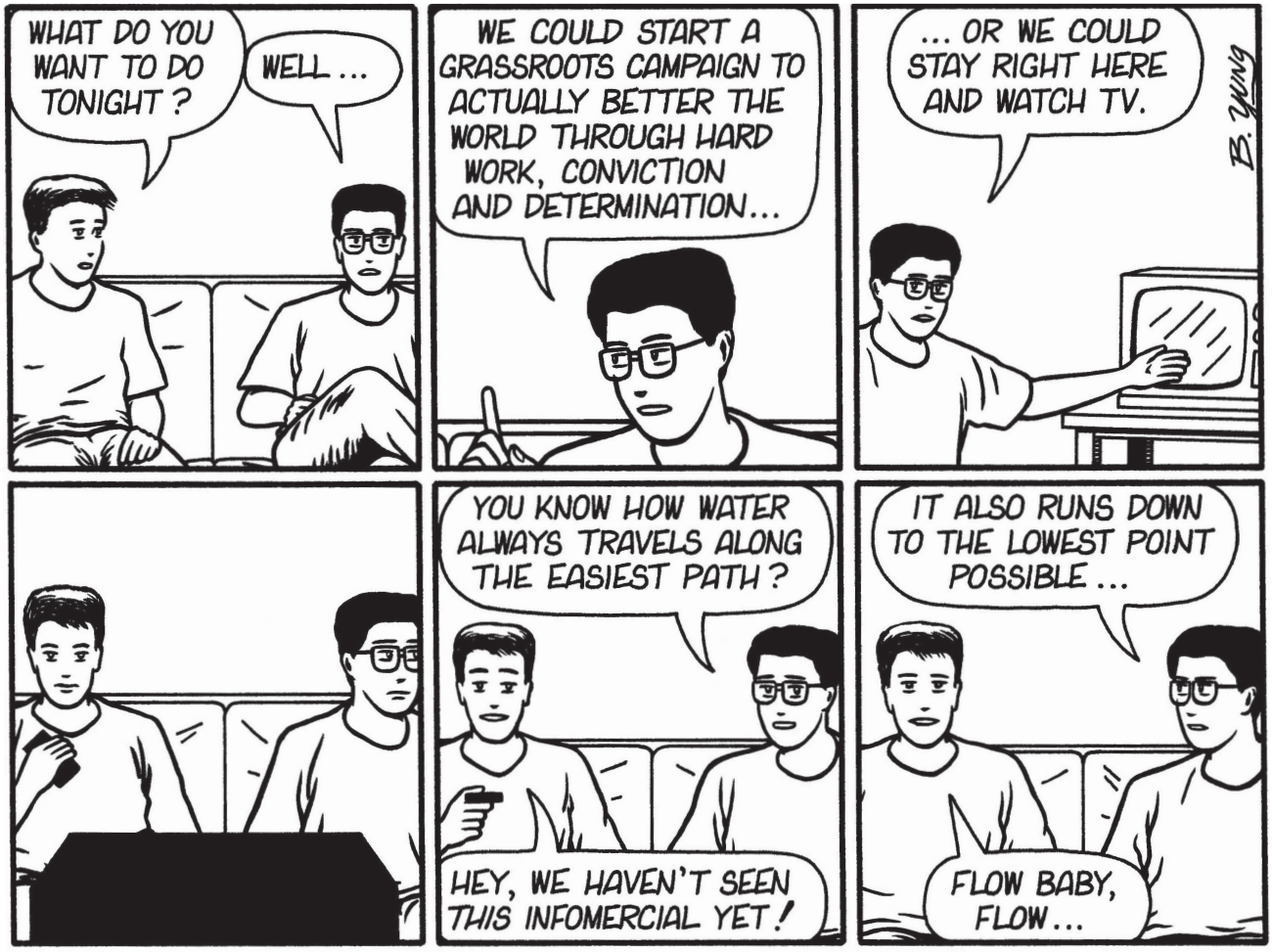


reproduced here. I stayed in university for an additional two years just so I could contribute to



This strip and the next were leftovers from issue 1. I meant to use them in issue 2, but when it came time to put it together, I forgot about them. I remembered them for 3, but by then my artwork had substantially improved and they really looked out of place. I didn't think the jokes were all that strong anyway, so I shelved them. Nobody has seen them until now, but they didn't know what they were missing anyway.

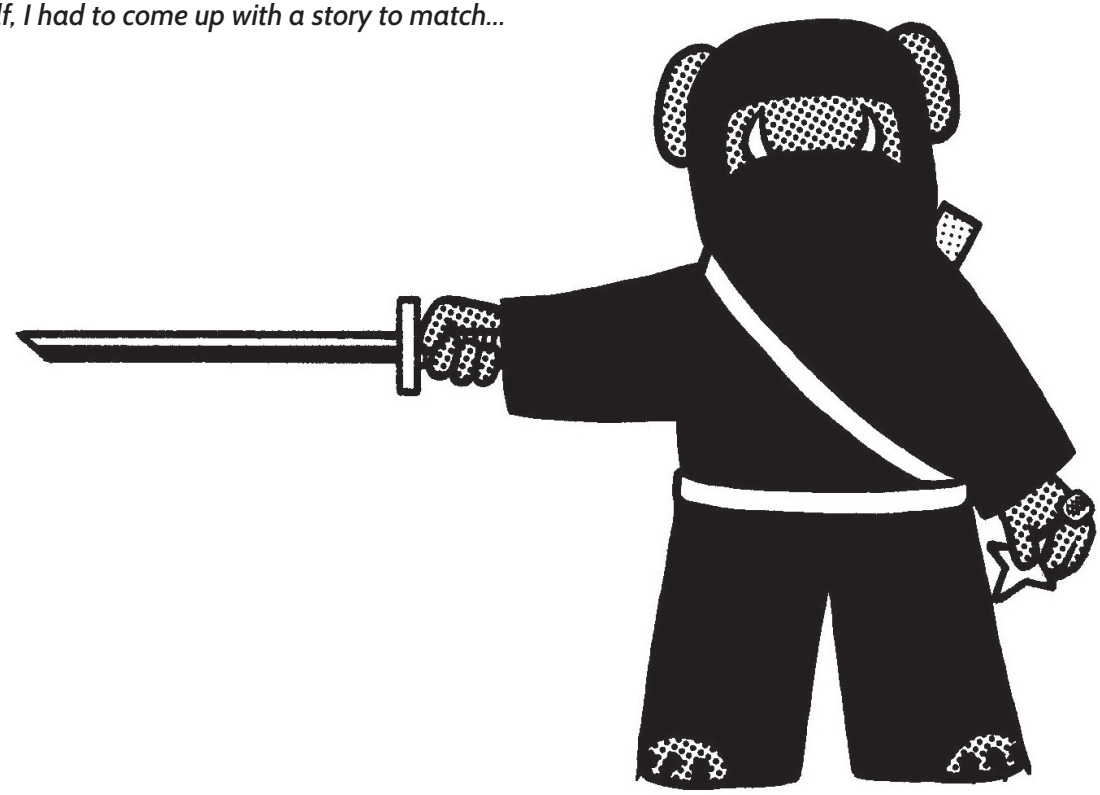
the newspaper. It's there that I met my friend who contacted me years later to contribute to his



internet magazine, whom I haven't seen since — this is how things work sometimes. ▪ After I


ON A DIFFERENT PLANE OF CONSCIOUSNESS, AROUND 17TH CENTURY JAPAN, A BATTLE IS ABOUT TO COMMENCE...
AT LONG LAST WE MEET, NINJA BEAR!
AND FOR THE FINAL TIME SAMURAI CHICKEN!
Hello, Brad? It's me, your subconscious! I'm back to show you what you'd really rather be drawing.
NOT THIS AGAIN... WHERE'S THE EXISTENTIAL CRISIS * YOU PROMISED? (* SEE S.A.Y.A. #1)
SAVAGE CREATURE... I DO NOT WISH TO KILL YOU, BUT MERELY TO KEEP YOU IN CHECK...
AND I WILL NOT BE FETTERED BY YOUR OUTDATED HONOUR CODE!
So we lied. Something better came up. Ooh, this looks like fun!
WHAT IS THIS? NO, LET ME GUESS... NINJA BEAR AS ID? THAT CHICKEN THING AS SUPEREGO? KID STUFF!
YOU WON'T OBEY... YOU WON'T EVEN COMPROMISE... I HAVE NO CHOICE, YOU MUST BE VANQUISHED!
YOU'LL FIND I DON'T VANQUISH QUITE SO EASILY!
Wow, what great dialogue. Does this mean that, deep down, you want to be a hack?
THIS WHOLE THING'S A FREUDIAN EXERCISE? WHAT A LOAD OF CRAP! HE WAS A SEX-OBSESSED NUTCASE!
YOU WILL DIE TODAY, AND WITHOUT HONOUR! A MOST SHAMEFUL LIFE SPENT SKULKING IN THE SHADOWS!
NO, YOU WILL BE THE ONE TO PERISH — A POMPOUS, OVERLY SELF-RIGHTEOUS DEATH, SIGNIFICANT TO NONE BUT YOURSELF!
Insert sword-envy joke here... Hey, he has two, what does that mean?
}ACK{ PFFT! JUST BECAUSE FREUD'S TERMINOLOGY IS ENTRENCHED IN THE VERNACULAR DOESN'T MEAN HIS THEORIES ARE SOUND!
RYAAAAAHH
Mmm, definitely better than pro-wrestling. So you mean, sometimes trains go into tunnels just because they have to get somewhere?
IF YOU DECLARE SEX TO BE THE ROOT OF ALL HUMAN BEHAVIOUR, OF COURSE YOU'RE GOING TO GET PEOPLE'S ATTENTION! YOU KNOW I'M SKINNERIAN! YOU ALSO KNOW I REALLY DON'T WANT TO DRAW NINJA BEAR!
AND YET I WON THE FIGHT AGAINST SAMURAI CHICKEN OF THE HATED SUPEREGO CLAN...
Sex, violence... everything you could possibly want is right here, Brad.
THE EXISTENTIAL CRISIS IS... MINE? YOU TRICKED ME, YOU UNDERHANDED BASTARDS... GETTING HARD TO... THINK...
NEXT EPISODE: NINJA BEAR VS. THE ROVING BANDIT GANG OF NIHILISTS!

I've never been happy with the artwork for this Ninja Bear strip. Way too much dialogue and no room for action, which should have been the point of it. And again, I didn't have plans for the "Next Episode", it just sounded funny. Then, cursing myself, I had to come up with a story to match...

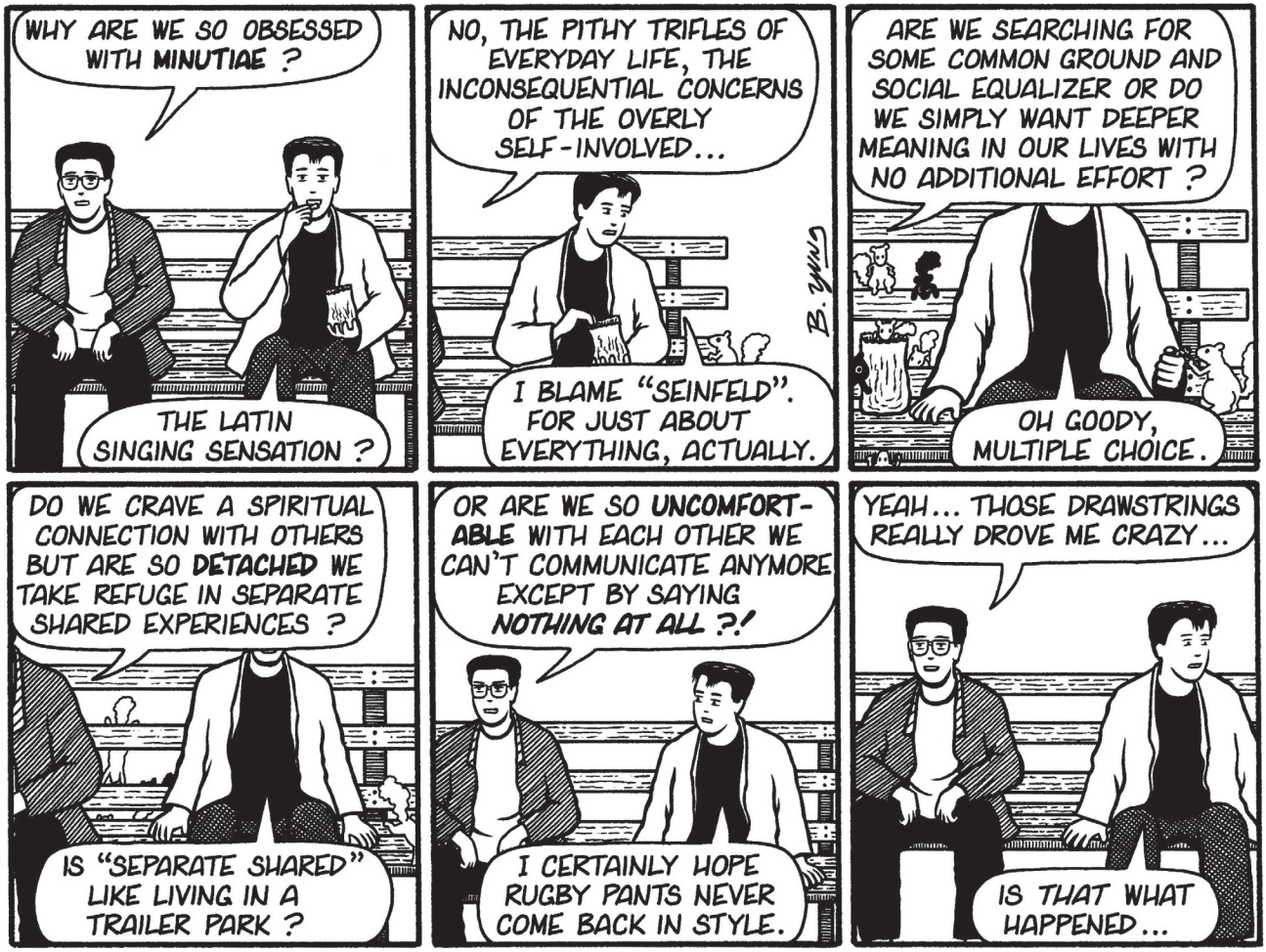


BEST REACTIONS TO STAY AS YOU ARE #1 — LIFE IS BUT A METAPHOR :

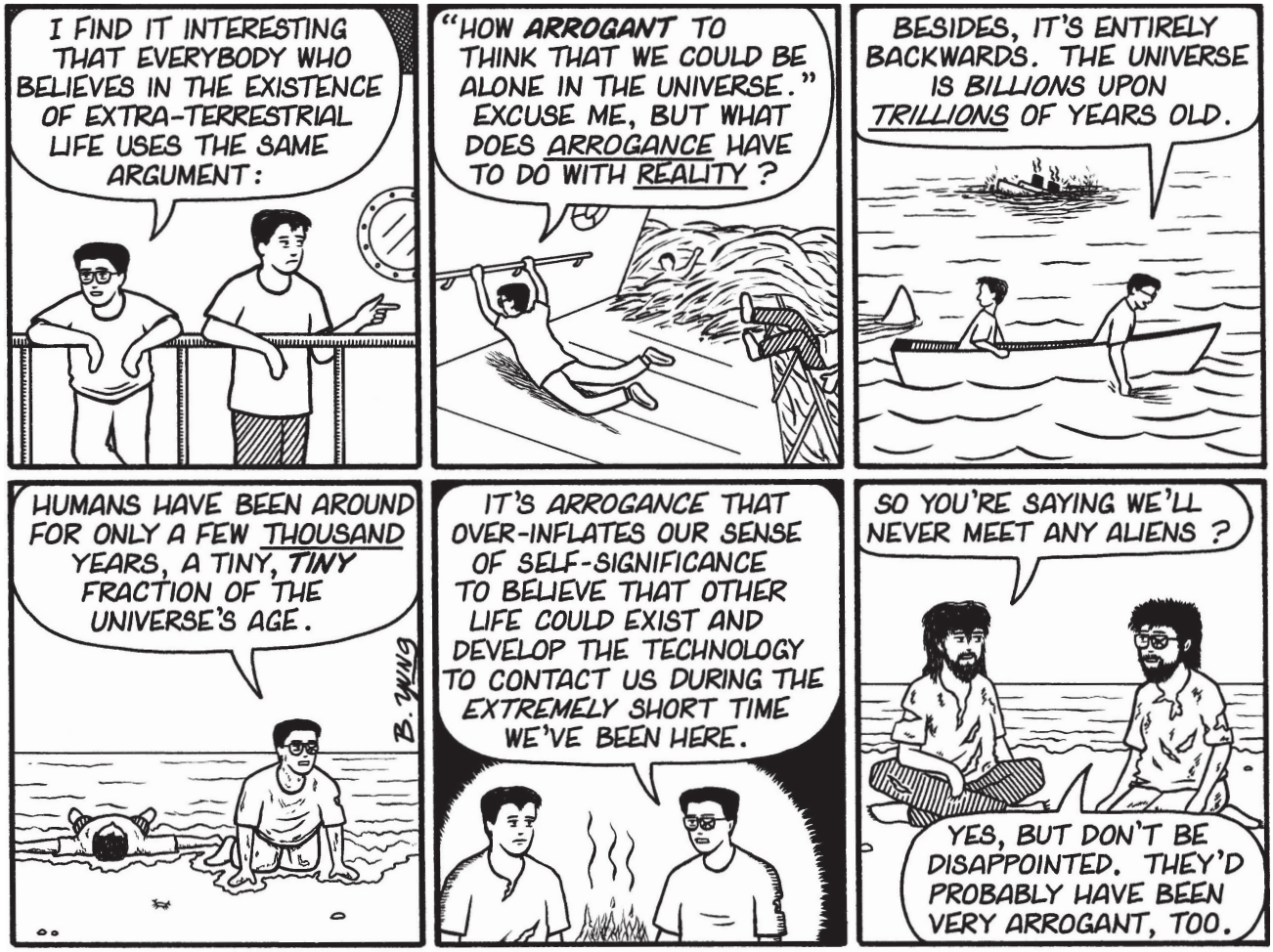


3





quit university, I attempted to Sell Out and flirted a bit with a few syndicates. I developed a strip



I'd be curious to know what Neil DeGrasse Tyson thinks of this argument, but I wouldn't want to be the one to dampen his enthusiasm.

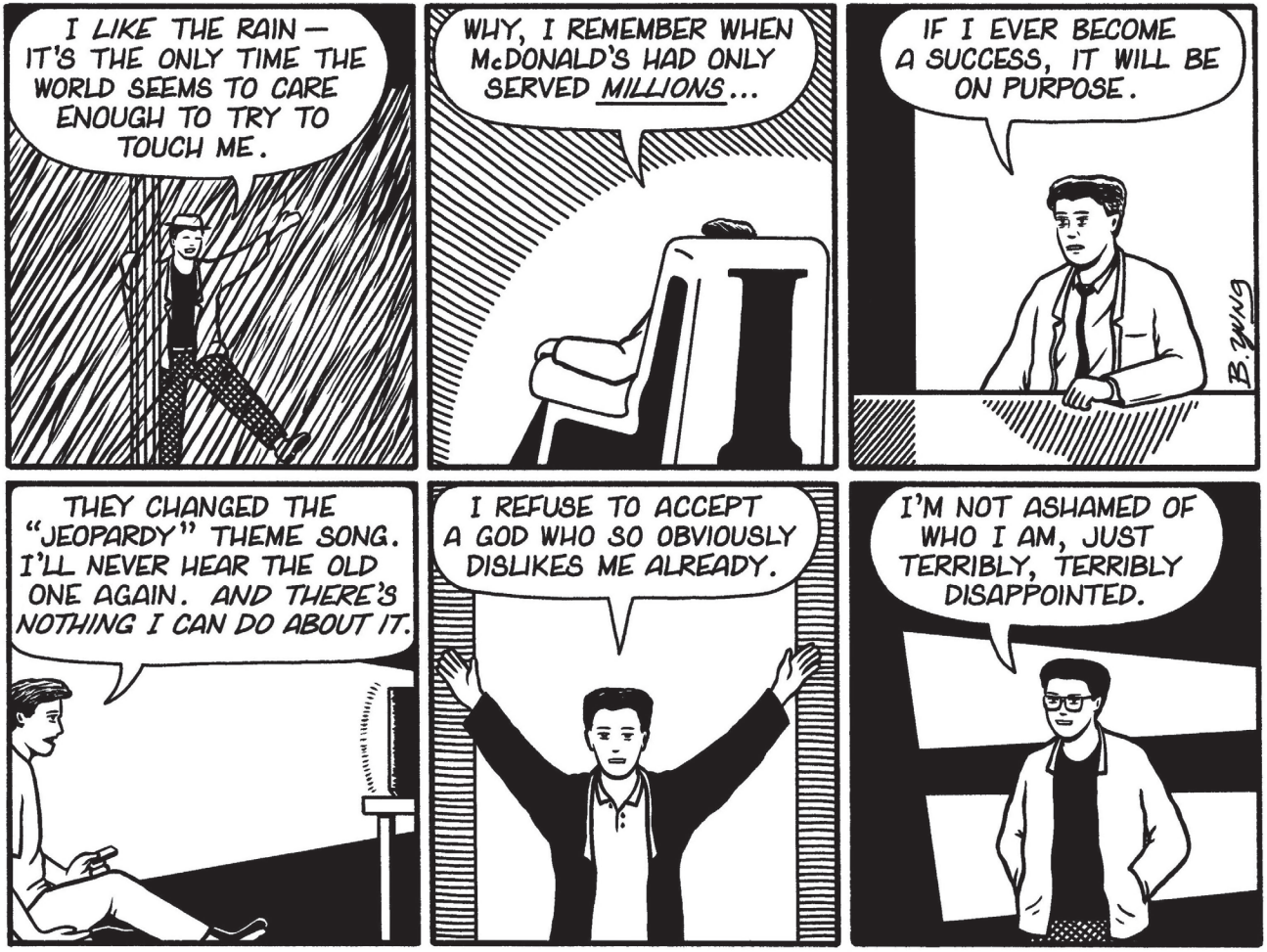
about a cute little dinosaur called *Tyrannosaurus Rick*. This was before the movie *Jurassic Park* had



I must have sat on that 'parents' line for a year, waiting for the right strip to use it in, one that was utterly baffling but still logical. Ta da. I never heard from any of my vegan friends about it, so I guess they realized I was right and resumed eating meat immediately.

come out and, I think, after *Barney & Friends* with its big purple dinosaur, but that wasn't really on

NON-SEQUITUR THEATRE #6



The second hidden message is a little darker. I'm so fed up with the NST *format, the panel designs spell out 'KILL ME'. If anybody noticed, they thankfully didn't act on it. But things had to change...*

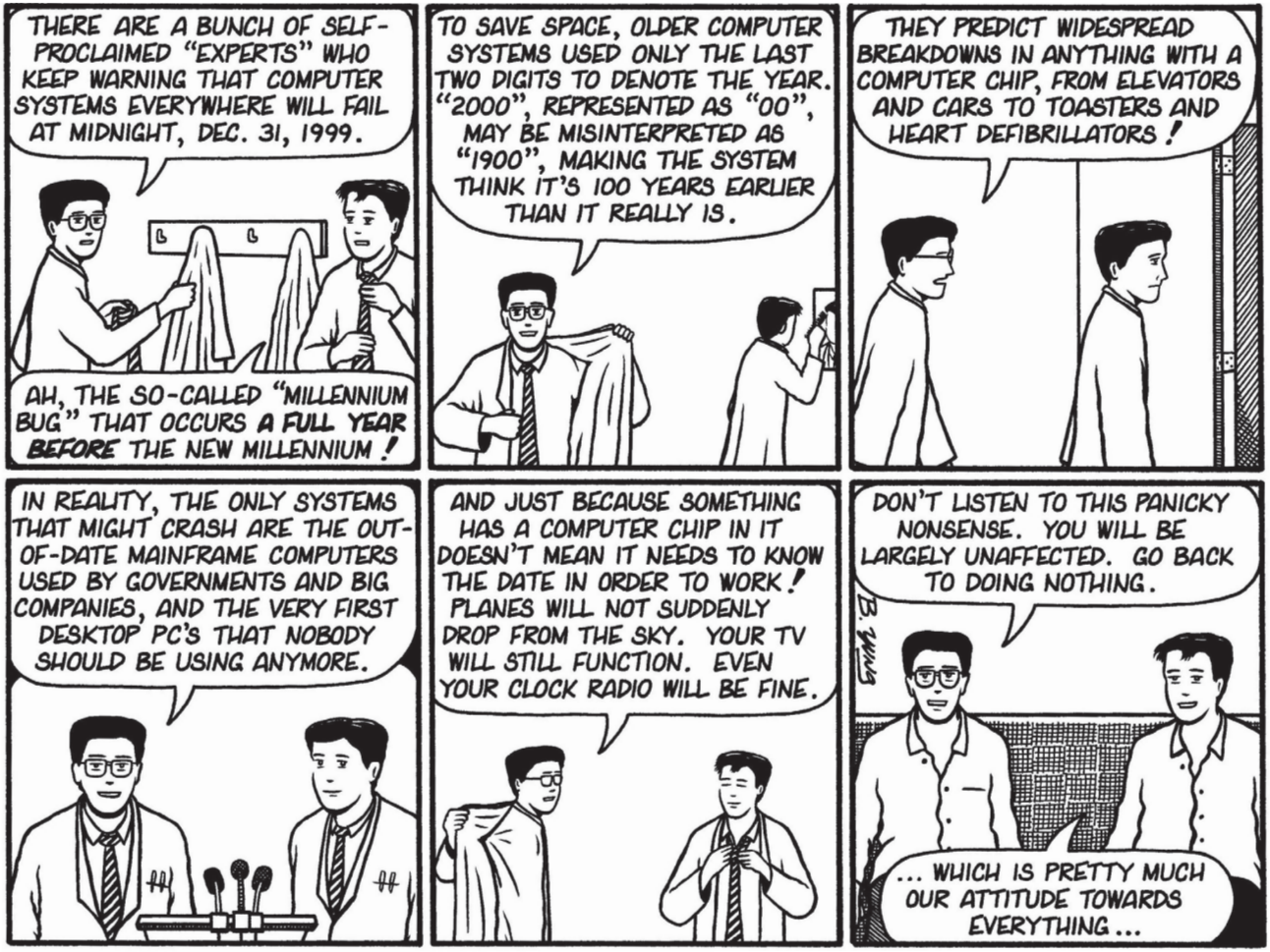
my radar. The strip was pretty standard, 3 or 4 panels, but this was the most existential, nihilistic



dinosaur you never saw. Mixed in with the normal gags were jokes about being eaten, going

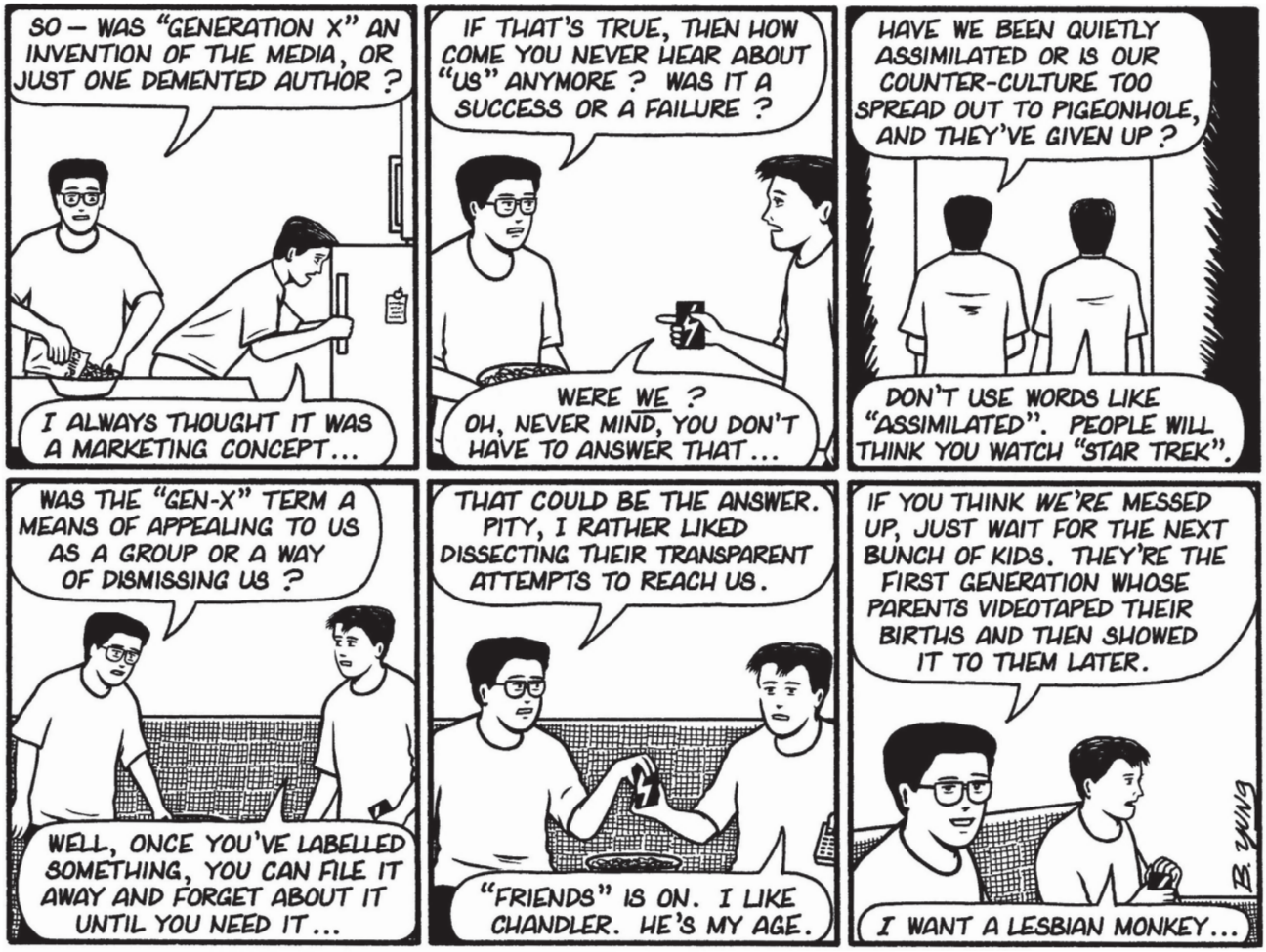


extinct, and ending up a fossil in a museum or in the tank of somebody's car. There was even one

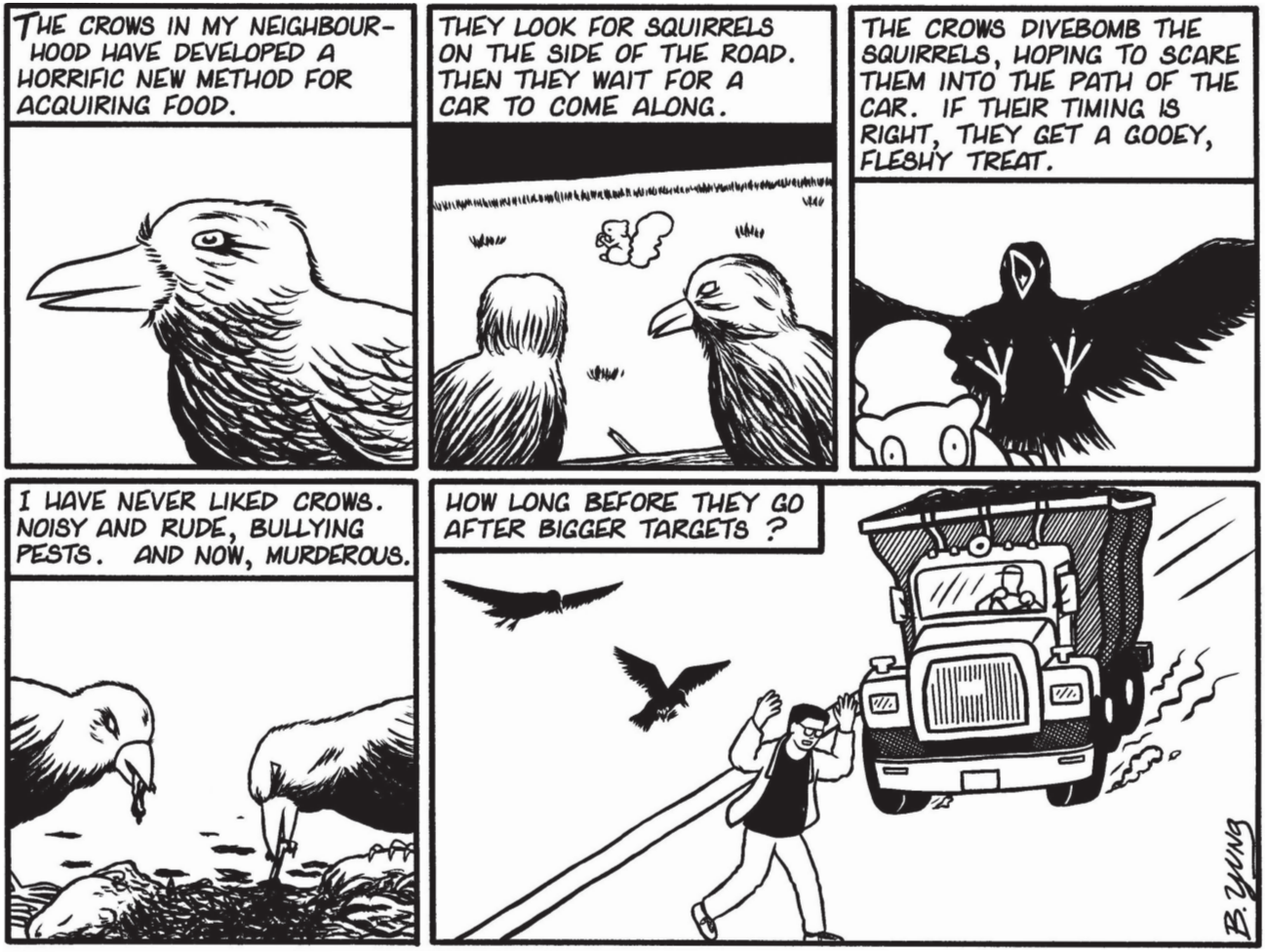


The Y2K bug was actually a serious problem, just not immediately life-threatening. It was more potentially irritating than anything because of the bureaucratic messes it could have made. The reason there weren't as many problems as predicted was because they hired a bunch of old programmers who fixed the affected computer systems before the year switched over. If only they could have done the same thing for the Mayan calendar in 2012...

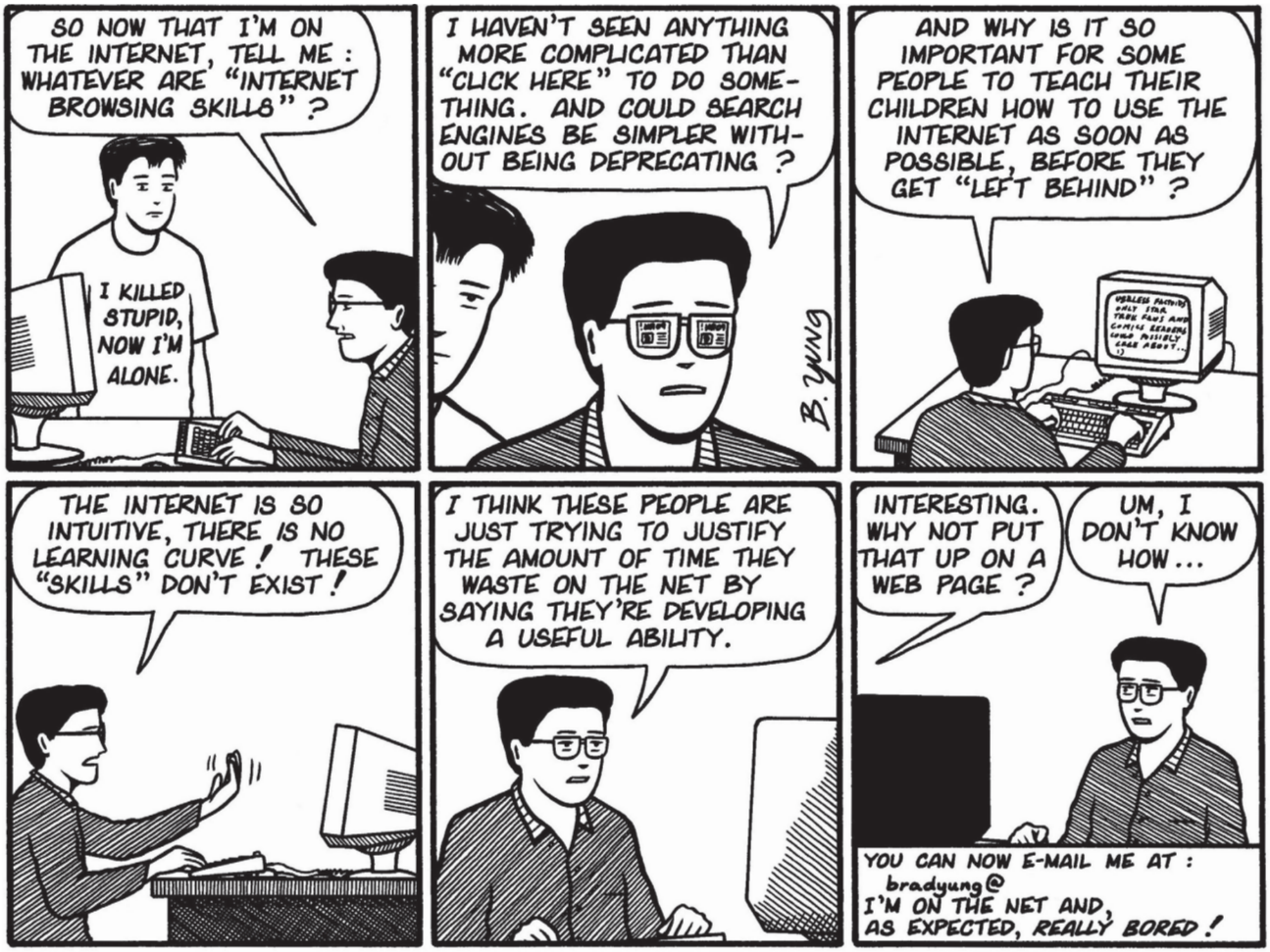
strip where Rick's dinosaur friends travel through his subconscious, with the whole thing drawn



inside a giant representation of Rick's head. I tried to hold myself to the gruelling strip-a-day



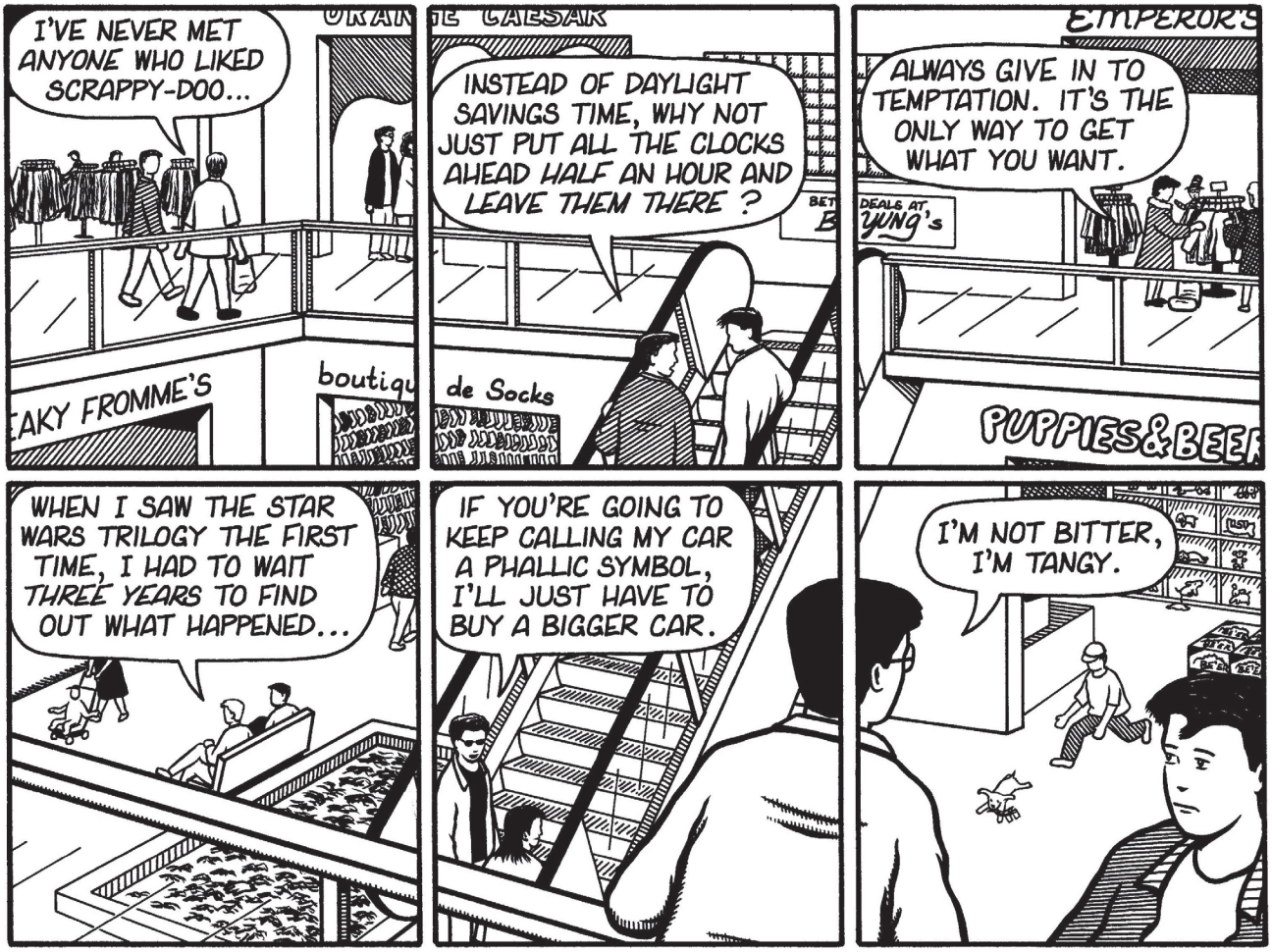
schedule to see if I could do it. I saw why so many comic strips become so formulaic and dull: it's



A filmmaker liked the slogan on the t-shirt in panel 1, so he contacted me about having it appear in the indie horror movie he was making. Apparently, it summed up a supporting character's misanthropic personality perfectly. Production on the movie was shut down after funding fell through on the first day of filming. He persevered and it was eventually completed 13 years later. The misanthropic character is no longer wearing the t-shirt slogan. Perhaps, in the gap, the filmmaker learned about subtlety.

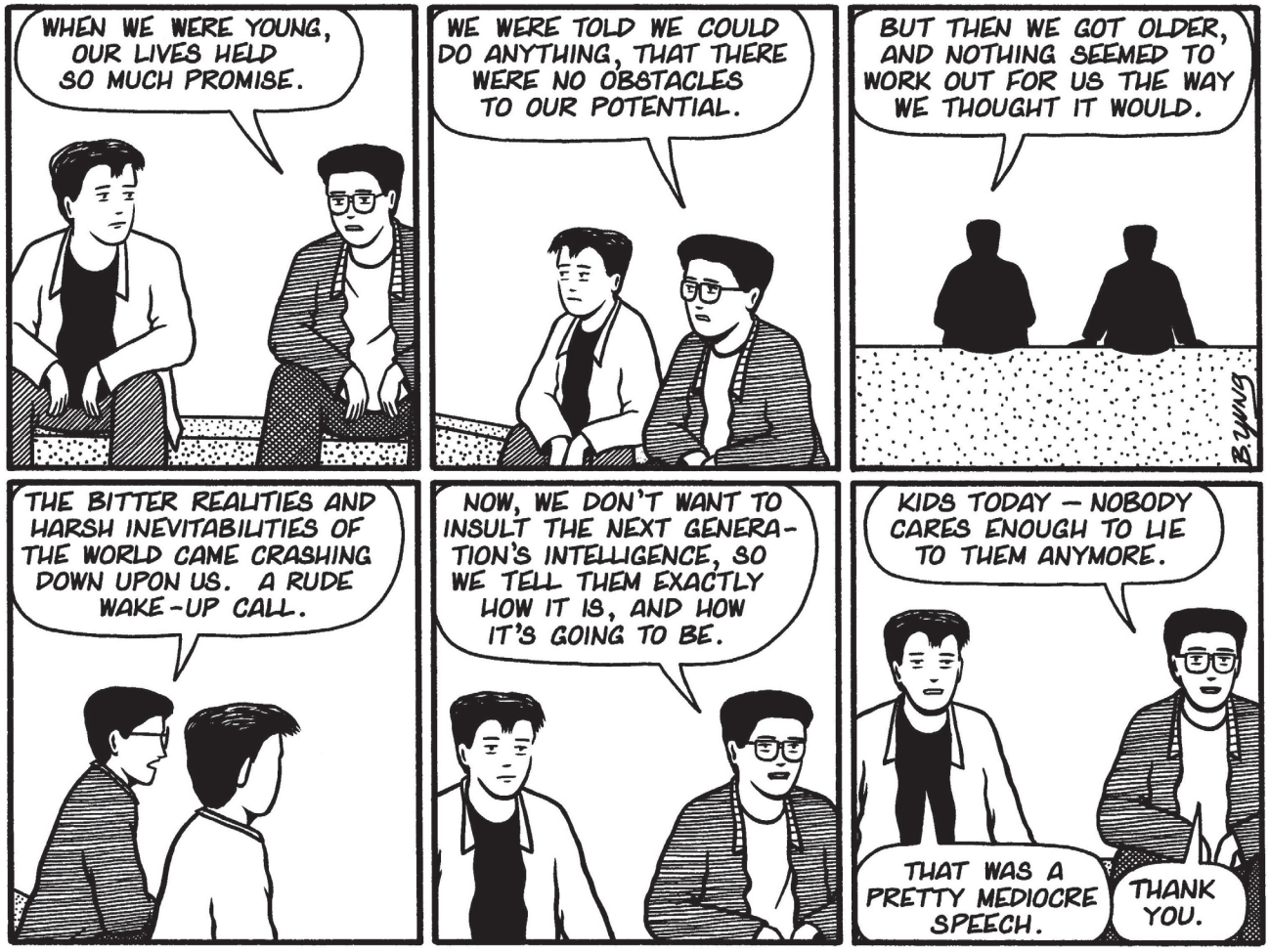
the only way to maintain the schedule. The large-format weekend strips were where I went nuts,

NON-SEQUITUR THEATRE #7

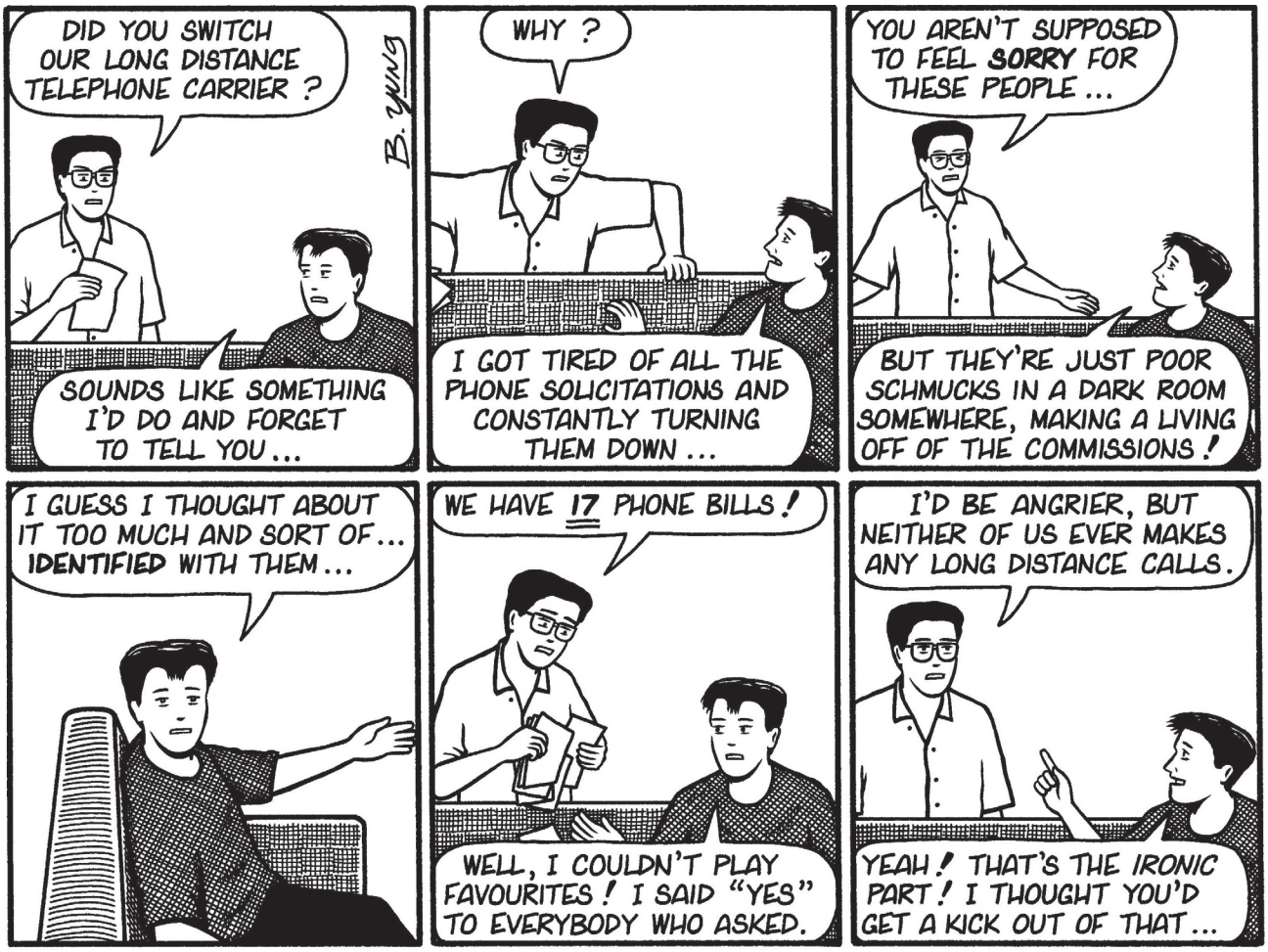


Now we're talking. Instead of hiding stupid messages in the strip, why not challenge yourself by making the whole strip one big picture at a difficult, angled perspective packed with sight gags and bad puns? Do you know how hard it is to draw an escalator? I was almost livid when Geist *printed the strip cut in two, running across the tops of two pages, until I realized people would have to force themselves to interact with it with some copying and pasting if they wanted to see it the way it was supposed to be. Also, there was the realization that I'd have to completely cut the strip up myself if I wanted to include it in my own zine.*

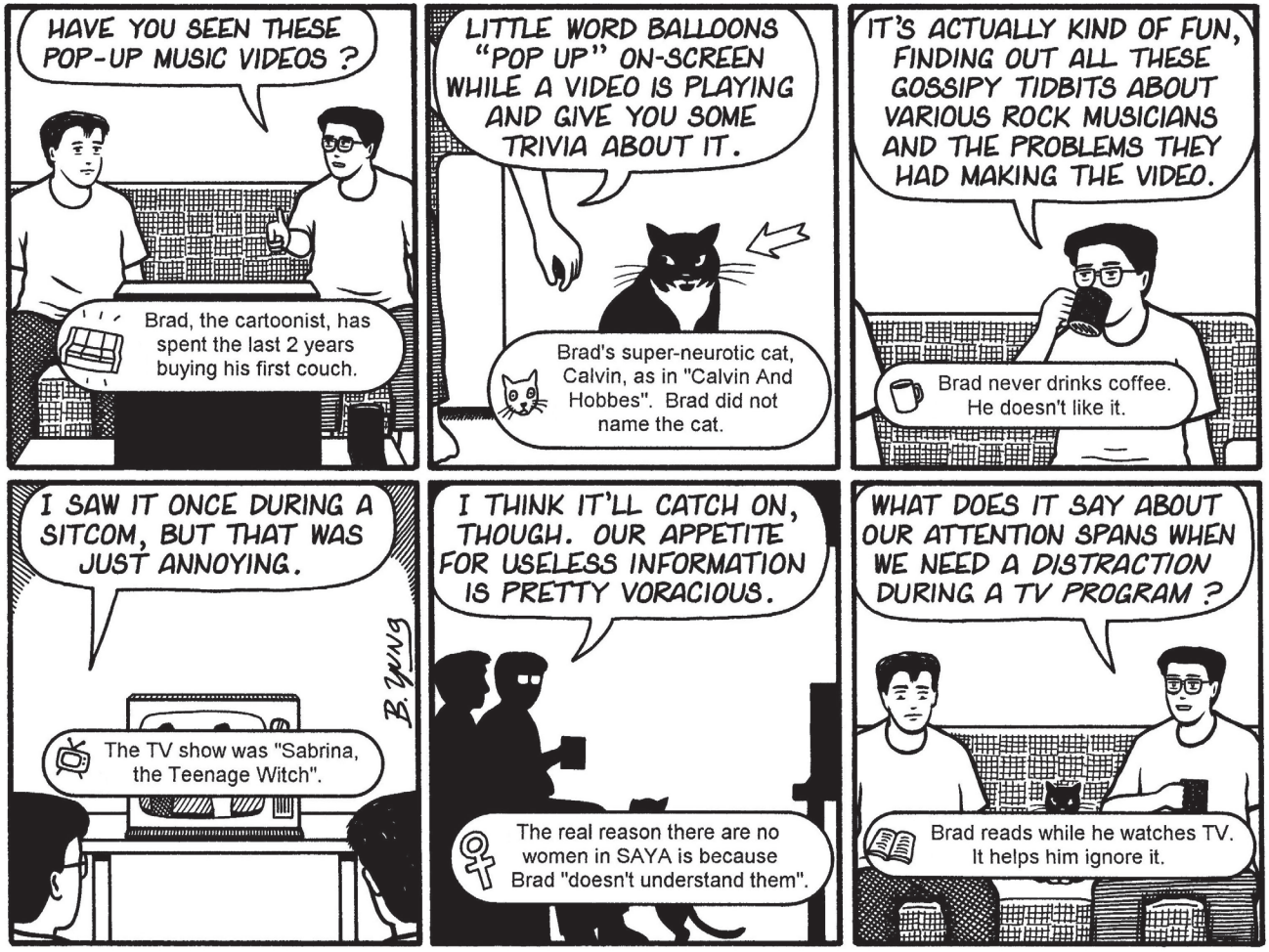
really trying to explore these huge spaces I now had while still trying to adhere to the weird



horizontal or vertical formats they have to be able to adjust to (which I'm not going to explain

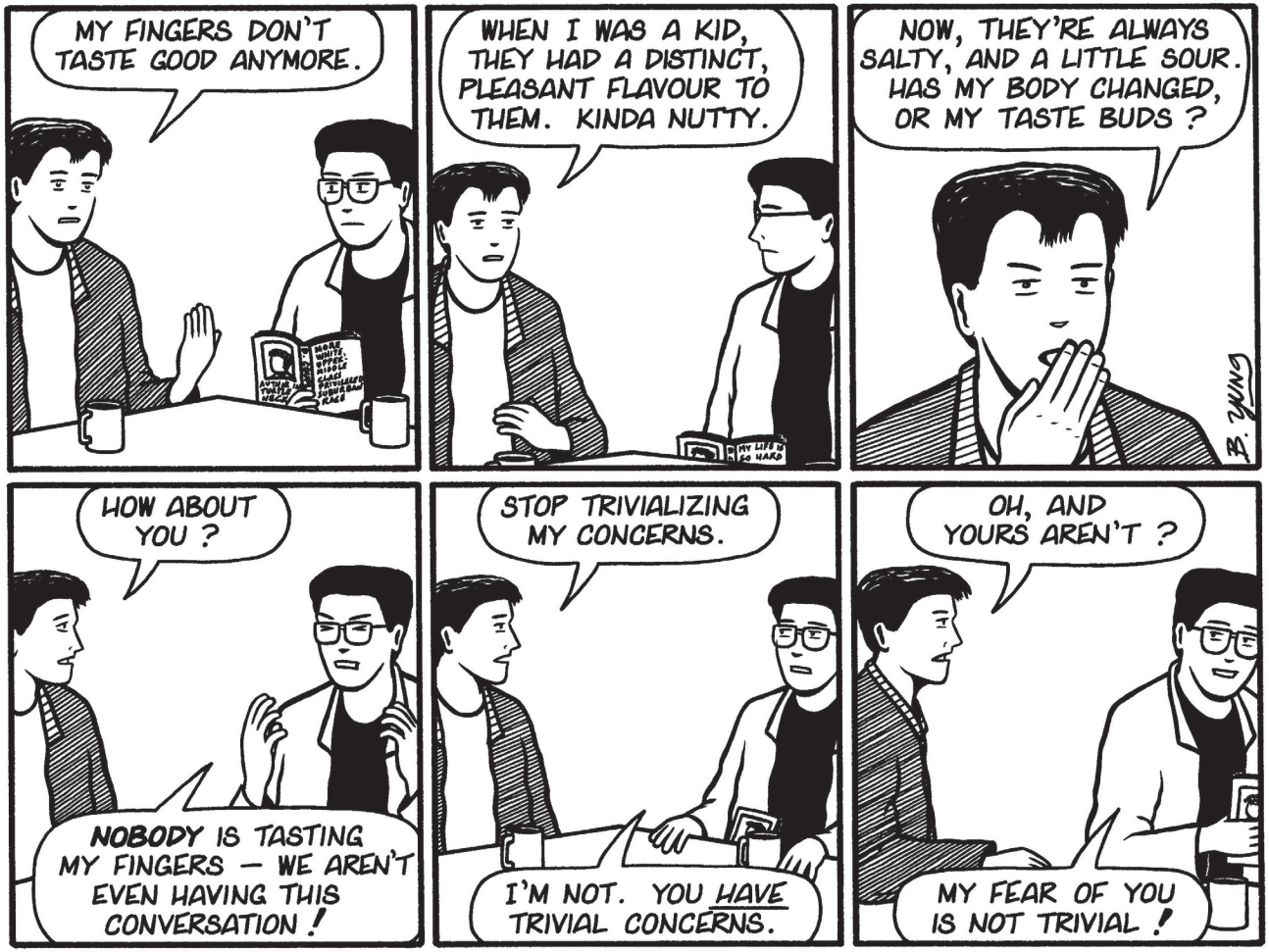


here). You will not see any of these strips unless we become really good friends, you're over at my

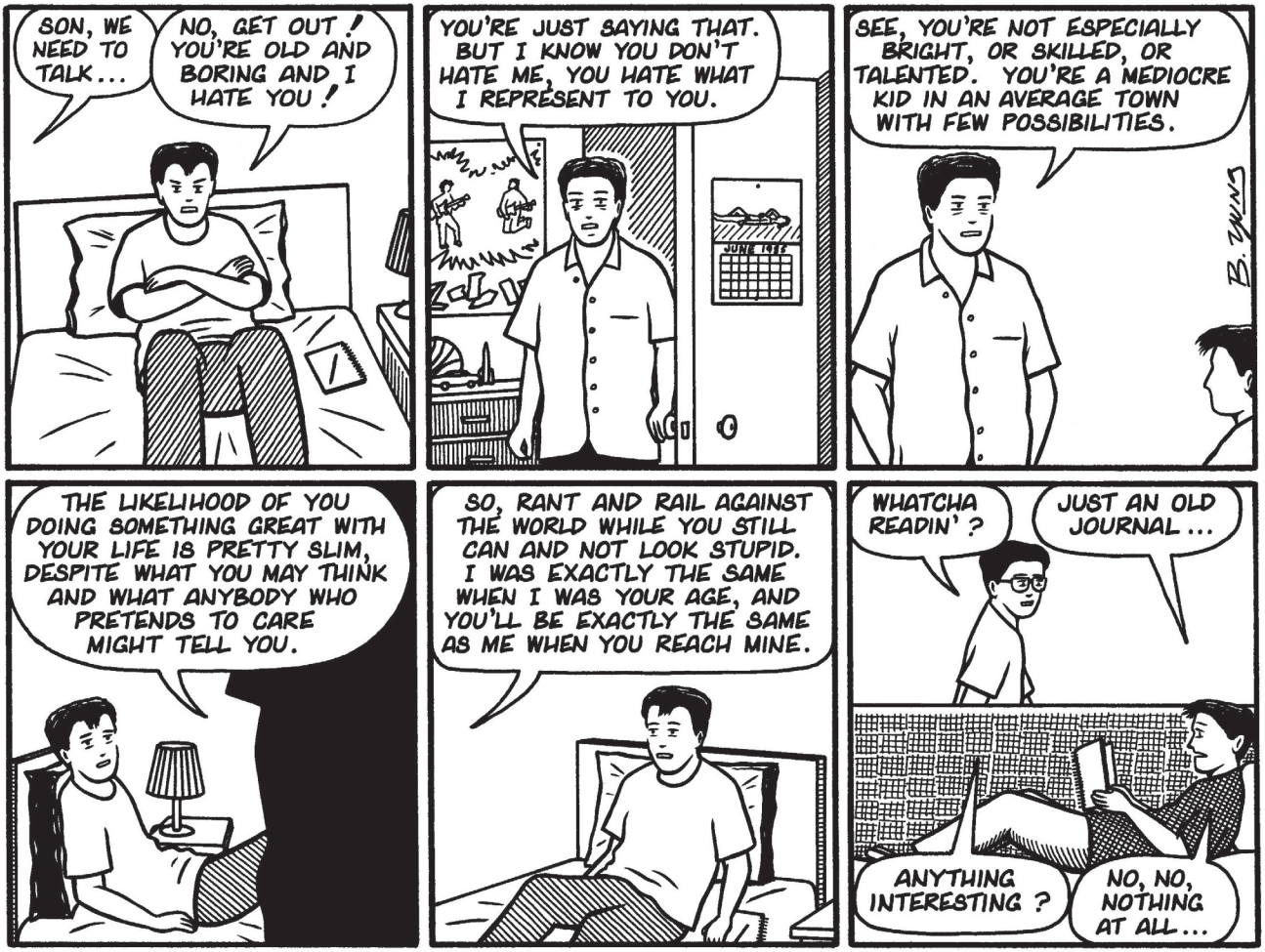


A friend got TiVo (look it up) and told me how he would watch TV with his laptop at the ready. He would pause the show at any time to look up information about the program or the actors, then resume, only to pause again to look up something else, watching entire movies in spurts and starts. The artist in me was horrified that somebody could disrespect a medium or creative endeavour like that. I do the same thing now with my phone and a tablet, but on the toilet.

house, and I am sufficiently drunk. ▪ When that failed to go anywhere, I developed another 3-4

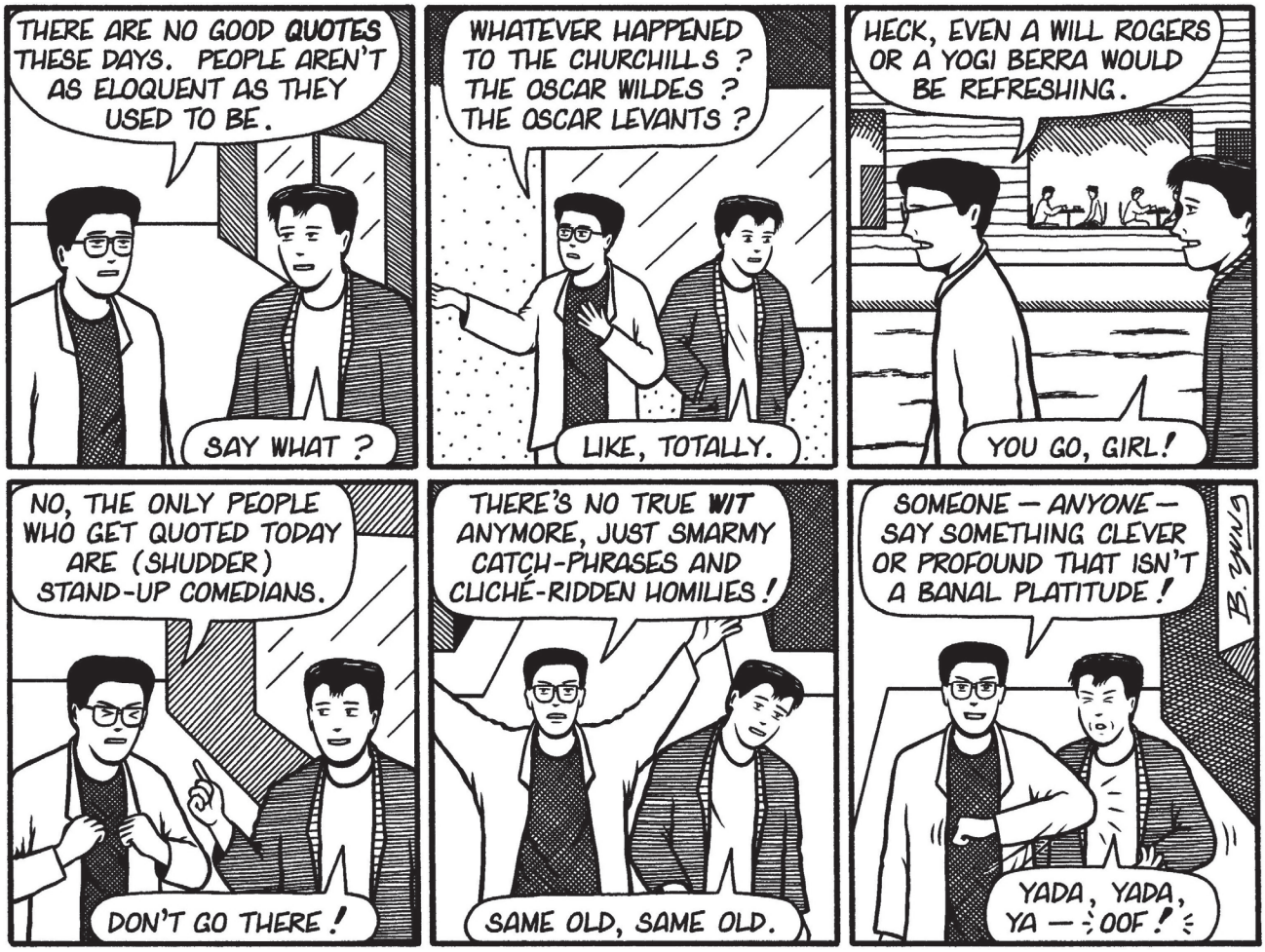


panel strip where each one was an original, funny short poem. I've always been good at writing



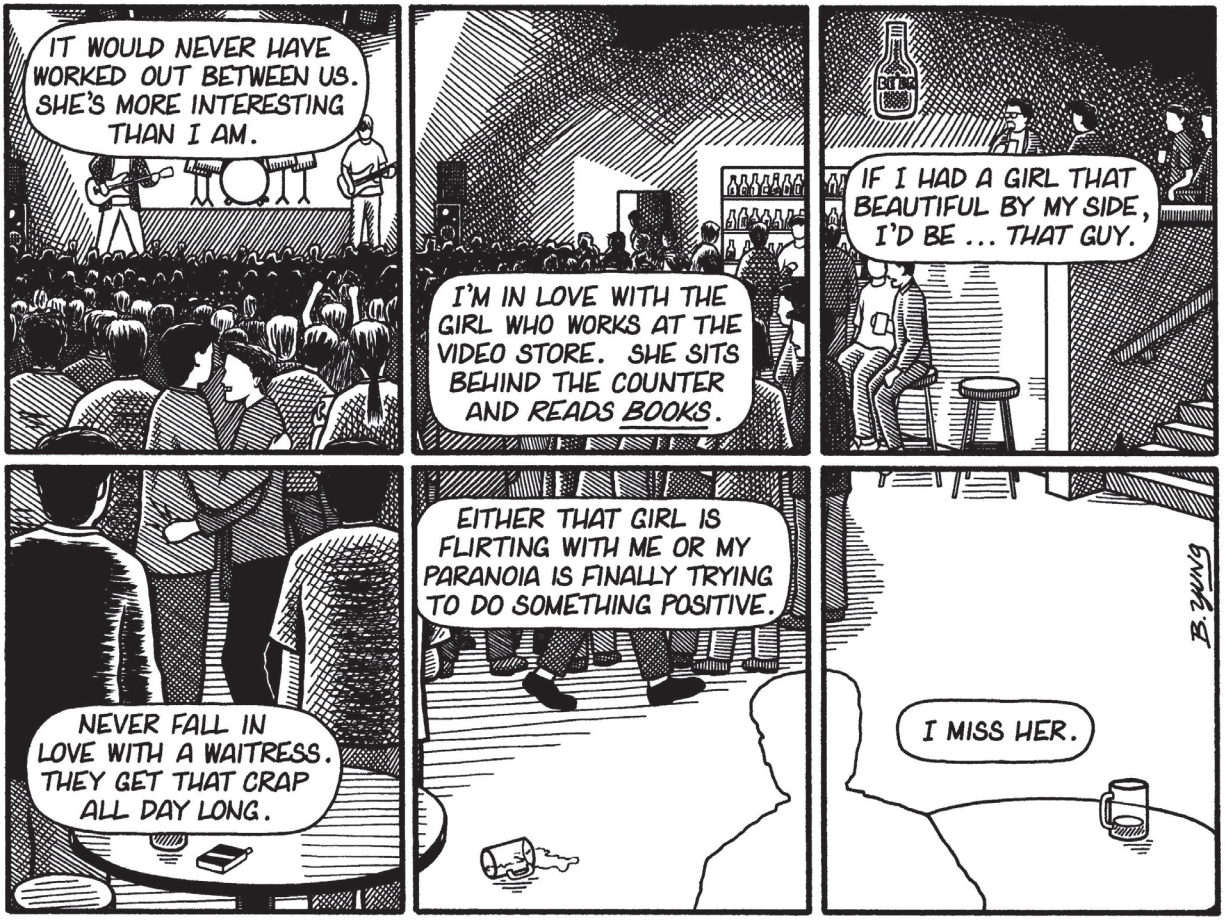
When I was about 8 years old, I kept a journal for a few months. I found it again as an adult and re-read it in its entirety, eager to see how much I'd changed. Page after page of how much I hated everybody I knew. So, not much.

rhymes, so it wasn't as hard to do as you might think. I even gave it a cutesy title, *Barrett Loves*



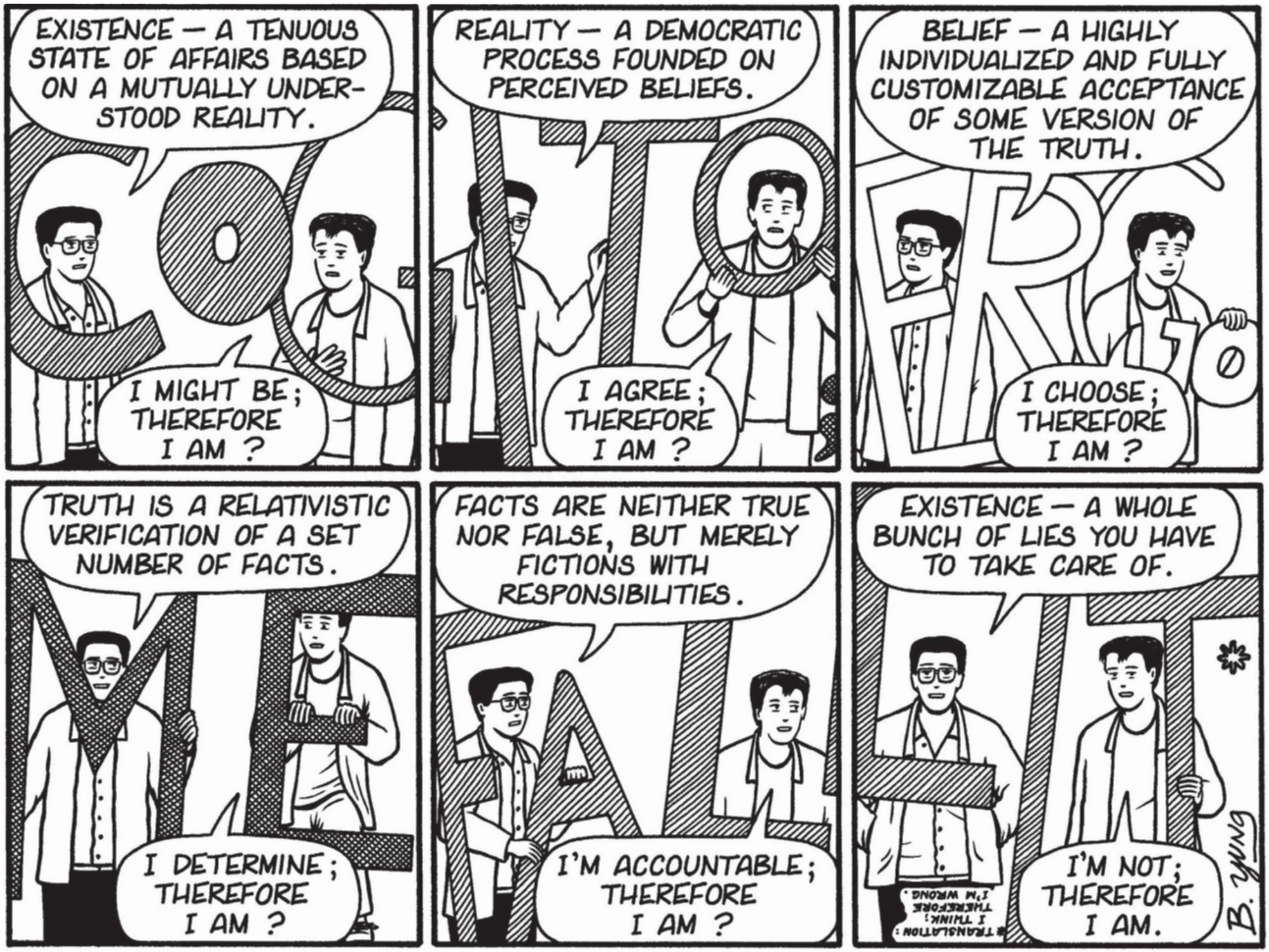
Browning. However, I had only done a few dozen when I told a friend about it and he said he

NON-SEQUITUR THEATRE #8



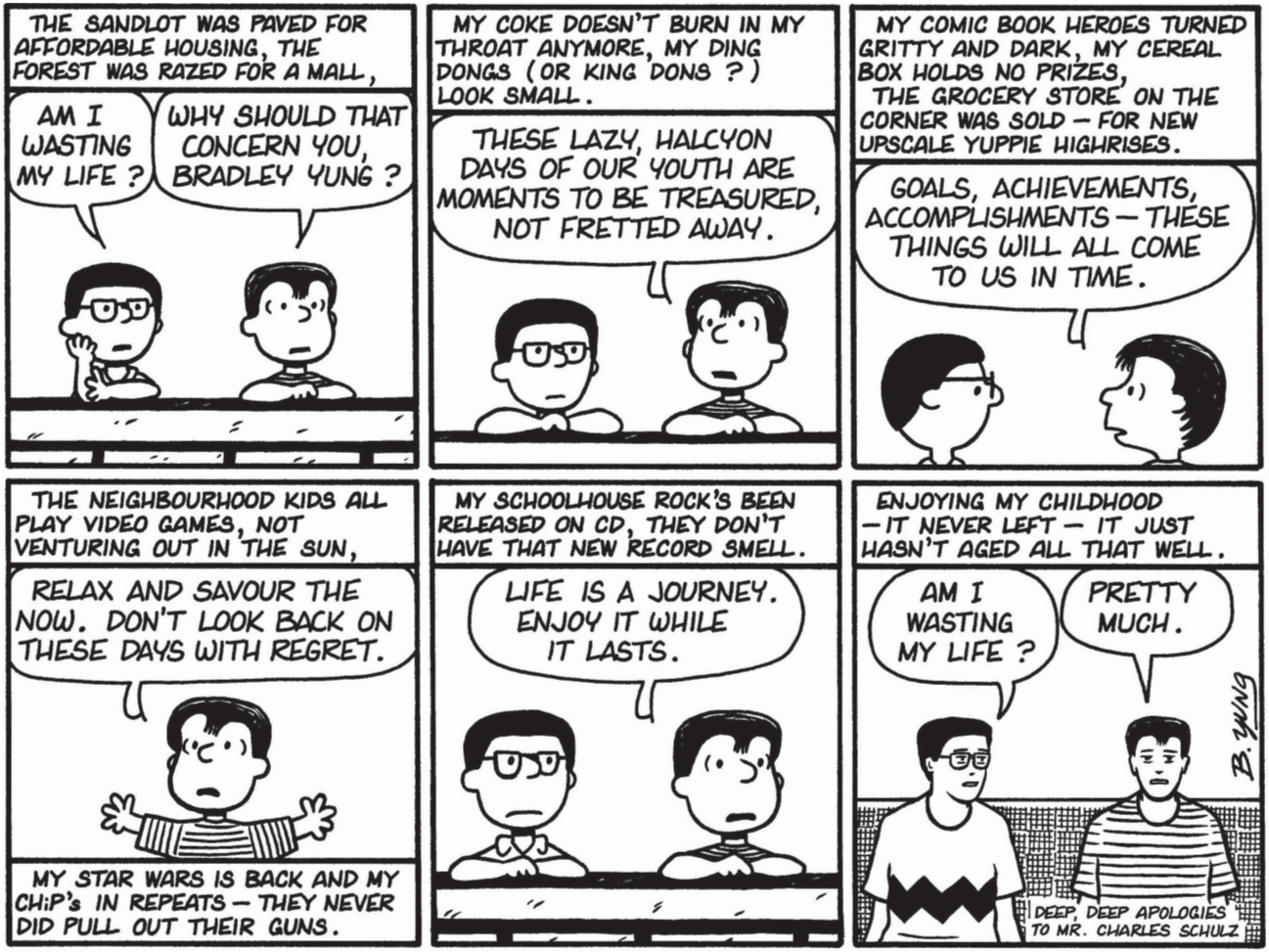
I repeated the big picture format to see if Geist *would cut the strip up again, and they did, printing it in two pieces across two pages. At that point, I didn't care. I assumed people would figure it out.*
I used the long-ago shut-down Starfish Room in Vancouver as the model for the nightclub. I somehow managed to draw the band much larger than they should have been. Some people thought that was some intentional statement on the magnification of fame or something.

hated, *hated* poetry. My fragile artist's ego went poof and I abandoned the strip. ▪ After my brief



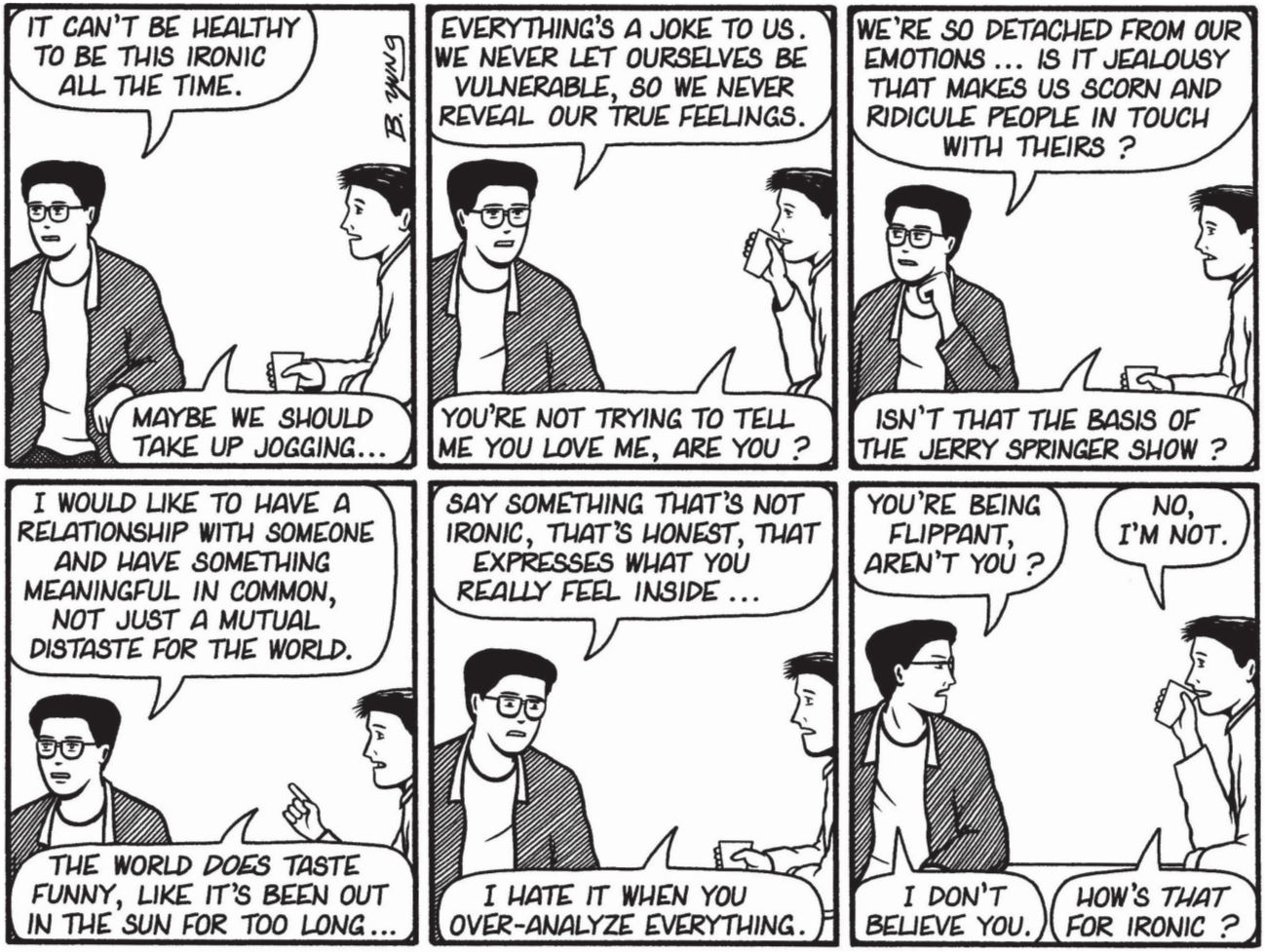
I spent an hour in the library figuring out this translation. Years later, a fan who had studied Latin in college told me it was her favourite. So to all you Latin majors out there: Nihil est.

flirtations with the mainstream, I went in the opposite direction, throwing myself into the zine

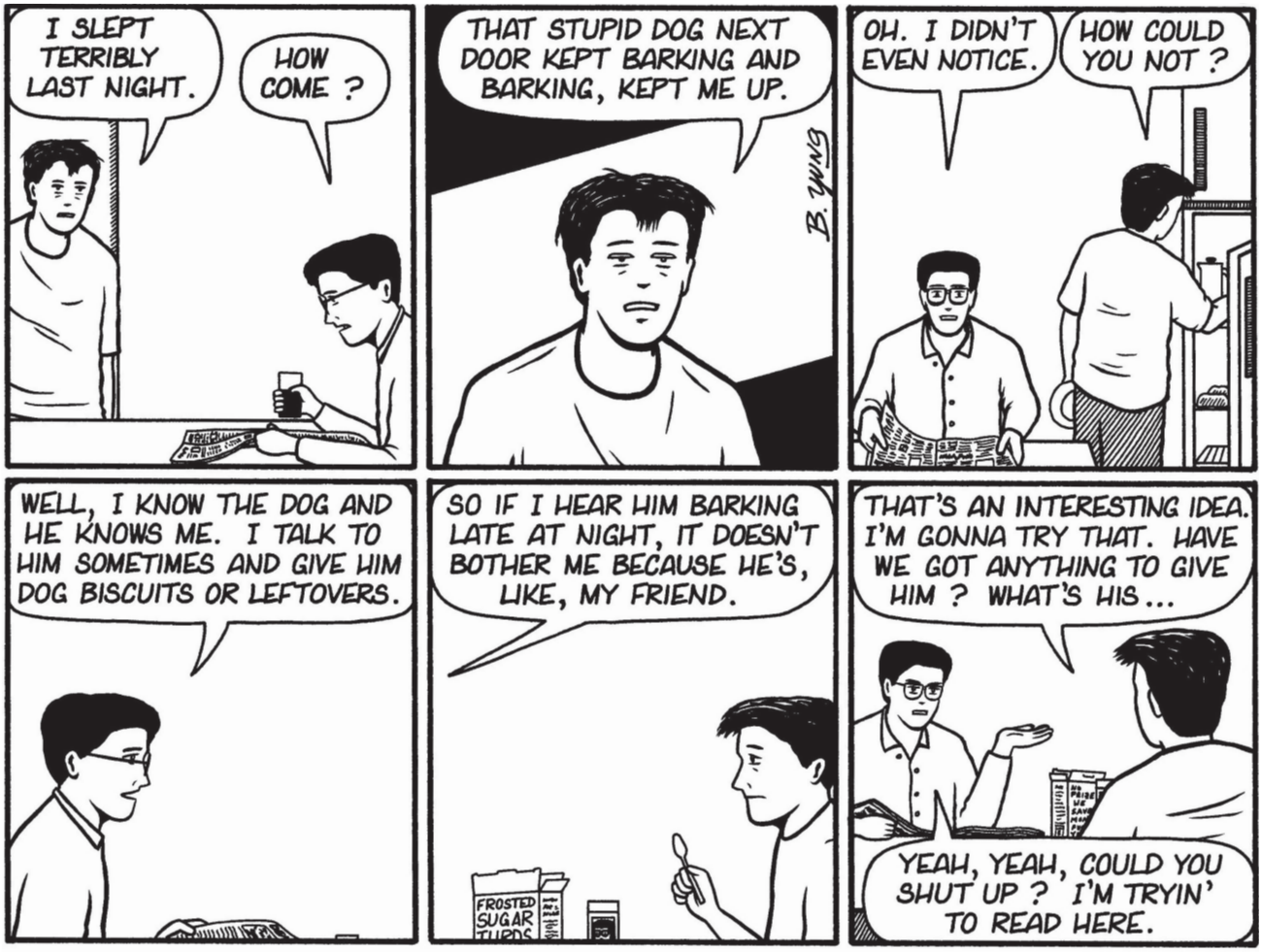


I absolutely loved drawing this cartoon. Something about Charles Schulz's cartooning style — so simple, yet disciplined and infinitely expressive at the same time. His linework is looser, which is more freeing, not like the fussed-over, anal-retentive scratchathons I did. And I don't think anybody ever captured the uneasy, anxious bittersweetness of childhood like he did. If you thought this cartoon was mocking him, you were wrong.

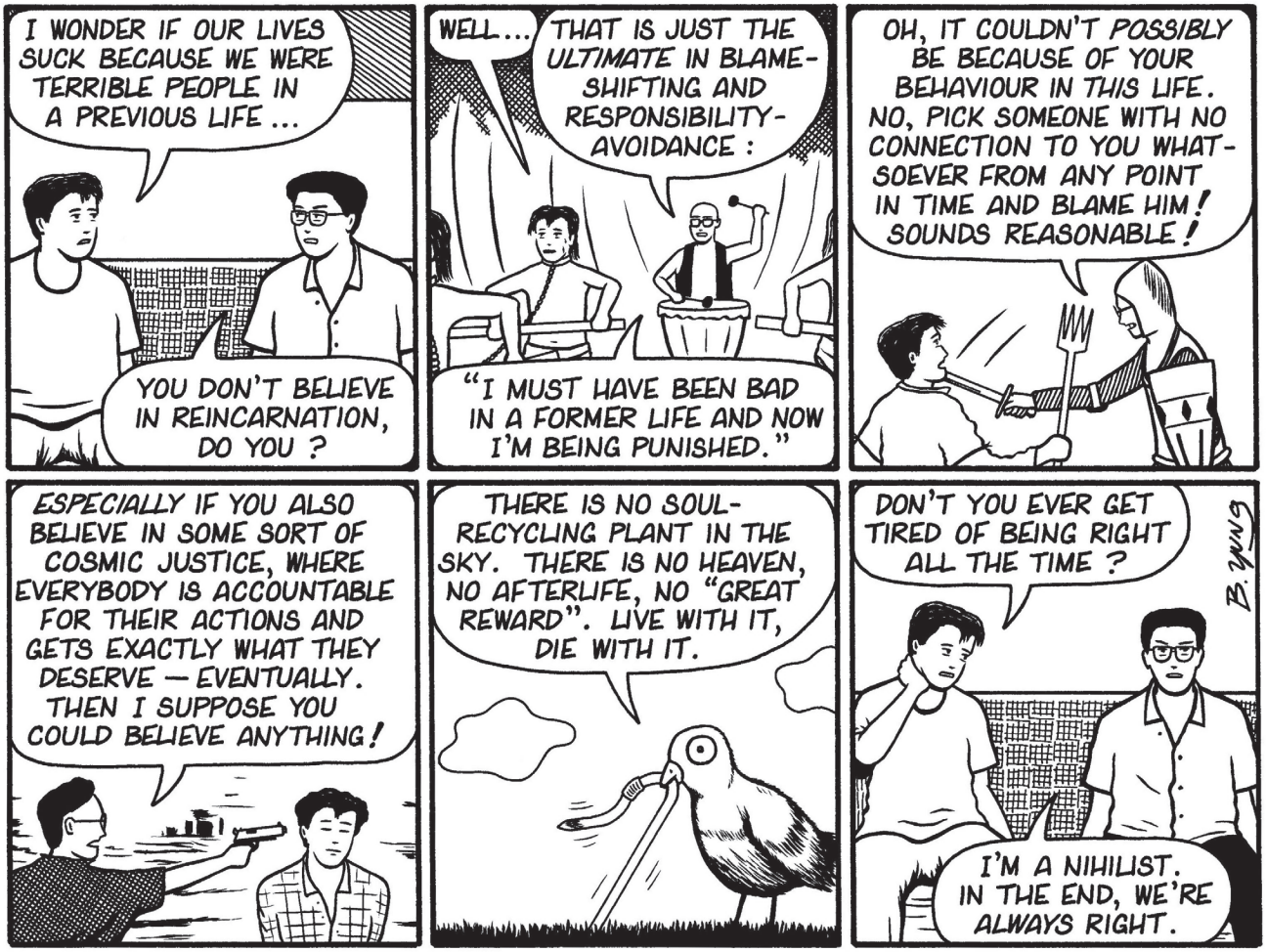
revolution. Before the internet, if you had something to say, you could self-publish a zine. Put



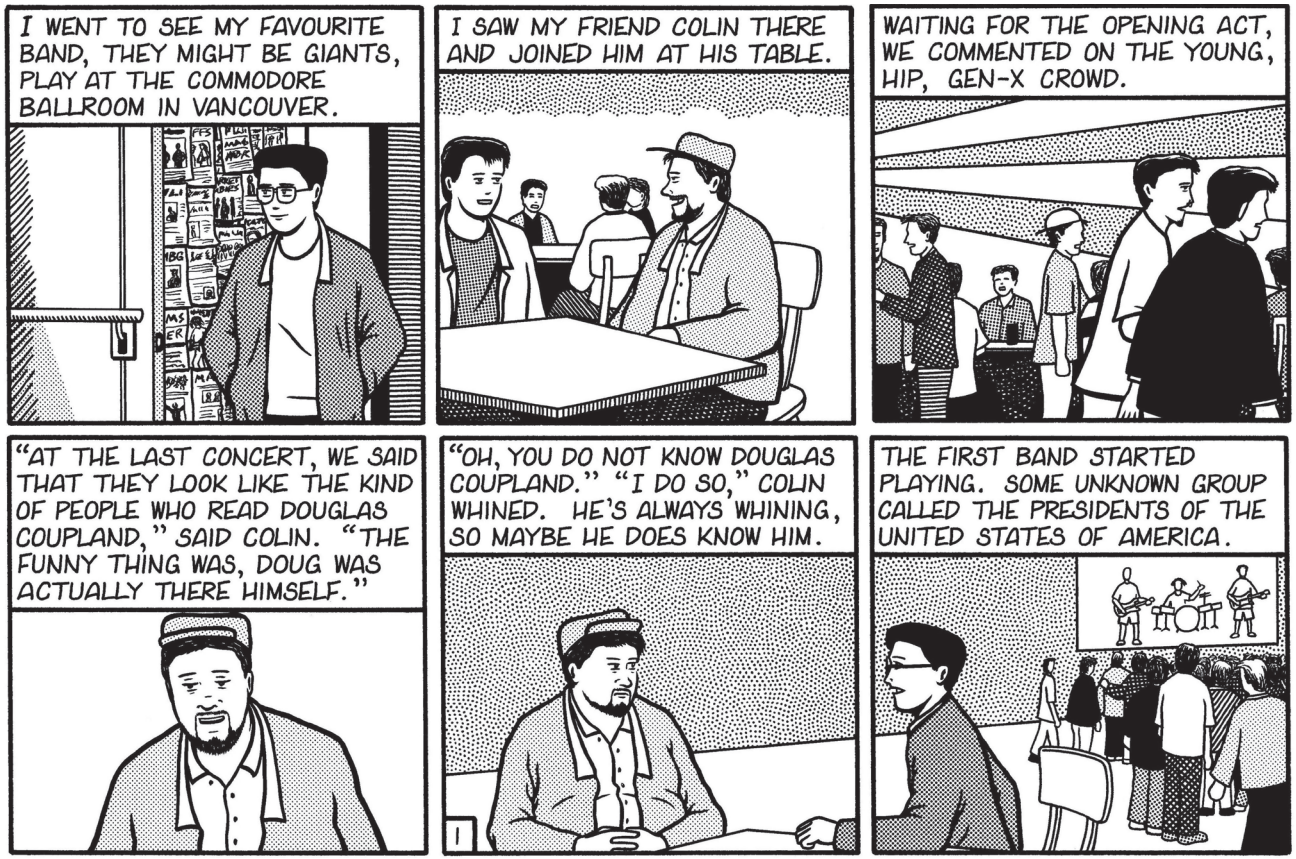
anything you want down on a page, photocopy a bunch of booklets, then sell it through the mail



for a buck or two. I did two issues of *Juxtsuppose*, a dense collage-zine full of random quotes,

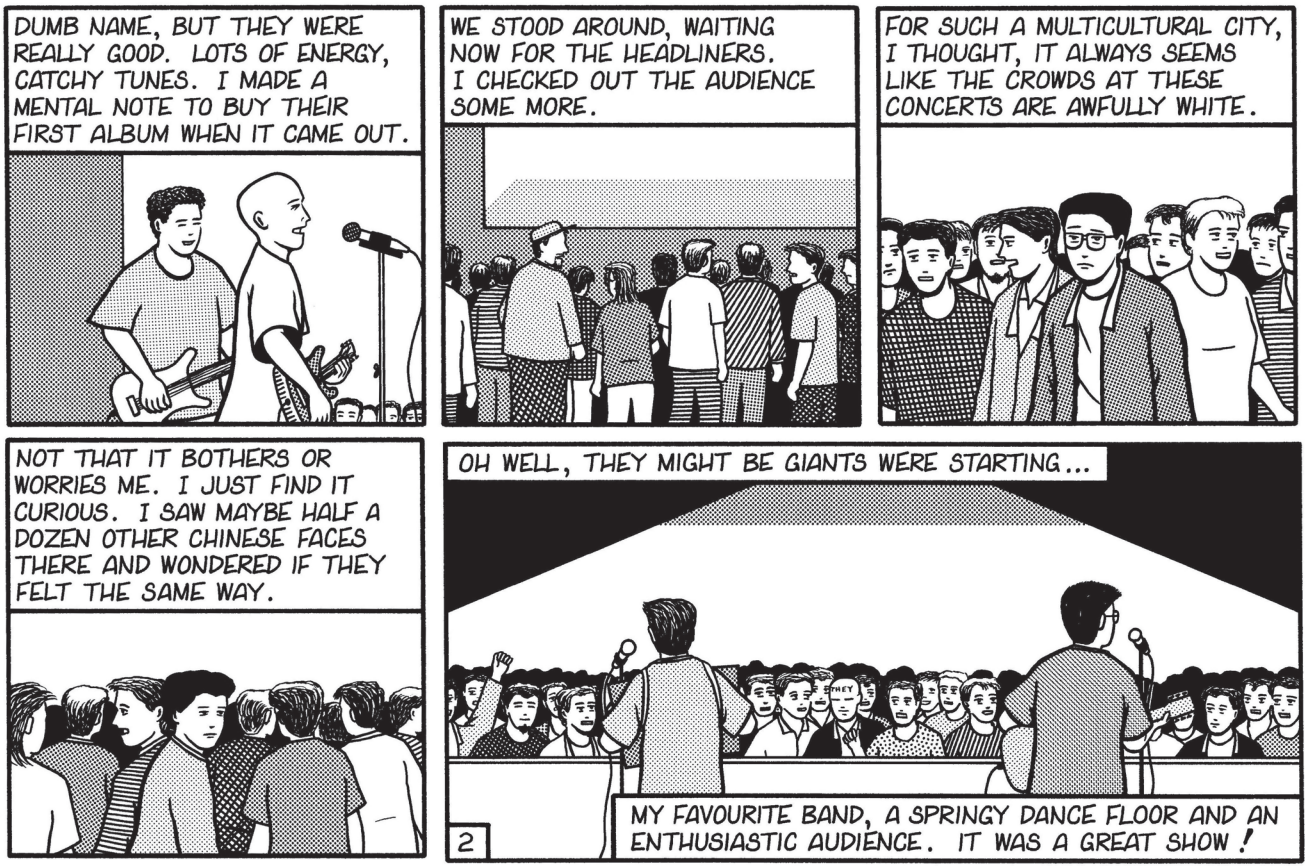


detourned pictures, weird inserts, and yes, comics. There were no desktop publishing programs

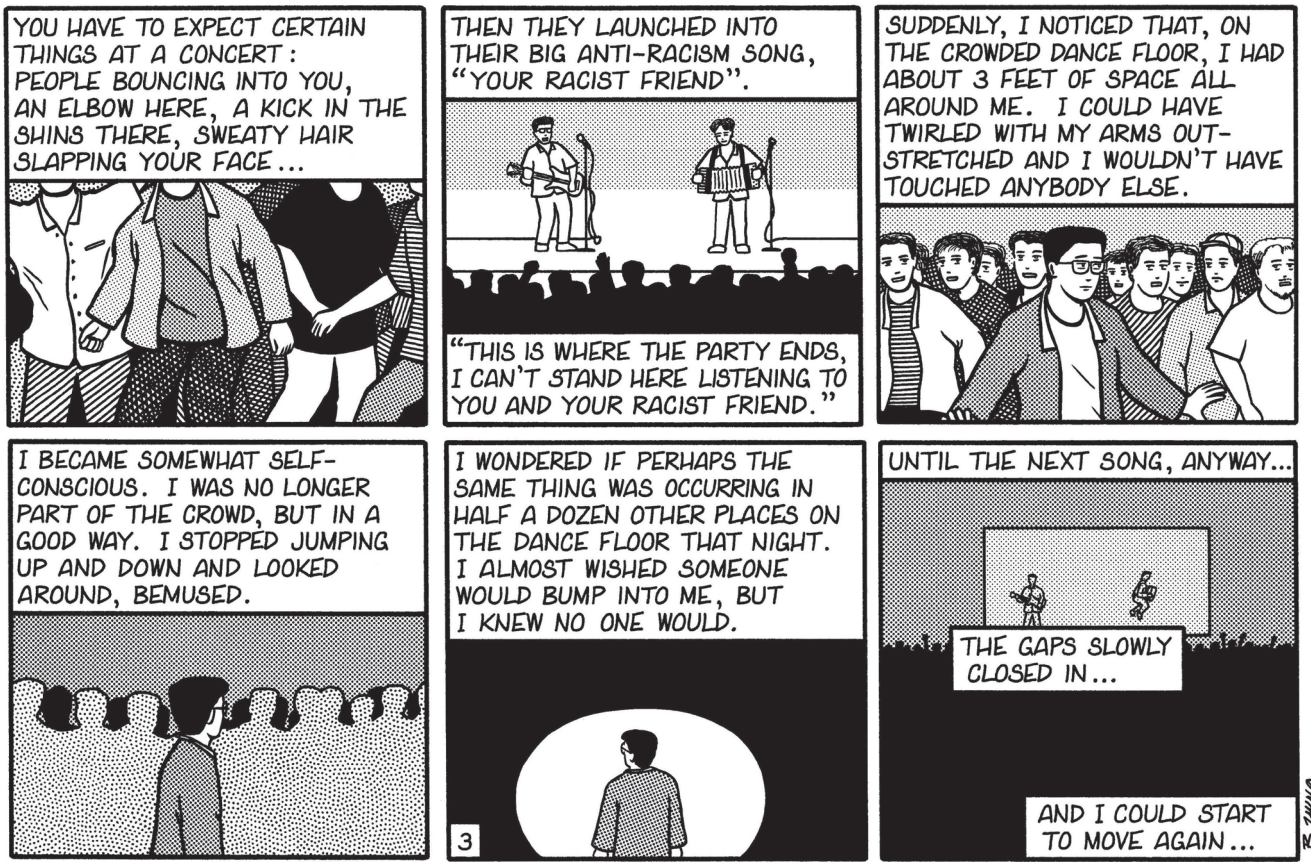


True story. They Might Be Giants are still touring, by the way, but The Presidents of the United States of America have disbanded because they're "old people now". The Commodore Ballroom in Vancouver is still open and putting on shows. I haven't talked to Colin Upton since I moved away. Douglas Coupland is still writing books, and I haven't been to a concert in over ten years.

involved, as that would have been counter to the spirit of the thing. Both issues — and all issues



of *Stay as you are.* — were created with photocopiers, scissors, and glue sticks. That gave them



an imperfect, chaotic look that I think made them more personable than if they were created on

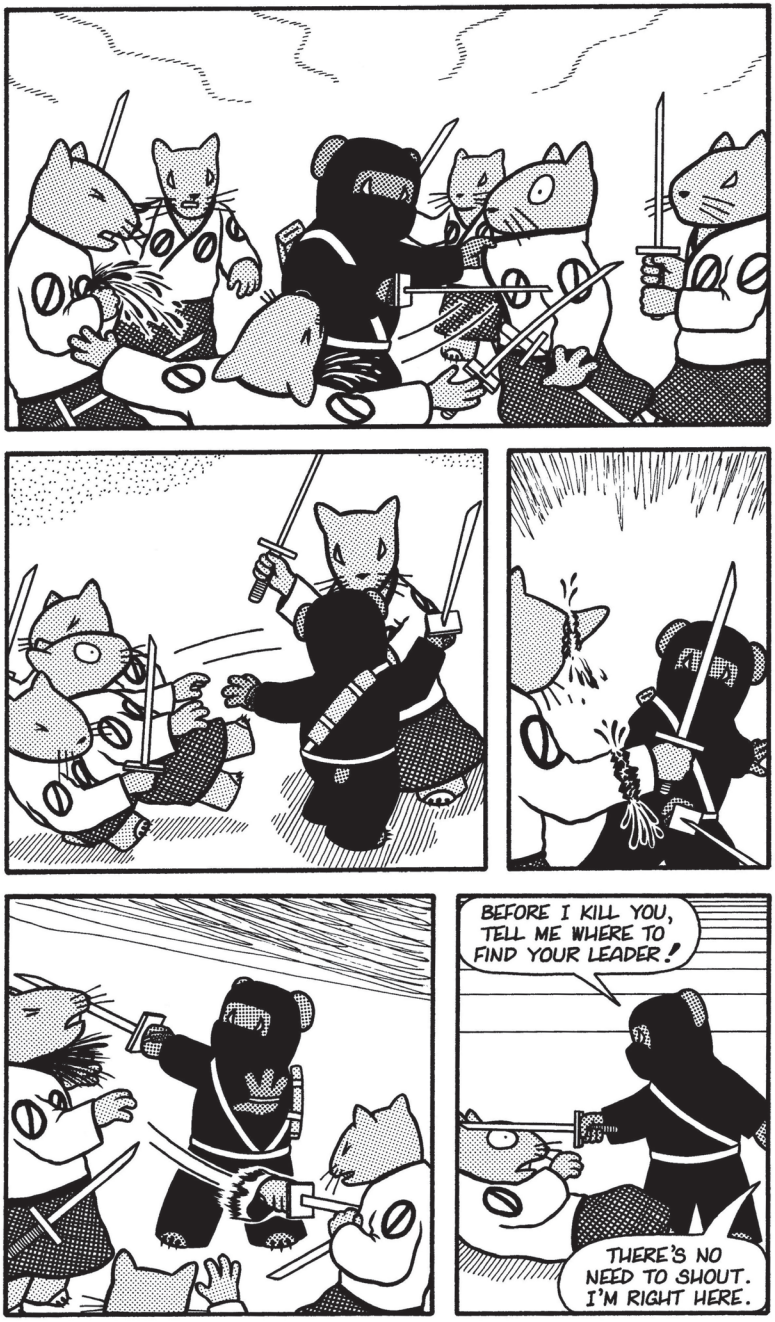

17th CENTURY JAPAN ... A LONE FIGURE DISCOVERS A SCENE OF ABSOLUTE DESTRUCTION ...
SMOKE UP AHEAD ... A VILLAGE ... ON FIRE ?
THIS ENTIRE TOWN HAS BEEN RAZED AND BURNED ! THERE'S NOTHING LEFT !
SOMEONE STILL LIVES ...
UK ... > GASP ! <
WHO DID THIS TO YOU ?
WHO INDEED, NINJA !

NINJA BEAR VS.

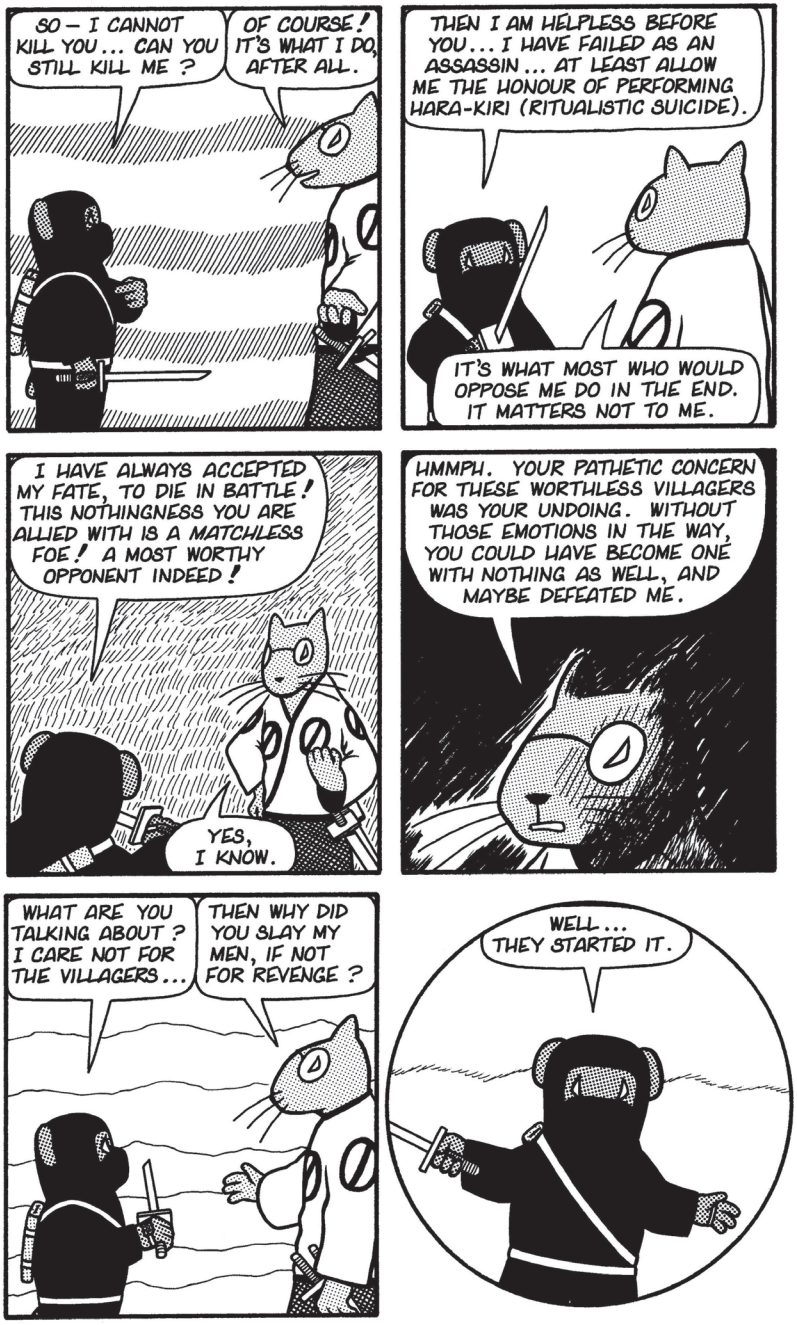


THE ROVING BANDIT-GANG OF NIHILISTS!


WHY HAVE YOU DONE THIS ?
THESE ARE SUPPOSED TO BE LEMMINGS. GET IT ? HA HA.
WE WERE ONCE LIKE YOU, MISERABLE FOOLS WANDERING THE LAND, STEALING WHAT WE COULD AND KILLING AT RANDOM ! OUR LEADER, NIHIL, FOUND US, UNITED US AND SHOWED US THE TRUE PATH !
PATH TO WHAT ?
NOTHINGNESS ! WE HAVE CLEANSED OURSELVES AND OUR SOULS TO FEEL NOTHING ! ONLY THEN CAN OUR KILLING BE PURE !
BEFORE, OUR DESTRUCTION HAD NO PURPOSE, NO DIGNITY ! NOW, OUR MASSACRES ARE UTTERLY COMPLETE — NO MERCY, NO EMOTIONS !
YOU LOOTED THIS BODY.
OF COURSE ! WE'RE BANDITS ! IT'S WHAT WE DO, AFTER ALL.
IT SEEMS YOU ARE DRIVEN BY AT LEAST ONE EMOTION — GREED.
SO WE'RE HYPOCRITES, BIG DEAL ! GET HIM !
I HATE HYPOCRITES...


BEFORE I KILL YOU, TELL ME WHERE TO FIND YOUR LEADER!
THERE'S NO NEED TO SHOUT. I'M RIGHT HERE.


PREPARE FOR DEATH!
OH, I'M PREPARED, BUT I'M AFRAID YOU'LL FIND ME QUITE IMPOSSIBLE TO KILL.
I'LL CUT YOU, YOU'LL BLEED! IT'S THAT SIMPLE!
YOU CANNOT KILL THAT WHICH IS ALREADY DEAD.
YOU ARE... A GHOST?
NO... I AM ... NOTHING.
I DO NOT UNDERSTAND...
MY SELF CEASED TO EXIST LONG AGO. I UNITED WITH NOTHINGNESS TO BECOME NOTHINGNESS.
IN ORDER TO KILL, THE ASSASSIN MUST FIRST PROJECT THE AURA OF DEATH. HIS VICTIM MUST RECIPROCATE, PROJECTING HIS OWN AURA OF DEATH, OR OF FEAR.
WITH NO AURA OPPOSING YOURS — MINE — YOUR OWN FORCE IS TURNED AGAINST YOU.
IF YOU TRY TO KILL ME, YOU WILL DIE.


SO – I CANNOT KILL YOU... CAN YOU STILL KILL ME ?
OF COURSE! IT'S WHAT I DO, AFTER ALL.
THEN I AM HELPLESS BEFORE YOU... I HAVE FAILED AS AN ASSASSIN... AT LEAST ALLOW ME THE HONOUR OF PERFORMING HARA-KIRI (RITUALISTIC SUICIDE).
IT'S WHAT MOST WHO WOULD OPPOSE ME DO IN THE END. IT MATTERS NOT TO ME.
I HAVE ALWAYS ACCEPTED MY FATE, TO DIE IN BATTLE! THIS NOTHINGNESS YOU ARE ALLIED WITH IS A MATCHLESS FOE! A MOST WORTHY OPPONENT INDEED!
YES, I KNOW.
HMMPH. YOUR PATHETIC CONCERN FOR THESE WORTHLESS VILLAGERS WAS YOUR UNDOING. WITHOUT THOSE EMOTIONS IN THE WAY, YOU COULD HAVE BECOME ONE WITH NOTHING AS WELL, AND MAYBE DEFEATED ME.
WHAT ARE YOU TALKING ABOUT ? I CARE NOT FOR THE VILLAGERS...
THEN WHY DID YOU SLAY MY MEN, IF NOT FOR REVENGE ?
WELL... THEY STARTED IT.

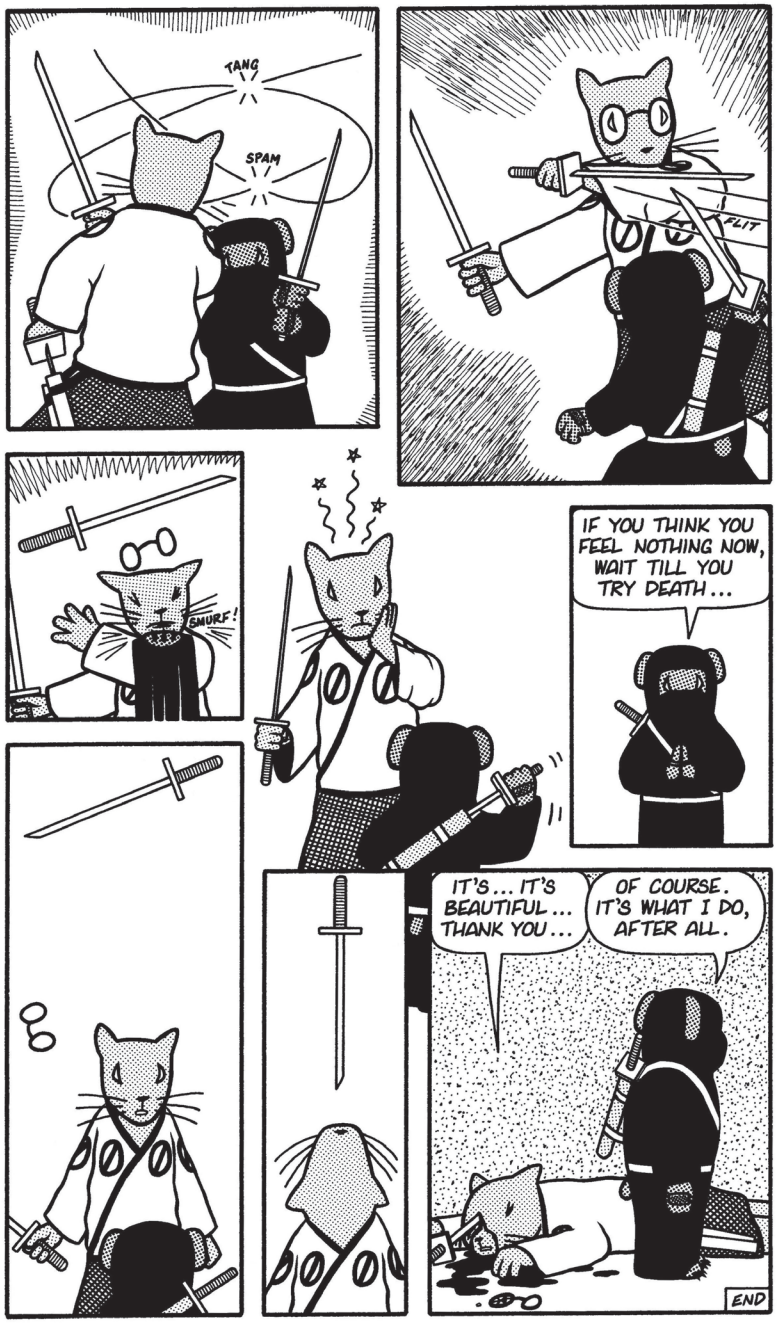

YOU FEEL NOTHING FOR THESE PEOPLE ?
NO.
NOBODY HIRED YOU TO KILL ME ?
NO.
NO ATTACHMENTS TO THE MATERIAL WORLD WHATSOEVER ? NO LOVED ONES, FAMILY ?
NUH UH.

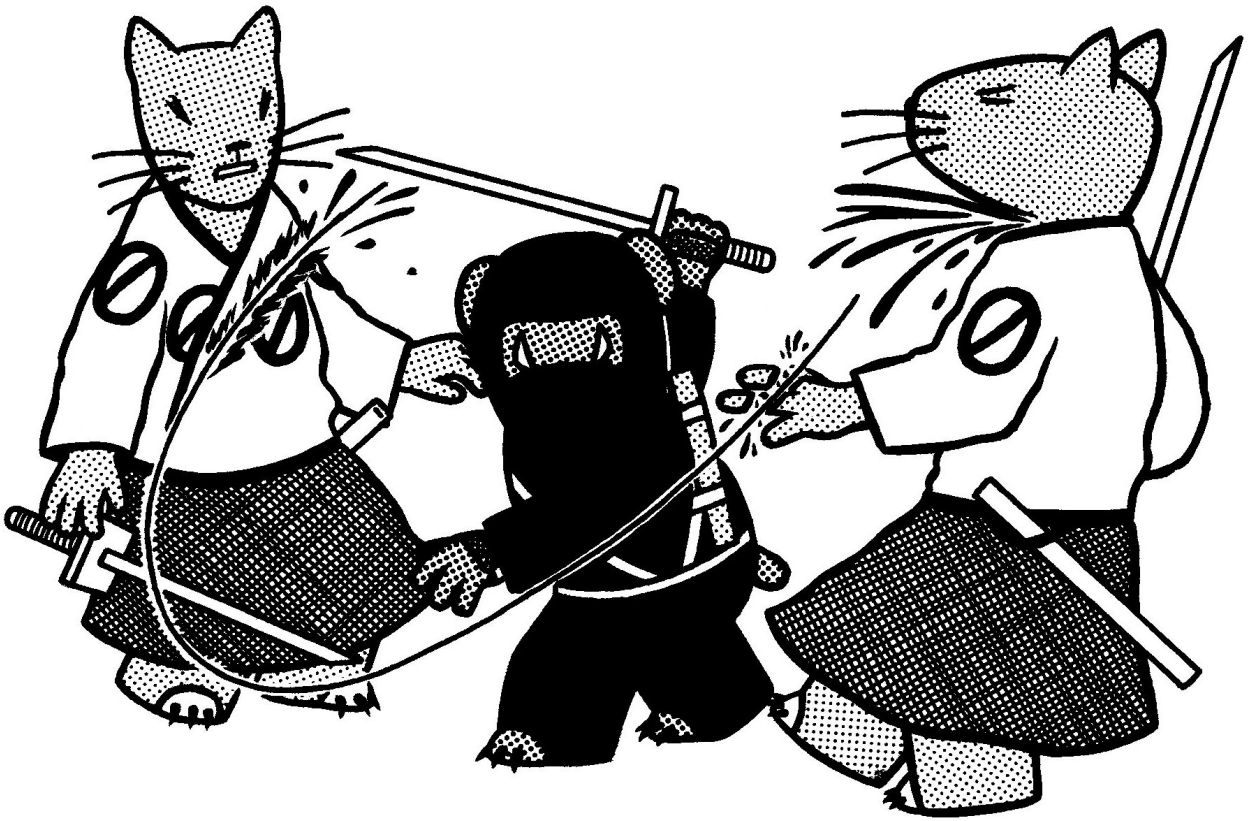

SO THEN, YOU...
...ACHIEVED NOTHINGNESS A LONG TIME AGO, IT WOULD APPEAR.


THERE'S ONLY ONE NON-AWKWARD WAY OUT OF THIS, ISN'T THERE ?
'FRAID SO.

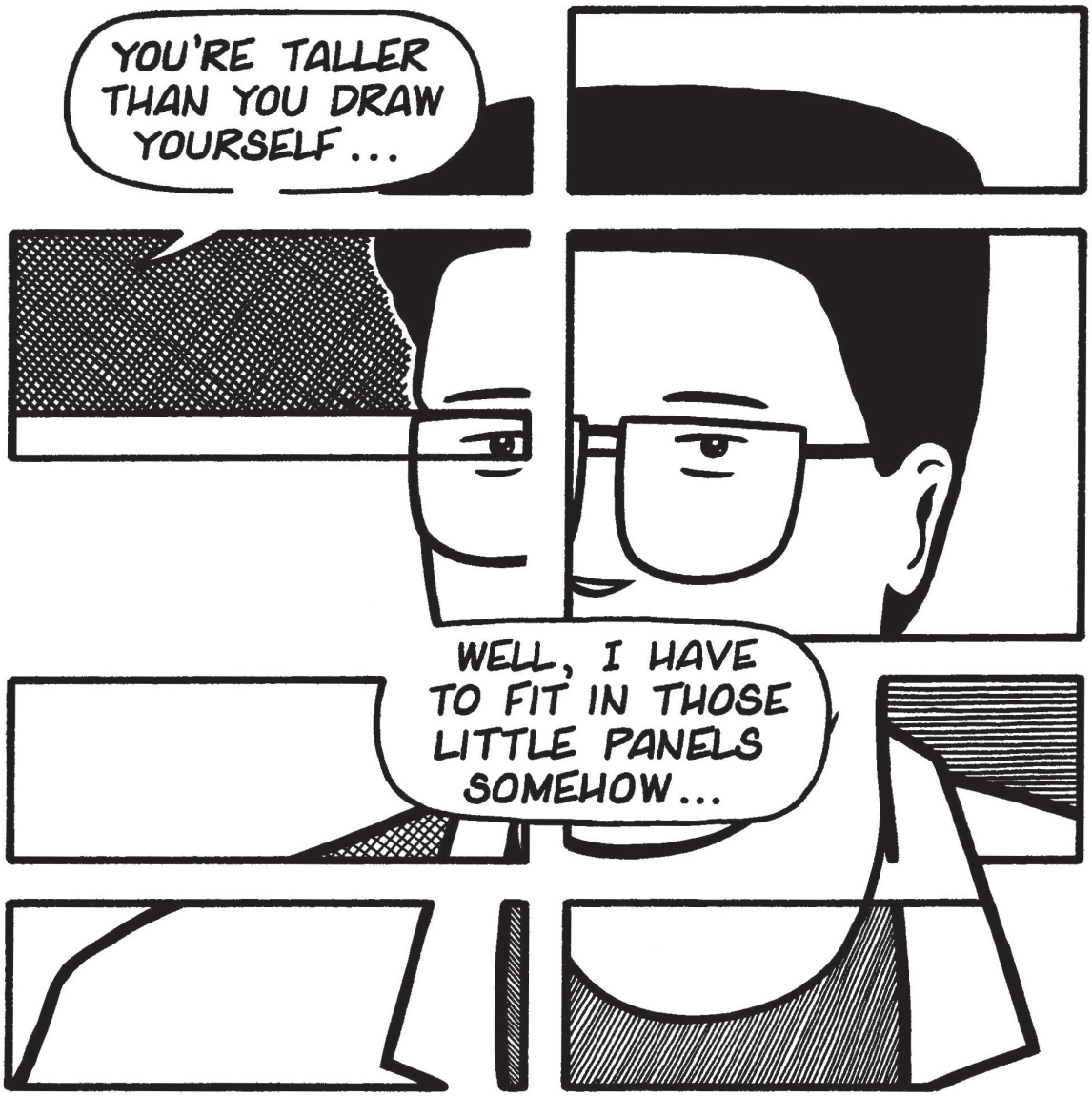


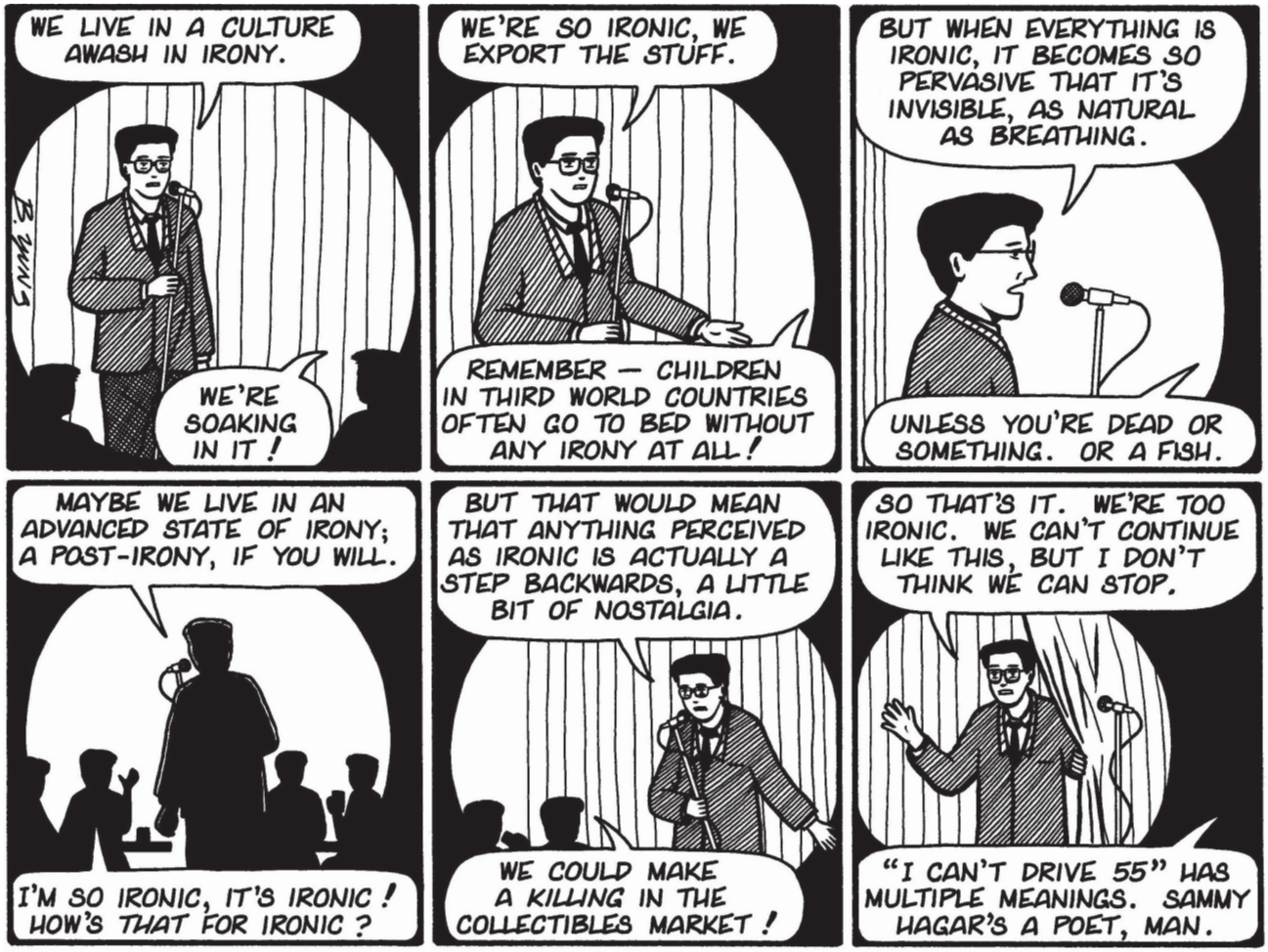



TANG
SPAM
KLIT
SMURF!
IF YOU THINK YOU FEEL NOTHING NOW, WAIT TILL YOU TRY DEATH...
IT'S... IT'S BEAUTIFUL... THANK YOU...
OF COURSE. IT'S WHAT I DO, AFTER ALL.
END



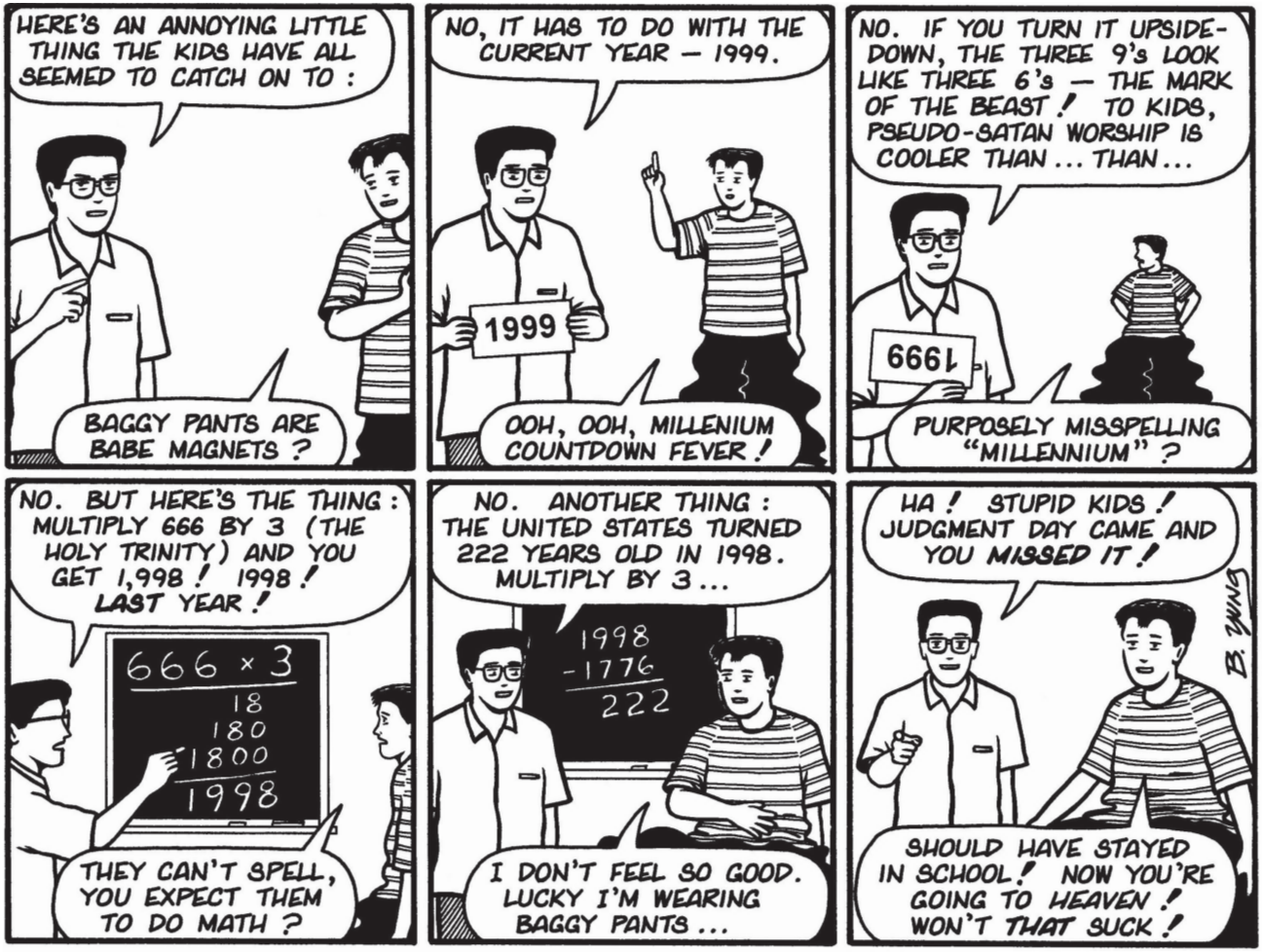
Ah, much better! The longest Ninja Bear story I ever did. After the overly-cramped last appearance, this time there is no second layer of dialogue with my subconscious voice, giving me much more room. The Aura of Death bit is directly lifted from an issue of the Japanese manga Lone Wolf and Cub. *I couldn't have come up with that on my own. Hell, I'm still not sure I completely understand it.*


YOU'RE TALLER THAN YOU DRAW YOURSELF...
WELL, I HAVE TO FIT IN THOSE LITTLE PANELS SOMEHOW...

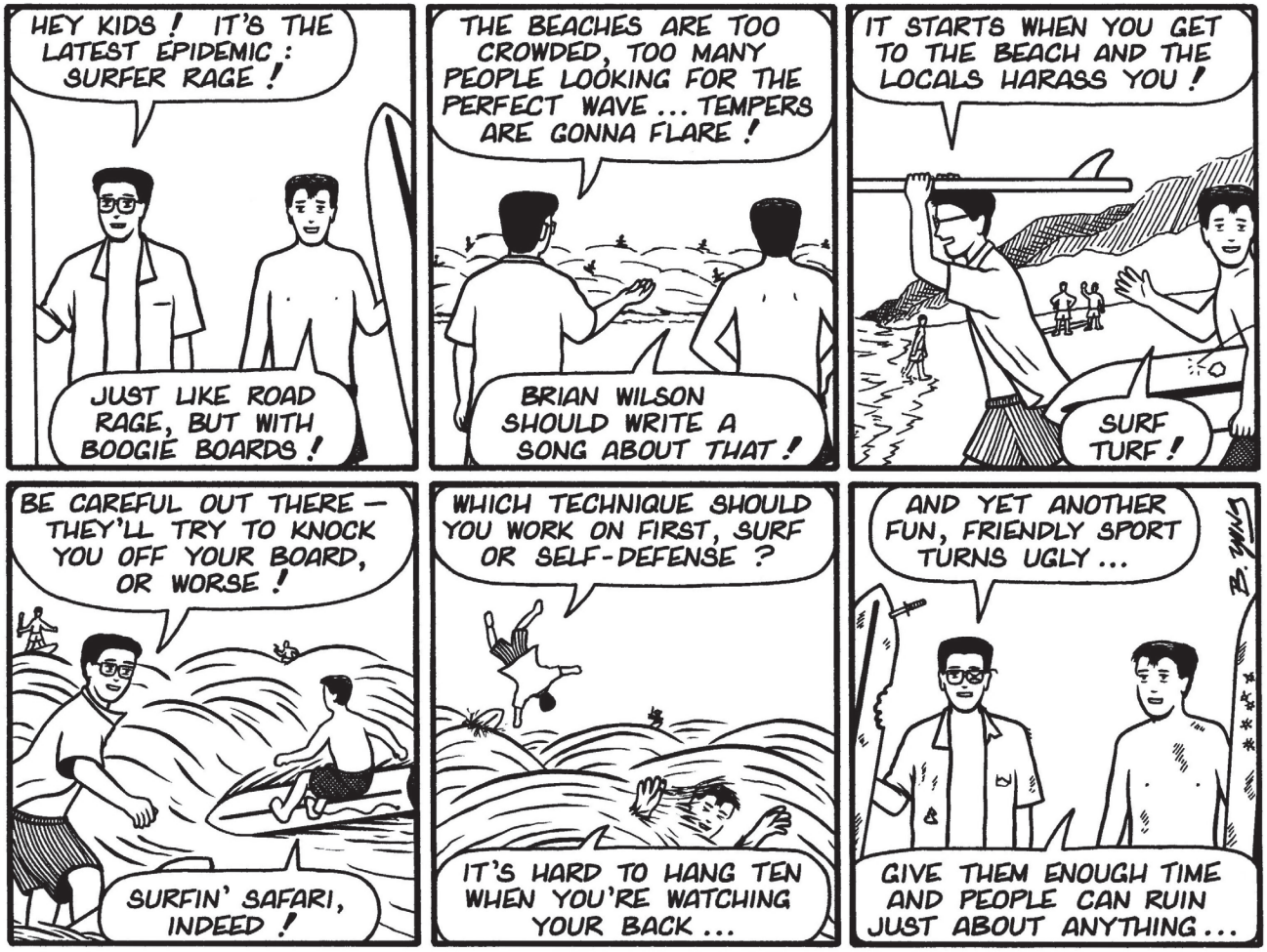


Obviously ripping off the Seinfeld *openings. I think the Sammy Hagar line is my favouritest thing I've ever written.*

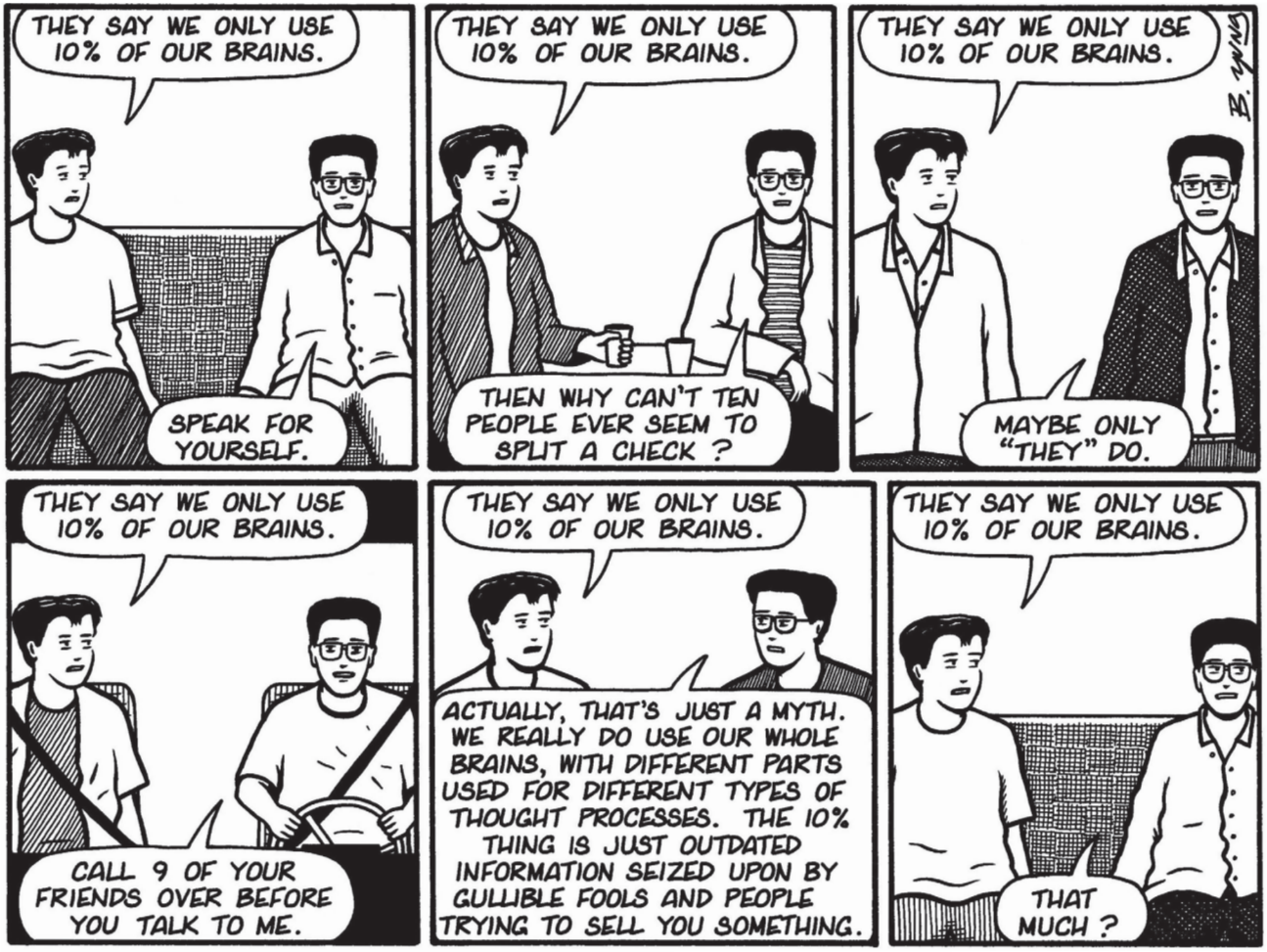
a computer. Marshall McLuhan's book *The Medium Is The Massage* was a huge influence on the



design, as was Buckminster Fuller's *I Seem To Be A Verb*, which inspired the runner you're reading



right now. I also edited a cassette tape of weird audio samples to accompany the zine that



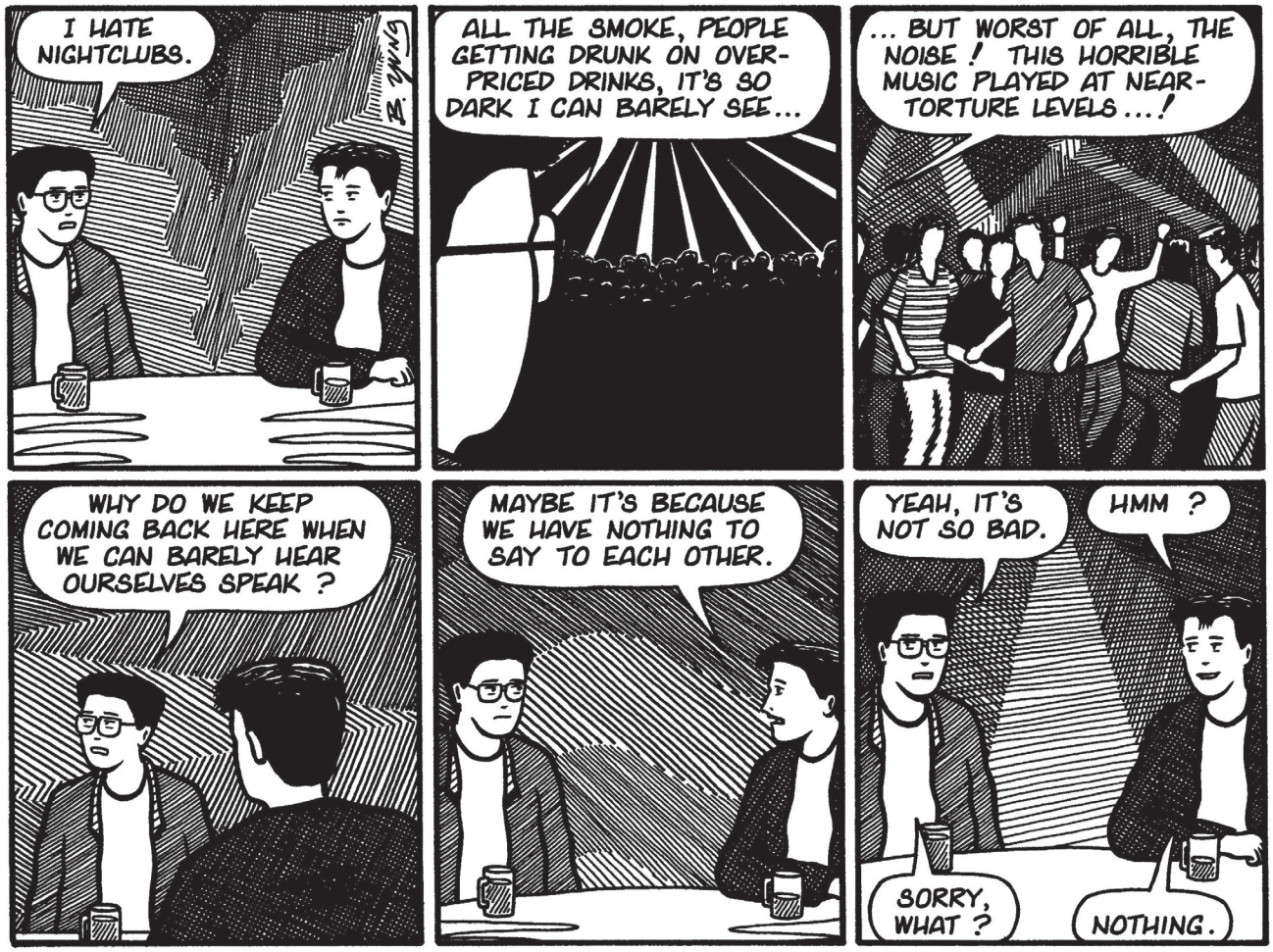
became quite popular late-night listening at the local art school. My 'partner' on the project, Billy

NON-SEQUITUR THEATRE #9

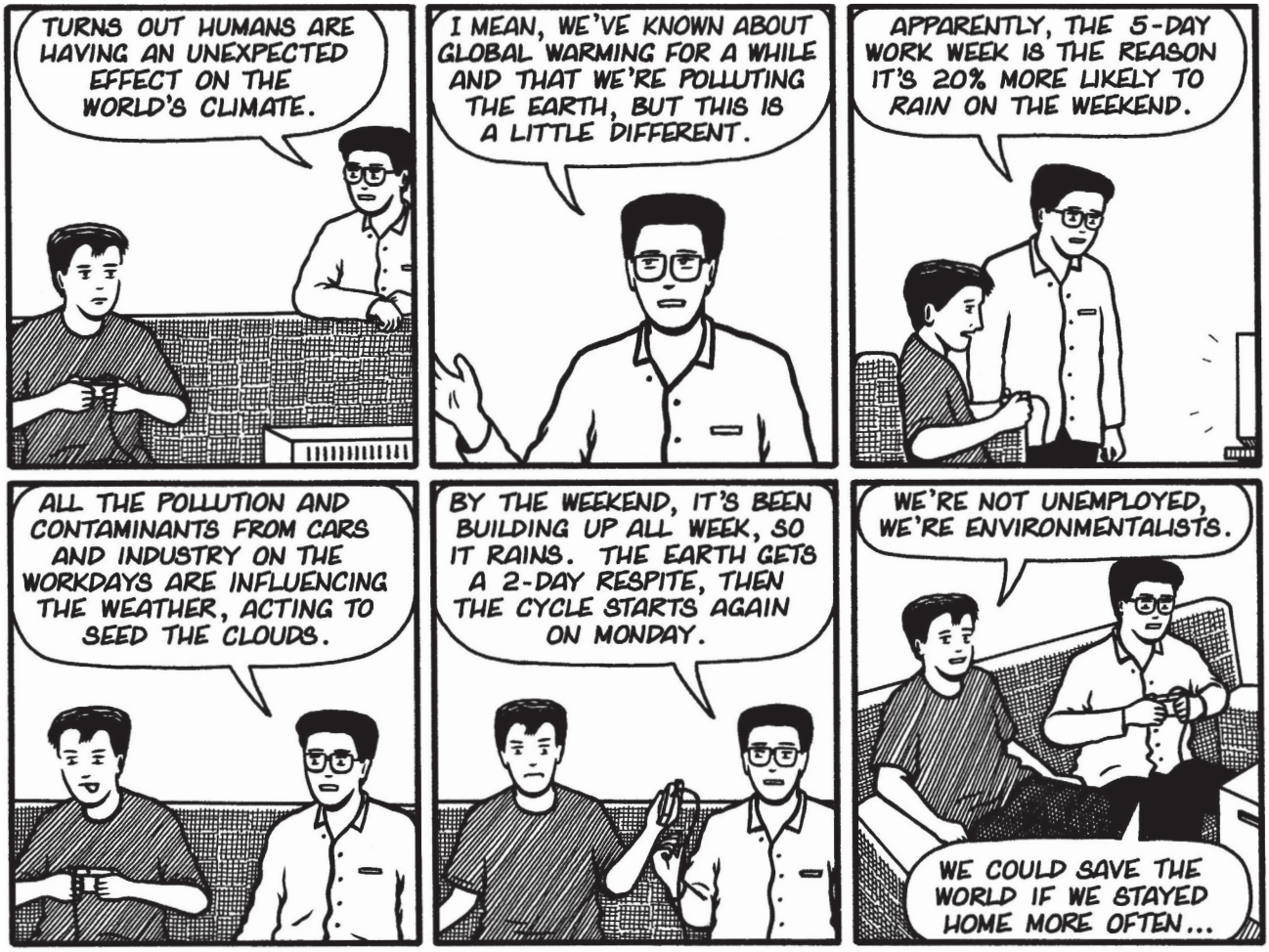


I couldn't think of another big scene to do for the next NST, *and I didn't want to do hidden messages again, so I started hiding larger pictures spread over the entire strip. The hidden picture here is a tracing of my own left hand. My fingers are the 2nd figure in panel 1, the guitar case and musician in panel 2, and the pillow in panel 3. My thumb is on the table in panel 6. I put this one in the middle of my zine at full size without cutting it up. That way, I could open up any copy of that issue and put my hand over it so you'd know it was me. This reprinting is at about half-size — I am a normal-sized human.*

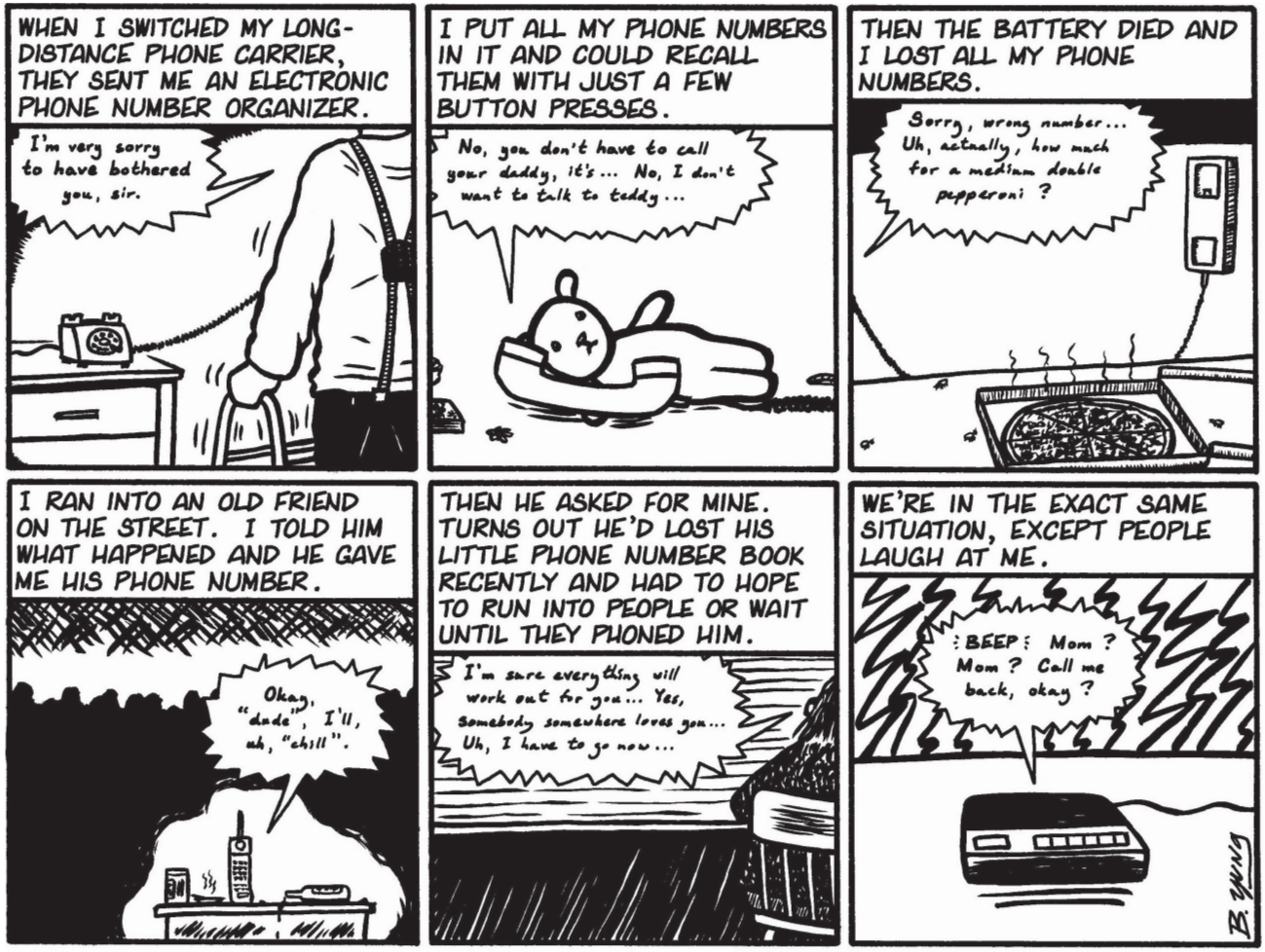
Reuben, didn't actually exist — I made him up because I thought the zine was more interesting



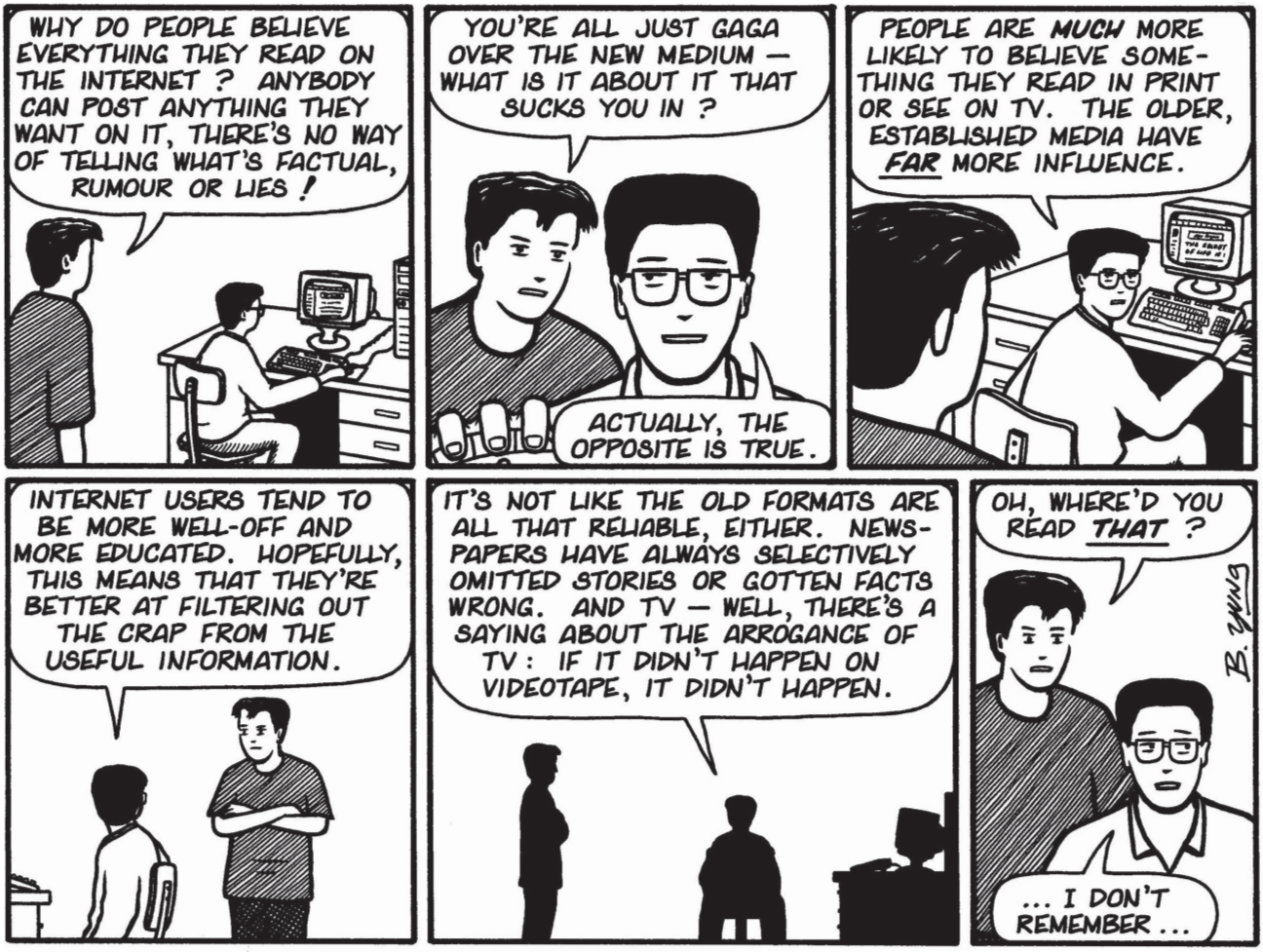
if there was a sense of dialogue between two contributors and I wanted somebody to blame if



people didn't like it. I probably lost money with every copy I sent out, but it got my name out

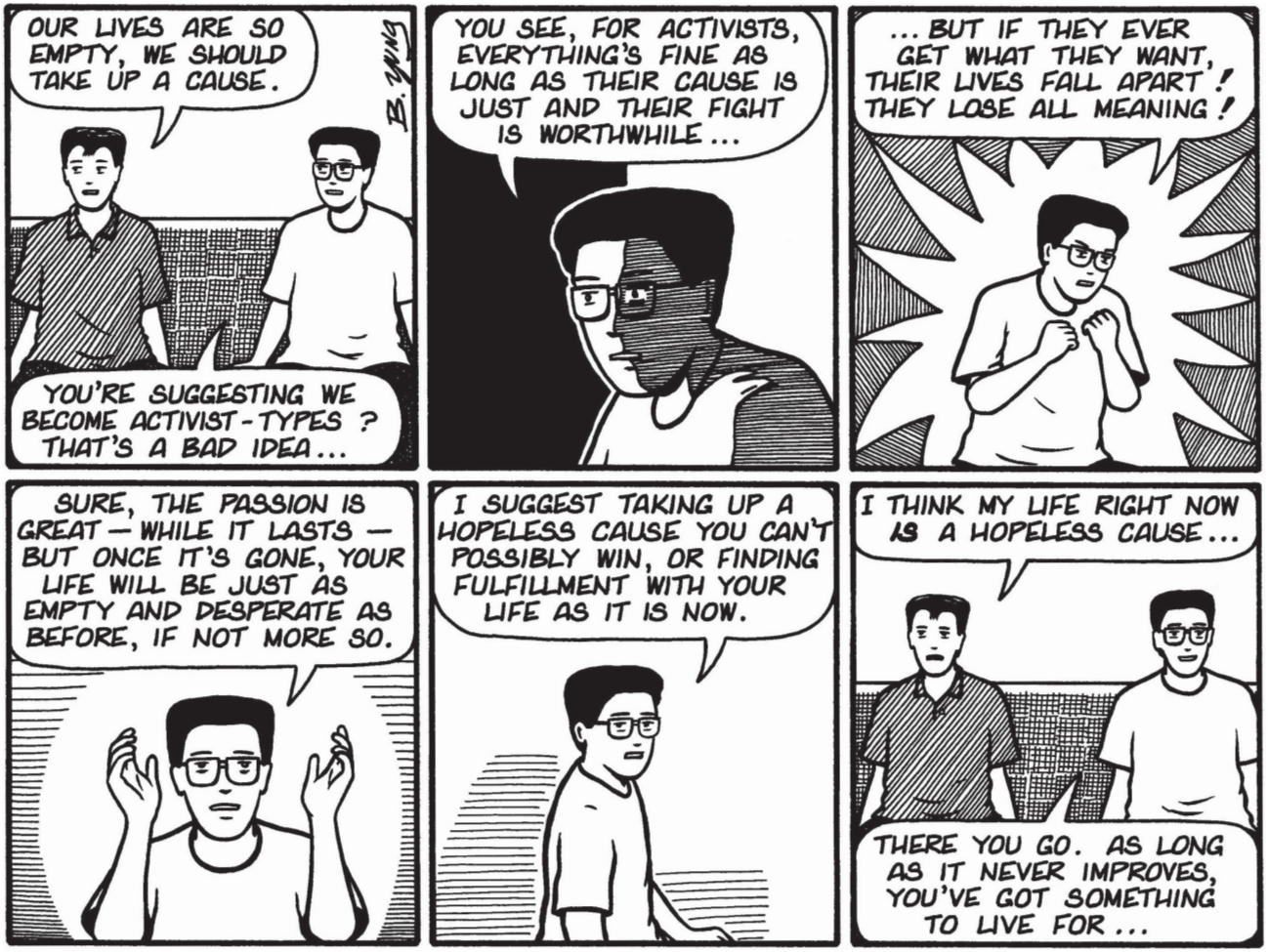


there and I met other zinesters and cartoonists. But *Juxtsuppose* was exhausting to produce —

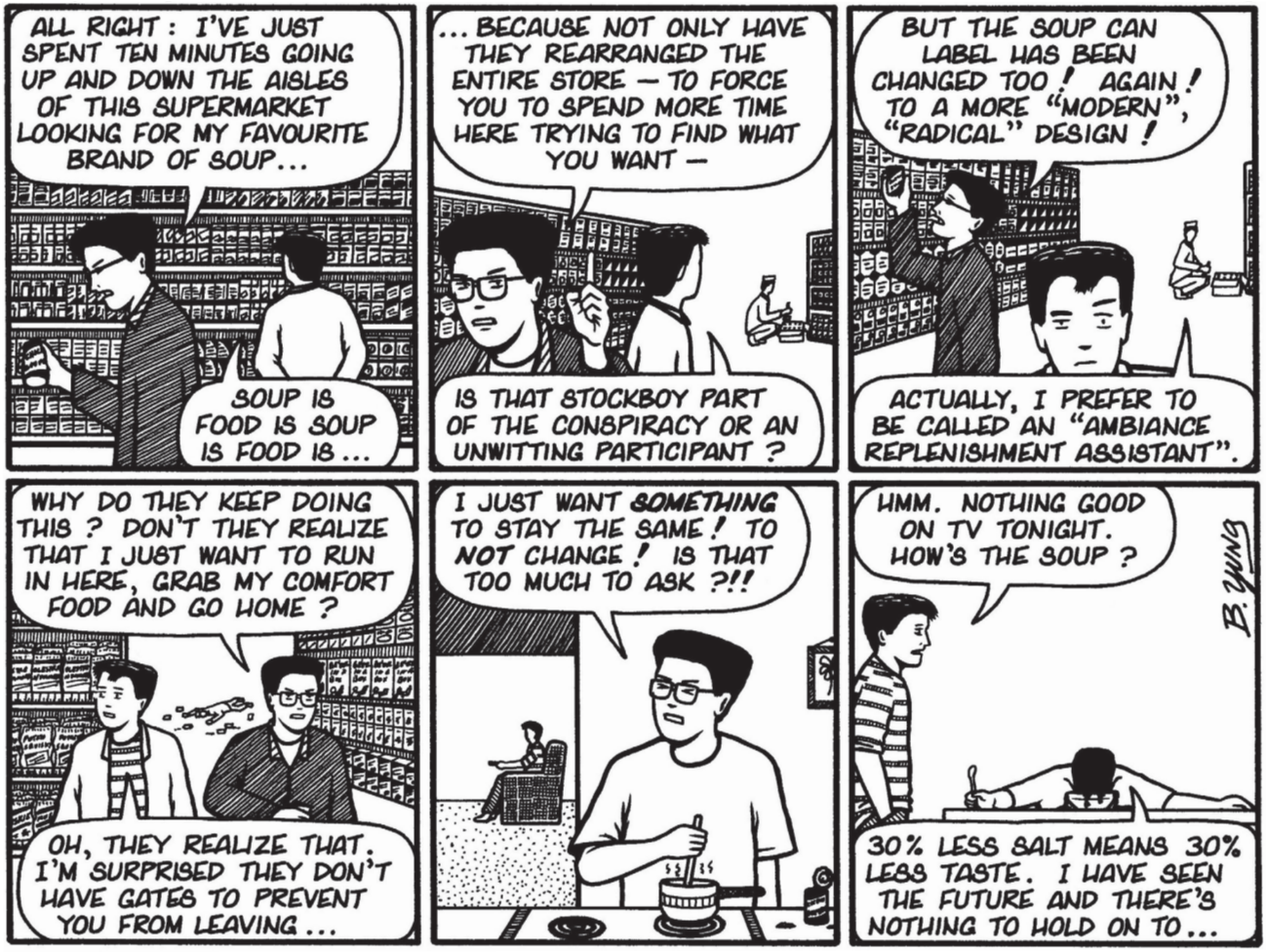


Of all the strips that didn't age well, this one is their king.

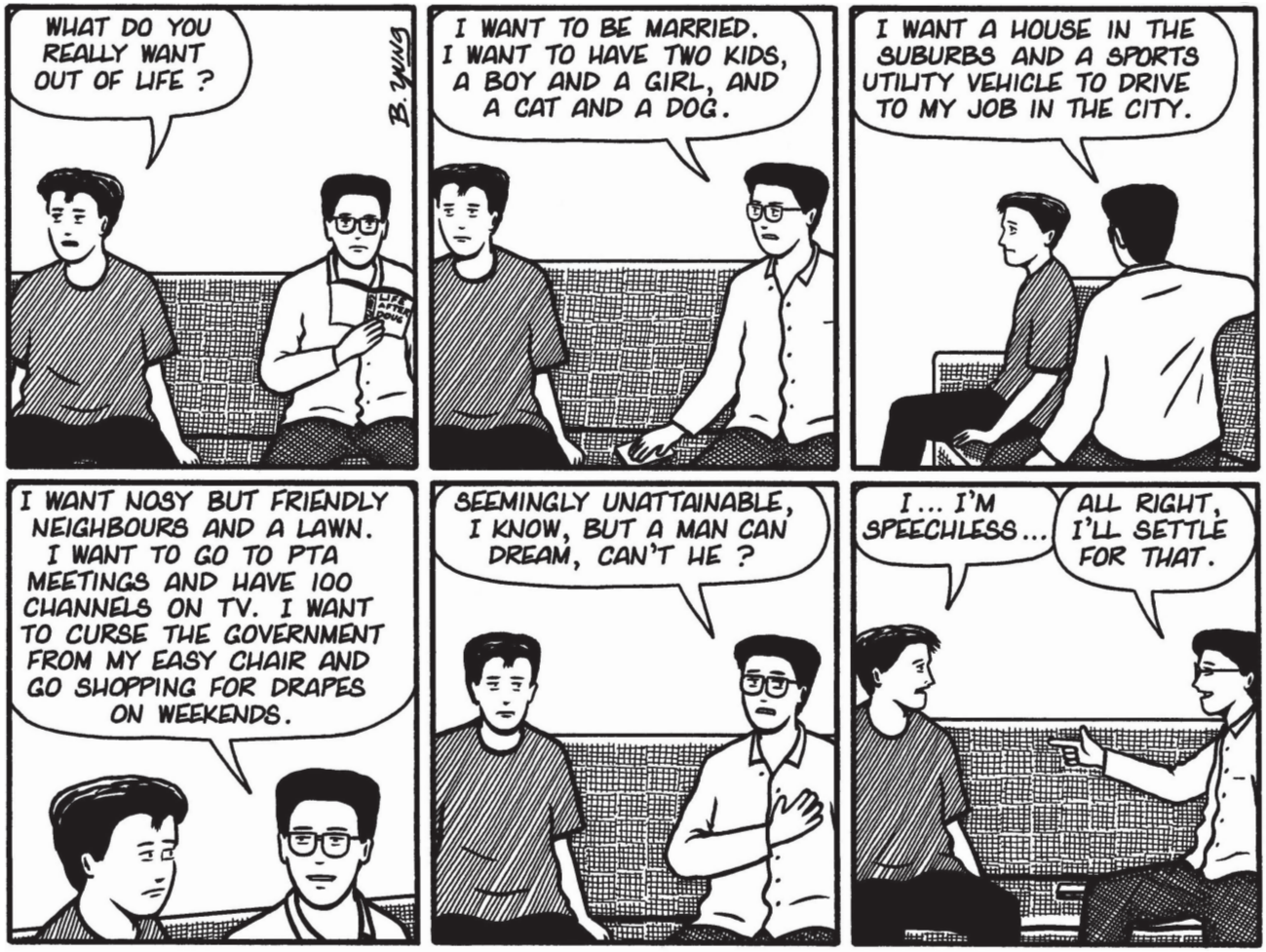
each copy of each issue required at least 15 minutes to glue or tape in all the inserts, not even



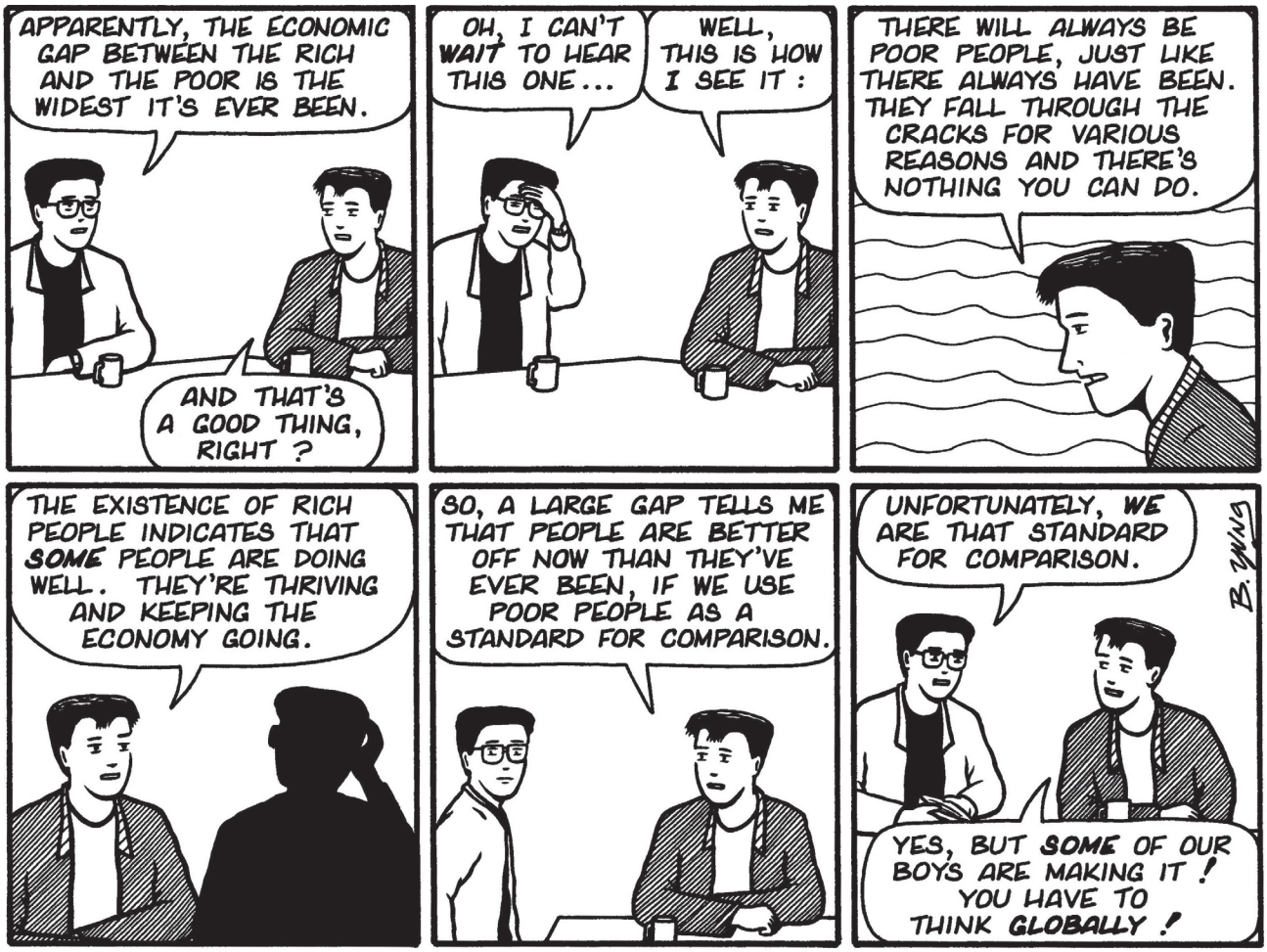
including all the prep work. One issue included, among other things, a pop-up geostationary



telecommunications satellite, while another had a page ripped out of George Orwell's *1984* that

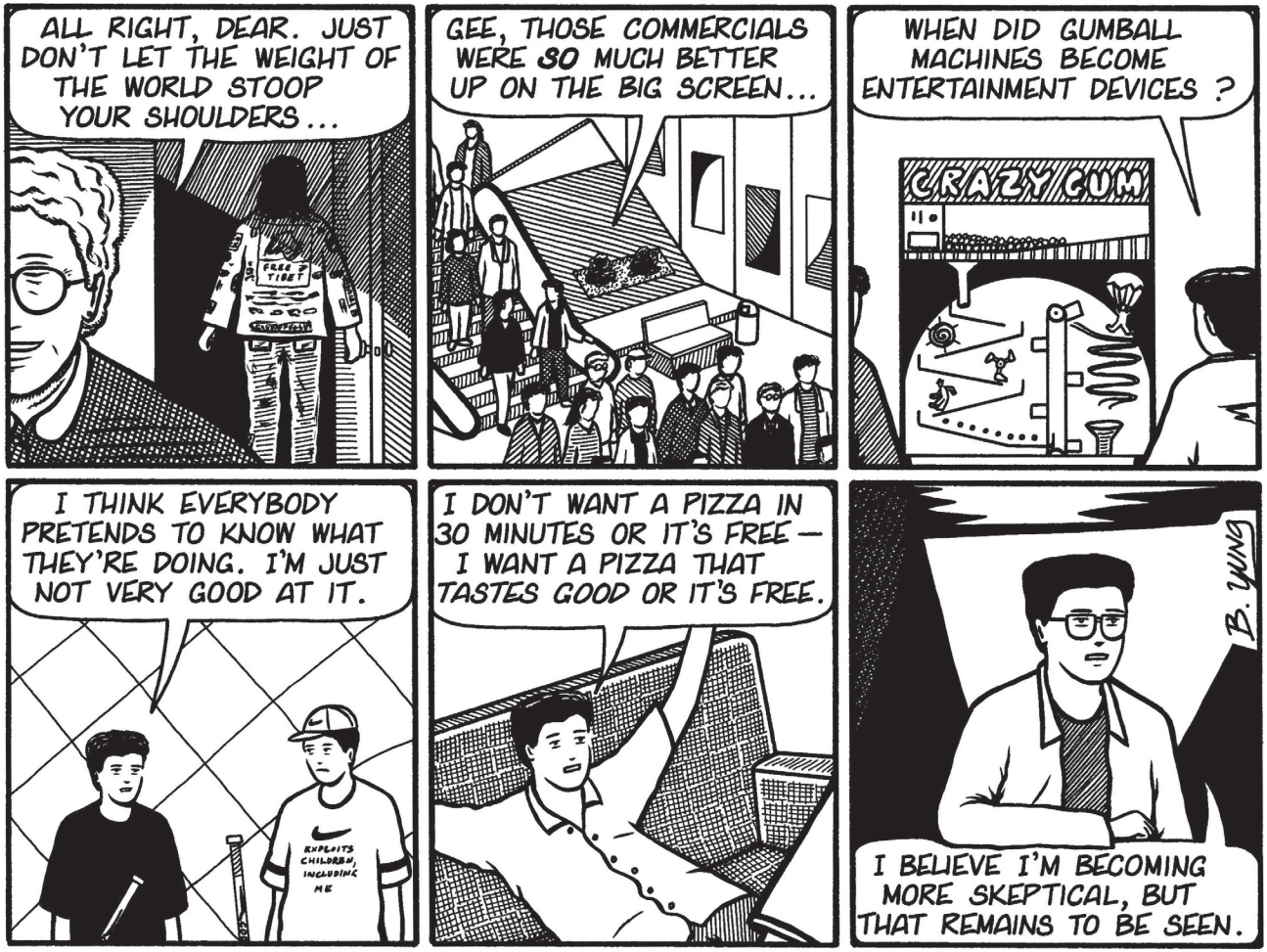


was oh-so-ironically censored with a black felt marker to the point where you couldn't tell what



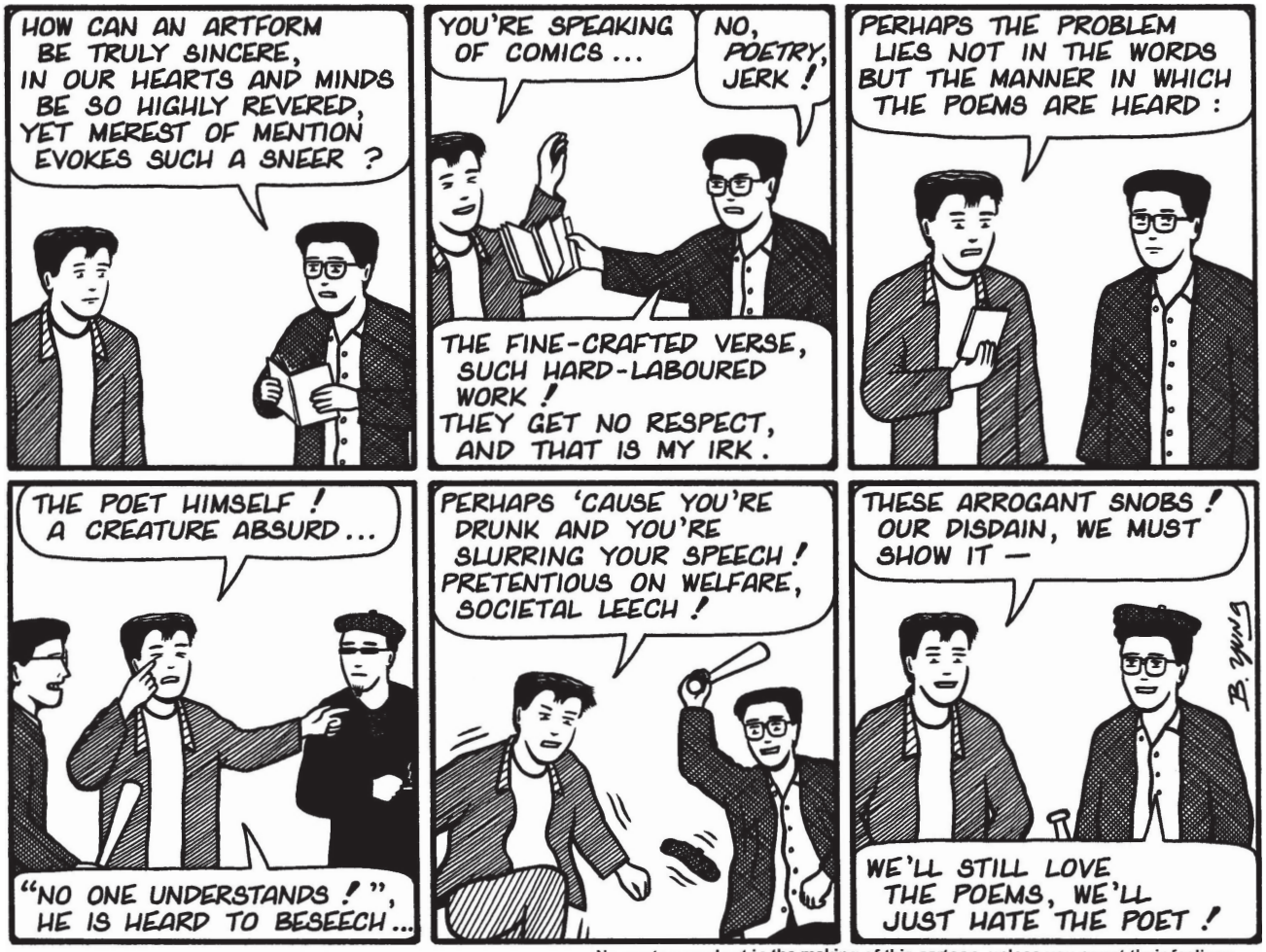
it was. If you got a copy, great, because there's no way I'm doing that again. After that, I wanted

NON-SEQUITUR THEATRE #10



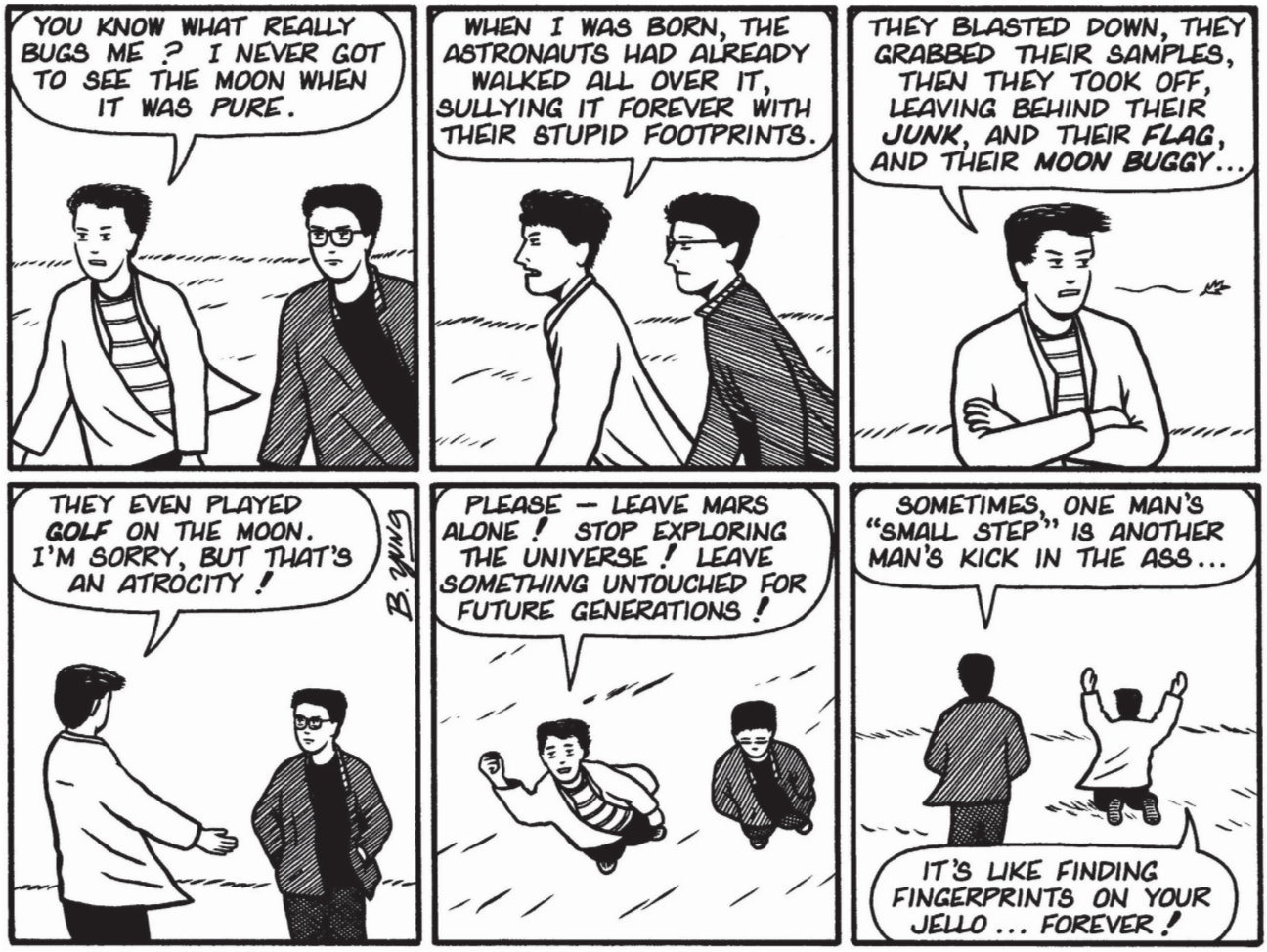
This hidden picture is a bit hard to see. If you turn it on its left side, it's a walking man symbol from a crosswalk light. The round head is in the gumball machine in panel 3 and the weird shadow at the top of panel 6. The front arm is to the right of the escalator in panel 2, while the back arm in panel 5 is bordered by the sitting character's arm, torso, and the arm in the foreground. The legs are in the background shading of panels 1 and 3.

to do something simpler and focus on just comics for my next zine. Hard to imagine now that I

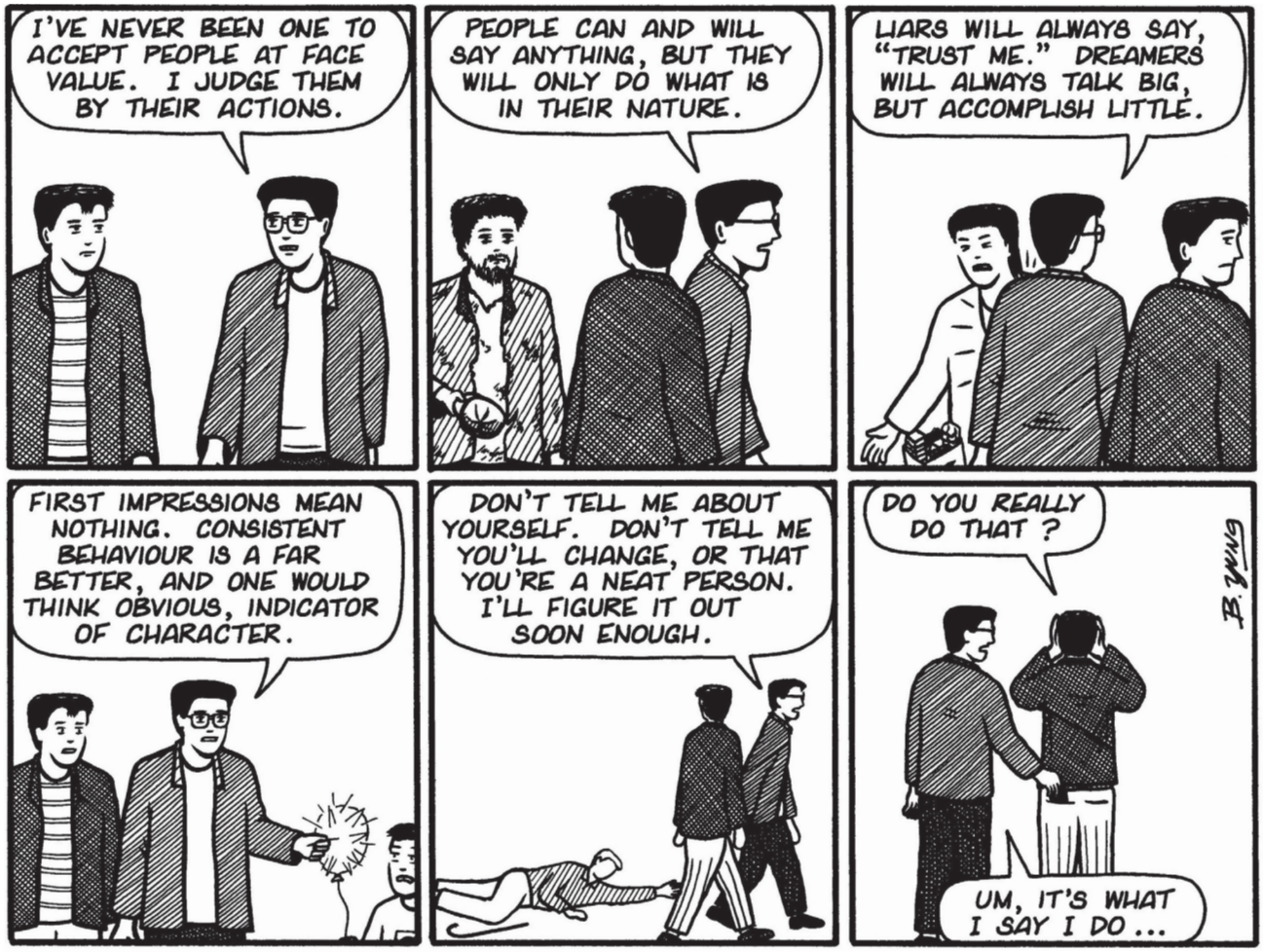


No poets were hurt in the making of this cartoon, unless you count their feelings.

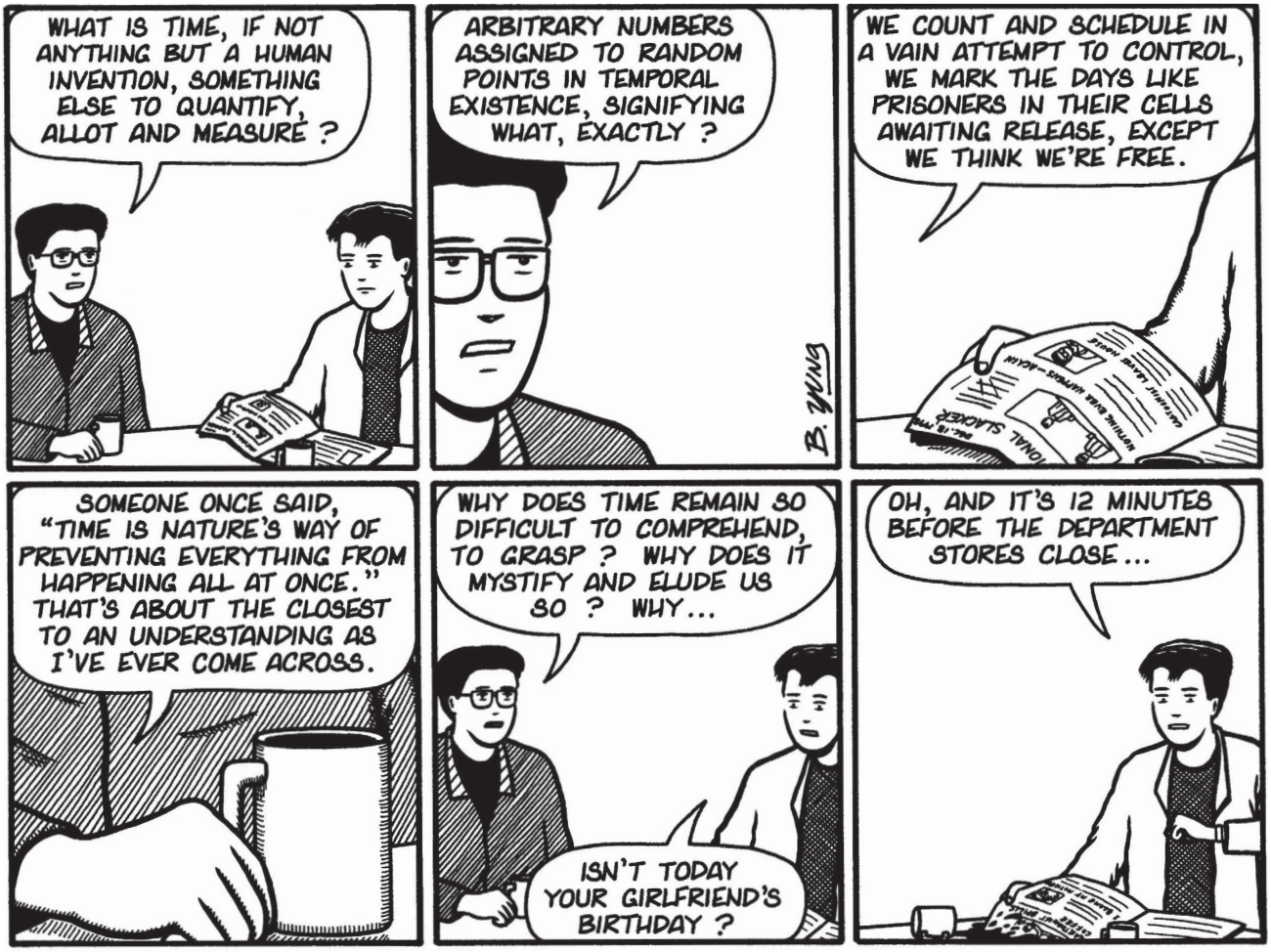
considered just doing comics was taking it easy. ▪ I gave myself the 'grueling' schedule of one



comic strip per week. A typical week would consist of 1–2 days to write the joke, then a day to do



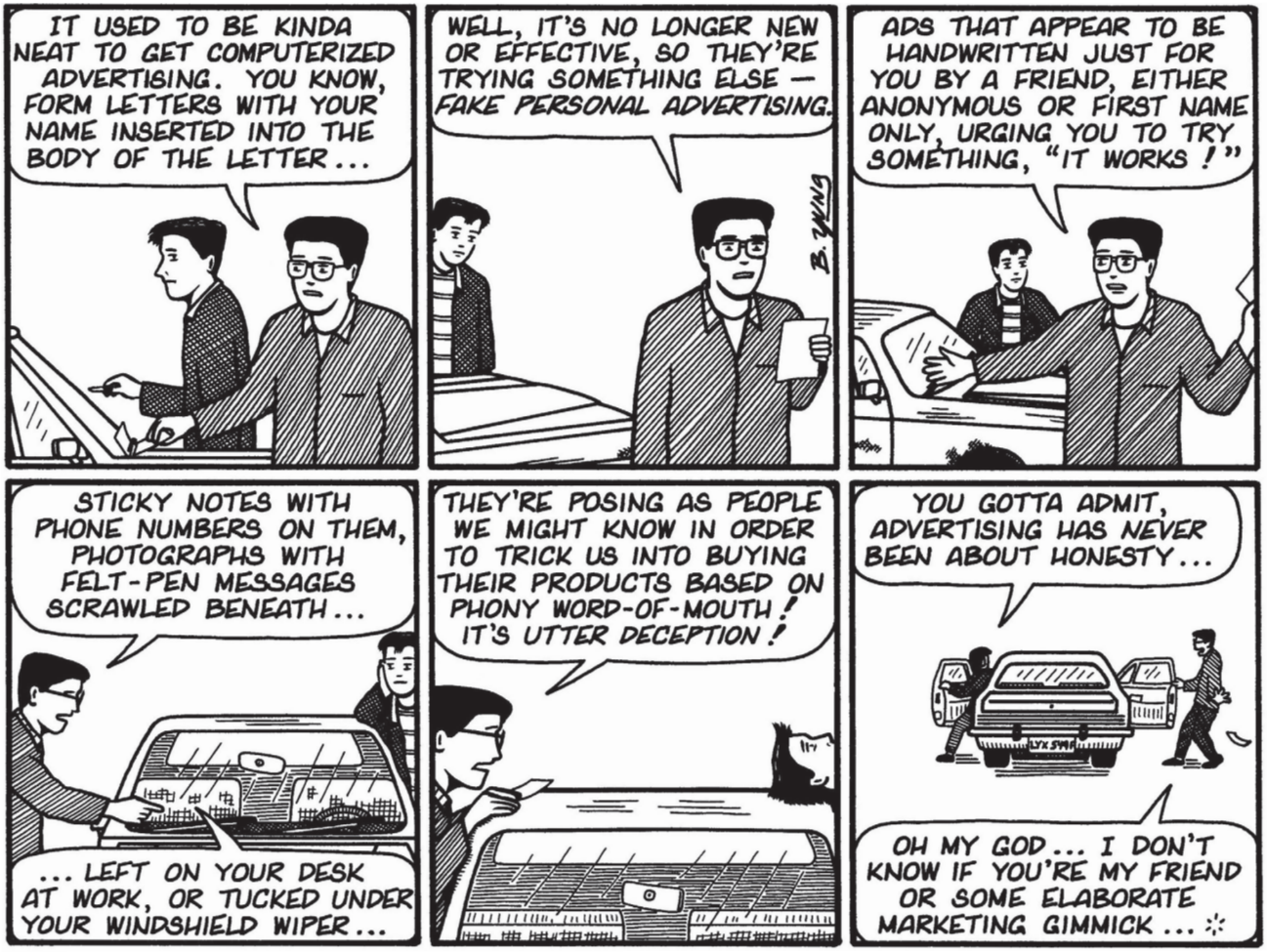
layouts, pencils, and lettering, another day for inking, then another day for cleanup and shading.



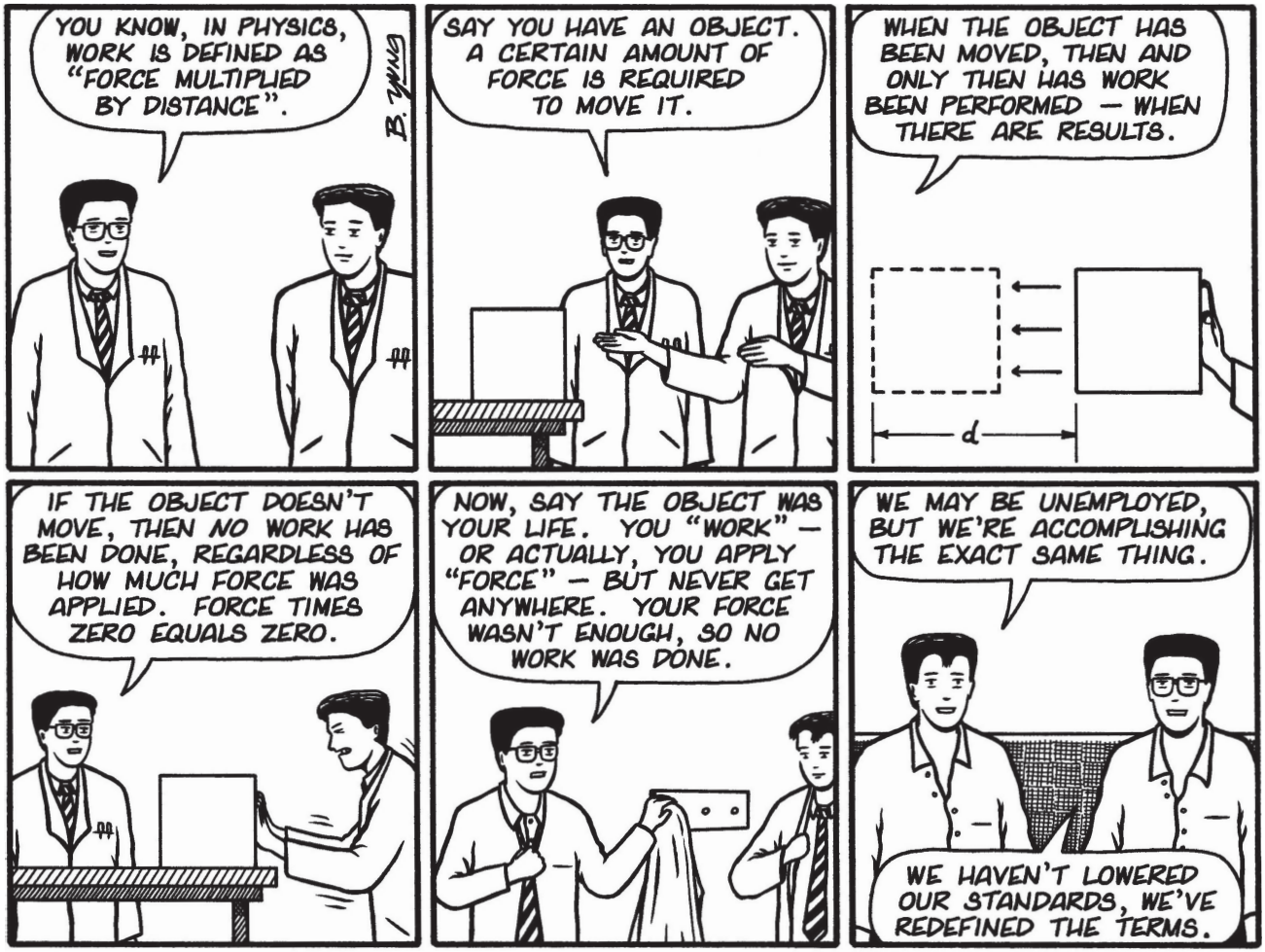
I didn't like to work too hard (still don't), so those weren't exactly full days. Watching TV or reading



newspapers and magazines to come up with topics was 'research', and I used the "I have to let

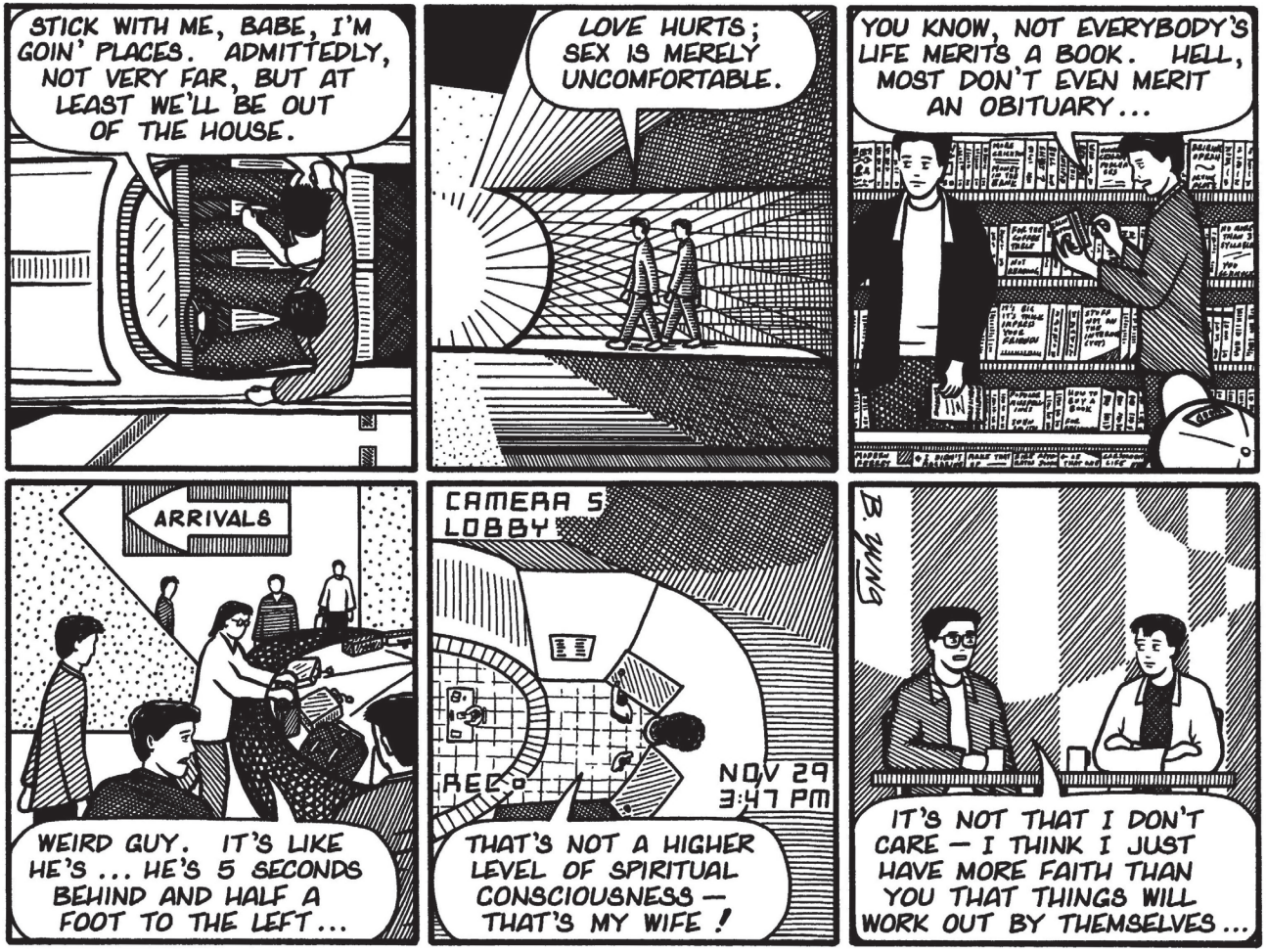


the ink dry" excuse a lot. Besides, I found that if I rushed the strip, the quality suffered. The best



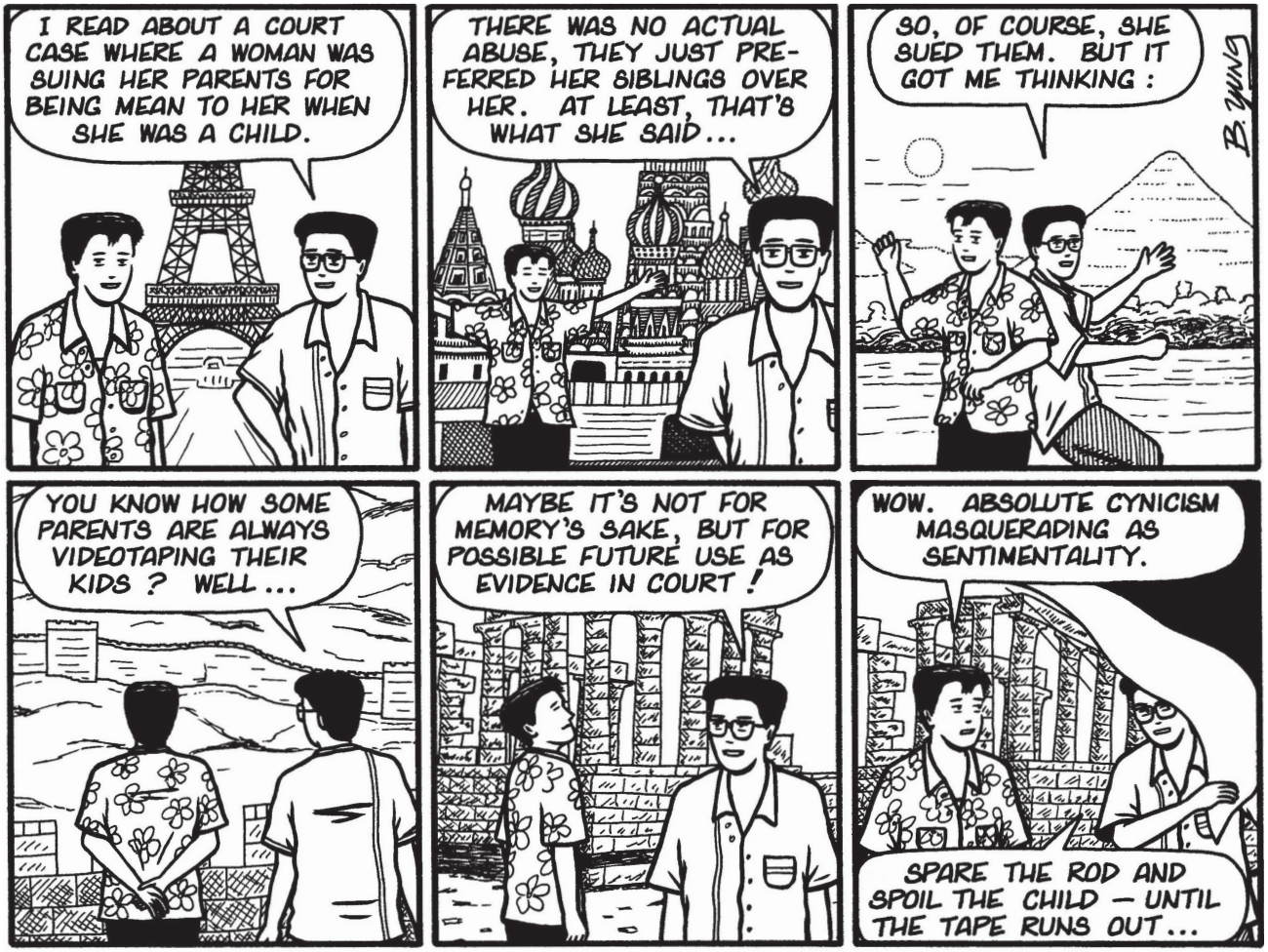
jokes just came to me out of the blue. But if I had a decent premise, I could usually find some

NON-SEQUITUR THEATRE #11

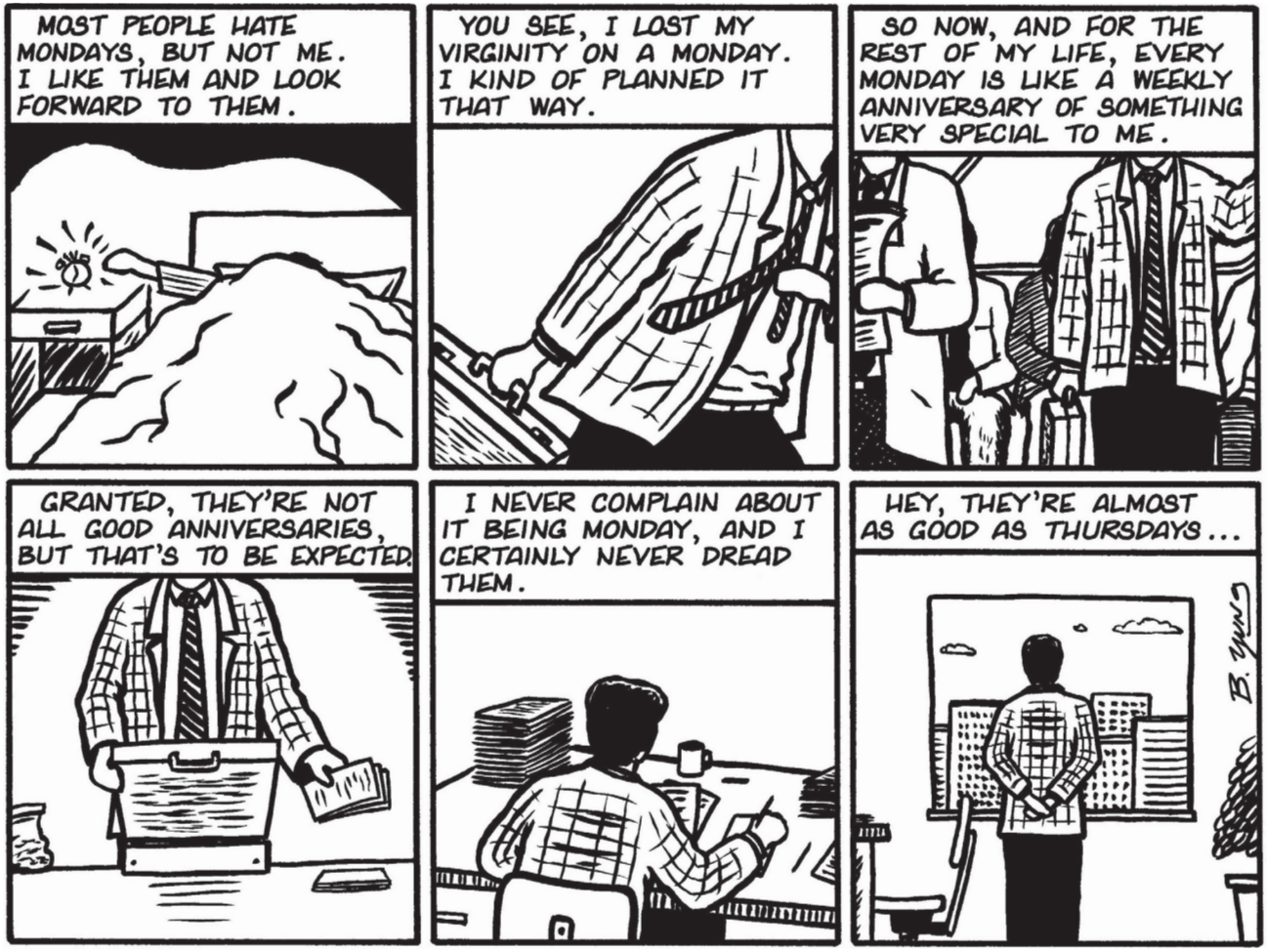


I was having fun with these hidden pictures at this point. Turn it on its right side and you'll see Grant Wood's painting, American Gothic*. This was one of the hardest strips to hide the design in, but very satisfying. I decided to continue the practice and did so right up until the last* NST.

funny conclusion for it. I always thought my comedic style was more dialogue-based than gag-



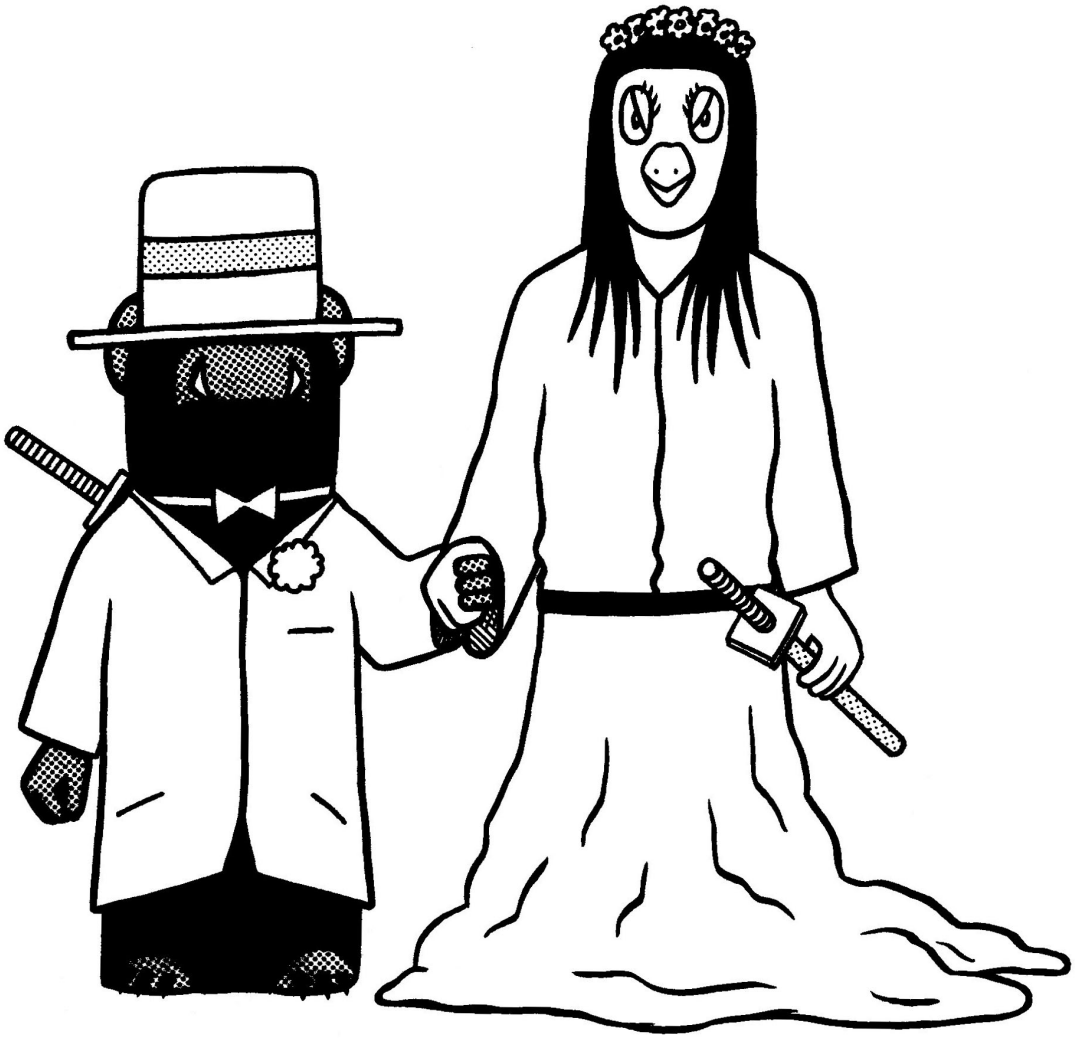
based (though the *Non-Sequitur Theatre* strips were essentially 6 gags in one — talk about

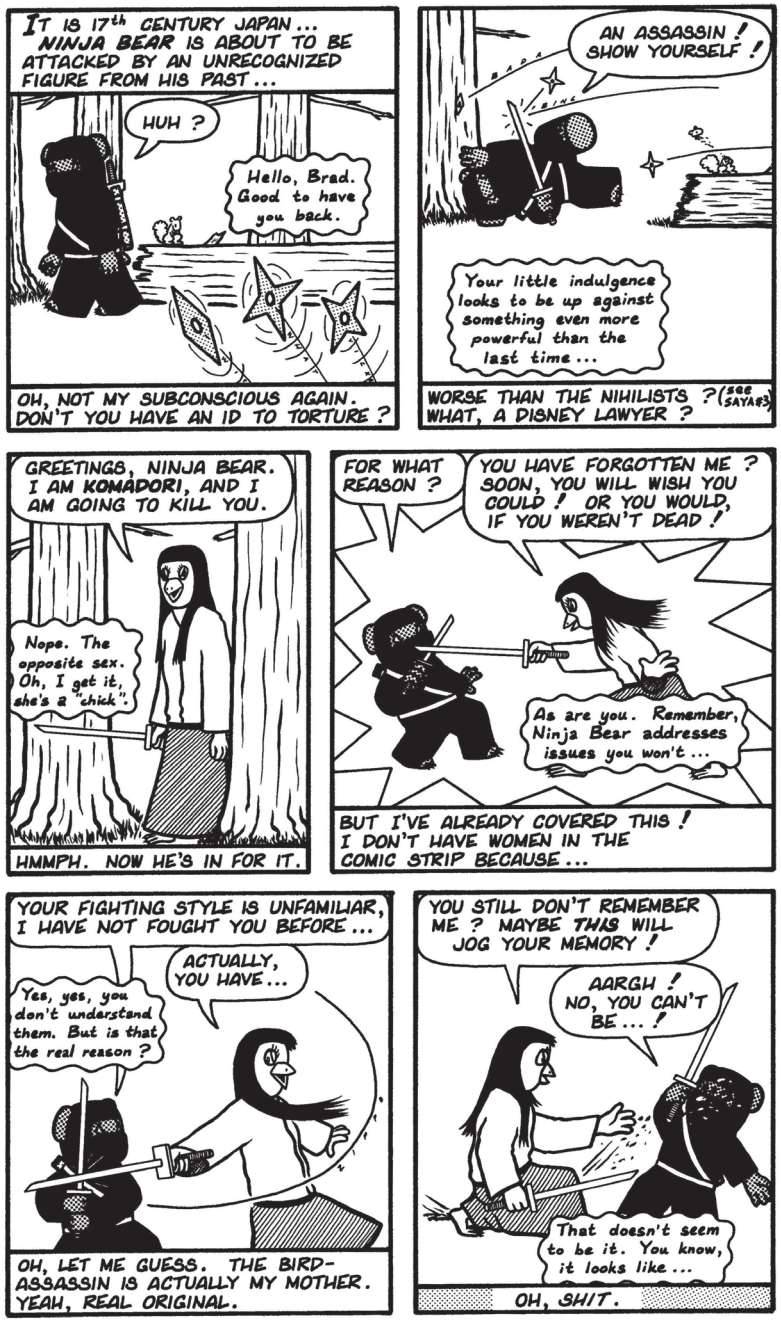


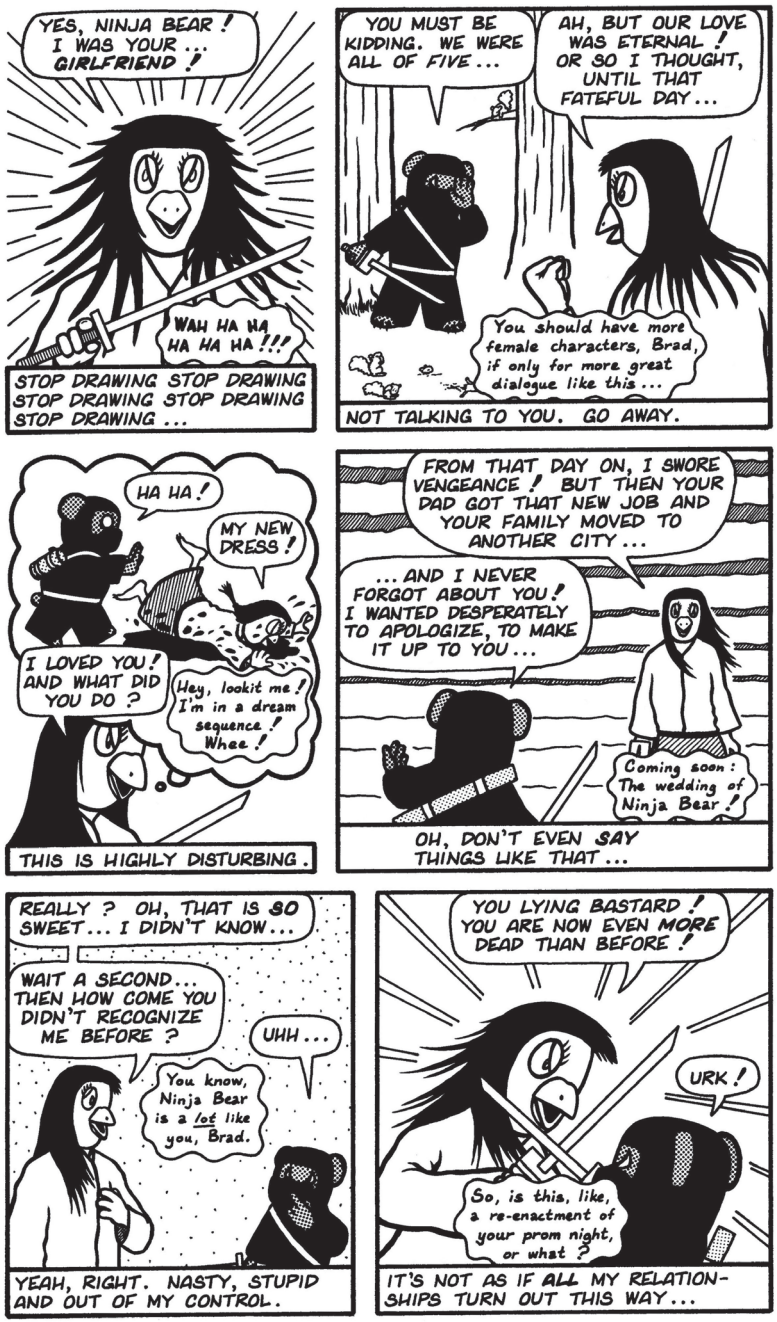
Enough time has passed. I complain about Mondays now.

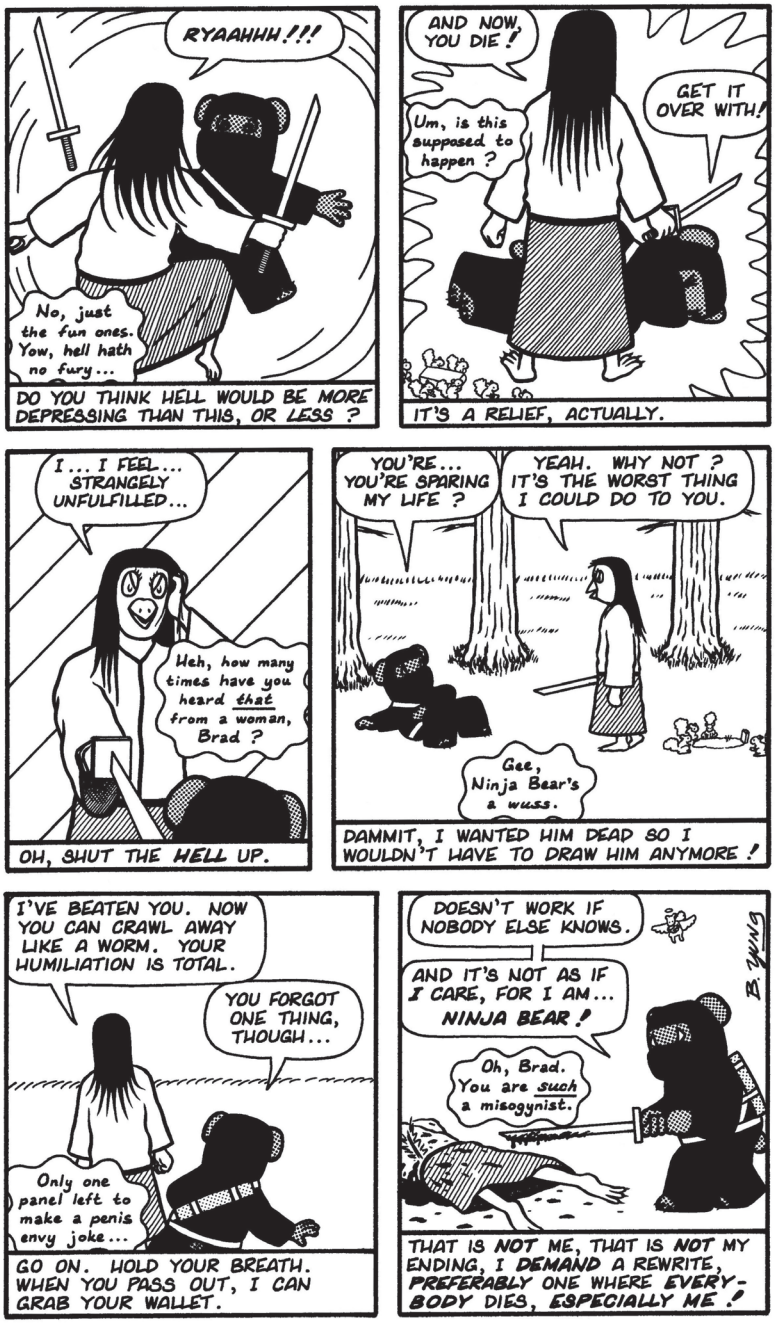
overcompensating). Oftentimes, if I just started writing a conversation, something would develop

The Wedding of Ninja Bear



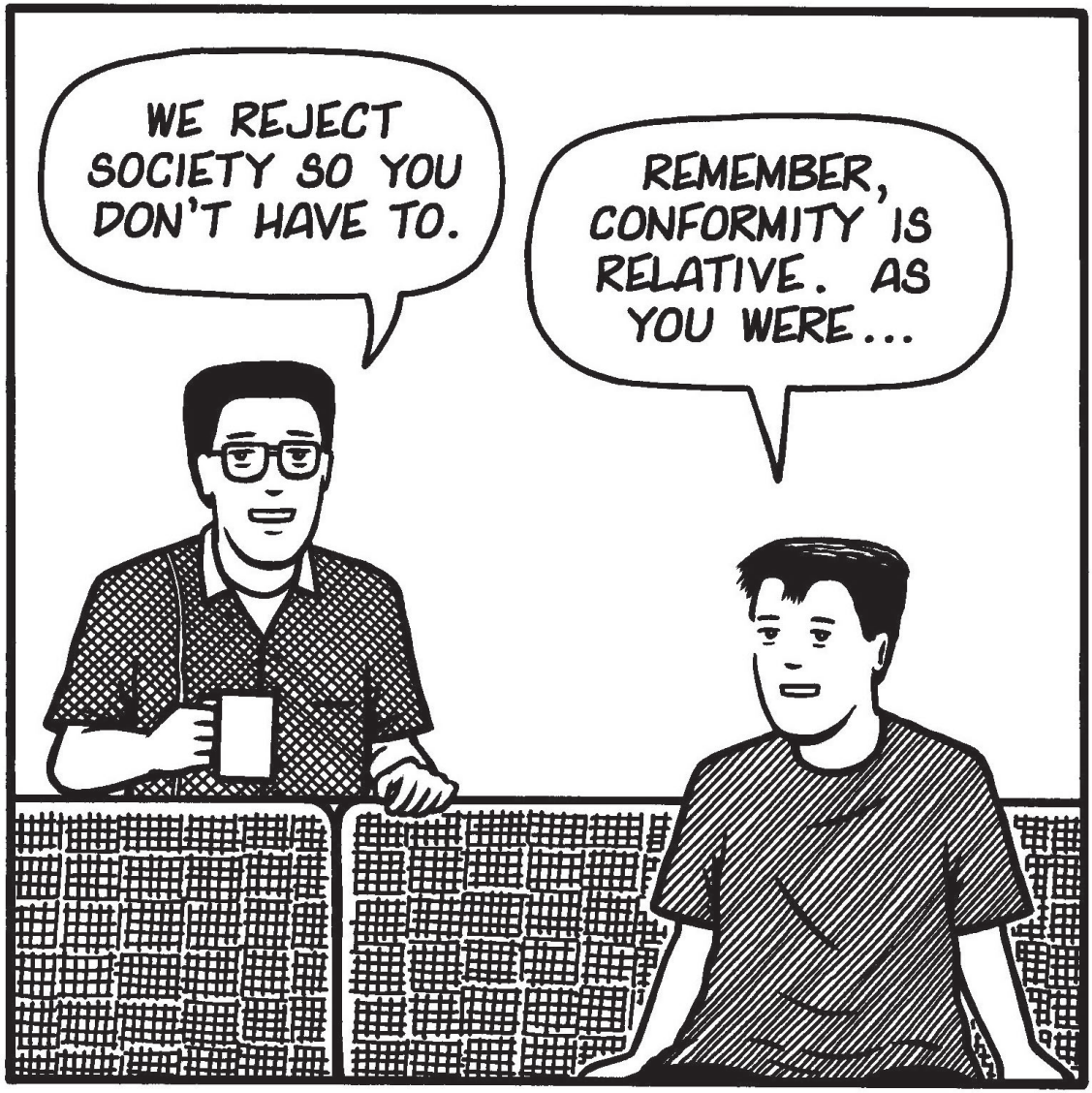

IT IS 17th CENTURY JAPAN... NINJA BEAR IS ABOUT TO BE ATTACKED BY AN UNRECOGNIZED FIGURE FROM HIS PAST...
HUH ?
Hello, Brad. Good to have you back.
OH, NOT MY SUBCONSCIOUS AGAIN. DON'T YOU HAVE AN ID TO TORTURE ?
AN ASSASSIN ! SHOW YOURSELF !
Your little indulgence looks to be up against something even more powerful than the last time...
WORSE THAN THE NIHILISTS ? (see SAYAS) WHAT, A DISNEY LAWYER ?
GREETINGS, NINJA BEAR. I AM KOMADORI, AND I AM GOING TO KILL YOU.
Nope. The opposite sex. Oh, I get it, she's a "chick".
HMMPH. NOW HE'S IN FOR IT.
FOR WHAT REASON ?
YOU HAVE FORGOTTEN ME ? SOON, YOU WILL WISH YOU COULD ! OR YOU WOULD, IF YOU WEREN'T DEAD !
As are you. Remember, Ninja Bear addresses issues you won't...
BUT I'VE ALREADY COVERED THIS ! I DON'T HAVE WOMEN IN THE COMIC STRIP BECAUSE...
YOUR FIGHTING STYLE IS UNFAMILIAR, I HAVE NOT FOUGHT YOU BEFORE...
ACTUALLY, YOU HAVE...
Yes, yes, you don't understand them. But is that the real reason ?
OH, LET ME GUESS. THE BIRD-ASSASSIN IS ACTUALLY MY MOTHER. YEAH, REAL ORIGINAL.
YOU STILL DON'T REMEMBER ME ? MAYBE THIS WILL JOG YOUR MEMORY !
AARGH ! NO, YOU CAN'T BE... !
That doesn't seem to be it. You know, it looks like...
OH, SHIT.

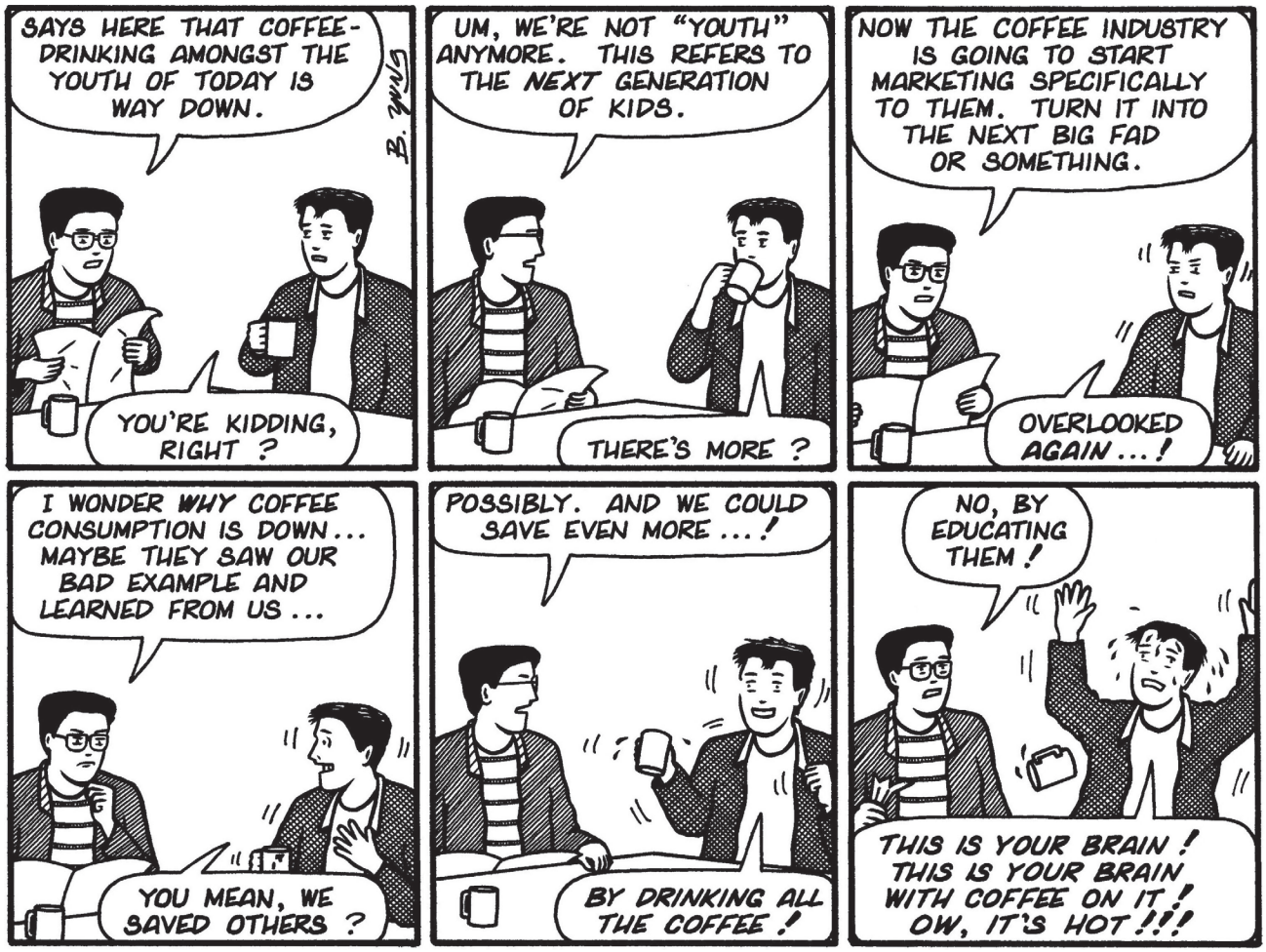

YES, NINJA BEAR! I WAS YOUR... GIRLFRIEND!
WAH HA HA HA HA HA!!!
STOP DRAWING STOP DRAWING STOP DRAWING STOP DRAWING STOP DRAWING...
YOU MUST BE KIDDING. WE WERE ALL OF FIVE...
AH, BUT OUR LOVE WAS ETERNAL! OR SO I THOUGHT, UNTIL THAT FATEFUL DAY...
You should have more female characters, Brad, if only for more great dialogue like this...
NOT TALKING TO YOU. GO AWAY.
HA HA!
MY NEW DRESS!
I LOVED YOU! AND WHAT DID YOU DO?
Hey, lookit me! I'm in a dream sequence! Whee!
THIS IS HIGHLY DISTURBING.
FROM THAT DAY ON, I SWORE VENGEANCE! BUT THEN YOUR DAD GOT THAT NEW JOB AND YOUR FAMILY MOVED TO ANOTHER CITY...
...AND I NEVER FORGOT ABOUT YOU! I WANTED DESPERATELY TO APOLOGIZE, TO MAKE IT UP TO YOU...
Coming soon: The wedding of Ninja Bear!
OH, DON'T EVEN SAY THINGS LIKE THAT...
REALLY? OH, THAT IS SO SWEET... I DIDN'T KNOW...
WAIT A SECOND... THEN HOW COME YOU DIDN'T RECOGNIZE ME BEFORE?
UHH...
You know, Ninja Bear is a lot like you, Brad.
YEAH, RIGHT. NASTY, STUPID AND OUT OF MY CONTROL.
YOU LYING BASTARD! YOU ARE NOW EVEN MORE DEAD THAN BEFORE!
URK!
So, is this, like, a re-enactment of your prom night, or what?
IT'S NOT AS IF ALL MY RELATIONSHIPS TURN OUT THIS WAY...


RYAAHHH!!!
No, just the fun ones. Yow, hell hath no fury...
DO YOU THINK HELL WOULD BE MORE DEPRESSING THAN THIS, OR LESS ?
AND NOW, YOU DIE!
Um, is this supposed to happen ?
GET IT OVER WITH!
IT'S A RELIEF, ACTUALLY.
I... I FEEL... STRANGELY UNFULFILLED...
Heh, how many times have you heard that from a woman, Brad ?
OH, SHUT THE HELL UP.
YOU'RE... YOU'RE SPARING MY LIFE ?
YEAH. WHY NOT ? IT'S THE WORST THING I COULD DO TO YOU.
Gee, Ninja Bear's a wuss.
DAMMIT, I WANTED HIM DEAD SO I WOULDN'T HAVE TO DRAW HIM ANYMORE !
I'VE BEATEN YOU. NOW YOU CAN CRAWL AWAY LIKE A WORM. YOUR HUMILIATION IS TOTAL.
YOU FORGOT ONE THING, THOUGH...
Only one panel left to make a penis envy joke...
GO ON. HOLD YOUR BREATH. WHEN YOU PASS OUT, I CAN GRAB YOUR WALLET.
DOESN'T WORK IF NOBODY ELSE KNOWS.
AND IT'S NOT AS IF I CARE, FOR I AM... NINJA BEAR!
Oh, Brad. You are such a misogynist.
B. Ewing
THAT IS NOT ME, THAT IS NOT MY ENDING, I DEMAND A REWRITE, PREFERABLY ONE WHERE EVERYBODY DIES, ESPECIALLY ME!

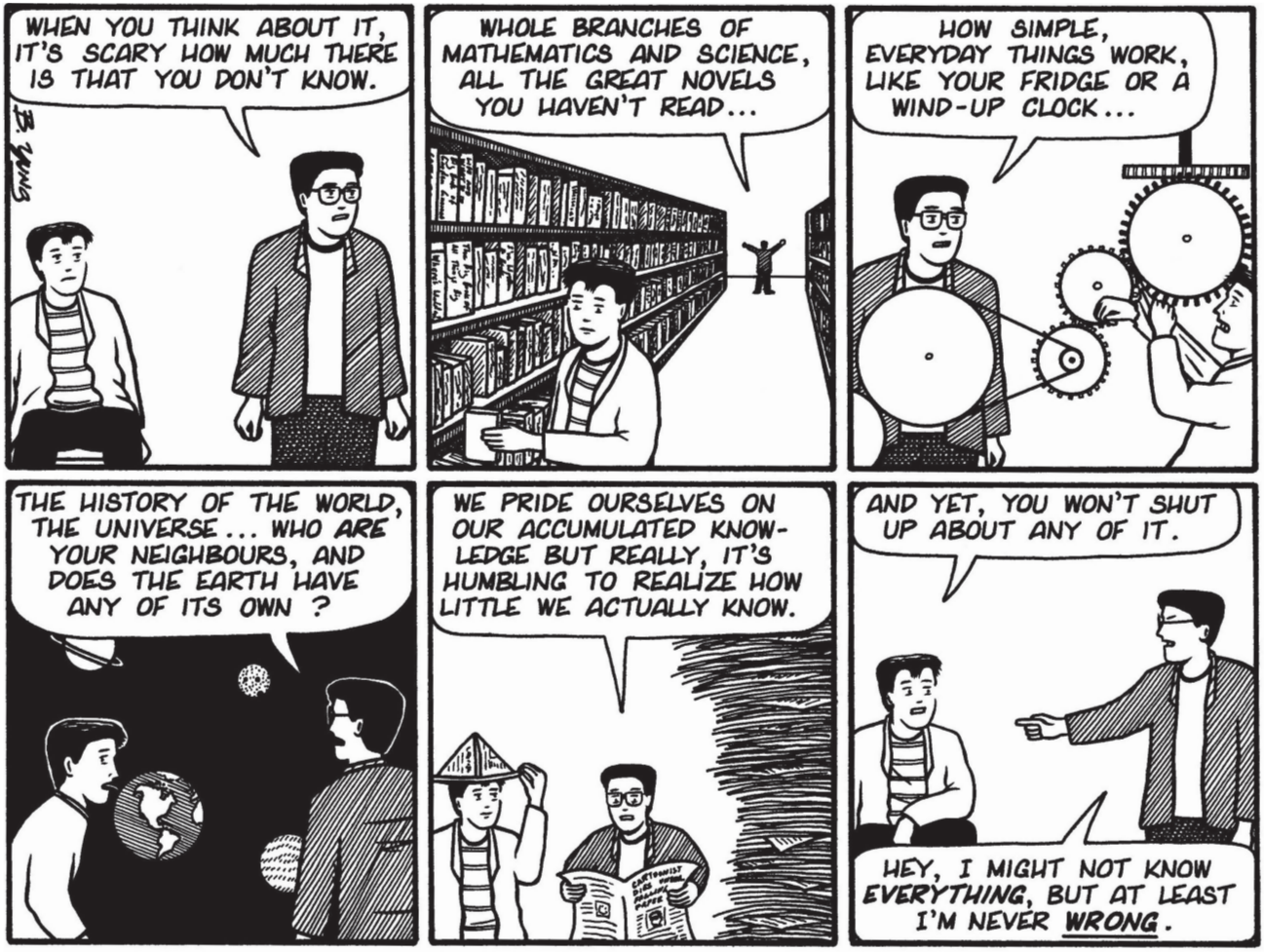
With no "Next Episode" expectations to fulfill, I was free to choose whatever story I wanted. 'Komadori' is the Japanese word for 'robin', which was my girlfriend-at-the-time's name. The subconscious voice is back, which made this one really complicated to write. And I still found time to put a dead squirrel's funeral in the background, whose offspring would return for their revenge two issues later. It's almost like that one was planned...

5

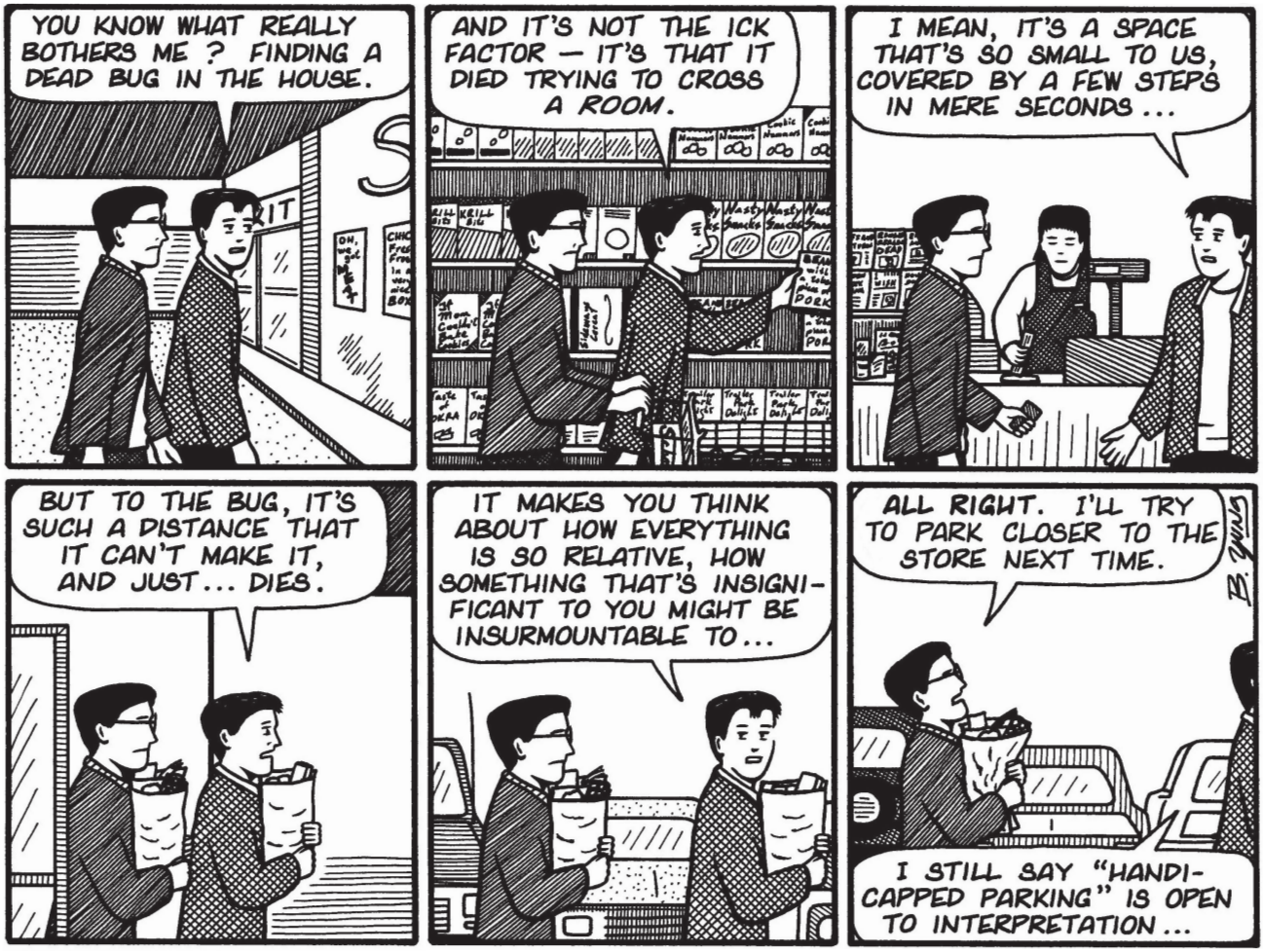

WE REJECT SOCIETY SO YOU DON'T HAVE TO.
REMEMBER, CONFORMITY IS RELATIVE. AS YOU WERE...



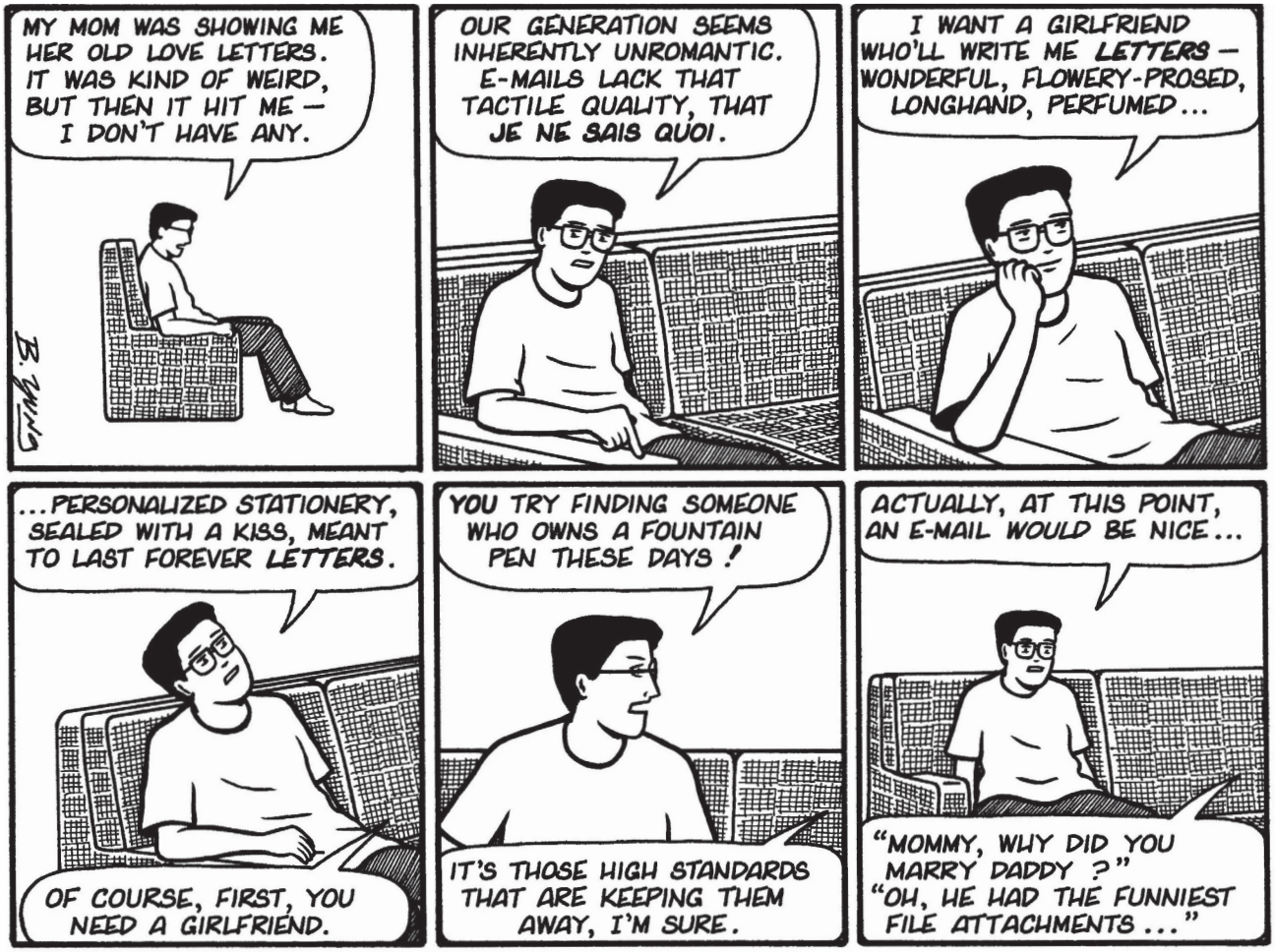
organically. My big 'secret' to writing natural-sounding dialogue is to read it out loud to yourself



— if it doesn't sound right, if it doesn't sound like something somebody would actually say, then

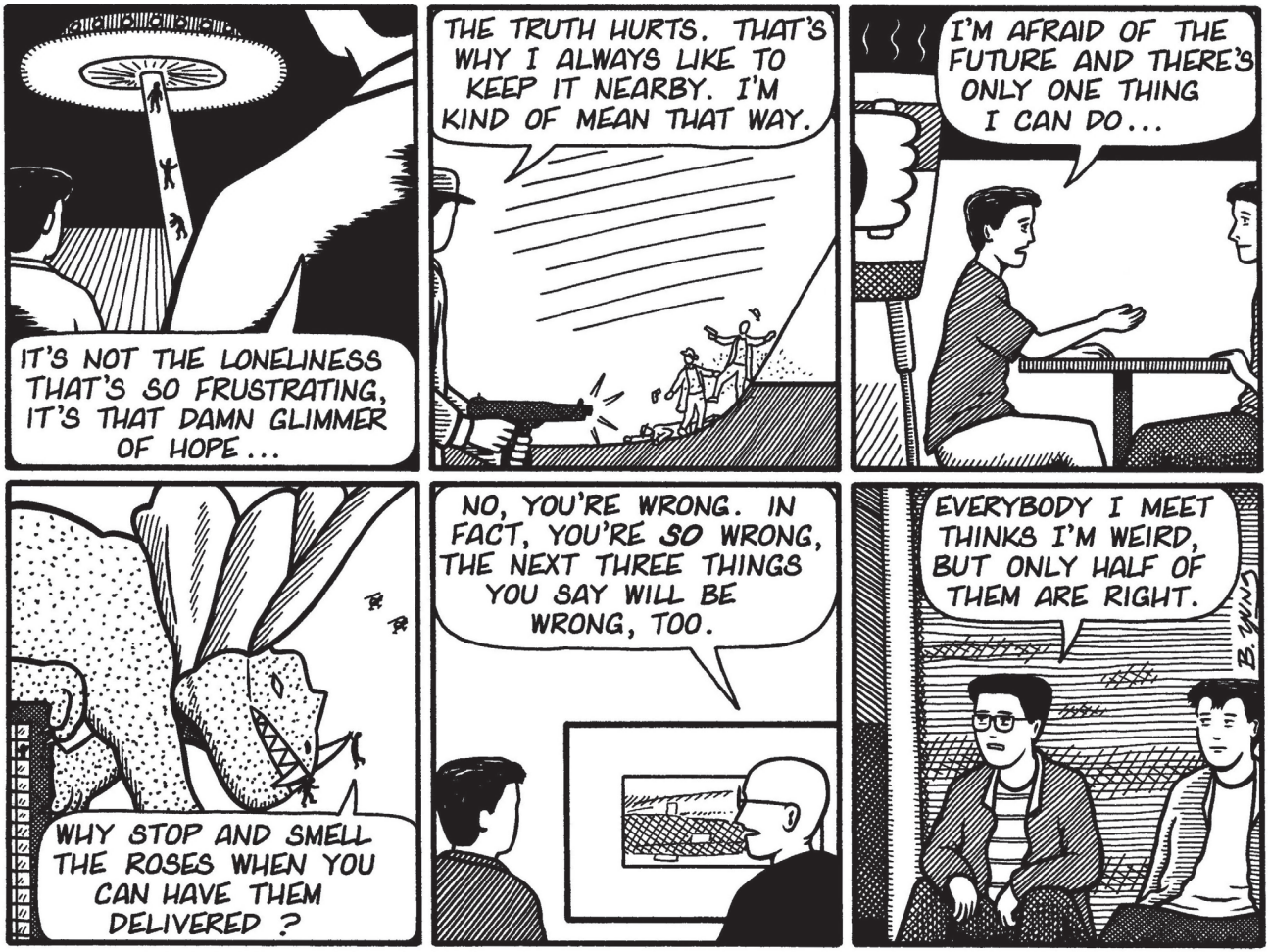


you should probably change it. This is only one reason why I have never tried to work on anything



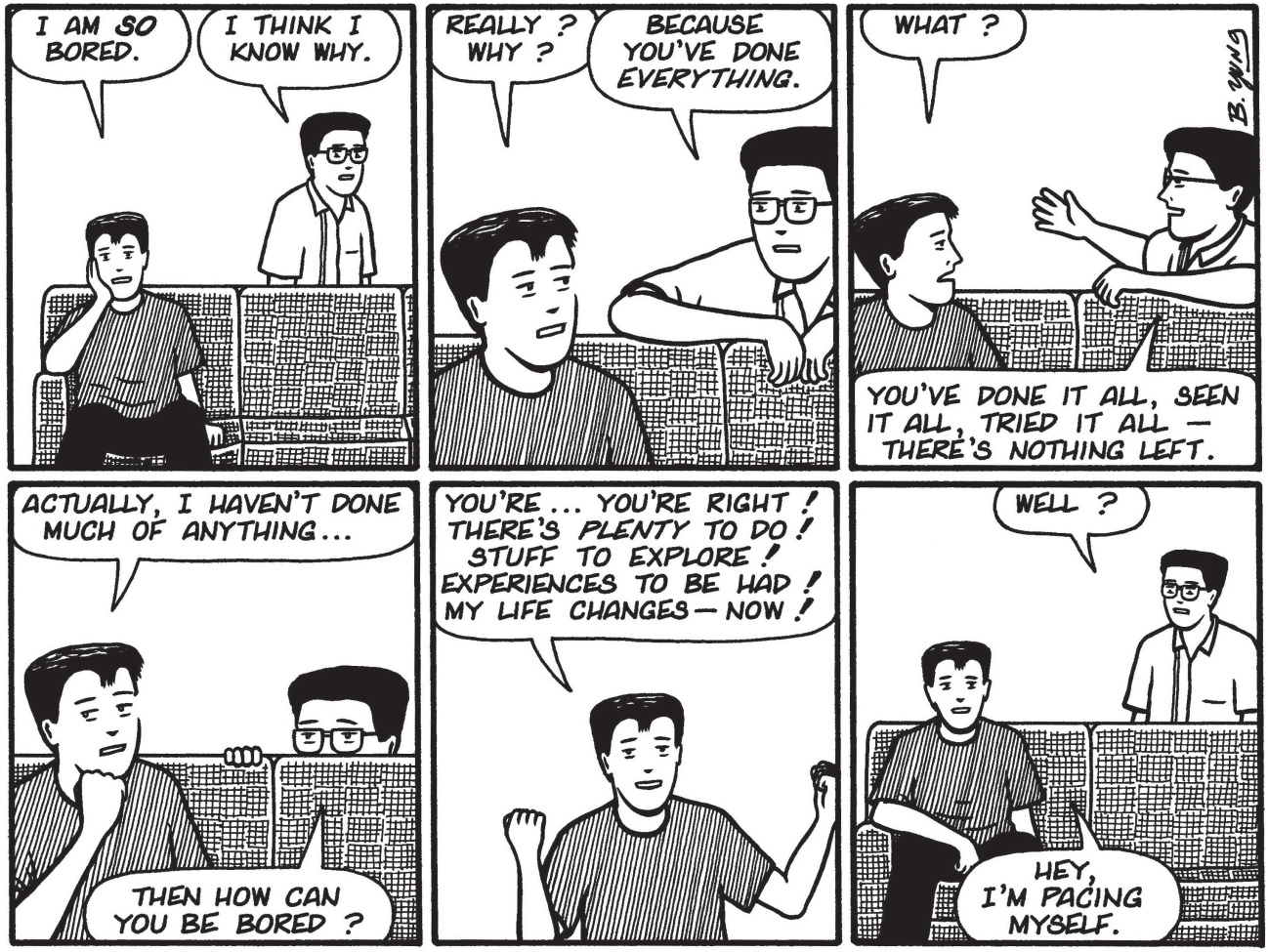
creative in a coffee shop or café. ▪ When I started, I didn't have internet or a computer and

NON-SEQUITUR THEATRE #12

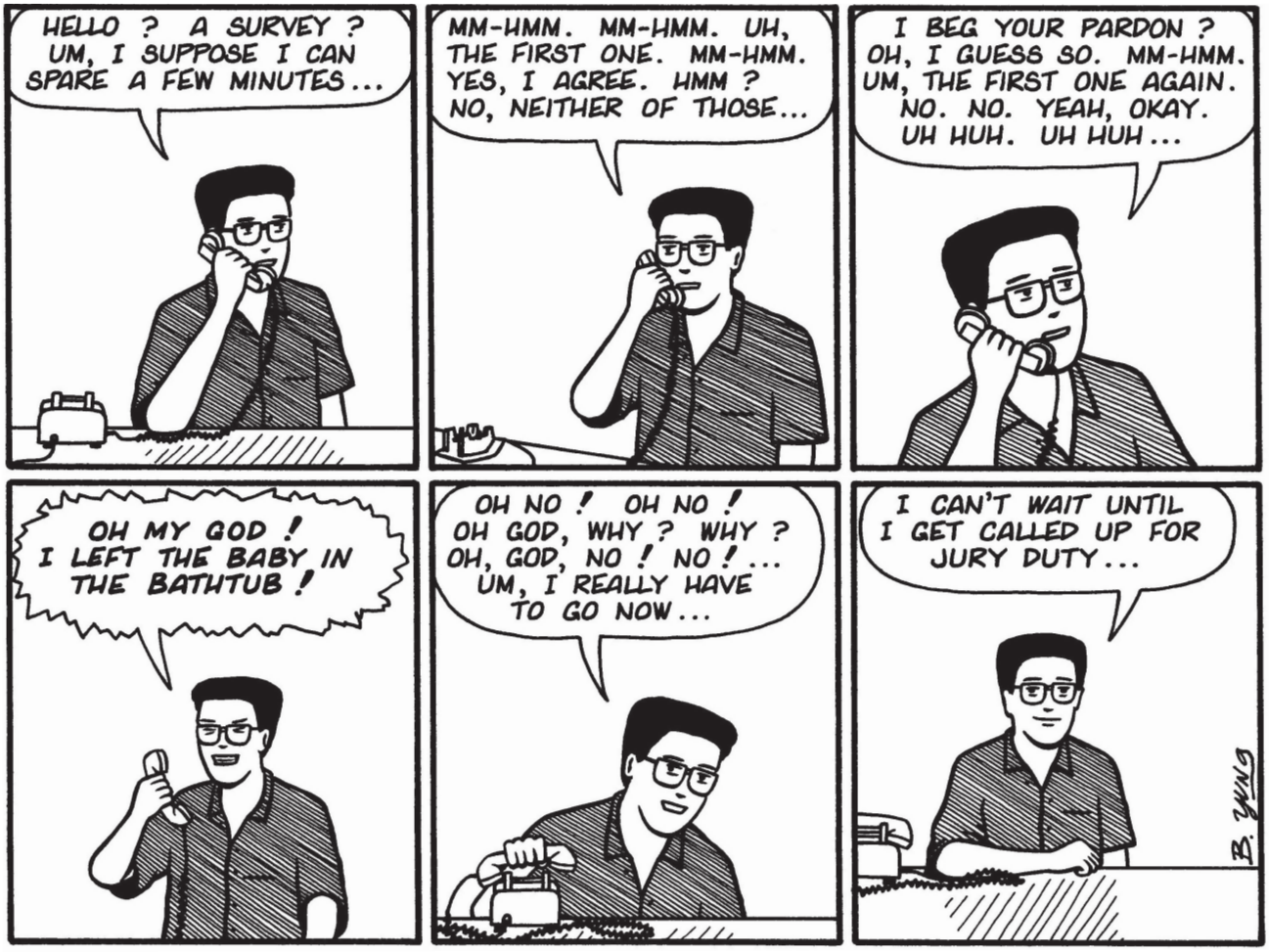


Flip this one upside down, and you can see James McNeill Whistler's Arrangement in Grey and Black No. 1*, better known as* Whistler's Mother. *Her head is in the monster's head, her feet are in the fingers on the coffee cup. Also, the painting on the wall matches the painting on the wall. I never claimed to not be meta.*

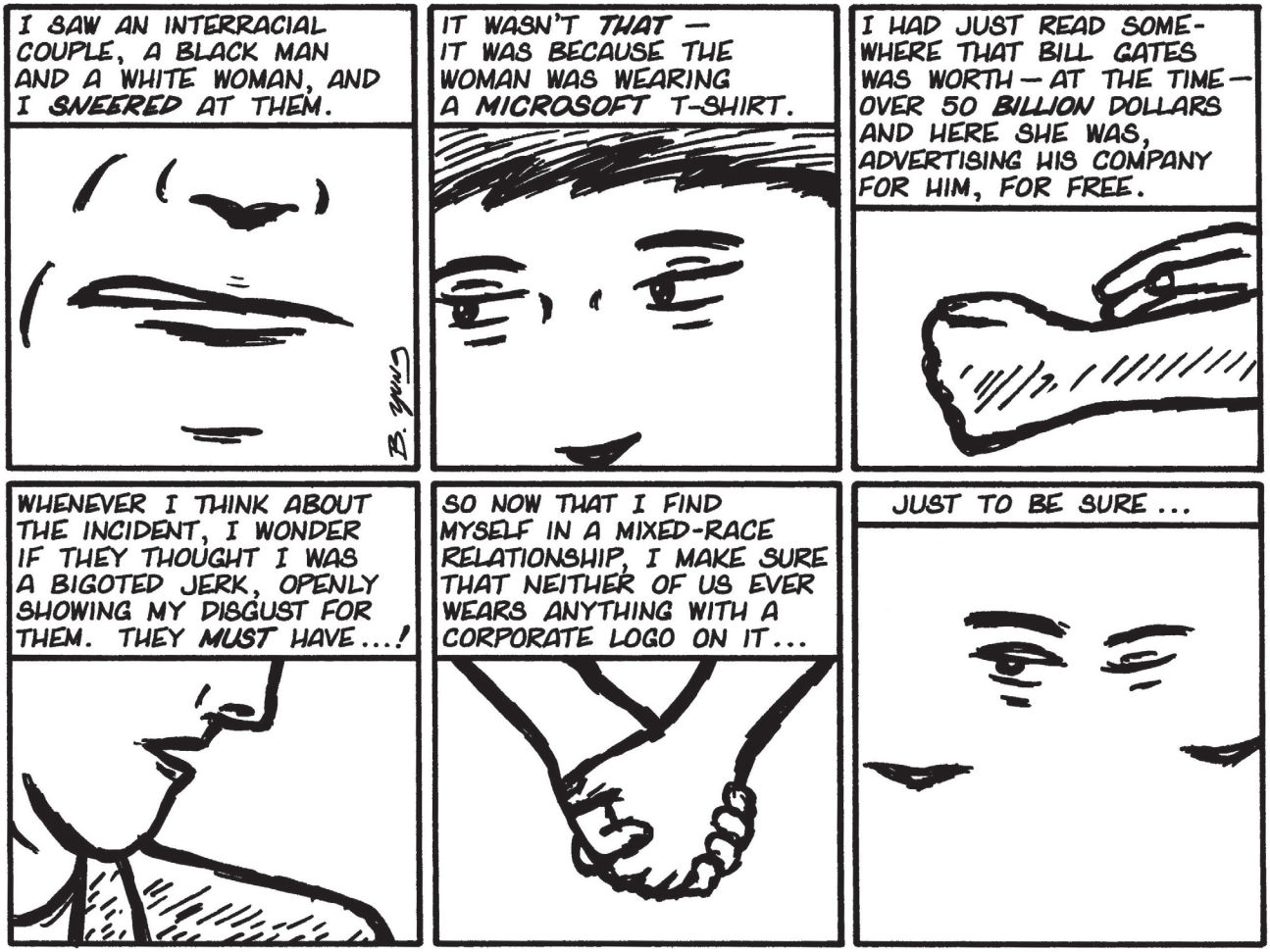
personal webpages weren't really that popular yet. To get my thoughts out there, I had to actually



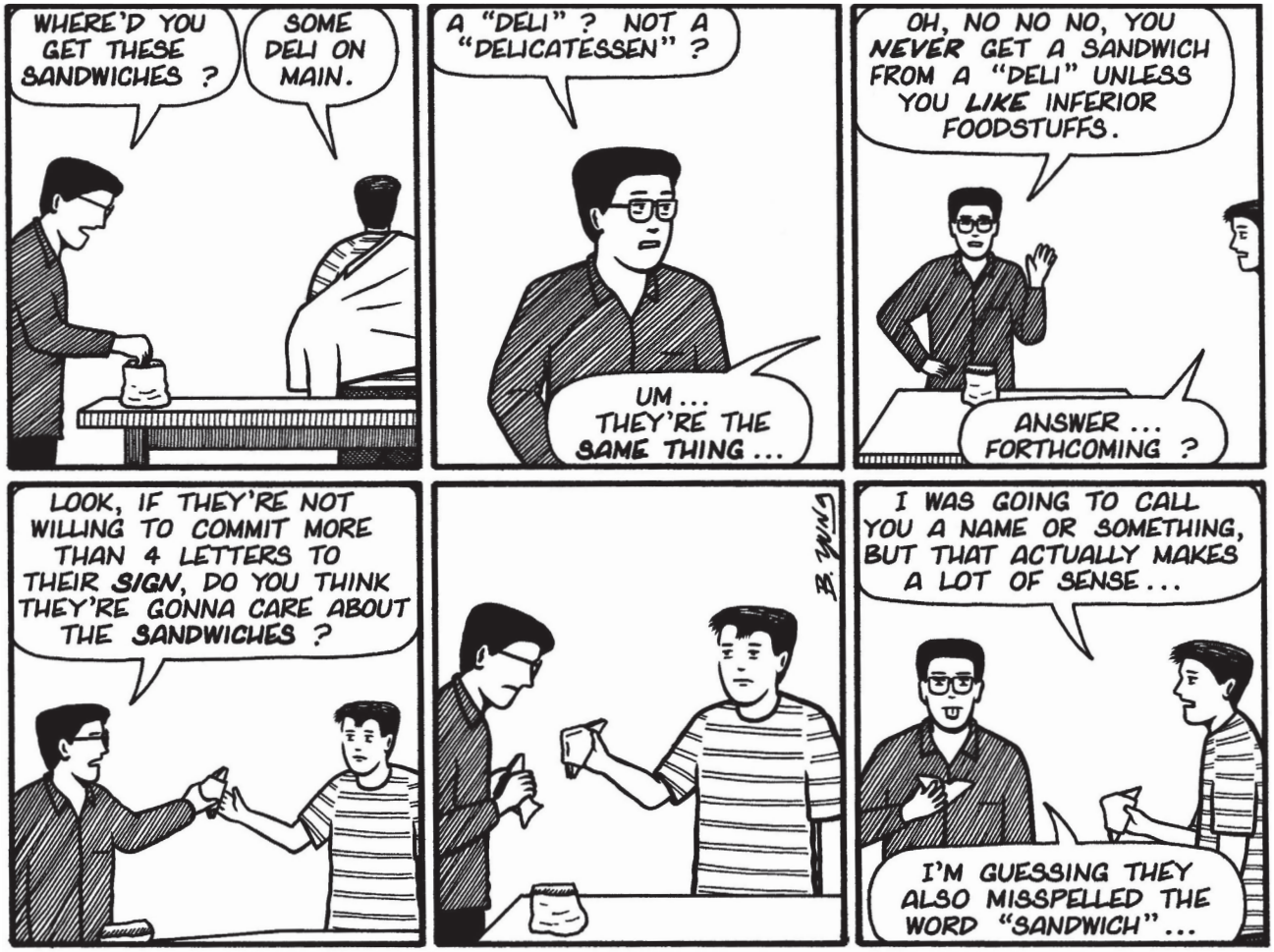
leave the house, even if that was just to the post office, but it was uphill and through the snow



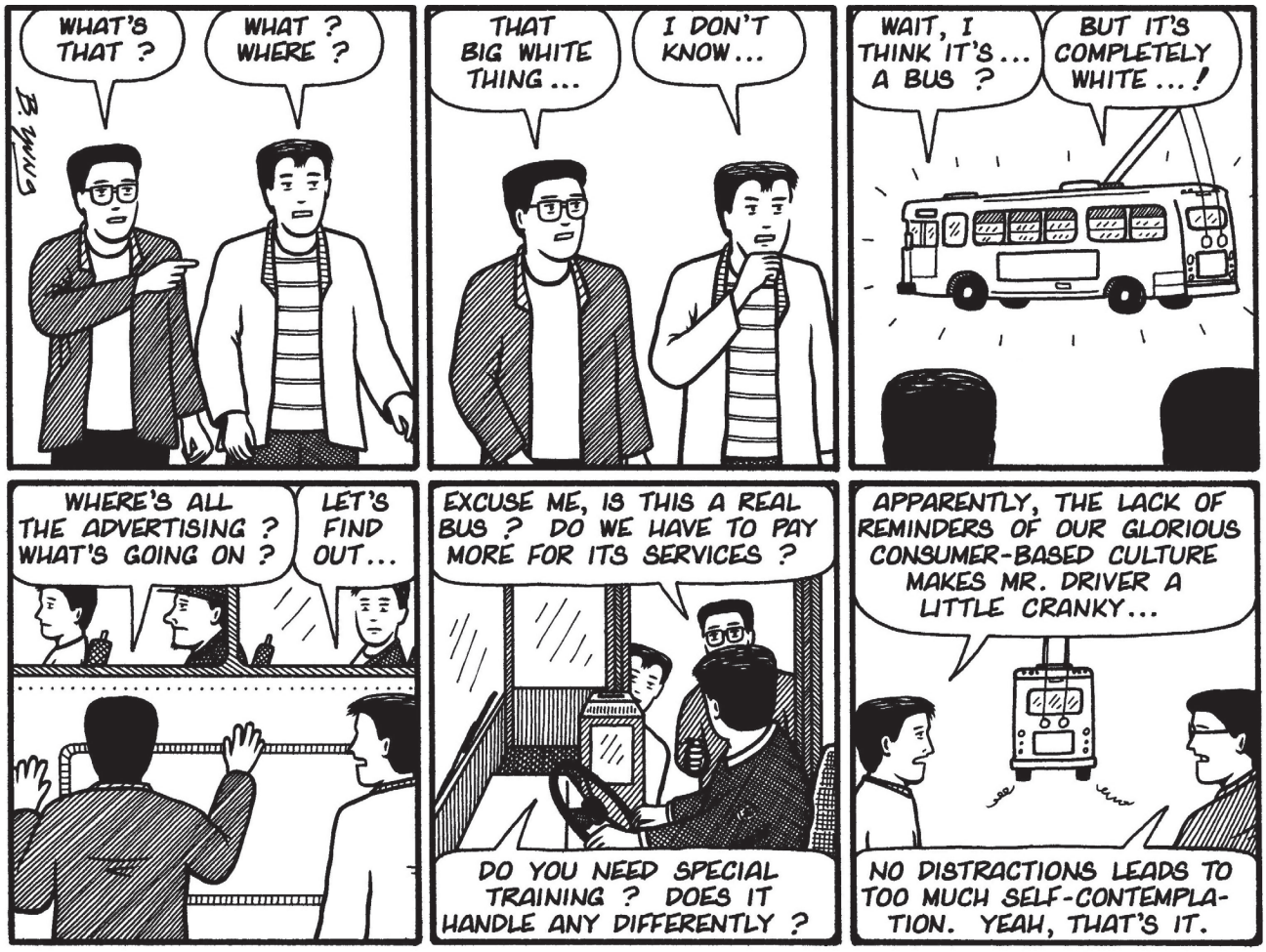
both ways. You'd send out free copies to review zines like *Factsheet 5* or *Broken Pencil*, then wait



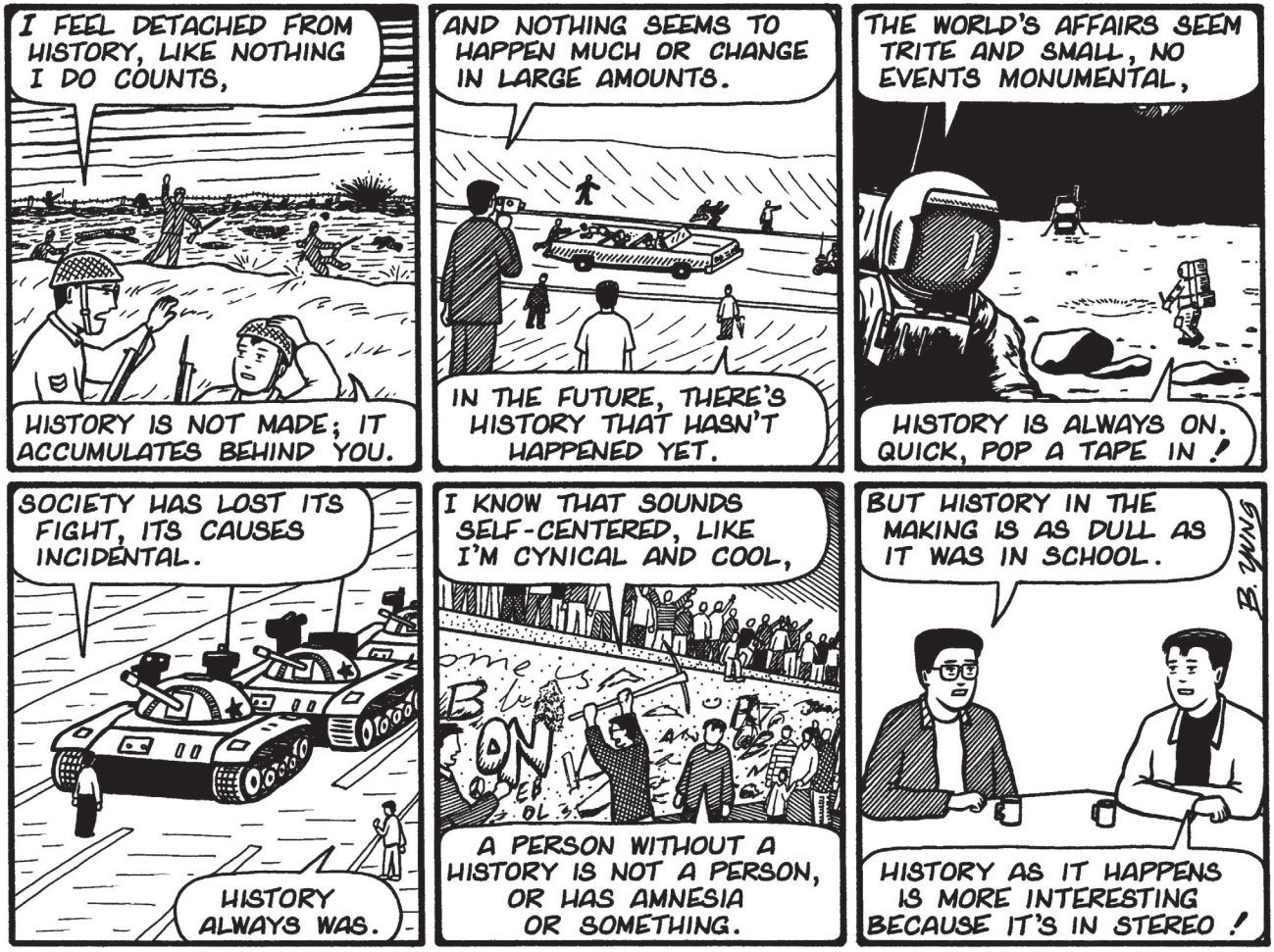
a couple of months until they published a review with your address so the orders could start



coming in. Meanwhile, you could take copies around to small stores in town that you knew were

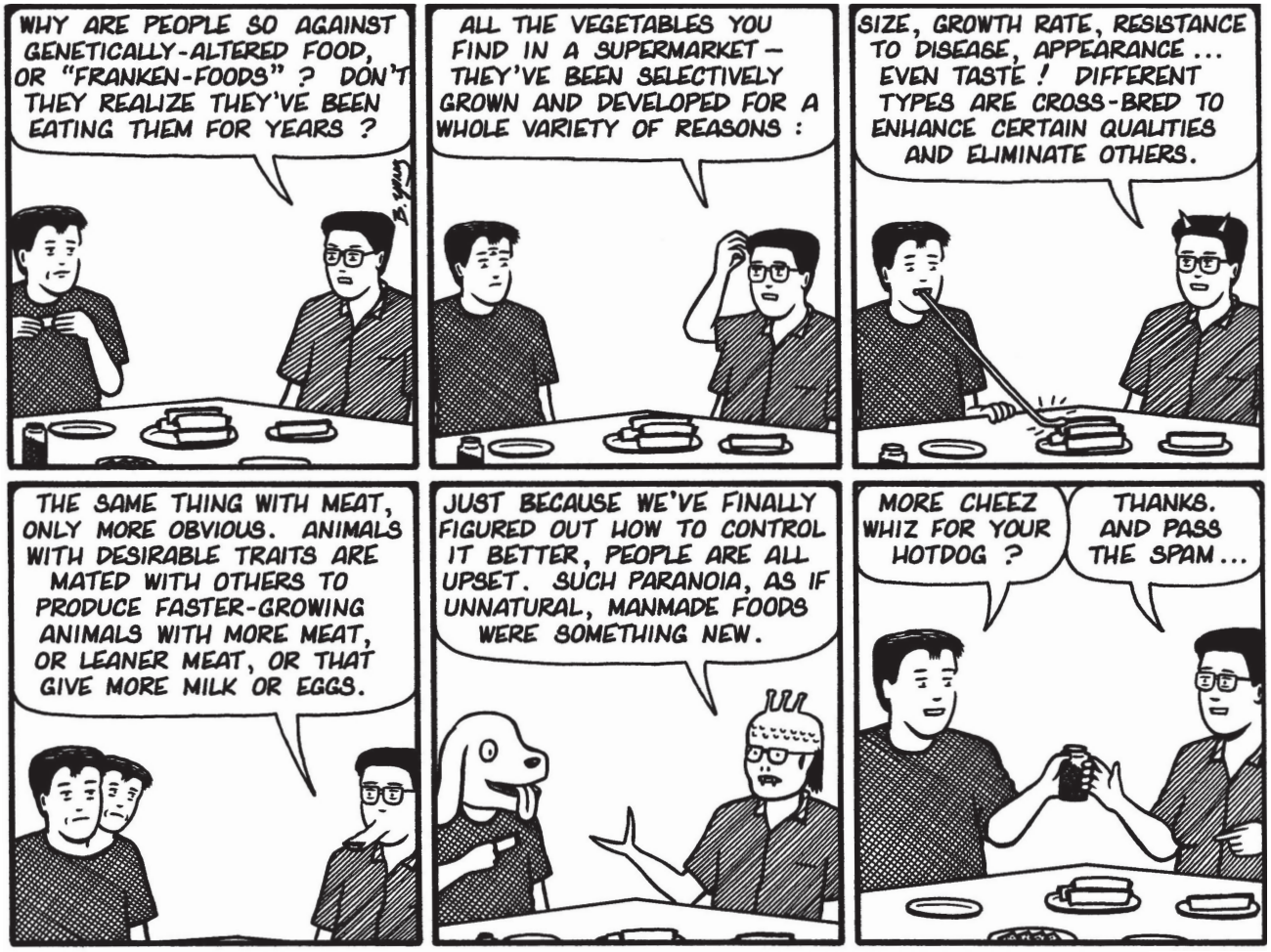


friendly and open to consignments to sell them that way. Then, a few times a year, somebody

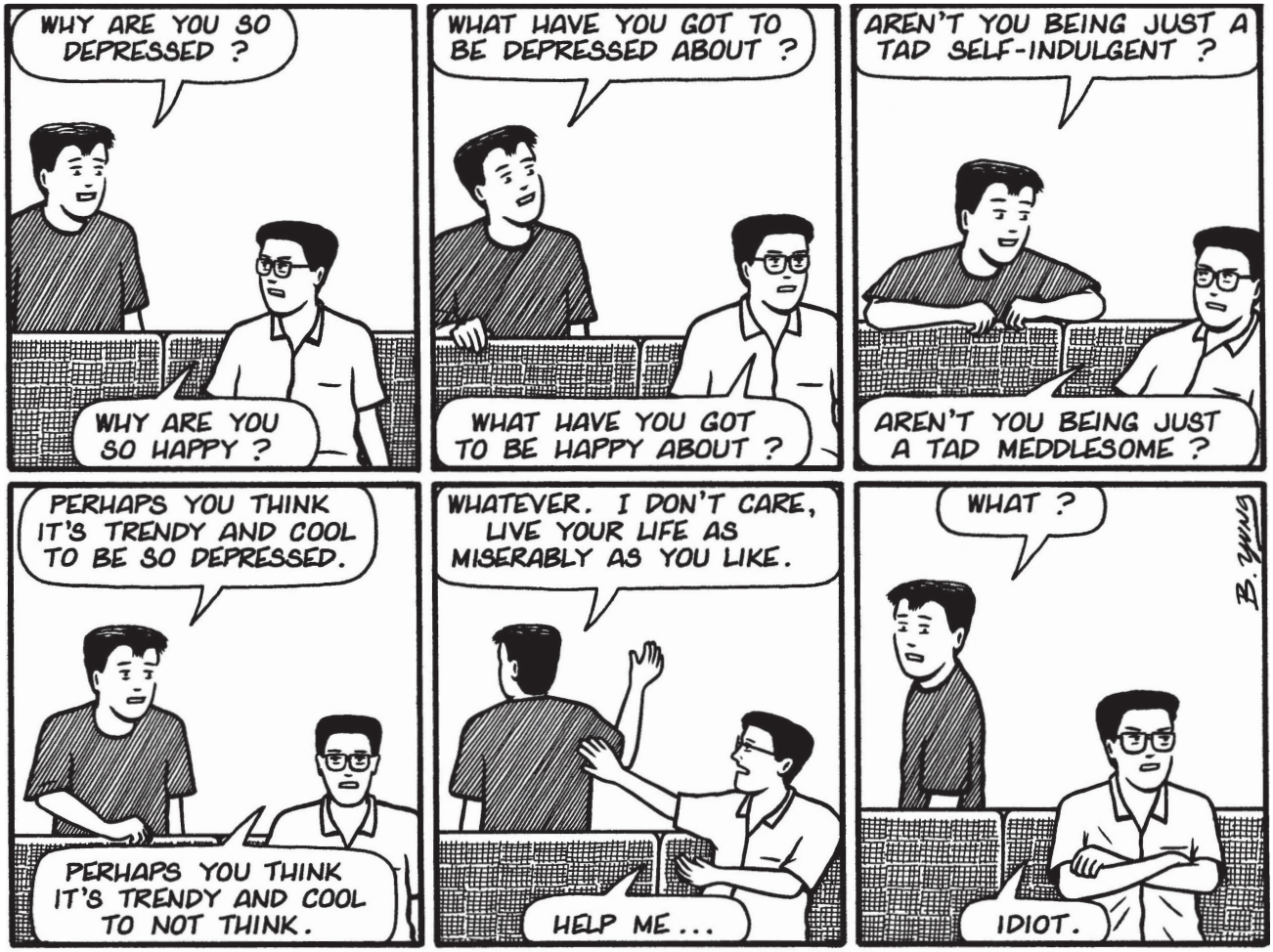


Somebody once told me that I should redraw the strip for each individual publication to increase the appeal to newspapers. That way, they would get an original artwork unique to them. Not calling him a complete idiot is probably my most tempered reply ever.

would put on a convention where you could rent a table and sell directly to your adoring public.

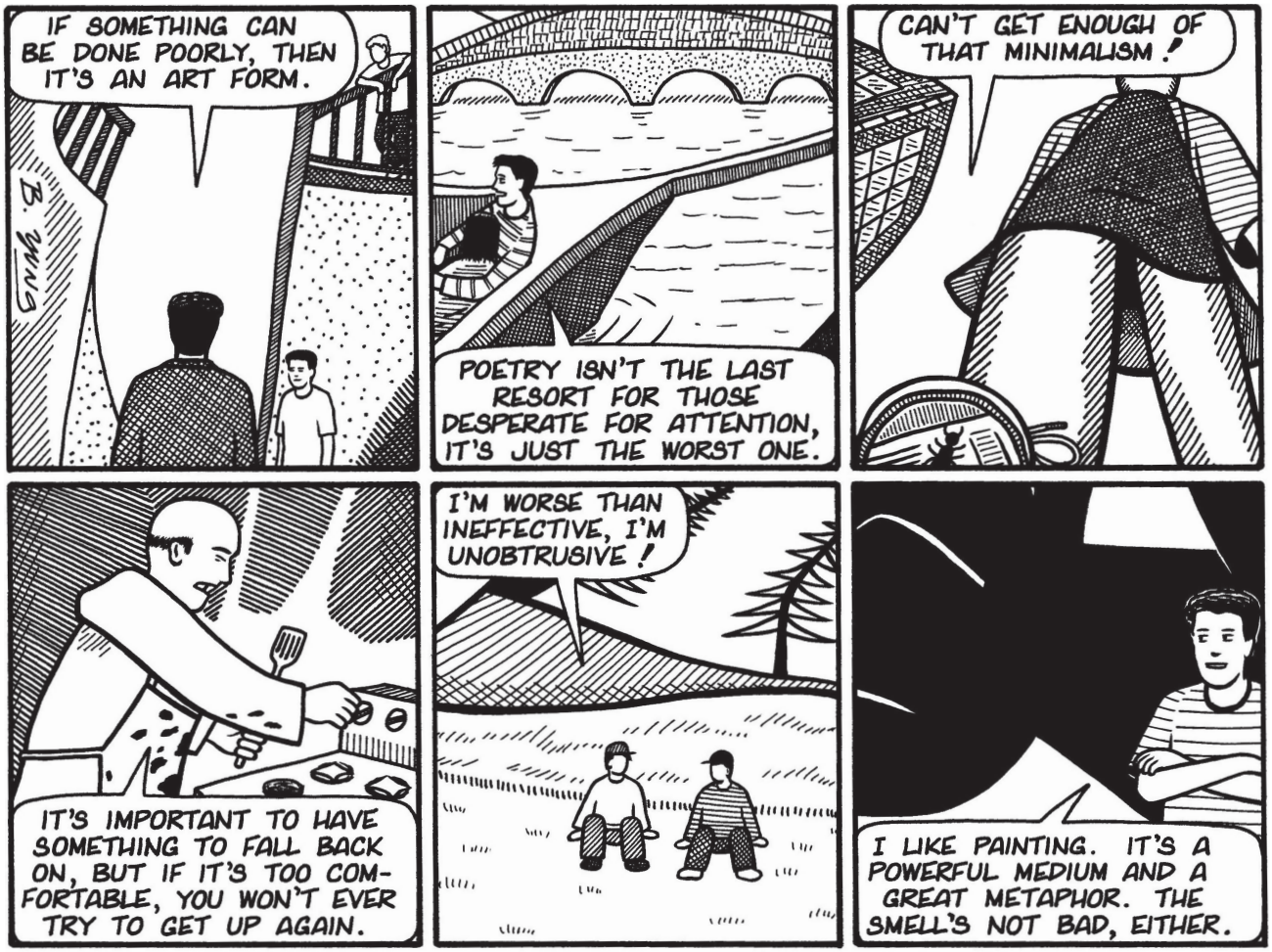


Those were fun, busy, and terrifying because people are cool, weird, and scary. Still, highly



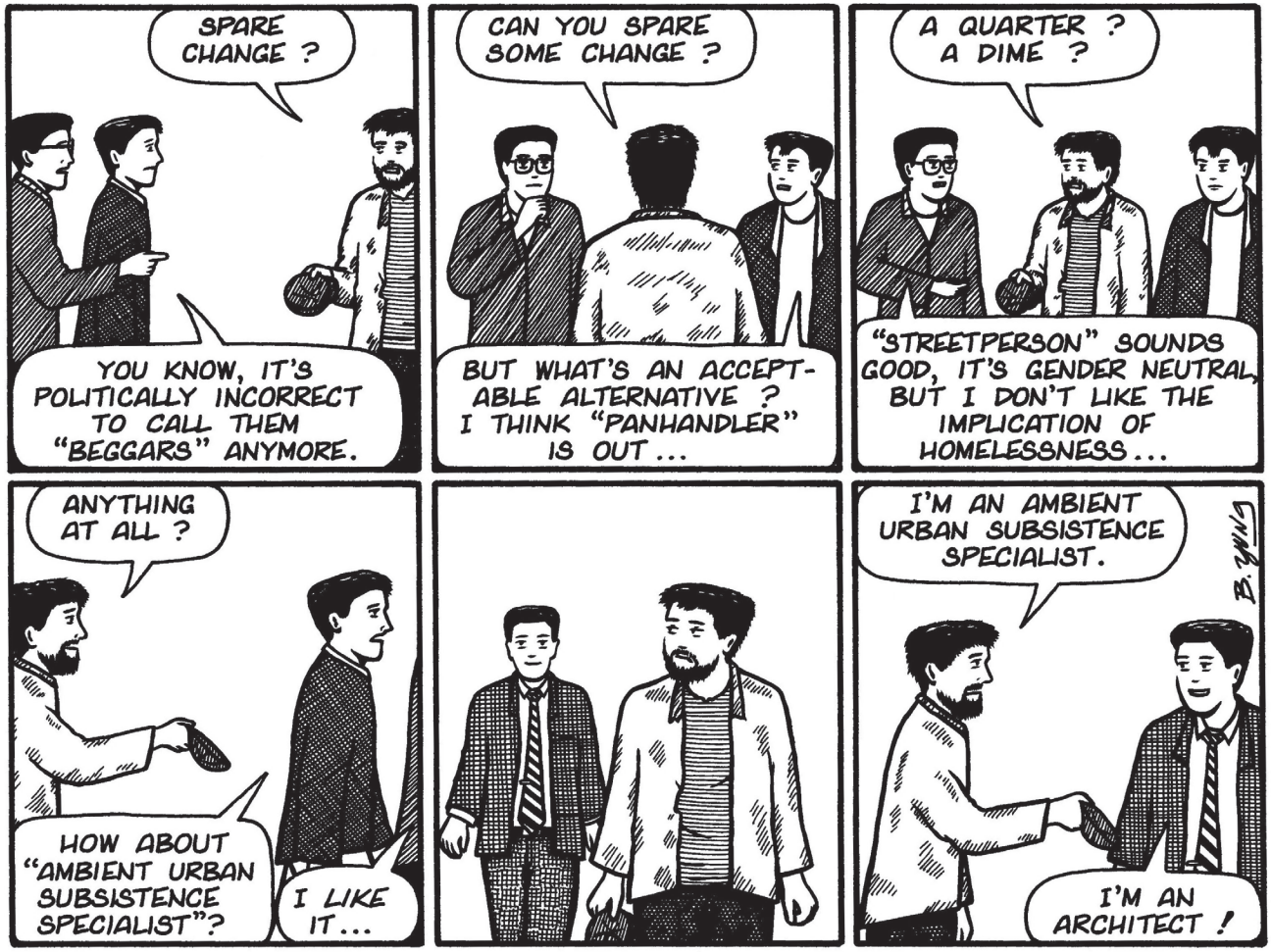
recommended — you should totally go, there's probably at least one in your town, or nearby. ▪ I

NON-SEQUITUR THEATRE #13

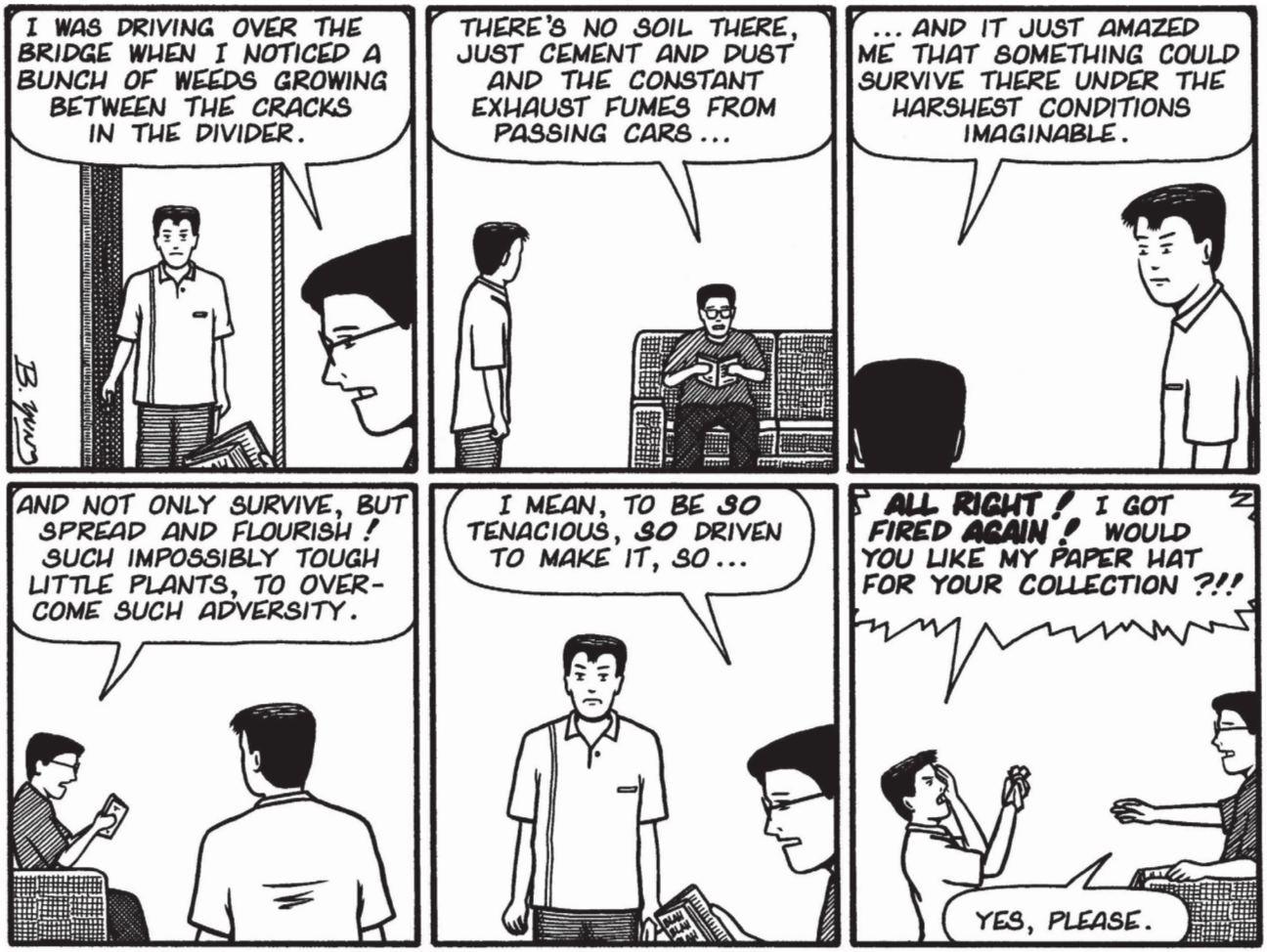


Turn this one on its left side and you might be able to pick out Henri Matisse's Blue Nude III.

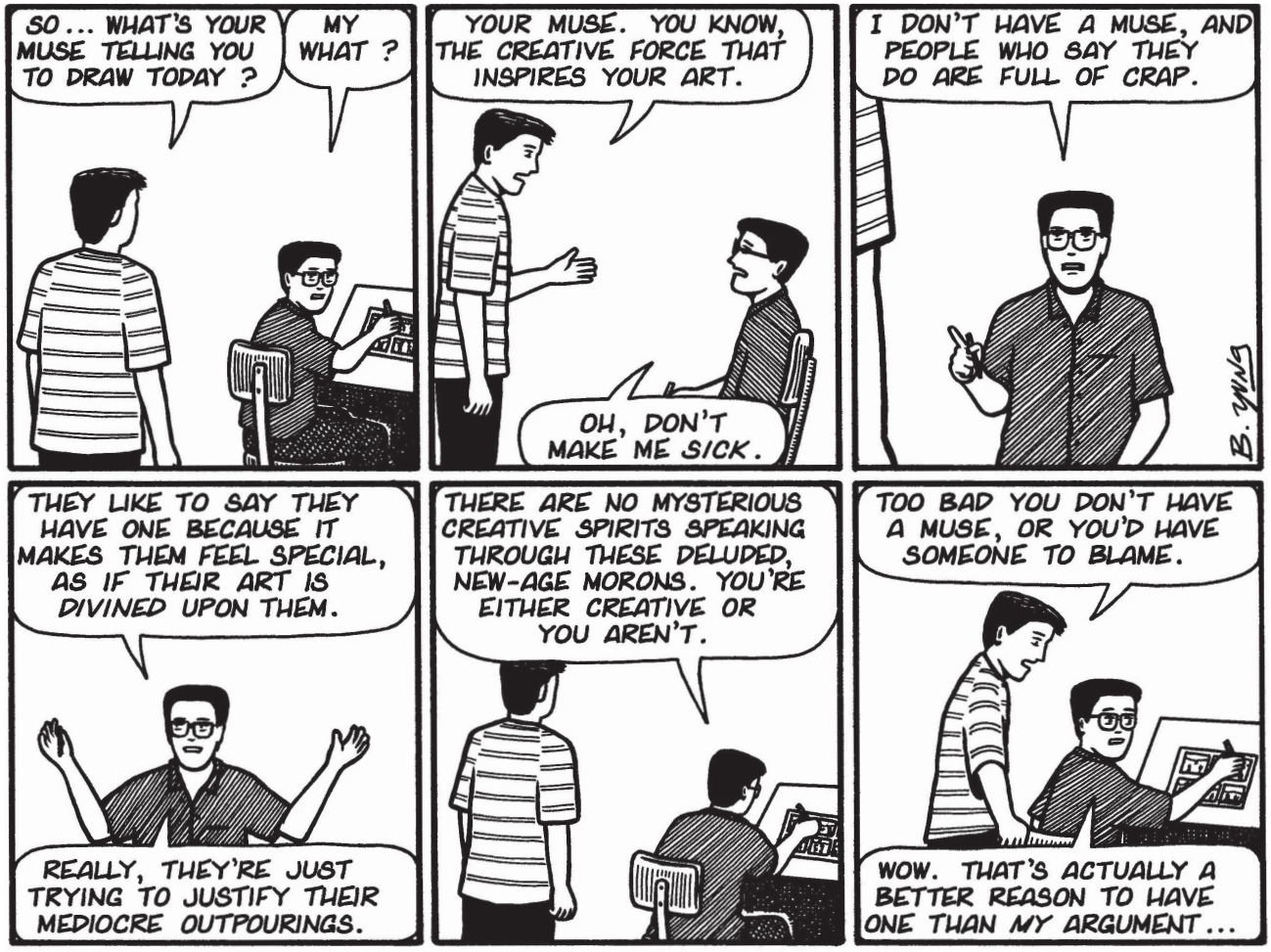
think other people thought the strip would go a lot farther than it did. Maybe it was insecurity,



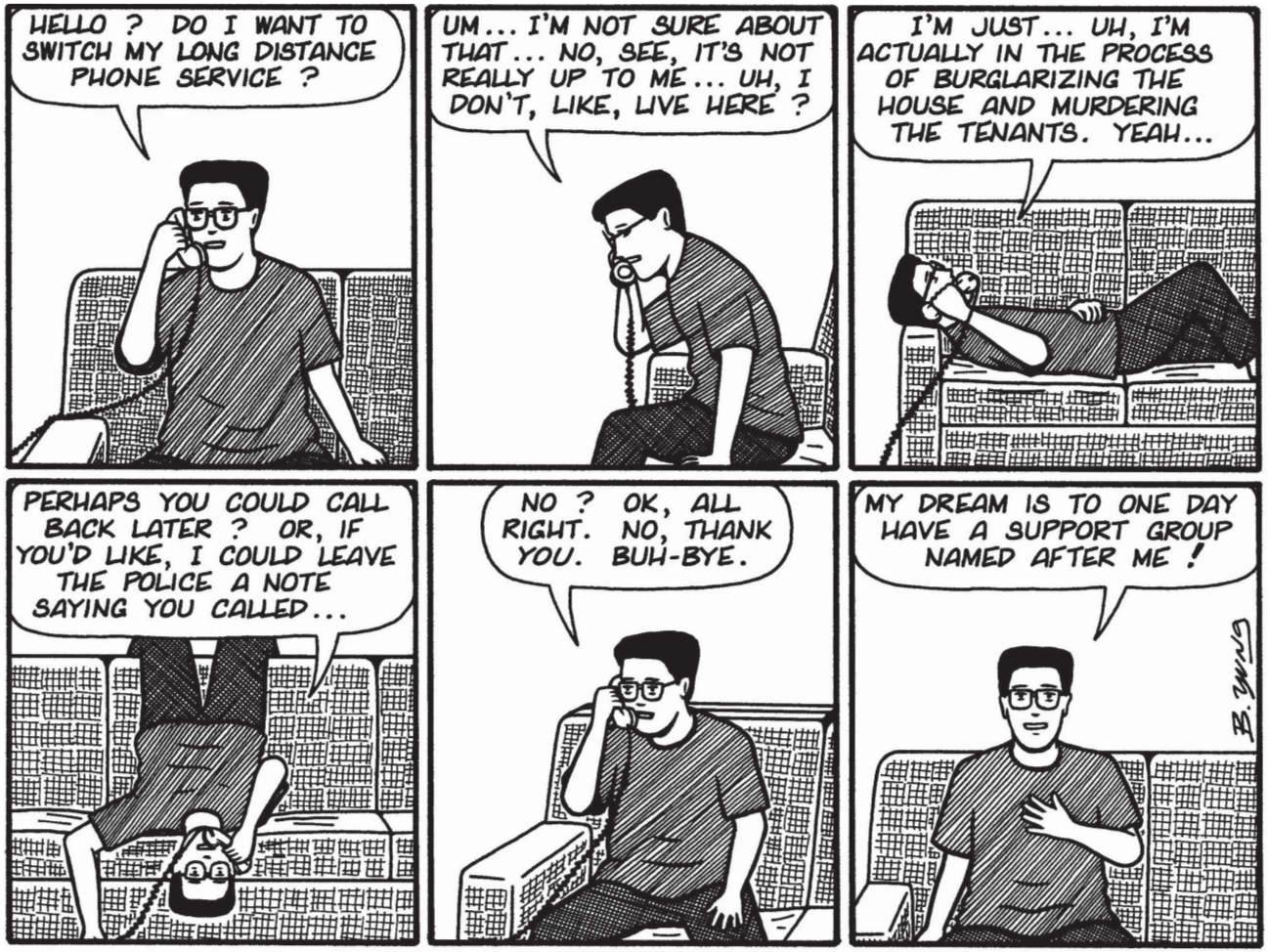
maybe it was a self-fulfilling prophecy, but I felt it had a limited shelf life and a narrow audience



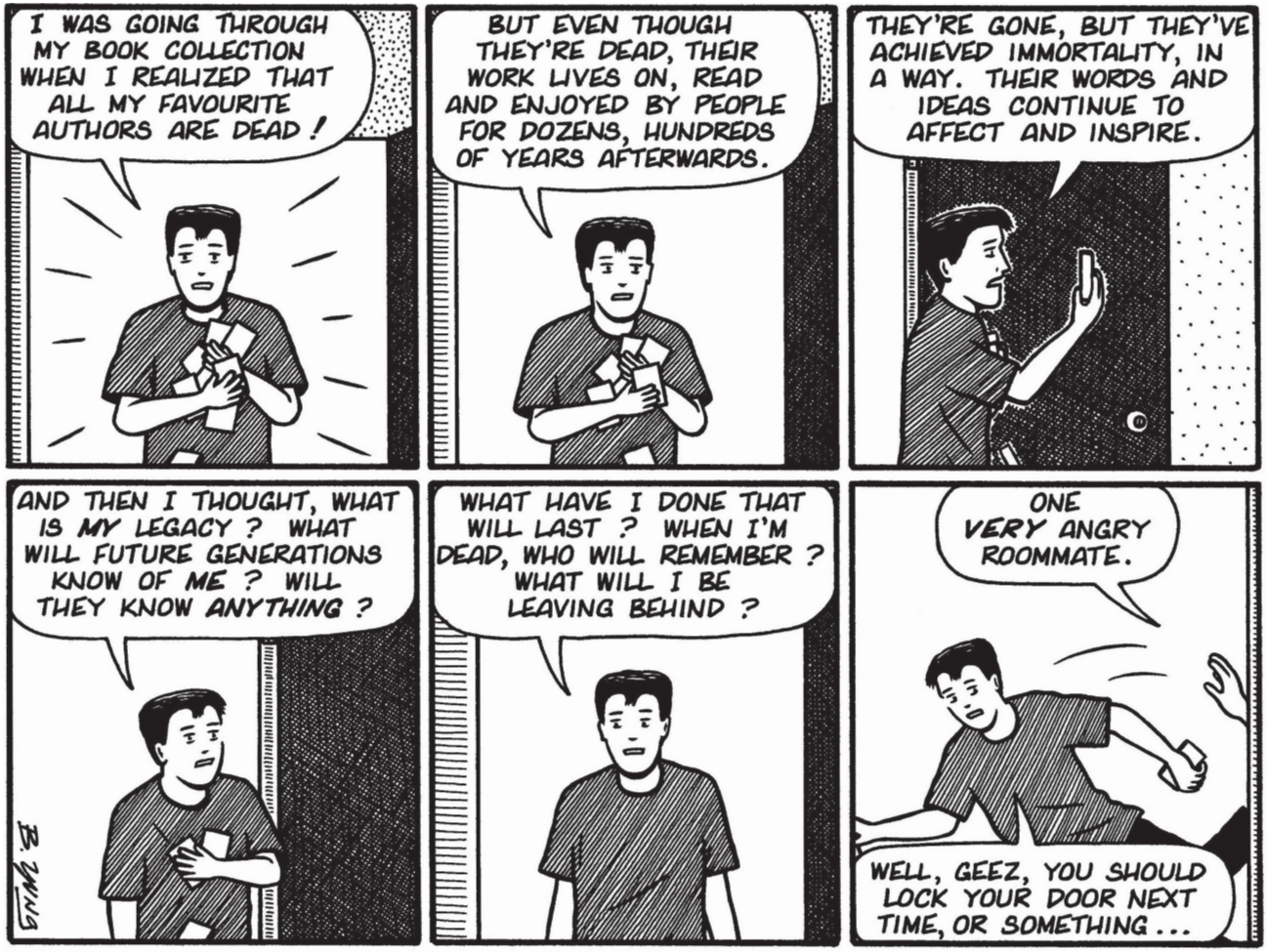
range. I didn't know how to mass market it, not that I really wanted to, so it was kind of doomed



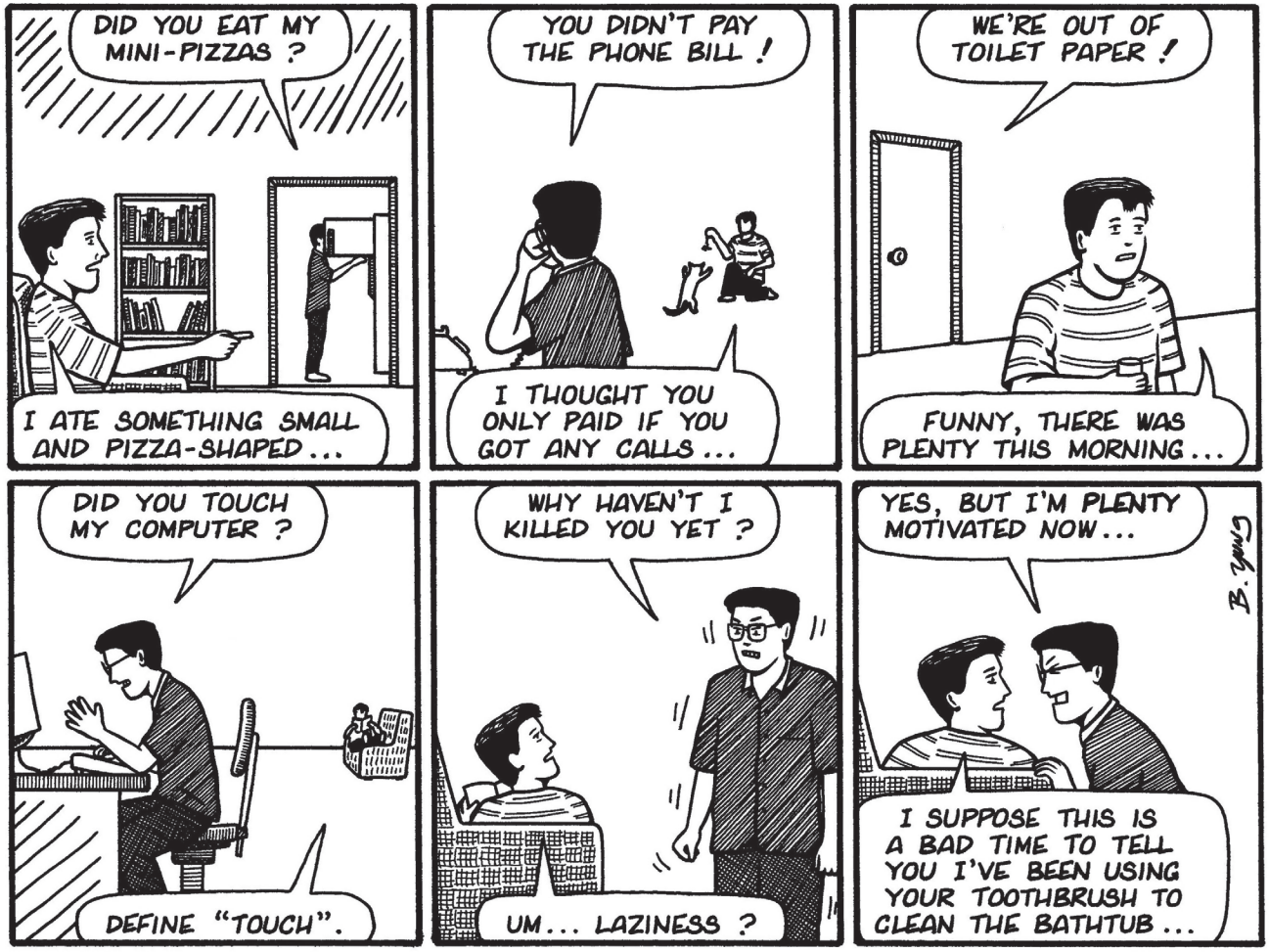
from its inception. Snarky, unlikeable characters who don't even have names don't really endear



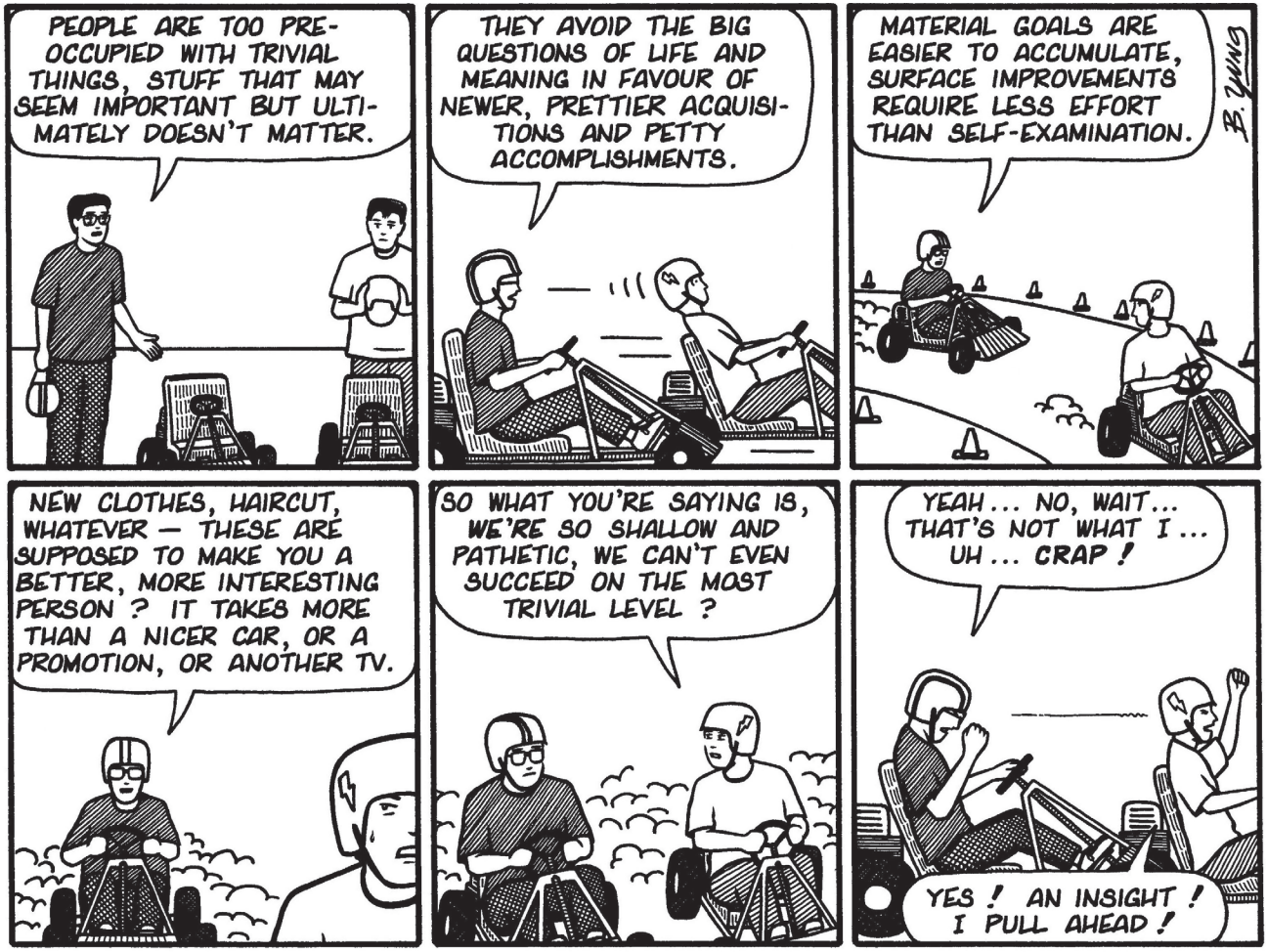
their way into anybody's heart. I look back on the strip fondly not because of the characters, but



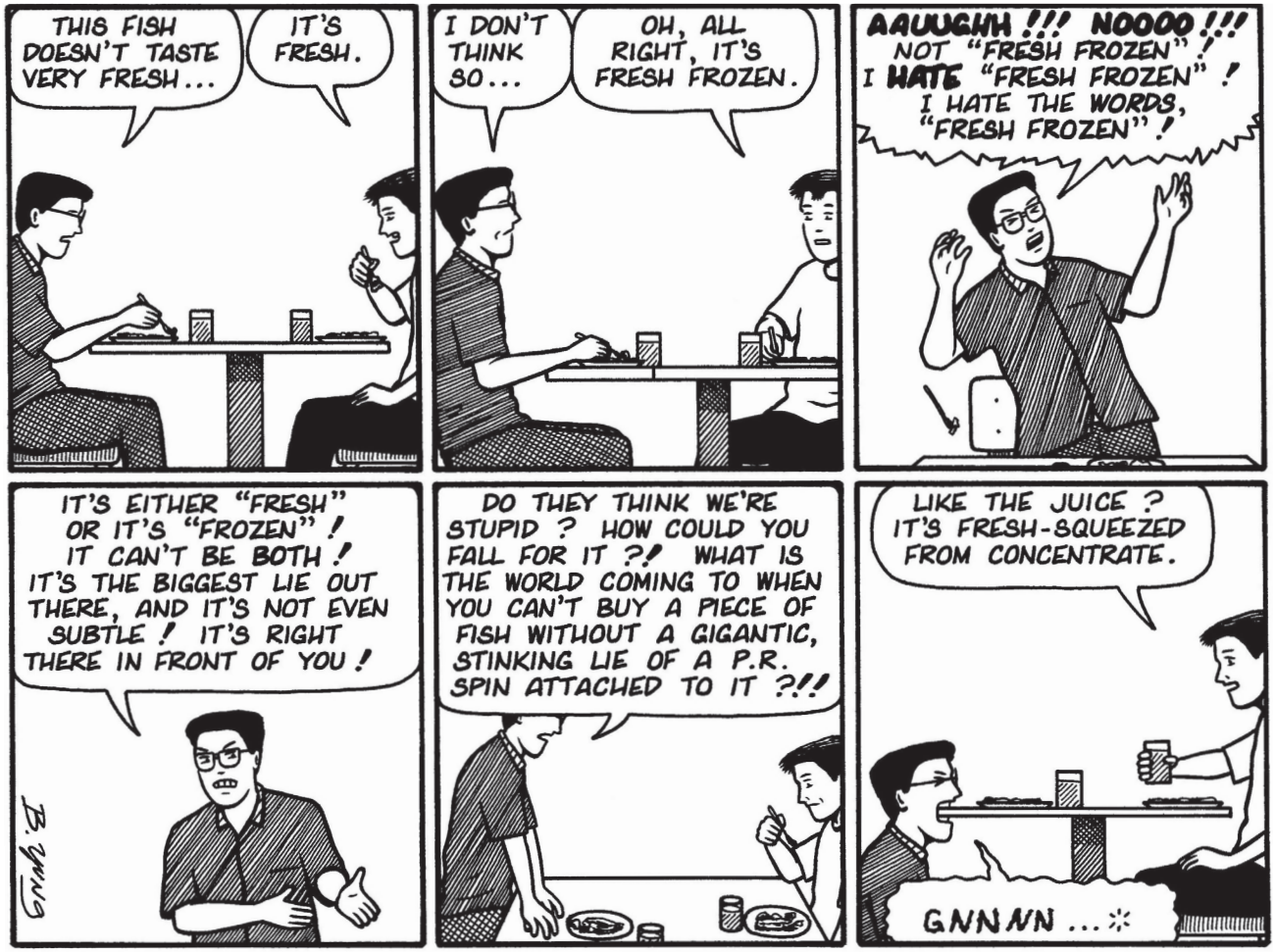
because it was an exciting time in my life. After years of boring academic and technical pursuits,



here I was doing something creative, something unexpected of me. I thought sometimes that I

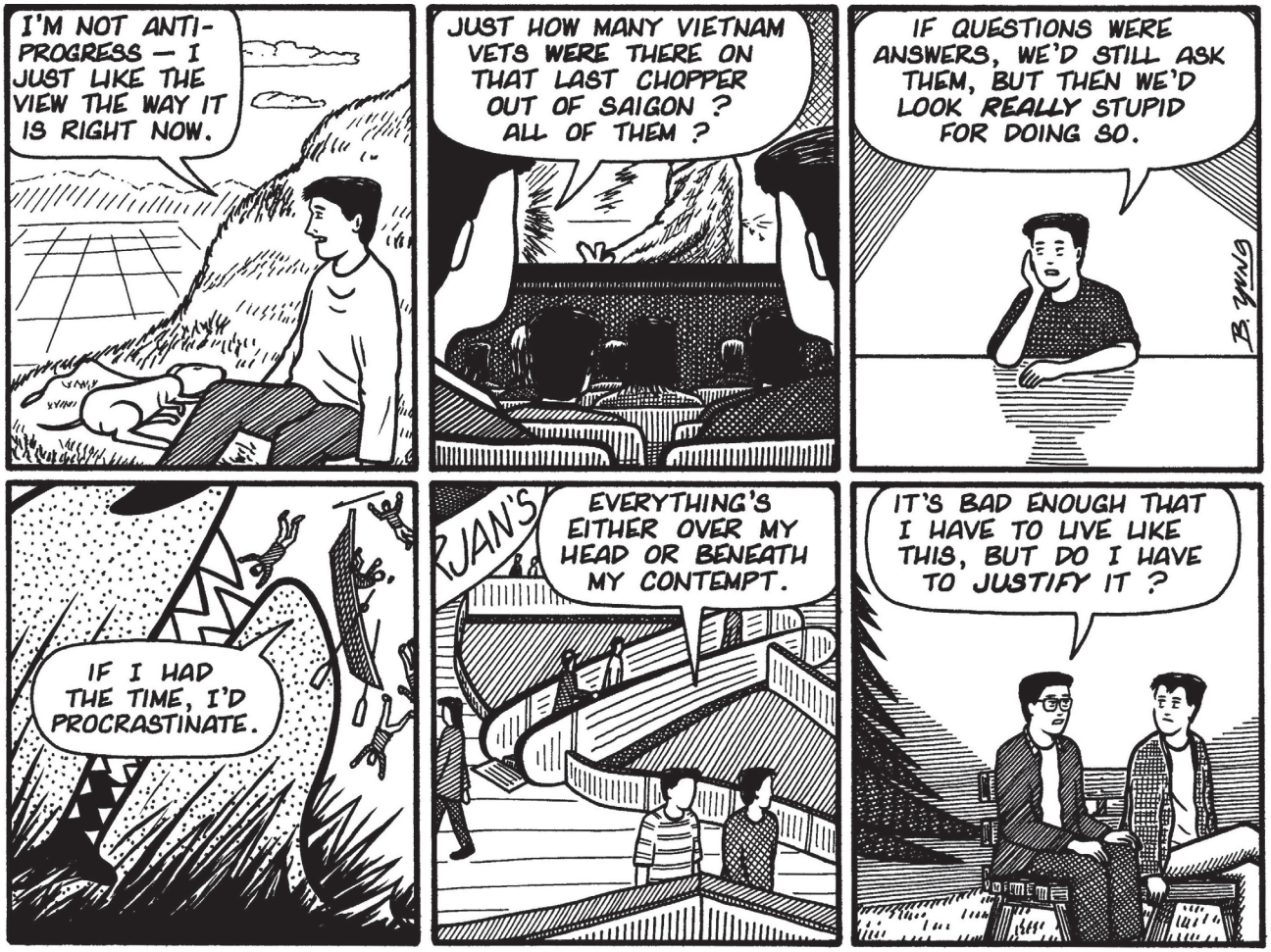


might be a cartoonist's cartoonist, drawing a strip that only other comic strip artists would like, as



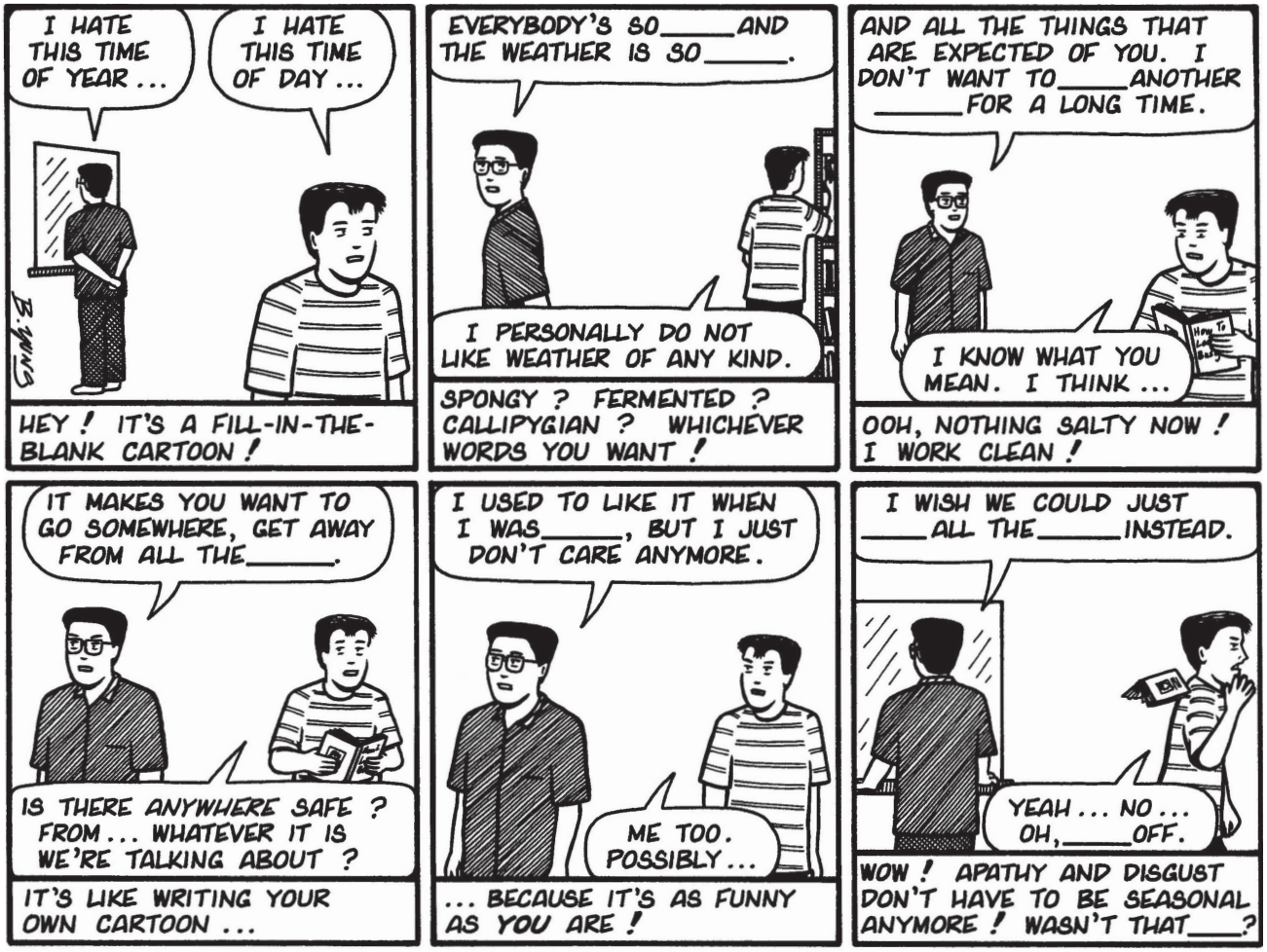
it somehow escaped my attention that I had fans for a number of years. Perhaps because they

NON-SEQUITUR THEATRE #14

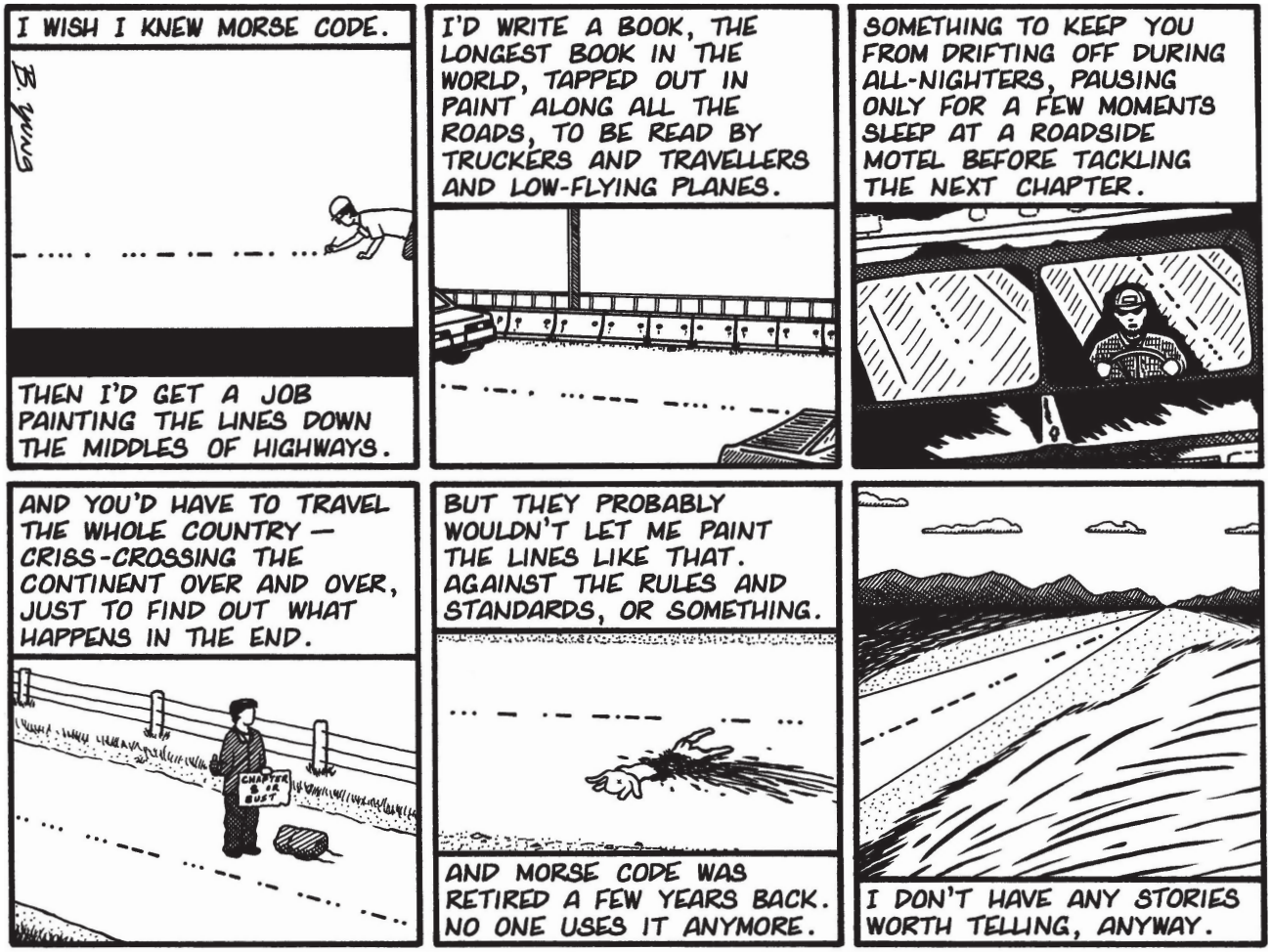


You know those mudflaps you see on trucks with a silver naked lady reclining back on one arm? When I was a little kid and sex was some baffling, forbidden subject that adults talked about behind closed doors and I wasn't privy to, I thought those were really neat. When I was a little kid.

were like me, lazy slackers who couldn't be bothered to write a letter to make their appreciation

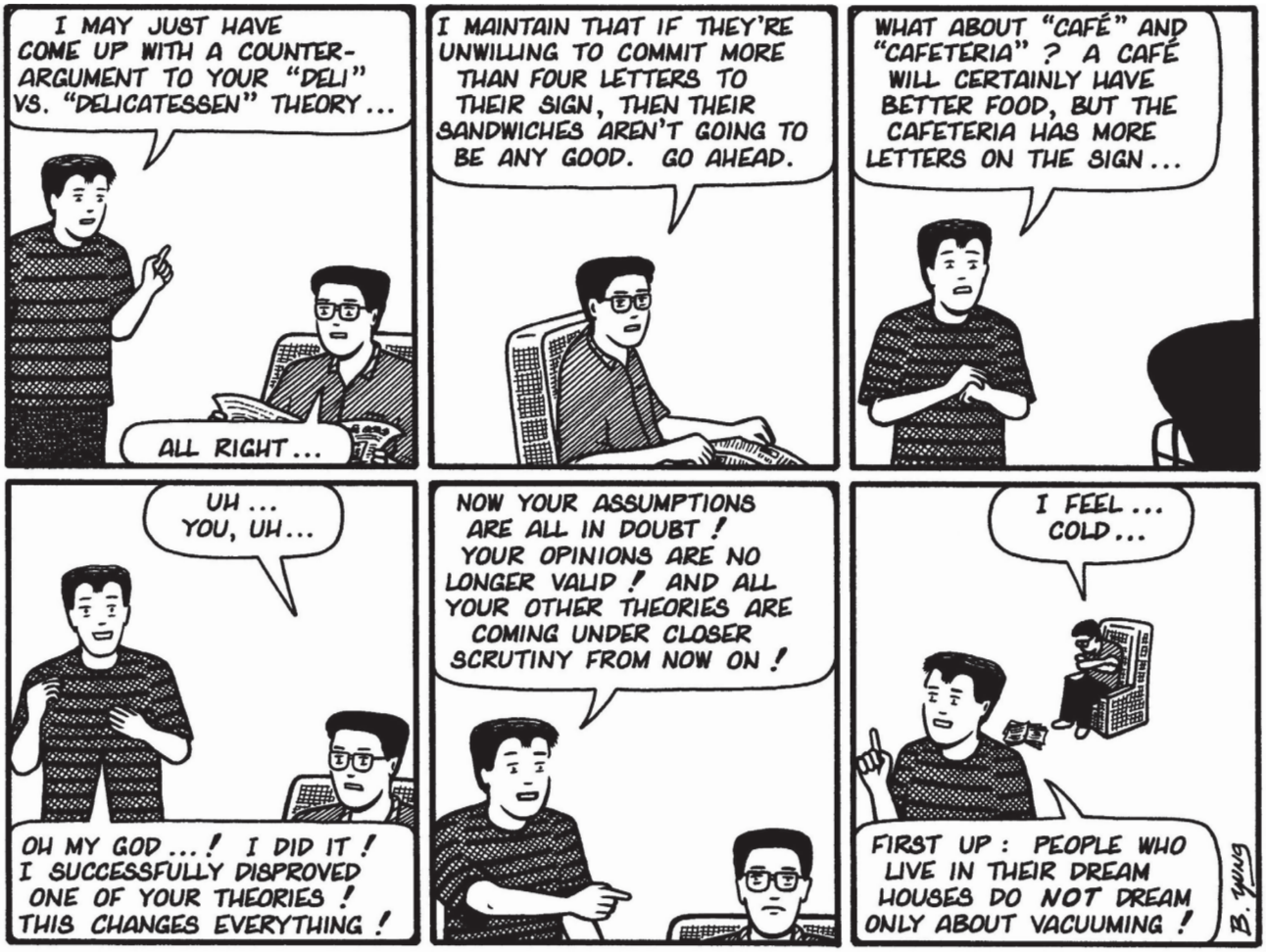


known. And if they did, I probably responded with something sarcastic and distancing, because

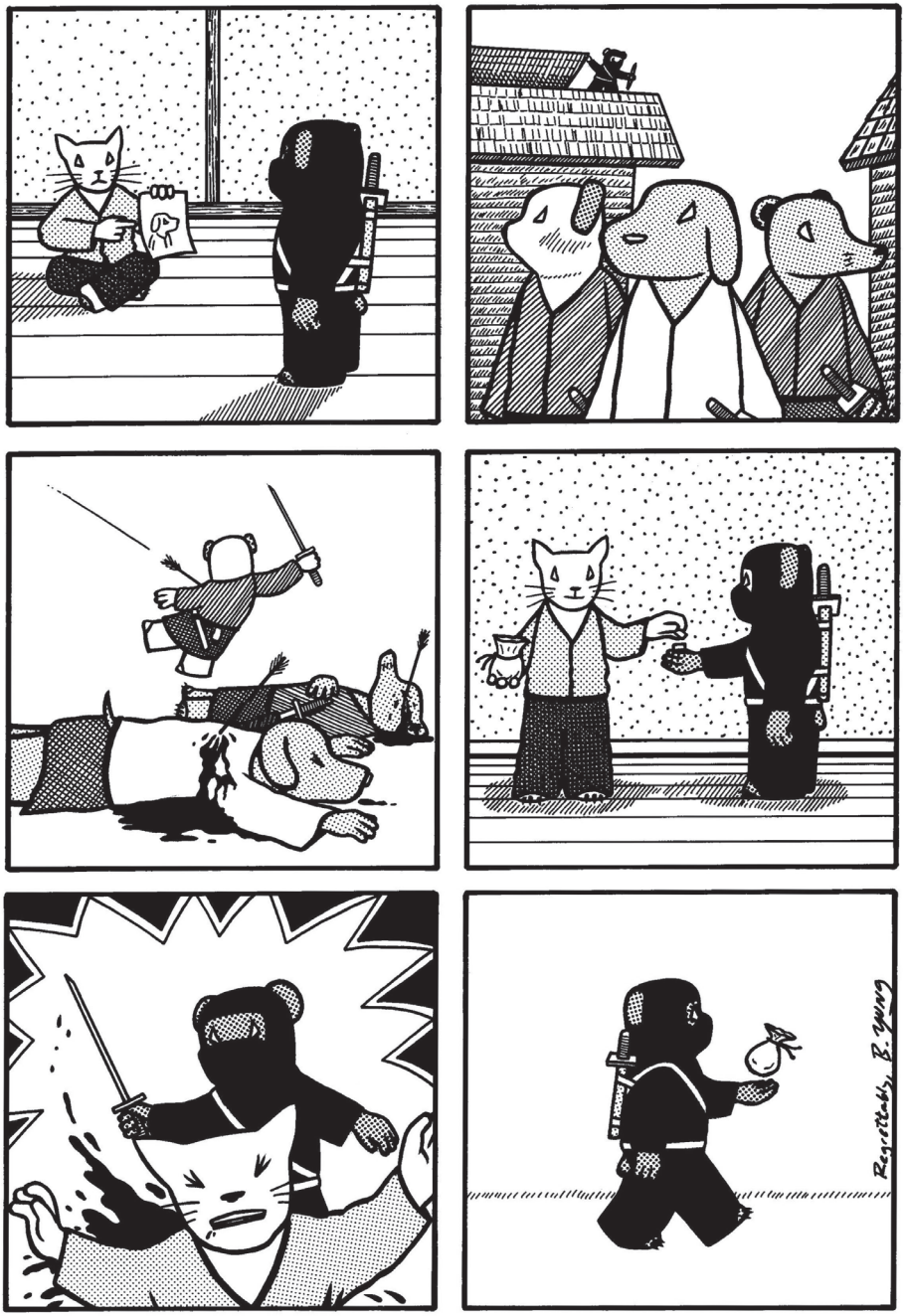


The Morse code translates into the kid's poem that gave the strip its name: 'The stars are so big, / The earth is so small, / Stay as you are.'

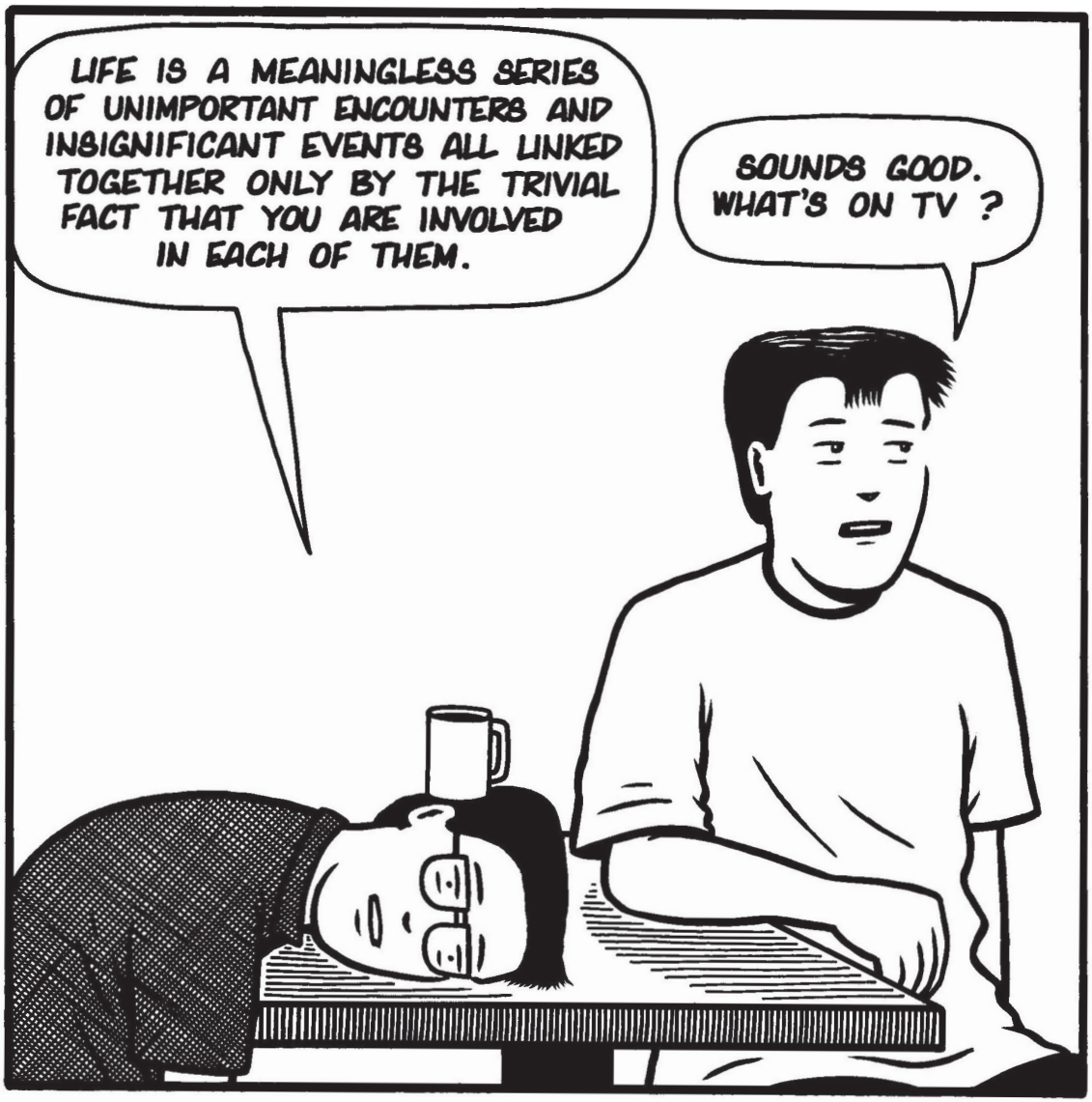
that's how I was. I hung out with other local cartoonists, with what felt like their begrudging

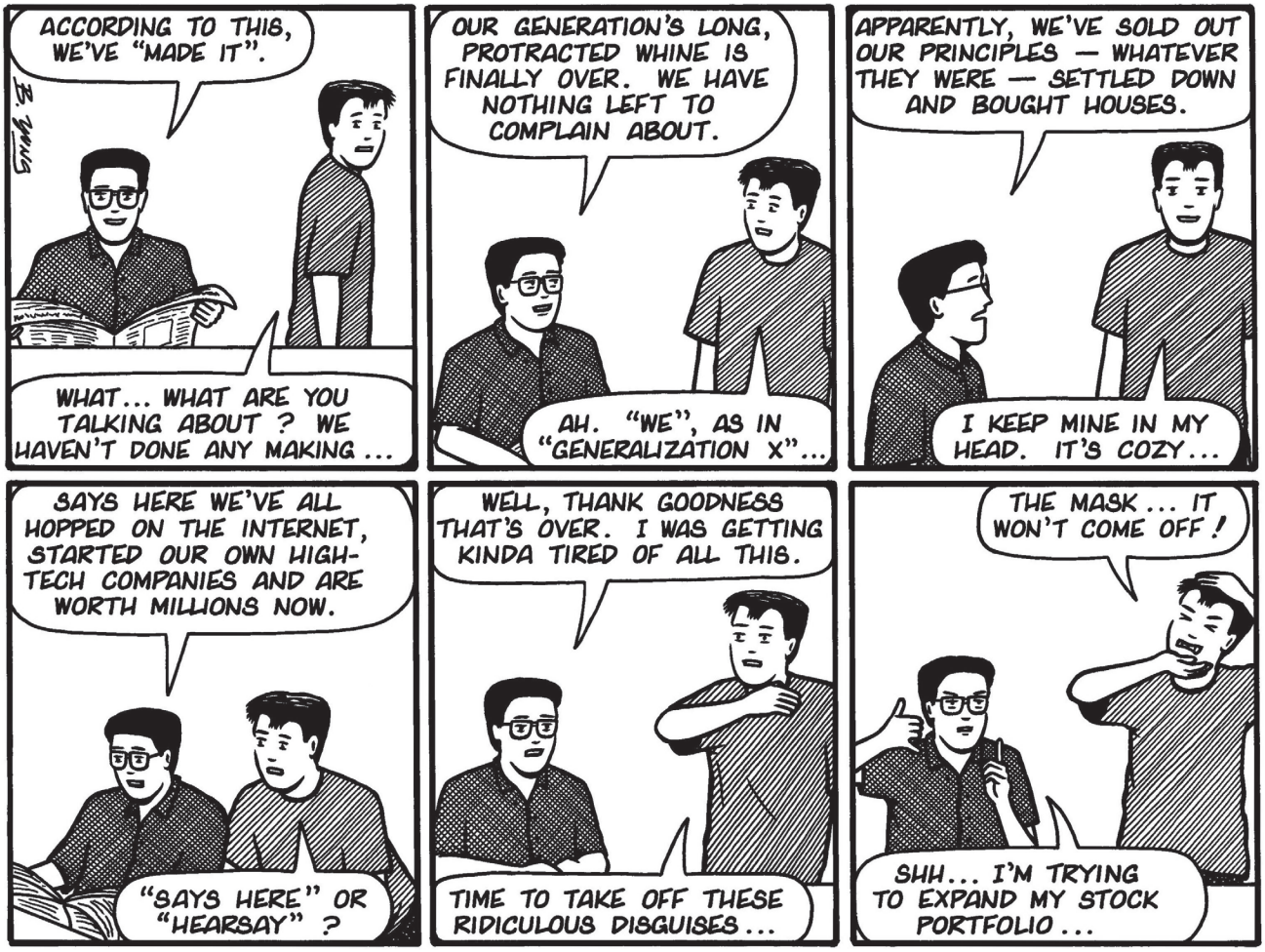


respect, and the zines were very well-reviewed by critics, so I kept going. But I don't know what

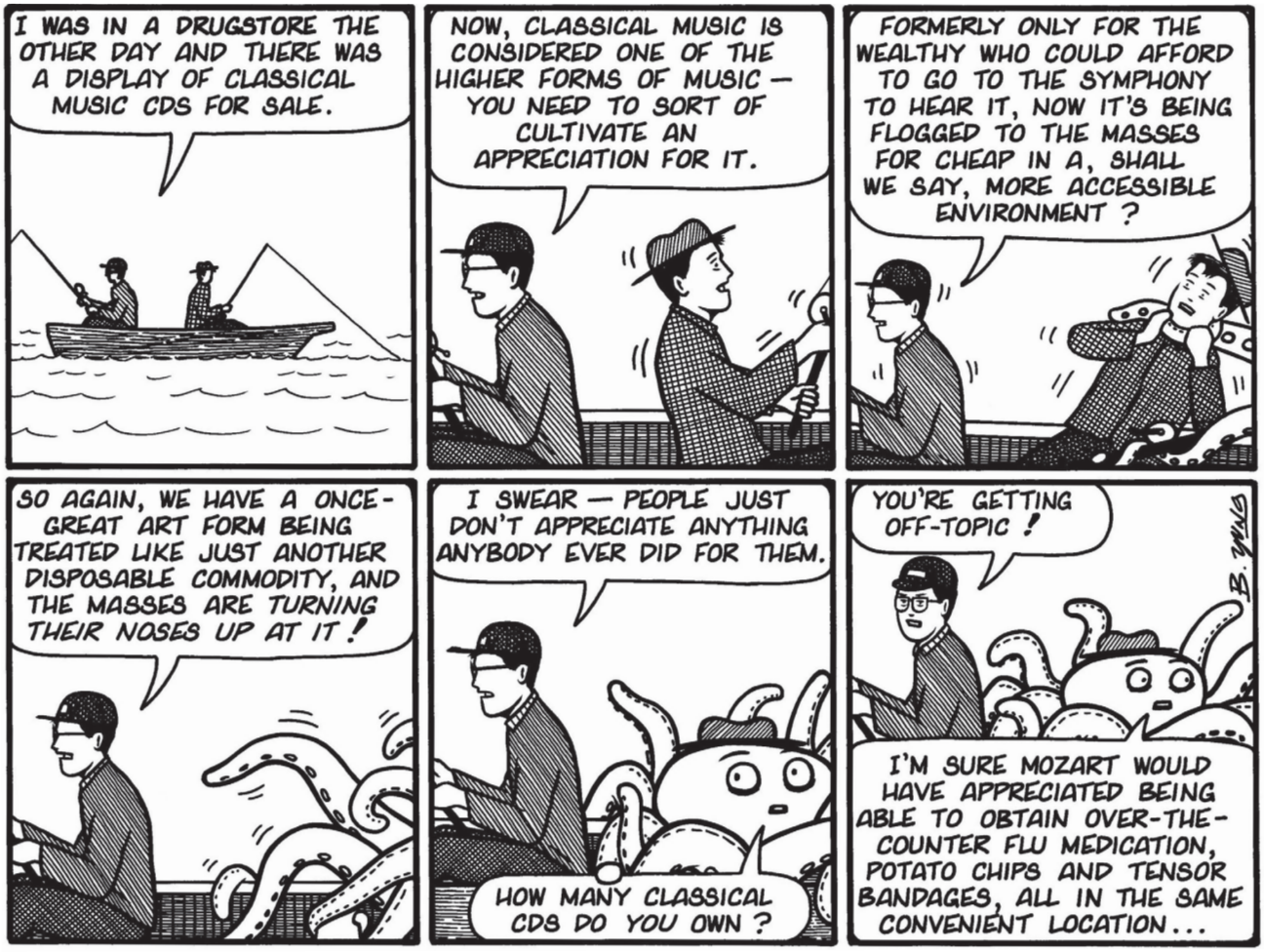


After the huge 8-page Ninja Bear story two issues ago and the 3-page story last time, I just wanted a one-pager so I could concentrate more on, oh, you know, the real comic strip I was supposed to be doing. Can't let my subconscious win in real life... No layers this time, Ninja Bear is just a bastard.


LIFE IS A MEANINGLESS SERIES OF UNIMPORTANT ENCOUNTERS AND INSIGNIFICANT EVENTS ALL LINKED TOGETHER ONLY BY THE TRIVIAL FACT THAT YOU ARE INVOLVED IN EACH OF THEM.
SOUNDS GOOD. WHAT'S ON TV ?



I thought was going to happen. The strip made enough money to pay for itself and then some,

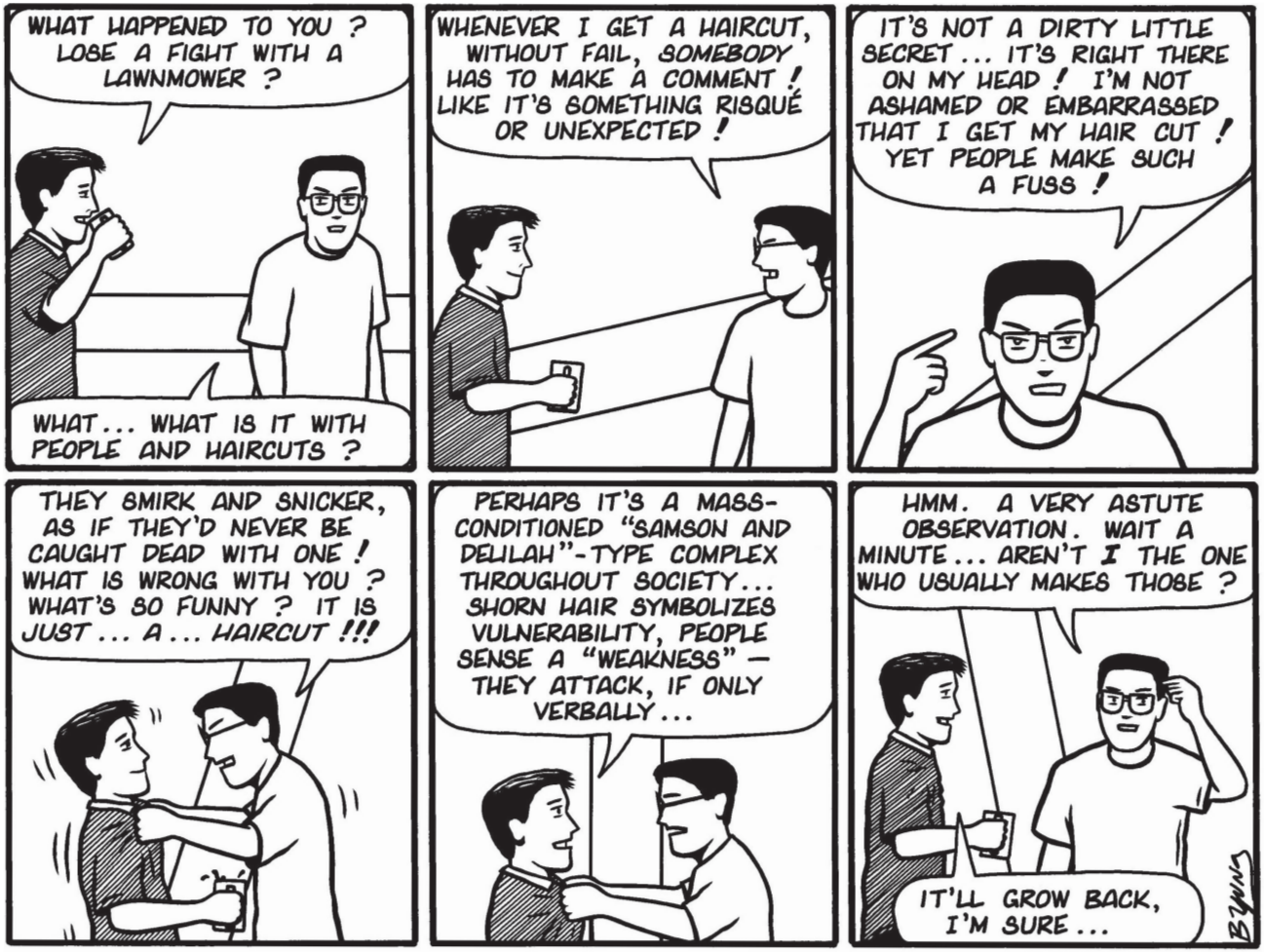


Longest punchline ever.

but certainly not enough to live off. It was a side gig from the start, except I didn't have a main

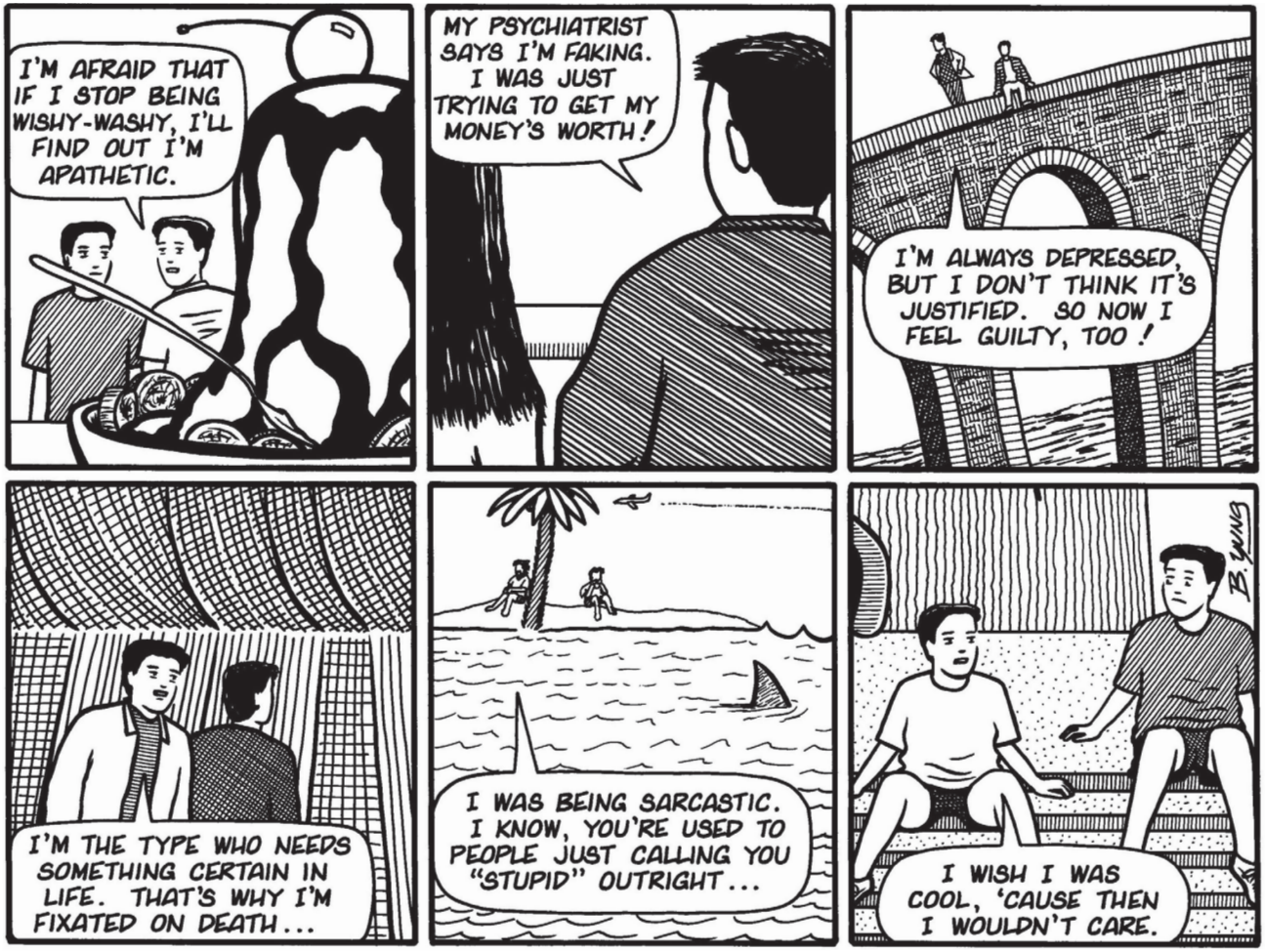


gig. ▪ When I eventually realized people were reading the strip and that I had fans, I don't think I



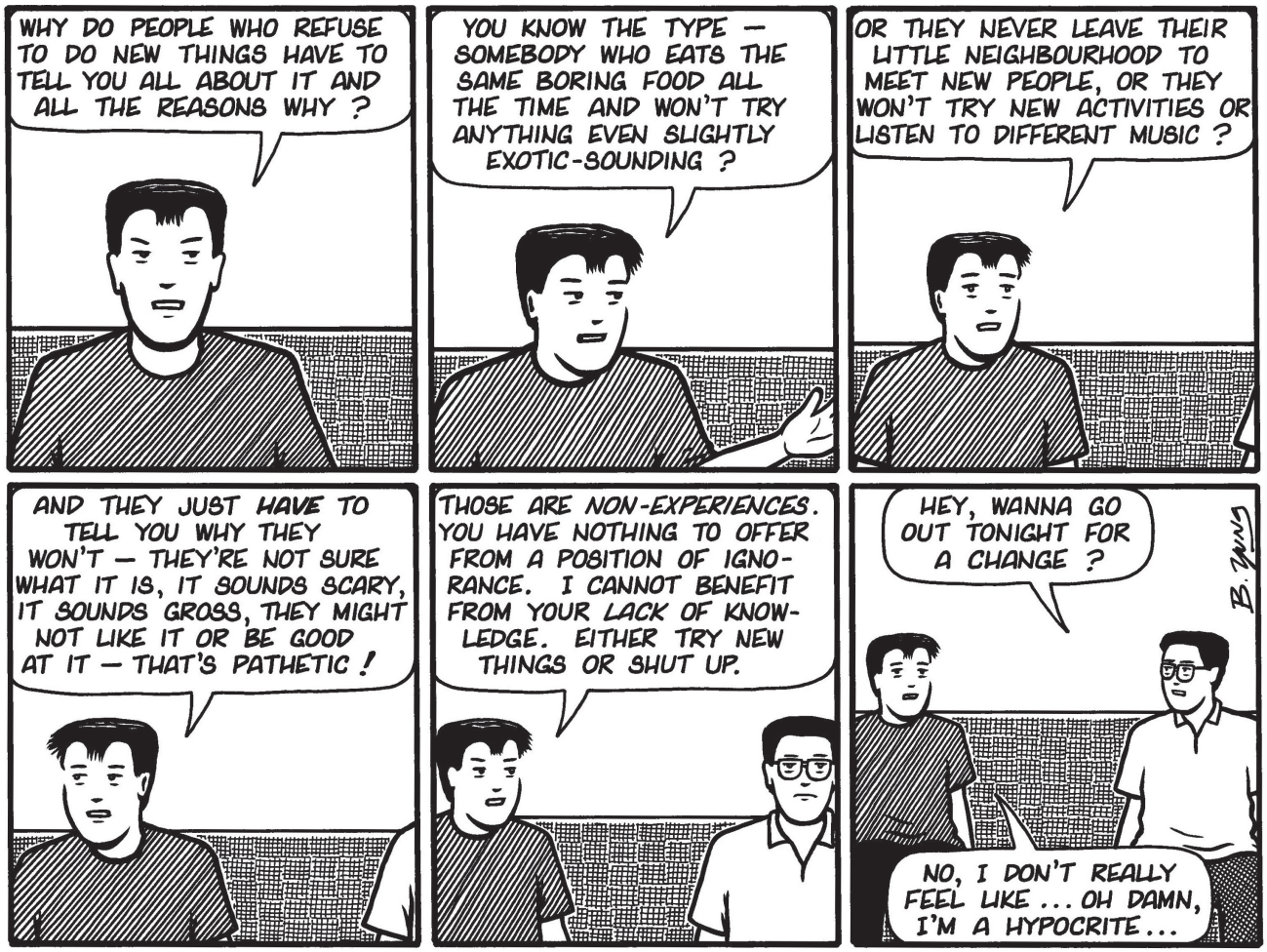
reacted well. Turns out, I didn't like being famous. Not that I was ever *really* famous — being a

NON-SEQUITUR THEATRE #15

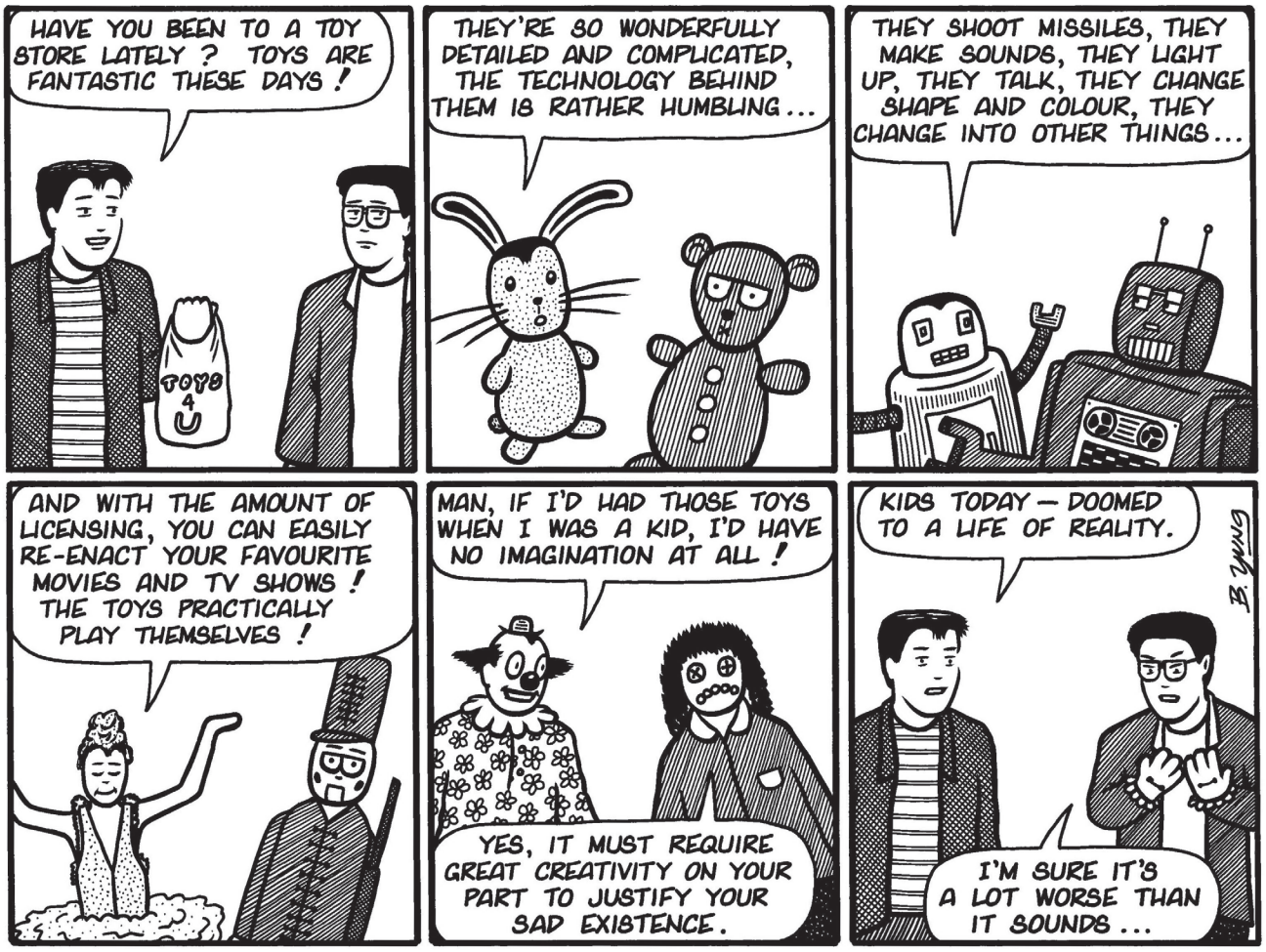


Snoopy! Lying on his back on top of his doghouse. I thought his nose was pretty obvious, but the rest was hard to spot. Random curvy bit in panel 6 makes up the end of his paw.

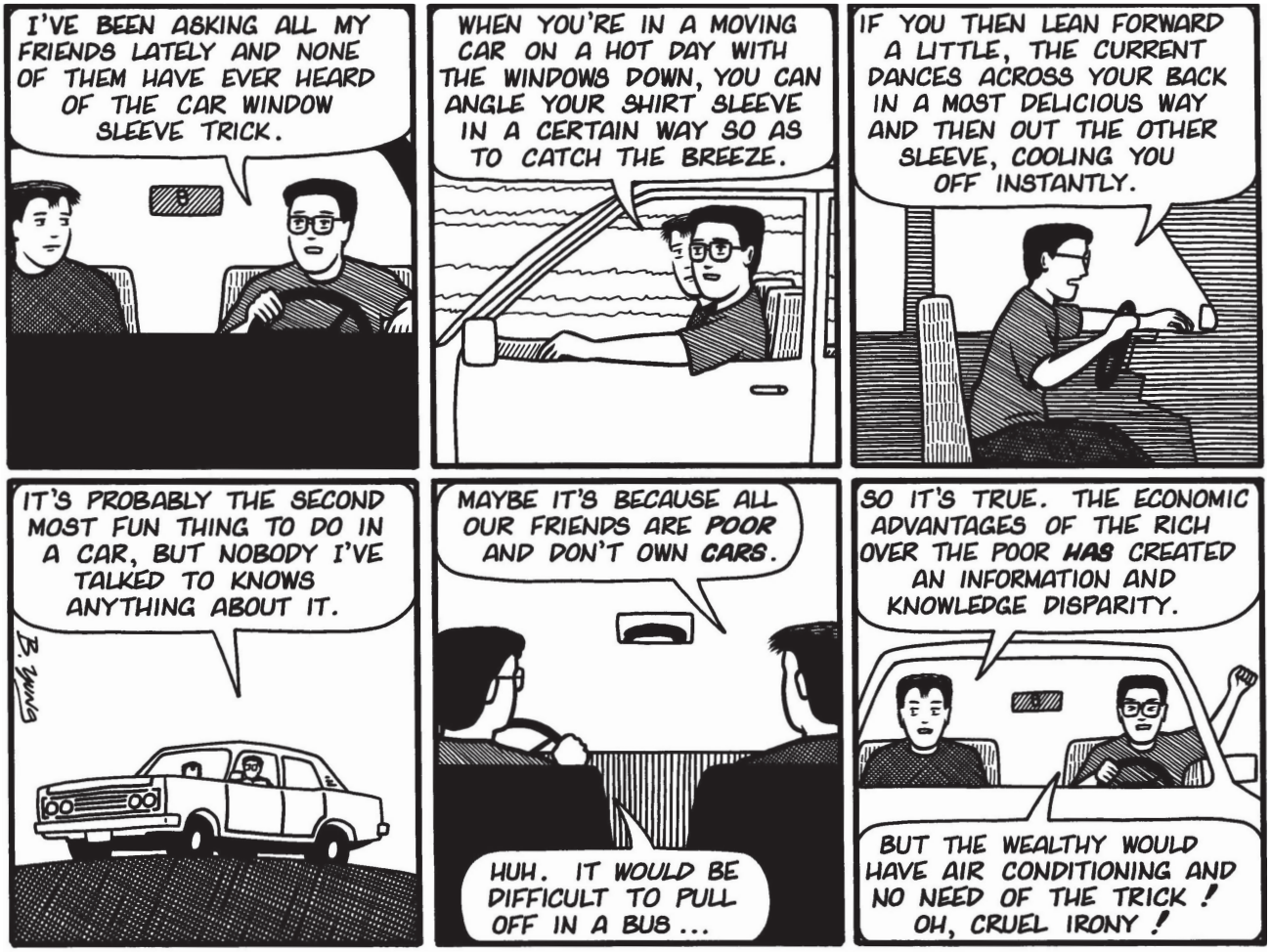
cartoonist is a weird, low-key, inconspicuous sort of fame. I could walk down any street and



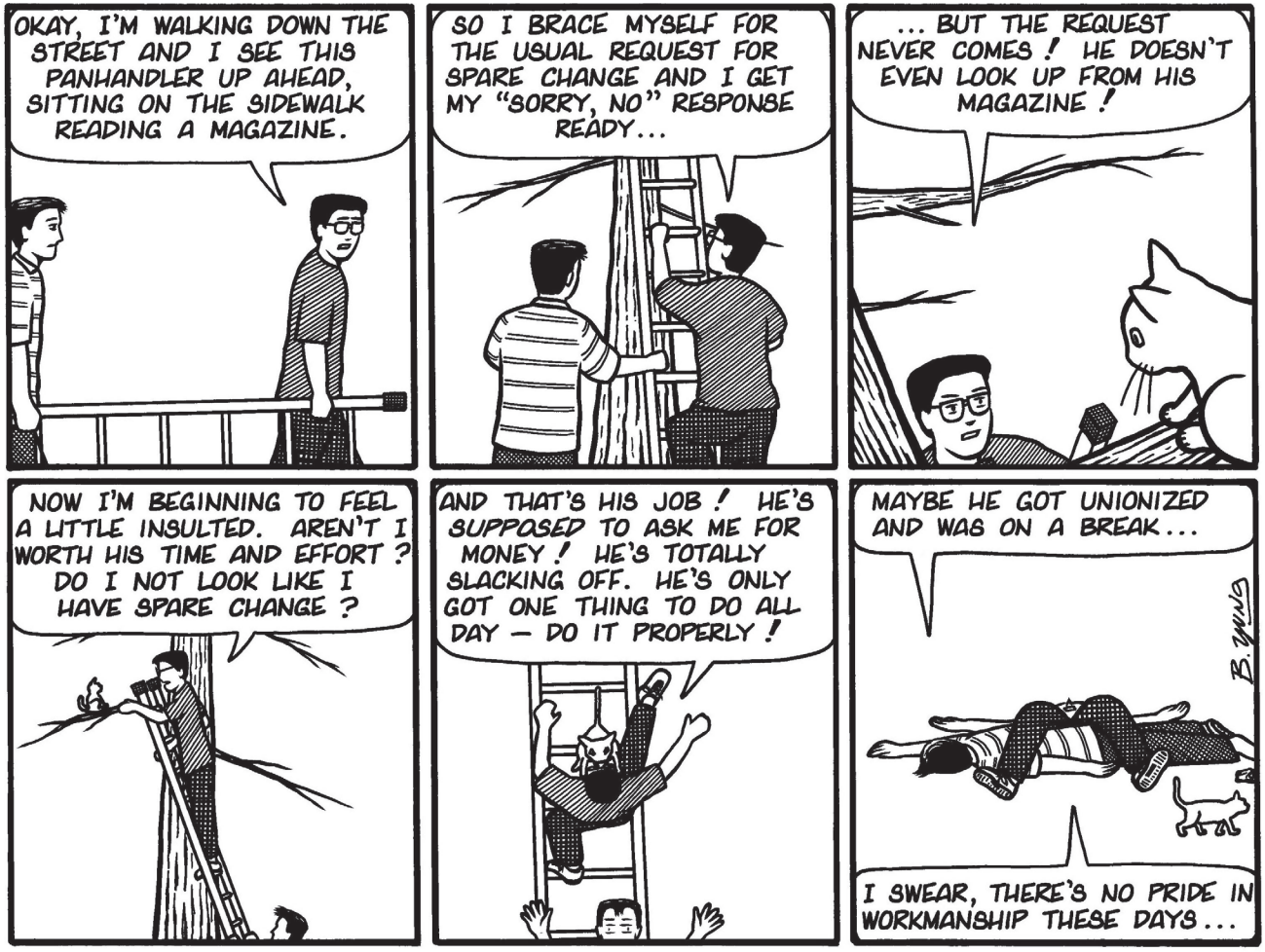
nobody would know who I was, but if I went to a convention and sat behind a table with my



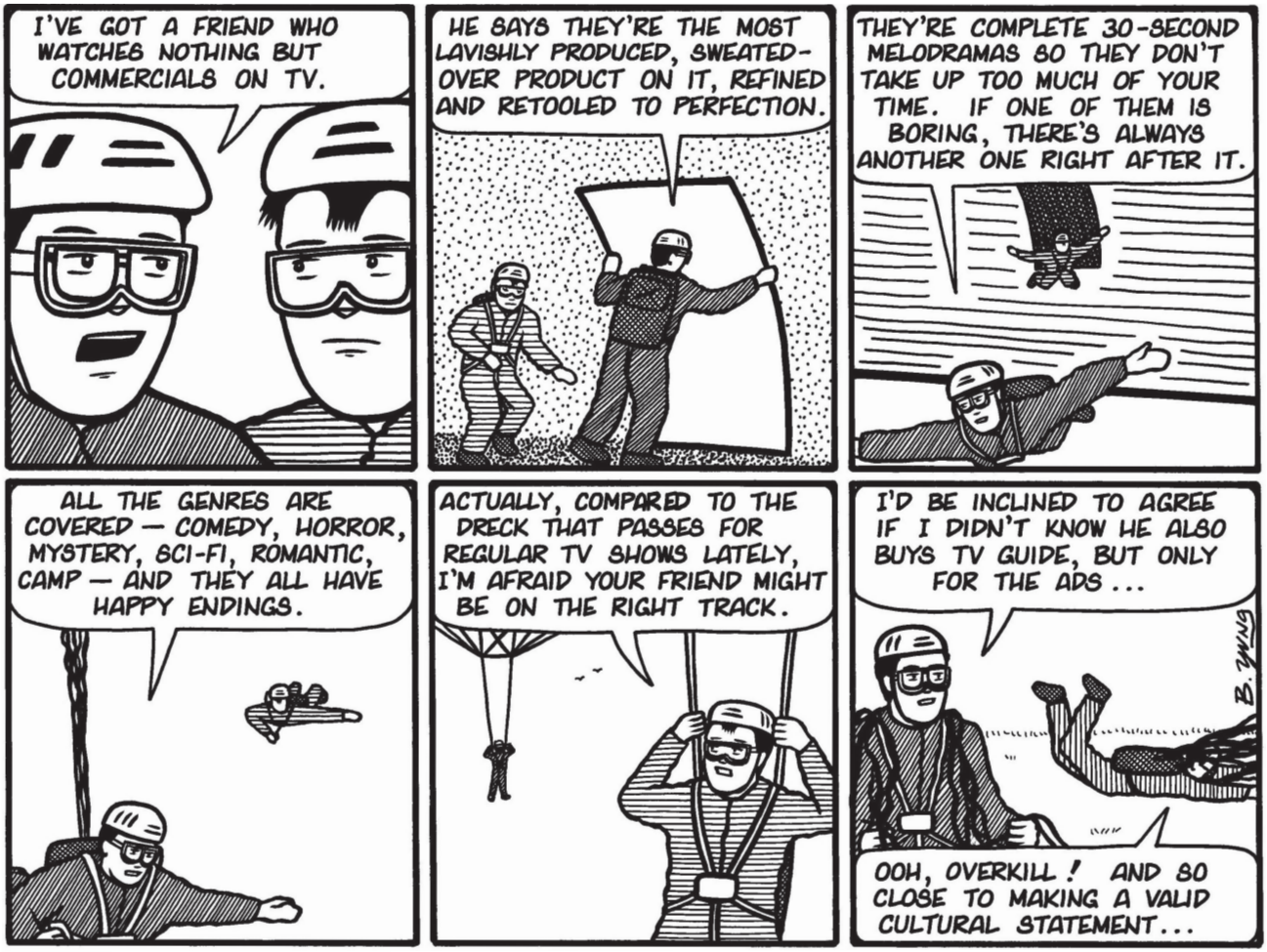
name on it, people would be lining up for my autograph, some of them trembling and sweating



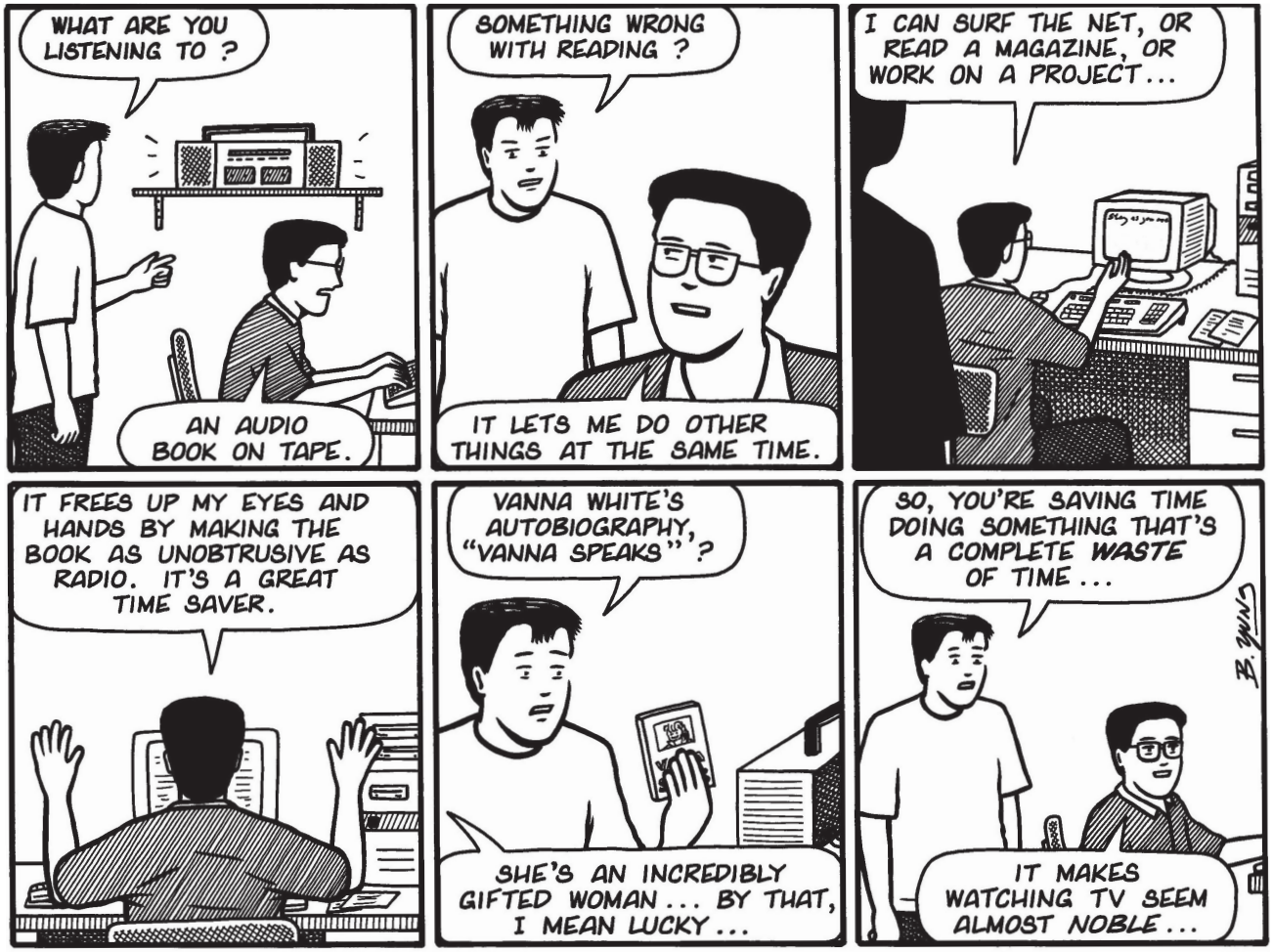
as they approached. That was amusing, then weird, then uncomfortable. Like, who the hell am I



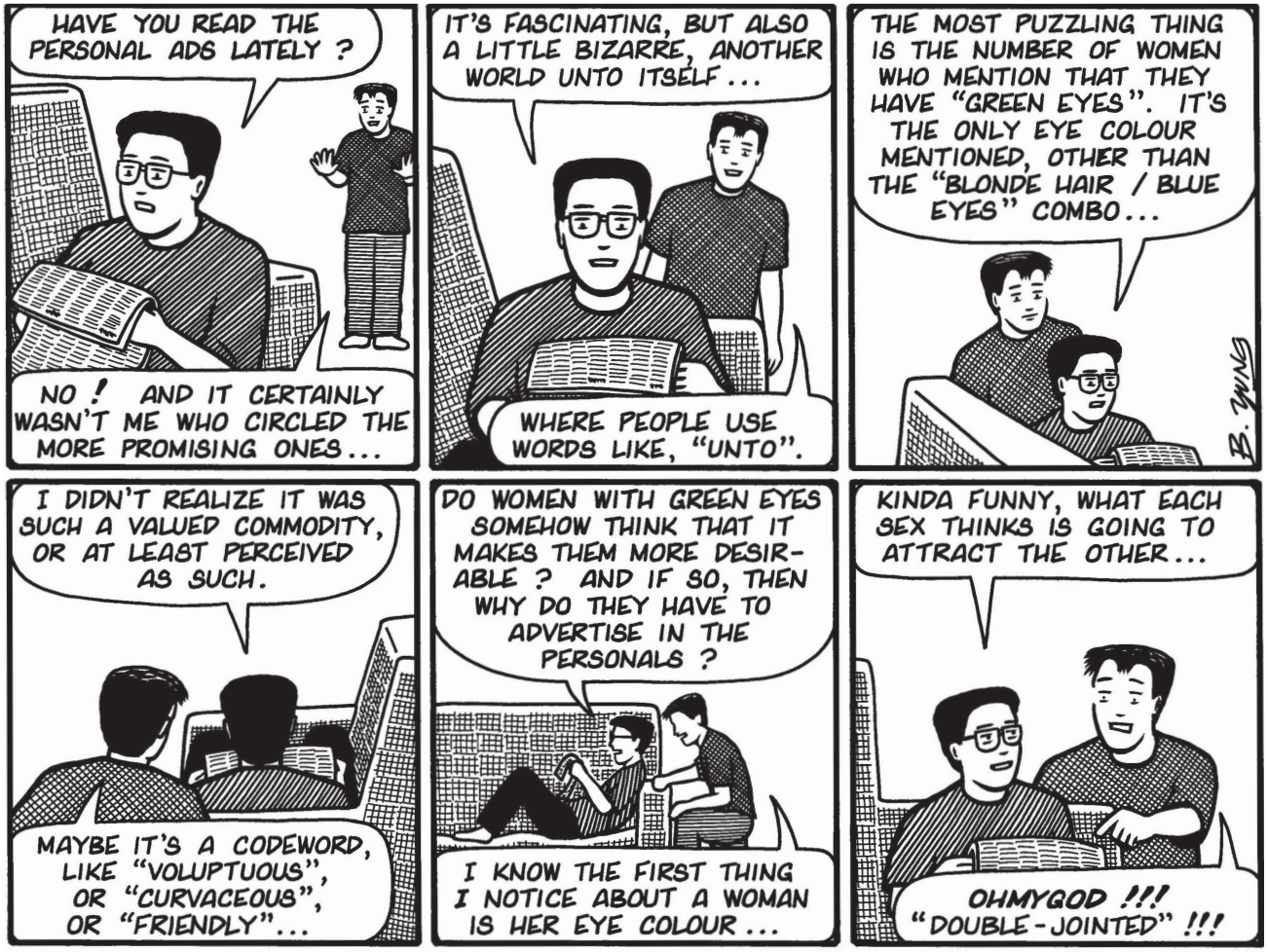
for you to be getting all excited about? Why are you staring at me? Why are you showing me



your artwork? My insecurity came across as smug assholery, which kind of fit the strip. I guess

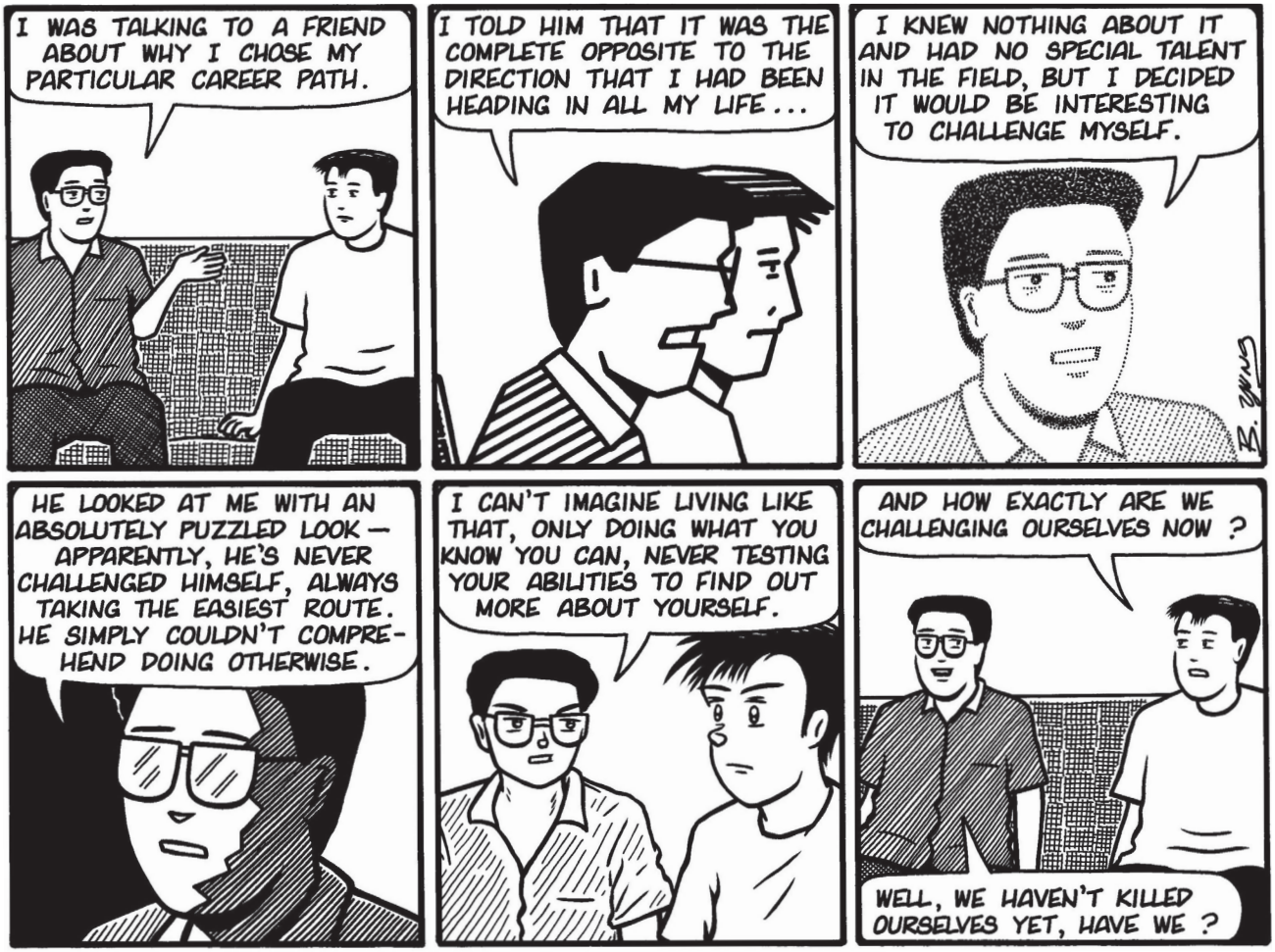


what I'm trying to say is, if I ever appeared rude to you, it wasn't because of you, but you should



I actually despise this cartoon. I rarely touched on matters of sex or innuendo, but this one also has the cheapest punchline possible. But the front of this collection says 'Complete', so...

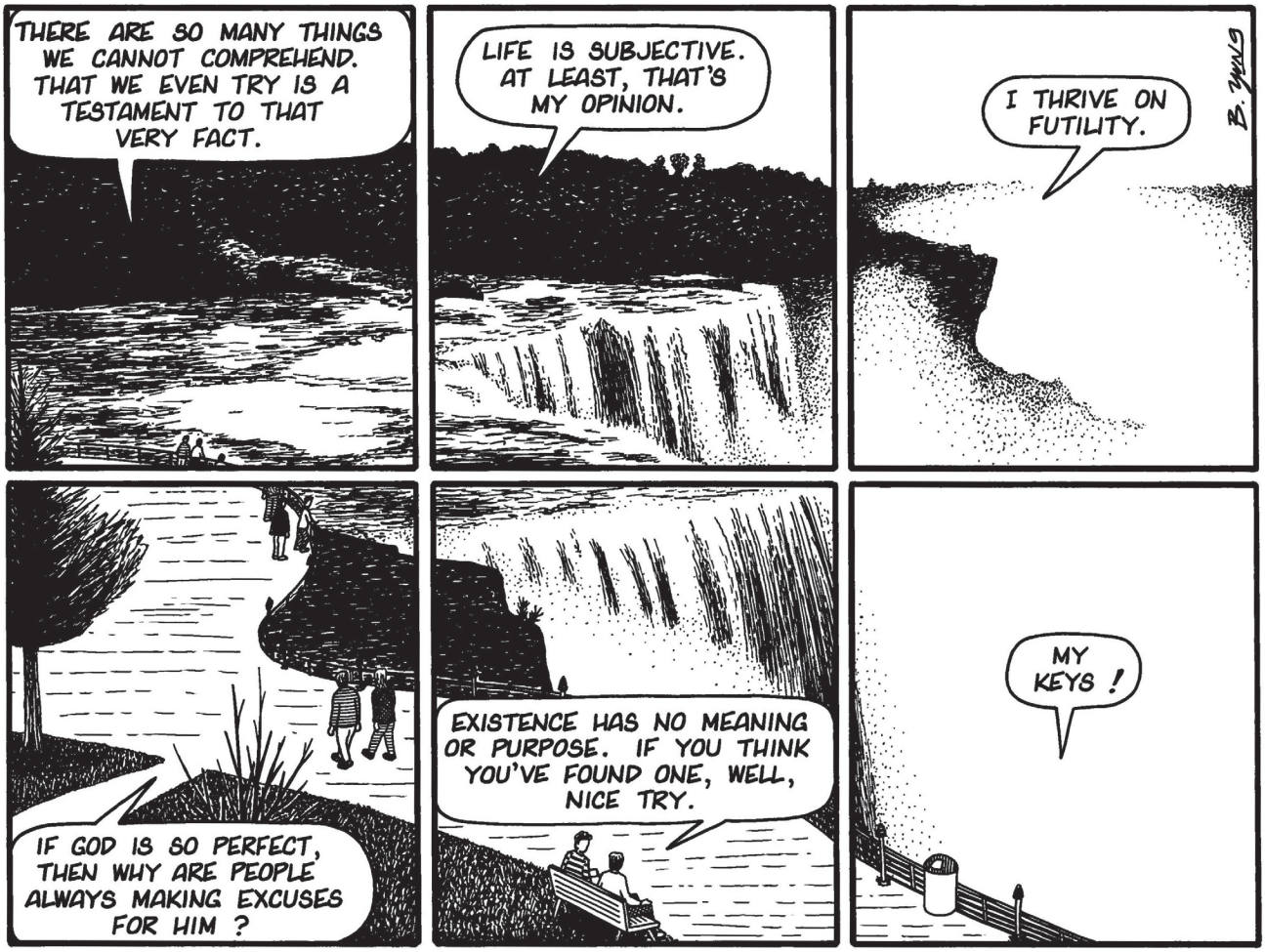
have expected it. ▪ A bad trap I fell into was when I noticed that my best jobs came to me and



Based on an actual conversation with a friend. I can tell you now that neither of our approaches to life turned out in the way either of us had hoped.

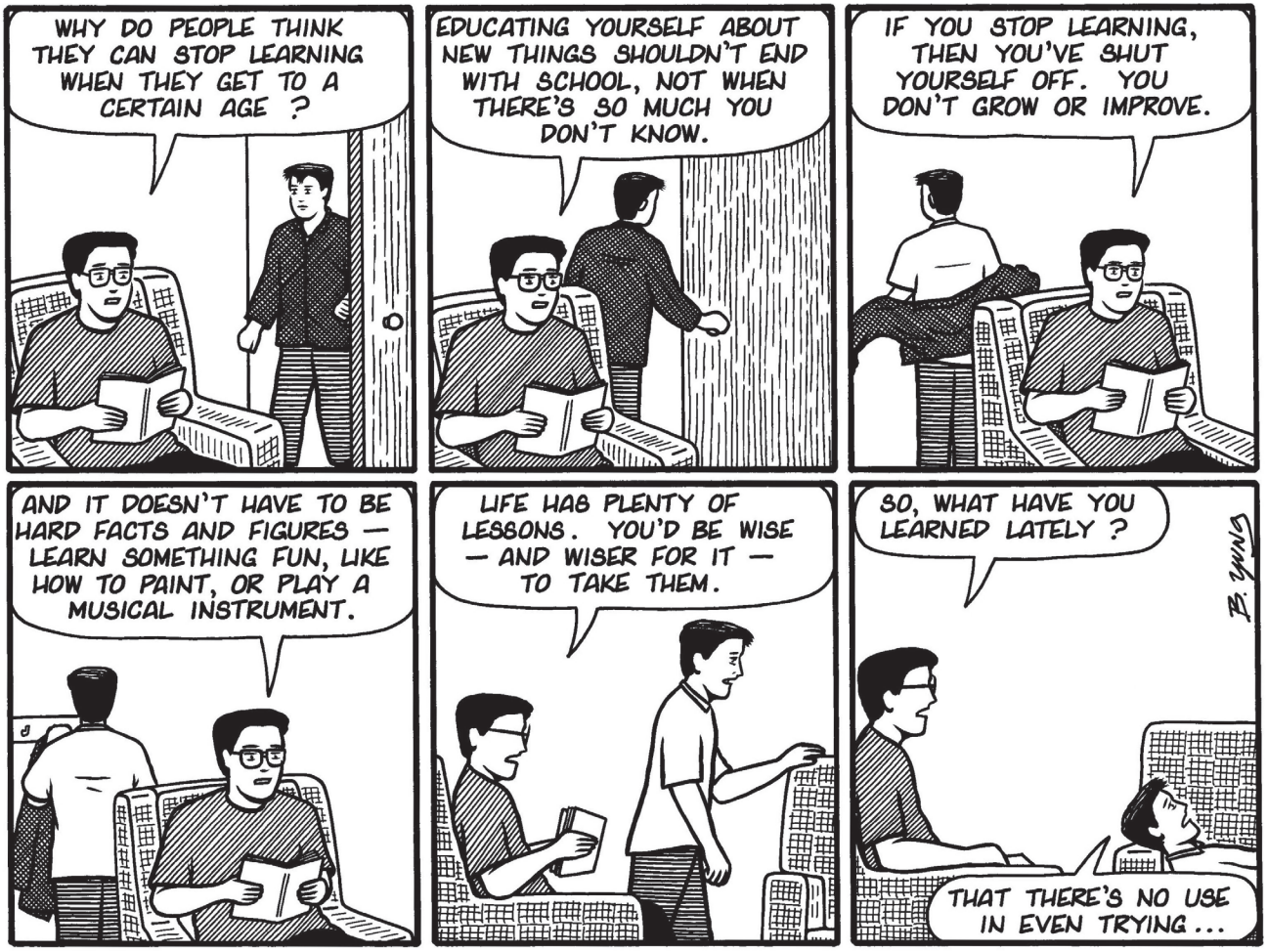
not the other way around. Whenever I pursued something, it didn't turn out. But somebody at

NON-SEQUITUR THEATRE #16



No hidden picture this time, Just an idea for a bigger scene again. I had to draw Niagara Falls from the American side so everything is flowing left to right. It makes sense artistically, which is something I liked to pretend I understood.

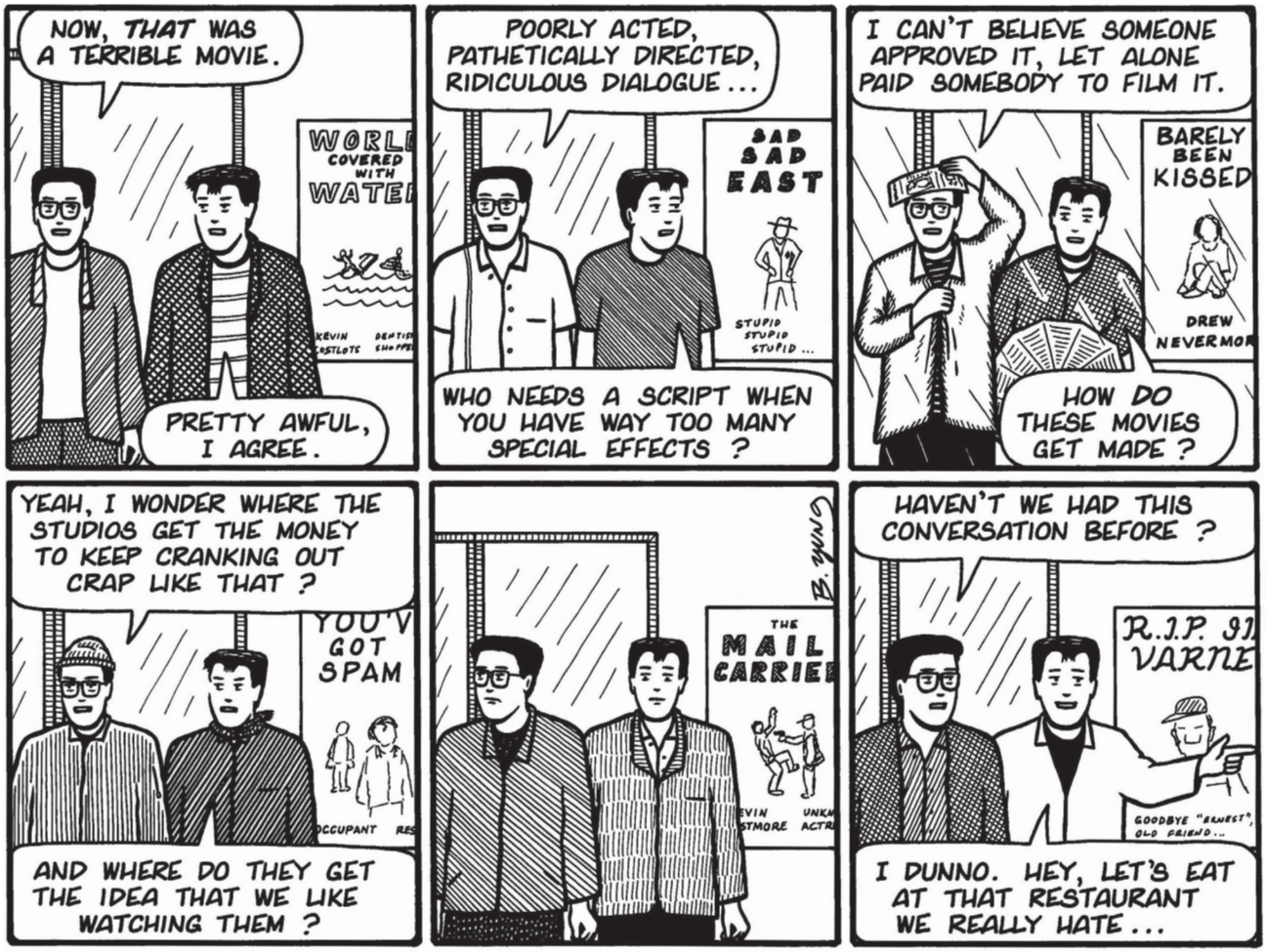
Geist Magazine, who I never would have thought would run the strip, got in touch with me. A fan



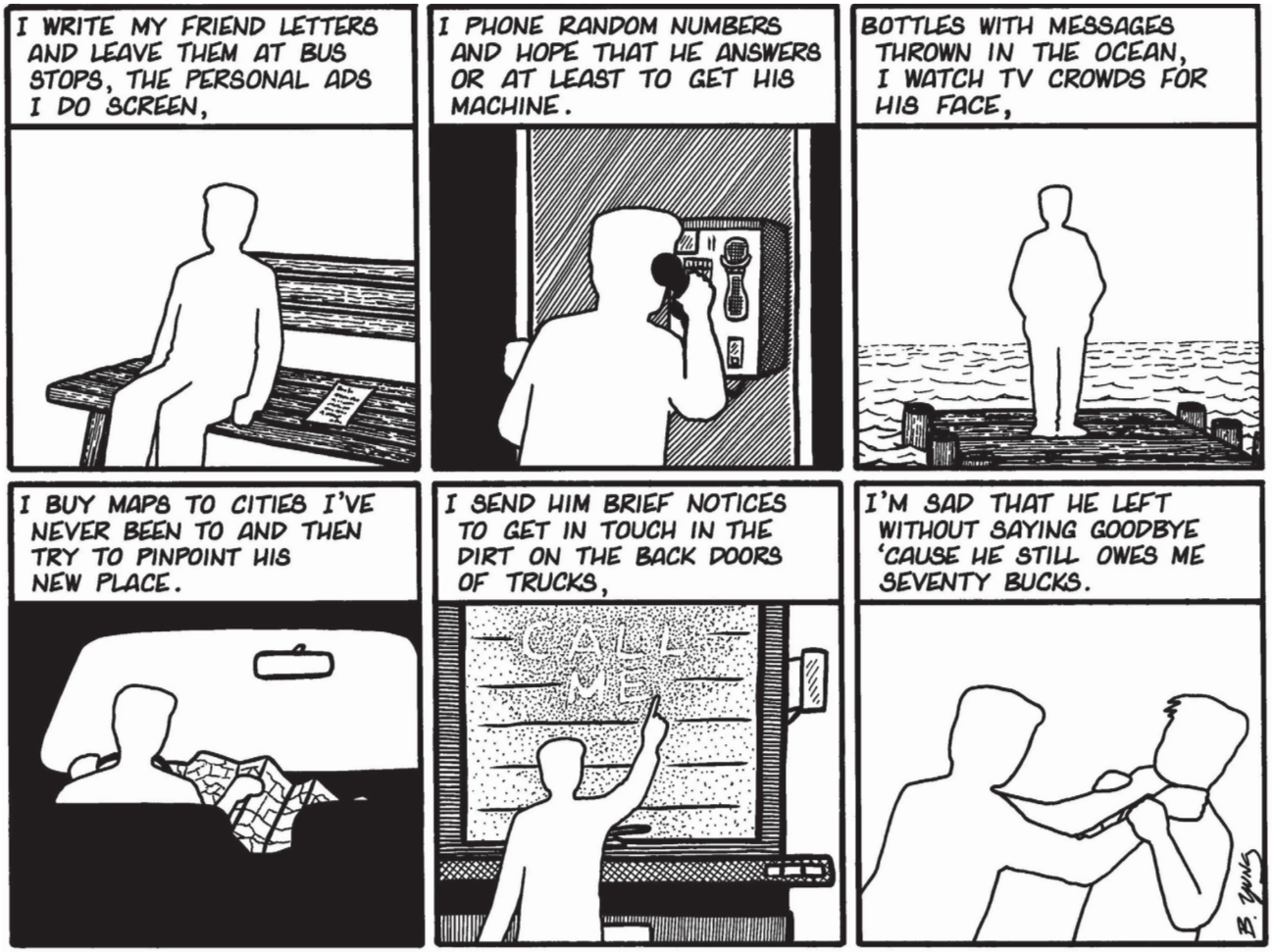
got a job as an editor at *The Carbondale Times* in Illinois and brought me along, though the

I was ridiculously proud of myself that I was able to pull this one off.

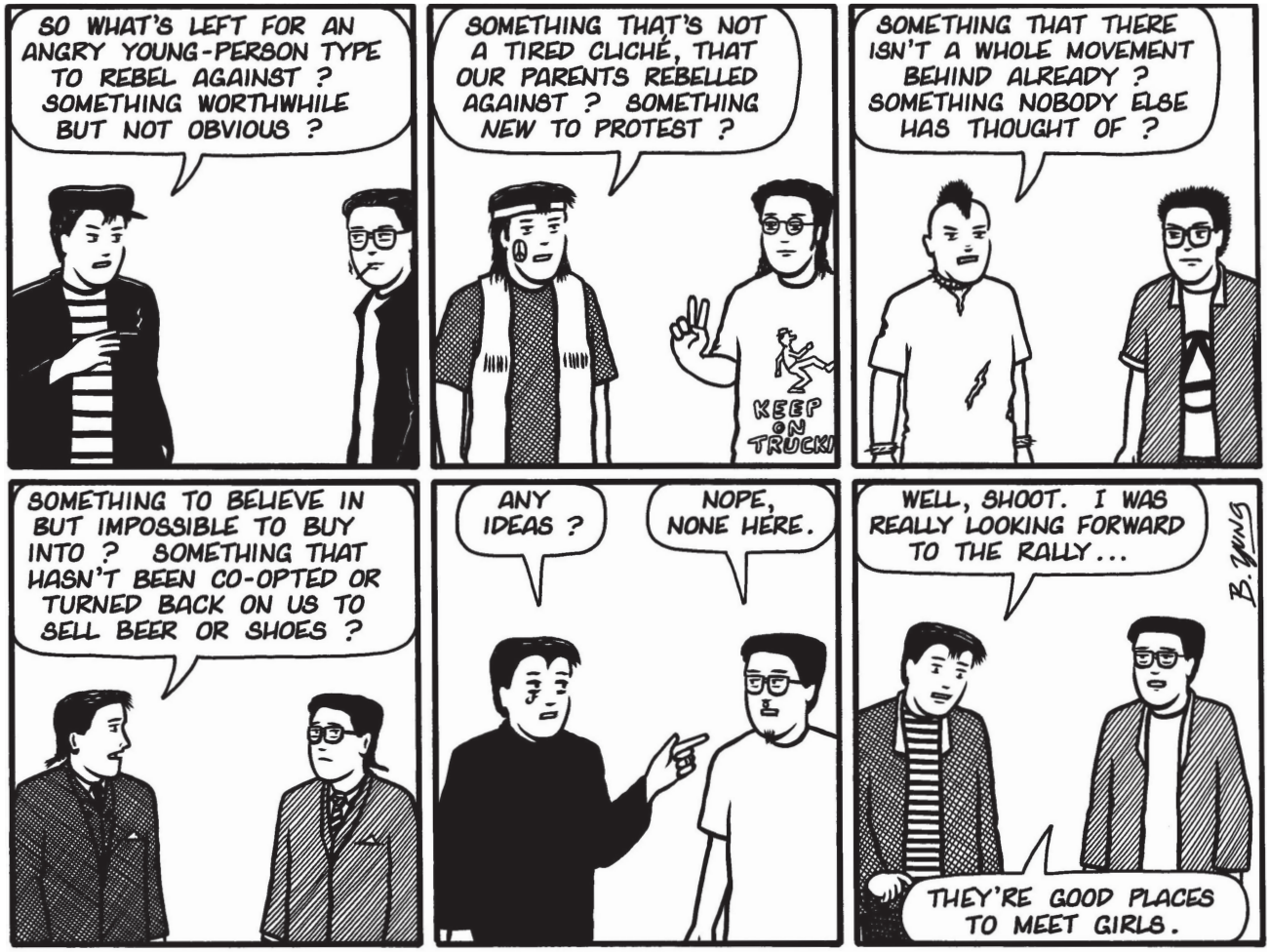
publisher hated me. *Adbusters*, B.C.'s *The Columbia Journal*, *Sunburn Comix Anthology* — they all



found me. Sometimes literally — *The Sea-To-Sky Voice* newspaper in Whistler found one of my

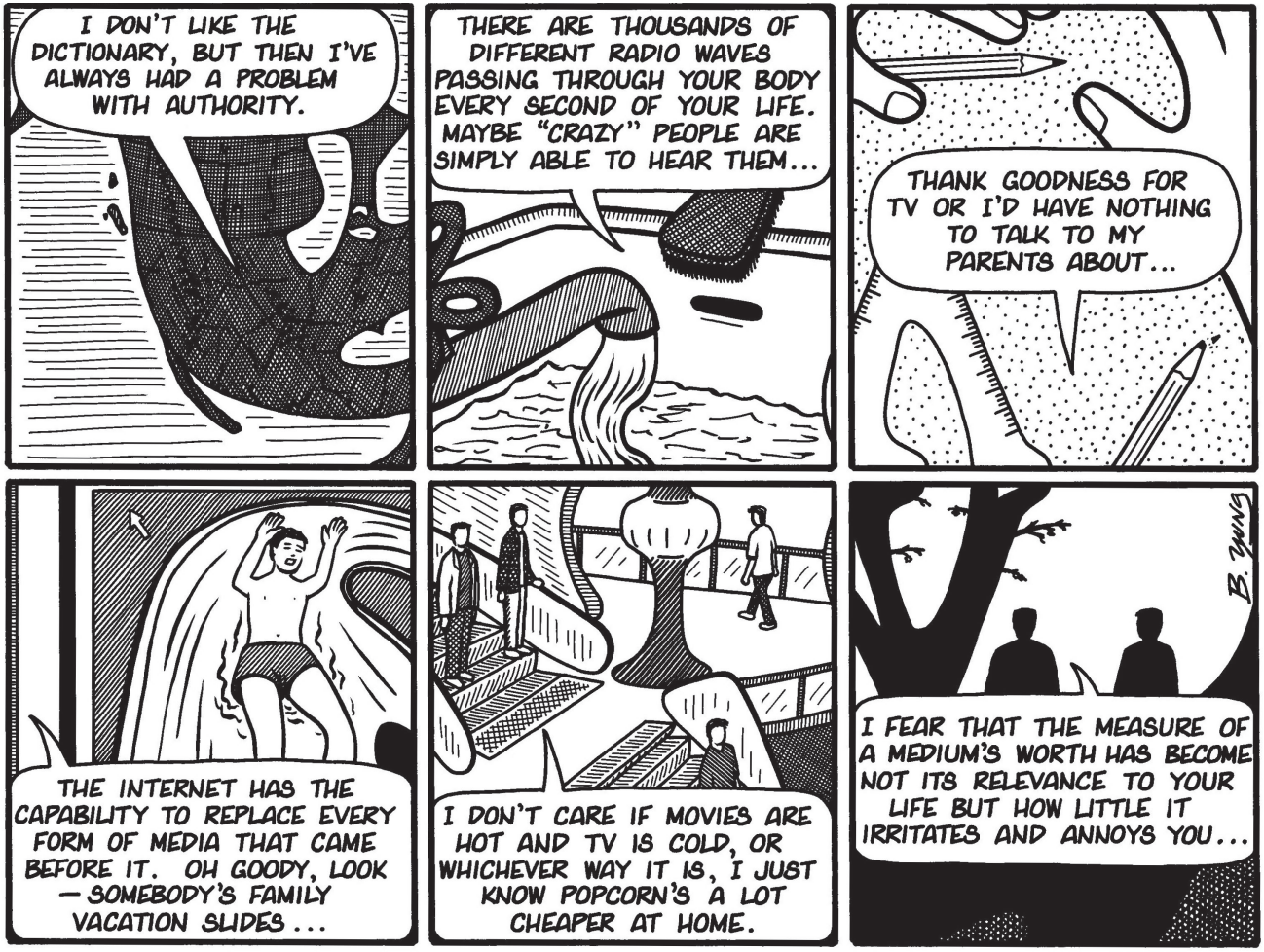


zines in the bottom of a drawer in a desk they'd bought and got in touch. Yet whenever I sent out



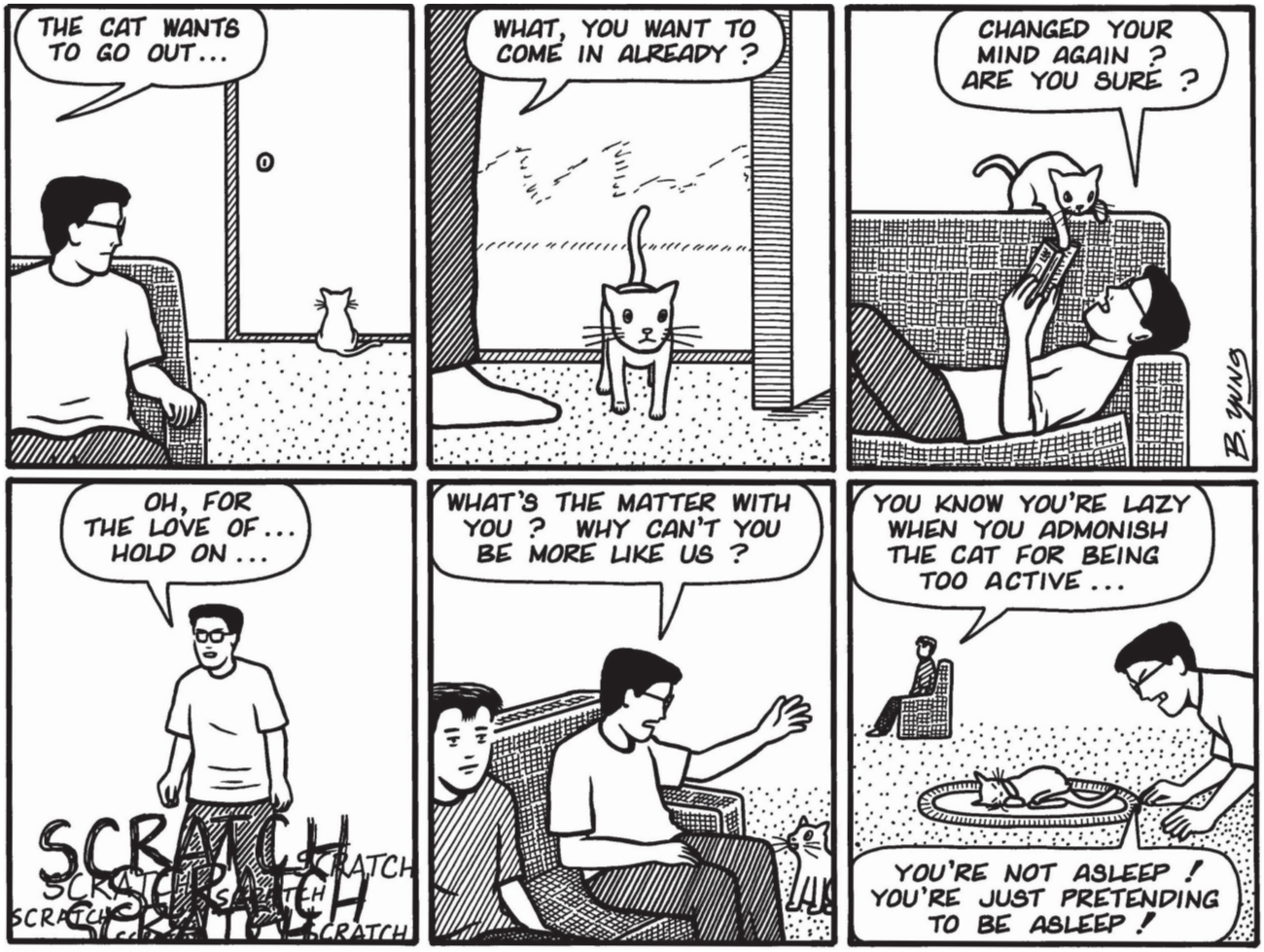
a submission package, nothing but rejection letters. (Some nice ones, though. See the Extras

NON-SEQUITUR THEATRE #17

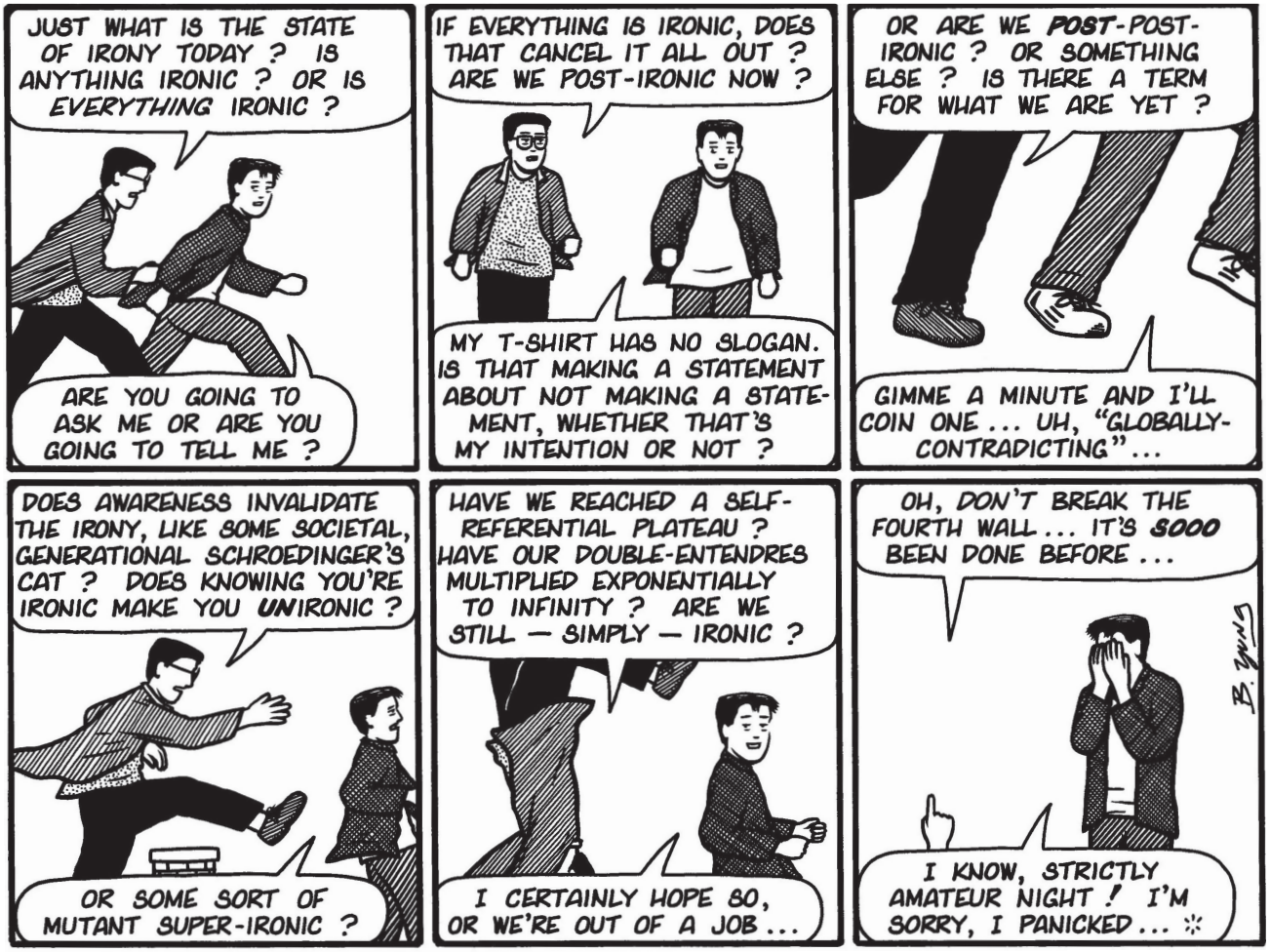


Obey Giant*, aka* Andre the Giant Has a Posse*, by Shepard Fairey, when turned on its right side. Also, all the jokes are about a different type of mass medium. I was probably trying to say something about that, seeing as how the word 'obey' is conspicuously absent, but only because it would have been too hard to hide.*

section of this book for one.) A passive approach to promoting yourself is not recommended by

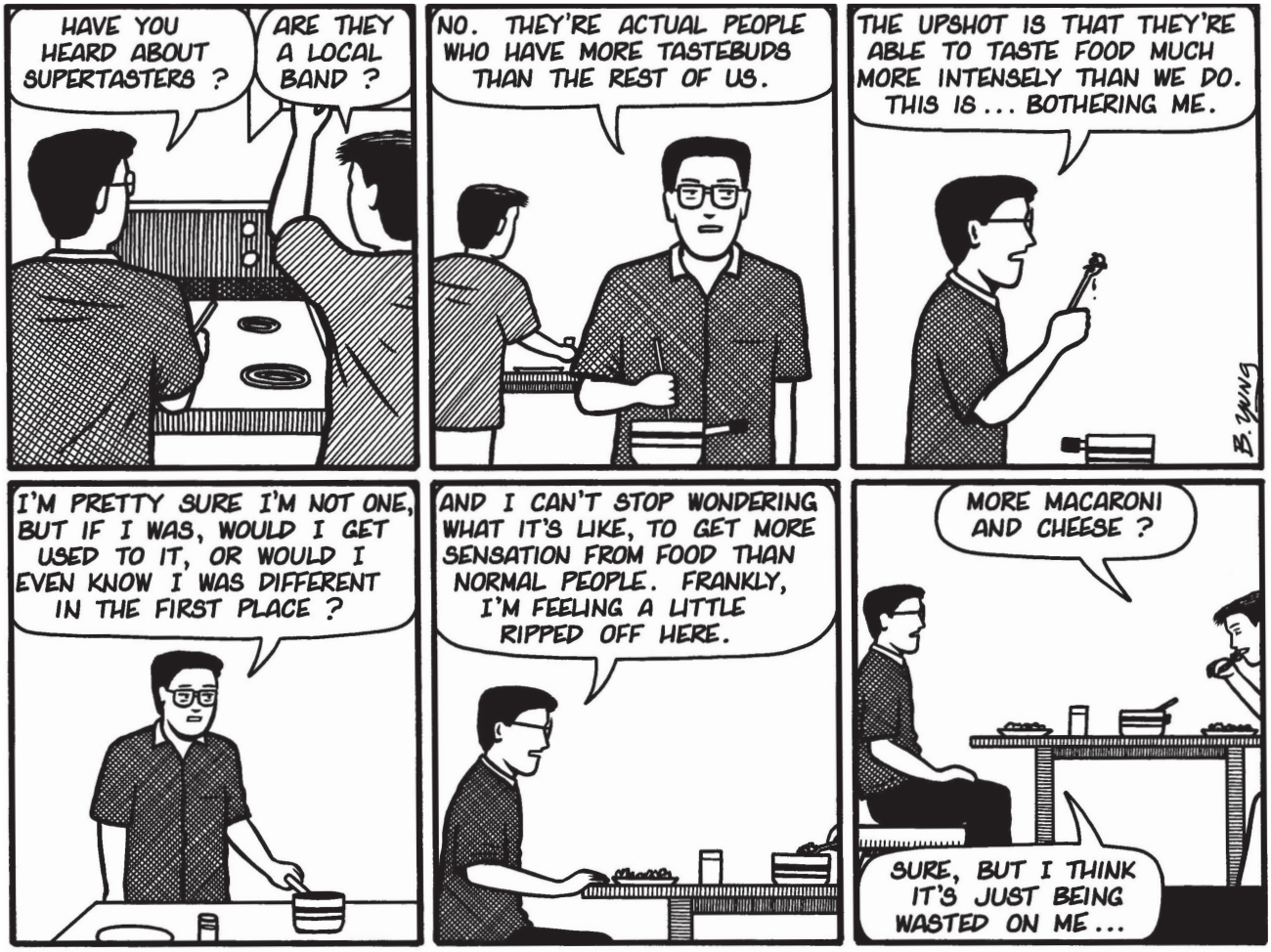


anybody, but I was just lazy enough to think I'd be the first to succeed at it. Years later, I'd finished

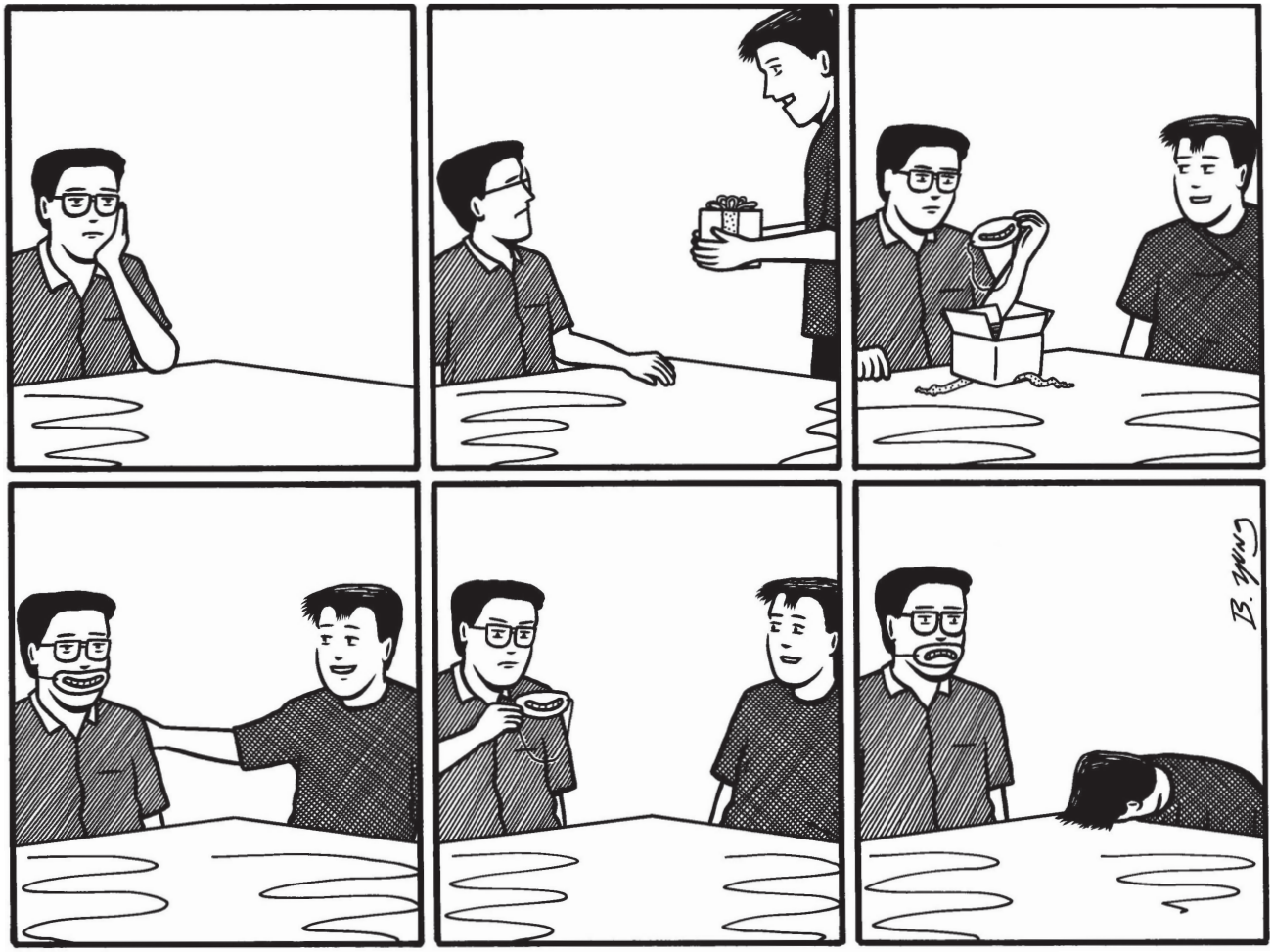


I've been called post-ironic, post-post-ironic, the world's first meta-ironist, and the grandfather of irony. None of that paid very well, but at least I got tenure.

writing my first book, *Lessons I'm Going To Teach My Kids Too Late*, and contacted my friend Kyle,

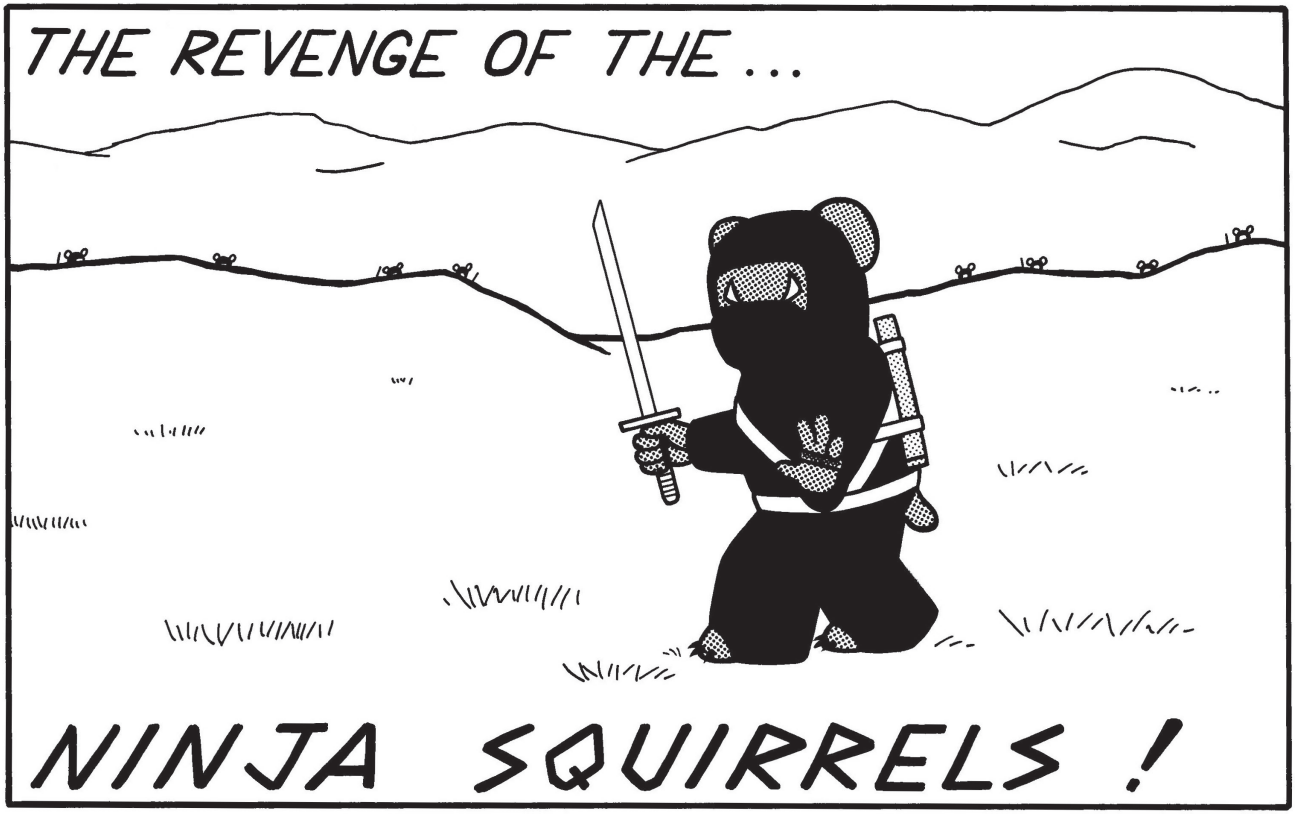


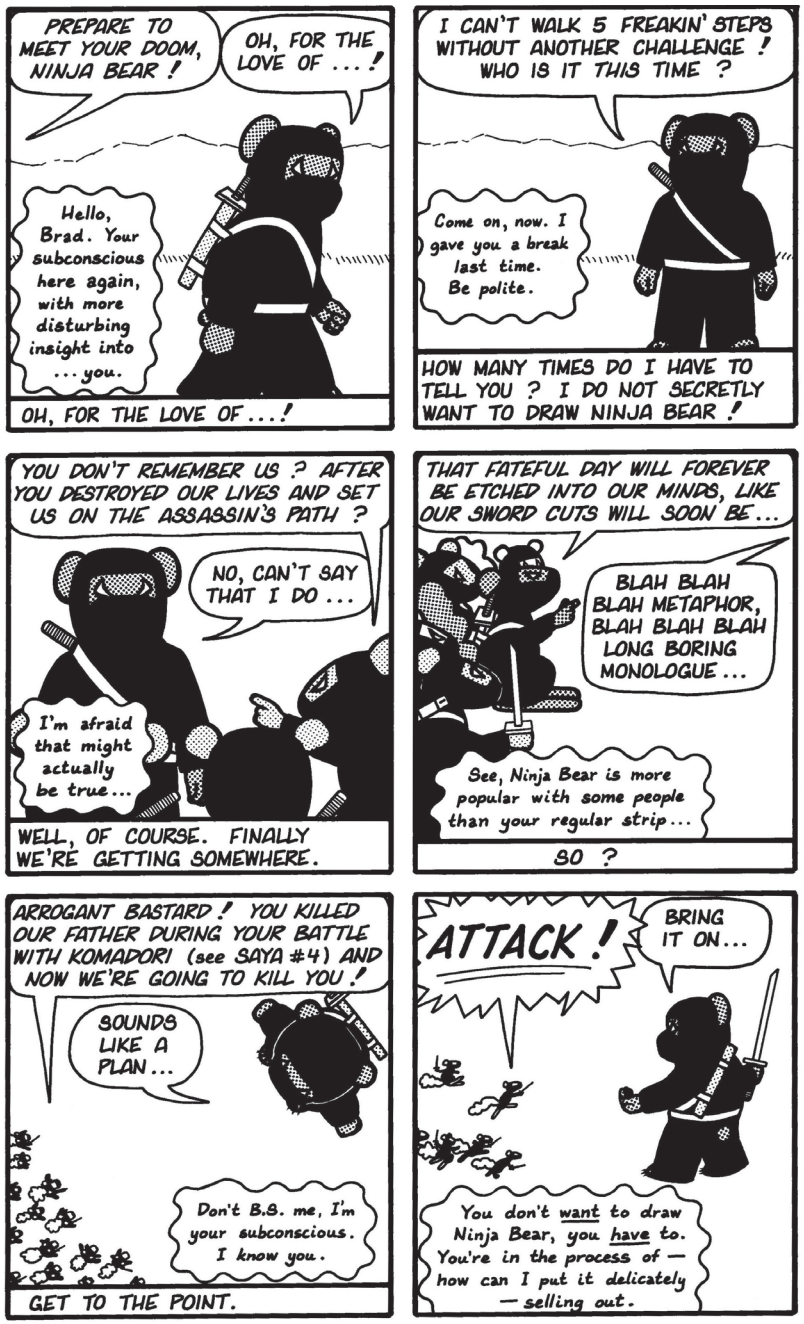
who I knew was a book editor, to see if he would fix it up before I sent it out to potential publishers.

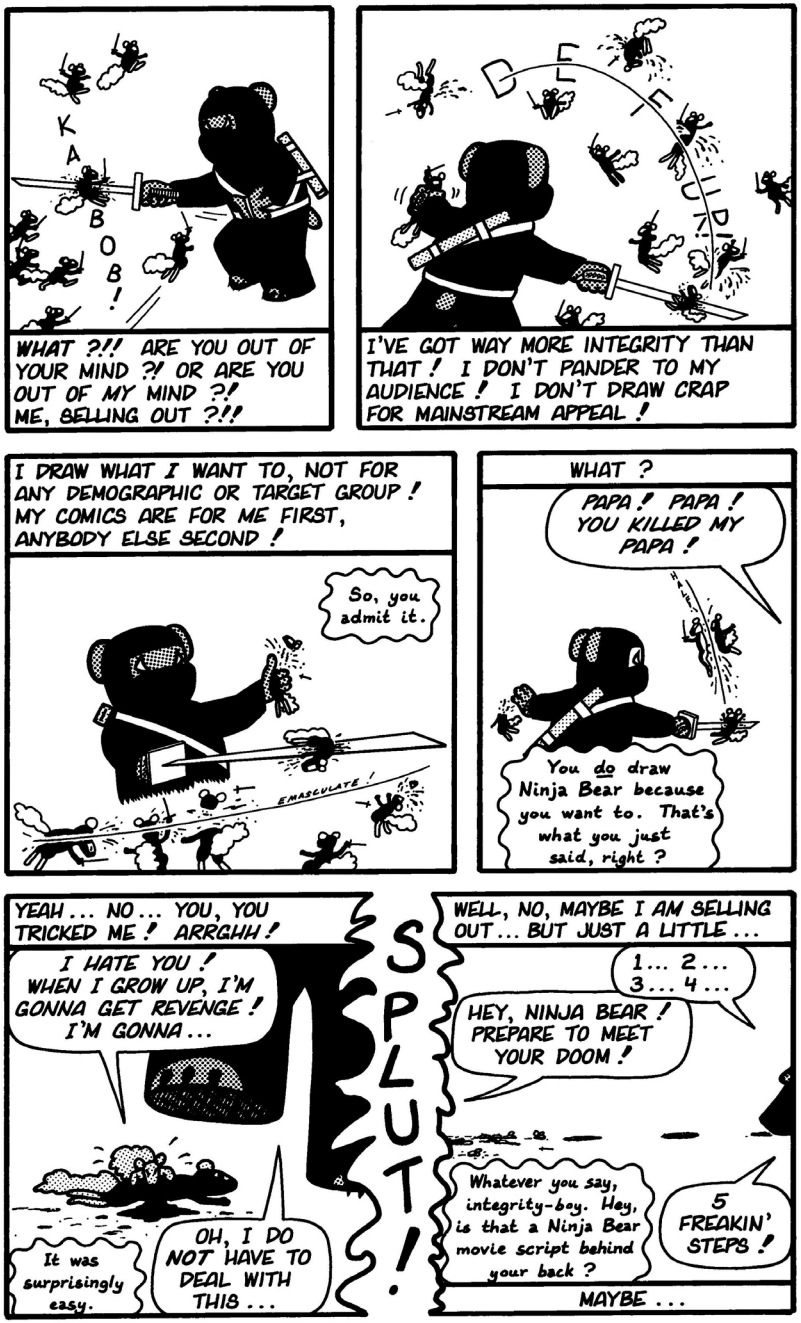


Hint to any aspiring cartoonists: if you want your strip to get reprinted around the world, don't put any words in it.

Unbeknownst to me, he'd started a small press the year before with two of his friends. Without

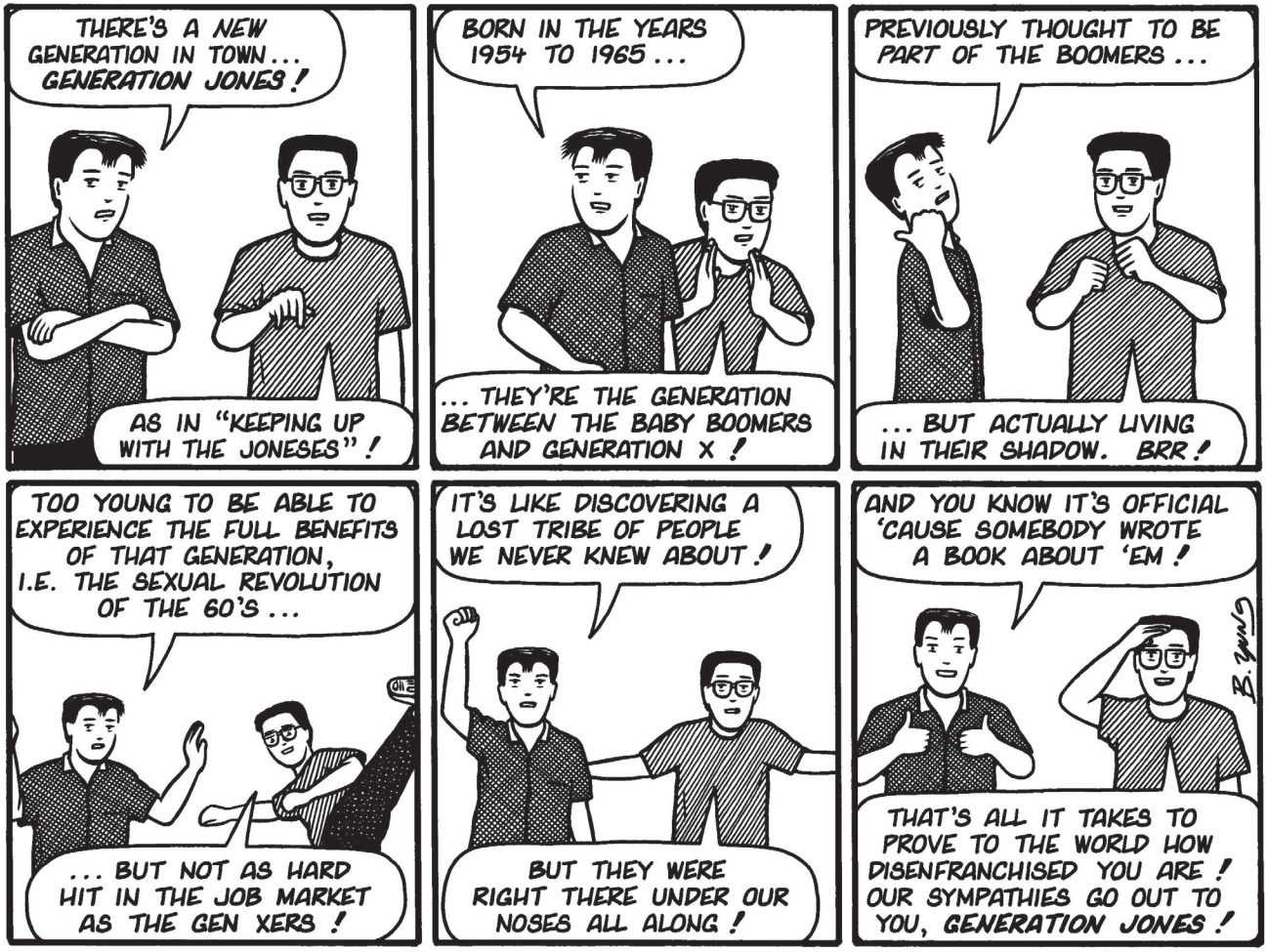

THE REVENGE OF THE...
NINJA SQUIRRELS!


PREPARE TO MEET YOUR DOOM, NINJA BEAR !
OH, FOR THE LOVE OF ... !
Hello, Brad. Your subconscious here again, with more disturbing insight into ... you.
OH, FOR THE LOVE OF ... !
I CAN'T WALK 5 FREAKIN' STEPS WITHOUT ANOTHER CHALLENGE ! WHO IS IT THIS TIME ?
Come on, now. I gave you a break last time. Be polite.
HOW MANY TIMES DO I HAVE TO TELL YOU ? I DO NOT SECRETLY WANT TO DRAW NINJA BEAR !
YOU DON'T REMEMBER US ? AFTER YOU DESTROYED OUR LIVES AND SET US ON THE ASSASSIN'S PATH ?
NO, CAN'T SAY THAT I DO ...
I'm afraid that might actually be true...
WELL, OF COURSE. FINALLY WE'RE GETTING SOMEWHERE.
THAT FATEFUL DAY WILL FOREVER BE ETCHED INTO OUR MINDS, LIKE OUR SWORD CUTS WILL SOON BE...
BLAH BLAH BLAH METAPHOR, BLAH BLAH BLAH LONG BORING MONOLOGUE ...
See, Ninja Bear is more popular with some people than your regular strip...
SO ?
ARROGANT BASTARD ! YOU KILLED OUR FATHER DURING YOUR BATTLE WITH KOMADOR! (see SAYA #4) AND NOW WE'RE GOING TO KILL YOU !
SOUNDS LIKE A PLAN...
Don't B.S. me, I'm your subconscious. I know you.
GET TO THE POINT.
ATTACK !
BRING IT ON...
You don't want to draw Ninja Bear, you have to. You're in the process of — how can I put it delicately — selling out.

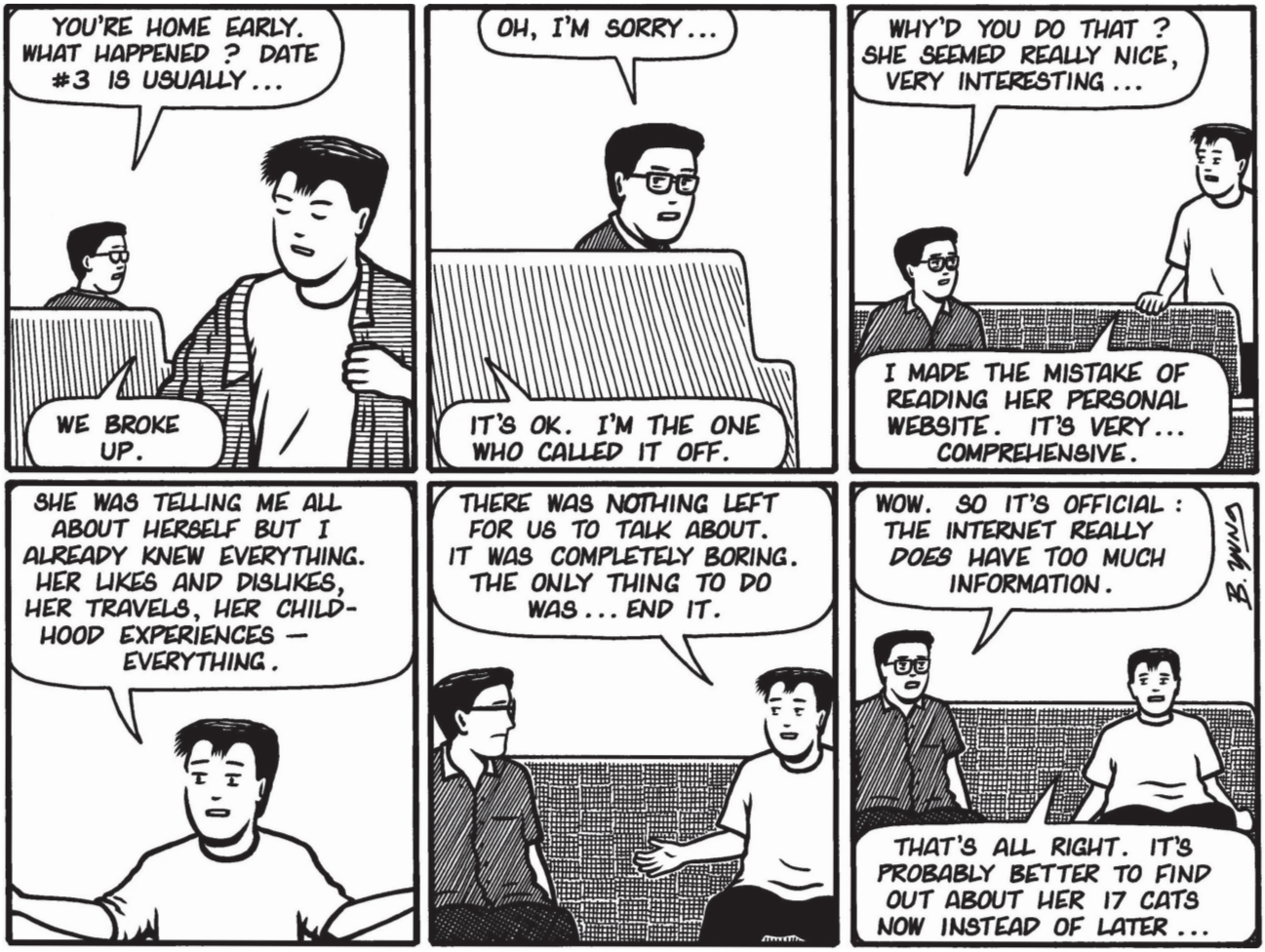

KABOB!
WHAT ?!! ARE YOU OUT OF YOUR MIND ?! OR ARE YOU OUT OF MY MIND ?! ME, SELLING OUT ?!!
DEFIANT!
I'VE GOT WAY MORE INTEGRITY THAN THAT ! I DON'T PANDER TO MY AUDIENCE ! I DON'T DRAW CRAP FOR MAINSTREAM APPEAL !
I DRAW WHAT I WANT TO, NOT FOR ANY DEMOGRAPHIC OR TARGET GROUP ! MY COMICS ARE FOR ME FIRST, ANYBODY ELSE SECOND !
So, you admit it.
EMASCULATE !
WHAT ?
PAPA ! PAPA ! YOU KILLED MY PAPA !
You do draw Ninja Bear because you want to. That's what you just said, right ?
YEAH ... NO ... YOU, YOU TRICKED ME ! ARRGHH !
I HATE YOU ! WHEN I GROW UP, I'M GONNA GET REVENGE ! I'M GONNA ...
It was surprisingly easy.
OH, I DO NOT HAVE TO DEAL WITH THIS ...
SPLUT!
WELL, NO, MAYBE I AM SELLING OUT ... BUT JUST A LITTLE ...
1 ... 2 ... 3 ... 4 ...
HEY, NINJA BEAR ! PREPARE TO MEET YOUR DOOM !
Whatever you say, integrity-boy. Hey, is that a Ninja Bear movie script behind your back ?
5 FREAKIN' STEPS !
MAYBE ...

There was no Ninja Bear movie script. There was, however, a Stay As You Are. *movie script. Go to the Also by Brad Yung page at the end of this book for more information on how to read it for free.*

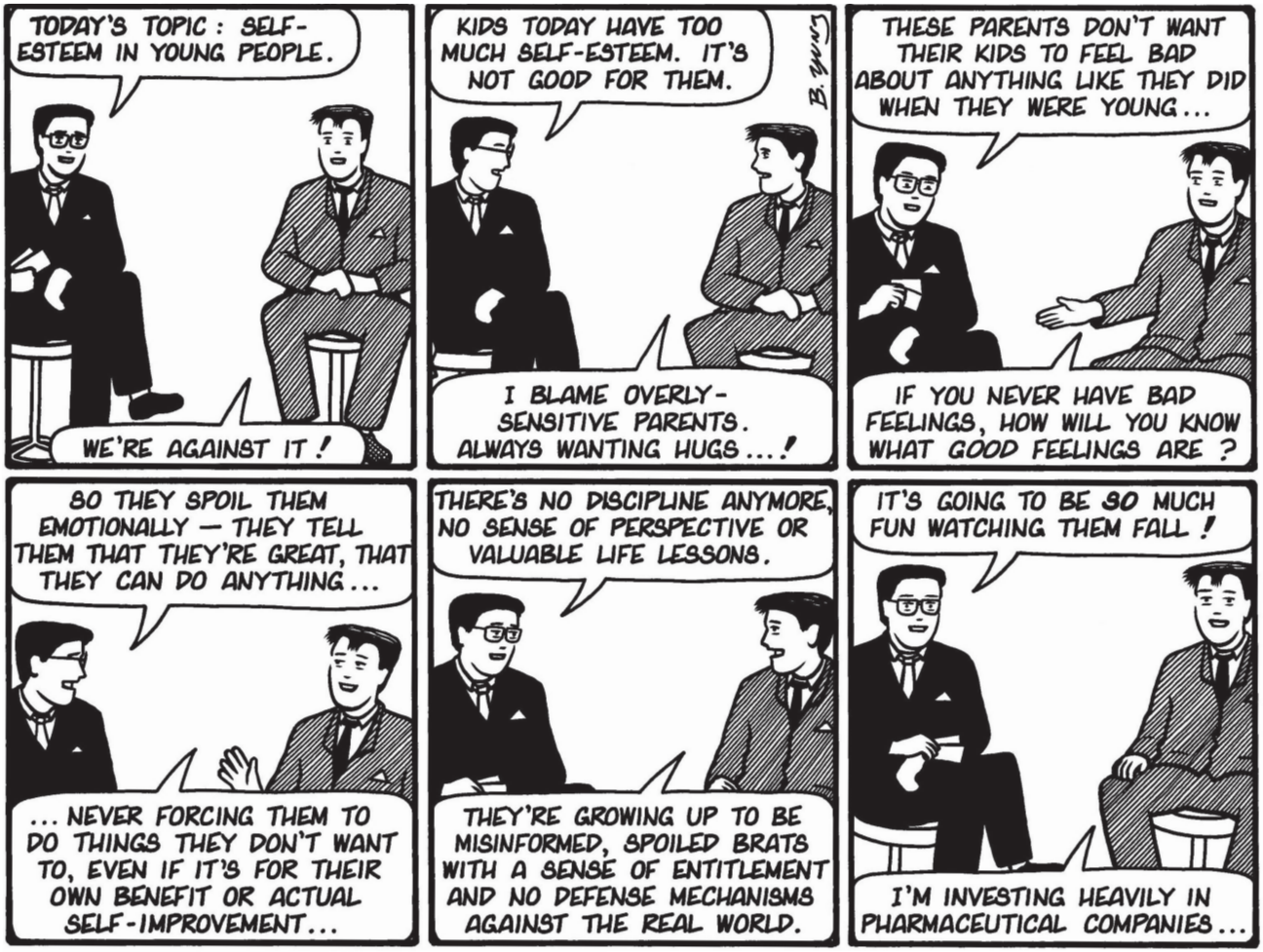

TALKING ABOUT OUR G-G-GENERATION SHOULD NOT BE THE SAME THING AS COMPLAINING ABOUT THE PREVIOUS ONE...
HEY, DO YOU MIND ? I'M TRYING TO FORGIVE MY PARENTS FOR RAISING ME OVER HERE...



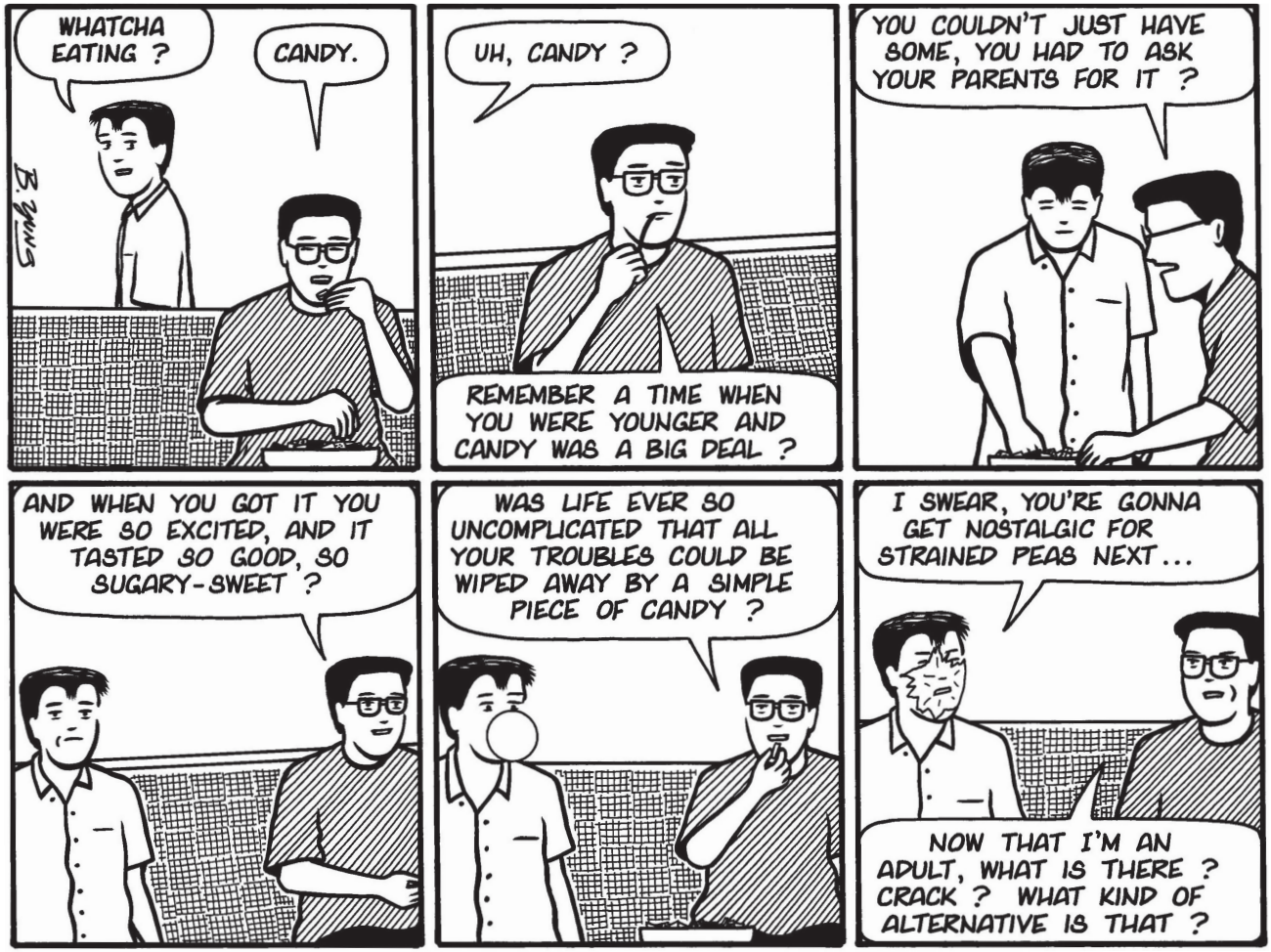
even reading it, he said he'd be interested in publishing it, because he knew my previous work.



He also pitched *The Complete Stay as you are.*, so suddenly I had two books coming out. The

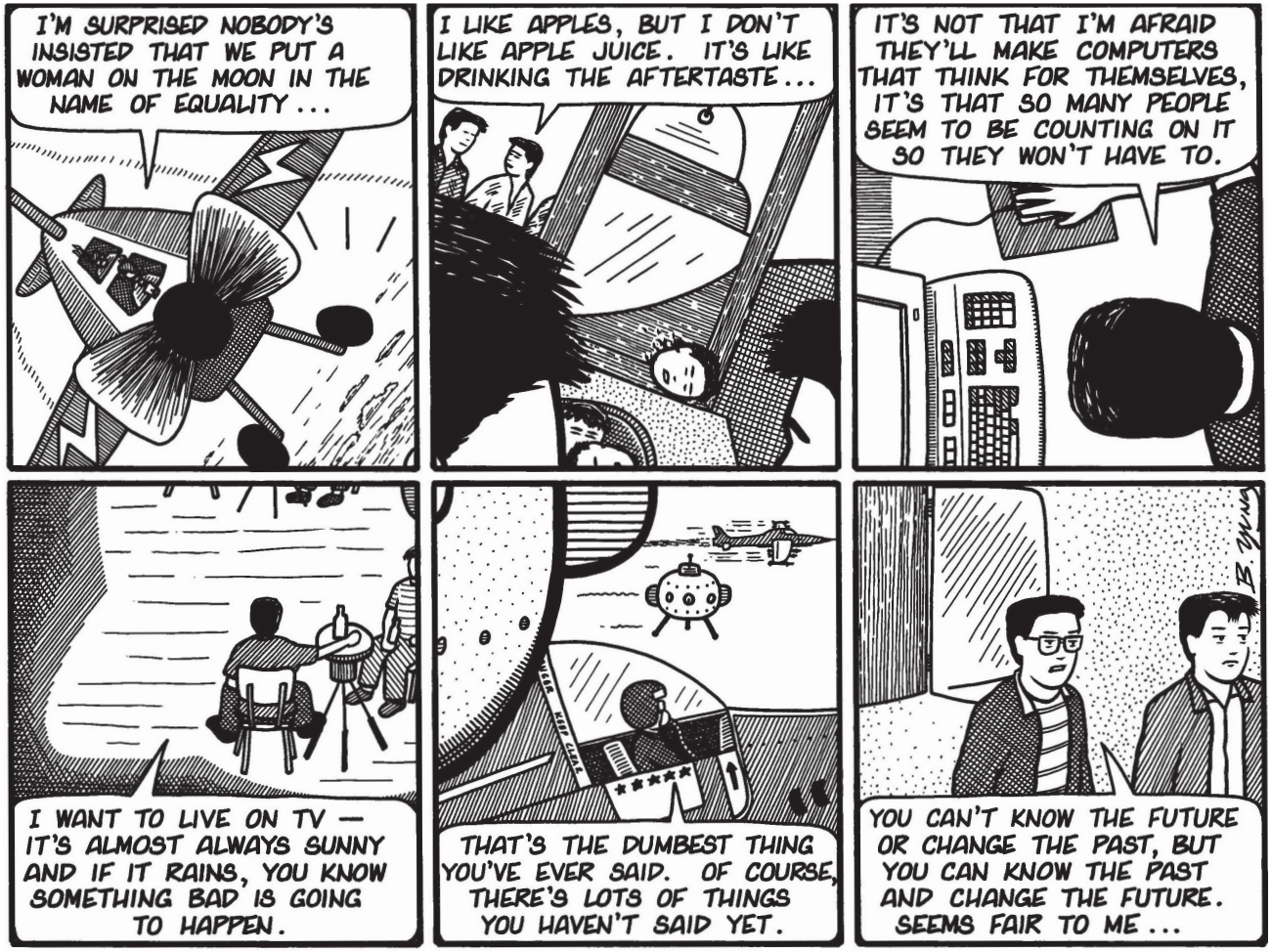


universe is totally failing at teaching me any lessons. ▪ I started getting really tired of drawing the



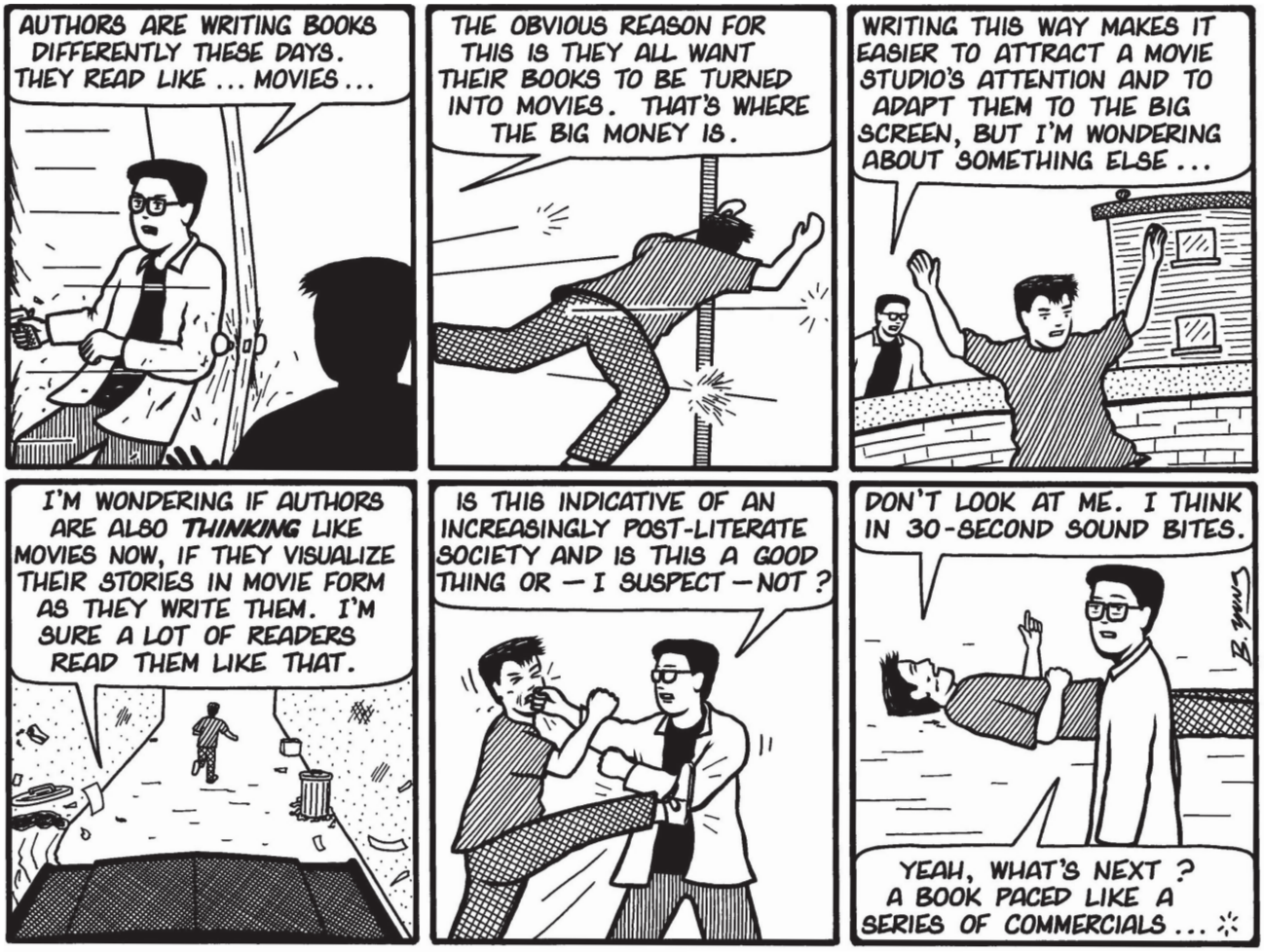
strip around issue 7. Coming up with a weekly joke was just torture and I was getting really

NON-SEQUITUR THEATRE #18



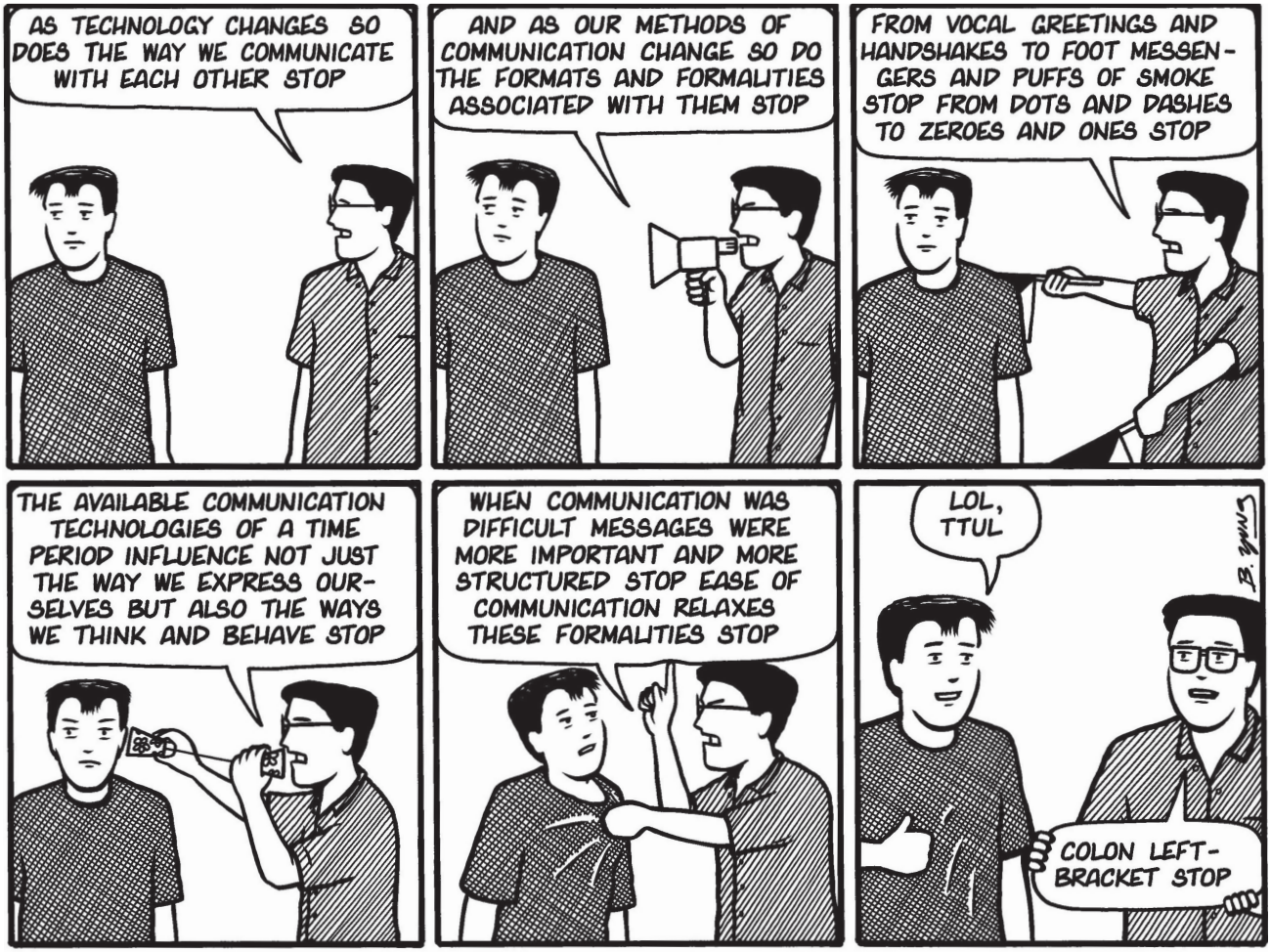
Turn the strip on its right side and you should see Hello Kitty. If not, at this point, I can't help you.

frustrated that I was putting in all this effort and I couldn't make a living off of it. I felt the quality



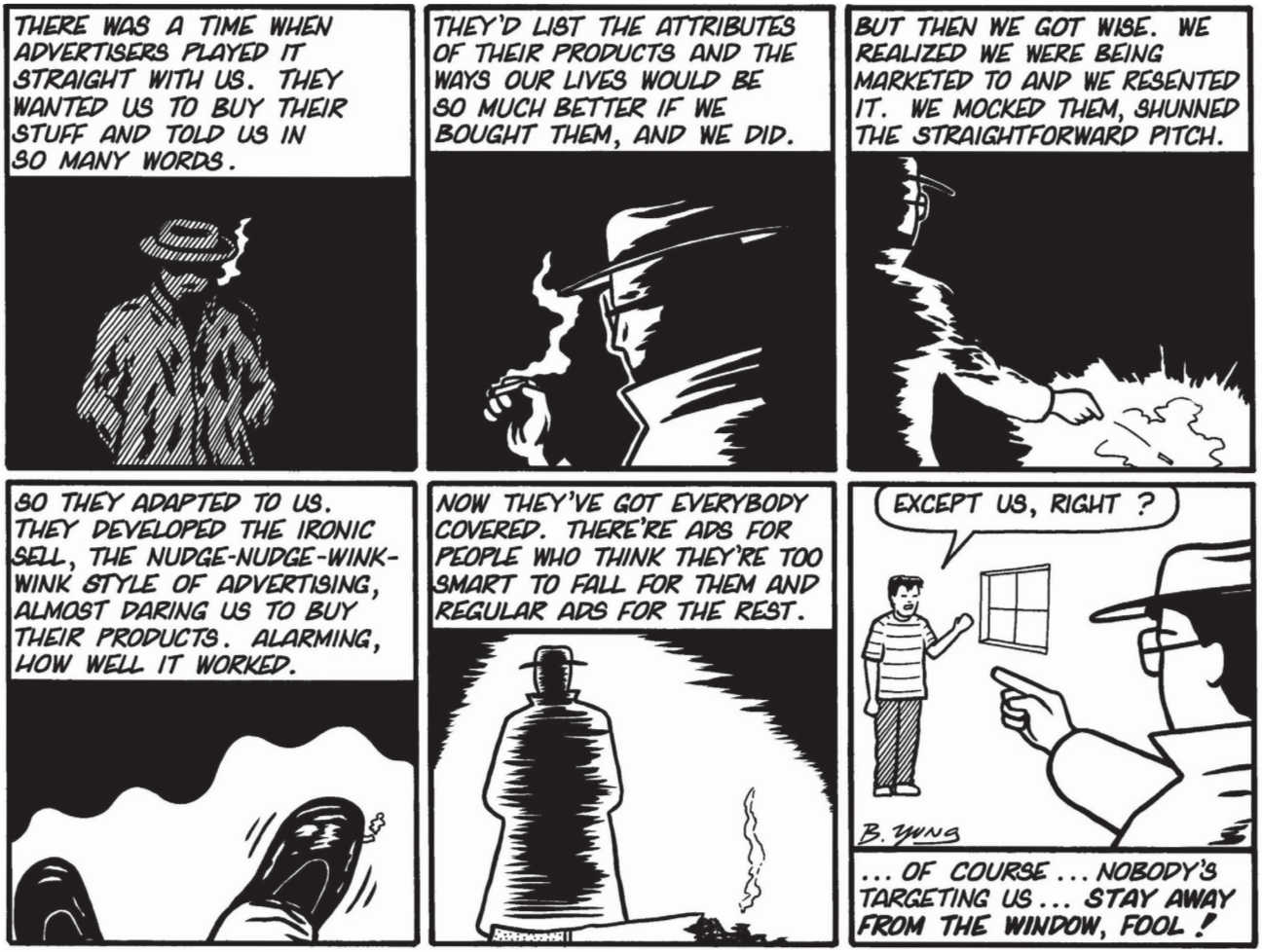
I had completely forgotten about this strip when I wrote my first book, Lessons I'm Going To Teach My Kids Too Late*, which has extremely short chapters. So don't accuse me of fulfilling my own prophecies. That would be a pretty obscure reference to go to all that trouble for...*

was suffering, so I decided that this would be my last issue. But then some guy wrote a hate

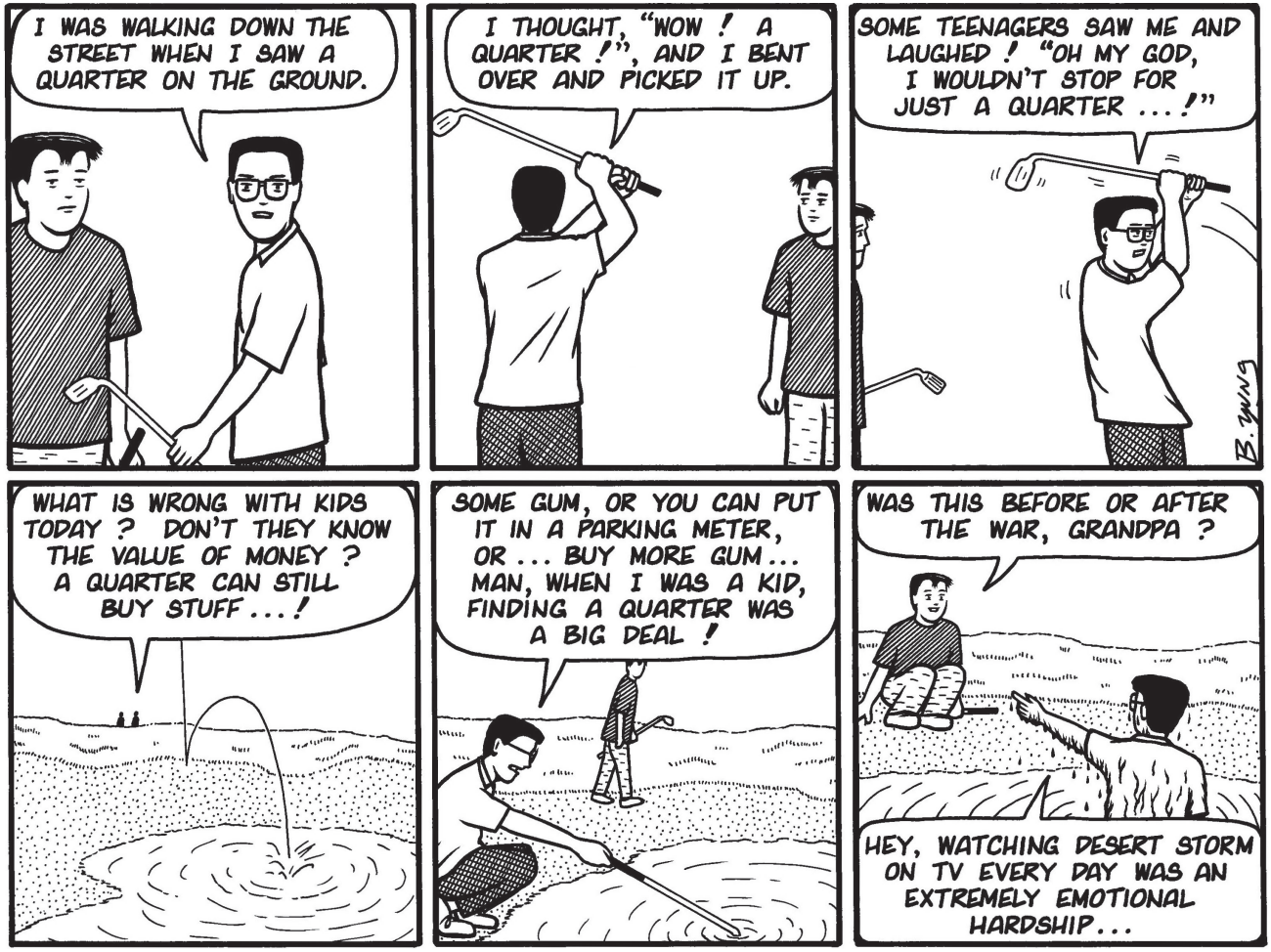


It seems like I was always trying to impress Marshall McLuhan.

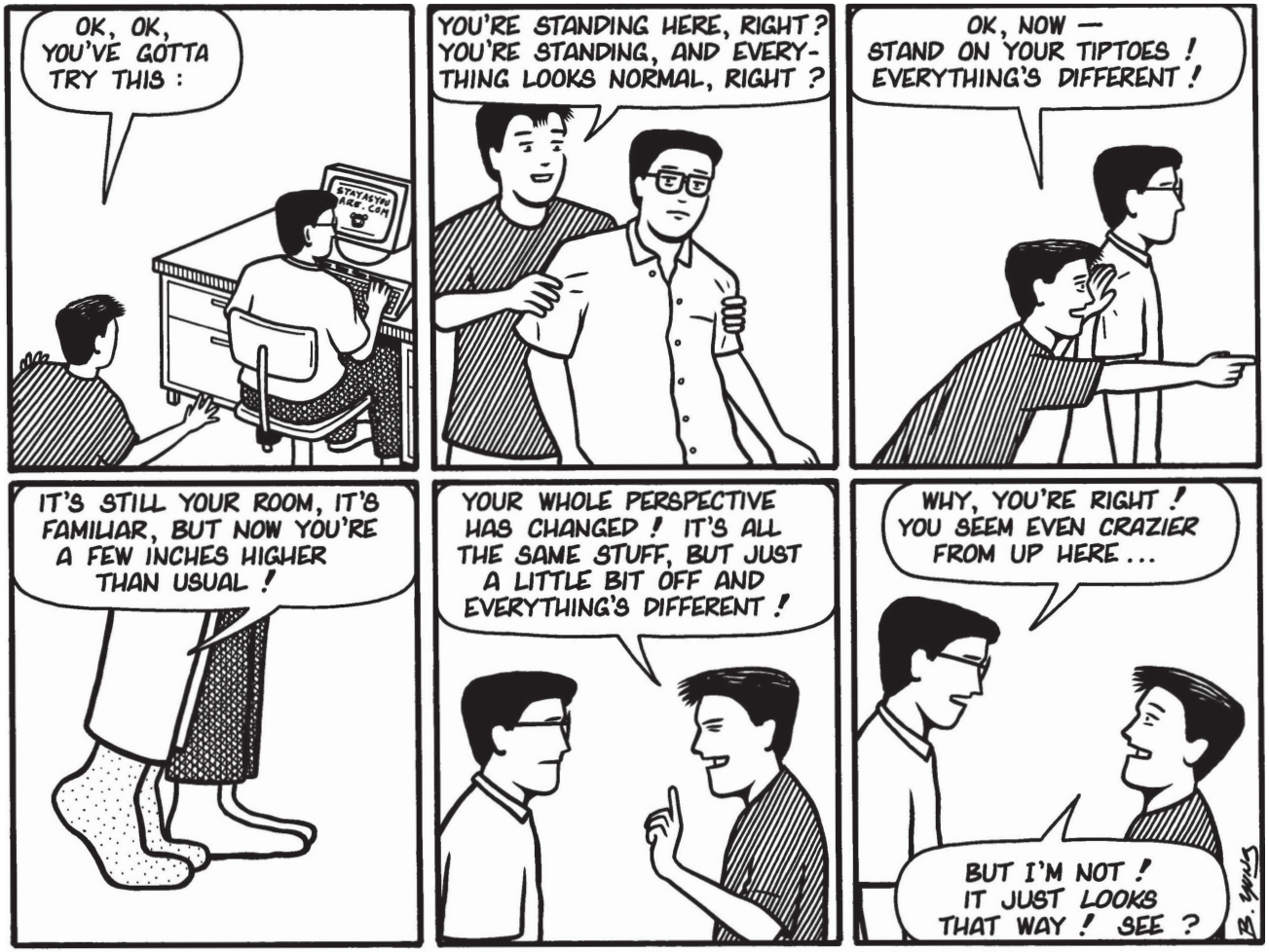
letter to the *WestEnder*, a local community newspaper that ran my strip. I'm odd in that I like to



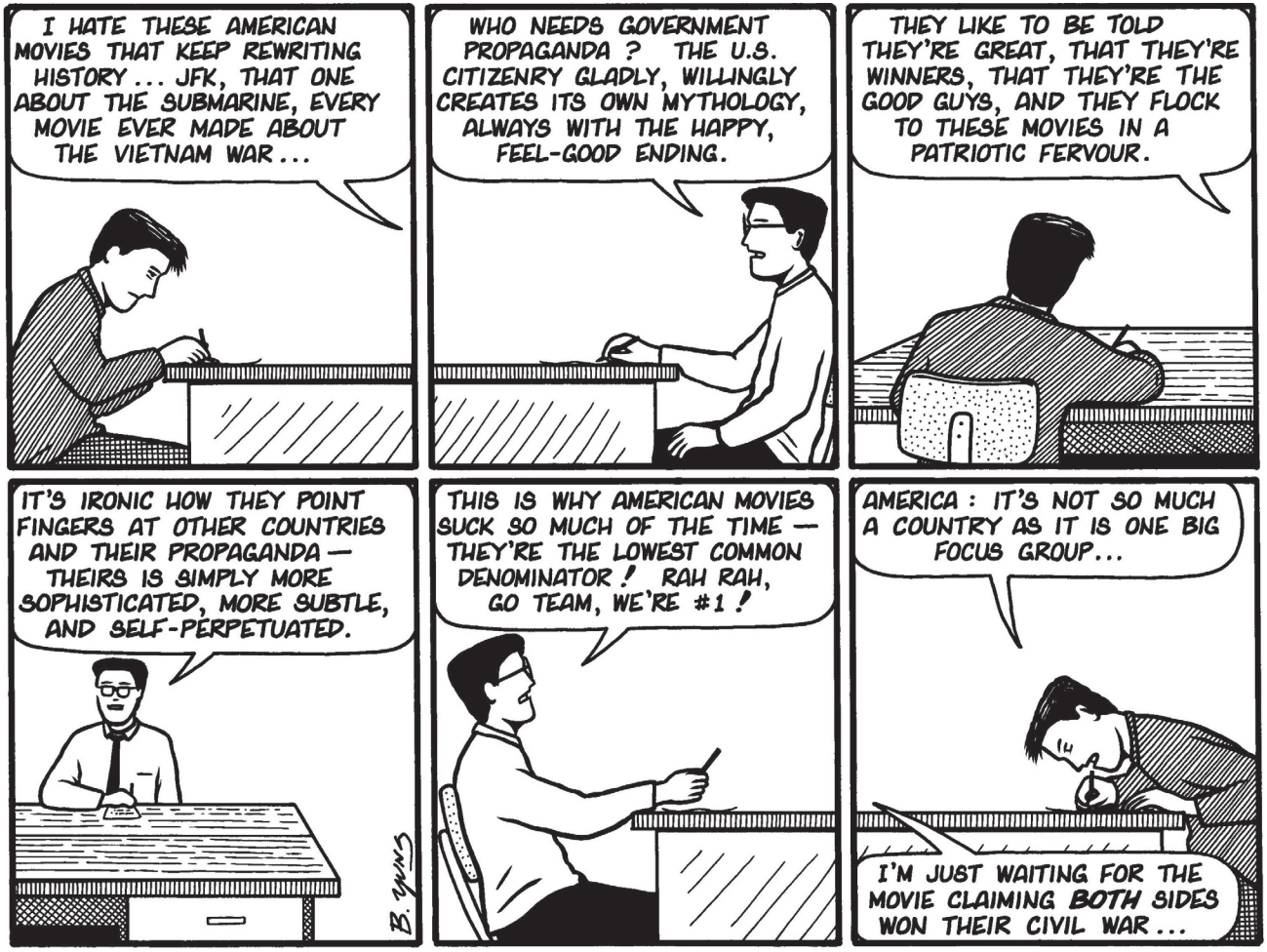
know where I stand, so I decided to do nothing in response and see what happened. Unbeknownst



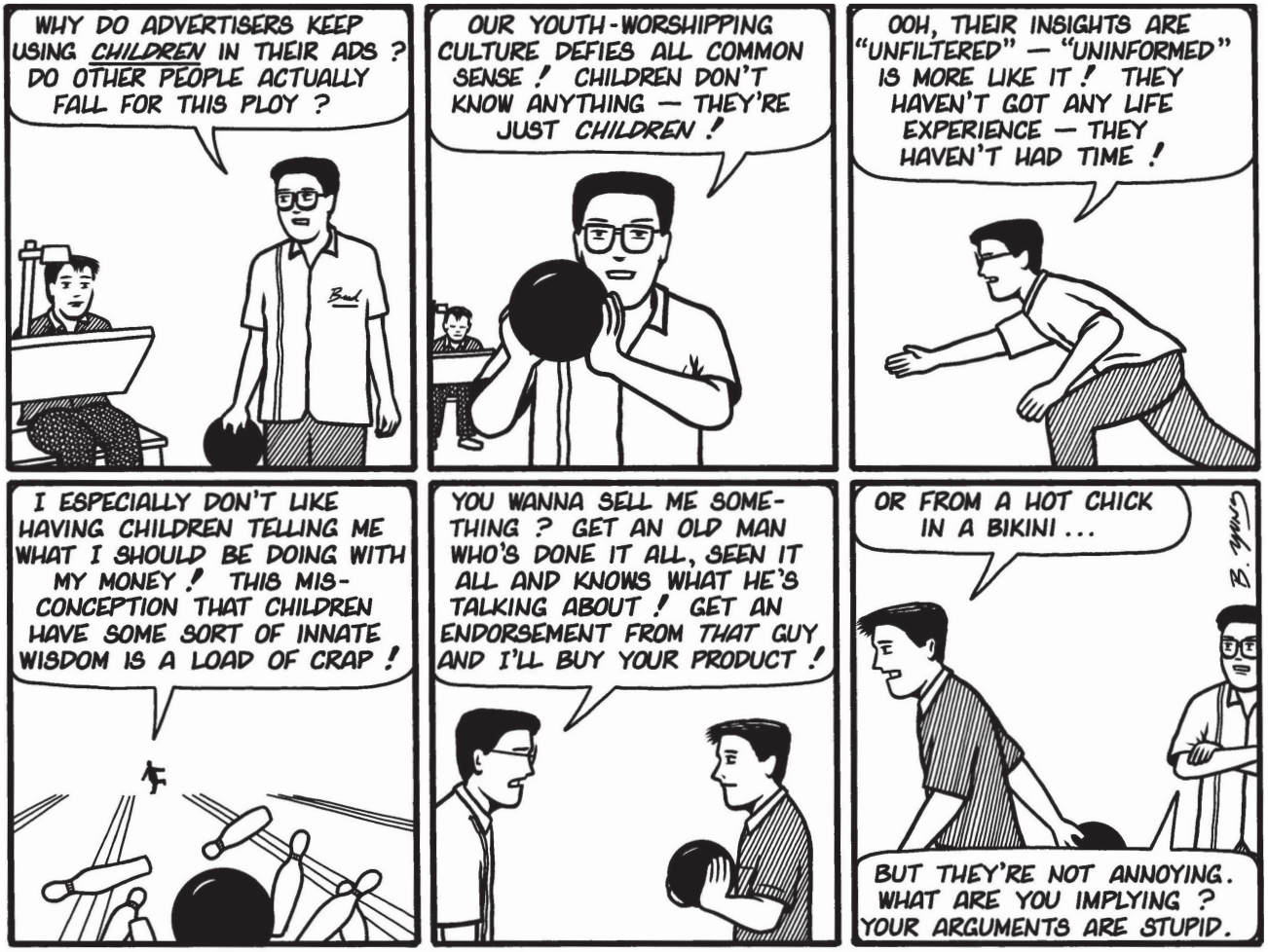
to me, there proceeded to be a nasty back-and-forth between him and some of my fans and



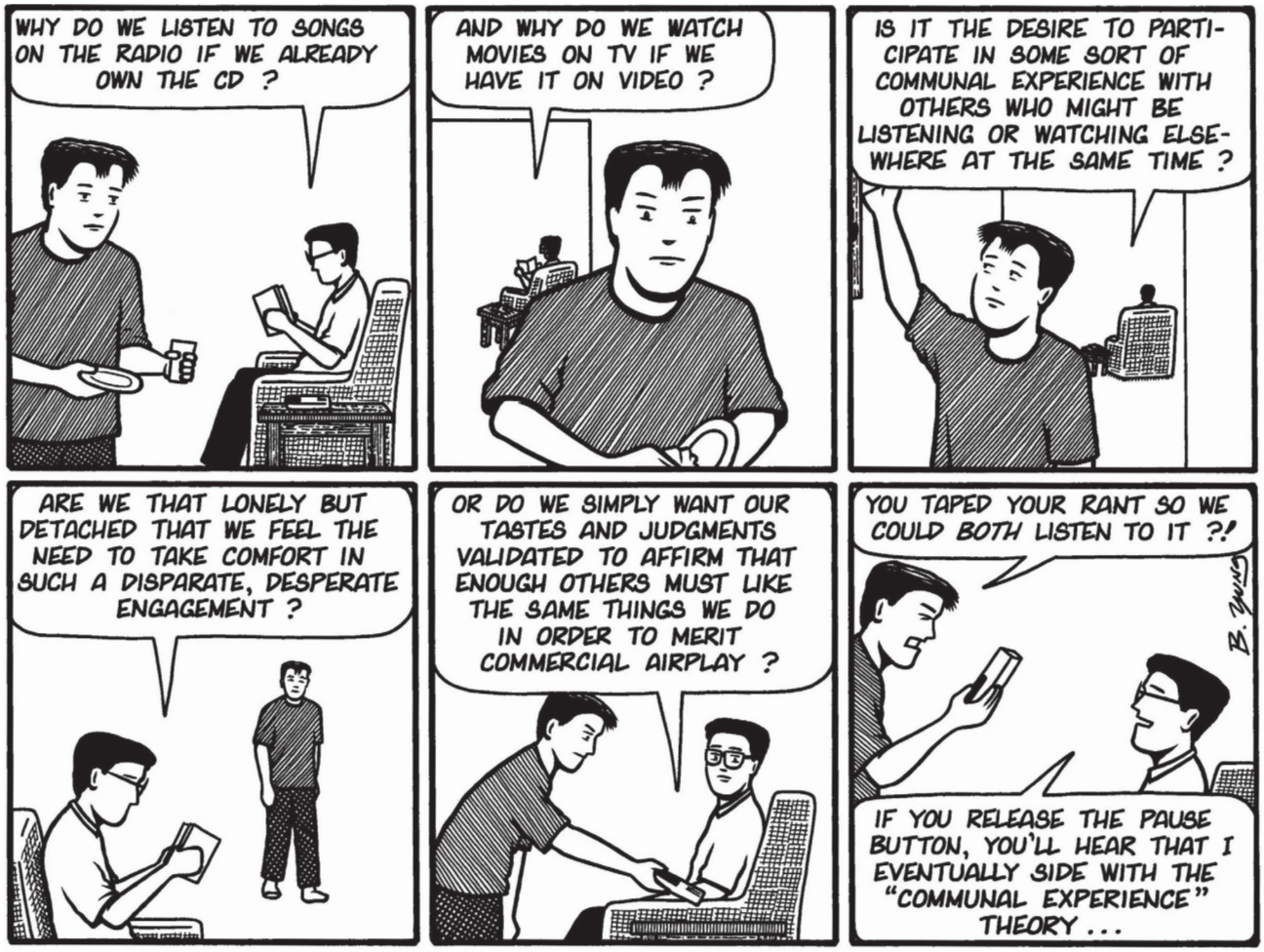
fellow cartoonists who came to my defence. There were letters to the editor that I saw, but it was



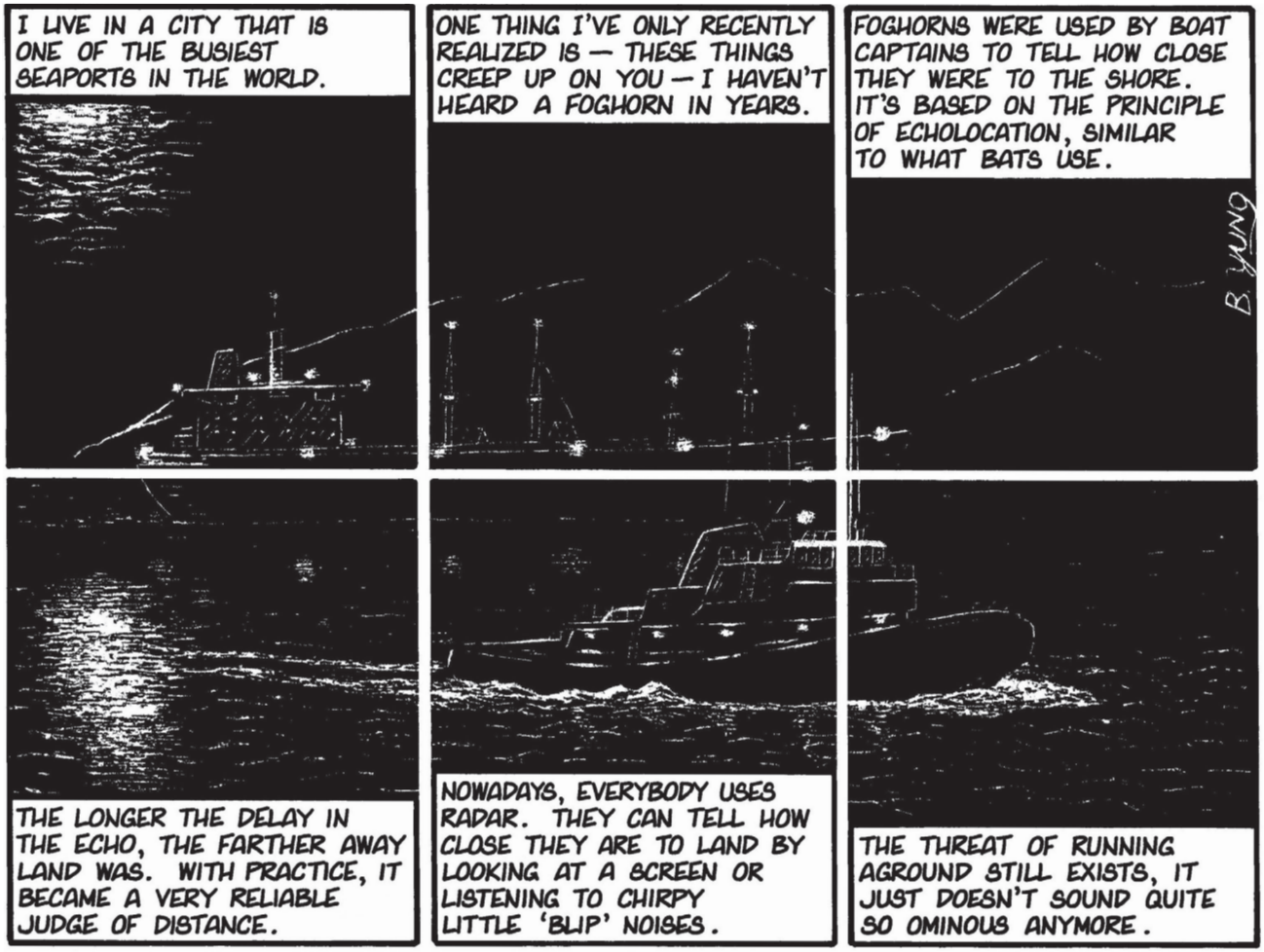
a while before I caught wind that he was receiving a lot of very insulting and possibly threatening



emails from my supporters. I didn't know who it was, so I had to put a plea on my personal

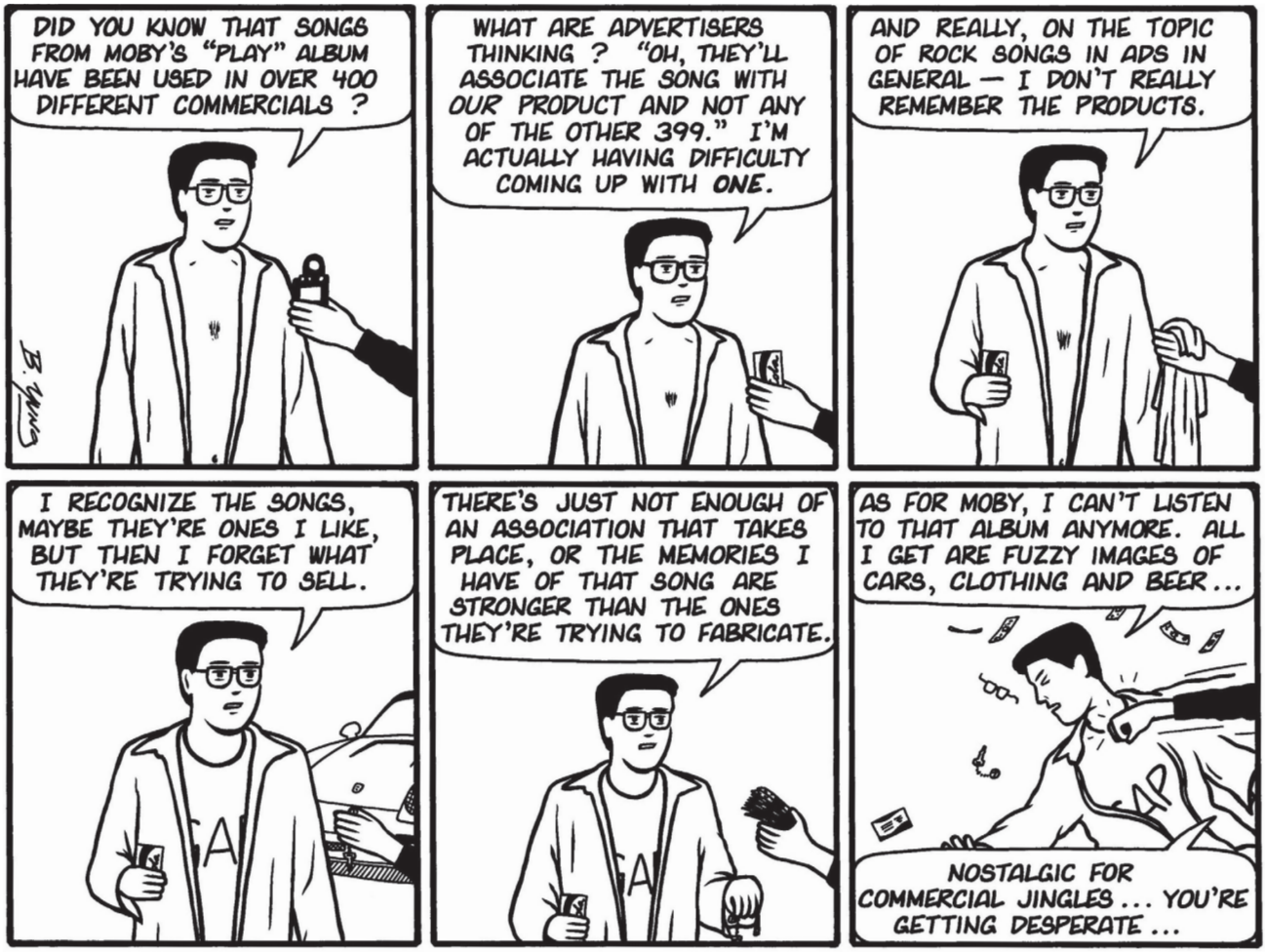


website for it to stop. I didn't care too much about the original hate letter, but the subsequent



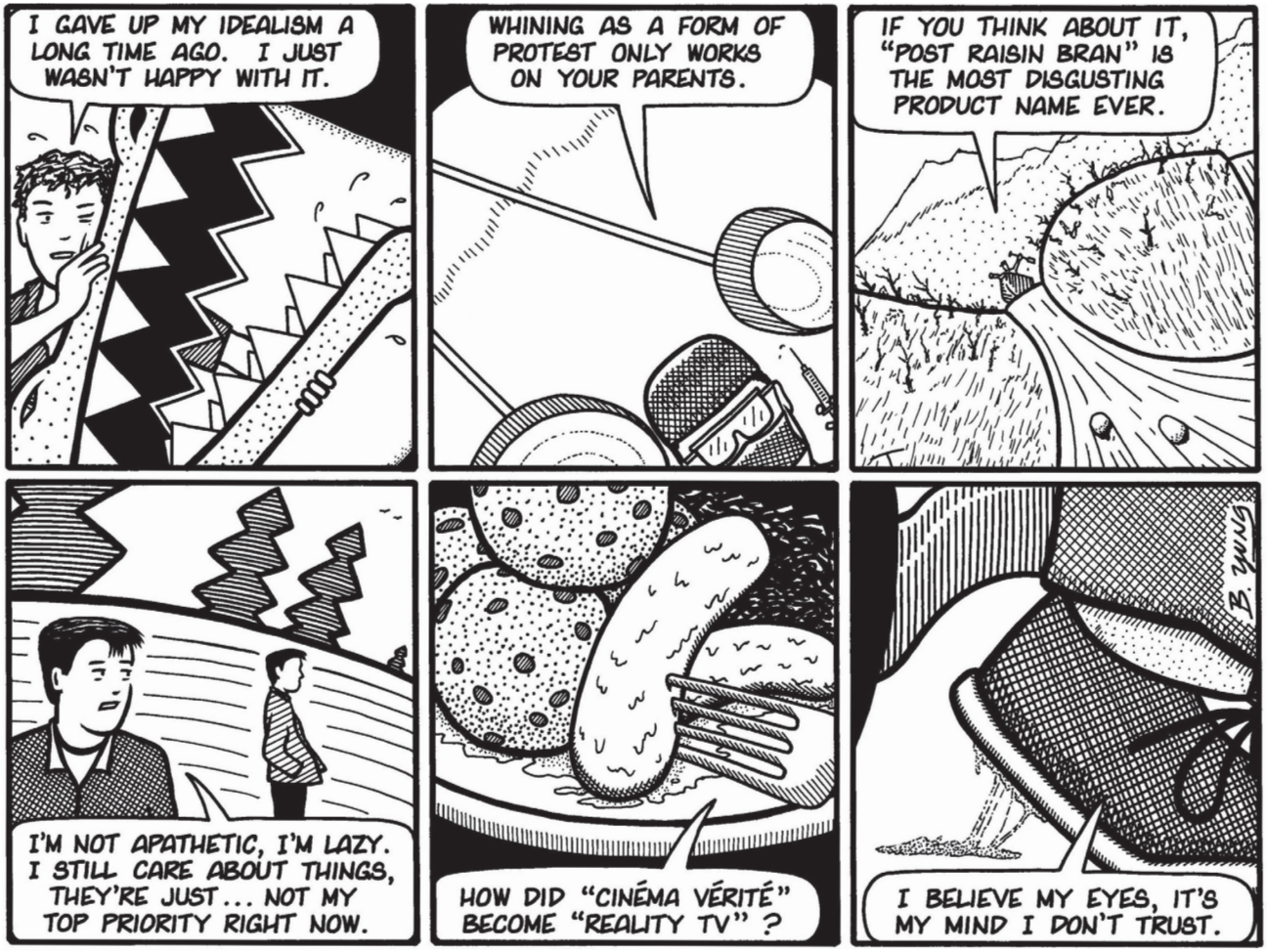
To get this effect, I painted all the panels black, then scratched out the design with an X-Acto knife. I don't think the carpet under my drawing table ever recovered.

vitriol directed his way was just fuel for his own ego (I don't think the internet term 'troll' existed



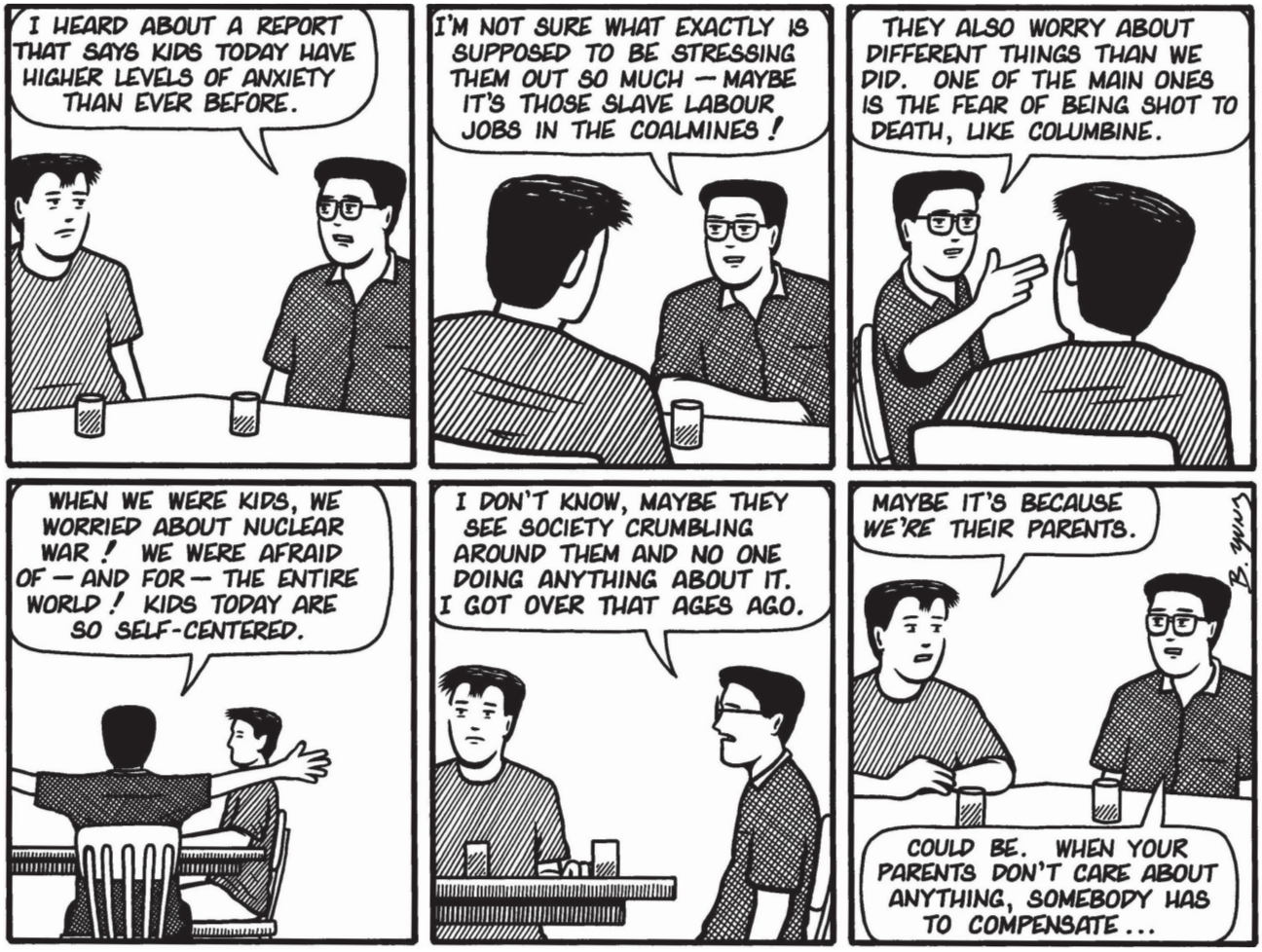
back then). What I was upset about was that I could no longer quit the strip or it would look like

NON-SEQUITUR THEATRE #19



Bart Simpson, three-quarter view facing left, when turned on its right side.

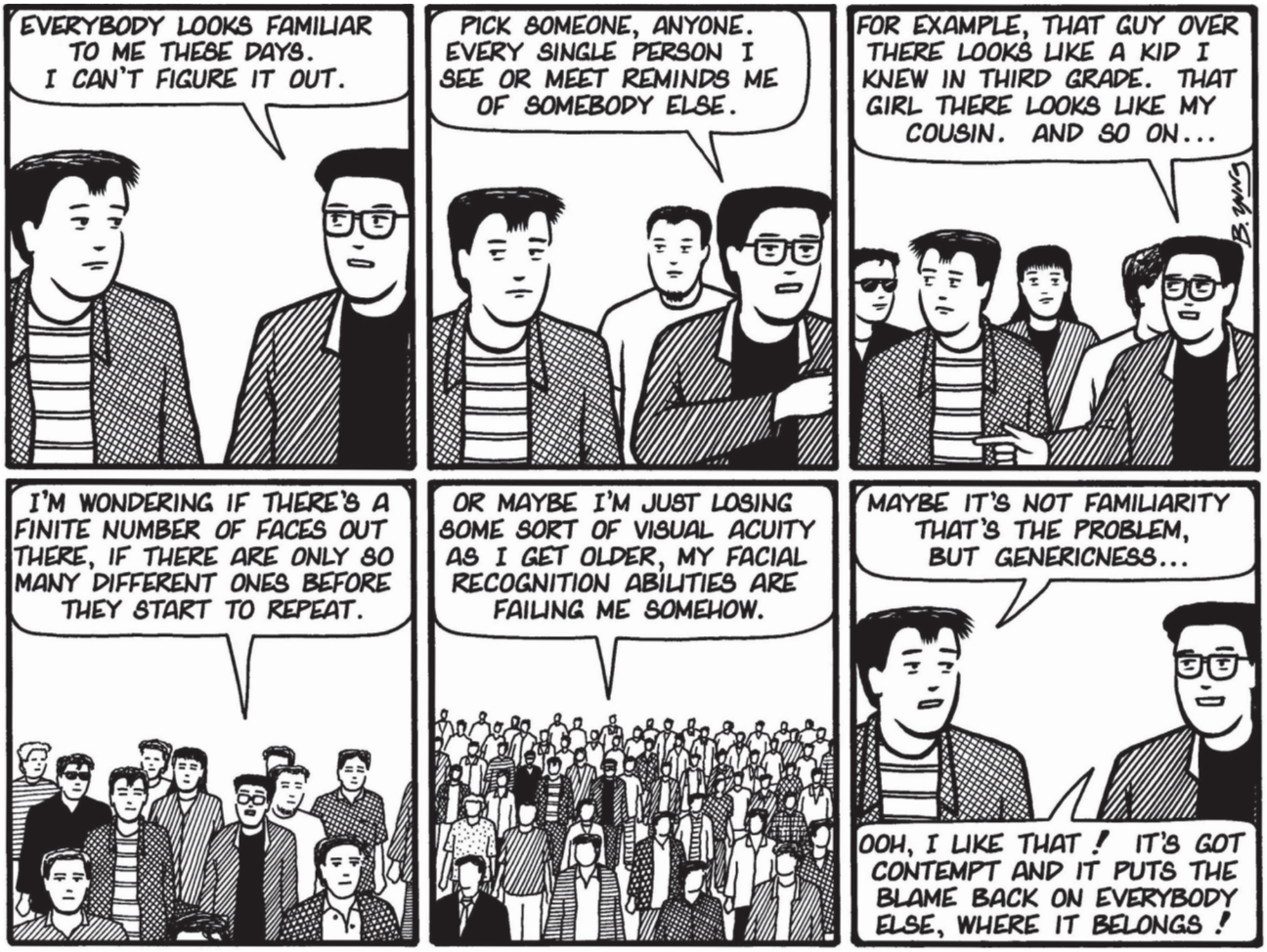
it was his letter that made me stop. I had to keep drawing it for a whole additional year. But, it



turned out to be a really good year and a much better issue to finish with. Knowing there was an

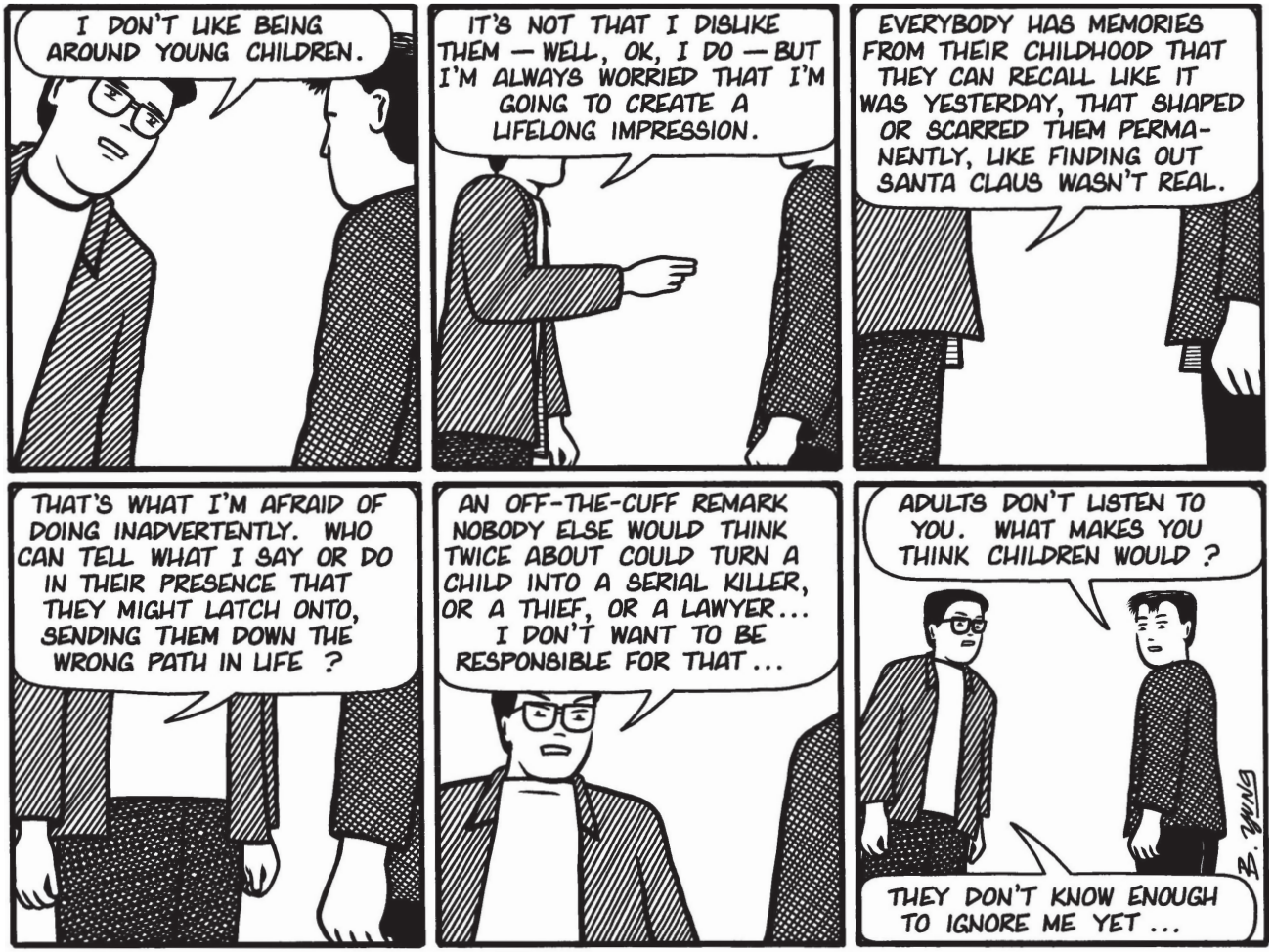


eventual end cheered me up and the strip improved again. It was during that year that I was



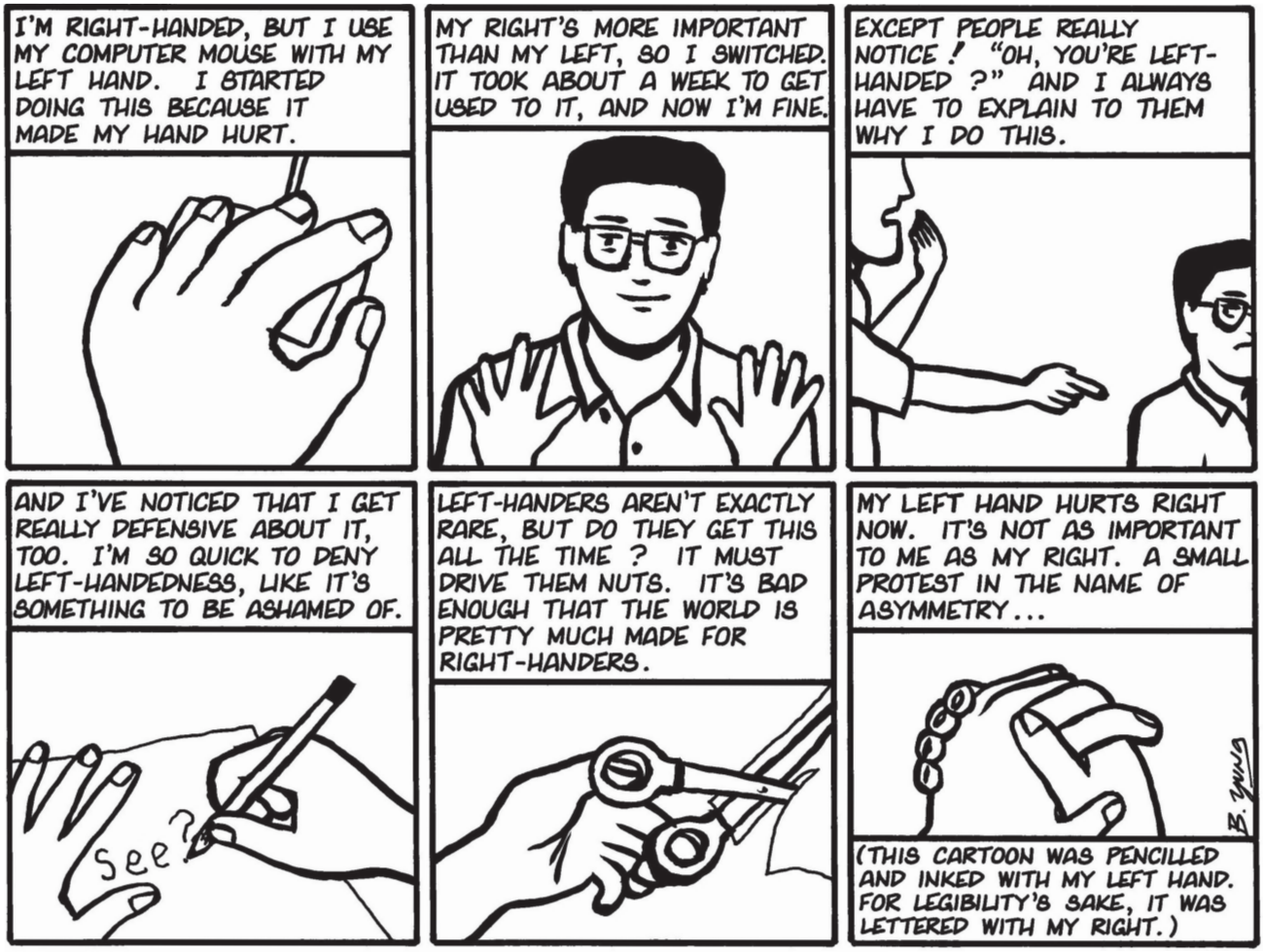
I populated this strip with likenesses of my friends but wouldn't say which was which, then sat back and watched them argue over which character was based on them.

contacted by a film director and I started writing screenplays. And while that didn't quite turn out,

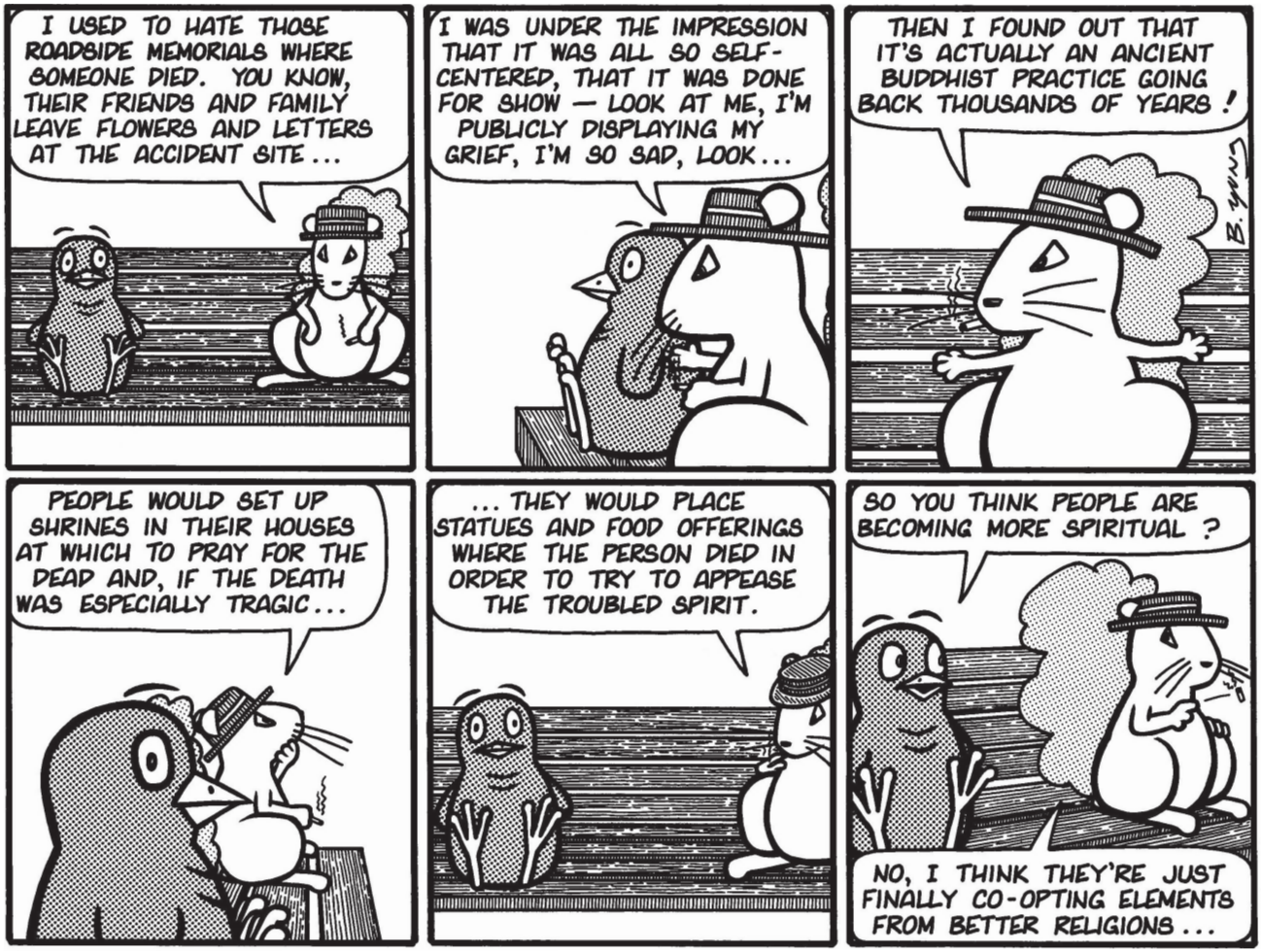


I have a young son now and he's made friends at school, so I'm around little kids a lot more than I used to be. For the most part, they're pretty cool and I can relate to them. It's their parents who are weird... That probably says more about me than I care to acknowledge, but you could also say that about this entire book.

it was different and exciting at the time and I got some good stories out of it (and a finished script

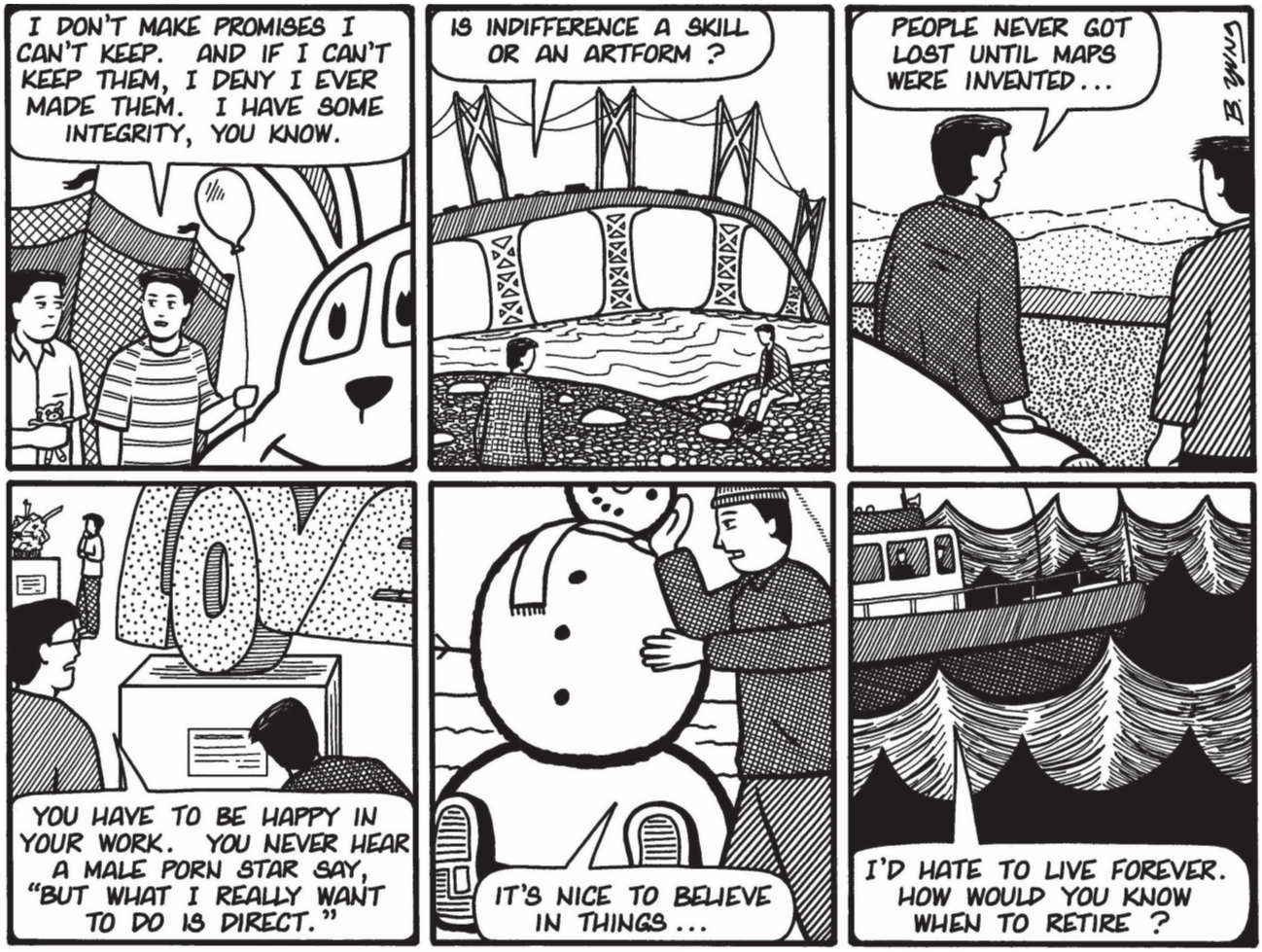


— see the "Also by Brad Yung" page at the back of this book for details.) Sadly, more than ten



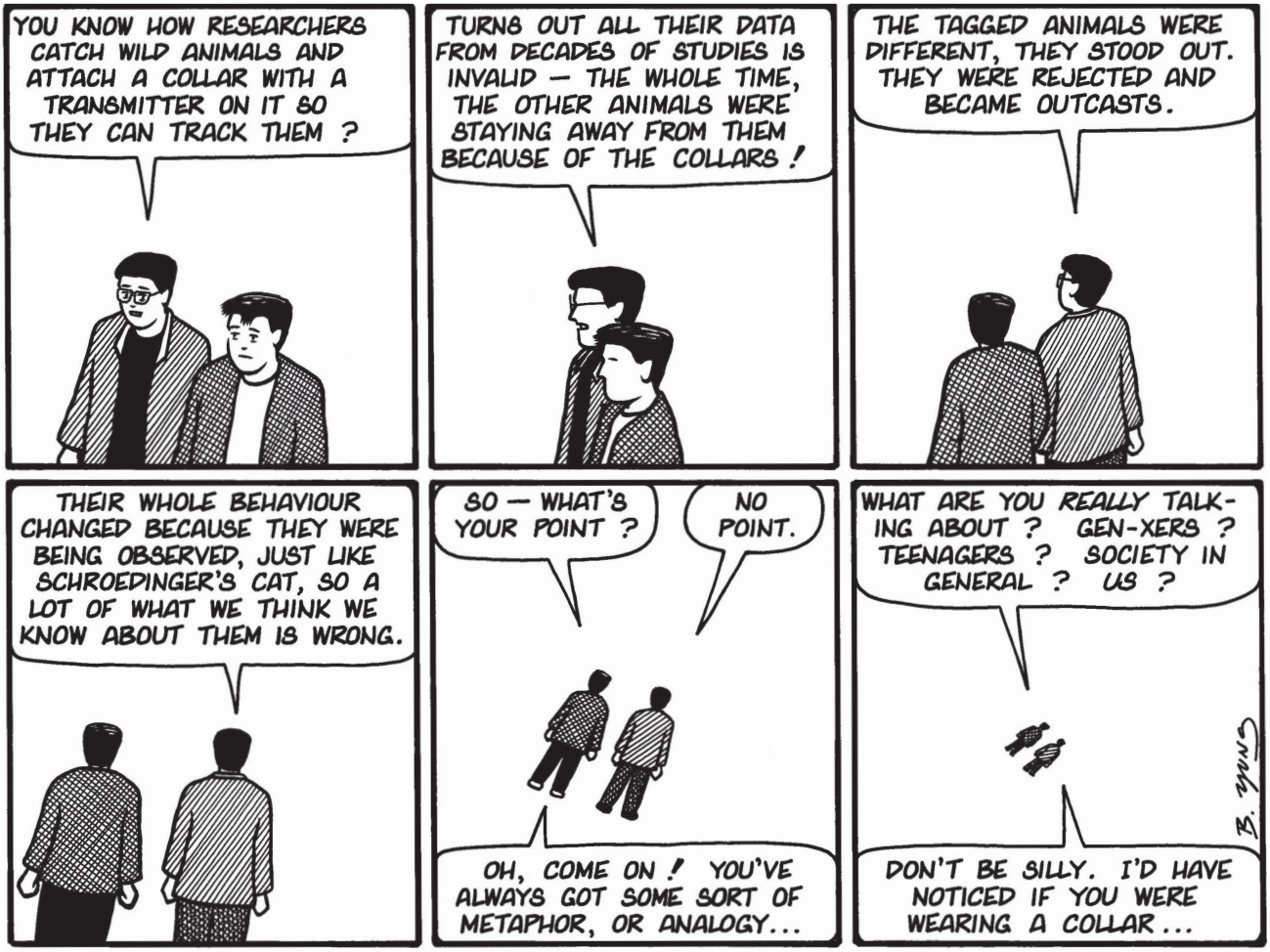
years later, I noticed that the hate letter guy was still posting about me in online comics forums.

NON-SEQUITUR THEATRE #20

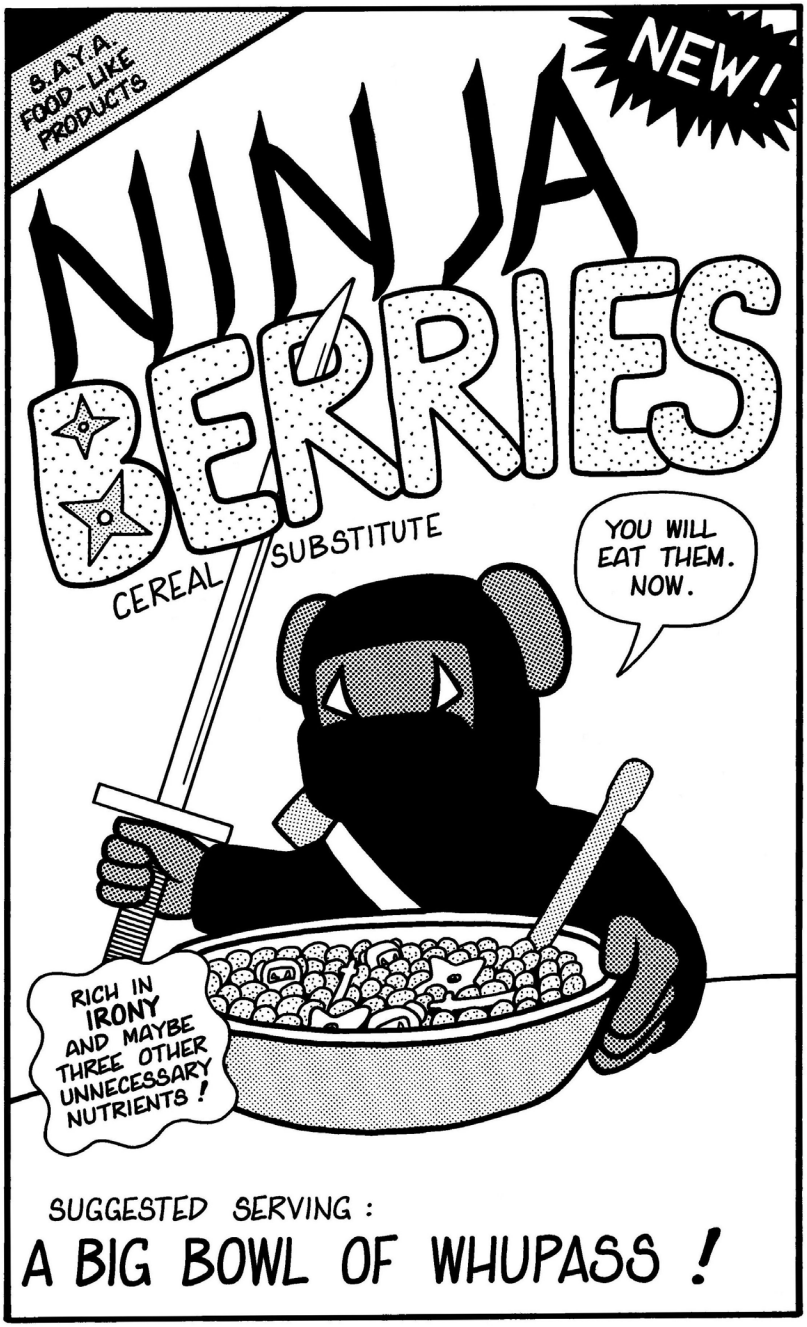


The iconic 60's-era Volkswagen Beetle, also know as the Bug. So panel four made it the Love Bug.

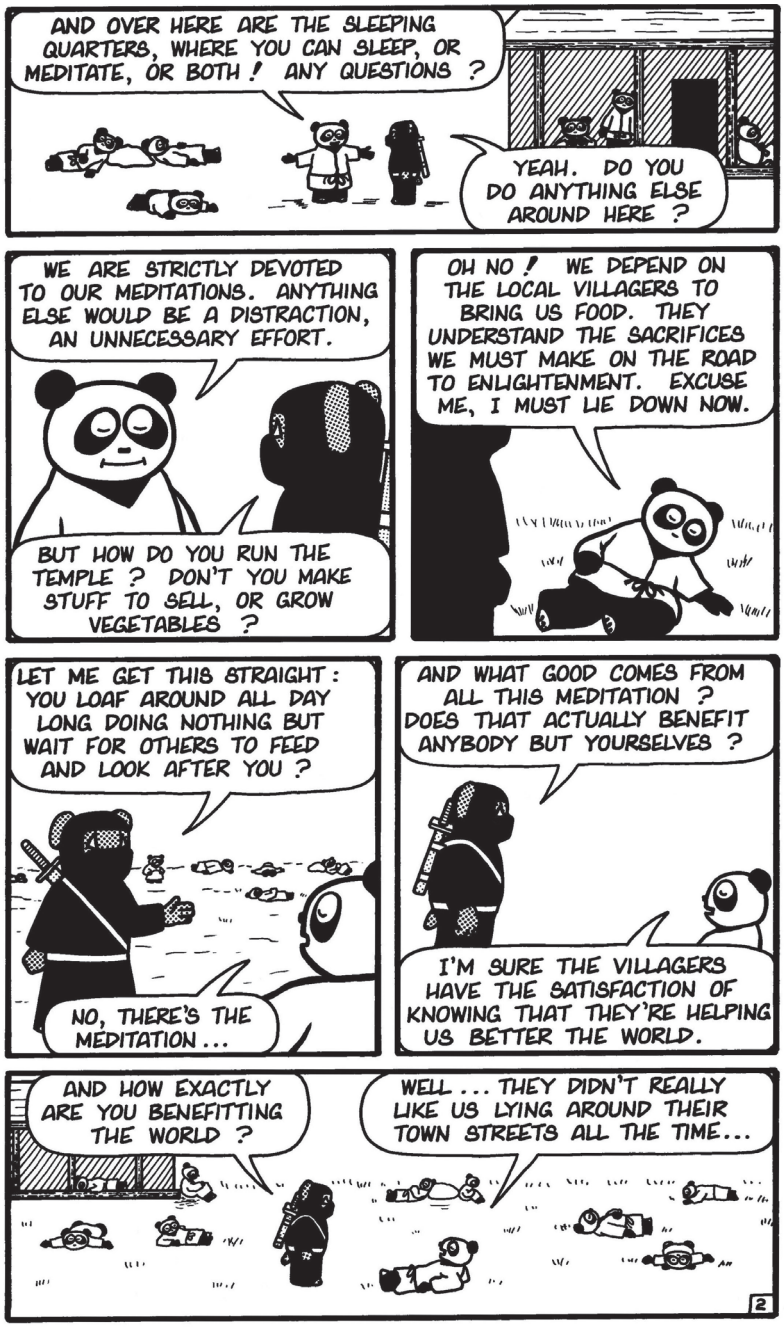
Still, nice to be remembered... ▪ Does *Stay as you are.* hold up? I had to re-read everything



when I put this compilation together and I chuckled at some of the jokes I'd forgotten I'd written,


S.A.Y.A. FOOD-LIKE PRODUCTS
NEW!
NINJA BERRIES
CEREAL SUBSTITUTE
YOU WILL EAT THEM. NOW.
RICH IN IRONY AND MAYBE THREE OTHER UNNECESSARY NUTRIENTS!
SUGGESTED SERVING:
A BIG BOWL OF WHUPASS!

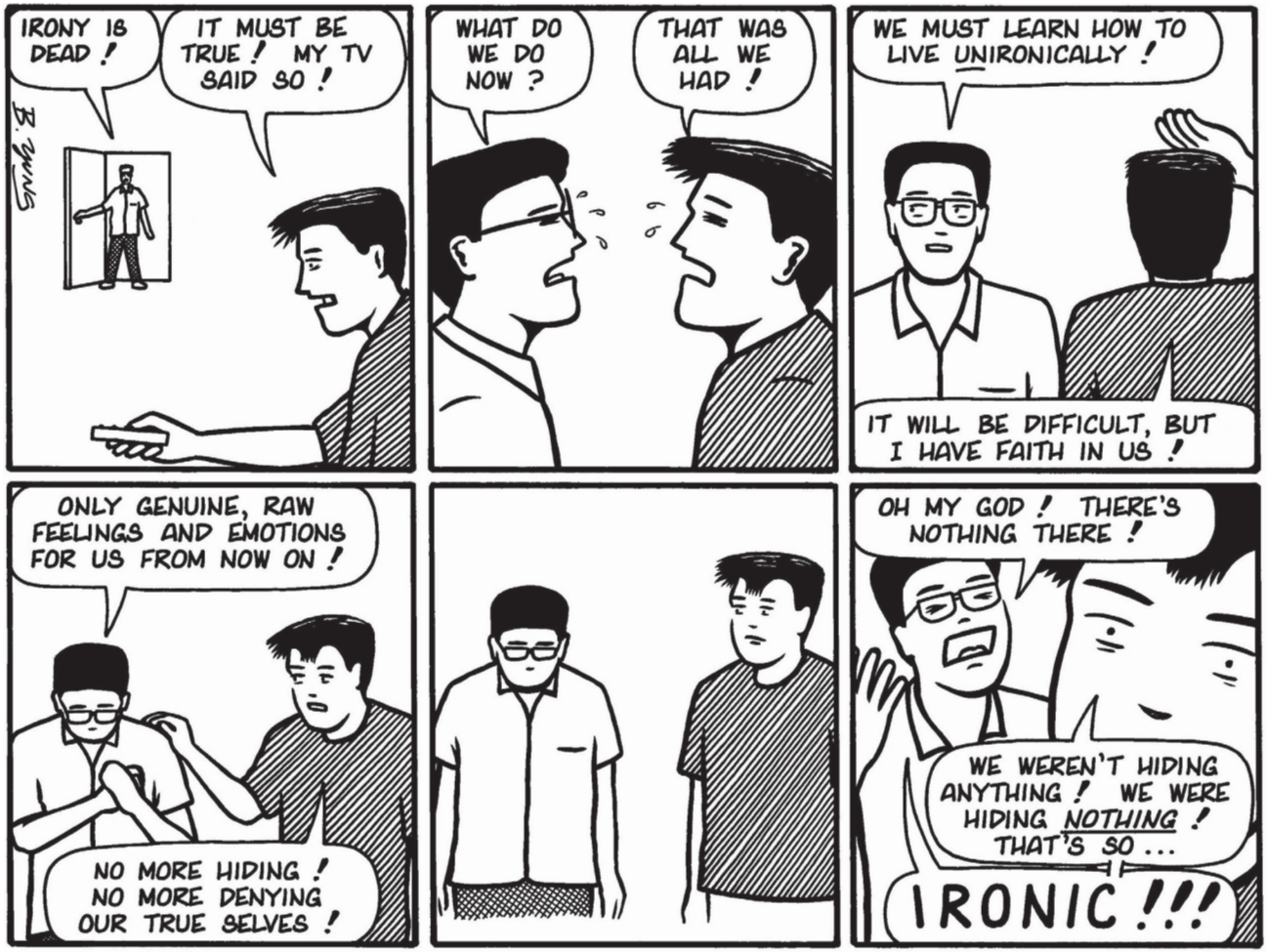

NINJA BEAR, WEARY OF THE CONSTANT ATTEMPTS ON HIS LIFE (NOT SCARED, MIND YOU, JUST TIRED), SEEKS REFUGE IN A TEMPLE...
SWORD ARM... SORE... UNDERPANTS... SWEATY...
GREETINGS! ARE YOU THE NEW DEVOTEE FROM THE VILLAGE OVER THE MOUNTAIN?
UH, YEAH. SURE. WHY NOT?
PLEASE, COME IN, COME IN, AND WELCOME TO...
NINJA BEAR VS. ...
THE TEMPLE OF THE ORDER OF THE LAZY PANDA!
LAZY PANDA, HUH? SO, UH... WHAT IS IT YOU DO HERE?
WE HAVE DEVOTED OURSELVES TO SPIRITUAL ENLIGHTENMENT THROUGH A STRICT BUT COMFORTABLE REGIMEN OF MEDITATION AND REST.
YEAH, SOUNDS GOOD. I COULD USE SOME REST.
OVER HERE IS OUR MAIN MEDITATION AREA. YOU CAN SIT AND RELAX FOR AS LONG AS YOU WISH, ANY TIME OF DAY OR NIGHT.
UH, LOOKS NICE.
IF YOU PREFER, HERE IS THE INDOOR MEDITATION ROOM. CHANTING IS OPTIONAL, OF COURSE.


AND OVER HERE ARE THE SLEEPING QUARTERS, WHERE YOU CAN SLEEP, OR MEDITATE, OR BOTH ! ANY QUESTIONS ?
YEAH. DO YOU DO ANYTHING ELSE AROUND HERE ?
WE ARE STRICTLY DEVOTED TO OUR MEDITATIONS. ANYTHING ELSE WOULD BE A DISTRACTION, AN UNNECESSARY EFFORT.
BUT HOW DO YOU RUN THE TEMPLE ? DON'T YOU MAKE STUFF TO SELL, OR GROW VEGETABLES ?
OH NO ! WE DEPEND ON THE LOCAL VILLAGERS TO BRING US FOOD. THEY UNDERSTAND THE SACRIFICES WE MUST MAKE ON THE ROAD TO ENLIGHTENMENT. EXCUSE ME, I MUST LIE DOWN NOW.
LET ME GET THIS STRAIGHT : YOU LOAF AROUND ALL DAY LONG DOING NOTHING BUT WAIT FOR OTHERS TO FEED AND LOOK AFTER YOU ?
NO, THERE'S THE MEDITATION ...
AND WHAT GOOD COMES FROM ALL THIS MEDITATION ? DOES THAT ACTUALLY BENEFIT ANYBODY BUT YOURSELVES ?
I'M SURE THE VILLAGERS HAVE THE SATISFACTION OF KNOWING THAT THEY'RE HELPING US BETTER THE WORLD.
AND HOW EXACTLY ARE YOU BENEFITTING THE WORLD ?
WELL ... THEY DIDN'T REALLY LIKE US LYING AROUND THEIR TOWN STREETS ALL THE TIME...
2


YOU... HAVE GOT TO BE... THE MOST USELESS... SELF-INDULGENT... WORTHLESS THINGS ON THE PLANET!
ER, PERHAPS YOU'D FEEL BETTER IF YOU MEDITATED FOR A WHILE, CLEARED YOUR HEAD...
NO, I KNOW HOW I'LL FEEL BETTER...
WELL, THAT WAS REFRESHING! OK, WHO'S NEXT?
NINJA BEAR! I CHALLENGE YOU TO A DUEL!
OH YEAH! I MAY NOT BE BENEFITTING THE WORLD, BUT AT LEAST MY LIFE HAS PURPOSE!
END

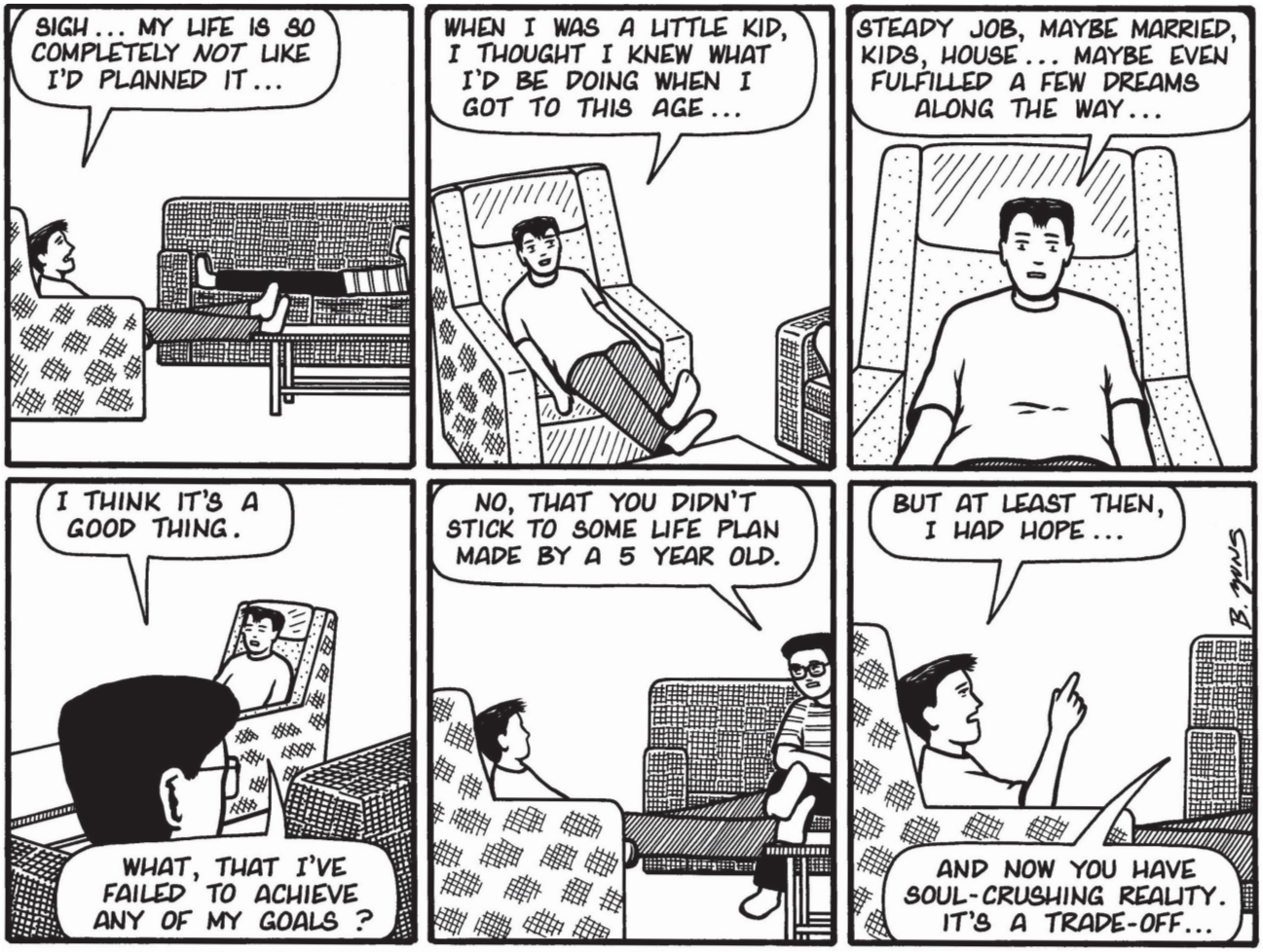
My girlfriend was obsessed with a Japanese panda bear character called Tarepanda that just lay around and never did anything. 'Tare' translates as 'lazy' or 'droopy'. This episode basically wrote itself.


NOW THAT IRONY'S DEAD, WE'RE MORE ANTI-ESTABLISHMENT THAN EVER!
TOGETHER WE CAN WORK HARD TO TRIVIALIZE ANYTHING!

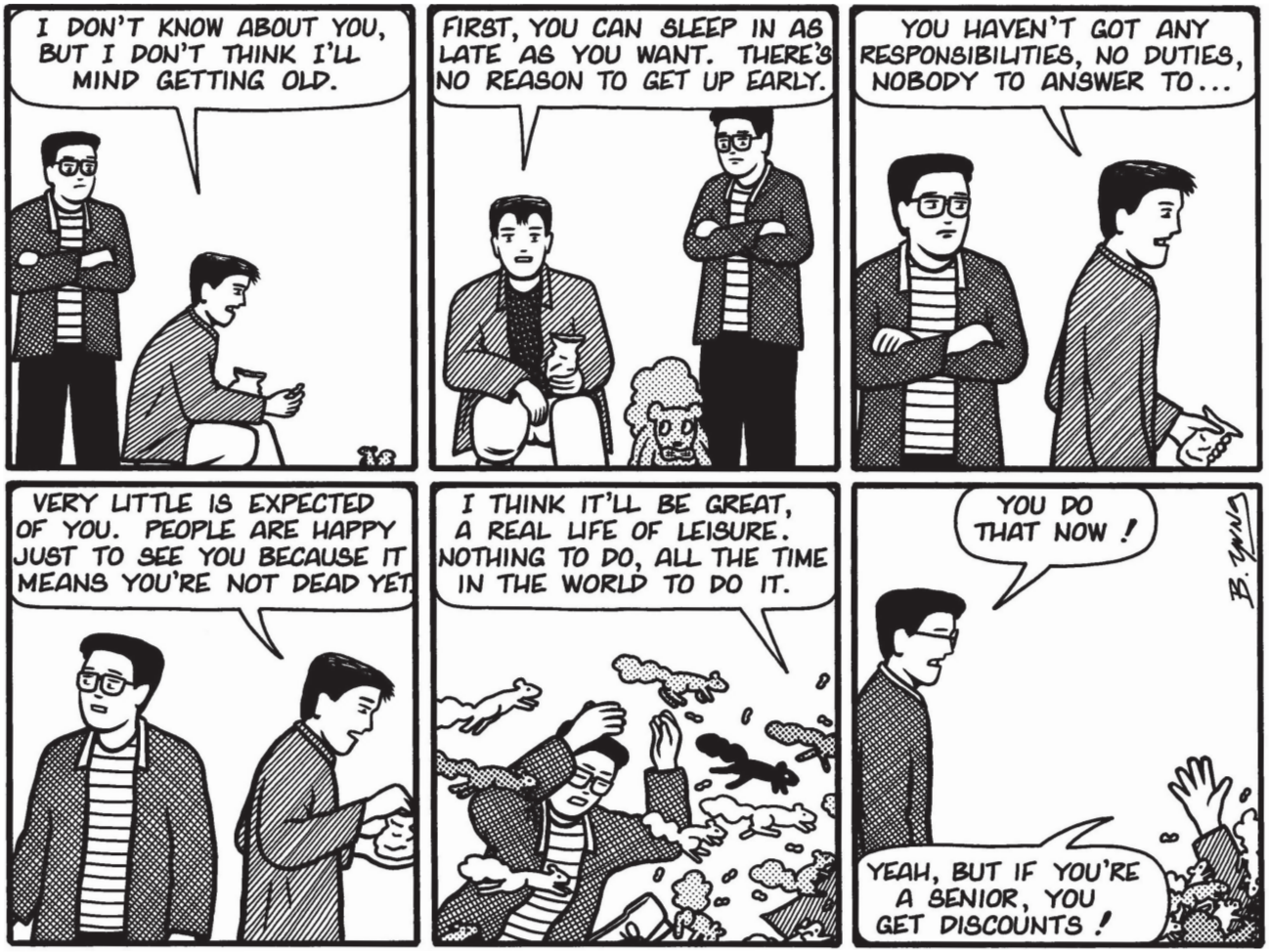


The first comic I drew after 9/11, after Dan Rather declared 'the end of irony'.
Sure, it was a terrible thing, but did you really think people were all going to be nothing but heartfelt and sincere from then on? Did you think a monumental tidal wave of good would come of it? Did you think people would actually change for the better?
Do we know if that happened?

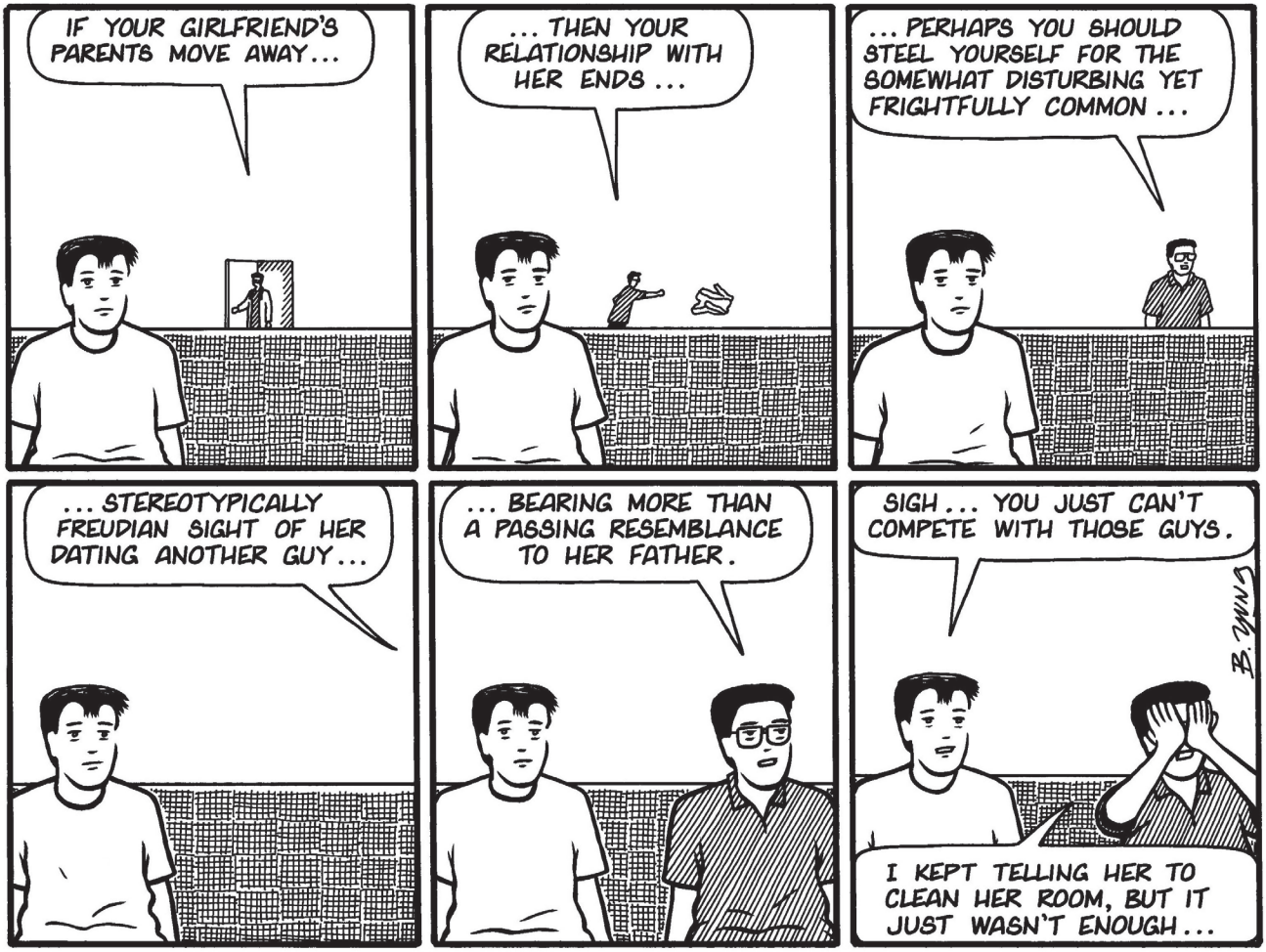
which is about as good a reaction as I ever got from myself when I did them. Some of the strips



are out-of-date — that's to be expected. But it's kind of an unfair thing to hold a product of its

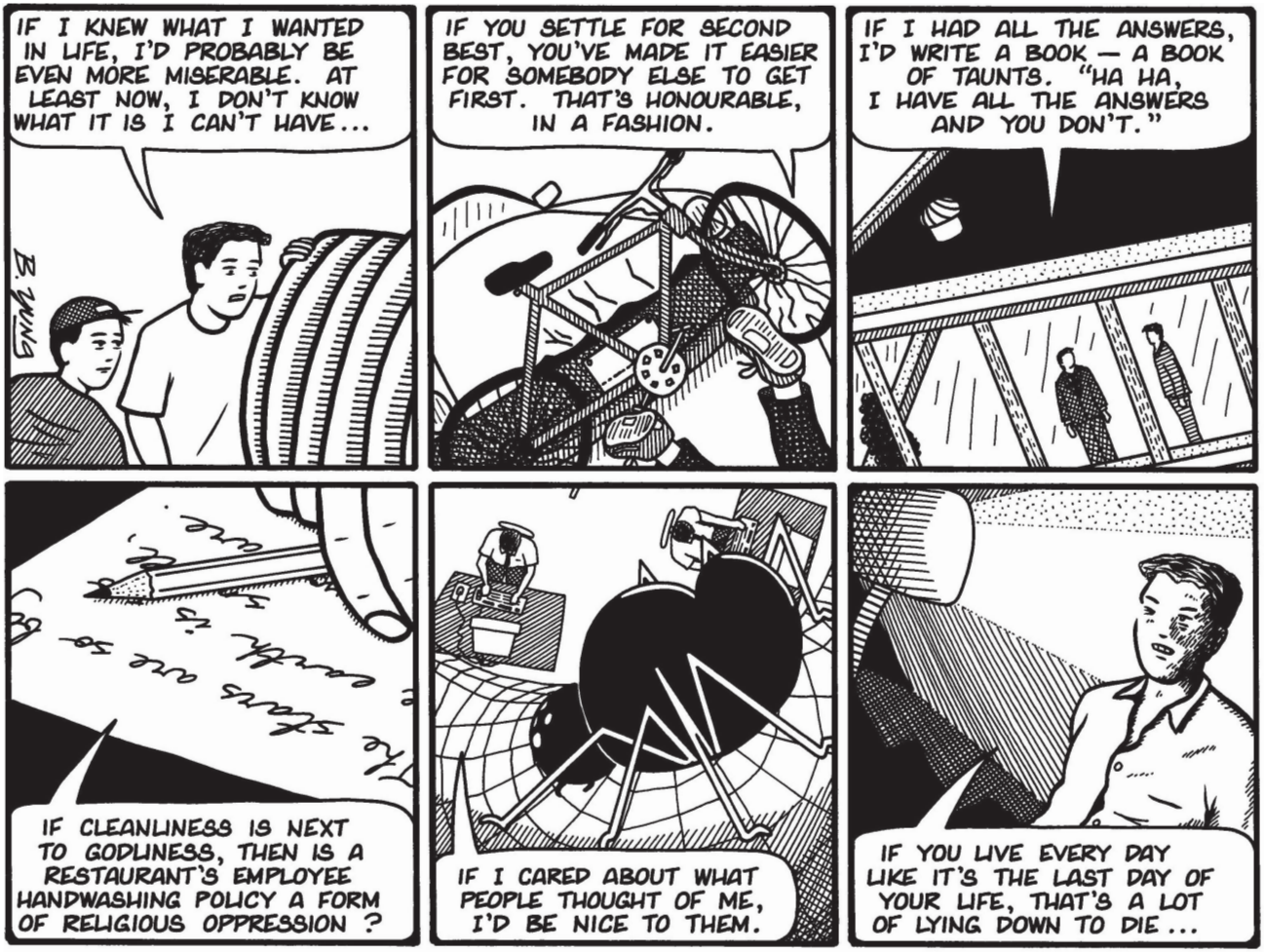


time up to the socio-political and cultural norms of the present. Attitudes change, things that are



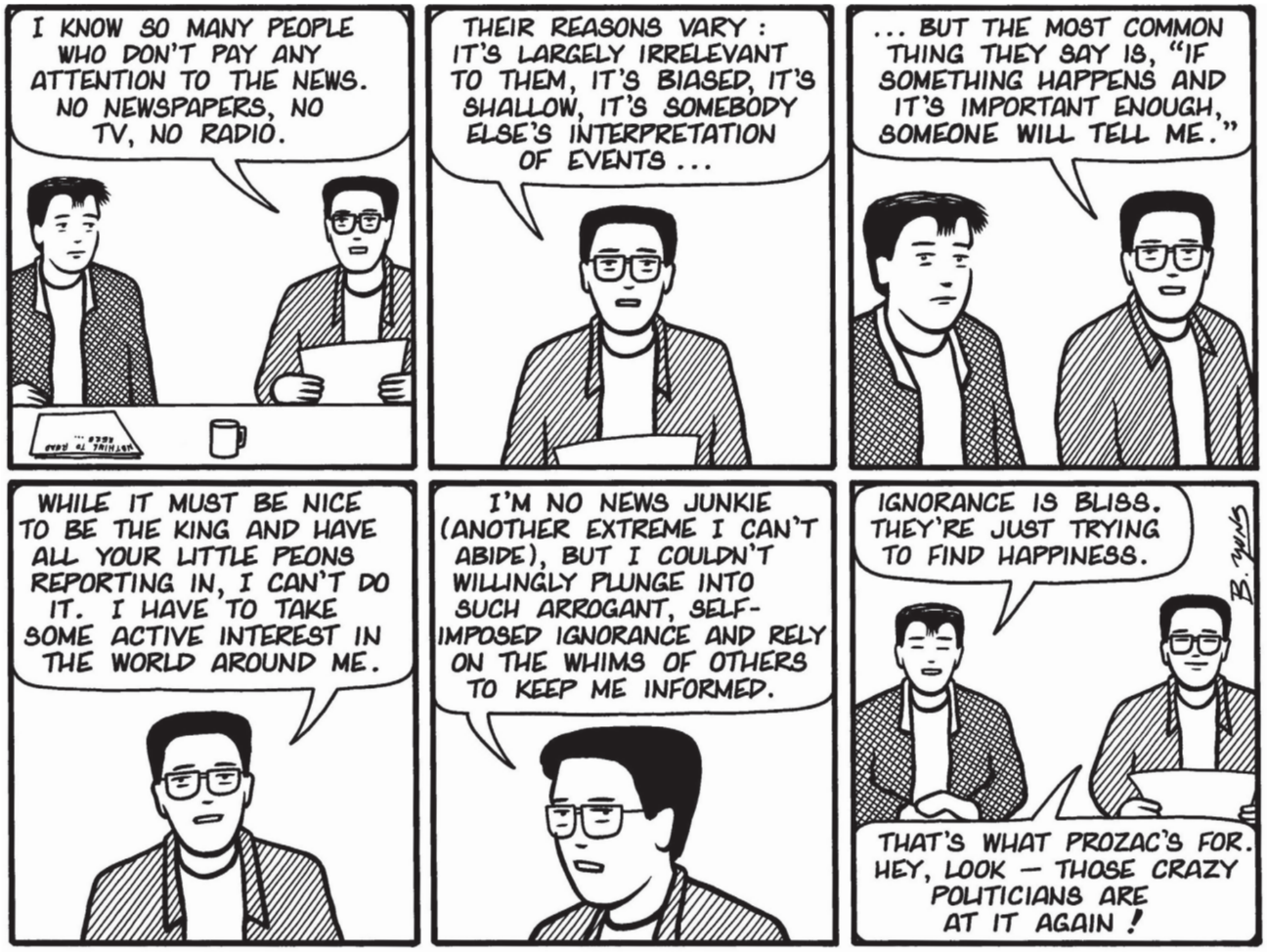
perfectly acceptable for one generation become taboo or vice-versa. I don't think the strip was

NON-SEQUITUR THEATRE #21



I'm running out of ideas for these. This is Wimpy from the Popeye *comic strips, when turned on its right side. The sewer pipe in panel 1 is part of his hat, the spider's body is his nose.*

offensive, but I hope it wasn't bland. If you try too hard to predict the future and not hurt



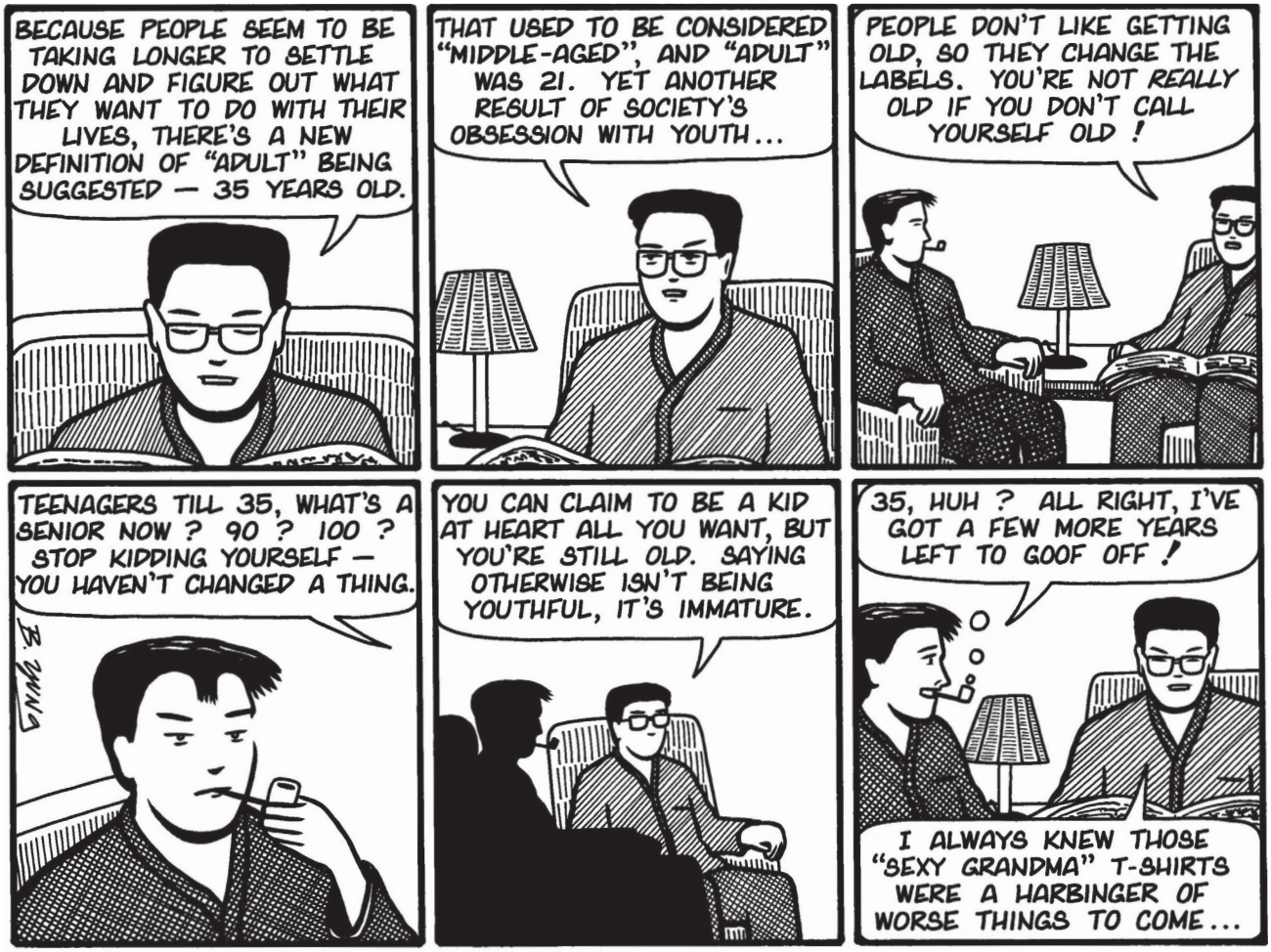
This strip was inspired by something I heard Justin Trudeau say in an interview. And now, as of this writing, he's the Prime Minister of Canada.

anybody's feelings now or forever, you're not going to be able to say too much. And then you're

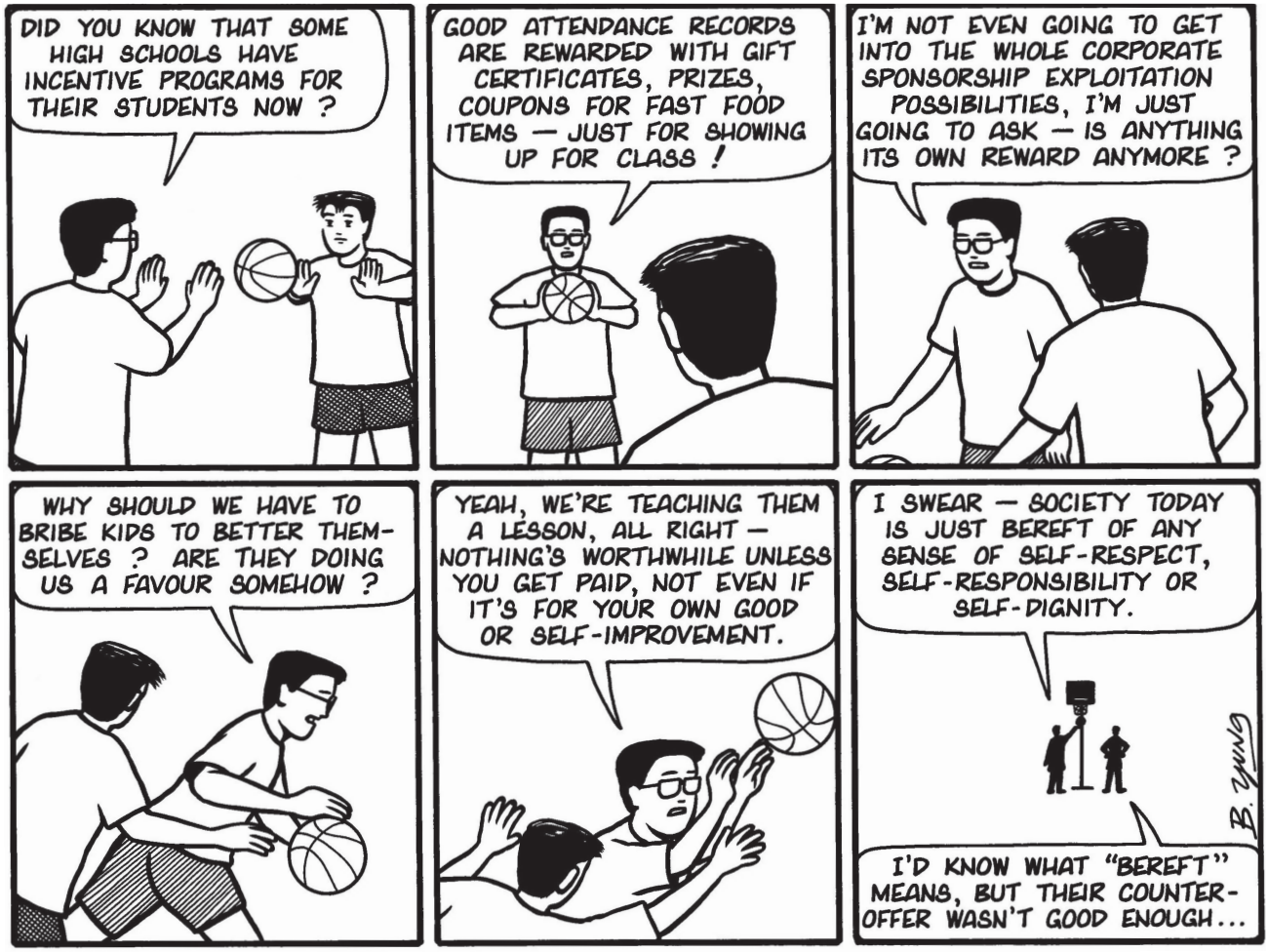


If you need a hint, when this strip saw print, the title was slightly altered to Stay as you ar.

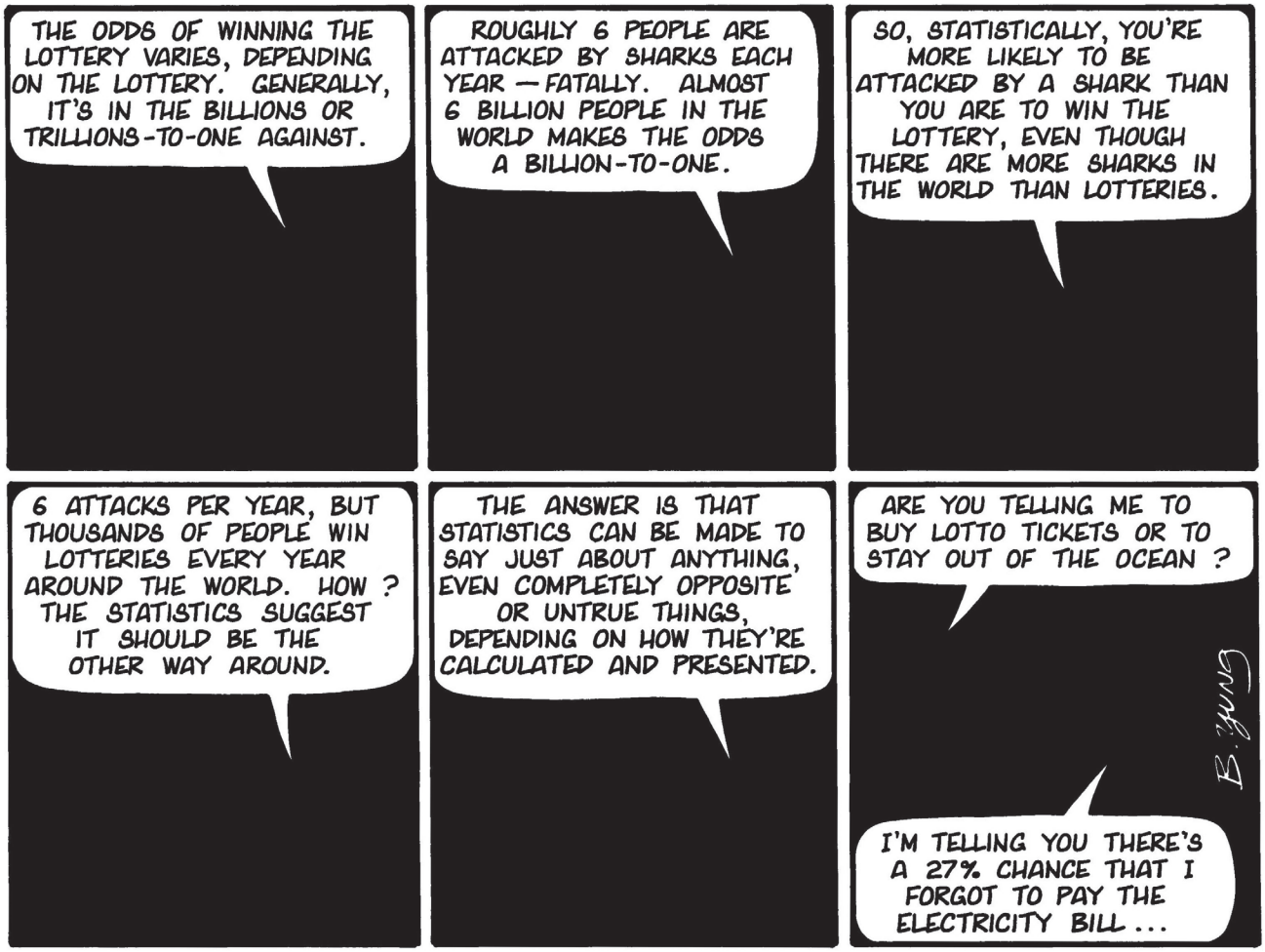
not saying anything, and nothing gets said, and it's like you were never even there. ▪ People still



ask me if I'd ever consider drawing the strip again. I can give a pretty definite and convincing 'No'.

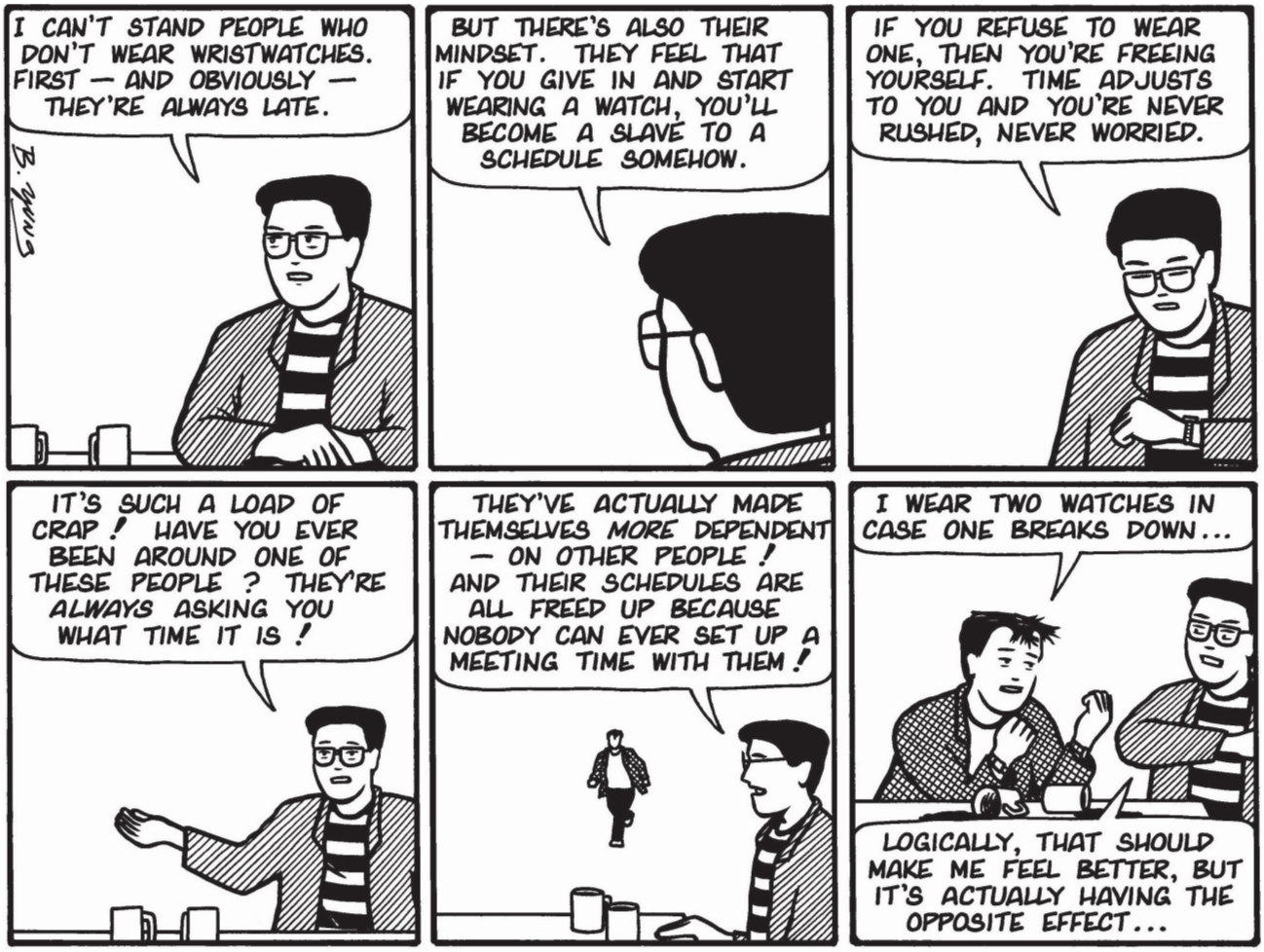


It's something I did, I'm proud of it, and I'm content to leave it where it was. But my publisher



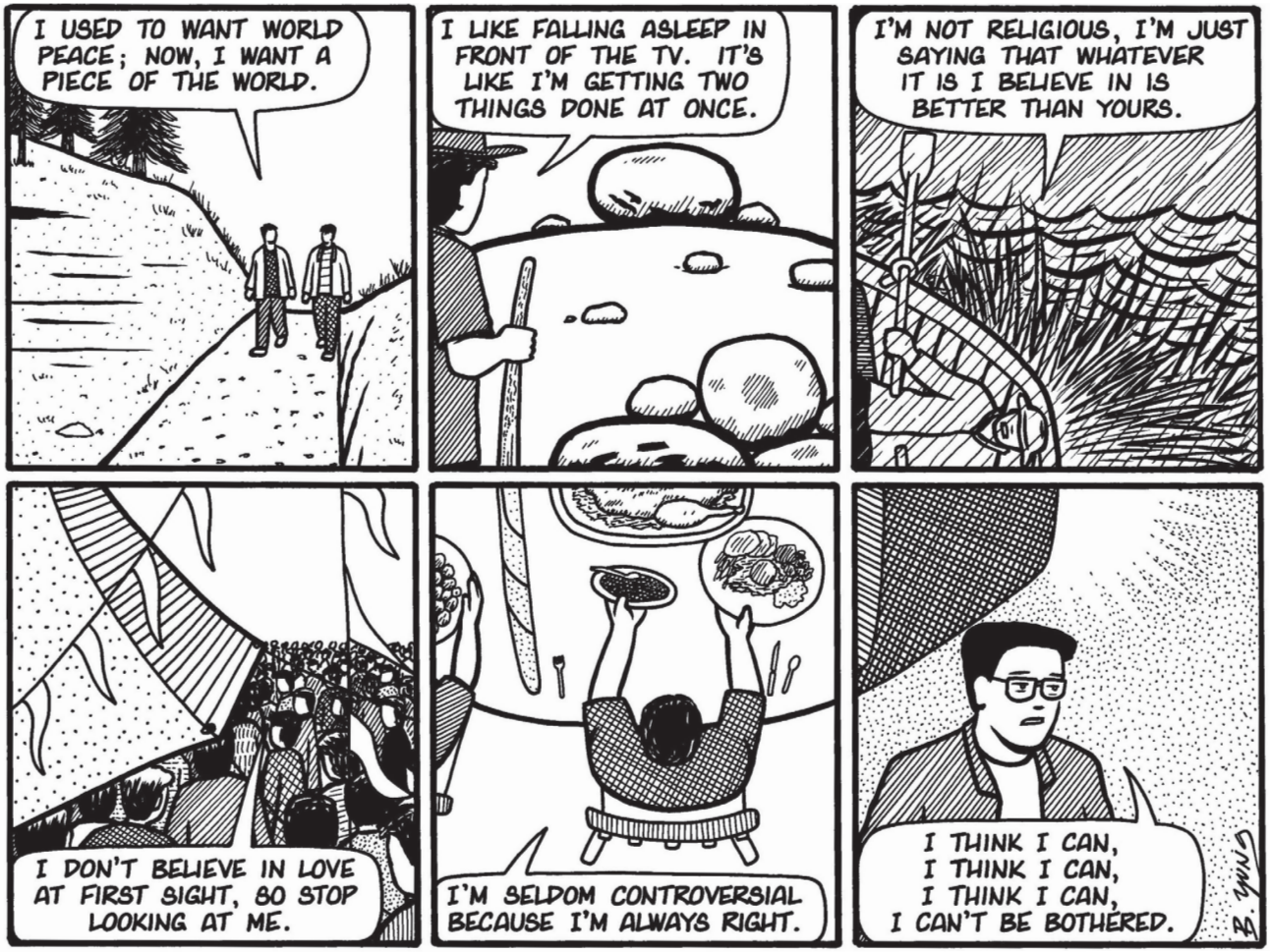
This cartoon actually took me longer to do than usual because I couldn't figure out the ending.

appealed to my vanity and convinced me to do this compilation, so here we are. I did wonder



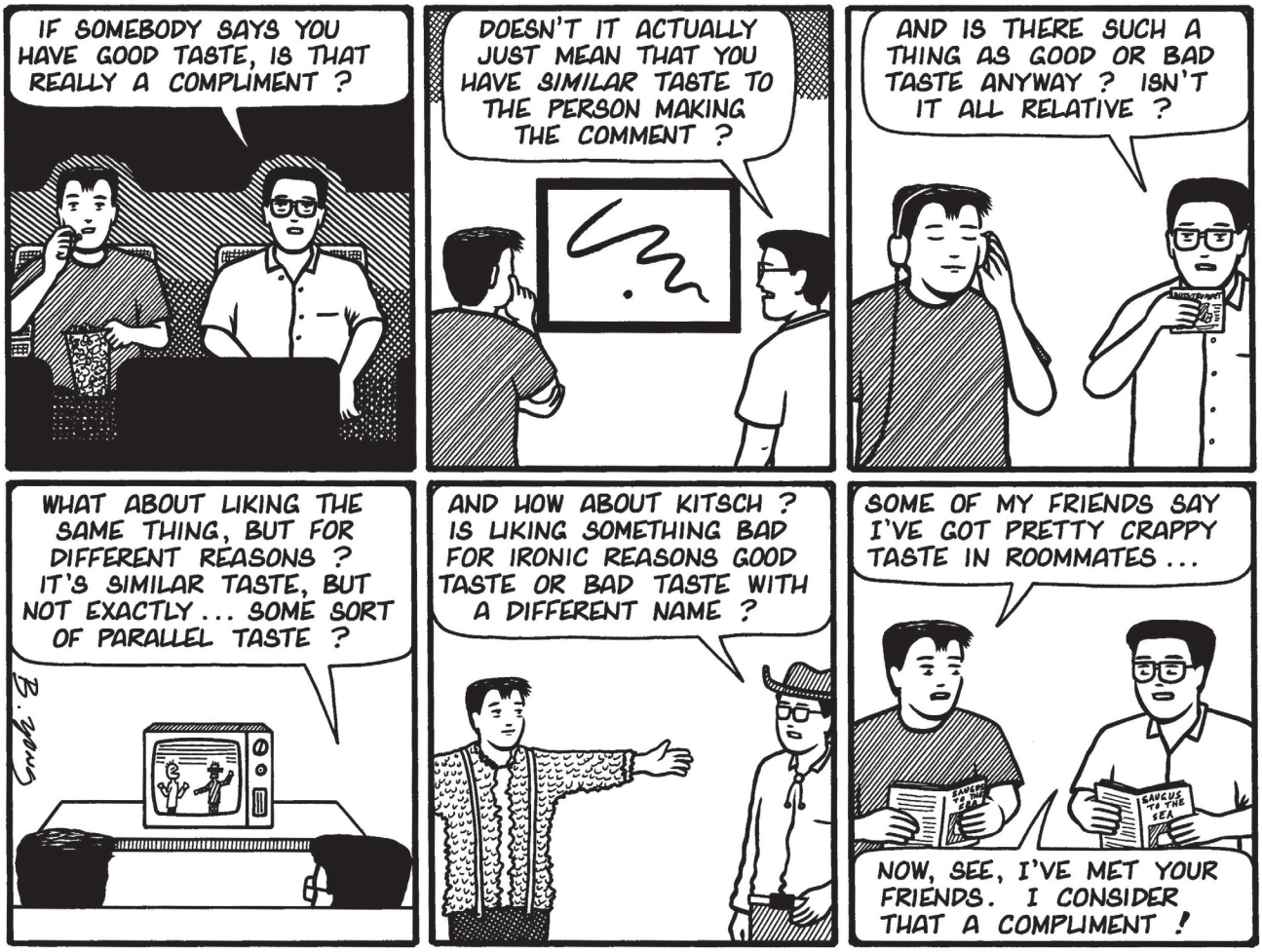
what it would be like if I was drawing the strip today. I'd probably still be doing it by hand because

NON-SEQUITUR THEATRE #22

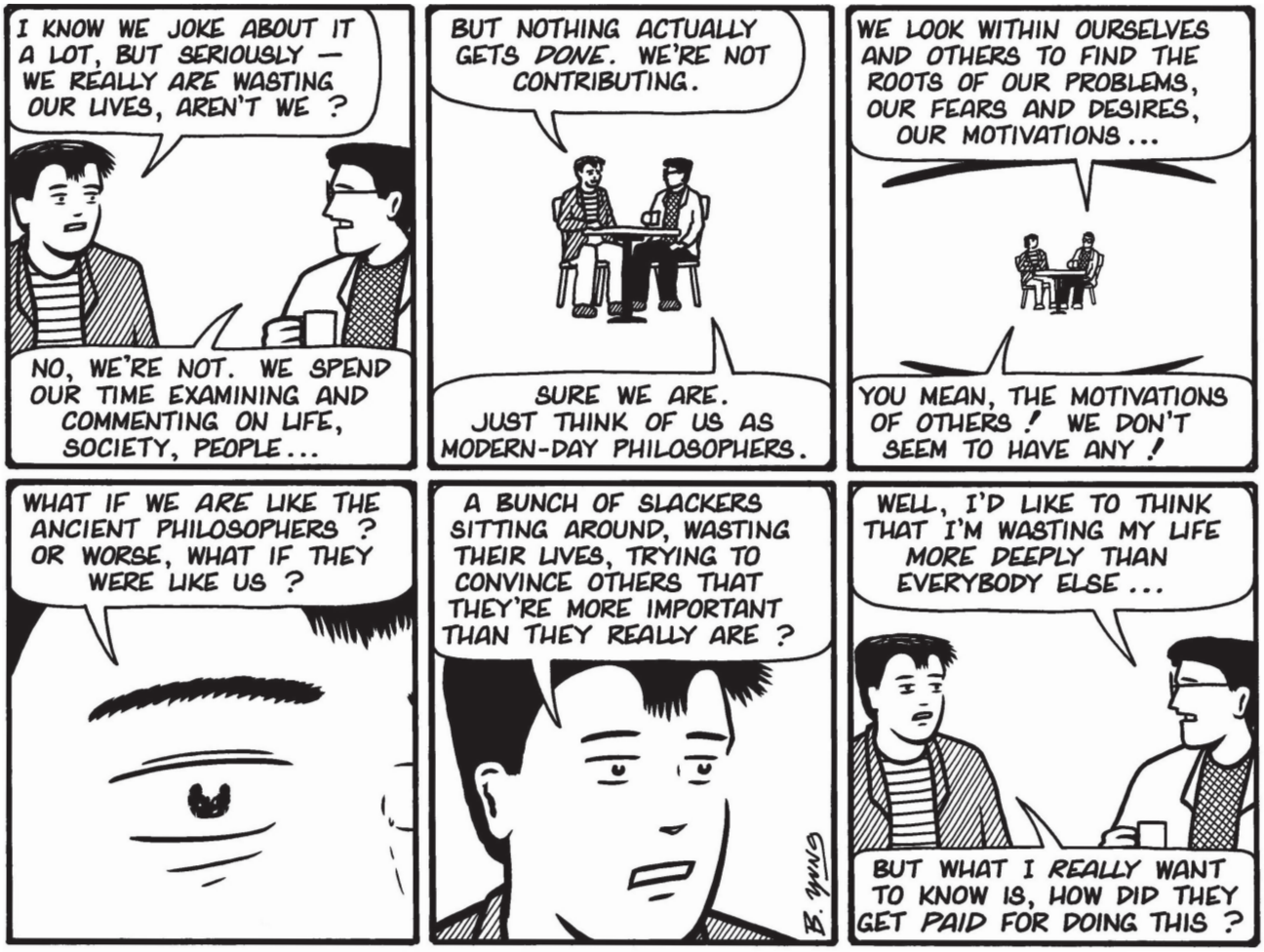


Stay as you are. *was part of the course material for a three-credit class, Zine Culture: Beyond the Gluestick, at the Nova Scotia College of Art and Design in Winter 2003. The instructor put this strip on the overhead projector during part of her lecture. She paused and a student piped up, "Hey, it's Bert."*

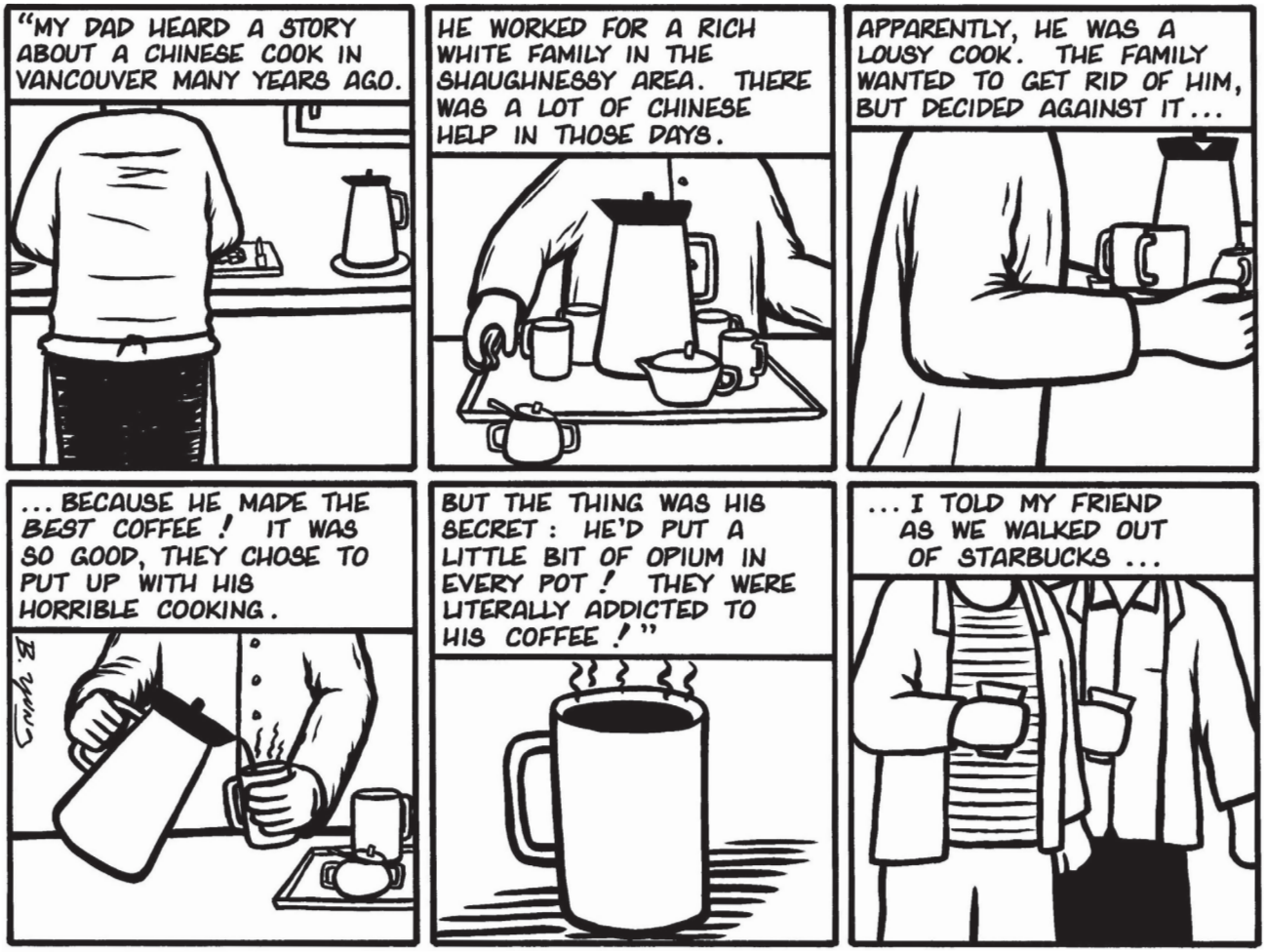
I hate the look of strips drawn on computers. I'd have aged the characters because I don't identify



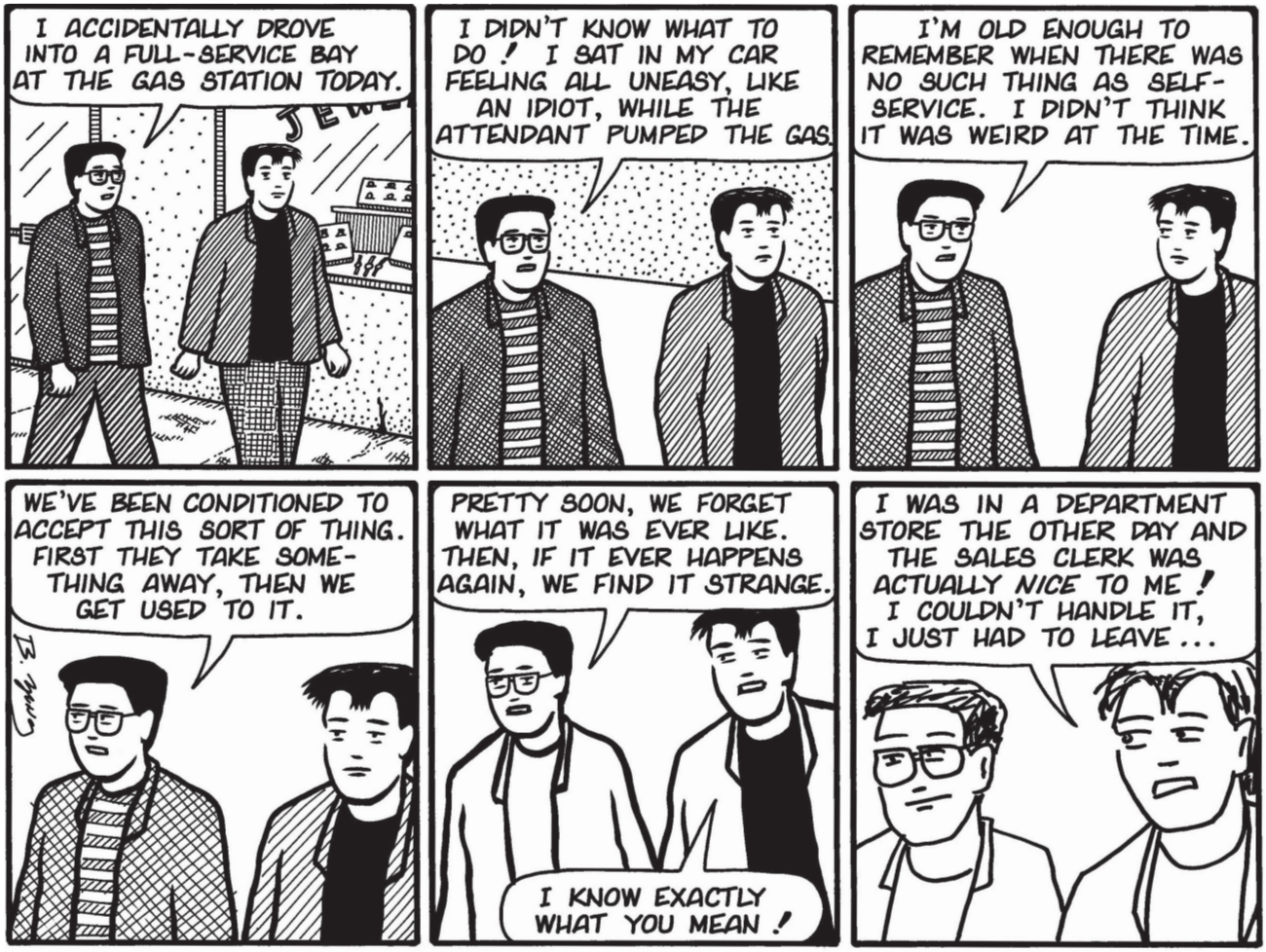
with 'the youth' anymore. And there'd be so many more targets for me to complain about, so



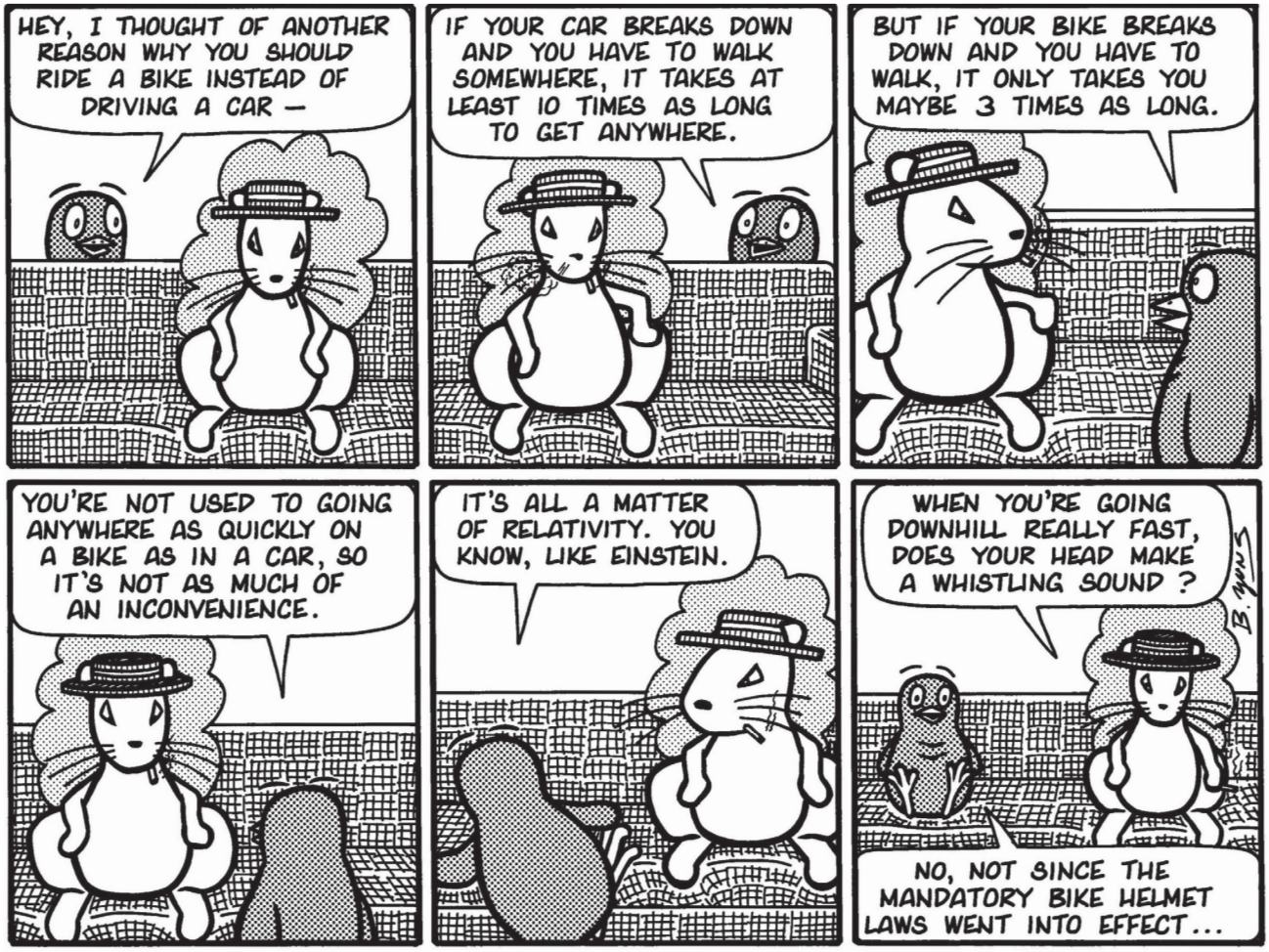
many... It would probably be more internet-based, though I'd hate to have become some sort of



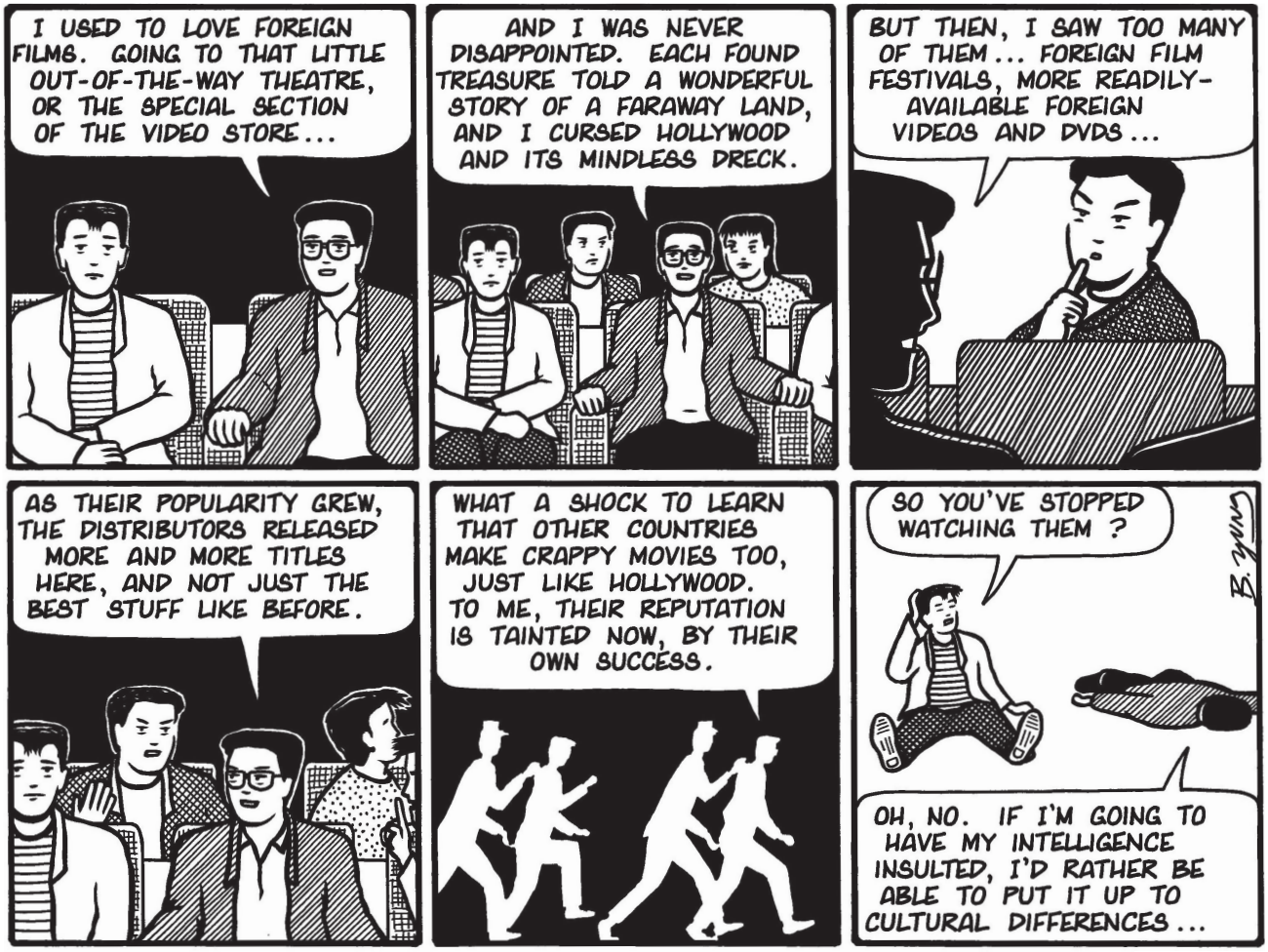
meme-parroting device. And society feels so fractured now, there's not as much common culture



or shared experiences. Everybody's off doing their own little thing and I'm standing off to the

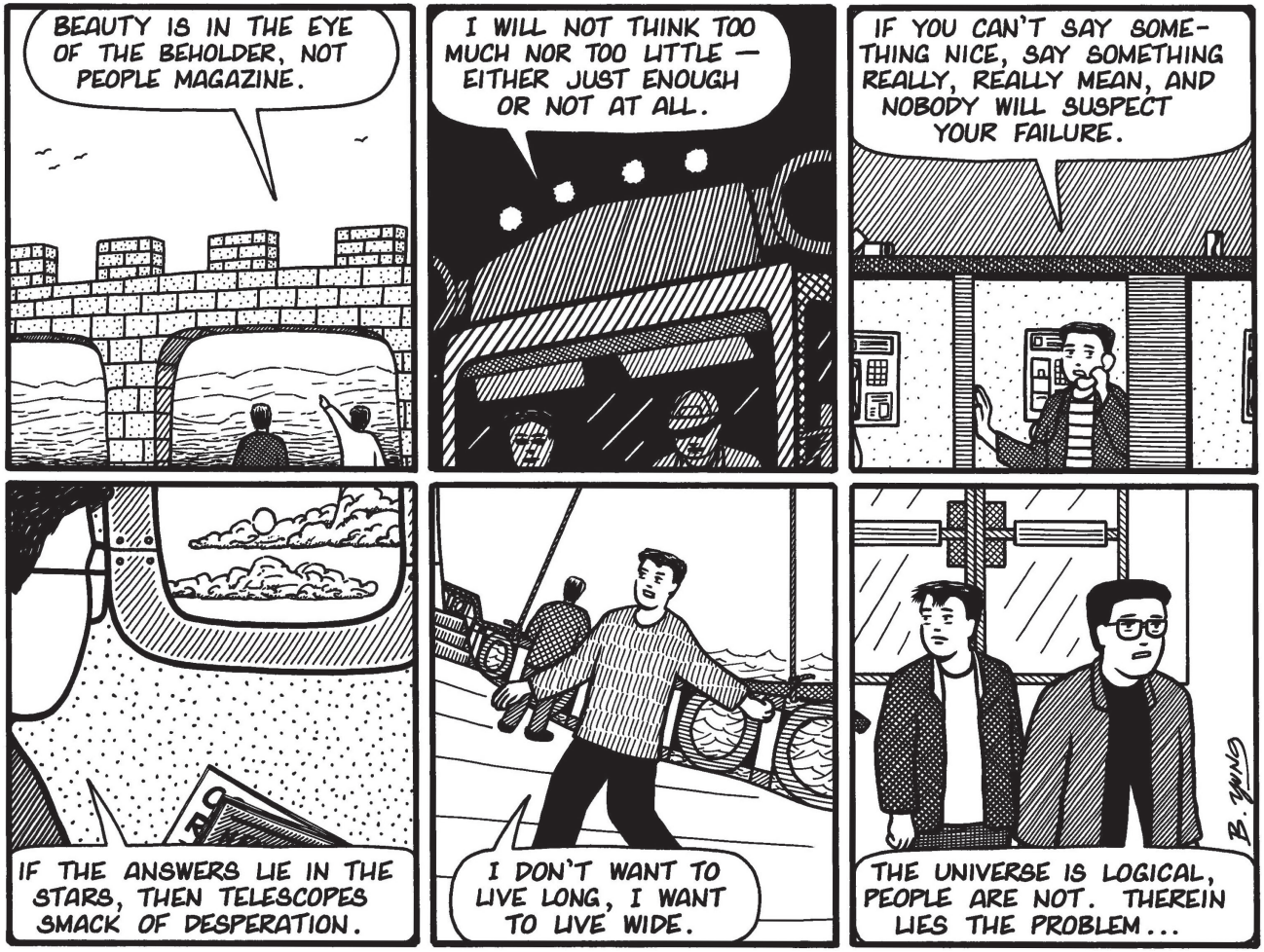


side, just observing and making snide comments to myself and anybody nearby who'll listen. So



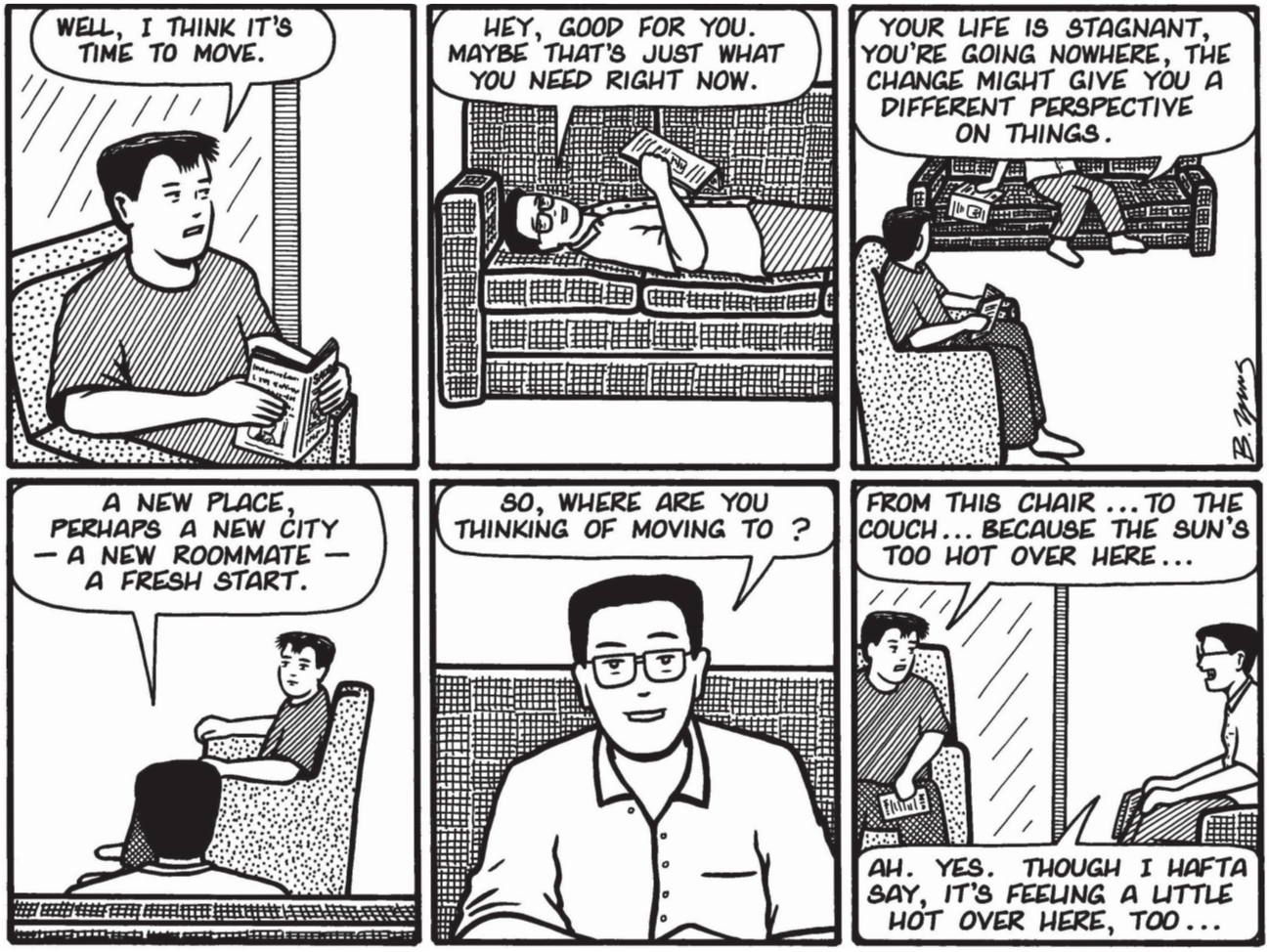
I guess I haven't really changed, I'm just not writing it down anymore. Which almost feels like a

NON-SEQUITUR THEATRE #23

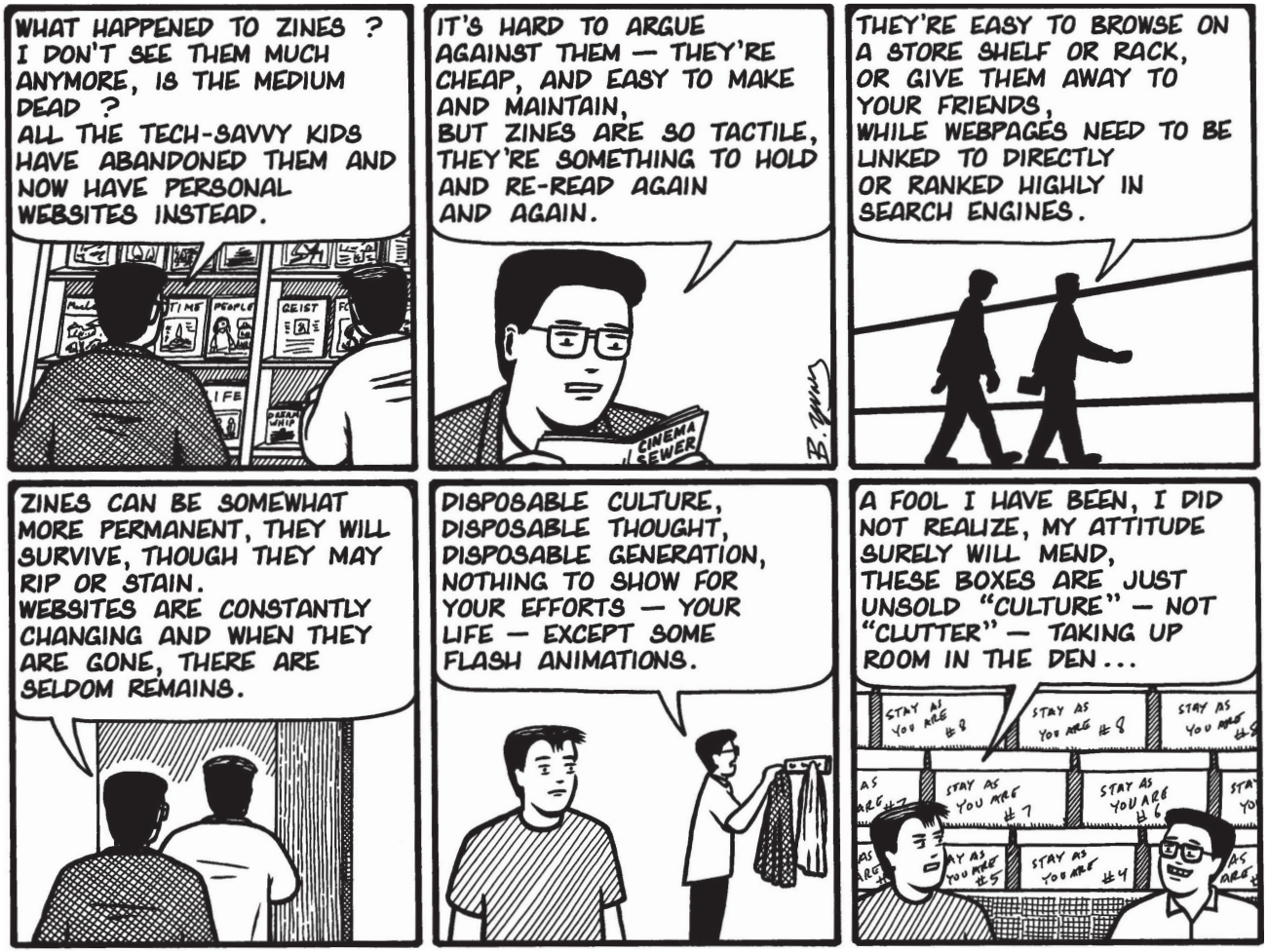


A Lego Minifigure. The head is in the empty spaces in panels 4 and 1, the arms and open hands in panels 5 and 2. This was the last NST *to appear in my own zines.*

shame. Like I said earlier, 'almost'.

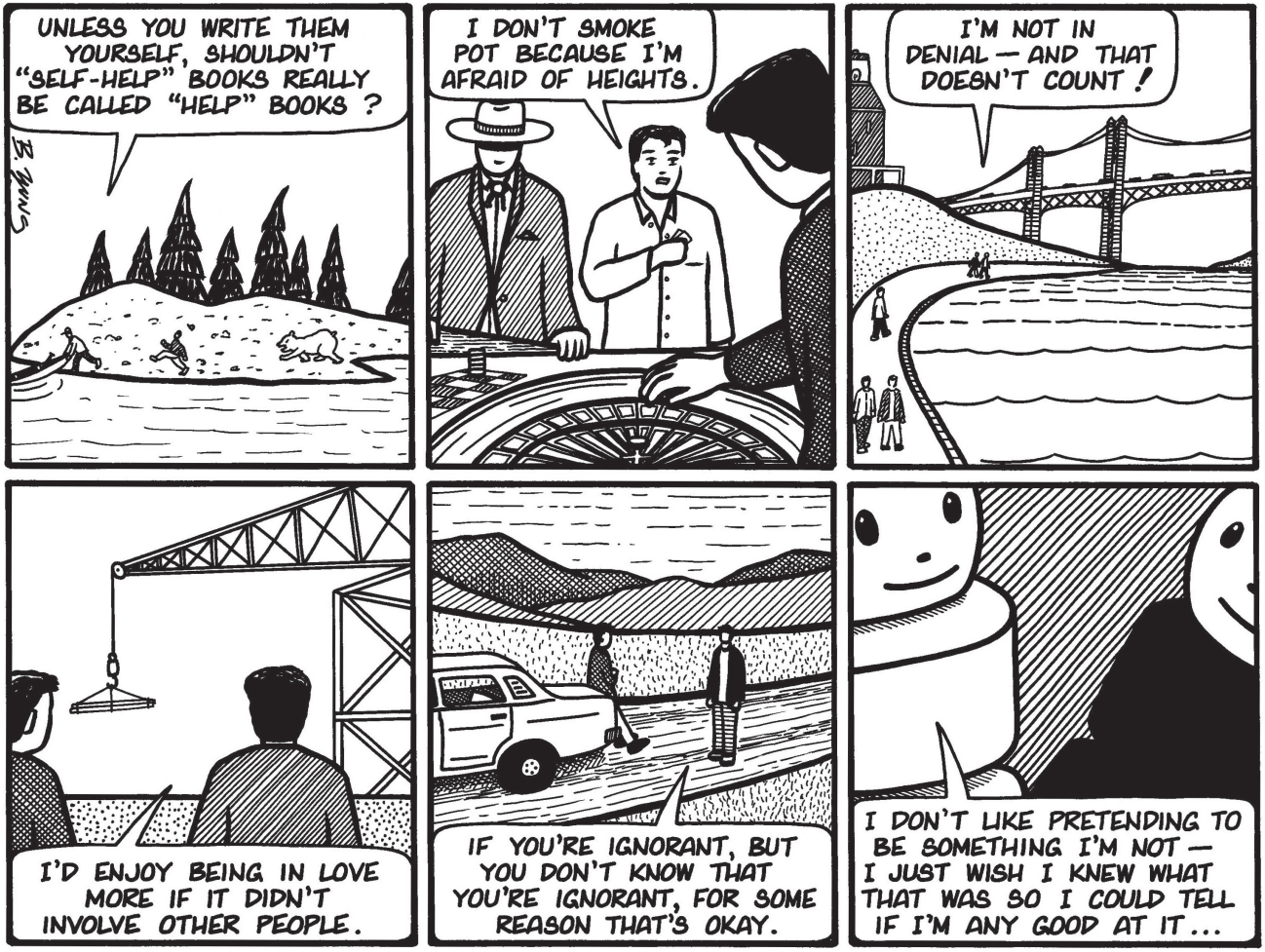


The stars are so big,

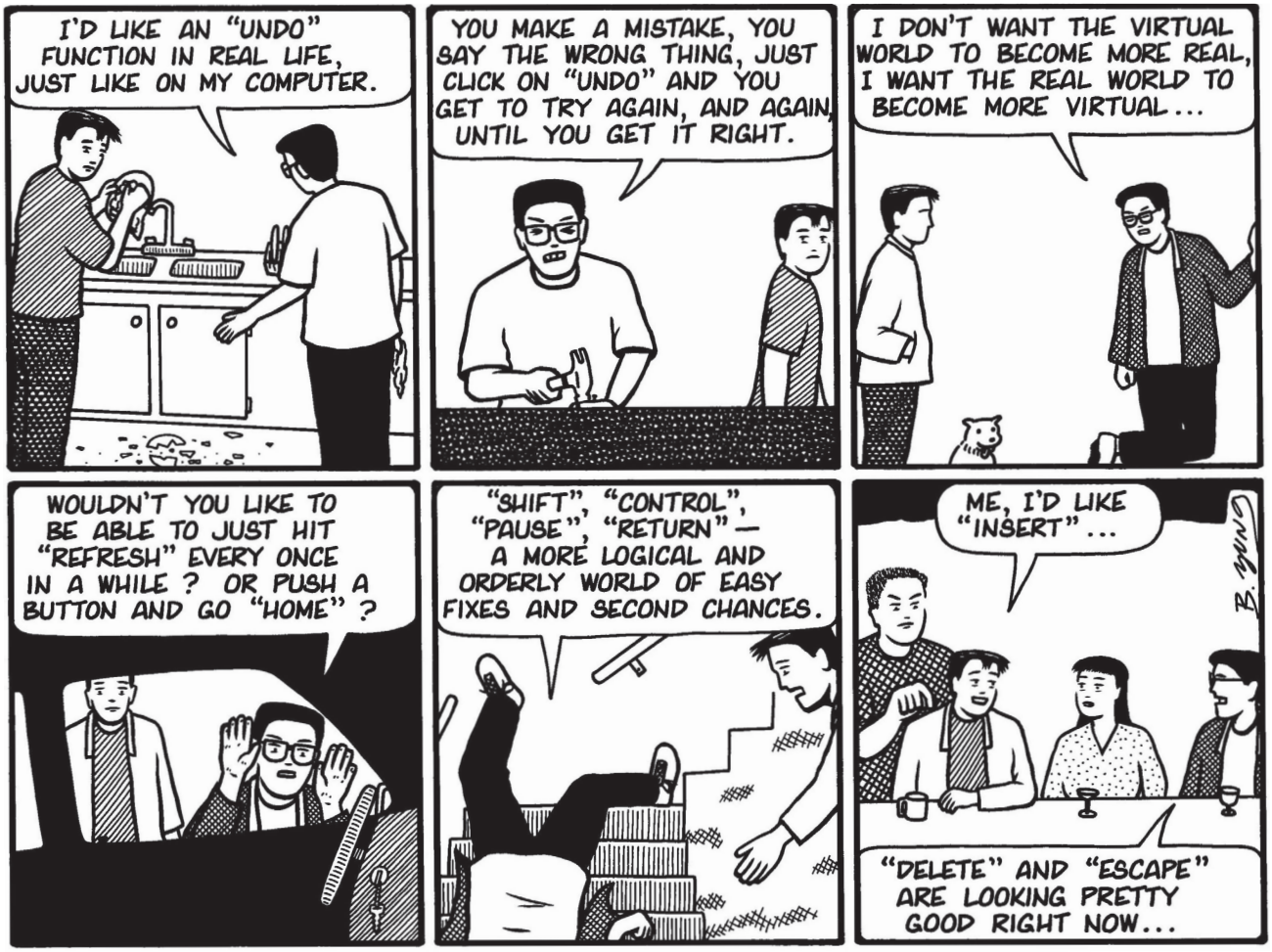


From the start, I never thought SAYA *would last more than ten years. There's only so much lounging around doing nothing a person can do before they smarten up and grow up, either the characters in the strip or me in real life. I like to think that at least my characters did.*

NON-SEQUITUR THEATRE #24

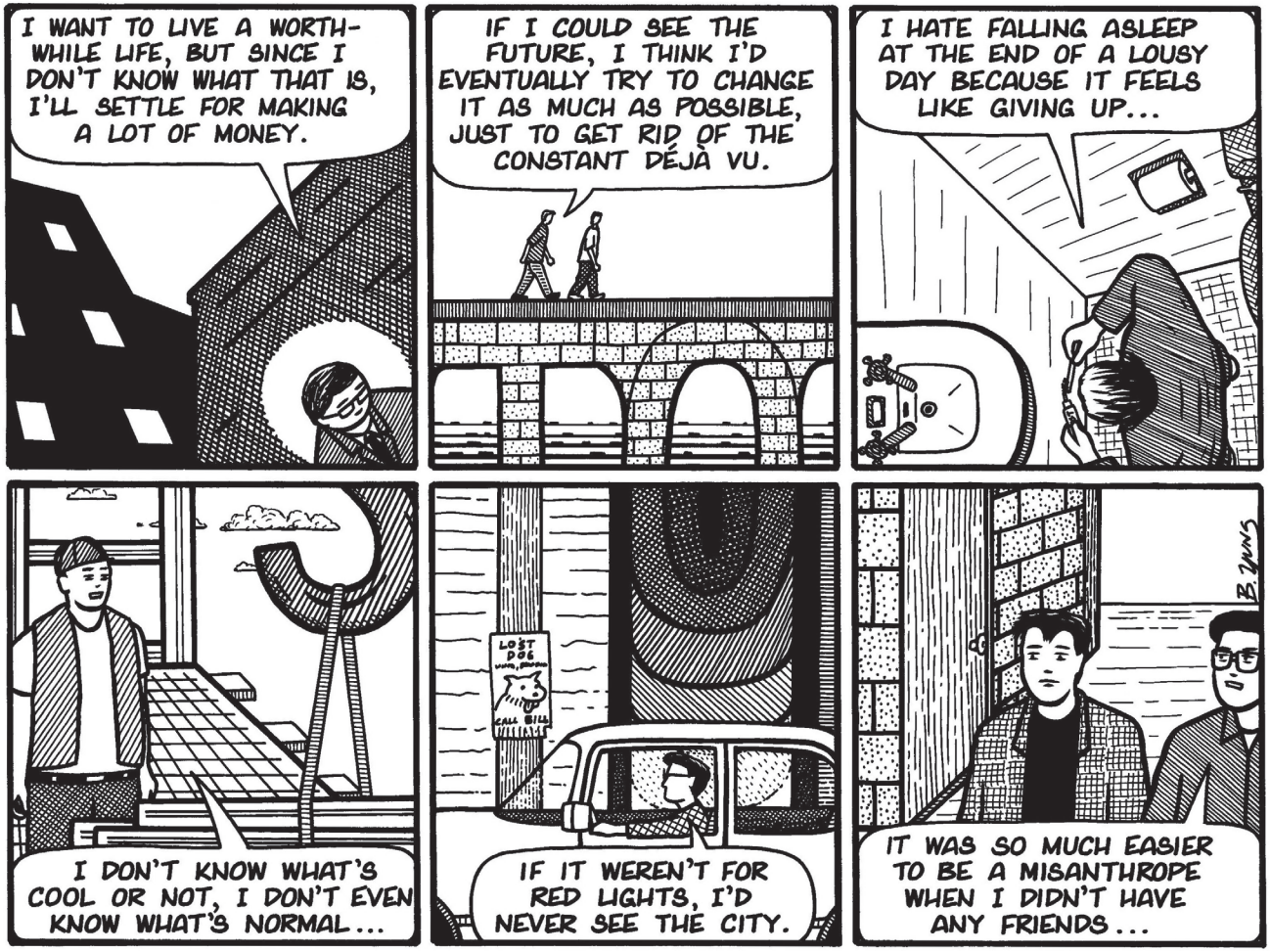


I was winding down the strip, but Geist Magazine *had just given me a raise, so I continued for two more* NST*s. That might have been the inspiration for the hidden picture, the loon seen on the Canadian $1 coin, known as a loonie. This strip never appeared in my own zines.*



This strip was simply left over. There wasn't enough room in issue 8 for it. So I picked the one I felt was weakest and put it to the side. It has never been seen by anybody else until now.

NON-SEQUITUR THEATRE #25



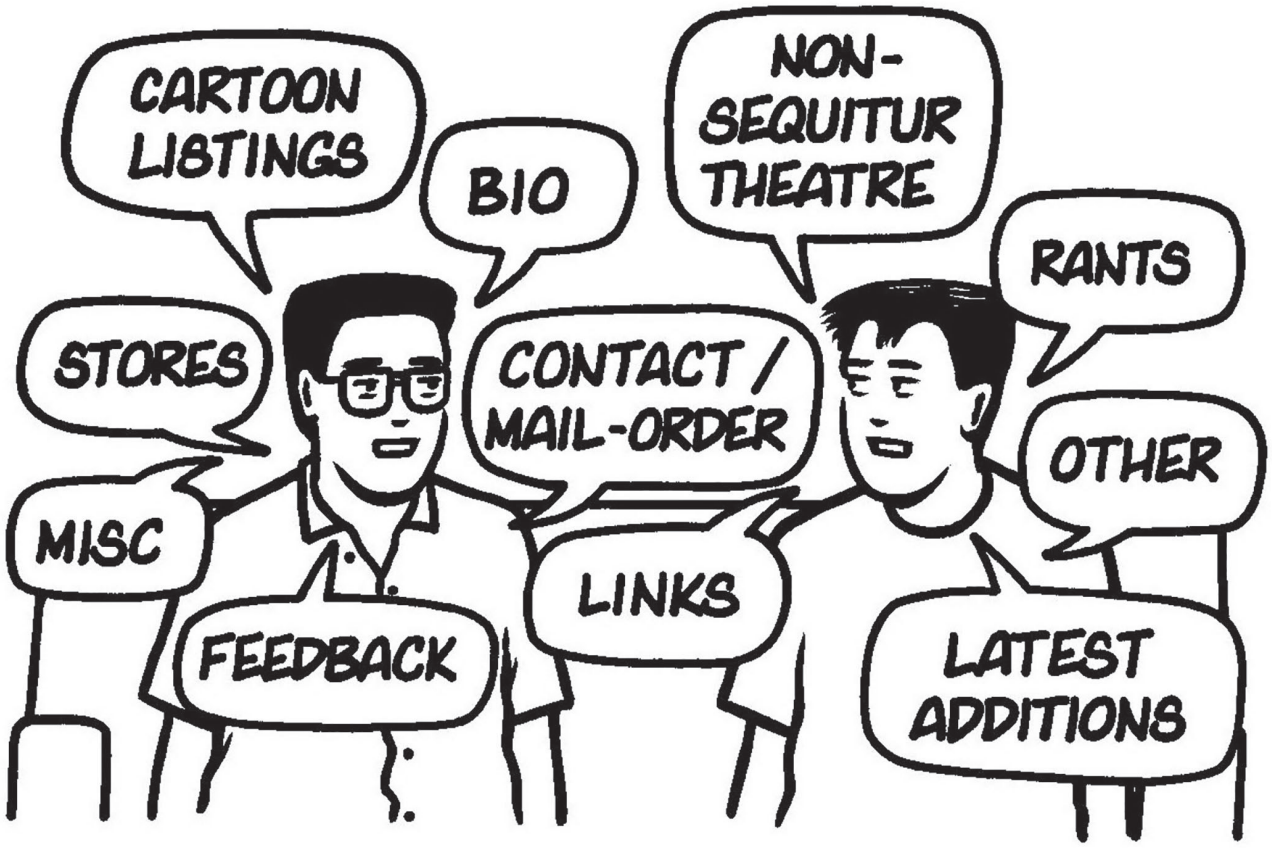
One of the most obvious and appropriate hidden pictures I ever did: a stop sign. Again, this strip only appeared in Geist Magazine*, not in my own zines. And that's it — lights out.*


17th CENTURY JAPAN... NINJA BEAR MAKES A DISCOVERY IN THE FOREST...
WAAHHH!!!
SOMETHING CRYING...
Hello, Brad! It's your sub-conscious! I'm back!
HOORAY.
:SNIFF:
A BABY! HERE, ALONE?
Another Ninja Bear story, huh? Man, I love these things...
"YOU", MEANING "ME", RIGHT?
GET AWAY FROM HIM!
WHO ARE YOU?
You got it! So, ready to sell out yet?
NO.
I JUST HEARD YOUR CHILD CRYING...
YOU ARE NINJA! STEP AWAY FROM HIM, YOU COWARD!
That sounded hesitant there, Brad. You actually pondering it?
SHUT UP.
AN ASSASSIN, SENT TO KILL ME AND GORO!
YOU'RE WOUNDED AND DELIRIOUS WITH FEVER... IF YOU'D JUST LISTEN...
Ha! So much for Mr. Integrity!
I DON'T WANT TO DRAW THIS CRAP. I DON'T HAVE TO DRAW THIS CRAP.
ARE YOU SAYING I'M AN UNFIT PARENT?!! RYAAAHH!!!
And you'll do what? The strip with the two guys?
IT'S QUALITY MATERIAL...


Oh, come on. That strip barely pays for itself, let alone make enough to live off of...
I'M SORRY, LITTLE GORO. I HAD TO DEFEND MYSELF... DON'T WORRY... I WILL TAKE YOU ON AS MY OWN...
Nope, looks like it's the sell-out route for you...
I WILL CARE FOR YOU AND RAISE YOU... I JUST HOPE YOU CAN FORGIVE ME SOME DAY...
So what's first? The Ninja Bear bubble bath or the children's jammies?
I'D RATHER QUIT CARTOONING ALTOGETHER.
WHAT AM I SAYING? I'M A NINJA! KILLING YOU TO PUT YOU OUT OF YOUR MISERY IS NOTHING TO ME!
GLITCH!
Ha ha ha, good one! You'd never do that! That's funny, Brad, real funny!
Did you hear me, Brad? I said, That's funny! Brad?
Brad...?
B. Young
TO BE CONTINUED... ???

I'm not even trying to hide the Lone Wolf and Cub *influence here — the booby-trapped baby cart is lifted directly from one of the movies. As I was ending* Stay as you are.*, I knew I had to end Ninja Bear too. I like that I was able to keep his fate ambiguous, so that he would be able to live on forever in our hearts... And did I maintain my integrity? Did I sell out or not? Don't we all?*

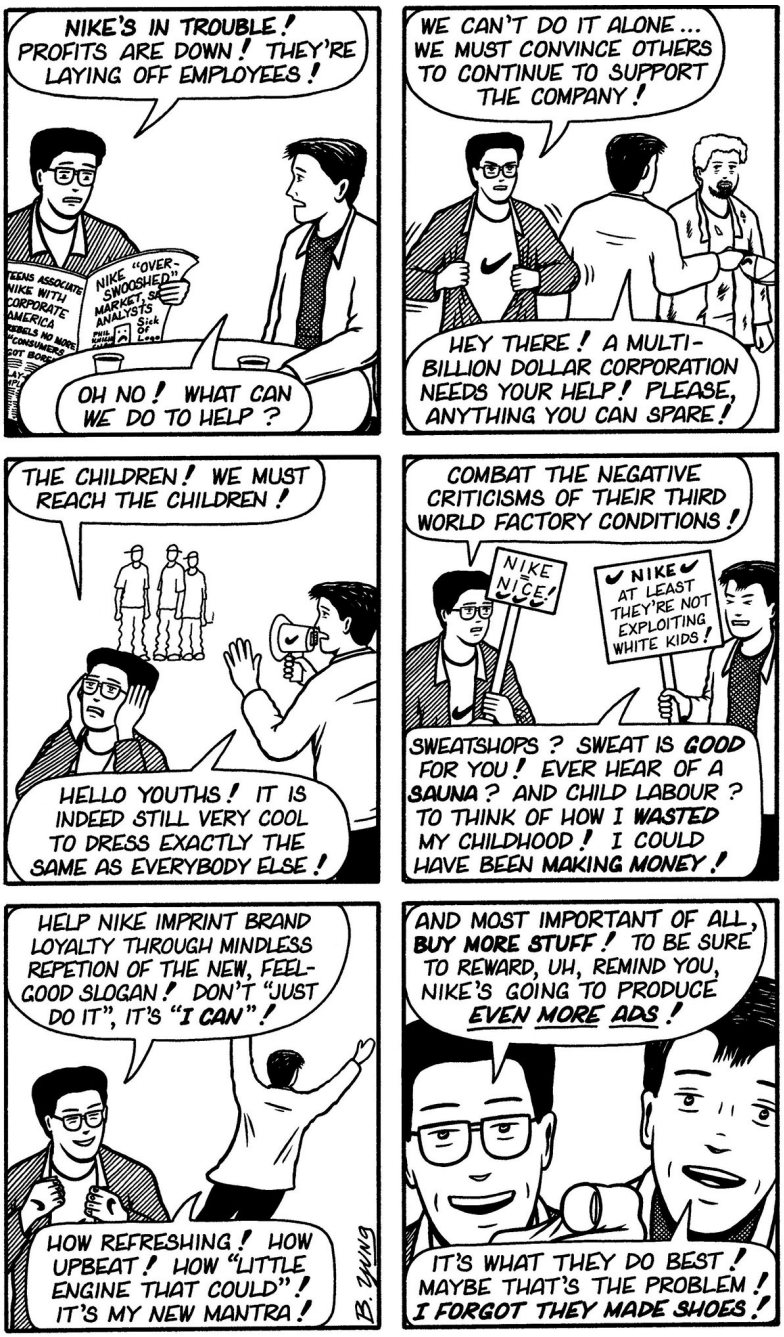
Extras

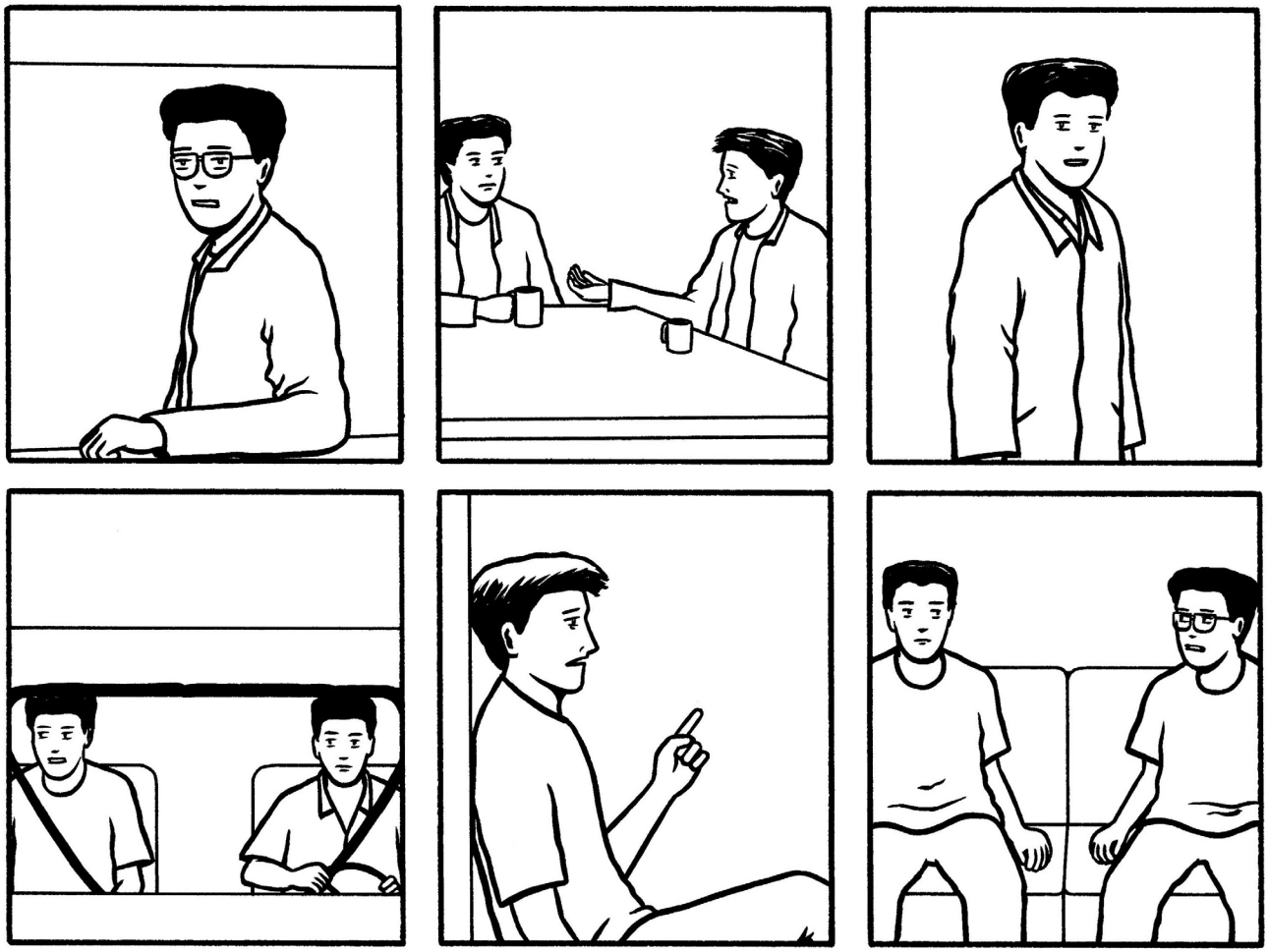

CARTOON LISTINGS
BIO
NON-SEQUITUR THEATRE
RANTS
STORES
CONTACT / MAIL-ORDER
OTHER
MISC
LINKS
FEEDBACK
LATEST ADDITIONS

Original back cover of the first Stay as you are. *collection.*

Insightful social commentary or just pretty pictures ? You decide. * Read it so Brad won't have had a lousy childhood for nothing. * Don't tell your friends - it's fun to be exclusive ! * Come for the laughs, stay for the love. * And I suppose *your* life is perfect. * Read it while the government still lets you. * Nobody will make fun of you. At least not to your face. * Because life is a parking garage and we're all inhaling too much exhaust fumes. * It's a pleasant diversion from sex. * It's not really *that* cynical. * 10 billion years of evolution got you this far, don't stop now. * Read it because Brad lost 15 brain cells doing each one. * Please validate my existence. * Because Big Brother is watching you and he tells me everything. * Before I become obsolete. * Cartoons for not-stupid people. Well, for the most part. * Stay as you are. * Read it because, simply put, it would make Brad happy, or a close approximation thereof. * I'm not cynical, I'm realistic, and life really does suck. * Please read it, if only out of pity. * Read it or Brad will have to get a real job. * It's only one more thing to do today. * Because Brad hears voices and wants to share them with you. * As if you need another reason to live. * Read it 'cause it's funny! What are ya, a robot ? * You still here ? Stop looking at me.


I JUST DON'T CARE LIKE I DIDN'T USED TO...
ART HAS DISAPPEARED. ALL THAT REMAINS IS ATTITUDE.
ARE YOU GRAVY?
EVERYTHING'S EITHER OVER MY HEAD OR BENEATH MY CONTEMPT...
I REFUSE TO ACCEPT A GOD WHO SO OBVIOUSLY DISLIKES ME ALREADY.
ALL THE REALLY GOOD MARTYRS ARE DEAD...
I'M NEVER TOO BUSY TO PRETEND TO IGNORE YOU.
IF SOMETHING CAN BE DONE POORLY, THEN IT'S AN ARTFORM.
THE FUTURE HOLDS PROMISE — UP AND OUT OF REACH.
DAMN! I THINK I CHOSE THE WRONG LIFESTYLE!
I'M LIVING A LIE, BUT AT LEAST IT'S A COMFORTABLE ONE.
ALL IS NOTHINGNESS. WELL, MOST OF IT, ANYWAY.
IM 2000.
BAYA
WHINING AS A FORM OF PROTEST ONLY WORKS ON YOUR PARENTS...
IS INDIFFERENCE A SKILL OR AN ARTFORM?
I DON'T LIKE THE DICTIONARY, BUT THEN I'VE ALWAYS HAD A PROBLEM WITH AUTHORITY.
JUST WASTING TIME UNTIL I DIE...
B. CHING


NIKE'S IN TROUBLE! PROFITS ARE DOWN! THEY'RE LAYING OFF EMPLOYEES!
TEXAS ASSOCIATES NIKE WITH CORPORATE AMERICA
REBELS NO MORE "CONSUMERS" GOT BORED
NIKE "OVER-SWOOSHED" MARKET, SAY ANALYSTS
Sick Of Logo
OH NO! WHAT CAN WE DO TO HELP?
WE CAN'T DO IT ALONE... WE MUST CONVINCE OTHERS TO CONTINUE TO SUPPORT THE COMPANY!
HEY THERE! A MULTI-BILLION DOLLAR CORPORATION NEEDS YOUR HELP! PLEASE, ANYTHING YOU CAN SPARE!
THE CHILDREN! WE MUST REACH THE CHILDREN!
HELLO YOUTHS! IT IS INDEED STILL VERY COOL TO DRESS EXACTLY THE SAME AS EVERYBODY ELSE!
COMBAT THE NEGATIVE CRITICISMS OF THEIR THIRD WORLD FACTORY CONDITIONS!
NIKE NICE!
NIKE AT LEAST THEY'RE NOT EXPLOITING WHITE KIDS!
SWEATSHOPS? SWEAT IS GOOD FOR YOU! EVER HEAR OF A SAUNA? AND CHILD LABOUR? TO THINK OF HOW I WASTED MY CHILDHOOD! I COULD HAVE BEEN MAKING MONEY!
HELP NIKE IMPRINT BRAND LOYALTY THROUGH MINDLESS REPETION OF THE NEW, FEEL-GOOD SLOGAN! DON'T "JUST DO IT", IT'S "I CAN"!
HOW REFRESHING! HOW UPBEAT! HOW "LITTLE ENGINE THAT COULD"! IT'S MY NEW MANTRA!
B. ZHING
AND MOST IMPORTANT OF ALL, BUY MORE STUFF! TO BE SURE TO REWARD, UH, REMIND YOU, NIKE'S GOING TO PRODUCE EVEN MORE ADS!
IT'S WHAT THEY DO BEST! MAYBE THAT'S THE PROBLEM! I FORGOT THEY MADE SHOES!

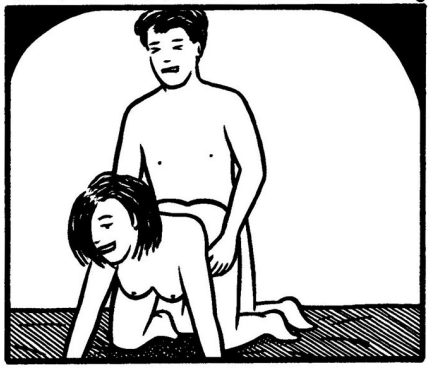



EVERYBODY I MEET THINKS I'M WEIRD, BUT ONLY HALF OF THEM ARE RIGHT...
B. YUNG

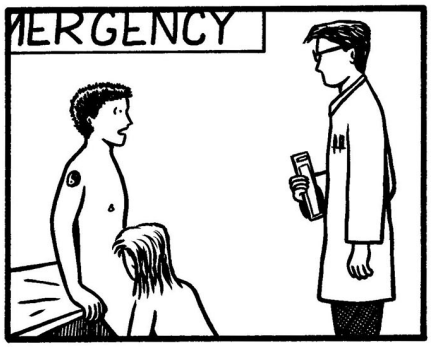
WACKY SLACKER ROMANCE FUNNIES!



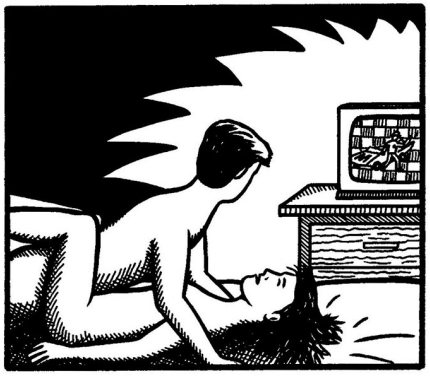
"I need to know – do you love me ?"
"Whatever."



"This is, like, so retro !"



"Her tongue stud's caught on my Prince Albert."



"Hold on – I love this cartoon !"



"This would be more romantic if you'd stop quoting Yoda."



"Hey – are we being ironic ?"
"Well, I'm enjoying myself vicariously through you, if that's what you mean."

The stamps of *Stay As You Are*–worth collecting.

Les timbres du *Restez Comme Ça, Vous Casse-Cul Inutile*–Une Valeur Sûre.

POSTMODERN POST 2

Our hero, Brad or not



POSTMODERN POST 3

Generic, interchangeable friend



POSTMODERN POST 5

The eternal question



POSTMODERN POST 7

The artist at work



POSTMODERN POST 11

The artist doing research



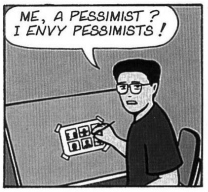
POSTMODERN POST 13

Salute to corporate downsizing



POSTMODERN POST 17

Non-Sequitur Theatre



POSTMODERN POST 19

"Supporting" character–Ninja Bear



POSTMODERN POST 23

The Irony Machine 2000



POSTMODERN POST 29

Apathy is king



POSTMODERN POST 31

Rhythm of the universe



POSTMODERN POST 37

The art of pissing one's life away



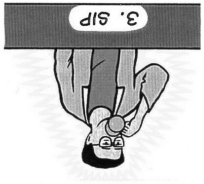
POSTMODERN POST 41

Just wasting time until I die



POSTMODERN POST 43

Apathy + caffeine = Apatheine!



POSTMODERN POST 47

At least I'm out of the house...



POSTMODERN POST 53

International Year of the Crazed Stalker



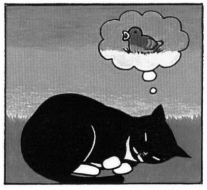
POSTMODERN POST 59

The formative years–play as you are



POSTMODERN POST 61

All the therapy I need...



POSTMODERN POST 67

I'm not bitter, I'm tangy



Mark Mathes, Managing Editor
Tribune Media Services, Inc.
435 N. Michigan Ave.
Suite 1500
Chicago, IL
60611 U.S.A.

Brad Yung
Stay as you are.
2436 Birney Place
N. Vancouver, B.C.
V7H 1J7 Canada
(604) 929-7362
(604) 929-1789 (msgs.)

March 4, 1998

Dear Mr. Mathes :

When the first Sputnik satellite was put into orbit, a second-grade schoolteacher asked her students to write some poetry about the event. One of the children wrote :

> The stars are so big,
> The earth is so small,
> Stay as you are.

Considering its title's origin, "*Stay as you are*", the comic strip, is a profound disappointment. Completely lacking in all the generally accepted comic strip standards, such as warm, regular characters and an overriding positive outlook, "*Stay as you are*" instead features an anonymous cast of interchangeable losers who never seem to do much more than complain about their pathetic state of affairs.

But then, maybe that's the whole point.

The fabled Lost Generation (known colloquially as Generation X), virtually unrecognized and unrealized by mainstream America, has never been able to find a common ground where they can voice their fears and desires, identify with their like-minded peers and look forward together to the future. But now, "*Stay as you are*" shuffles boldly forward, offering to take on the role. Any person, no matter how alternative, niche-marketed, clichéed or disenfranchised they are, can find a bit of themselves in the strip because "*Stay as you are*" is as vague as possible. The characters have no names, a sparsely-decorated apartment, no meaningful employment and an unhealthy pre-occupation with wasting their lives until something better comes along, which never does. A better reflection of a generation that never was there never was. The word "ironic" gets tossed around a lot.

My name is Brad Yung and I'm unhappy. My comic strip, "*Stay as you are*", is weekly. I would like to be syndicated because. I have enclosed a submission of 24 strips for your consideration, as well as an outline of the comic strip and my résumé. A self-addressed envelope has been included with 2 IRC's for the return of my samples in the event that you do not like them and do not wish to syndicate the strip.

Thank you for your time and I look forward to hearing from you.



Brad Yung

Stay as you are.

About "*Stay as you are.*"

The Characters

"*Stay as you are*" has an open format which does not require a regular cast of characters. However, a few have evolved, mainly due to the cartoonist's lack of effort to create new ones. Aside from the two lesser-known "special occasion" characters, the Irony Machine 2000 and Ninja Bear (not presented in the sample package), there are only two main characters :

Brad, or not : The main characters in "*Stay as you are*" are never called by name, except for the one who resembles the cartoonist, but only sometimes. This is done when Brad wishes to be ironically self-referential, regardless of whether or not this is considered trendy these days. Otherwise, consider the character to be as anonymous as ...

The Other Guy : This character has never been named, never will be and is completely interchangeable with any other characters, of which there aren't many. Readers are urged to refer to him by their own name or a name they feel comfortable with (e.g. Billy, Tom, Susan, etc.) in order to better identify with the strip and increase their level of interactivity with the characters.

Women : In a strange twist of political correctness, there are no women in "*Stay as you are.*" The strip is definitely not hostile towards them, it's merely a more accurate reflection of Brad's sorry life. Rest assured, women love the strip, as evidenced by numerous fan letters, telephone calls and, to date, two stalkers.

The Target Market

"*Stay as you are*" is aimed at an admittedly narrow market -- readers between the ages of 20 and 45 years old, to be generous. Any older and they tend not to appreciate the inherent ironic nature of the strip; any younger and they tend not to understand it. However, it should be noted that this range of people are slowly coming into prominence in society and feel under-represented in the media as it is. Newspapers might be well advised to try and win these readers back. Alternative weeklies and magazines should also be receptive to the strip.

The Physical Dimensions

"*Stay as you are*" measures 8" tall by 10" wide and can be reduced to as small as 40% of the original size, though this is not advisable. It is divided into 4 zones, with the first and last usually cut in half for a total of 6 panels. In a manner similar to the Sunday comics, the strips can be presented in three different ways : the horizontal format (3 x 2 panels), as presented in the samples; the long horizontal format (6 x 1); and the vertical format (2 x 3). This flexibility greatly increases the ability of a newspaper to physically place the cartoon on a page.

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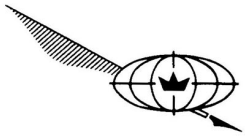

King Features
235 East 45th Street, New York, N.Y. 10017

Dear Contributor:

Thank you for sending the enclosed comics for our consideration.

I have read the material carefully and regret that we do not have an opening for your proposed feature. Thank you for taking the time to send us your work and best of luck.

You do excellent work! Unfortunately it isn't well suited for syndication to daily newspapers. The format is too large and there is too much dialog.

Sincerely,

Jay Kennedy

Jay Kennedy
Editor in Chief
King Features Syndicate
North America Syndicate

STAY AS YOU ARE is better suited for self syndication to alternative newsweeklies. Unfortunately that route is more of a hobby than a potential career. Best of luck. I'll be happy to consider future submissions from you.

P.S. Please excuse my use of a form letter. The volume of submissions I receive is too great for me to respond personally.


SO — IS IT THE FUTURE YET ?
HAPP NEW YE 2000!
2000
Chip-Like
B. YUNG

About the Author



Brad Yung is best known for writing and drawing the alternative comic strip *Stay as you are.*, which appeared in *Geist Magazine*, *Adbusters*, *The WestEnder*, *The Columbia Journal*, *Comic Relief Magazine*, *The Whistler Sea-To-Sky*, *Ricepaper Magazine*, *The Carbondale Times*, and too many underground zines to mention.

He has also been an engineering student, a screenwriter, a toy store clerk, a zinester, a computer programmer, a merchandiser, an actor, a data collection associate, and now an author. He is proud of roughly half of those.

Lessons I'm Going To Teach My Kids Too Late was written over the course of 12 years. It was initially inspired by his time working in a toy store, where one often sees the worst parenting in the world.

He currently resides in Nanaimo, BC, under his new name, 'Harry's dad'.