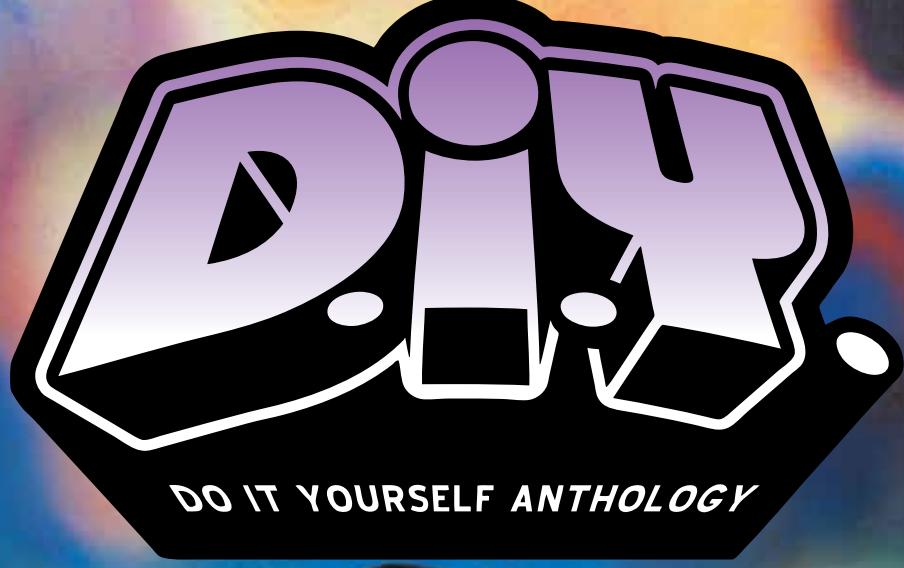


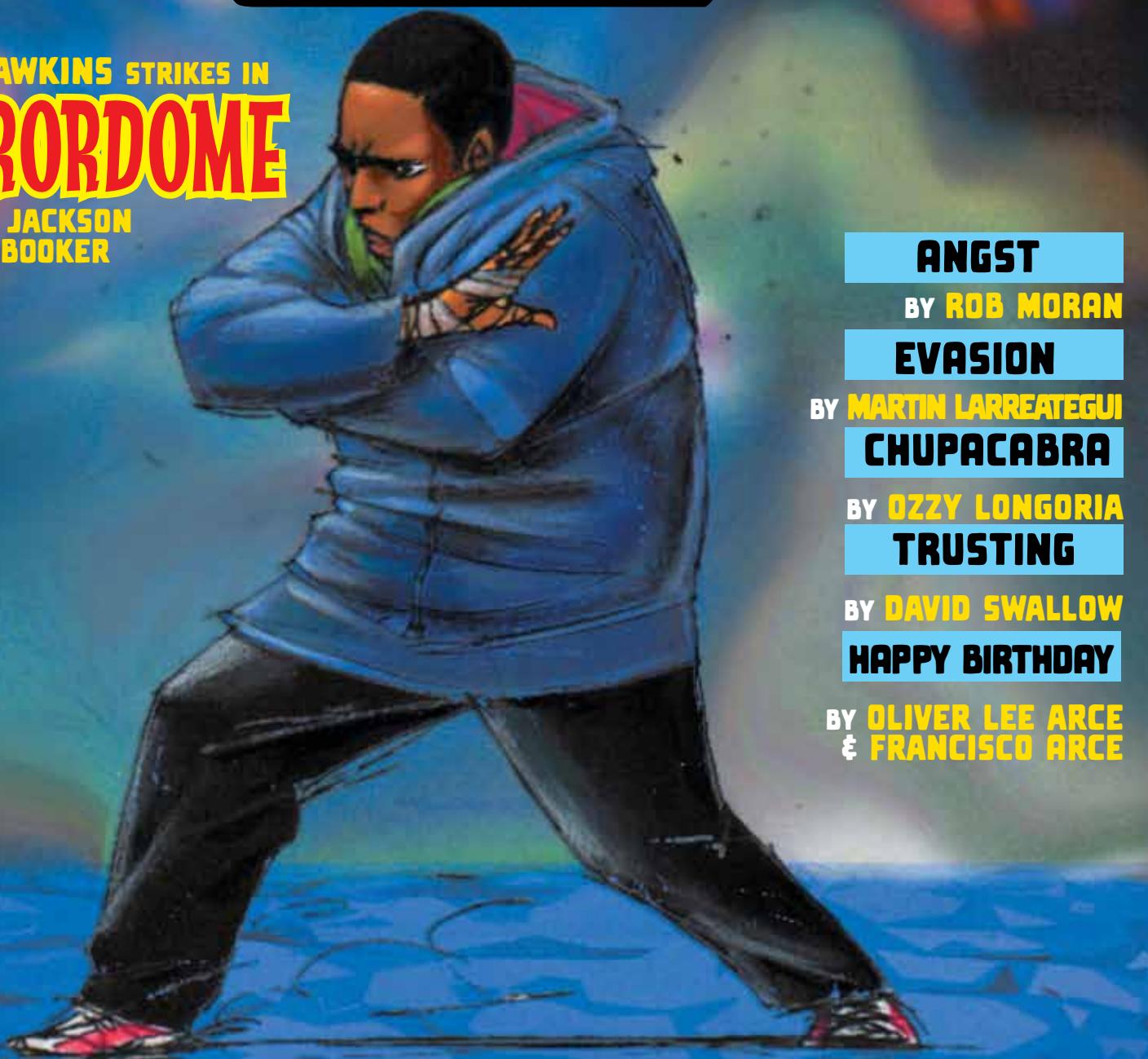
60 PAGE  
SPECTACULAR

FALL 2012  
ISSUE# 0  
\$6.95



RAHIM HAWKINS STRIKES IN  
**TERRORDOME**

BY JUSTIN JACKSON  
& EUGENE BOOKER



**ANGST**

BY **ROB MORAN**

**EVASION**

BY **MARTIN LARREATEGUI**

**CHUPACABRA**

BY **OZZY LONGORIA**

**TRUSTING**

BY **DAVID SWALLOW**

**HAPPY BIRTHDAY**

BY **OLIVER LEE ARCE**  
& **FRANCISCO ARCE**

**ALSO IN THIS ISSUE**

ARTICLE AND INTERVIEWS BY:

**ER MIXON**

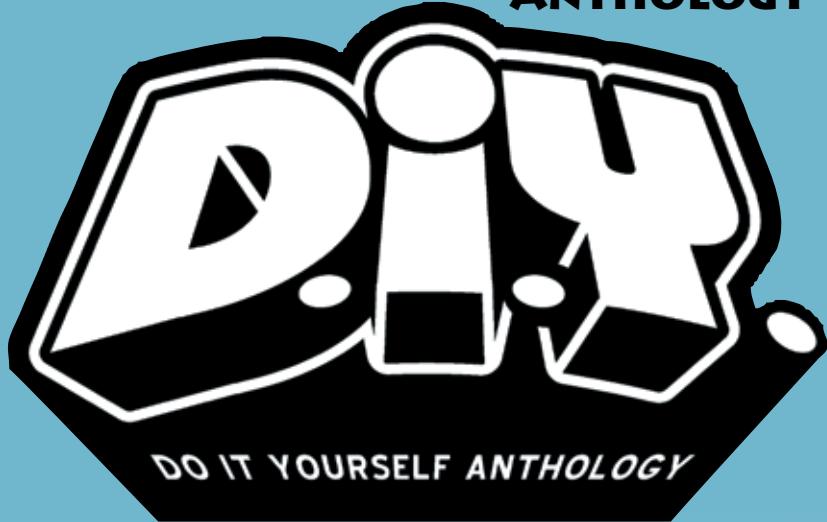
**RICHARD VASSEUR**

[facebook.com/AbbotComics](http://facebook.com/AbbotComics)

5/09

# Eugene Booker

**D.I.Y. DO IT  
YOURSELF  
ANTHOLOGY**



*Issue: 0, Fall 2012*

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### **Publisher**

Eugene Booker

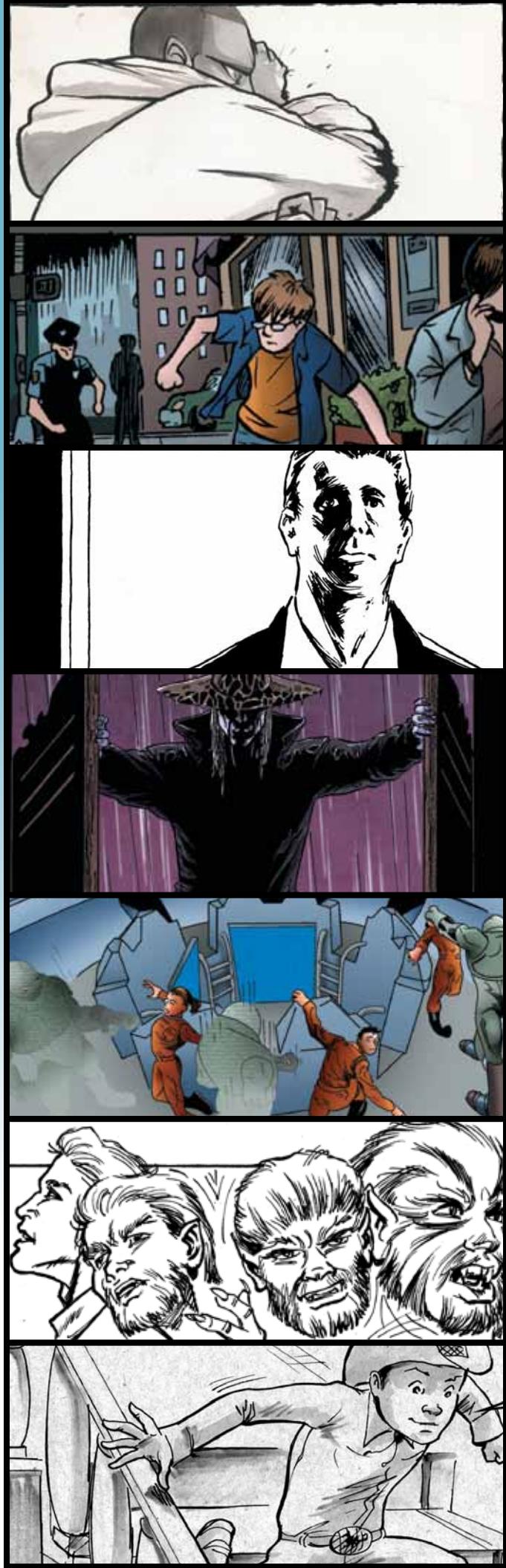
### **Cover Artists**

Justin Jackson & Mike Cody

### **Pre-Press & Designs**

Wilson Ramos-Jr of Section 8 Comics

[deviantart.urbantrixsta.com/gallery/](http://deviantart.urbantrixsta.com/gallery/)  
[facebook.com/URBANTRIXSTA1](http://facebook.com/URBANTRIXSTA1)  
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I HAVE TO KEEP PUSHING IT,  
SOMETHING DEEP INSIDE ME.



CHICAGO IS WATCHING...



THE WHOLE  
WORLD IS  
WATCHING...



I CAN FEEL MYSELF BLACKING OUT

MY SIFU, IT ALL STARTED SO SIMPLY...







LET'S  
JUST TAKE  
IT EASY,  
OKAY?



HERE IN MY BUILDING,  
THOUGH, THINGS HAVEN'T  
CHANGED ONE BIT.



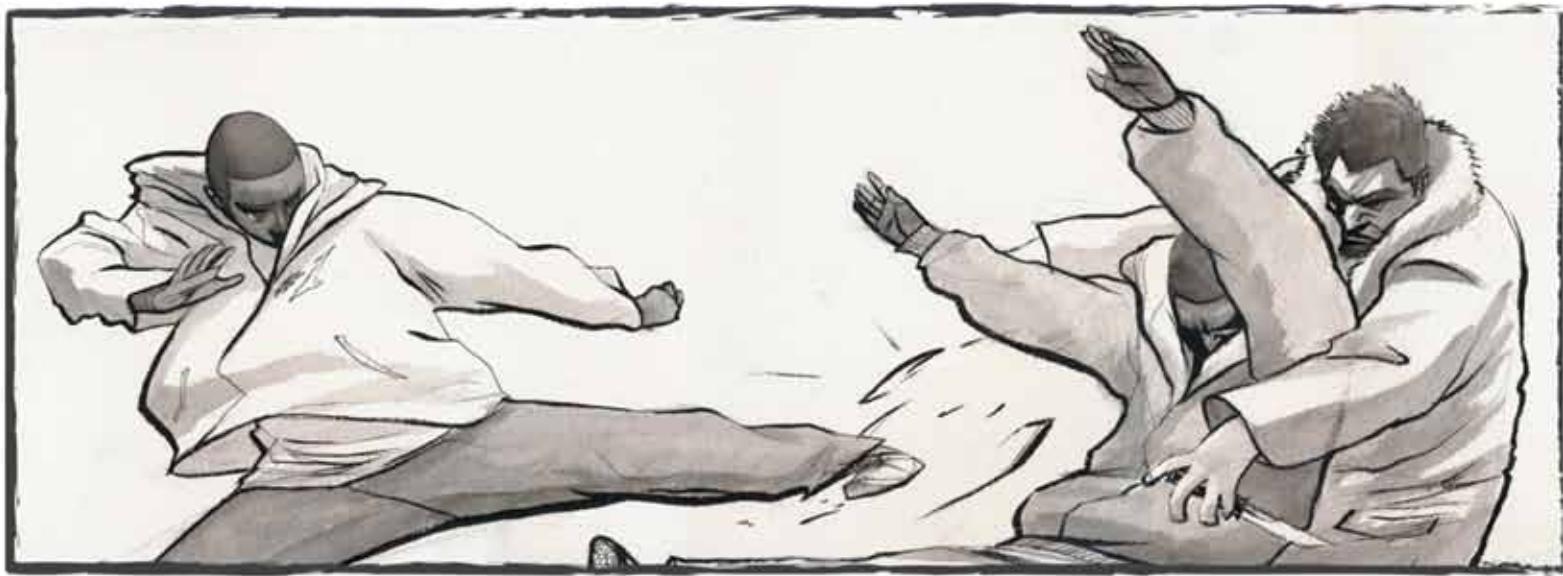
HEY - IF  
THE GUY  
BLEEDS,  
YOU'LL HAVE  
A MESS  
ON YOUR  
HANDS, AND  
YOU'LL HAVE  
TO CLEAN IT  
UP.

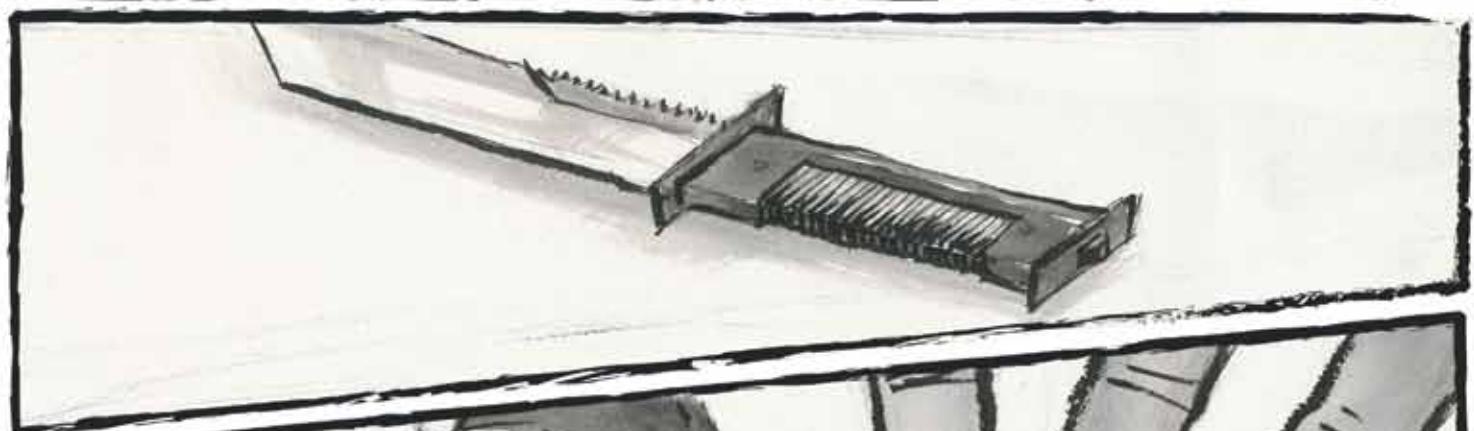
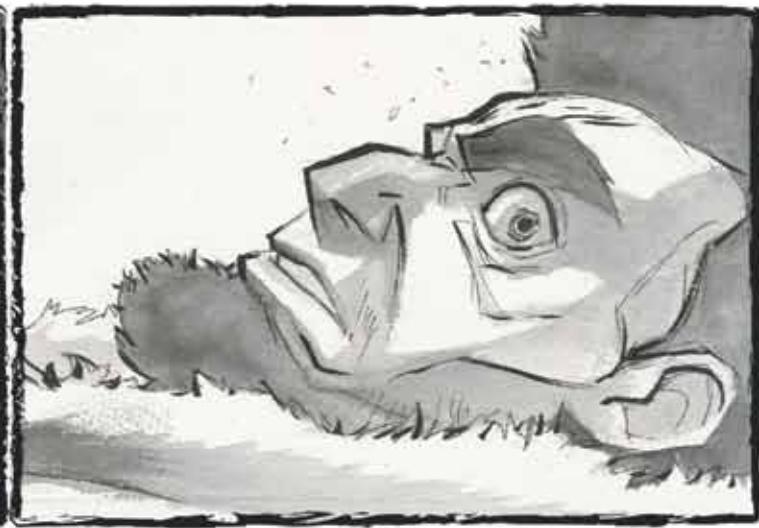


GOT  
YO'  
ASS!



OKAY...



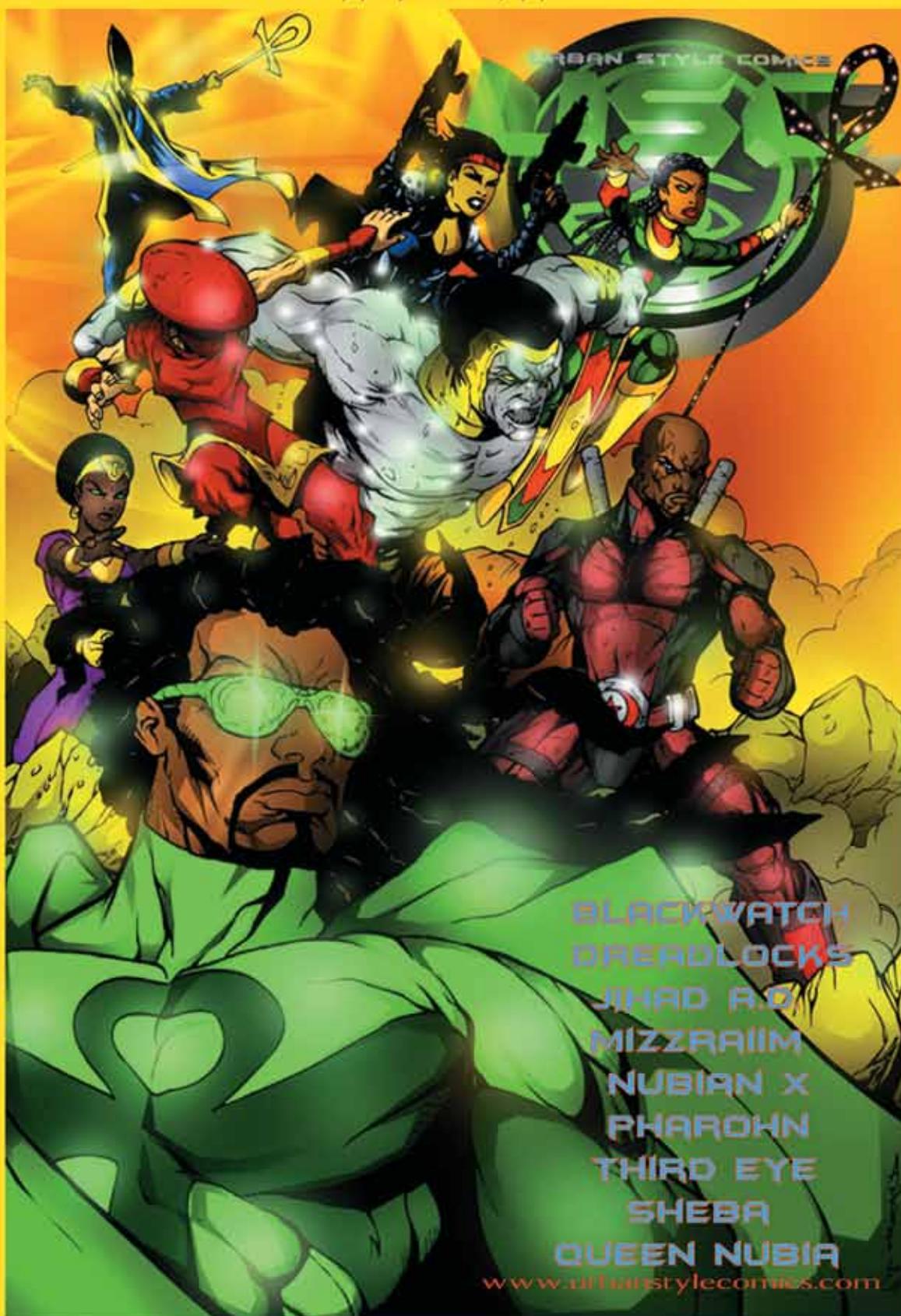


TO BE CONTINUED...

THE UNIVERSE OF URBAN STYLE COMICS IS HERE

FROM CREATOR/ WRITER:

ANDRE L. BATTS



BLACKWATCH

DREADLOCKS

JIHAD R.D.

MIZZRAIM

NUBIAN X

PHAROHN

THIRD EYE

SHEBA

QUEEN NUBIA

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STAY IN  
YOUR ROOM UNTIL  
I FIGURE OUT WHAT  
TO DO WITH YOU.

THAT LECTURE WENT ON FOR HOURS, BUT I DIDN'T PAY  
ANY ATTENTION. I WAS STILL TRYING TO WRAP MY HEAD  
AROUND WHAT JUST HAPPENED. WHY WAS THE PRINCIPLE  
WALKING AROUND LIKE *NOTHING* HAD HAPPENED?

The next day

HAVE YOU  
SEEN DEREK  
TODAY?

NO.

I  
GOTTA  
GO.

HEY  
KID!  
I NEED  
TO TALK  
TO YOU.

WHAT'S  
UP WITH  
YOU?

I CAN'T  
LET HIM FIND  
ME.

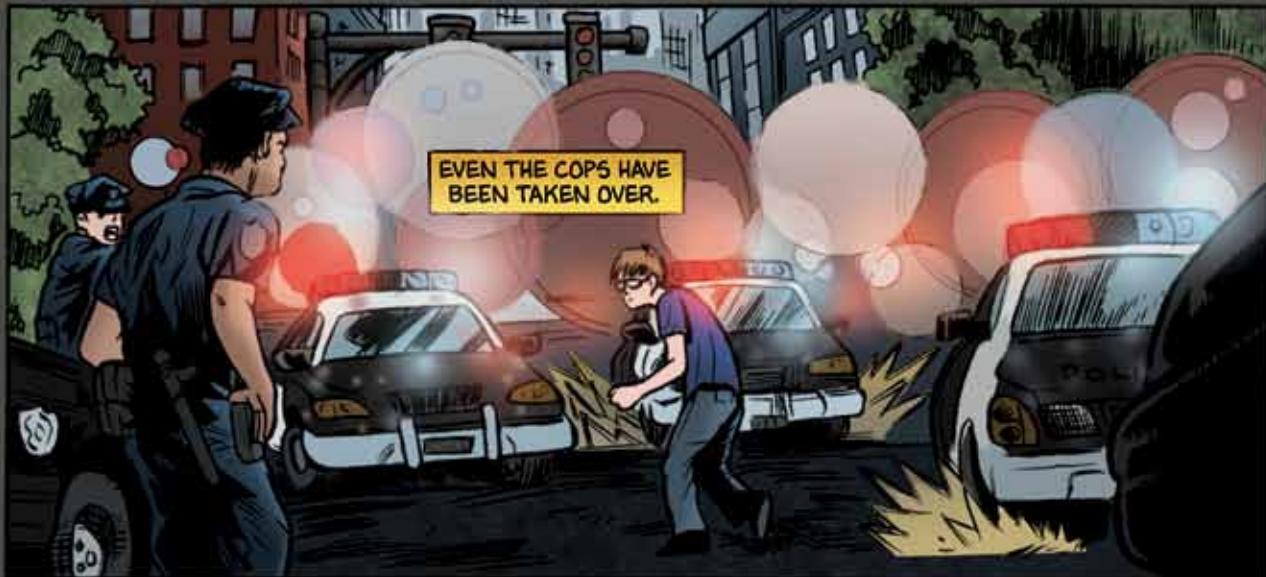




The next morning.













# ANNOYED

Written by  
Pencils by  
Inks by  
Colors by  
Letters by

RAPHAEL MORAN  
ATUL BAKSHI  
ED WATSON  
TIM TILLEY  
E.T. DOLLMAN

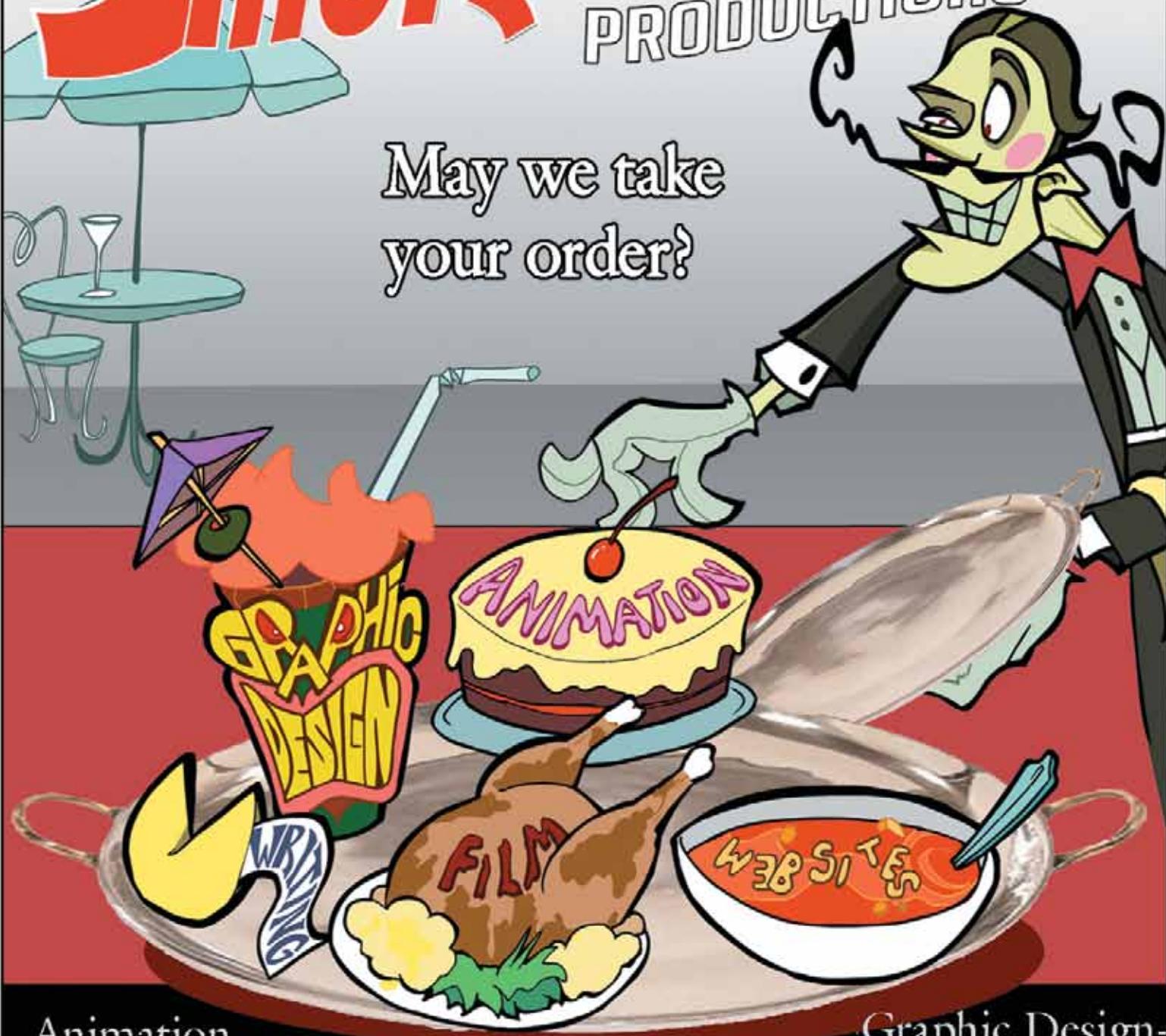
THE END

A feast for the creative senses!

# Smorgasbord

PRODUCTIONS

May we take  
your order?



Animation

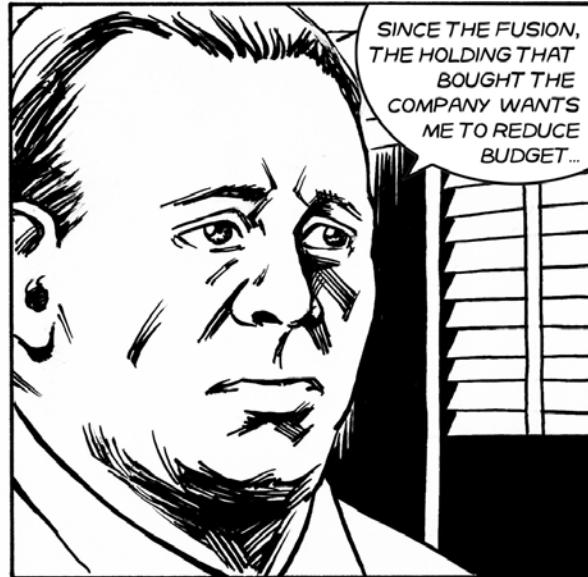
Film/TV Production-Storyboards-Websites-logos-

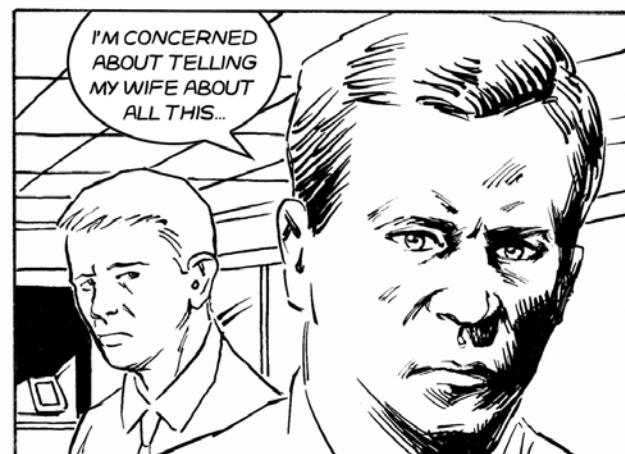
Graphic Design-

[www.SmorgasbordProductions.com](http://www.SmorgasbordProductions.com)

# EVASION

BY MARTIN LARREATEGUI













# BADASS COMICS

By ER Mixon

"As I stood there, waiting for him, two of my work colleagues came in. They asked what I was doing, and I told them I was waiting for a guy I'd met on the Internet." Circe O. Woessner didn't know what her contact looked like but she knew what she wanted from him. She told herself she was there to help her son but there was a part of her that needed to do this as much or perhaps more than he did. Her contact was Peter Ziomek, indie comic artist. Woessner was there to learn from him how to illustrate a comic that her son had scripted. "Over breakfast, he showed me how to draw thumbnails and how to make a story board. We looked over my son's story and broke down the first paragraphs into chunks. That was pretty much introduction to the process."

Ziomek and Woessner are two of many New Mexico based comic creators drawn into a not-so-secret society known as Seven Thousand B.C. This creator's community is charged with a mission not only to create and promote their own graphic works but also to teach others about the importance of comics. "We strive to educate about the value and significance of this unique art form," says Bram Meehan a founding member. "Through workshops and demonstrations we teach people how to make their own." A mission now made more legitimate by their recently gained status as a tax exempt non-profit organization. They hold events in schools, libraries and bookstores hoping to

spread their message. They also visit conventions across the nation such as Ape( in San Francisco), Denver Comic Con and Albuquerque Comic Expo among many others.

"The first meeting was fun. We really enjoyed drawing, talking and drinking beer together." Enrique "Ryk" Martinez, a founding member says. Seven Thousand B.C. began in 2004 at True Believers Comics and Gallery in Santa Fe. The shop was hosting an annual event known as 24-Hour Comic Day, in which creators are encouraged to produce a twenty four page comic book in twenty four consecutive hours. That particular 24-hour comic day was special however as it brought together the three individuals most important to the evolution of independent comics in New Mexico. Enrique "Ryk" Martinez, Jarrett "Jett Boy" Boynton and Tyrrell Cummings were those three first members. Realizing that the indie creators of NM had a lot in common and worked well together they put out an open call to all local comic creators. The turnout was good and it didn't take long for the membership to grow. "soon everyone realized the value of pooling resources to gain broader exposure for the independent comics creators of northern New Mexico," Meehan says of those early days. "The original name was Sweet 7,000 Baaaadasss comics." Martinez says, explaining how the name was inspired by a film called

"Sweet Sweetback's Baaaadasss Revenge".

Seven Thousand B.C. began their efforts to raise money and awareness with small shows which they themselves would organize. There they drew people in with live music and showcased and sold their comics for the first time. After gaining some needed experience they decided to travel out of state and tried their hand at a big convention in San Francisco, the previously mentioned "Ape". At "Ape" they had their first real con experience, "We had little money and had to sleep on people's floor ... but that was a small price to pay for doing what we love." Martinez recalled.

Many members and affiliates of the group have produced full comics and graphic novels at a rate much higher than they ordinarily might without the group's support. For instance one member, Todd Bernardy has completed three full issues of his comic since he joined. "The feedback that I got at the meetings made my work better," Bernardy says. Most members agree with this sentiment but there are some whose experience was not as positive. Henry Valdez, a comic writer from Santa Fe for instance didn't find what he was looking for. "I've only been to one 7000bc meeting but didn't find the group very helpful or open." He joined seeking a quick route to an artist collaborator but was met coolly. Valdez left without

an artist and chose not to go back. However if nothing else Seven Thousand B.C. seems to be a place of constructive encouragement. Beginners tend to have access to experienced pros and are given a chance to bring their work up to that level while simultaneously gaining a reasonable amount of exposure.

"We do what we can to expose comics readers to the incredible talents in New Mexico," says Bram Meehan. They get this exposure not only from the many conventions which the group now attends but also directly from the group. The String anthology is created in house and distributed both online and to local comic vendors and at conventions. This anthology is designed to sample the current works of every northern New Mexico comic creator and make it widely available to the public. The other way in which the group aims to enhance the reputations of its members is by hosting links on their website. Every member is allowed to either distribute or sell their material to a wider audience via we blink.

The group has a wide and growing make up. Some of its members and affiliates are more notable than others but they are all deeply committed to the medium. "In what's a sad reflection of the general comic-reading public, we have few women," Meehan says. Still the numbers are growing.

VIPER COMICS & GEMINI COMICS PRESENTS:

# THE MYTH OF THE CHUPACABRAS

—OKAY, I'VE GOT  
ONE FOR YOU.

HELL, LUCAS. WE DON'T GOT TIME  
FOR NO TALL TALE OF YOURS.

JUST SHUT UP, OSCAR. THIS WAS TOLD  
TO ME BY A NAVAJO MEDICINE MAN.



SEEMS THERE'S THIS GUY  
KNOWN ONLY AS THE WALKER.  
HE'S EASY TO RECOGNIZE  
CAUSE HE LOOKS LIKE HE  
FELL DOWN IN FRONT OF A  
STAMPEDE.

ONLY HAS ONE EYE, BIG  
SCAR DOWN HIS FACE  
AND DOESN'T HAVE A  
RIGHT HAND.

OZZY LONGORIA - CRISMAN STRUNK - MARCO ANTONIO NÁJERA

STORY, PENCILS AND INKS

SCRIPT

LETTERS

COLORS: DARIO REYES



BUT EVEN AS BEAT UP AS HE LOOKS, THE NAVAJO WON'T  
MESS WITH HIM IF THEY SEE HIM ON THE PLAINS.

CAUSE THE WALKER,  
HE'S ON A MISSION.



SEEMS THE SAME CREATURE THAT TOOK THE  
WALKER'S HAND, TOOK HIS WHOLE FAMILY.

AND THE WALKER, HE'S FOLLOWING THIS  
CREATURE, THIS CHUPACABRA.



FOLLOWING THE THING'S BLOODY TRAIL FROM TOWN TO TOWN.

CAUSE HE AIMS TO GET HIS REVENGE.



OR TO DIE TRYING.

“DÍA DE LOS MUERTOS”



MESILLA, NEW MEXICO. 1854

iHA! LUCAS, FOR A LAWMAN,  
YOU SURE DO LIKE TO TELL  
SOME BIG ONES.



THAT'S THE WAY THE  
MEDICINE MAN TOLD ME  
THE STORY, I SWEAR.

OH, COME ON, HARRY. EVERYBODY'S HEARD THE STORY OF THE WALKER AND THE CHUPACABRA

YOU NEED TO GET SOME NEW MATERIAL.

WHAT ABOUT IF I TOLD YOU THAT YOU'RE THE PRETTIEST WOMAN IN THE WHOLE STATE OF NEW MEXICO?

BUT I'D ALSO ADMIT THAT YOU SURE DO HAVE A WAY WITH THE WORDS.

I'D SAY YOU'D BETTER WATCH HOW YOU TALK IN FRONT OF MY FATHER.

I'VE GOT ALL SORTS OF SKILLS, MA'AM.

I'M SURE YOU...

OH NO! C'MON, WE'VE GOT TO GET THE SKULLS.

SKULLS?

I MADE SOME LITTLE CANDY SKULLS FOR THE KIDS.

I THOUGHT YOU SAID THIS HOLIDAY WASN'T LIKE HALLOWEEN.

IT ISN'T. IT'S CERTAINLY NOT MEANT TO BE...

... SCARY.



SO, STRANGER. YOU IN TOWN FOR THE DAY OF THE DEAD?



HA! YOU COULD SAY THAT.

I'M IN FOR A LITTLE WHISKEY, A LITTLE FUN.

I HOPE IT'S THE RIGHT KIND OF FUN, MISTER.

THAT'S AN AWFUL BIG HOG LEG YOU'RE PACKING.

I DON'T PLAN TO USE THE GUN, SHERIFF.

IF THAT SWEET, LITTLE THING THERE WILL KEEP THE WHISKEY COMING, I'LL JUST SIT HERE QUIETLY.











WE'RE ALL SAFE NOW.



# WEIGHT-MAN



MARTIN  
ARRETEGUI



HIGH KICKIN'  
ACTION

KICKDOWN KICKDOWN KICKDOWN

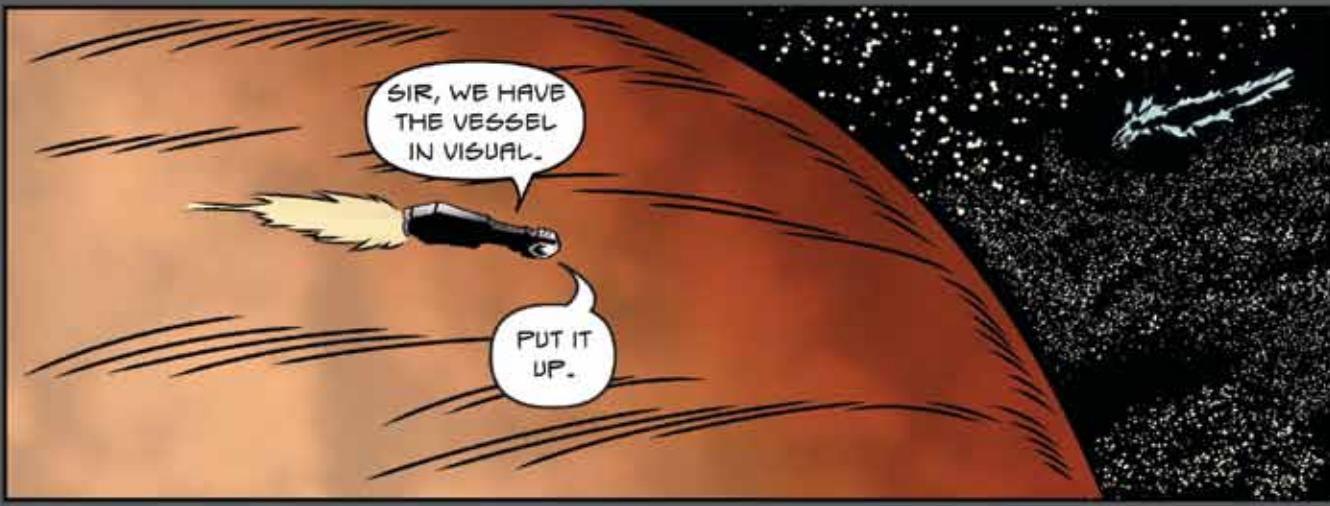
BATTLES IN THE COLISEUM

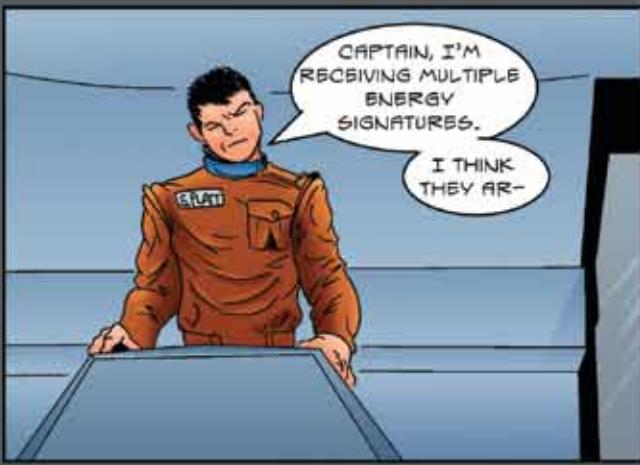


# ULTIMATE SOCKY SHOW! THE CHOPPY MAYHEM

**RESTRICTED**  
ADMISSION  
TO PERSONS  
16 YEARS OF AGE OR OVER

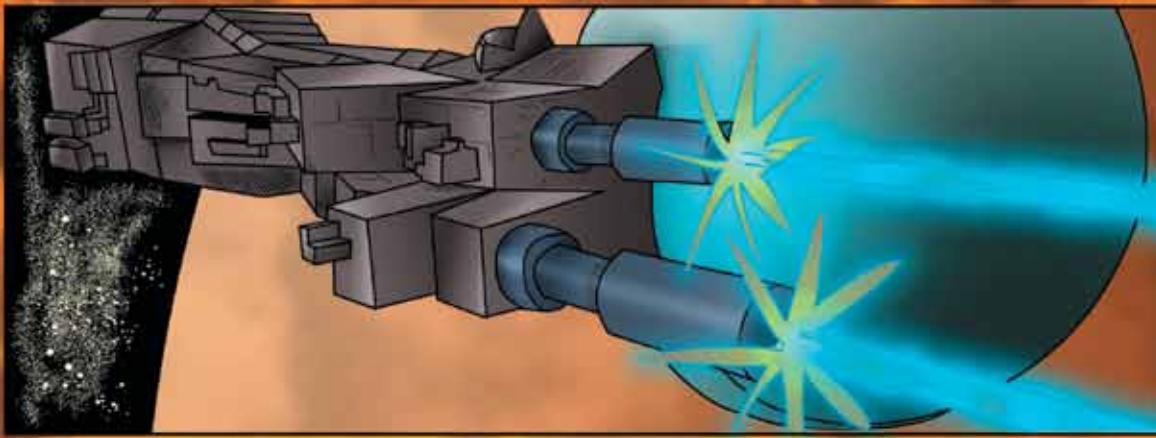
COMETZOO



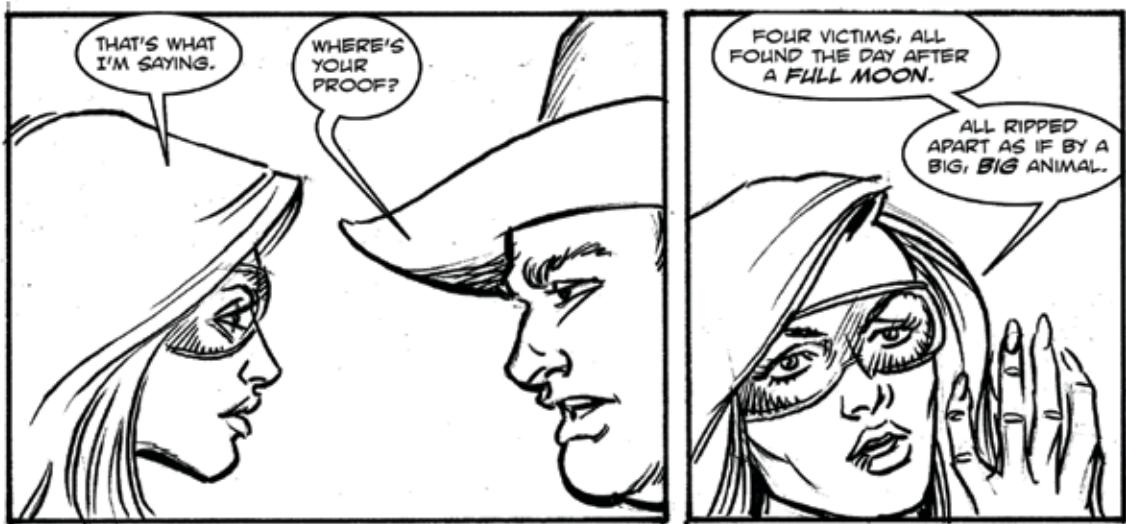




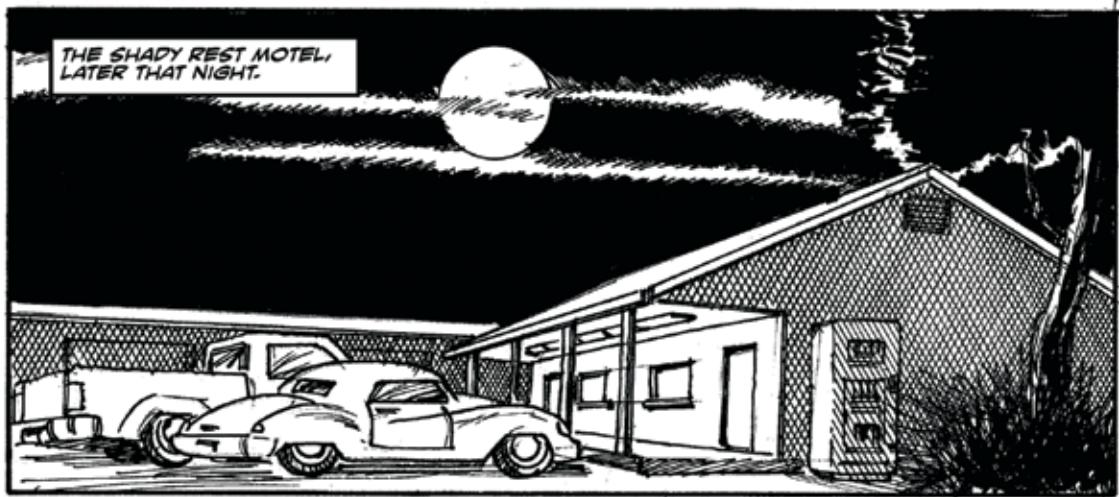








THE SHADY REST MOTEL,  
LATER THAT NIGHT.



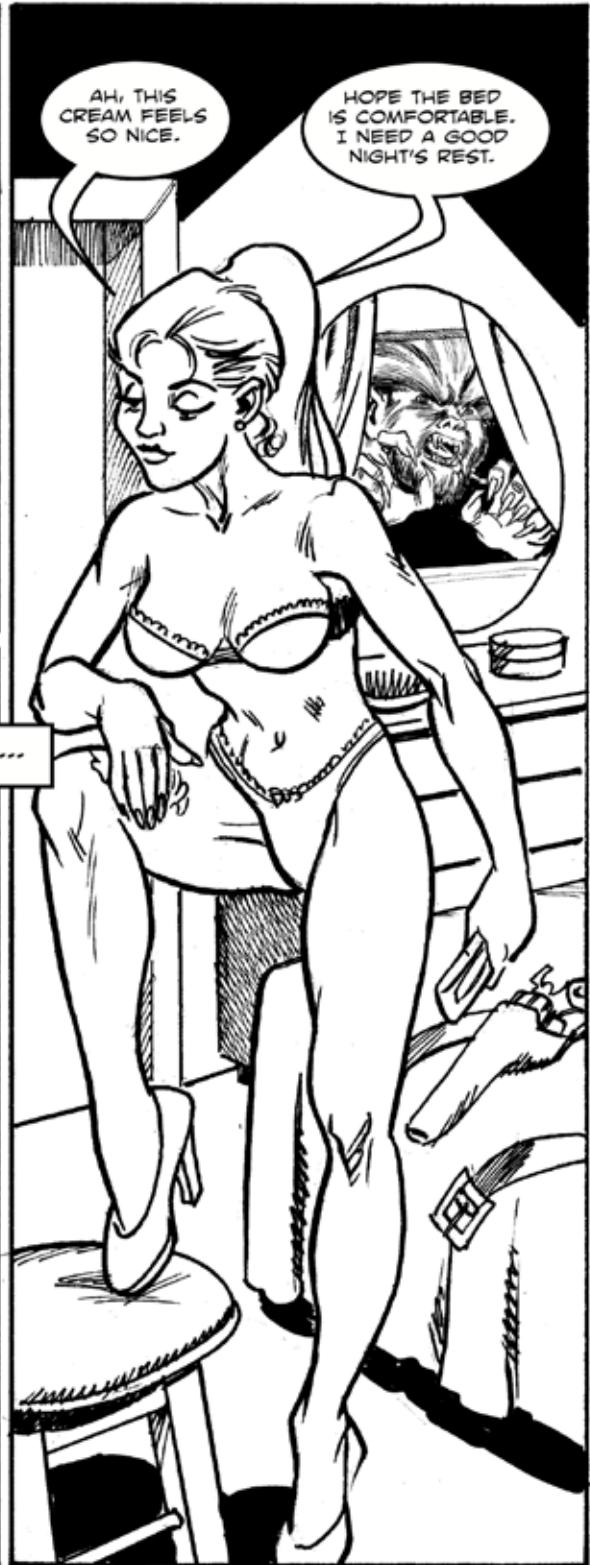
A LONE FIGURE EMERGES FROM THE  
WOODS BEHIND THE RUN DOWN ROW  
OF CABINS.



AND THEN THE FULL MOON REVEALS  
HERSELF ONCE AGAIN...

...MUCH TO BILLY  
BOB'S DELIGHT.







BUT SCARLET JUSTICE  
WAS A PRO...

STOP!

GRR..HUH?

...WITH A PLAN.

LOOK  
WHAT I  
HAVE FOR  
YOU.

RRR...

WUF!

RRUFFF!

MM..  
GRRR..MM..  
GRRRR...

STUPID  
DOG!

THE END

TODAY IS MY 13TH BIRTHDAY.  
¡QUÉ A TODA MADRE!

# HAPPY BIRTHDAY!

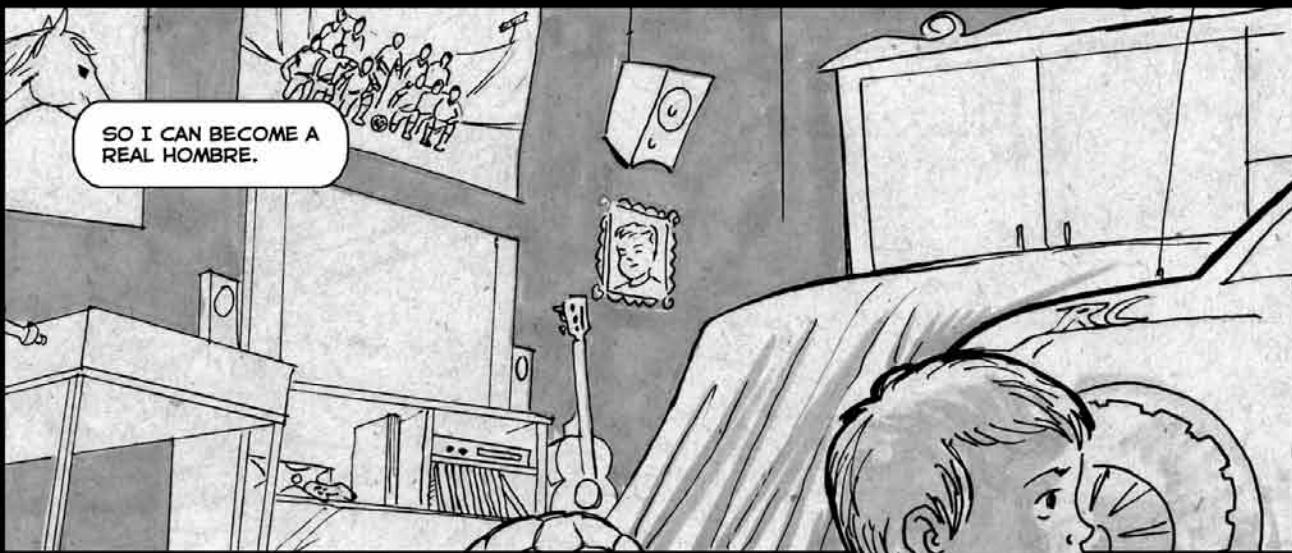
STORY: FRANCISCO ARCE - DANIEL CHÁVEZ ART: RUBÉN DARIO

MY MOM'S DOWNSTAIRS  
FIXING THE PLACE UP  
FOR MY B-DAY PARTY.

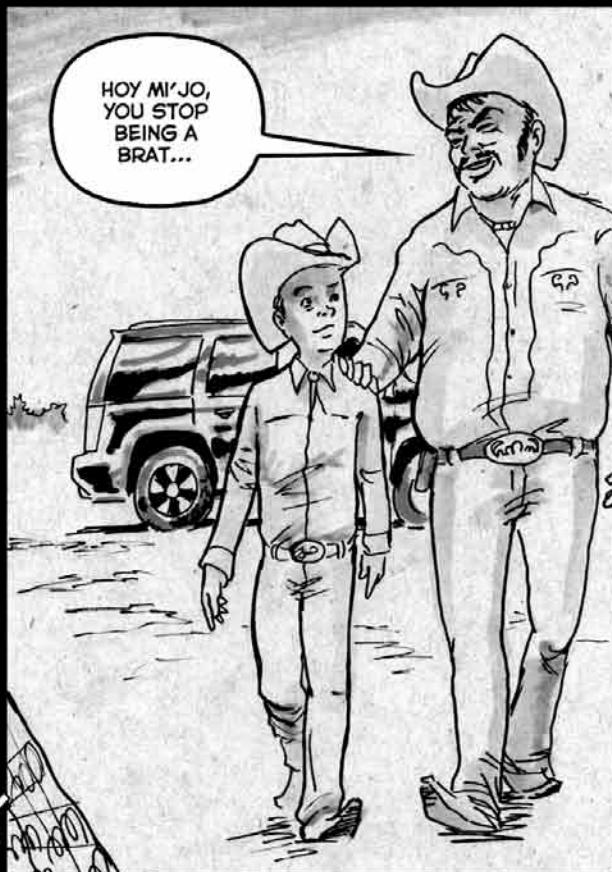
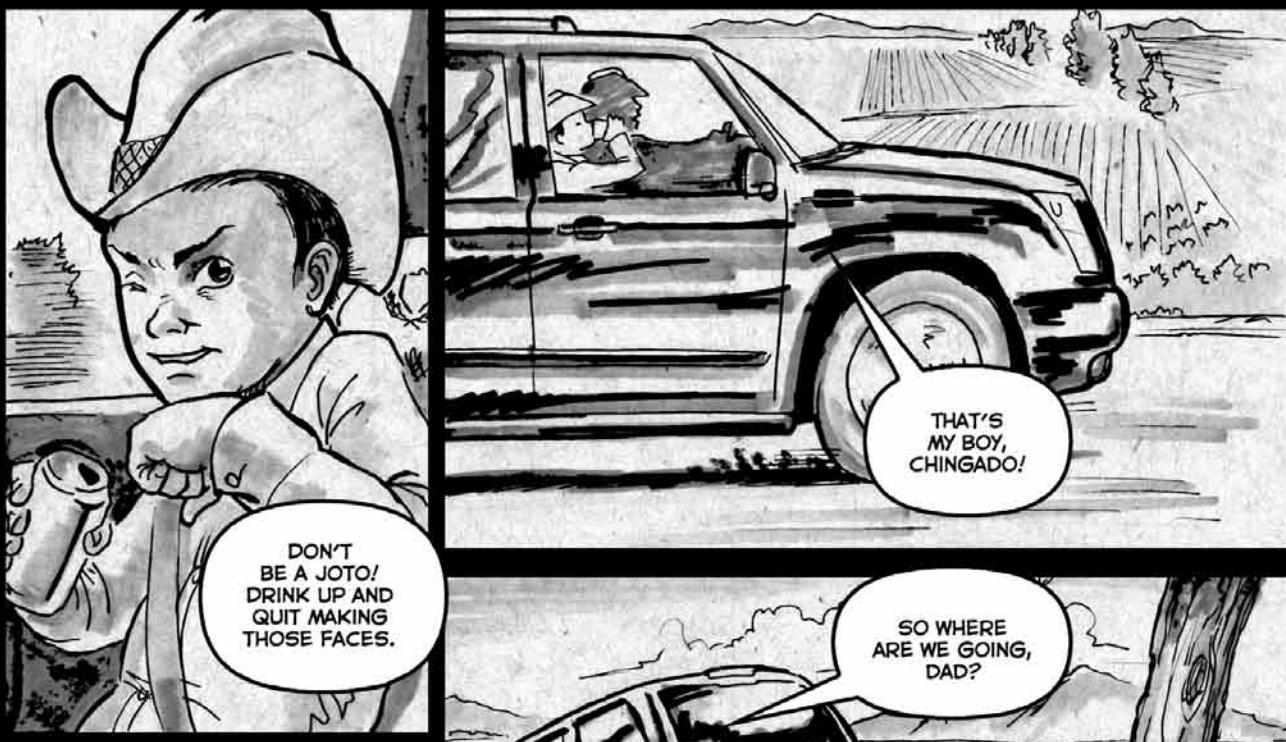
MY MOM IS THE  
GREATEST!

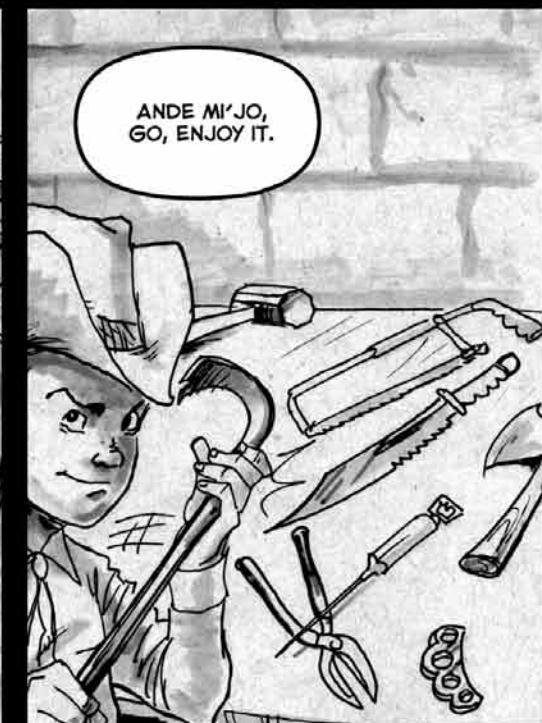
MI 'APA TOLD ME THAT  
I'LL STOP BEING A LITTLE  
KID TODAY.

NO MOLESTEN

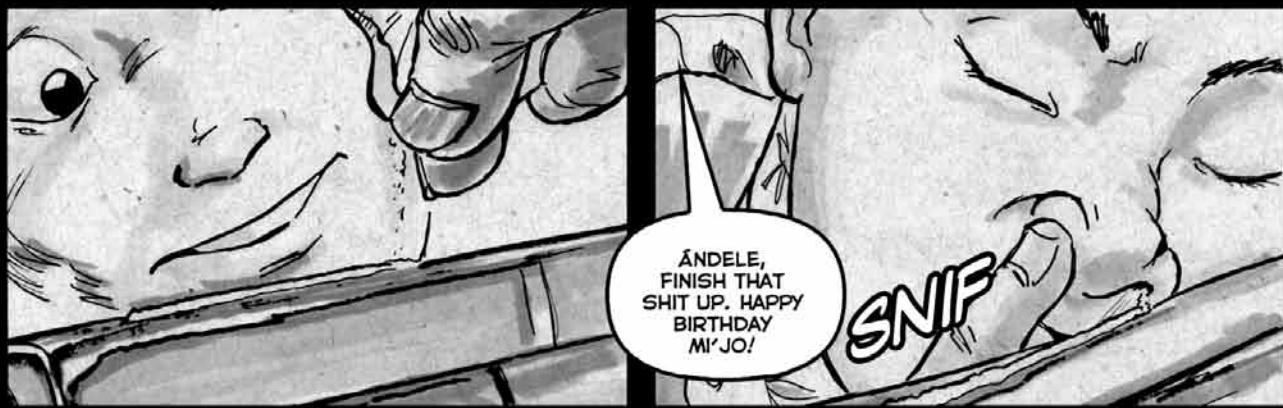


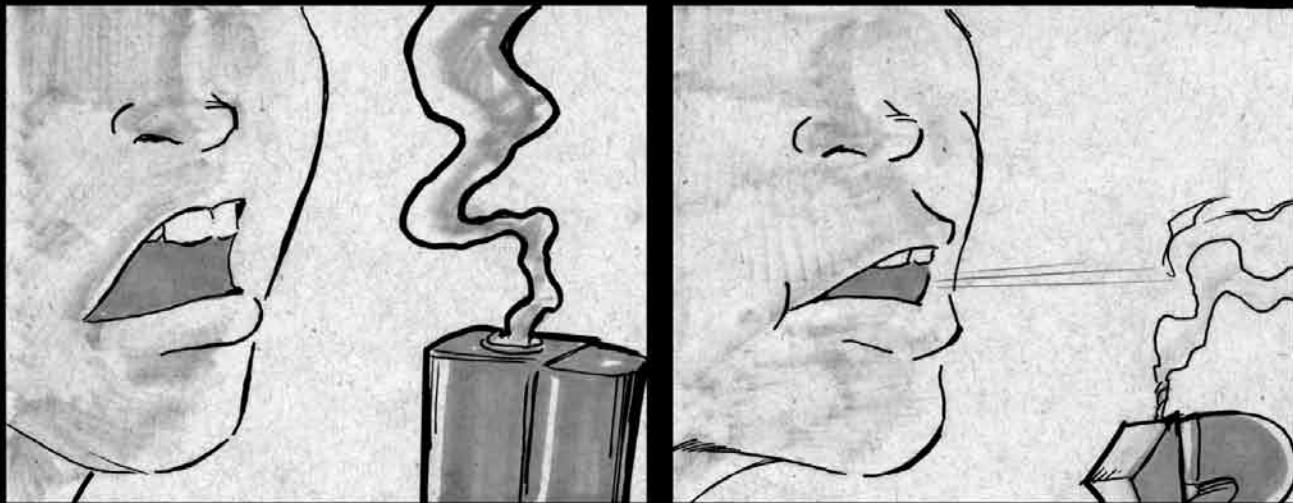












# COLLECTOR VS FAN

By Richard Vassuer

I have been a comic book fan for a long time. About 30 some years and I have over 35,000 comics in my collection. I say fan instead of collector because I have read every comic I own. A collector would buy a comic stick it in a mylar bag with a non acid backing board and put it in a comic book box and than leave it. But a fan, a true comic fan would open up that comic and lovingly read every word of the story and look at every illustration. A fan would enjoy all the work that the creators of that comic put into creating it. The creators especially the Small Press ones but the large companies to, the creators in particular those who created the concept and characters for an original comic they put far more than just hours into it, they put a part of themselves into their creations. All those who work on creating a comic book from the writer, penciler, inker, painter, colorist, letterer, editor. All these people put in an effort and most beyond a forty hour work week when they have the work. A fan appreciates all this work and energy and enjoys it. A collector never even sees all the work that went into it.

So which would you rather be? For me personally I have talked with a number of people who have worked on creating comics anywhere from a one person operation up to marvel and DC comics. Some creator owned ones and others that feature famous mainstream characters such as Superman, Spider-Man and others. As a comic reviewer I do get sent many comics to review, plus I still buy my own comics as well. For me I buy mostly based on characters I like such as Wolverine, Batgirl plus lots more. Now each comic I review I read cover to cover, I read every word and I look not glance at, but take a good look at every illustration. I know and respect all the work that went into making a comic. Even if it is one I do not give a great review to I still respect the effort that went into making it.

I know especially on creator owned comics that it is more than just a job to the person who came up with the idea for this comic. They put a part of themselves into it. A true fan of comics realizes this whereas a collector cares more about whether they think the comic will increase in value or not.

The main difference between a fan and a collector is the fan truely enjoys their purchase to the fullest. A collector enjoys the fact that they own it.

So to me being a fan is much more fun. Comics are meant to be opened, read and enjoyed.

By: Richard Vasseur/Jazma VP

[www.jazmaonline.com](http://www.jazmaonline.com)

# Submission Guidelines for Do it Yourself Anthology Magazine (D.I.Y.)

For submissions first send a general query to the submissions email address above. We will send you our full submission guidelines and legal disclaimer required for submissions to be considered. Any submission sent not following our guidelines or not with the disclaimer will be deleted without review. **NO exceptions!**



## We are looking for stories of: Dark speculative fiction.

- This includes elements of science fiction Fantasy
- Horror (more fear the better)
- Or any combination, that stands out from the norm
- Alternative histories

**Abbot Comics** has changed its submission guidelines. We now only look for finished books, meaning a complete stand-alone one-shot, graphic novel, or mini-series that is essentially ready for publication. **Abbot Comics** still will provide editorial guidance on making changes to the book however; we want to see a team effort to get the book done before we will get involved.

However, if you think your story is going to knock our socks off regardless of what we've advised then send it anyway; you never know . . . Also refrain from giving us a load of background - we won't read it and its just extra baggage in our mail box. By all means say hello but keep it brief. Please don't tell us we're going to like your story - let us judge.

**We only accept** e-mail submissions. Stories and scripts should be sent in Word doc or rtf format as an e-mail attachment to [tankorr2001@yahoo.com](mailto:tankorr2001@yahoo.com) with the subject line "SUBMISSION: Story title". Please use standard manuscript format, a sample of good practice can be found [here](#) except for the following: Please avoid putting an additional space after a full stop or period. It isn't necessary to send us a bio with your submission - we'll ask for one when your story is accepted. Significant deviation from these guidelines will result in your submission being rejected. We currently aim to respond to submissions within a month of receipt - query after six weeks.

We are still seeking artists for studio books, but all new artists must be willing to work for high percentage back-end deals. We only provide page rates to artists we know and trust to deliver a finished project.

**We don't accept** multiple or simultaneous submissions. [Multiple is when we are sent more than one story by the same contributor; simultaneous is when the same story is sent to more than one magazine.]

By submitting your work to **Do It Yourself Anthology Magazine** you are confirming it is your own and that you have full rights to the work. We require first publishing rights. All other rights revert to the creator three months after publication. Work remains the copyright of the creator at all times. It would be a nice gesture, upon republication at any time in the future, to include "originally published in **Do It Yourself Magazine**" with a link to our site, but we're not going to make that obligatory!

## Story length

No less than 500 words and no more than 5,000 words (the limit is non negotiable and 5k means 5k - 5,001 is over the limit - we use MS Word to count).

We may consider stories up to 10,000 words if a 250-word synopsis floats our boat. By synopsis we mean the whole story in 250 words - not blurb! Use SUBMISSION SYNOPSIS: Title (word count) as your subject line.

## Payment:

2\$ per 500 words or part thereof up to 5\$ for a maximum of 5,000 words

All contributors will receive a credit, brief bio and link, and two free copies (worth at least 14.95\$) of the issue of **D.I.Y.** in which their work appears. Additional copies can be bought at a good discount. We aim to improve on all rates in the future.

Our social networking sites are great ways to stay up to date. By joining one or more of our networks, you ensure all the latest news and updates from **Abbot Comics** will be delivered right to your own profile. These are also great ways to interact with our staff and creators. **We do not accept submissions through any of our ancillary sites, only through our submissions email. Any submissions received through these will be deleted without review. NO exceptions**





**DO IT YOURSELF ANTHOLOGY**

**NEXT ISSUE WILL  
BE A 100 PAGE  
SPECTACULER OF  
SCI FI, FANTASY  
AND HORROR  
EVENT TO BE  
CONTUNIED!!!!**