

SPACE ALIENS, BAD MOTHERS AND GUNS!



FROM THE EDITOR

Issue #6 brings us Guest Contributor **Max Alan Fuchs** as he braves the barren roads of New Mexico to the legendary **Roswell**. What's more mysterious, it's town or the long drive and anticipation of the unknown? What will you do if you run into some little green beings?

Max is also an edgy illustrator dealing with one heck of a Motherfucking F*cker on the one hand and teaching comic artist hopefuls on the other.

Introducing **Sean Thompson**, otherwise known as **Jester's Forge**. If you've been goggling over some amazing photography on Instagram, particularly anything that has to do with cosplay, you may have seen his work. Superheroes become SUPER-Superheroes and Villains are even more diabolical and menacing.

Our very own **Sonise Lumbaca** starts her series on **CON-TRAVELER: COMIC CON ABROAD**. She gives you an idea on what's it like to travel abroad to Comic Cons around the world! In this issue, she goes over planning and things to consider when setting up your travel.

We are always looking for new Guest Contributors. If you have an exciting story that you'd like to tell or if you'd like to write about some amazing conventions you've attended, hit us up! Also, we're always looking for our next Cosplayer of the Month! Send 'em our way!

Email us at DeRaville.Sisters@gmail.com OR hit us up on our **CONTACT** page.

-Ayesha DeRaville

CON-Travel: Comic Conventions Abroad



Article and Illustration by Sonise Lumbaca

SO YOU WANT TO PARTICIPATE IN A COMIC CON ABROAD?

Space Aliens, Bad Mother's and Guns! participates as artists and authors at Comic Cons, every chance we get. We have traveled abroad and wanted to provide some venturing hopefuls with things to consider, once that opportunity presents itself. While these considerations aren't written in stone, they can be quite insightful and provide some great planning options for the Con-Traveler, those interested in partaking in conventions abroad. In this issue we'll cover picking the right Con as well as getting there. We'll get to the actual logistics and what to do once you arrive in future issues. While we offer up our suggestions to artists and authors, there is plenty to pull from here for cosplayers, fans, vendors and other types of participants who wish to pursue their adventures at Comic Cons abroad.

You have quite a few comic cons under your belt and are really getting the hang of the artist alley and vendor scene. At first you participated in one locally in your hometown; and then another one state over. You eventually travelled halfway across the country, finally achieving participation in a Comic Con on the opposite coast. Pat yourself on the back for this achievement. There is a lot that goes into getting

there and you have experienced a laundry list of logistics, to include food, travel and lodging. But does it end there? Of course not! Suddenly the thought of what's it like to exhibit your talents and merchandise in a foreign land, pops in your head. There are more Comic Cons to see and experience in this world; new people to meet who are like minded and understand the Comic Con world. More friends to make and collaborators to collaborate with...ABROAD.

Participating in Comic Cons abroad typically isn't a bridge too far, but it can be if you do not plan accordingly. In all actuality, while to some degree there is a cookie cutter approach once you have developed your, we'll call it "show package," the difficulties that come with an initial participation, like forgetting to bring things that you need for example, or those other details that aren't even considered or get overlooked, dissipate quickly with experience.

PICKING YOUR CONVENTION ABROAD

First things first, choose your comic con. This can be based on cost (don't forget to conduct a currency conversion first for the country you intend to visit). (Con't)

Especially it being your first event abroad, you may not want to spend so much. Chances are, you are looking for an event to return to year after year, so try starting off with a modest budget.

Some Comic Con admission fees abroad are more affordable than the ones you will find in the United States. If the funds are available, you may want to consider visiting the Comic Con as an attendee first in order to get a feeling for whether or not it is an event you want to invest in going to. Conducting reconnaissance (recon) first will also help you plan the logistics requirements which include flights, hotel, travel to and from the venue, food in the area (especially if you have a food allergy) and getting to know the area and people in general. Sometimes Comic Con websites and other social media promotions will not do a good job of showing how amazing or lackluster an event is, to include attendee/patron turnout. And since participating as an artist/vendor/etc. can be expensive, you definitely want to check it out first to determine if you are going to at least break even monetarily, profit or bust.

SETTING UP TRAVEL

Once you've chosen your Con, the next thing you'll want to do is make sure that you have a passport and that it's up to date. If not, you will need to apply for and purchase one. Passports can take a couple of months to acquire but there is an option to expedite receiving it sooner for more money. Take the necessary required documents to your local post office who can process passports and who should have all of the information you need to make this happen. One thing you will need to do with regards to travel documents is to check and see if the country you intend to visit requires a travel visa along with the passport. Also, try to identify the location of the nearest embassy. You probably won't need it, but it is good information to have handy.

If you are unable to travel to a Comic Con to recon it in advance you should consider buying your plane ticket in advance regardless and on both accounts.

If you do not have the funds readily available to just purchase a plane ticket on the spree of the moment,

which can be pretty pricey, then this can be your biggest purchase next to paying baggage and/or cargo fees. You may want to do this at a minimum of six months out and in some cases depending on where you are traveling to, further out than this. The earlier you buy your ticket, the cheaper the ticket tends to be (although many locations have high tourist seasons and that can therefore create a pricey flight, so be aware of this as well).

Other things to consider when buying your ticket to save on costs is the difference between multiple connections and direct flights. Although the chances of your cargo not meeting its connecting flight increases and it will likely take longer to get to your destination, you will find that multiple connecting flights can cost significantly less. Also, depending on the airline, its frequency in traveling to a location, the day of the week you choose to purchase your ticket and the date you choose to arrive, there can also be a huge difference in price. For example, statistics have shown that paying for a flight departure on a Friday and returning on a Sunday, since it is the weekend when many people travel, tend to cost more than a flight leaving on a Tuesday, Wednesday or Thursday. Since Comic Cons tend to be over the weekend, you may want to consider traveling on a Wednesday or Thursday (and maybe take the day to settle in and visit the venue before hand, if permitted or going sightseeing if you have the time and energy).

Keep in mind, due to the different time changes and layover flights when traveling abroad, you may buy your ticket on a Thursday evening and unfortunately end up arriving Saturday morning; which can be quite true when traveling to parts of Asia. Other things you may want to consider is going with airline package deals. Many airlines have reduced prices when you package your flight, hotel and rental car (you might need a rental car considering what you are bringing with you or if it's more economically feasible, use taxi services).

Tune in next month for part two of our series of "Con-Traveler," where we will discuss the items and artist merchandise you may want to bring or consider leaving behind and why. We will also touch on hotels and lodging considerations. See you then and thanks for stopping by! **End.**

FEATURE: Roswell



ROSWELL: THE ALLURE

An essay for the traveler

By Max Alan Fuchs, *Contributing Writer*

Barreling south on US-285 is a fine way to learn just how big America is. Traveling by car from Santa Fe to Roswell, at the posted speed limit of 75 miles per hour, will acquaint the Traveler with mile after of mile of emptiness. The village of Encino, New Mexico is your first major stop on the journey. At 2 (two) square miles in area, with a population of 94, it serves as a vivid example of extreme American isolation. America is big. And it is empty.

Be sure to start with a full tank.

Making the trip in January spares you, Traveler, the rigors of summer heat, but presents unique challenges, not least of which are the white-knuckle, high speed evasive maneuvers around and through patches of snow and ice. Yes, it snows in the desert. The wise Traveler will be ever mindful of cold reality. Your last image of civilization shrunk to a speck in the rear-view mirror over 50 miles ago, and cellular service may have disappeared with it. (Con't)



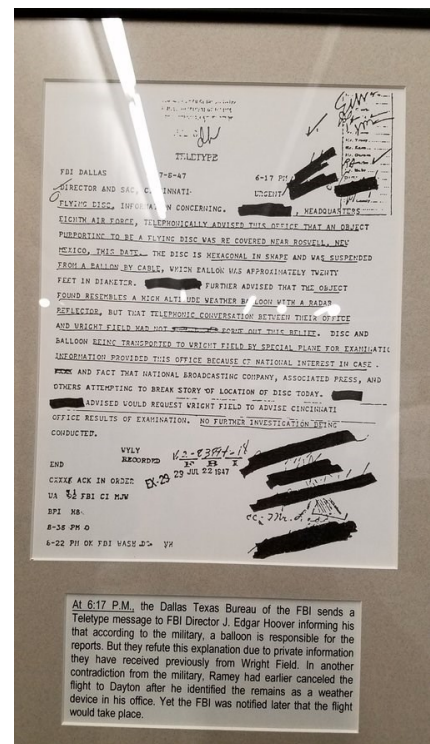
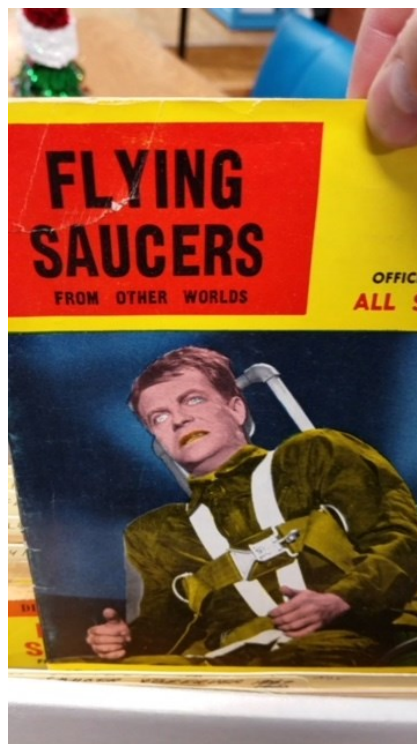
Bring warm clothes. Extra water. Extra food. Flares. Perhaps a firearm.

After Encino, the road leads to Vaughn. Larger than Encino by about 200 residents, Vaughn will offer the wary Traveller a choice of two gas stations. Pick one, and gas up. Everything from here is ranch land. County Road 3G, Yesso Creek, Stargrass Road, Bitterroot, One Horse Road. Then, without warning or fanfare, the Sign emerges. Just south of Gallina Road, the Roswell Historical Marker appears.

Look lively, intrepid Traveler, for the famous “Welcome to Roswell” sign is only accessible by a small pull-off from the highway.

65 miles-per-hour to dead-stop, on gravel, in 15 feet.

Plunging into the heart of downtown Roswell will quickly reveal the kitsch factor. It will seem that no business is immune to the appeal of extraterrestrial gimmicks. From the inflatable green aliens adorning the Super 8 Motel, to the space-themed Galaxy Auto Wash, cheap ploys for the tourist dollar unfold in the style of a military barrage, one after another after another. But the savvy Traveler will head straight for the International UFO Museum & Research Center.



The Museum's displays, largely consisting of reproductions, artists renderings, and long tracts of text, will delight and amuse for a limited time, but the astute Traveler will doubtlessly be drawn to a less-trod wing of the building. The UFO Research Library is the gem of the New Mexico desert. Virtually every book ever written dealing with the subject of aliens, UFOs, and the supernatural can be found in the Museum's library. But don't stop there, Traveler.

In the far north corridor, beyond the reading room, you can find the true, beating heart of Roswell. Row after glorious row of meticulously organized, categorized, and alphabetized periodicals.

Flying Saucers Magazine, February 1958? Of course they have it. Enrich your knowledge of the unexplained by reading articles such as Weirid Objects in Our Heavens in Ancient Times, or Unknown Forces Act on Sputnik. (Con't)



The hopeful Traveler is unlikely to be confronted by true supernatural events in Roswell. Indeed, you will discover that the so-called “Roswell Crash” did not occur in Roswell at all! Yes, Traveler, you passed the crash site in another New Mexico desert village called Corona, and it was closer to Encino than Roswell. The famous UFO crash took place 130 miles away from Roswell. 130 miles away from the Museum, the dozens of UFO shops, the Super 8, and the Galaxy Auto Wash.

The true allure of Roswell is not in the possibility of extraterrestrial contact, but rather in the human inclination for puzzle-building. We crave order so intensely that it is possible for a community to dedicate 72 years - and no sign of stopping - to the collection, combing, classifying, collation, crediting and discrediting, dissecting, discussing, and dreaming about the sheer majesty of seemingly infinite items of data. The puzzle is made of newspaper clippings, photographs, drawings, paintings, bits of metal, minuscule particles of sand and soil, word of mouth, stories passed down, cold feelings in the night, and an unflappable sense of wonder.

We don’t even know what the puzzle is supposed to look like, or whether or not it can be solved. We don’t know which pieces belong, or how to fit them. The puzzle has no borders.

And the puzzle may not exist at all.

So why reckon with such an imposing mystery?

You, Traveler, have your own reasons.

Written in the field. January 2019
Max Alan Fuchs.

End.

An Interview with Max Alan Fuchs

Artwork by Max Alan Fuchs



Think back to the very first time you picked up a pen or pencil to draw, do you remember what that image was?

I still have one of the first finger paintings I ever made! My mom held on to it for me. As far as “drawing” drawings, it’s tough to say. I remember learning to draw faces with our elementary school art teacher, Dr. Wrigley. When I was around 8 or 9, a friend gave me a stack of his older brother’s comic books, and I distinctly recall trying (unsuccessfully) to copy a drawing of Captain America. It was the black costume! Soon after that, I would sit and make up my own superheroes. I think I liked creating my own characters because it was easier than trying to draw Marvel or DC characters. You can’t draw it wrong if you made it up!

How long have you been actively drawing graphic art and when did you find your niche?

I’ve been drawing professionally since about 2012. I don’t know that I’ve found my niche! I’ve done work in a variety of different art fields, and it’s helped me stay afloat and build a career. Comics are my first love, but doing storyboards and designing graphic assets for different clients has helped bring in some cash. Lately, I’ve been thinking a lot about manicuring my art identify a bit more. Maybe trying to find my way towards something like a *style*. It’s not something I want to force, but there are instincts and inclinations I’d like to explore more.

You mentioned not forcing rather finding your style. Do you find that many of the up-and-coming artwork of this genre seems forced or searching for its own identity? Also could you give us a hint as to instincts and inclinations you’d like to explore?

Oh, really quite the opposite! The mainstream comics industry today is more open and experimental than ever. You can see a much wider variety of styles out there now than even 10 years ago. It’s really exciting! Of course, I think there’s a segment of the industry still bound up in certain “house styles,” meaning the art is sticking to a prescribed set of graphic rules. Those rules aren’t necessarily bad, but they haven’t changed much in 30 years. If you, as an artist, have a fire in you, those rules can feel like a cold bucket of water.

For me, rule Number 1 is storytelling. Tell your story, and make it clear. Everything else is a playground. And that’s where I like to play. Right now, I’m trying to find a harmonious way of combining my graphic interests. I find myself drawn towards the caricatured drama of Jack Davis, but I also want to play with the kind of severity and spontaneity I see in Bill Sienkiewicz. Those are two VERY different parts of the spectrum, but it’s what I’m drawn to!

While many illustrators chose to ink and color their art you post mostly penciled and inked (black and white) images on Instagram. Tell us about this choice.

Well, from the practical side of things, most of my professional work has been black and white. So I have a lot of that stuff to post! But I think I’m drawn to the severity of black and white. That contrast has a lot of power. It’s an appealing challenge to try and harness that power.

Your art is very graphic. Getting back to the B&W, you don’t need color to convey the direction. Where do you draw your inspiration from capturing all of that action? (Con’t)



There are so many. I played a lot of sports growing up, and I've done some boxing as an adult. I'm still an avid boxing fan. I think real-world action feeds into my work a lot. As far as art-world inspiration, I think I could fill your whole publication just with lists! I love Jack Kirby, John Buscema, Moebius. Guys out there today that I love include Jason Shawn Alexander, Dan Panosian, R.M. Guéra. The list really, **really** goes on!

Are you a huge fan of vampires and Van Helsing? We noticed quite a few images posted to IG.

I'm glad you noticed! I definitely am a fan of vampires, which is why I was so excited to get onboard with this project. I've been working with some excellent collaborators on a book called *Bram Stoker*. It's about Bram Stoker, in case you couldn't guess! In our story, Bram, who we all know as the author of *Dracula*, is a young, fresh-faced kid, right out of college. He's still a few years away from writing his famous tale of the undead. He runs up against real-life vampires, vampire hunters, and *girls*! Adventure ensues! I'm not sure how much I can say at this point, but we should have something in solicitation by September.

We can't help but be drawn to The Motherfucking Fucker! We want to know more!

The Motherfucking Fucker! He's my sweet baby boy! I came up with him as a way to explore that style combo. Cartoon-ish, but with a jagged edge. I love wrestling, so creating a masked luchador was a natural choice. My twisted sense of humor explains

the name! You can see more of The Motherfucking Fucker this summer in *Halcyon Days*!

You teach illustration now? How is that going?

Teaching is terrific. Being asked to return to the Kubert School as an instructor was a great honor. Working with students has consistently inspired me, and helped keep me plugged into what's happening out there on the cutting edge of the industry. I'm continually humbled by these students. Many of them have tremendous talent, and it's so exciting to see them evolve into professionals.

Are your students school-aged, a cross-section of people or more adults? Which skills do you find most are interested in learning?

The Kubert School is a post-secondary institution, but we get students of all ages. Some kids come straight out of high school, and we also have people in their 40's and 50's. I was 29 when I started as a student at the Kubert School.

I think people come to the school to take a shot at that dream, no matter their age. The comic dream. Comics are a unique industry, with a unique fandom. Lots of people are fans of music, but few aspire to be guitar virtuosos. I think there's a huge portion of comic fans who want to *be* comic creators. They want to do the thing, and be a part of it. So that's what our students seem to be interested in. They want to know about the business, the people involved. What it's like on a day-to-day basis.

(Con't)



LUMPS OF THE TWELVETIDE

By Max Alan Fuchs

Tell us about Lumps of the Twelvetide. A play on the Twelve Days of Christmas?

Hey, that's some good deep-dive research! Yes, the Lumps were sort of my psychedelic twist on the Twelve Days. Those drawings came from my quirky love of drawing lumpy, bumpy, weird textures. I did them simply for the freedom to flex my imagination. There was never any real preparatory sketching or plans. I just let the pen move. It's a sort of meditation. Tying them in with Christmas was a marketing idea - and it worked! Several of them sold!



Max Alan Fuchs

Do you ever attend conventions and participate in Artist Alley?

I've done a few conventions. This year, I'll have a table at East Coast Comic Con. Brittany Pezzillo, a dear friend and co-conspirator, and I will be selling our original anthology, *Halcyon Days*. It's a 48-page collection of comics we've collaborated on over the years. Come see us and get a signed copy!

Any upcoming exhibitions?

Other than ECCC, nothing on the slate presently. But stay tuned!

You're on DeviantArt and IG. When is your website going to come to life and where else can we find your work?

My website is www.themaxfuchs.com. You can find some of my portfolios there, including storyboard work and personal projects. You can also check out <https://dirty7.wordpress.com/> Over there, you'll find my work, along with Sian Mandrake, Justin Prokovich, Wes St.Claire, and our fearless leader, Bob Hardin. This group of renegade artists were tapped by comics legend Chuck Dixon to illustrate his epic graphic novel, *7 Deadly Sinners*. We're currently wrapping up art chores on over 100 pages of cars, motorcycles, drugs, explosions, and hippie love!

SABMG Character: Jagger



FROM VOLUME 2 OF THE NOVEL
SPACE ALIENS, BAD MOTHERS AND
GUNS! on AMAZON.COM

Written and Illustrated by Ayesha DeRaville

I just don't feel right. Something seems off. Some things just don't make any sense to me. Actually, most things don't. What is sense? I look around and see things. I sit by myself and I think things. I often ask myself, why do I think what I think. How do I even think? What am I saying? What are these words that I am saying? Where are they coming from? Where did I come from? Where do you come from? How is it that we are all here?

I fear that someone may suspect what I am thinking. Someone that is not like us;

whatever we are. But what is fear? What are the consequences? What is consequence? What does that all mean? If I get caught what will they do to me? Get caught? Caught? Captured. By whom? Who are they? Why would I get caught? Caught doing what?

Is any of this real? Am I real? What is real? What does that mean? Is there something wrong with me? Who am I? What am I? Who are you? Why are we here?

It's a process. It's all a process that we are a part of, right? We all have purpose because we all provide something. What is that something?

Do you ever wonder why you are here? Do you ever think about what happens after you are gone? Once you leave? Another fills that place. What you no longer do someone else does. In actuality you are not gone in the grander scheme of things because you are just replaced. That purpose that was you is now replaced. So you as they see it are not really gone. Purpose is not gone, therefore, you are not gone.

I sometimes fight sleep to change and break up the routine. But when I do fall asleep, I wake immediately because of the fear of not coming back from the darkness. You awake from total darkness to a reality that you question. When you sleep there is total darkness. But do you actually experience the darkness? When you wake up do you ever think about what happens during the darkness? The darkness of your eyes being closed for eight hours. Sleep.

What is sleep? Is sleep darkness? When it is dark does it mean you are asleep? Can you see the dark? Does anyone actually sleep when in the dark? Are you still thinking in the dark? Is it like shutting off a computer monitor? Does the computer know that its monitor is shut off? Does it? Or is it independent of it in its own right, but in specific situations necessary because the monitor needs the computer but the computer does not need the monitor? The computer controls the monitor but who controls the computer? Does the monitor know that it is being controlled? Does the computer know that it is being controlled? Surely there is a network of directions that controls its various functions. Control. What is control? Who is in control? Who controls? What controls control? **End.**

Cosplayer of the Month: Kael Cos



CHECK OUT Kael Cos as Fate/Grand Order Ozymandias, Leon S. Kennedy in Resident Evil and Katekyo Hitman Reborn Lambo. This super talented Cosplayer and Gamer is our Cosplayer of the month. Kael Cos also creates cosplay shoots and gameplay videos featuring himself and his friends in cosplay for those that truly enjoy live action.

Visit Instagram @kaelcos as well as Youtube www.youtube.com/c/KaelCos.

Last Page!

Thanks for stopping by!

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