

SPACE ALIENS, BAD MOTHERS AND GUNS!

ISSUE No. 7 *The Magazine*

fanfairenyc

**CON-TRAVELER:
Part II**

**OLD SCHOOL
NOSTALGIA**

**STAR TREK:TAS
MATT LAVINE**

DAY 4

**COSPLAYER
OF THE
MONTH**

#SABMG



D E R A V I L L E

S I S T E R S

SPACE ALIENS, BAD MOTHERS AND GUNS!



FROM THE EDITOR

In this Issue...

It's FANFAIRE NYC 2019! What a different take this little quasi-comic-con has on conventions. Veteran Cons should take notice and learn.

Super Trekkie Matt Lavine takes us back in time to where No Cartoon Has Gone Before!

We continue our thoughts on traveling to Comic Cons abroad as a Con-traveler. Oh the joy of planning. Did you remember to pack your...

Continuing on that theme of nostalgia, Sonise Lumbaca is reintroduced to her old-new school, remembering things quite differently.

What's going on with Day 4? Maybe you can tell us. Maybe we can give you a hint.

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

-Ayesha DeRaville

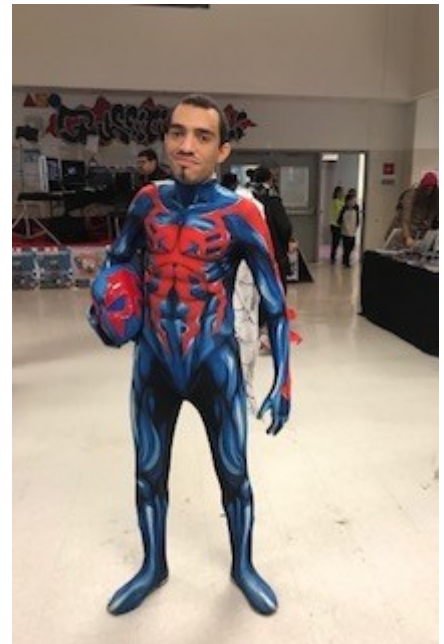
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Article and Photographs by A.C. DeRaville

SPACE ALIENS, BAD MOTHERS AND GUNS!™ (SABMG!) was super excited to attend FANFAIRE NYC 2019. Only, in its second year, the event had quite the turn out. This 2-day event, held February 16th-17th was a success as it was a well-organized production. What set this Pop Culture Art Festival apart from other “conventions” were three things: many participants were alums of Art & Design High School (the venue for this event), the programs were much more educational and provided a mentoring atmosphere; which leads to the third thing which may have a lot to do with the second reason; the event was created by the Parent-Teacher Association (PTA) of the high school. Not only was the program filled with common convention ideals, but it offered workshops on building artist careers along with the ins-and-outs of an industry that is beyond booming thanks in part to both Marvel and DC franchise reboots and you the cosplayers, artists and exhibitors.



Is it really an event without the infamous @legendofthedaywalker aka Blade and @ciscokid66 aka Nick Fury?



We ran into @latinnerdcosplayer, looking sharp in the SpiderVerse.

One particular panel that stood out was the panel discussion, *Pitch to Screen - and the Process In Between* with **Chrissy Fellmeth** and **J.J. Sedelmaier**. Chrissy has an impressive resume working with animation production houses such as Titmouse and Flying Bark productions. You may also recognize J.J.'s animations on Saturday Night Live's Saturday TV Funhouse Series. Of course you would! Both were very insightful about the business of animation to include discussing topics on creating a pitch bible to present to networks and production houses (this question was asked and they were very honest about how helpful pitch bibles are, but not necessary), they discussed contracts - not signing away your rights (or your life!), marketing around anime, entering film festivals along with other helpful tools to help those that are ready or even thinking about going for IT! (Con't)

This was a very informative opportunity and probably the highlight of all the panels when it came to the business of career animation.

Speaking of all the panels, the two-day listed program was full with exciting opportunities of personal growth to include:

- Comics as a career
- Animation Demos
- Cartooning Workshops
- Portfolio reviews - with Neal Adams being one of the reviewers
- Workshop on what goes into a winning book cover
- Freelancing as an artist
- Diversity in Entertainment



Chrissy Fellmeth and J.J. Sedelmaier panel discussion.



Comic collectors checking out comics.

While some events overlapped, there was definitely something available for all those in attendance. Kodansha Presents: Alita Battle Angel anyone???

The PTA, students and facilitators of Fanfaire NYC was not messing around when they put together their line up. This is one of those opportunities that everyone and anyone that is interested in a career in animation, comics, and brand building should participate. Just so you know, “The PTA created Fanfaire in its mission to provide funding for high-quality art programs and prepare students for academic success and careers as professional commercial artists. This platform will allow students of an art-centric high school access to the best of the global entertainment and technology industries that have relatable content with their futures in mind.” They did not fall short of this goal at all! (Con’t)



Fanfaire NYC Artist Alley.



Artist @rallybart - catch more of his skills on IG.



Class of 2017 @jarritix and @wizardtheluna - creative entrepreneurs already setting the bar for their peers.

Moving on, there were plenty of people in creative cosplay, illustrators displaying and selling original works, as well as invigorated fans. We ran into a few familiar faces making their rounds on the convention circuit. @legendofdaywalker was there along with @latininnerdcosplayer in cosplay. We also stopped by @rallybart exhibit (we first met at WinterCon 2018) who is always impressing us with the clean lines in his art work. We also were fortunate enough to meet some truly amazing up and coming talent. Keep an eye out for them in our upcoming magazine features. There was the buzz of Neil Adams and the anticipated Kodansha Presents: Alita Battle Angel flick (which we are super excited about) that were both exciting, but we tend to shy away from the pop of the pop-culture and find the hidden treasures of each event we attend. For this event, it was the underlying career-based education and growth, unlike we've experienced at another convention.



Michi and her creative artwork, unlike any other - for inquiries
m.ermolenko946@gmail.com

More About the H.S. of Art & Design

According to its website, for over 80 years, the H.S. of Art & Design has provided award winning art programs and high-quality academics for youth from across all five New York City boroughs. Its students are able to choose majors in Illustration, Graphic Design, Cartooning, Animation, Fashion Design, Architecture, Film/Video, and Photography while pursuing a Regents diploma. Its alumni include Tony Bennett, Calvin Klein, Marc Jacobs Art Spiegelman, Neal Adams, Amy Hecklerling and Steven Meisel.

We cannot say enough how excited we are about Fanfaire NYC and its direction. While some Cons are just run of the mill with the same type of offerings (not that we don't also find those attributes extremely exciting), though smaller and modest, Fanfaire NYC stands out. This is one that you should go to, if you want to develop "who" your art is, and where it is going. The organizers are truly putting talent and growth first.

SABMG! will definitely be returning to next year's event as it is truly one of those that can't be missed. The opportunities for growth is beyond words and imagination. **End.**

Websites to learn more:

www.spacealiensbadmothersandguns.com
www.fanfairenyc.com
www.artanddesignhs.org
www.chrissyfellmeth.com
www.jjsedelmaier.com



Sonise and Ayesha at Fanfaire NYC 2019.

CON-Travel: Comic Conventions Abroad



Article and Illustration by Sonise Lumbaca

So You Want To Participate In a Comic Con Abroad: Part II

Last issue, we covered the things you might want to consider when traveling abroad to a Comic Con; everything from getting a passport, to booking a flight. This issue we will go over some more important steps to consider as you prepare to travel abroad. As mentioned in last month's article, these considerations aren't the end all be all answers, nor are written in stone, they can be quite insightful and provide some great planning options. Like the previous article, the information we impart in this issue on Comic Con participation abroad, will continue to occur in a series of subsequent articles, and is targeted towards Artist Alley participants; but there is plenty to pull from here for cosplayers, vendors and other types of participants who wish to pursue their adventures at Comic Cons abroad.

So now that you know which Comic Con you intend on going to, and you have your flight locked in. What's next? We had previously touched slightly on transportation once in country and would like to address it a little more along with lodging, since besides your flight, these portions of your travel tends to be a big part of your budget.

Remember, there are opportunities where you can bundle your flight, hotel and rental car for a discounted price, but sometimes that option is not available. Hotels can be quite pricey, especially depending on the country you are traveling to. The good news is that there are a variety of places to lay your head at night. You can either choose from a regular hotel (perhaps a franchise you are familiar with), Airbnb lodging (which can be inexpensive and where you can get more space for less money), or stay at a hostel. Some people are squeamish about hostel communal living, but if you research in detail, you may find one that is very accommodating to your lifestyle; and then there are the concerns of theft. Well, speaking from experience, many hostels have changed over the years and provide various means for storage and securing your personal items.

Plus, they continue to be the most economically feasible means compared to hotels and Airbnbs. So, if you are not concerned with where you are sleeping since most of your time will be at the convention and exploring the city, a hostel may just be the right place for you. The choice is yours!

Transportation is important depending on where you intend to sleep. (Con't)

Sometimes based on the city that is hosting the event, public transportation may not be easily accessible, this is why conducting a reconnaissance of the locale is important. You need to know just how far you will be away from the venue. You also need to consider the logistics of transporting your convention merchandise, artwork, and or costume (especially if it is elaborate); but we will touch on that a bit later. The more items you have and the closer to the venue and city center you are, chances are, the more costly it will be. Lodging, regardless of the type you use, tends to be less expensive the further away you are. Taxi service can add up over time and unexpectedly exhaust your budget quickly. This is why putting consideration into hiring a rental car may be in your best interest. You may be fortunate enough to find inexpensive lodging in walking distance or a few bus and or train stops away. If this is the case, then great; if not consider the options I mentioned. Regardless, you should look at your budget, things you have to transport daily to and from the convention, and then determine what works best for you. Which brings us to what convention related items you might want to consider bringing when traveling abroad.

You may want to bring everything in your arsenal of artistry, merchandise and costumes; especially because you think this is a great opportunity to test out these items in the foreign market in one swooping event. Wouldn't it be nice to bring everything all at once and see what your new audience likes and then adjust from there for your next con-travel abroad? Well, going this route can become quite costly. Considering how many airlines are becoming unreasonable with carry-on limitations and checked baggage pricing, you could spend hundreds, even thousands on baggage fees based on weight alone. Plus, for each additional suitcase, the cost to transport it is extra. Since this is your first Comic Con abroad and you may not fully understand what you are getting into (you may not end up liking the event) why not be a bit conservative in your approach? Then if you really enjoy the experience, next year you will already know what to expect and therefore can plan accordingly; even bring more items than previous.

Some items you may definitely want to consider bringing this first trip with regard to merchandise are the smaller and easily transportable ones like stickers, small posters, key chains and other like items.

Or you may also want to limit your merchandise to your stateside bestselling items and see how well they sell abroad. If your bestselling items are large or weigh a lot, consider bringing only a few of them and see if they sellout abroad. Then you will have an idea of what to bring next time. And don't forget, you can always just bring samples and take orders (building a subscriber list once at the Comic Con may be a good thing to do at this point- but keep in mind shipping merchandise abroad may be subject to taxes and tariffs, so do some homework).

The next set of items you want to plan on bringing are what we will call your creative producing items like your laptop and or artist pad, sketch books, and manual drawing devices like pencils and markers. These items being straight forward and simple enough may not be a challenge to bring. They are important to have on hand especially if you registered your participation at the Comic Con for Artist Alley (you may want to even consider packing these items in your carry-on baggage so that if your checked baggage gets lost, you will at least have these items on you). Similar to stateside Comic Cons, Artist Alley has rules, requirements and distinctions from participating as a vendor. Likewise, participation as an artist versus as a usually vendor costs more. Some even use exhibitor interchangeably with either artist or vendor. So, make sure that if you are participating as an artist, you follow the Artist Alley rules, and if you are there as a vendor to sell unrelated artist merchandise, you do the same. Each Comic Con in most cases make this distinction clear. If you are having problems determining what type of participant you are, contact the promoters to get clarification.

Finally, you should put deep consideration into the type of costume you intend on bringing with you. You of course don't need to bring a costume, but if you are going to go big and venture abroad, why not go in cosplay? But in making this decision, ask yourself the following questions:

- Are you infamous for wearing a particular costume throughout the cosplay community? If this is the case, it is probably important that you maintain your brand abroad as well.

(Con't)

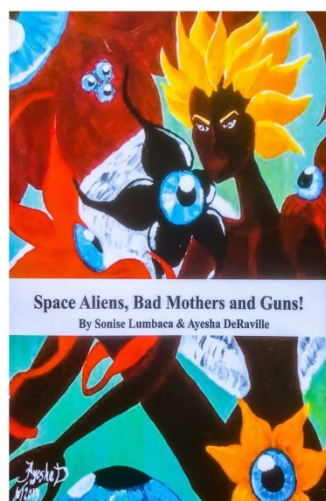
- Is your costume large and requires its own suitcase? If this is the case, chances are you will need to calculate transportation of it into your budget.
- Does it even matter what type of costume you are wearing since for this first trip abroad you are focusing on the experience? If this is the case, consider going for something small like a one-piece costume that folds up small enough to fit in a pocket of your carry-on (if your checked baggage get lost, at least you will have your costume with you).
- Is there a location in the convention center where you can comfortably change into your costume, or will you travel from your lodging there already dressed up? Just a few considerations to think of.



Sonise Lumbaca, Author/Illustrator

Tune in next month for the conclusion of this series where I will go over some considerations for selling merchandise abroad at Comic Cons like charging and payment devices, some last minutes details you shouldn't overlook (like international plug adapters for your electronic devices or currency exchange considerations), and much more. See you next month and thanks for stopping by! **End.**

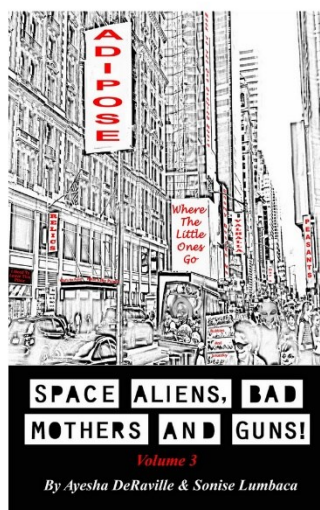
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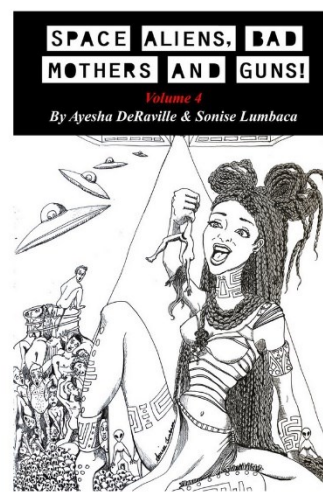
SABMG VOLUME 1



SABMG VOLUME 2



SABMG VOLUME 3



SABMG VOLUME 4

We are super excited about our *Space Aliens, Bad Mothers And Guns!* novels. With each novel we create we have more fun, especially because we decided to add more humor, fantasy and a surprise new genre with our latest, as well as poke a little fun at how we've seen people (on social media, we interact with and those we see out and about) adapt to our ever-changing climate of life as it happens. We hope you enjoy the reads as much as we've enjoyed writing them. Visit us on social media and our website: **IG: spacealiensbadmothersguns** and **Website: www.spacealiensbadmothersandguns.com**

To Go Where No Cartoon Has Gone Before...

The Curious Case of Niven and Star Trek: The Animated Series



Fair use rationale for Star Trek: The Animated Series: Low resolution images, discusses the brilliance behind the animation and it doesn't prevent profit from being made. This SABMG publication is currently not for profit.

By Matt Levine

You may not have heard of the 1973-1975 STAR TREK: The Animated Series (ST:TAS). Or you may have seen 3 minutes, and have dismissed it as startlingly boring. If so, you would be missing the essential point. Is it shockingly flat? Yes. Do the tiny and repetitive minutiae-like barest of movements seem incredibly cheap? Oh yeah, they do, and it was.

But ST:TAS was the kind of Trek series that only a true sci-fi nerd, a true Trekkie (pre-Trekker terminology) could appreciate and oddly, sports some very fine writers in its credits. Which makes sense – it's pretty much just words with some colorform decals laid in over them. But let's gather our *tricorders*, and go deeper into the series, and particularly the episode written by Larry Niven, author of *Ringworld* (1970), winner of **Hugo, Locus, Nebula and Ditmar** awards, and the 2015 **Damon Knight Memorial Grand Master Award**.

First off, note that the visuals for the series are of an extremely limited budget, reflecting the sci-fi industry of the time, and the original classic Star Trek series. But it's worth mentioning that their best starscapes and planetscapes are reminiscent of Chesley Bonestell. The influence is there, and, unlike in the original live-action series, they can have some fun with alien-heads and body-shapes, adding a winged-member to the bridge crew, running into more reptilian or dog-like aliens. The best panels of this series take advantage of that. That said, the absolute placidness of the characters and ships is

troubling. It's the style that was often mocked by SNL and the Cartoon Network in the 2000s. Heads and eyes are fixed objects, while mouth lines move. Walking is an exercise in which clearly the same animation cel cycles are being re-used, ad infinitum.

The advantage to that, however? Is that no one is drawn to this for its flashiness. They're essentially weeding-down to the true nerd. The die-hard fans whom are there basically merely for the ideas, those drawn to sci-fi concepts, not to special effects. But because it's snails-pace slow, and effects minimal, as a series it is perhaps best enjoyed while "shrooming" with friends, or micro-dosing LSD, or a combination of those and weed. In an altered state, one is freed to purely enjoy the conceptual nature of the weapon hidden in the ground, in the weirdness of the music – to revel in how odd it is that this series was even made. One can imagine that an Isaac Asimov, or a Samuel Delaney, would get into the series, merely for introducing young people to time paradoxes, giant living planets, and terrible weapons. It's wordy in the way that the Best Bad Science Fiction novels are awesomely wordy. You're here for the ideas, not the dazzling language or lovely characterization.

So who did write the show? Famous long-standing lovely Trek writer David Gerrold (Star Trek: The Original Series (ST:TOS), Star Trek: The Next Generation (ST:TNG), Star Trek: New Voyages (ST:NV), some Star Trek novelizations; (Con't)

The Martian Child, The Man Who Folded Time, and creator of the “Sleestacks” on Land of the Lost), got to write his sequel to the amazing The Trouble with Tribbles, for the animated series. One is written by the stellar writer D.C. Fontana – who – at this point, surely deserves her own documentary?

Larry Niven created his own mythology in the Known Space, a universe-consistent series of novels and short-stories. The mythos included the alien beings the Kzinti and the Slavers. It’s wonderful to picture the ST:TAS producers reaching out to Niven, and asking him to adapt his work for the Trekverse. What resulted is an awkward mix of something beautiful, and elements that are – flat? Contrived?

The best aspects of Niven’s “The Slaver Weapon” ep:

- Niven didn’t use Kirk. In fact, he used only Spock, Uhura, and Sulu. Arguably, the best characters on ST:TOS, certainly the most interesting and diverse. By sticking with just them, he doesn’t have to go through the exercise of giving everyone something to do or say. And gets to just not deal with the Kirk bravado.
- There’s a real series of weird mythology ideas introduced. Arguably, these are just mere sci-fi concepts being thrown at us – but they’re neat in and of themselves.
- The very first shot of the Kzinti looks great, terrifying.
- Creates a backstory in which the Kzinti have lost four previous wars with the

Federation, the last 200 years earlier.

- The Kzinti have no respect for Vulcans, because Vulcans are vegans. This is

kinda hilariously handled, and comes up several times.

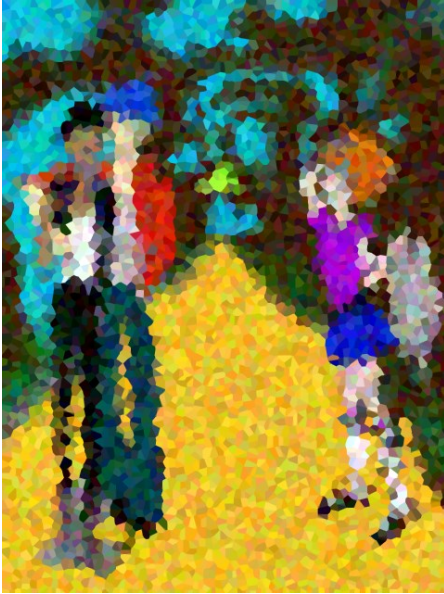
But given how far we’ve come, special-effects-wise, and dynamic-plot-wise, is there reason to watch the ST:TAS? Yes, if you accept that you watch it as much for its weird flaws, as sporadic moments of brilliance. Like classic Doctor Who, one doesn’t watch because now one has a ton of good television and films one can stream at any moment. One watches this precisely because the experience is odd, and slightly disconcerting. One watches to ponder how and why it got made, and to let it wash over one with some kind of oblique piece of music. One watches for sci-fi ideas – to become, momentarily, like a child of the 1970s – with no cable, no internet, no VCR... one is the child who is bored, full of curiosity, and needing a seed-started or ideas to activate the brain, to ponder concepts, and let one’s imagination out-due the object of one’s occupation. One watches out of curiosity.

End.



Matt Lavine is a television producer and writer. If you want to get to know him better follow him on Instagram @reelness

SABMG Character: Day 4



FROM VOLUME 3 OF THE NOVEL SPACE ALIENS, BAD MOTHERS AND GUNS! on [AMAZON.COM](https://www.amazon.com)

Written and Illustrated by Ayesha DeRaville

A funny thing keeps happening to me. I said, a funny thing keeps happening to me! I'm not sure what's going on. I don't know who I am or where I am going, but I've somehow ended up in this park and I keep passing out. It could be from dehydration; it could be from starvation. It could also be that I am just overwhelmed from not knowing what's going on. I don't know... Maybe you can help me? Maybe not?

Anyone that I approach either looks at me weird, or they attack me. I know that I am going somewhere or that I need to get to somewhere, but I don't know where, somewhere is.

What's even more puzzling are the things that I am finding in my backpack. Some pretty alarming things. One shocking thing in particular frightens me because I'm not sure why I have it and what I need it for.

If you'd like to try to help me out maybe you could read Volume 3 of SPACE ALIENS, BAD MOTHERS AND GUNS! and help me figure out my situation. Maybe you can even guess what's going on here. **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](https://www.instagram.com/kaelcos) as well as Youtube www.youtube.com/c/KaelCos.



The Alien Amongst Us



If you are asleep, you won't see it. If you are lost, you won't find it. If you are too busy, you'll ignore it. If you are aloof, you won't acknowledge the Alien amongst us.

Last Page!

Thanks for stopping by!

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