

Dog Eaters



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CON-PREVIEW EDITION!

by Malcolm Wong & Guillermo Ahumada Angel



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MANKIND FAILED IN
ITS FIRST ATTEMPT
TO TRANSCEND THE
PETROLEUM AGE.

THE *DIE OFF* KILLED
NINE OUT OF TEN PEOPLE
WORLDWIDE.

ONE HUNDRED AND SEVENTY
FIVE YEARS LATER, CIVILIZATION
CONSISTS OF SCATTERED
NOMADIC TRIBES, ISOLATED
CASINO-CITIES, AND ROVING
BANDS OF PREDATORY BANDITS.

THIS IS THE
WORLD OF THE
BLACK DOG
CLAN.

*SMOKE
AHEAD!*

ON
YOUR GUNS,
DOGS!











ROACH,
SNAKE CLAN.

NASTY
KNIFEWORK.
HE'S BEEN GUTTED
AND FILLETED.

ANY
SIGN?

COULD BE
AN AMBUSH
GONE BAD.

ANY
OTHERS?



VEHICLE'S
EMPTY.

FRESH
BLOOD LEADING
OFF TOWARDS
THOSE ROCKS.

I DON'T
LIKE THIS. GET IT
OFF THE ROAD!
QUICK, NOW!

KRAK!





WE'RE OUT-
MANNED AND
OUT-GUNNED.

SHUT UP.

IF THAT
KID HADN'T
TAKEN OUT -

I SAID,
SHUT UP.

THERE
HE IS.



HE'S BROKEN
COVER, HE'S ON
THE MOVE.

I GOT
HIM.







KRAK! KRAK!







BLAM!
BLAM!
BLAM!











Special Bonus Section: The Story Behind DOG EATERS

by Malcolm Wong

In the Beginning, there was a thought that led to a few words ...

I started to write DOG EATERS at a time when I was totally disgusted with what was going on in the USA: the addictive preoccupation with celebrity, the political incompetence and arrogance at the highest level, the needless and endless war, the feeling that Americans were 'fiddling while Rome burned.' At the time of this writing, matters have not improved — they have started to fester.

I started to speculate about what would happen if this current incarnation of Rome did in fact burn, bringing down the rest of the world with it in a chain reaction of economic collapse, war, disease, and famine, culminating in the 'DIE OFF.'

**After this second Dark Age,
who would rise from the
ashes of destruction?**

Who would survive in the US Southwest? Prisoners isolated in high-security prisons who interbred to create a super-brutal outlaw. People of native descent who could live off the land. Where would civilization start to coalesce first? Why, around the casino-cities, of course. And how would they be supplied? By armored caravans plying the trade routes.

**This is the story of a hardy family and their
clan as they try to find their way
to a new future.**

I hope you enjoyed the opening to this comic book mini-series. This was b/w, but the comic book and graphic novel, compiled from all 6 issues, will be in color. *Please check it out!*

So you want to be a comic book hero?

My earliest memory of comics was when I was about ten. I had been sent to my grandmother's apartment on Huntington Boulevard in Boston for what seemed like forever and there was a store that sold comics just down the street. I still have vivid memories of the Phantom, the Avengers, and Prince Namor the Sub-Mariner.

In college, some of my "mangatique-related" reading included the CONAN THE BARBARIAN novels, the Furry Freak Brothers, and the art of Jean Henri Gaston Giraud, aka Moebius.

I wrote a bit in high school with mixed results. As a sophomore, one short story I wrote got rave reviews from an English teacher. As a junior, a fictionalized R-rated excerpt of my life won me a vigorous tongue lashing in the stock room by another teacher -- no, not the kind that you're thinking of. An ex-nun, she was so negative towards me and my writing that I didn't write fiction again until college. At Hilo College, I wrote a short story about a boy who had psychic mind control powers, which my teacher said was good enough to be published. I shrugged off his compliment and never bothered to submit the story anywhere.

I went on to double major in Psychology and Art and then got my MFA in Fine Art (Sculpture) from the University of Hawaii. My Masters thesis was a one-hour video/film, shot on Super-8, transferred to U-matic and edited in video. After graduation, I moved to Tokyo and directed music videos for some of the best-selling bands and recording artists in 80s – 90s Japan.



An artist friend from Honolulu was having an exhibition in Ginza, and at the opening reception, I had my fortune read by one of her entourage. "You have a talent for writing," she declared after reading my palm and tea leaves. "You have a two year window to exploit this." (I think all fortunetellers use this disclaimer as a form of insurance) I heeded her warning and started writing just as this window of opportunity started to close. I wrote a novel and got representation, first in New York and then in London, but couldn't get a publisher to commit.

So I wrote another novel. And then...

How a motorcycle Accident Led me to Screenwriting

On the 4th of July, 1998, a woman got out of her car while it was stopped in the middle of the road. She opened her door just as I passed on my bike. I was taken to Haruyama Gekka, a rundown hospital in Shinjuku, with multiple compound fractures in my leg and foot. I stayed there for 17 days hooked up to an intravenous drip. Haruyama Hospital seemed to cater mostly to Yakuza. The Kabuki-cho red-light district is just down the street and it's convenient. Some of them treated the hospital like a free hotel (social medical insurance!), leaving during the day to do their business and coming back at night to sleep. Dreadful place. I had visitors, one of whom was the father of one of my son's classmates. He suggested that I try making a movie out of one of my novels. His mother was a script supervisor and he claimed that she had worked for Steven Spielberg, among others. She could help advise me how to write a script. This was the impetus for my start in screenwriting.

My first script was the adaptation of my novel, *RONIN CAMERA*, a noir set in Tokyo. I had a two-year flirtation with a producer that turned out to be a dead end. I was set to direct and had started to cast when the money failed to materialize. Looking back at this experience, even if it may have been a crazed illusion, going through the process was an education.

ScreenwritingExpo5 & the Dabel Brothers

My third script was *DOG EATERS*. One day after I had completed it, wandering around the internet, I saw the announcement for the ScreenwritingExpo contest with the full-page art of one of the Dabel Brothers books. "Dabel Brothers Production - Ernst, Les, Pascal, and David - will also be turning one of the competition's scripts into a comic book miniseries/graphic novel with a budget of over \$50,000!" I entered the contest and promptly forgot about it. At the end of the summer, I started getting emails telling me that I was a semi-finalist, then a finalist, then a winner of the Action/Adventure genre and the Kersey Management Award. The expo would subsidize my airfare and hotel to LA and give me a free pass to the expo itself.

Wonderful! So I went.



FROM LEFT TO RIGHT:
SEAN J. JORDAN, MALCOLM WONG,
JIM MERCURIO, LES DABEL, ERNST DABEL



MALCOLM WONG WITH
ANDREW KERSEY (THE DUDE IS TALL!)

The night I arrived, poolside at the Marriot Hotel, I recognized Jim Mercurio, the expo contest coordinator and instructor of "Killer Endings," from the Creative Screenwriting Magazine DVD series, holding court. We proceeded to talk non-stop until almost everyone else had left. As I was about to return to my room, Jim took me aside. "You're having a good Expo," he said. "You also won the Dabel Brothers Award, if you choose to accept it." Wow! "Why wouldn't I?" I asked. He shrugged and said that maybe I might want to make the graphic novel myself. "But isn't the whole idea of the award to have professionals adapt and produce the graphic novel?" I asked. Jim agreed, but the fact that he had brought it up the idea seemed a little strange. Later, I would revisit that conversation and wonder what exactly he knew or thought he knew.

"You won the Dabel Brothers Award, if you choose to accept it," said Jim Mercurio.

I had a stopover in Honolulu on my way back to Tokyo, so I took the opportunity to meet with fellow Andrew Kersey client, Brian Watanabe, a self-described comic freak. He took me over to Borders at Ward Centre and I bought "Watchmen," the "Sandman" series, and "Y: The Last Man" for research and discovered that I had to relearn how to read. You can't just skim, moving your eyes left to right when you read a graphic novel. How would I have to change my way of thinking to make a graphic novel?

Adaptation or Adoption?

The DnA of the story

The process of adapting the DOG EATERS into a graphic novel was a daunting task. The original screenplay was 118 pages. The graphic novel was going to be 168. Even though the book would be shorter than the screenplay, the people at the publisher told me that I'd have to edit parts of the screenplay out.

Fortunately, Sean J. Jordan, an experienced comic book writer and editor, took on the task of helping me turn DOG EATERS: the screenplay into DOG EATERS: the graphic novel. Sean handled the most painful part of the adaptation -- breaking down the story of the screenplay and setting it up, page by page, panel by panel, to tell the same story in a different way. He made sensible choices about what stayed and what had to go, and that meant combining a couple of characters and trimming out some scenes and dialog. Sean's help in the editorial process, and for that matter, the entire production of this project, has been invaluable.

In the screenplay, I didn't provide camera placement, angles, or how a character might be standing in relation to the others, or what the expression on their face should be. But for the graphic novel, making decisions about those details was important, otherwise it would be up to the artist to make all these creative decisions. At the time, we had no idea who the artist would be, so I wanted to have as much clearly spelled out as possible. As Sean would turn in portions of the script, I'd comb over it and adjust anything he might have missed, re-imagining each scene in my mind and making sure all the nuances I'd originally envisioned screen actors emoting would be captured in the artwork as well.



LAMONT AND CHUNGA

Dialog was tough to condense. Once the structure was set, I went back and forth with Sean, tweaking and balancing personality with exposition and content. Stage direction and "blocking" also had to be clearly defined. In some screenplays, you will read: "And then they have a terrific fight." If you have a stunt or fight coordinator, then this is fine, perhaps even preferable to blow-by-blow exposition. In re-writing the story for the graphic novel, the pacing of the fights and each punch, kick, block, and grappling hold have to be described well enough so that the artist would be able to visualize and draw the sequential art within a given number of panels.

Visualizing and Rendering the WORLD of DOG EATERS

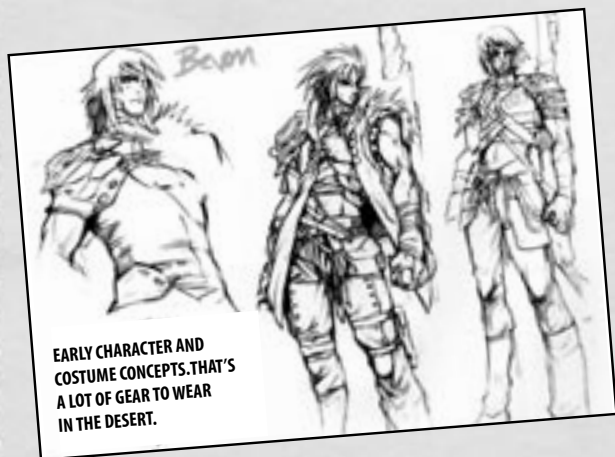
My publisher referred me to Guillermo A. Angel, a self-described “modest man-of-arts from the end of the world (Chile)” who turned in some really great concepts. Guillermo really got into the story, and he put a lot of effort and love into his concept art to make it as rich as possible. You can really see the love and care that Guillermo has put into this, and even though the book will take longer to complete than originally expected, having high quality art is worth the trade-off in time. More than anything, it was important for this book to be the best it could be on every level.

GUILLERMO A. ANGEL &
MARIA JOSE A.K.A. PEPI



Creating a look for DOG EATERS was an exciting process. What would the characters and vehicles look like? What would the casino-cities look like?

Guillermo's early character studies had a strong fantasy influence with a lot of decorative (but cool) gear and costuming. We decided to steer away from a complicated, ornate look and try to be as practical as possible. The same philosophy was applied to designing the vehicles. They had to look practical and somehow familiar and yet be of the future.



EARLY CHARACTER AND
COSTUME CONCEPTS. THAT'S
A LOT OF GEAR TO WEAR
IN THE DESERT.

Each character had to have a strong individual presence. My first thought was to conceptualize the characters as if I were casting actors and actresses in DOG EATERS: the movie. Who would we like to see as Lamont? Who could you see playing Angie, Stevie, and Tommy? What about Tracy?

One thing that I realized when looking for an actress on which to base our image of Rebecca (wife of Lamont and mother to Tommy and Tracy) was that most, if not all, of the actresses in their 40s have had cosmetic surgery. They may photograph well and look young, but they just don't look like real people. In the end, Guillermo drew Rebecca from imagination based on what we imagined her healing and spiritual powers to be.

For the male characters, we took another direction. Can you guess who was the basis for Tommy, Bevan, and Stevie? If you look closely, you might be able to figure it out. We had a lot of fun with this.

Tracy was another original drawing, although in retrospect I think that she looks a bit like Blythe, the doll that we at Cross World Connections design and manufacture in Japan! (see: www.blythedoll.com for details).

YOU CAN WEAR A LOT
LESS IN THE CITY!



A lot of time was also spent on brainstorming the cover. Guillermo was inspired by the art of Drew Stuzan, who is known for his movie posters for STAR WARS, INDIANA JONES, BACK TO THE FUTURE, HELLBOY, PAN'S LABYRINTH, and many more. Giye did some rough sketches, and we mixed and matched elements from each sketch, reworking the composition before coming up with the image you see on this cover.

Early pencils for the cover



01



02



03

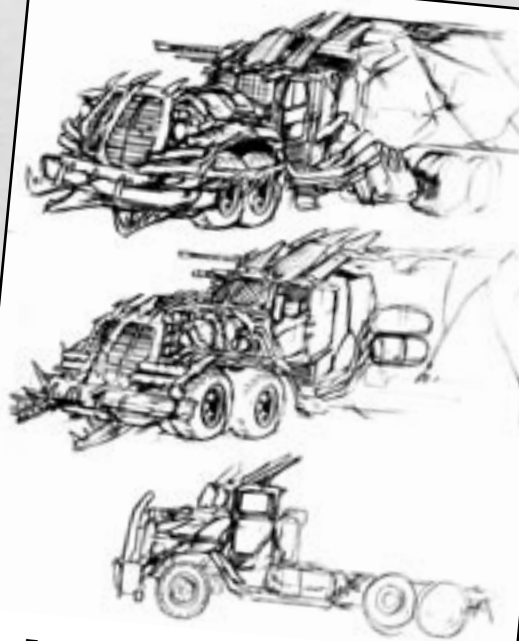
Black Dog clan logo

You can find this clan marker on almost everything the clan owns.



"Creating this world has been as intimate as traveling with the Clan itself, trying to imagine every single detail, and see life with their eyes. It's been an amazing journey, discovering this whole new world with them."

Guillermo A. Angel



Early concept sketches for Semis



Final Semi

The vehicles also started out looking pretty organic. Again, we decided to depict recognizable machinery that we could imagine had been cannibalized and recycled many times over. These semis have an array of solar panels. They also use hydrogen cell converters.

Character Design

Tracy

Black Dog

The youngest surviving daughter of Lamont and Rebecca. Not all children survive childhood to become adults, but Tracy is tough and resourceful. Since Tracy has no playmates, she spends most of her free time with her puppy, Mr. Fluffy.



Lamont Black Dog

The leader of the Black Dog Clan and a fierce warrior. He has survived many a battle against both man and nature. Lamont is a man of great charisma, and he has used it to strengthen his clan and guide it towards the goal of building their own casino-city. But Lamont is also a man with a weakness for the charms of young women...



Tomahawk "Tommy"

Black Dog

The oldest remaining son of Lamont and Rebecca Black Dog and a deadly shot with any weapon, Tommy is a carefree and careless teenager with a reckless disregard for safety. Though Tommy is being groomed to take Lamont's place as chief of the tribe, he is not concerned with being a leader just yet — his father is at the height of his powers, and it will be years before Tommy will have to take over.



Rebecca Black Dog

The matriarch of the Black Dog Clan. Her vision and spiritual powers have guided the clan through the perilous post-DIE OFF landscape. Rebecca makes many sacrifices for the clan, putting aside her personal feelings.



Stevie Six Killer

A trusted and loyal lieutenant of the Black Dog Clan. Stevie is like an older brother to Tommy, and often provides guidance to the wild teen. But when Lamont takes his woman, Stevie is forced to decide between what is good for him versus what is best for the clan.



Angie Bird Song

The flower of the Black Dog Clan. When her beauty blossoms and she comes of age, it threatens to tear the clan apart as she plays with both Stevie and Lamont's affection.



Chunga Red Star

Another trusted lieutenant of the Black Dog Clan. Chunga is a fierce fighter who will do whatever it takes to help the Black Dogs achieve victory. She can be found wherever the fighting is the thickest.



Bevan Chan

From the Pacific Northwest, Bevan is traveling south through the desert on a quest of great importance to his people when he is ambushed by Roaches. Wounded, he is nursed back to health by Tracy, who develops a crush on him, earning him the wrath of Lamont.



The Roaches

Wild, lawless, killer bandits who prey upon travelers. There are many different kinds of Roaches, and they are loosely organized into individual clans. Roaches are descendants of prisoners from maximum security prisons at the time of the DIE OFF.



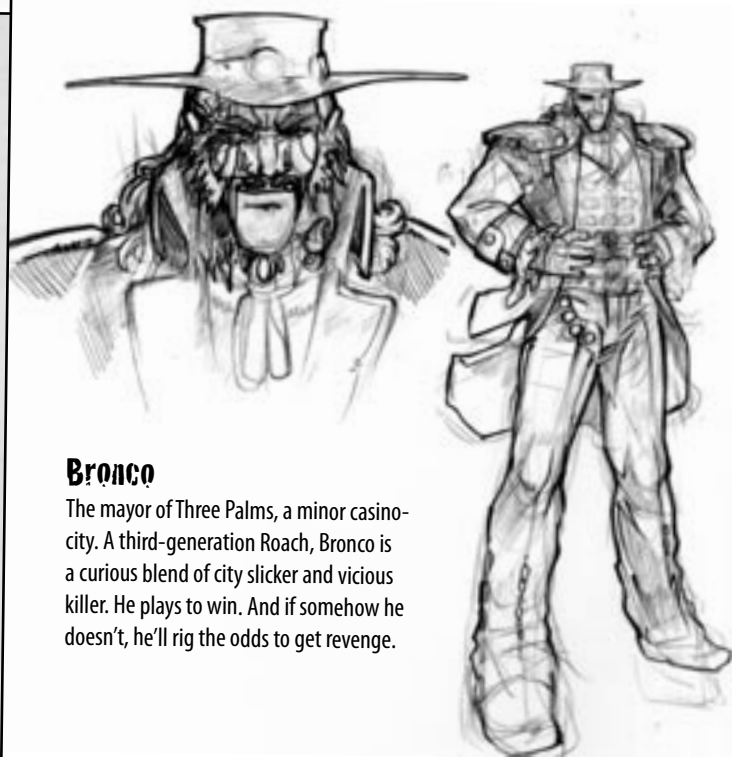
Rose

The party girl of Three Palms, you can find Rose at the gaming tables, always on the prowl for excitement and loose money.



Black Dog Clan members:

Membership is usually by birth, but male individuals can also be initiated into the clan. Females often marry into the clan. Rebecca Black Dog is an example of this. She is from a northern tribe and after being swept off her feet by Lamont at a large trading festival, she ran away with him and the Black Dog Clan.



Bronco

The mayor of Three Palms, a minor casino-city. A third-generation Roach, Bronco is a curious blend of city slicker and vicious killer. He plays to win. And if somehow he doesn't, he'll rig the odds to get revenge.

DOG EATERS

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available for order**

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S/M/L/XL/XXL

price: \$25.00 USD + shipping





**DOG EATERS will be available in color
as six monthly issues starting November 2008.**

www.dogeaters-manga.com

**For more information, please contact:
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