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BEACH FUN

# HIT THE BEACH '95



SAGARA'95

## ANTARCTIC PRESS WELCOMES STUDIO DÔDÔ TO AMERICA

## WHY I DESERVE MY TYRANNICAL POWERS OVER THE STRUGGLING CREATIVE SOULS WHO ACTUALLY WRITE AND DRAW COMICS

by Herb Mallette

When I was a kid, reading comics, I always found myself curious about that one guy in the credits who didn't seem to do anything. I worshipped the artists whose names appeared after "Drawn By," I laughed, shuddered and cheered at the dialogue that was "Written By," someone else, and I could at least see that something was sitting on the page due to the efforts of "Inked By," "Lettered By," and "Colored By."

But "Edited By?" Was I seriously supposed to believe that this guy contributed anything when all the real work was clearly accounted for already?

Then, when I grew older, an even greater surprise awaited me: I found that "Edited By" not only hung around in the credits without appearing to really do anything... he or she was actually the one who was given all the power by whoever published the comics. "Edited By" decided who worked on which books, "Edited By" determined whether or not someone would be allowed into the hallowed ranks of comic book creators. "Edited By" even told the writers and artists what they could and couldn't do, at least some of the time. This seemed just plain wrong to me, and when Ben Dunn made me editor of EXTREMELY SILLY COMICS in 1989, all I really did was proofread the stories, put them in order, and write up a table of contents and an editorial. I gave no advice, I pulled no strings, and I really felt I had no deserved claim to a place in the credits.

Learning the error of my ways took four years of critiquing sessions in college writing courses, six years as an advertising copy editor and four or so years editing the comics section of MANGAZINE. The truth is... creative people don't know what they're doing. And I say that as a creative person, who spent most of his childhood trying to figure out how to draw comics, and who has spent the bulk of his adult life writing thousands of pages of stories, novels and scripts. When you create, the work comes from somewhere inside you — but in a curious way, you're also inside the work. You lose your perspective, and while you may recognize that something's not quite right, you're often too close to your creation to know just how to fix it.

That's where the editor comes in. A good editor can keenly analyze what works in a story and what doesn't, what makes a piece of art successful and what holds it back. A good editor can also communicate that knowledge directly and constructively to the creators, in order to help them make their work better. Editors are necessary because very few creators are so good that their work needs no improvement.

But wait, you say. If editors are actually supposed to function as helpers to the creators, why are they the ones who have all the power? Well, the answer is that somebody has to have power, or else publishing companies would just have to print everything, from the comic doodles of first-graders on up. And if someone has the knowledge and skill needed to decide what's good enough and what isn't, then he or she should also be qualified to help all but the very best creators do better work.

So in the end, it's a dirty job — kind of it over creators, crushing their dreams and forcing them to revise their cherished artistic visions — but somebody's got to do it.

And by gum, it might as well be me.



Bang Ippongi and Studio DôDô made a special appearance at the Antarctic Press in San Antonio before going to Dallas for Project:A-Kon 6 (the best anime and manga convention east of California). Appearing from left to right: Yutaka Kondo (artist for Gojin), DOSA, upper left is Masayuki Fujihara (creator of Dodekain), upper middle is Hitoshi Usami (Bunny and friend of Fujihara), in the middle Seika Nagare (author and Fujihara's girlfriend), lower middle left is Nozomu Tamaki (Time Knight Reverser), bottom middle is Pat Kelley (Tales of Fehnik and Watering Hole), middle right is the Princess of Manga herself Bang Ippongi, above her is Kuni Kimura (slave of DôDô and willing to work for food), to the right of Kuni is Elin Winkler (Queen of Everything and Jackal Girl), behind Elin is Hiroshi Yakumo (artist of Hurricane Girls), and last but not least to the far right is Doug Dlin (Hairy Monster and Mangazine editor).

*-Ben Dunn*

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\*subject to change

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# Hit the Beach '95

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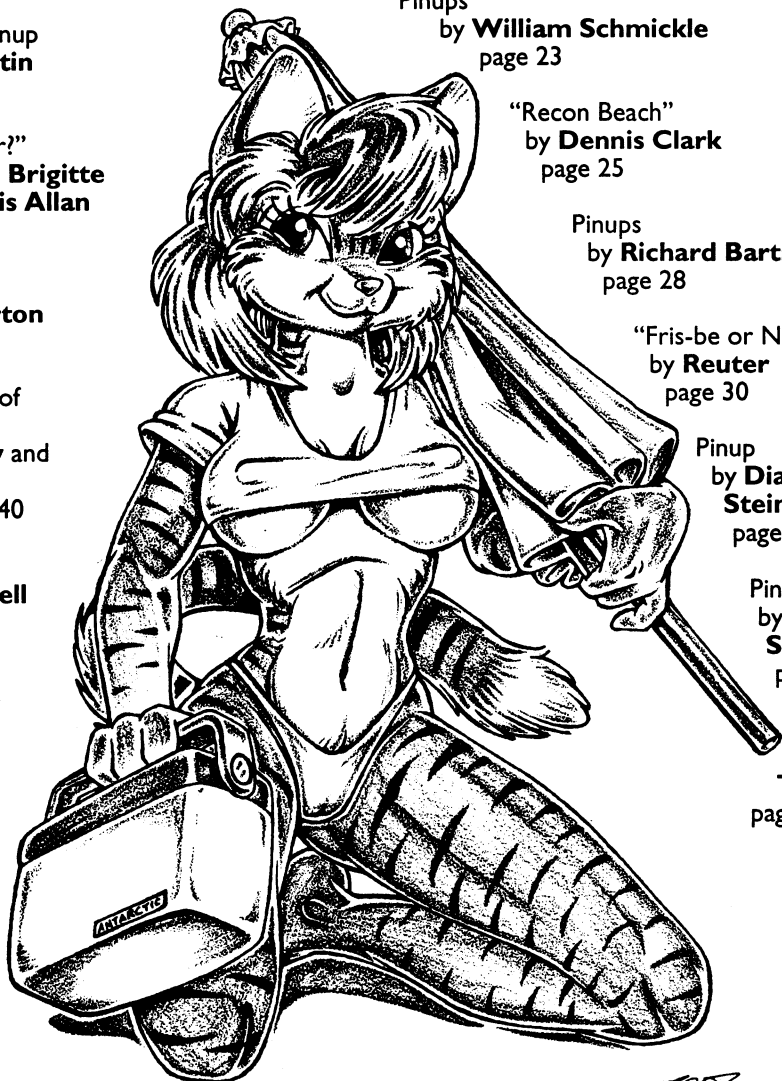
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SHOW 95 in







...ROLL THOSE GLOVES BACK UP TO COVER YOUR WRISTS, MISSY! THIS AIN'T CALLY-FORN-EYE-AY!!!

# FUZZ

by Brad Leshner

® "Bear Feet at the Beach!"  
OR "Here Comes Sandy Claws!"



OK HANS-ONE MORE TIME.

I AM HERE TO HAVE FUN. I AM HERE TO RELAX. I AM HERE TO MEET WOMEN.

"HUBBA HUBBA. WHAT'S YOUR SIGN?"

WHATTA FOX!

WHATTA BASE!

WHATTA HEAVENLY BODY!

WHATTA DISH!

FOR AVERY'S SAKE, HANS! CALM DOWN!

BESIDES-THIS IS CALIFORNIA TODAY.

TODAY'S BEACH IS:  
CALIFORNIAN  
SURF CONDITIONS:  
HIGH WAVES LOW HUMOR

CHASE X-ING



HELP! CALL A COP!

ON NO. 1 BY GREAT EDITOR NEWS!

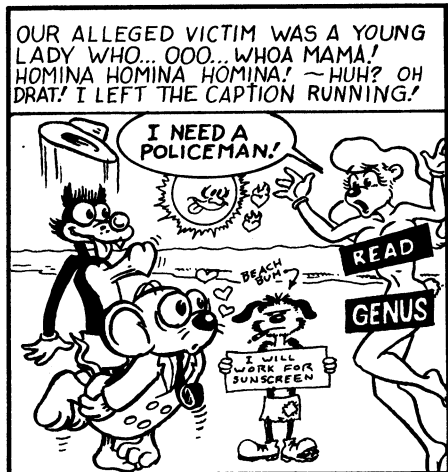
YES! I AM HERE TO FIGHT CRIME! I AM HERE TO SERVE JUSTICE! "BOOK 'EM DANNON!"

"Da Da & 2 Da Daa Daa Daa!"

Serve me a Rum & Cavi please.

THANK WALT I WAS BACK ON DUTY! I COULD PAST-TENSE MONOLOGUE AGAIN! I'M HANS, HE'S CLAUDE, WE'RE FUNNY ANIMAL POLICE: FUZZ!

\* BADLY SUNG THEME TO "HAWAII FIVE-O"



OUR ALLEGED VICTIM WAS A YOUNG LADY WHO... OOO... WHOA MAMA! HOMINA HOMINA HOMINA! ~HUH? OH DRAT! I LEFT THE CAPTION RUNNING!

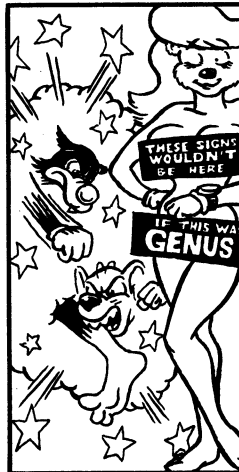
I NEED A POLICEMAN!

BEACH BUN!

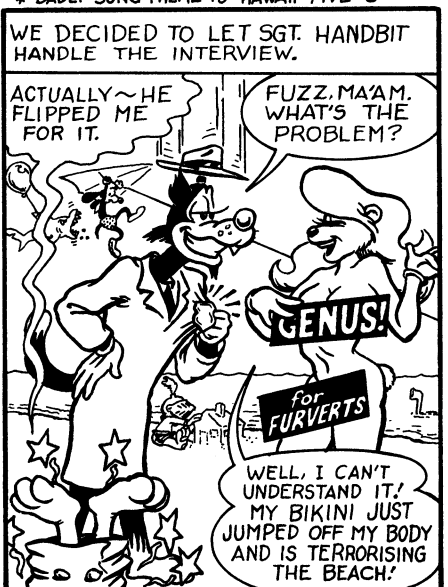
READ GENUS

GENUS

I WILL WORK FOR SUNSCREEN



THESE SIGNS WOULDN'T BE HERE IF THIS WAS GENUS



WE DECIDED TO LET SGT. HANDBIT HANDLE THE INTERVIEW.

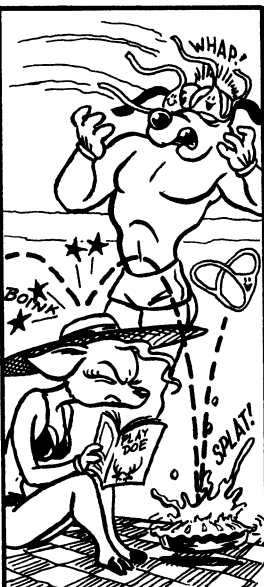
ACTUALLY~ HE FLIPPED ME FOR IT.

FUZZ, MA'AM. WHAT'S THE PROBLEM?

GENUS!

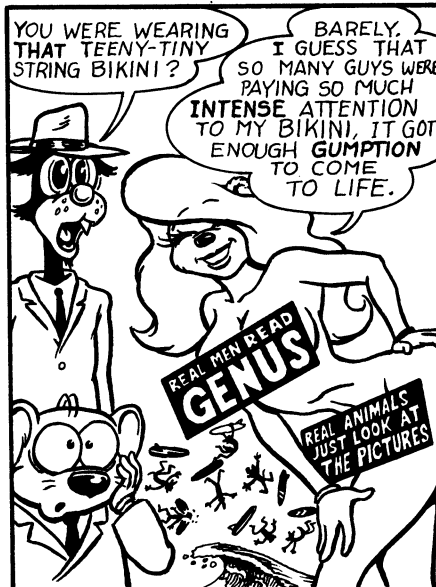
for FURVERTS

WELL, I CAN'T UNDERSTAND IT! MY BIKINI JUST JUMPED OFF MY BODY AND IS TERRORISING THE BEACH!



WHAD!

BOVIA



YOU WERE WEARING THAT TEENY-TINY STRING BIKINI?

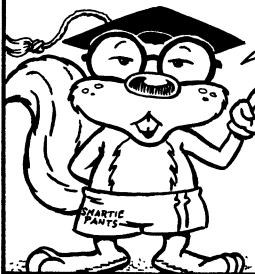
BARELY. I GUESS THAT SO MANY GUYS WERE PAYING SO MUCH INTENSE ATTENTION TO MY BIKINI, IT GOT ENOUGH GUMPTION TO COME TO LIFE.

REAL MEN READ GENUS

REAL ANIMALS JUST LOOK AT THE PICTURES

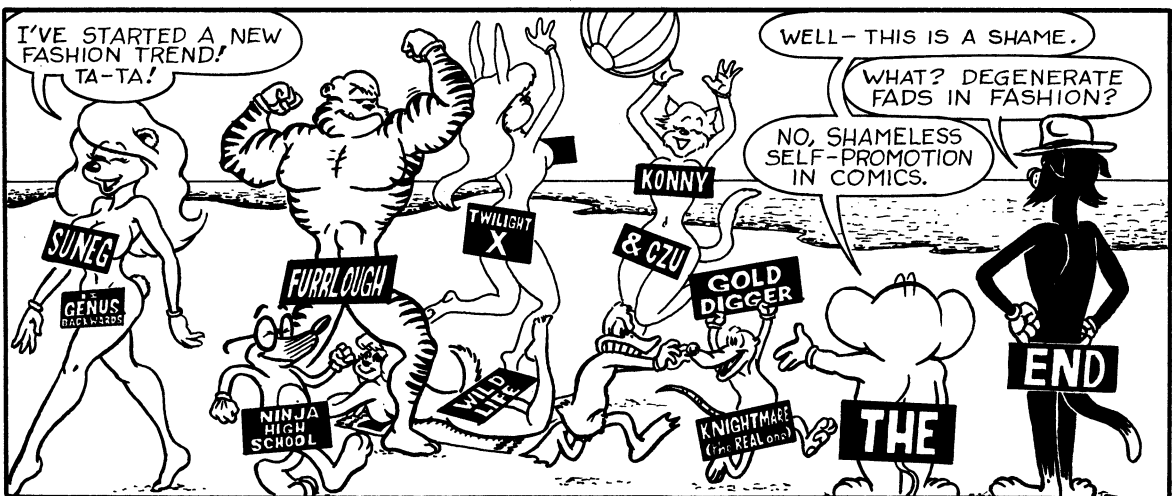
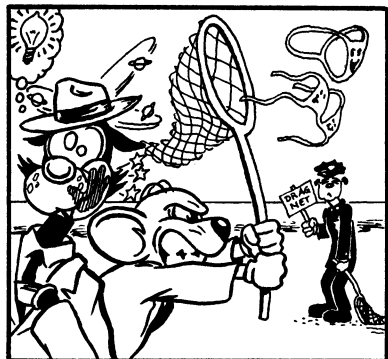
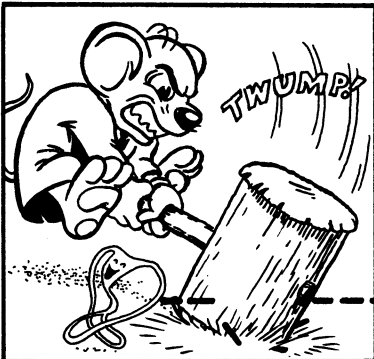
WE INTERRUPT "FUZZ" TO BRING YOU:  
**CARTOON SCIENCE** *with*  
**DOCTOR SMARTIE!**

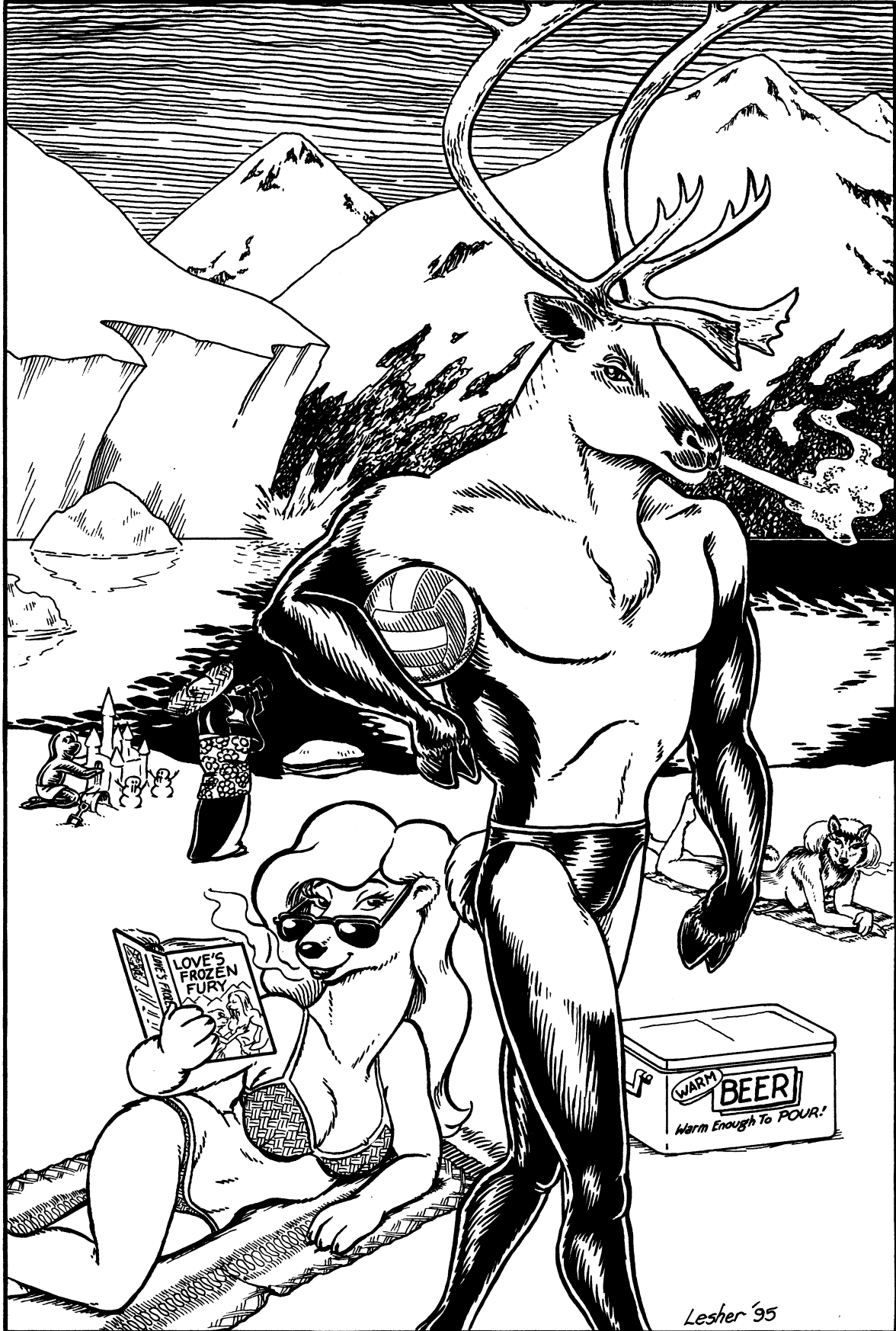
TODAY'S SUBJECT:  
**GUMPTION!**



GUMPTION IS THAT ENERGY PRODUCED BY CARTOON CHARACTERS USED TO EFFECT THOSE WILD ANTICS YOU ENJOY SO MUCH... INCLUDING GIVING TEMPORARY LIFE TO INANIMATE OBJECTS. BUT SUCH A GIZMO, IF NOT UNDER CONTROL, CAN BECOME A PUBLIC NUISANCE WITH ITS UNCONTROLLED HIJINKS. NOW EXCUSE ME, DUDE, SURF'S UP.

WELL! AFTER THAT BORING LECTURE, SGT. HANDBIT AND I ATTEMPTED TO CAPTURE THE RENEGADE SWIMWEAR.





Leshner '95

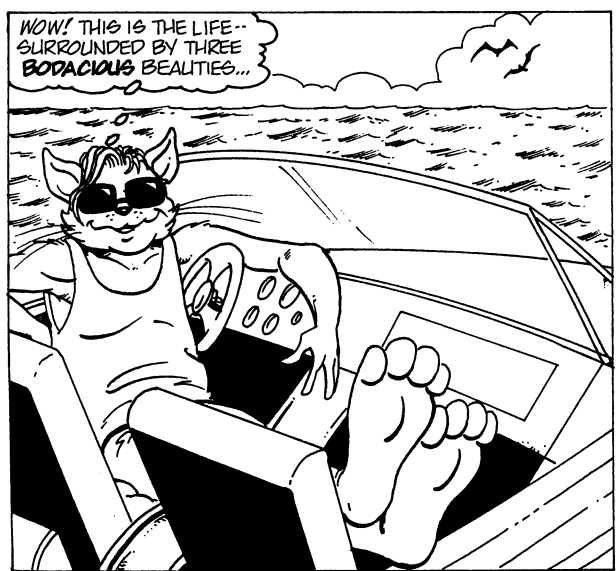
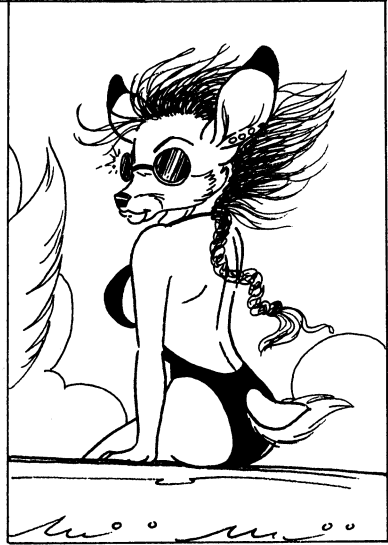
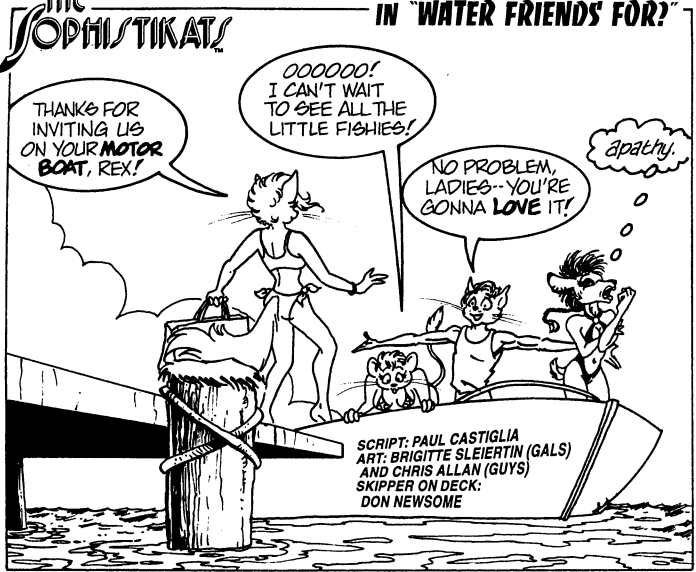
The Derewolf ~ The Creature from the Black Racoon ~ The Lamboire ~ Ramses the Mummy ~ Frankupine ~ Witch Skunk... "casting a smell"

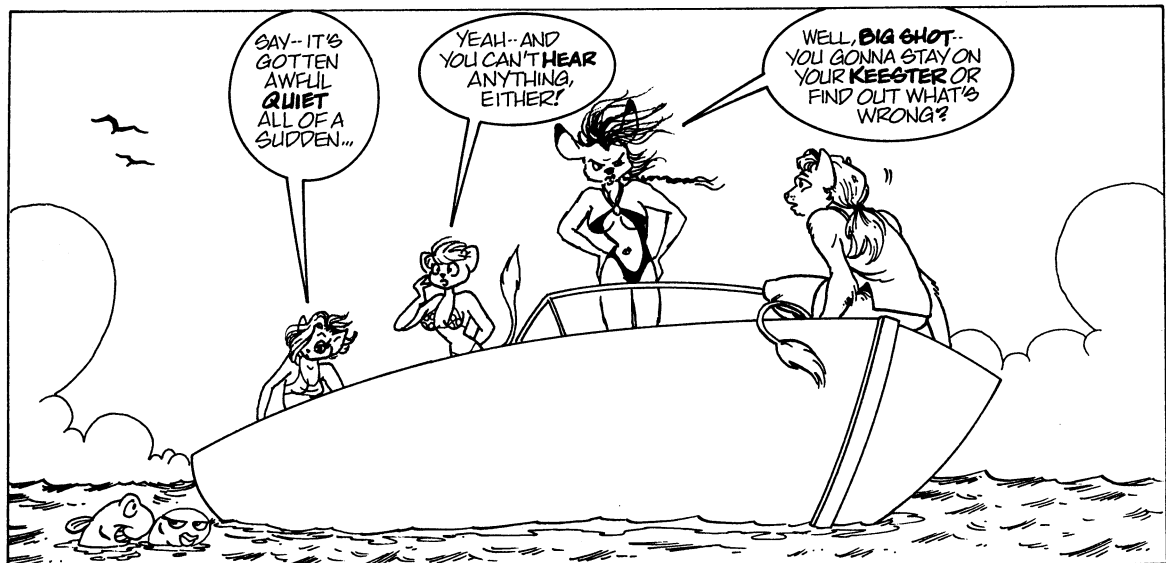


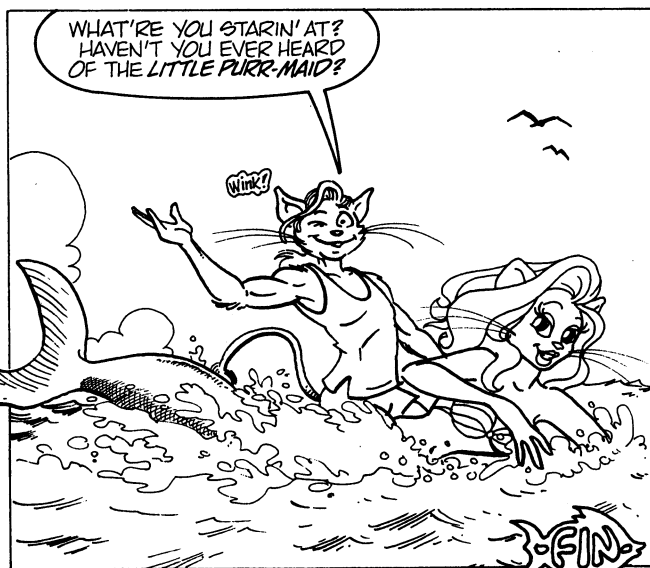
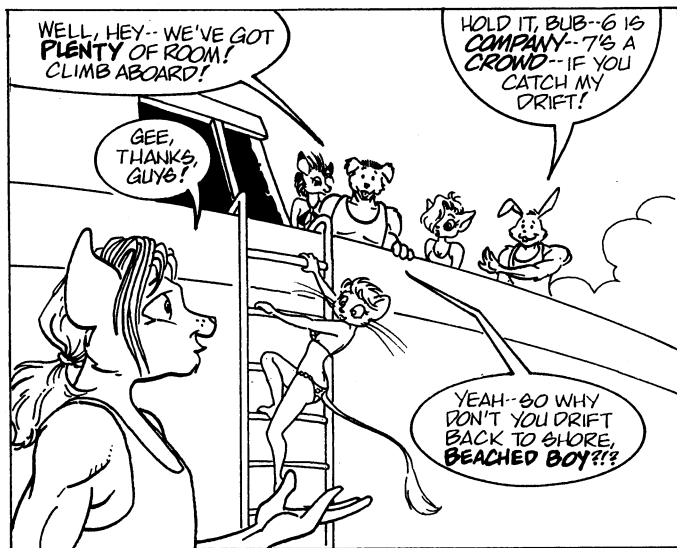
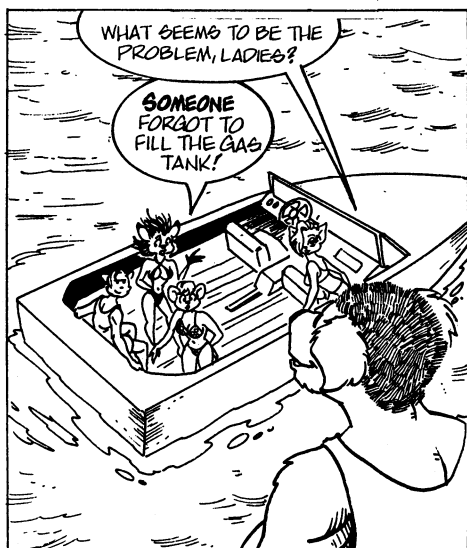
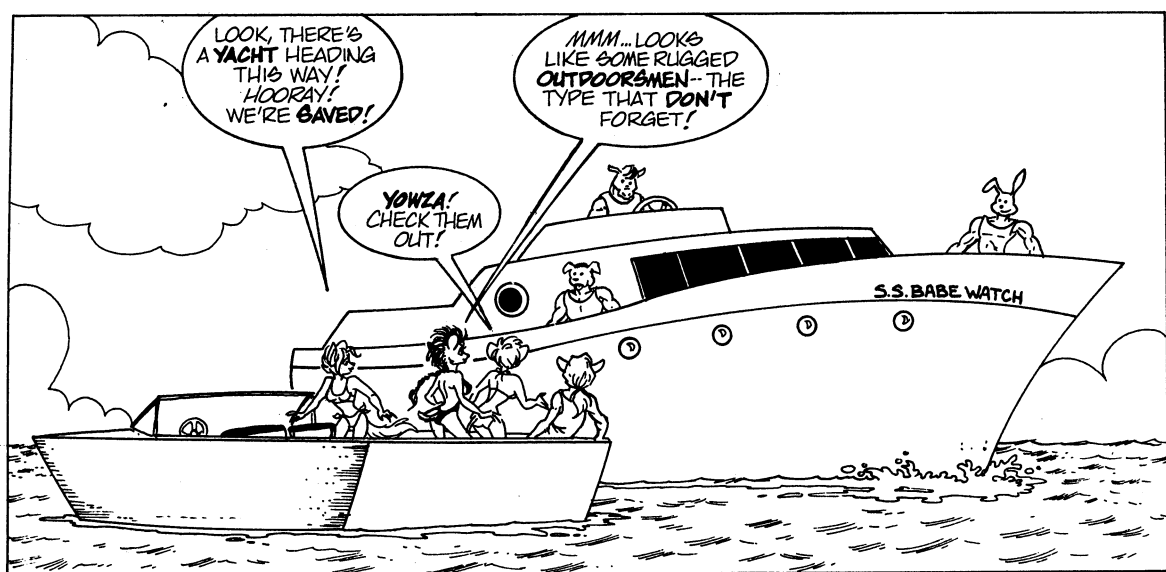
Leshar '95

# THE SOPHISTIKATS™ "BEACH BAMMBY"











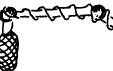


A DAY ON THE SET OF

# BABEWATCH

© STORY & LAYOUT DABE  
ANDRA BARROW  
PENCIL & INK DUDE  
Dusty 95'

OKAY, EVERYONE,  
REMEMBER WHERE WE  
LEFT OFF  
YESTERDAY?



I SHOW MY  
BOOBS NOW  
RIGHT?

NO! BUNNY,  
THAT WAS YOUR LAST  
JOB. NOT YOUR LAST  
SCENE!

OH.

ROLL  
EM!

UH..HI THERE,  
I'M, LIKE, BROCK  
COULD YOU HAND  
ME A TOW....



SURE!

WANNASEE  
MY BOOBS  
NOW?



CUT!

NO!

YOUR  
NAME!

NOT YOUR

BOOBS!

TELL HIM  
YOUR NAME!



TO BE CONTINUED...



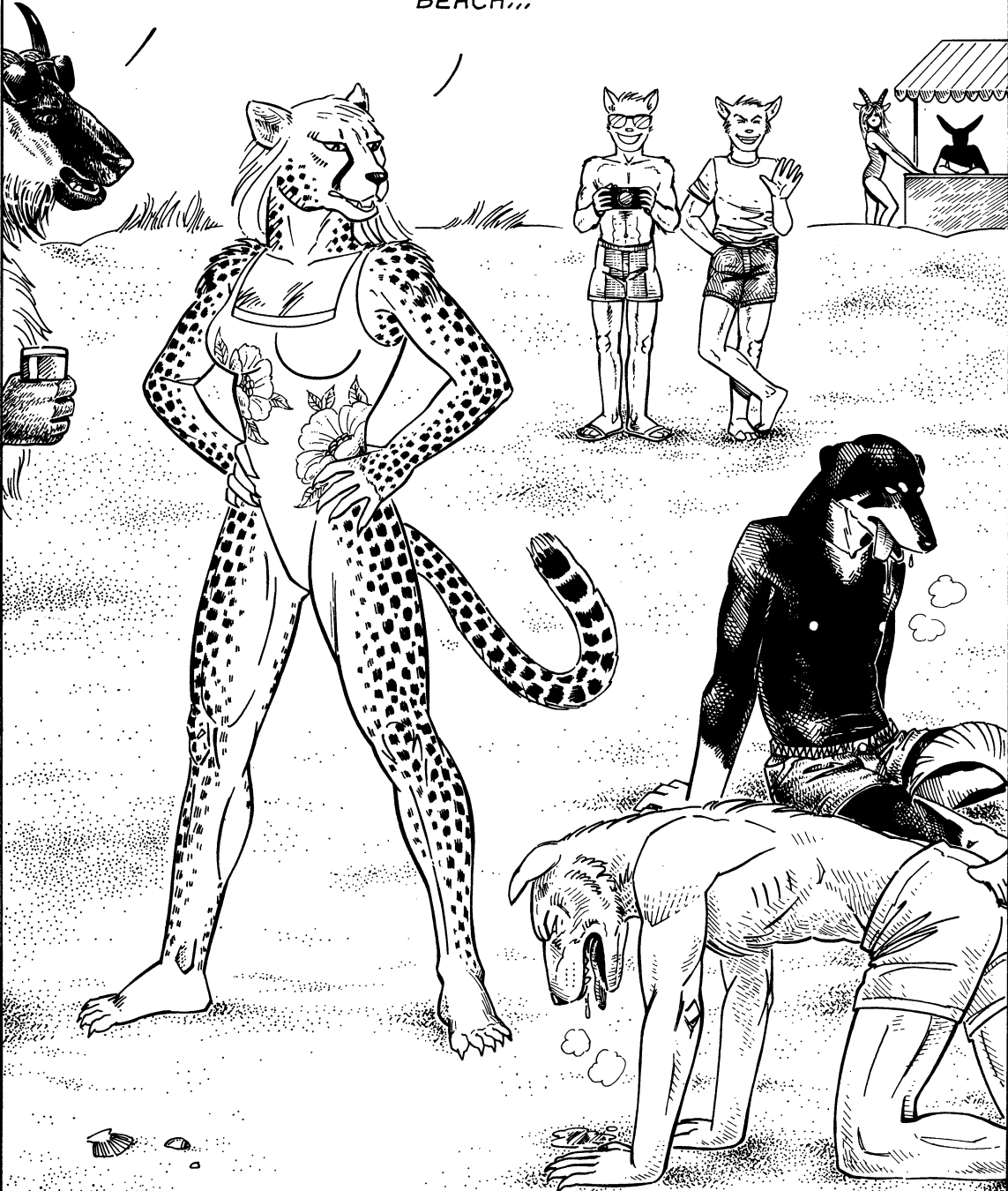
"I JUST CAN'T  
TAKE YOU  
ANYWHERE"

ZBOE  
©94



"YOU CAN HAVE  
ME IF YOU  
CATCH ME."  
BOY, WHAT A  
BUNCHA  
DOPES.

THAT'LL TEACH  
'EM TO  
HECKLE WOMEN  
ON THE  
BEACH...



two down,  
one to go.

LAKE WINNIPESAUKEE  
NEW HAMPSHIRE

OOOH GOIN' UP TH' COUNTRY  
'ATS WHERE I WA-NNA GOOD...

NIGHT  
REEBA,  
G'NIGHT  
YEBBO

G'NIGHT

SEE!

NIGHT,  
GUYS

©1995  
Scotty Arsenault

LAAAA-LUH-  
BEE DEE DDOO...  
GOT ME AWW  
M'KNEES,  
LAYLA...

YOU TAKIN'  
OFF TOO, MINKLE?

IN A BIT.  
Y'CAN'T EAT  
JUST ONE  
MARSHMALLOW  
Y'KNOW.

NO. 'COURSE NOT.

TWERP.

YOU AIN'T  
REALLY MADE  
FOR BEING  
OUT IN TH'  
STREET.

AN' I BROUGHT  
**LOTS OF  
MARSHMALLOWS!**

YOU GUYS  
WANT ANY?

TAP  
TAP

CHOMP

JUMBO

NO.

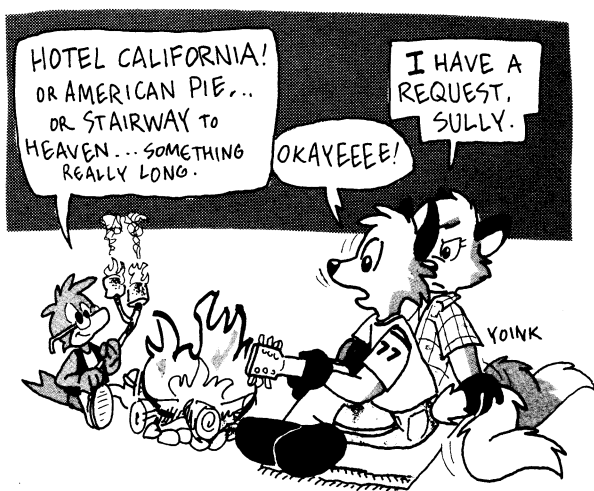
NO THANKS, MINK.  
YOU KNOCK YOURSELF  
OUT, BUD,

CHOMP!

I'LL KNOCK 'M  
OUT 'F HE NEEDS  
HELP.

LOLLY, LOLLY  
LOLLY GET  
'CHER ADVERBS  
HERE...

YUP... BROUGHT  
A BIG BAG  
AND A DOZEN  
STICKS, TOO.



DON'T WORRY.  
HE'LL PROB'LY GET  
TIRED IN 5 MINUTES.

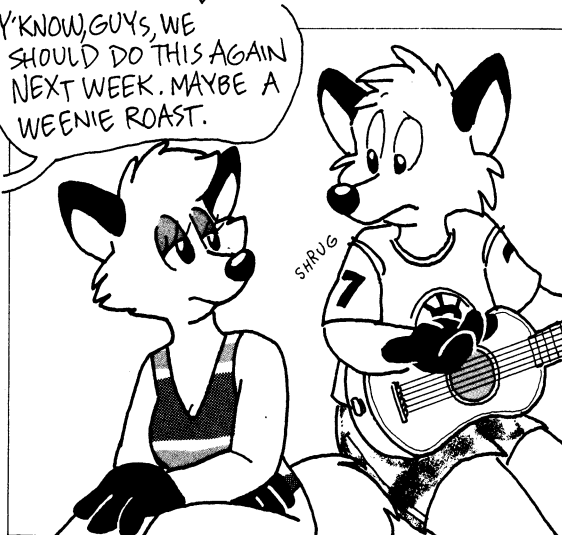


30  
MINUTES  
LATER

YUP THESE MARSHMALLOWS  
TASTE BETTER THE **SLOWER** YOU  
COOK'M... HEY, I STILL GOT NINE  
LEFT, YOU'RE WELCOME TO  
HAVE SOME - JUST  
GRAB A STICK.



Y'KNOW, GUYS, WE  
SHOULD DO THIS AGAIN  
NEXT WEEK. MAYBE A  
WEENIE ROAST.



BOY, IT'S  
11:30  
ALREADY

IDEA!

MIGHT HAFTA  
PUT A FEW MORE  
LOGS ON THIS  
FIRE. GOT A  
LONG NIGHT  
AHEAD, EH?



HEY MINKLE, HOW 'BOUT THIS ONE--

Now Listen to a story 'bout a man named Jed--  
'Poor mout'neer coon't keep 'is family fed.  
Then one day, he was shootin' at some food  
An' up from th' ground ---

OH M'GOD!  
IS IT 11:30?  
I'M MISSING IT!



HE'S NEVER MISSED  
AN EPISODE.

BYE, SULLY!  
BYE MIM!  
WE GOTTA DO  
THIS AGAIN  
SOMETIME!!

TEXAS  
TEA!

HUF  
HUP







MEANWHILE ON THE  
SET OF BABEWATCH

**NO! NO!  
NO!**



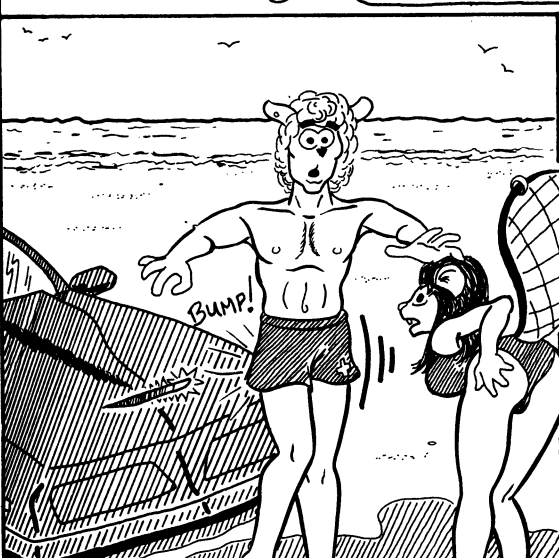
**NOT YOUR  
REAL NAME!  
#@!\$ THATSIT!  
I'M GOING TO LUNCH!**

ELSEWHERE...

OH SURE, AND THEN  
THEY CALLED BEGGING  
ME TO DO THIS SHOW,  
Y'KNOW.

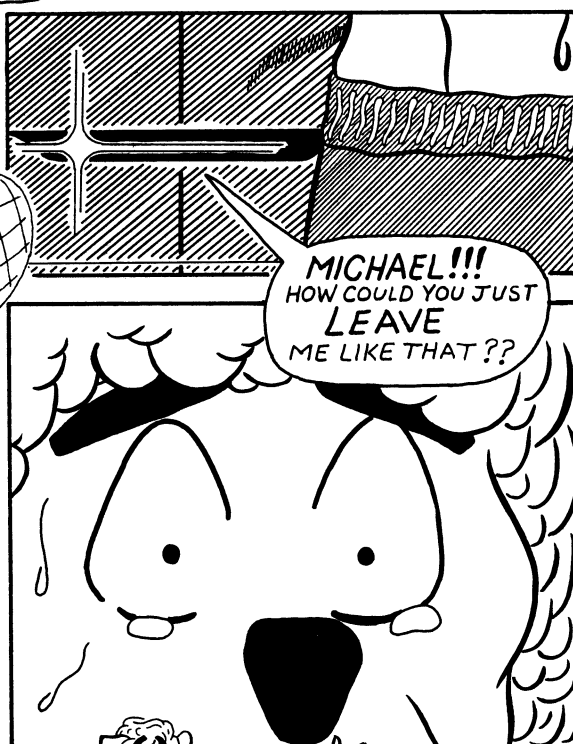


REALLY?  
WOW!



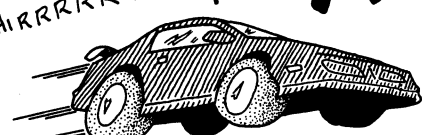
BUMP!

**MICHAEL!!!  
HOW COULD YOU JUST  
LEAVE  
ME LIKE THAT ??**



**I KNEW IT!  
IT WAS THAT RED  
CORVETTE,  
WASN'T IT!**

WHIRRRRR R



**AHHH!!!**

AHEM, ANYWAY...

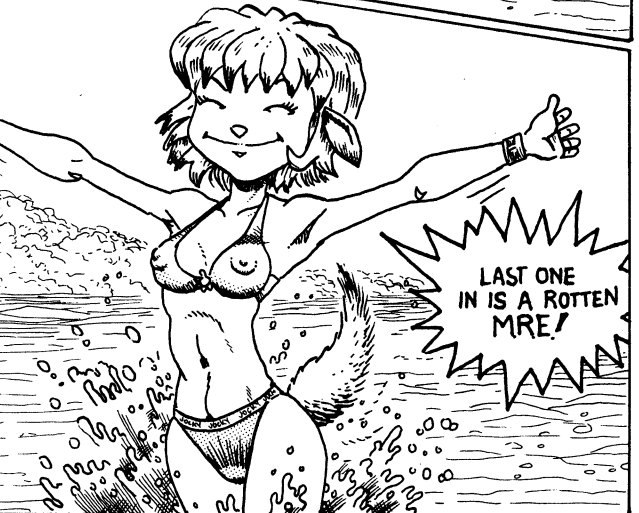
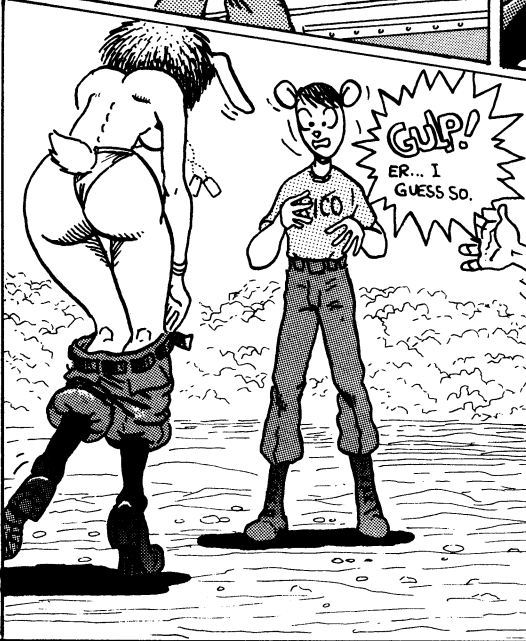
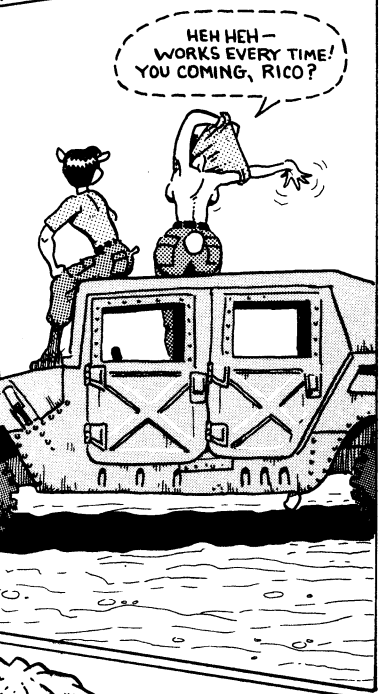
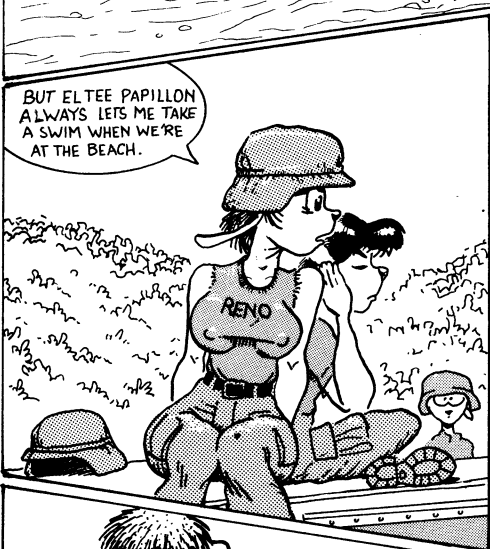
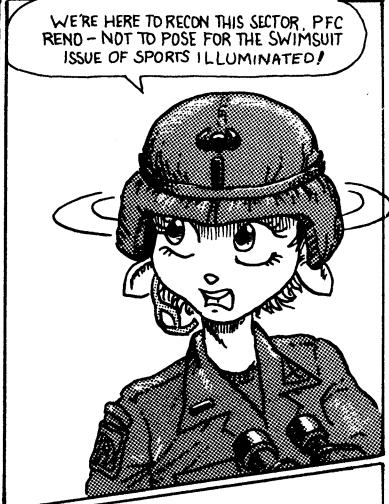
# Cutey Beach Bunnies

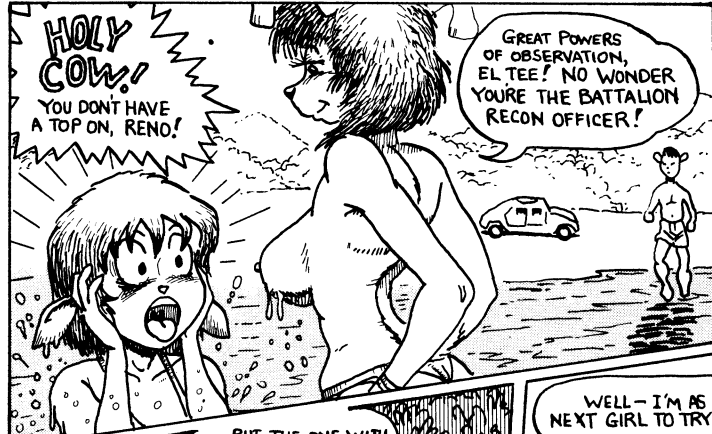




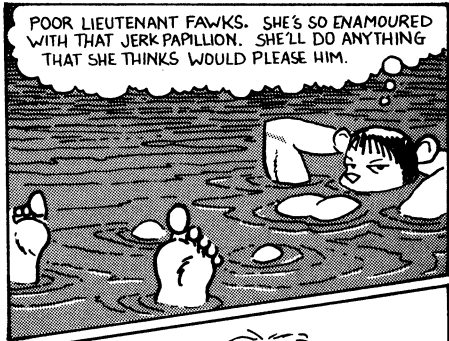




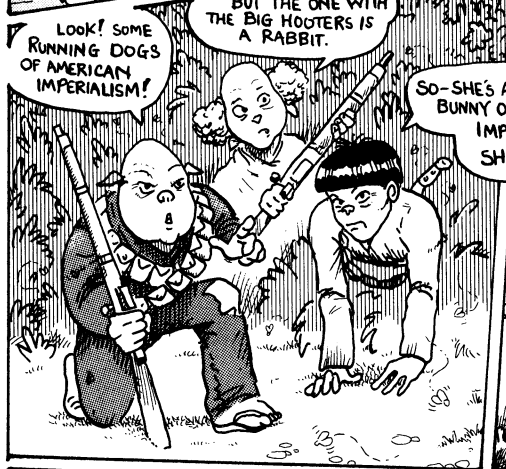




GREAT POWERS OF OBSERVATION, EL TEE! NO WONDER YOU'RE THE BATTALION RECON OFFICER!



POOR LIEUTENANT FAWKS. SHE'S SO ENAMORED WITH THAT JERK PAPILLION. SHE'LL DO ANYTHING THAT SHE THINKS WOULD PLEASE HIM.

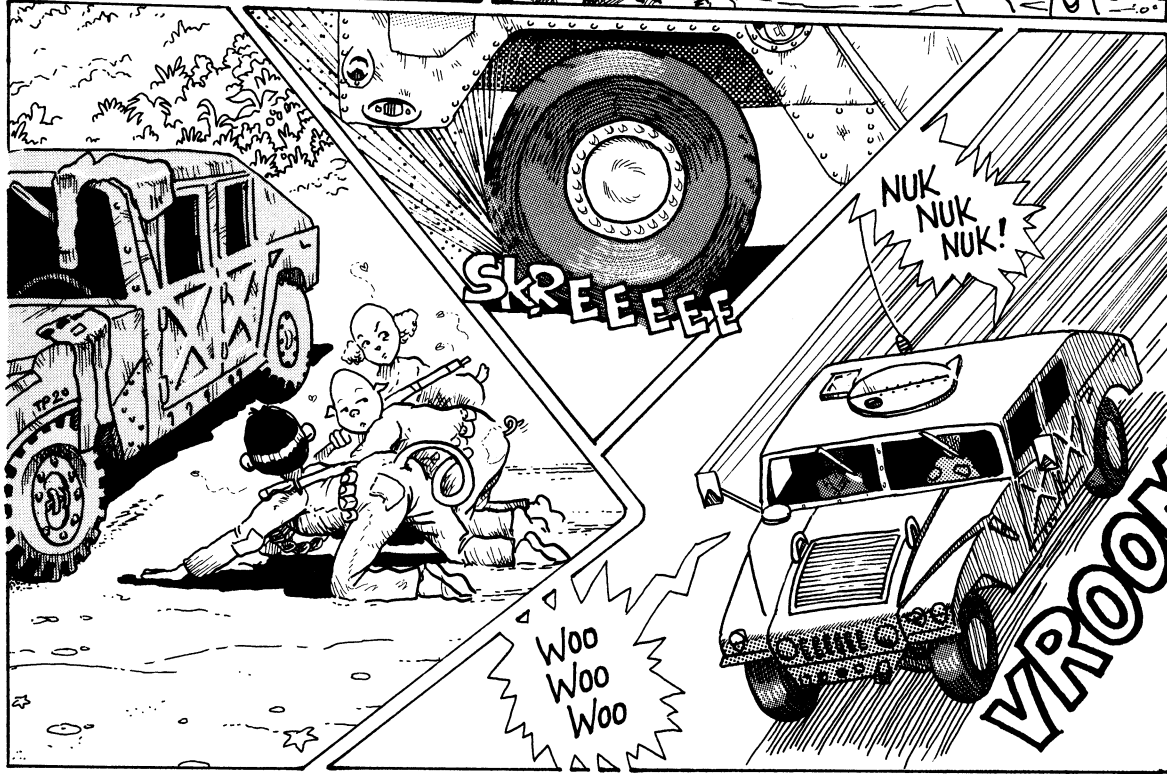
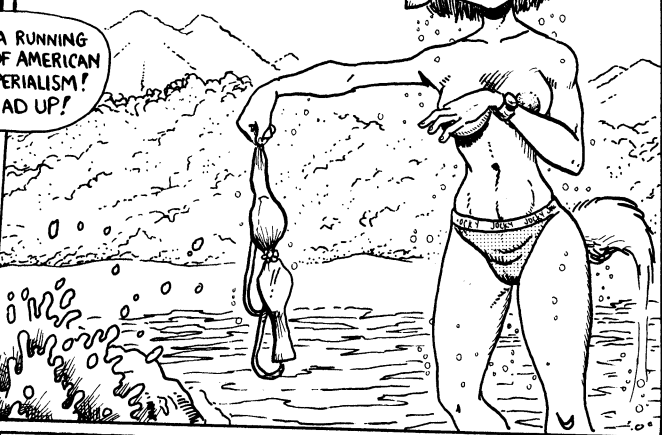


BUT THE ONE WITH THE BIG HOOTERS IS A RABBIT.

LOOK! SOME RUNNING DOGS OF AMERICAN IMPERIALISM!

SO-SHE'S A RUNNING BUNNY OF AMERICAN IMPERIALISM! SHAD UP!

WELL- I'M AS GAME AS THE NEXT GIRL TO TRY SOMETHING NEW.



SKREEEEE

NUK  
NUK  
NUK!

Woo  
Woo  
Woo

VROOM!





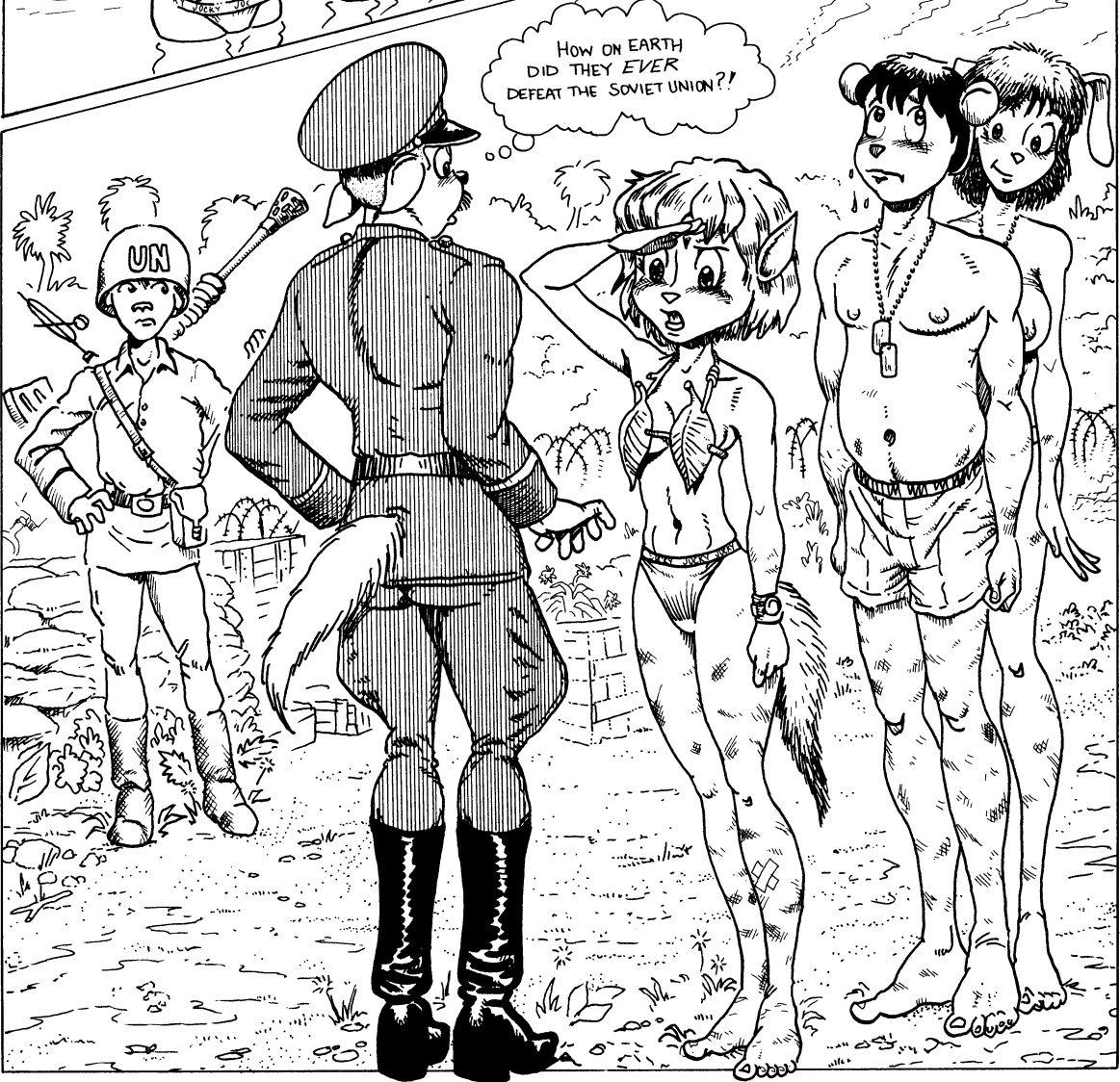
EEEEEEK!!  
SOMEONE IS  
STEALING MY HUMVEE!

BUMMER. HOW'RE  
WE 'SPOSED TO GET  
BACK?



OUR WEAPONS. OUR COMMUNI-  
CATIONS. OUR UNIFORMS ARE IN  
THAT VEHICLE! WE'RE FIVE  
MILES FROM FRIENDLY LINES!  
WE'RE SCREWED!

RELAX. PRIVATE RICO.  
THERE'S A RUSSIAN UNIT  
NEARBY. THEY'LL GIVE  
US A HAND.



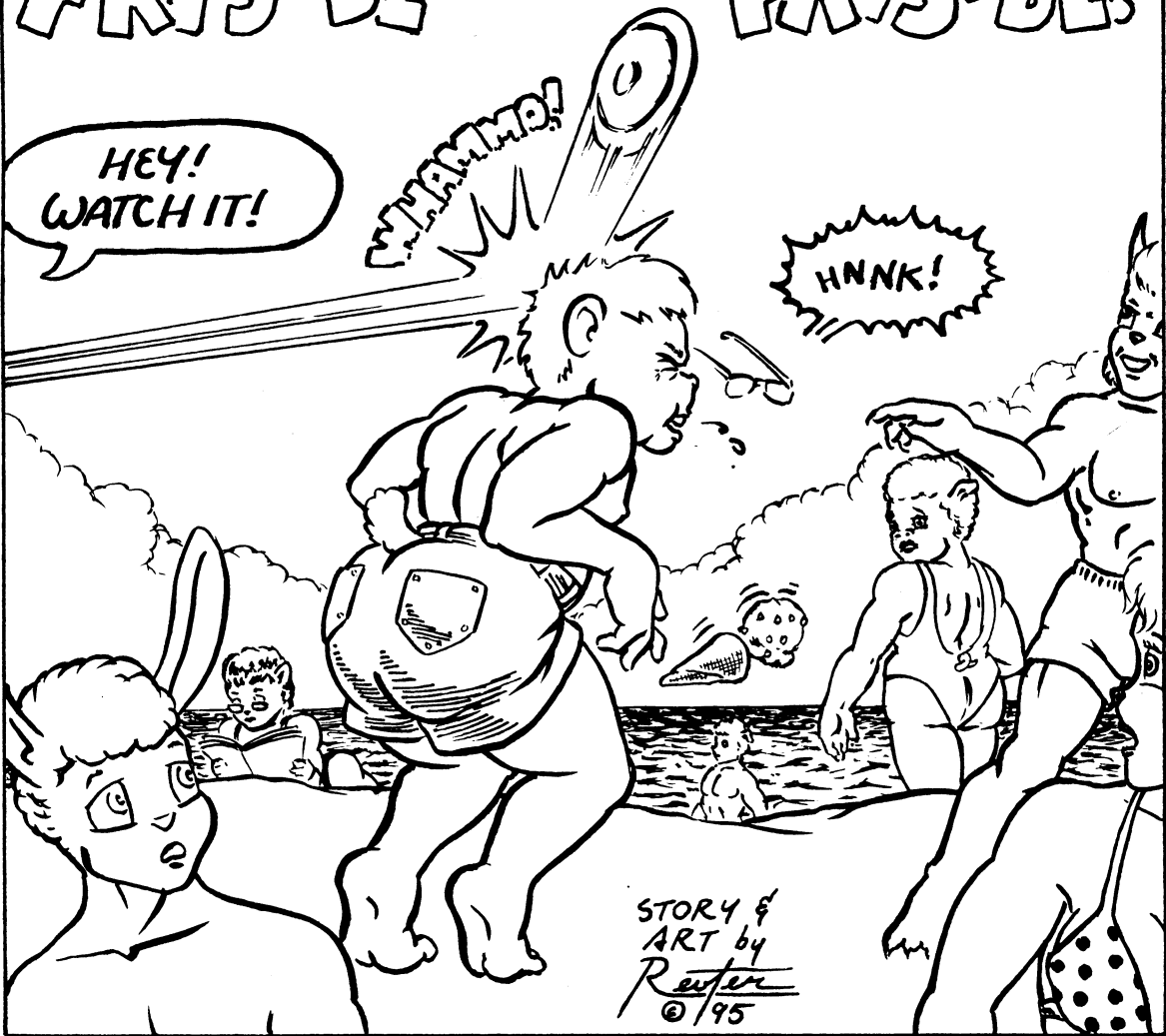
HOW ON EARTH  
DID THEY EVER  
DEFEAT THE SOVIET UNION?!



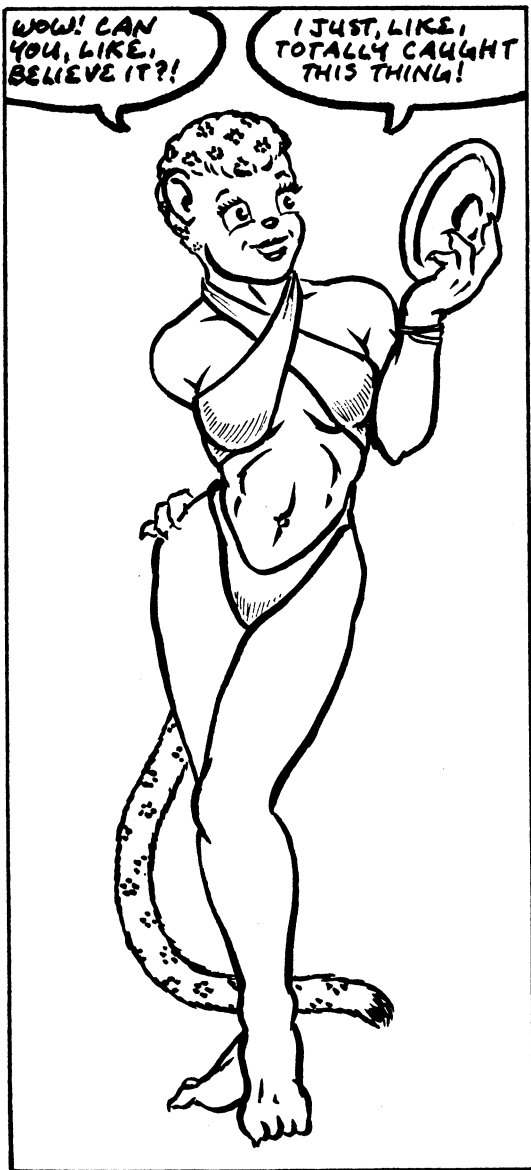
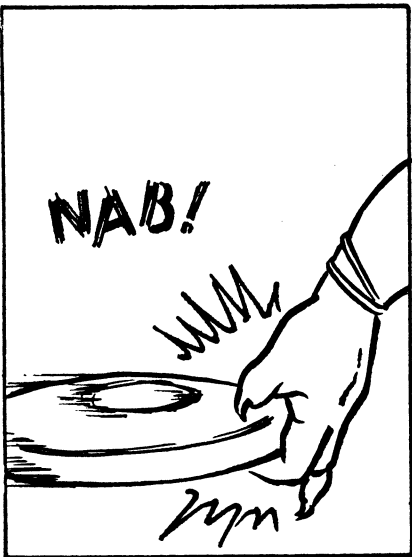
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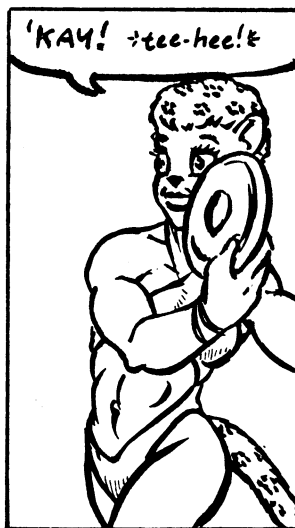


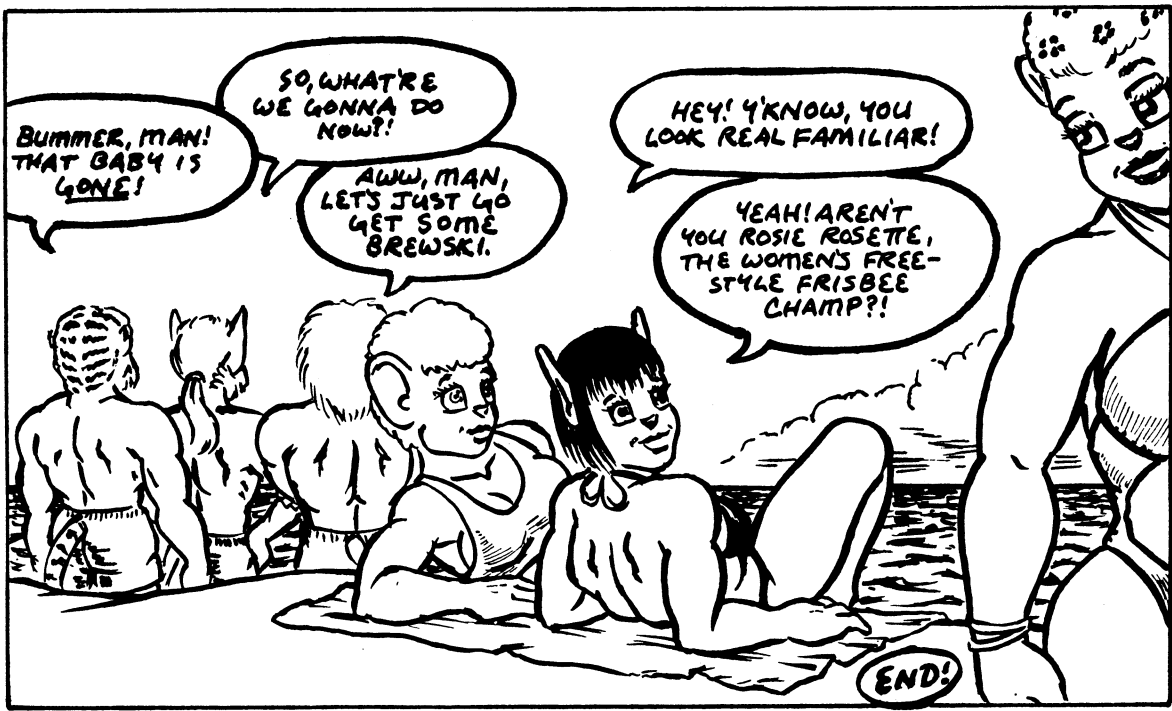
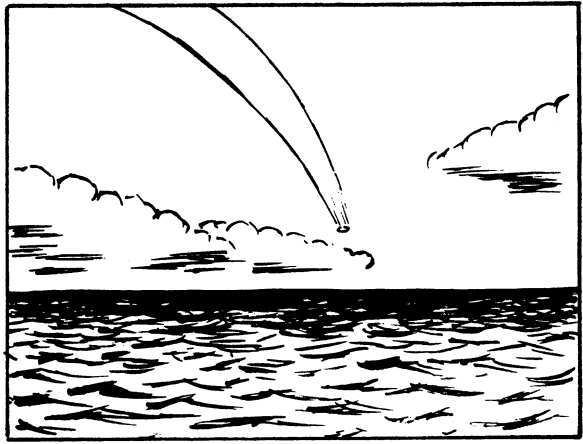
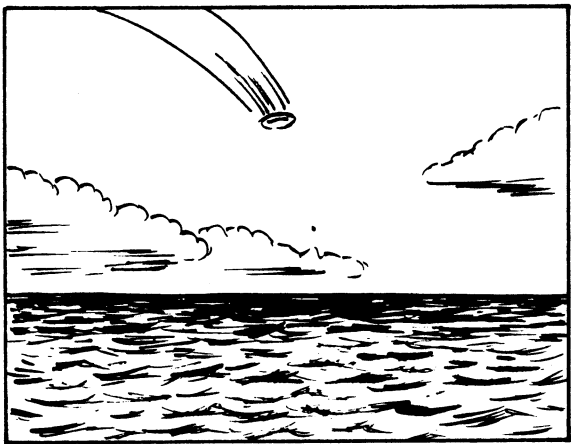
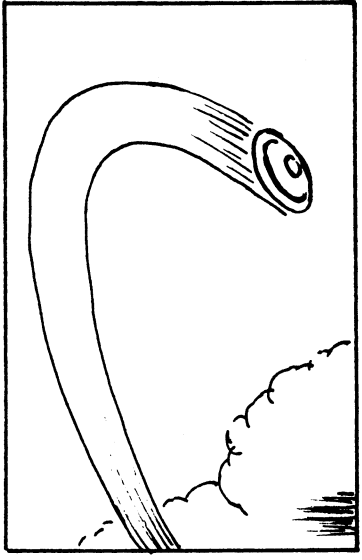
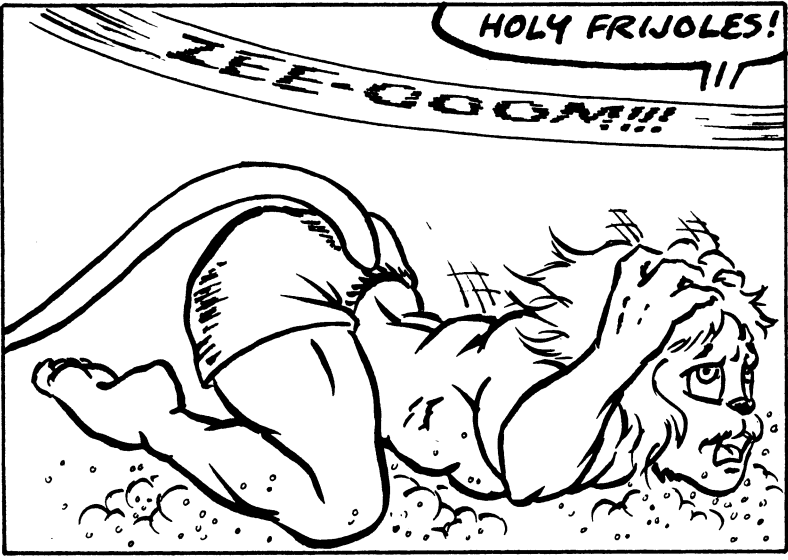
# FRIS-BE OR NOT FRIS-BE!







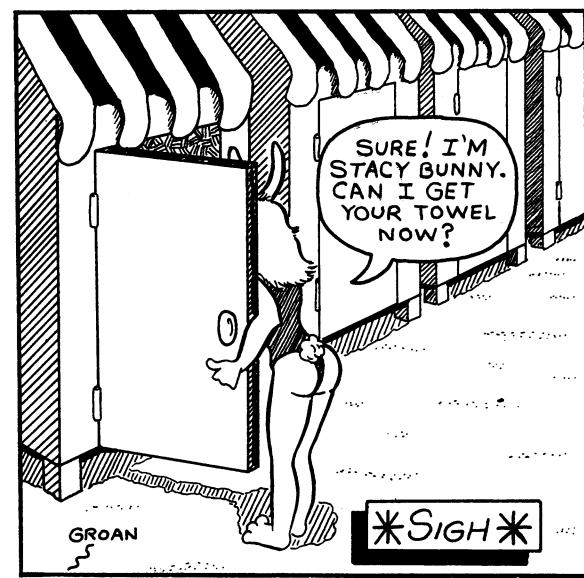
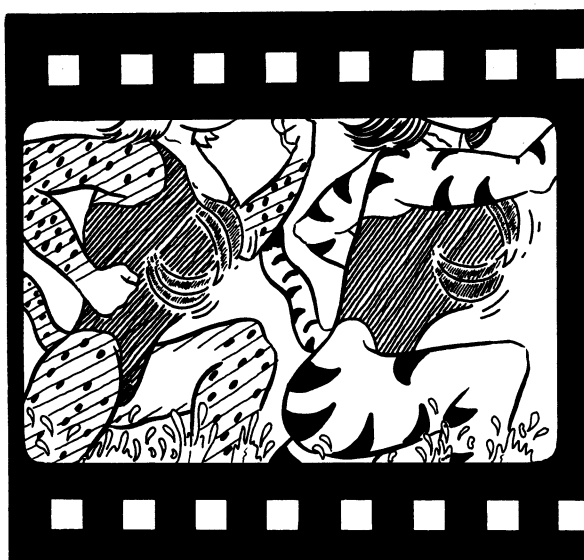
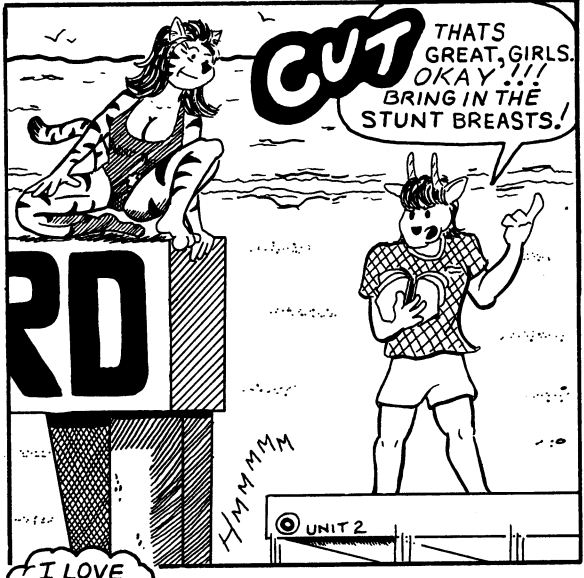
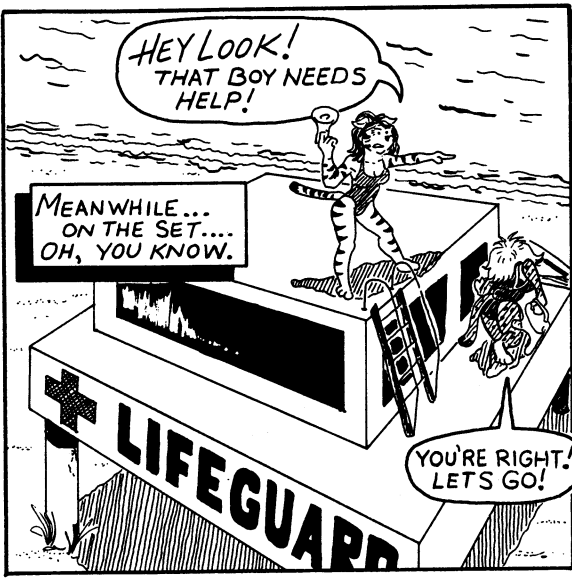




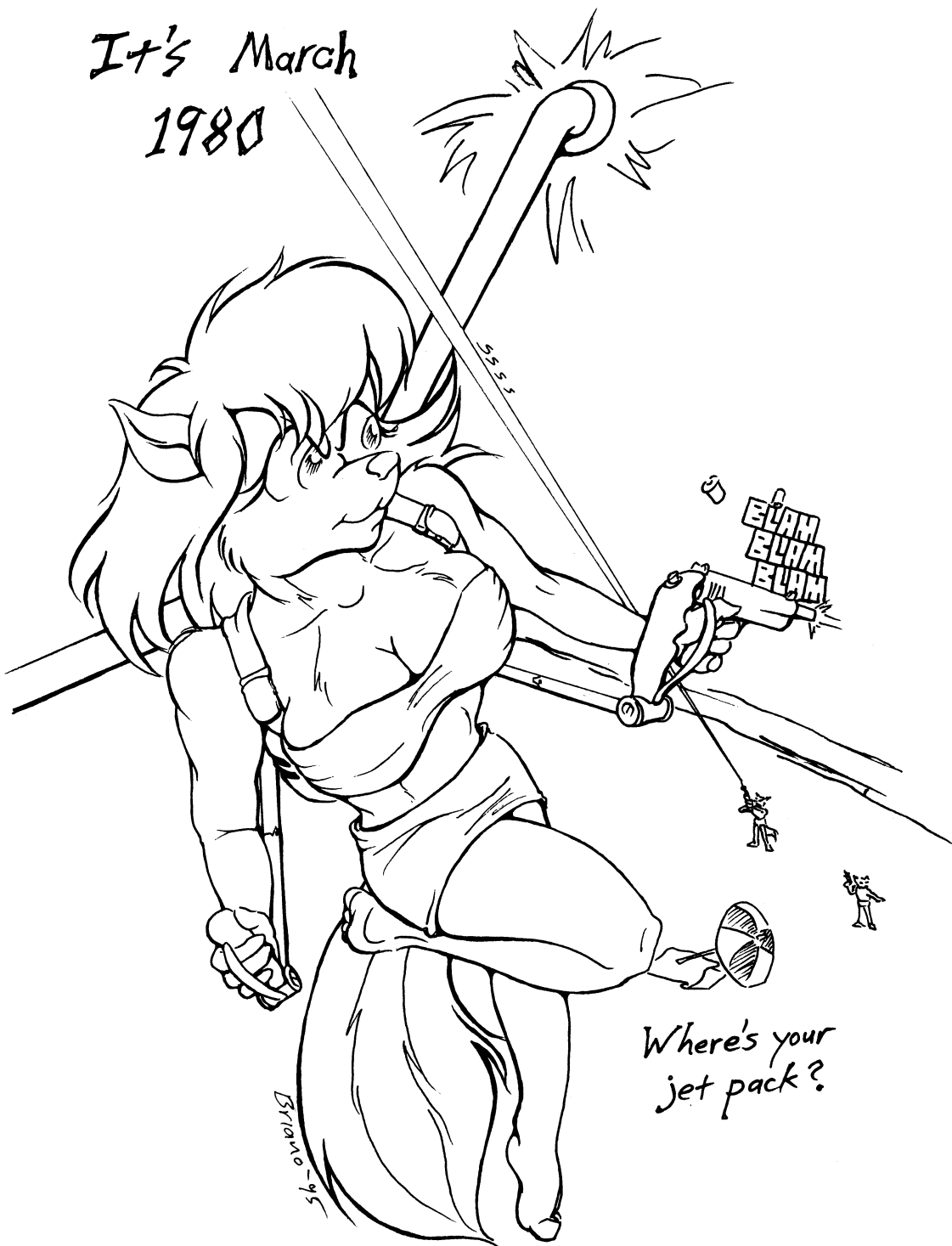




Semi-private Beach



It's March  
1980



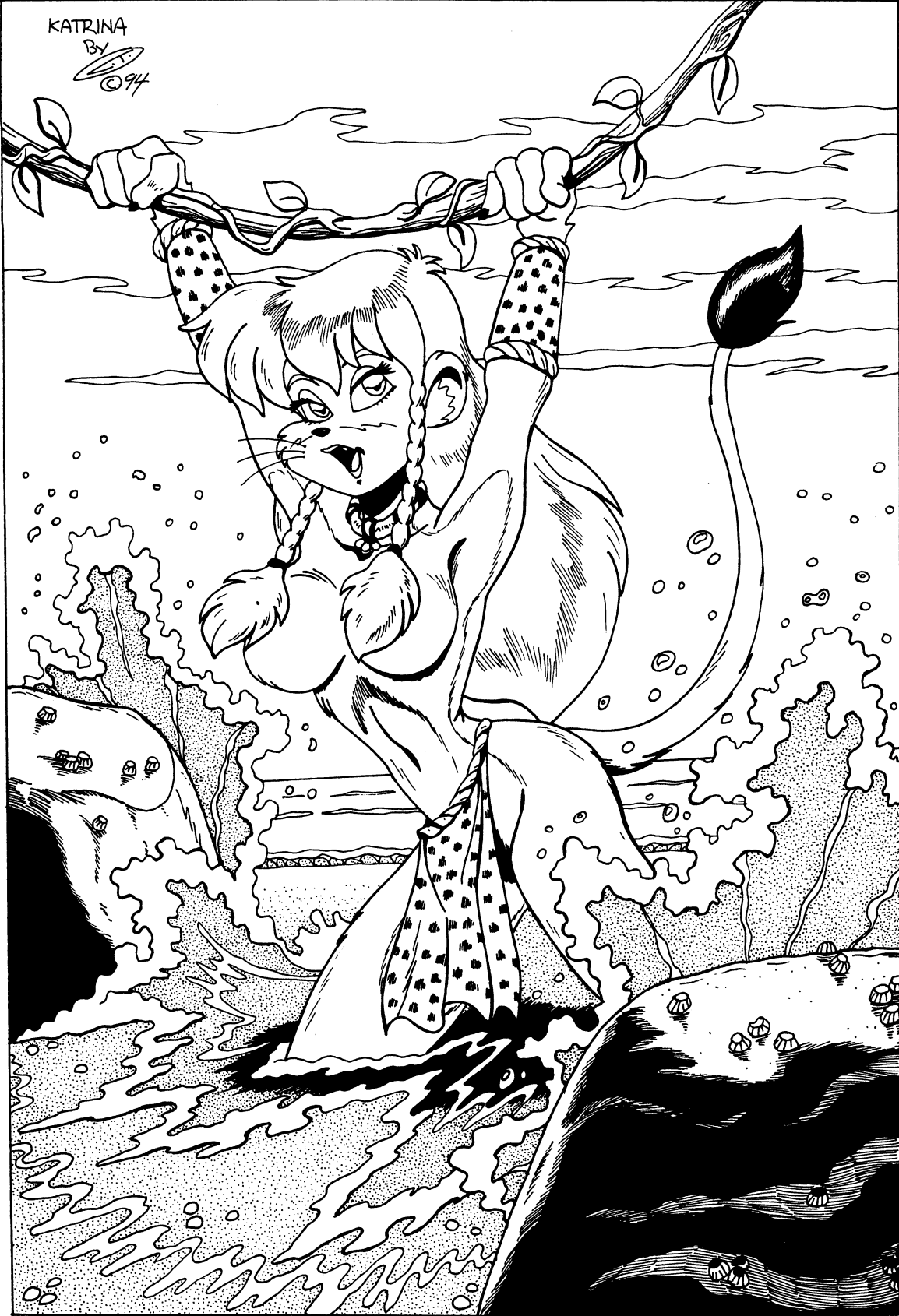
Where's your  
jet pack?



KATRINA

By

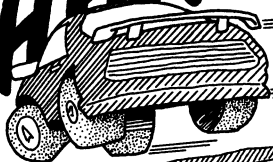
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AND BACK ON  
THE SET OF  
BABEWATCH

AAAAHHH!!!

GO AWAY!!!  
YOU'RE RUINING  
MY CAREER!!!!



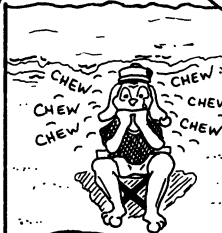
ONE MORE TIME...  
PLEASE, BUNNY  
JUST DO IT THE WAY  
THE SCRIPT SAYS.

OH.  
(GIGGLE)

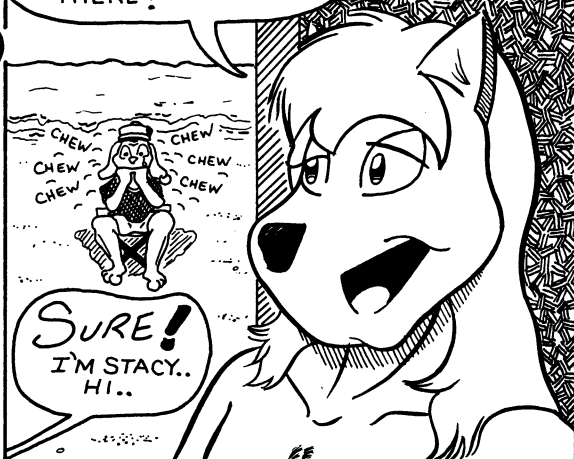


CUZ IM THE  
DIRECTOR  
THATS WHY!

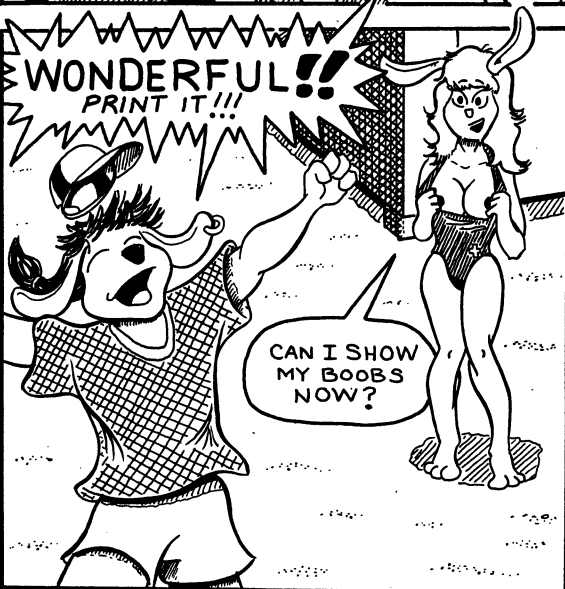
UH, HI, I'M LIKE, BROCK...  
COULDJA, LIKE, GET MY  
TOWEL FOR ME OVER  
THERE?



SURE!  
I'M STACY..  
HI..



WONDERFUL!!!  
PRINT IT!!!



CAN I SHOW  
MY BOOBS  
NOW?

YES

YOU CAN  
SHOW YOUR  
BOOBS  
NOW...



GOD, I WANT  
MY PROZAC..

THE END



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