

THE BIBLE

INTRODUCTION BRIEF TO THE IP

DOG MENDONÇA & PIZZA BOY



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THE ADVENTURES OF DOG MENDONÇA AND PIZZABOY



For a long time, humans and supernatural beings have coexisted in relative peace. This is all because of **"The Code"**, a set of rules that prevents the latter group from interfering with the lives of us, the so called normal people. Lisbon has become the new Casablanca of this day and age, where humans live their lives unaware of all the unusual guests that populate the city. Unaware, of course, unless someone breaks The Code.

That's where **Dog Mendonça** and his investigation team come in. Through his detective agency that specializes on the occult, he's able to keep balance between both worlds and check if some supernatural being has outreached its grasp. But, of course, his modesty will force him to say that he is in it for the money. Or maybe that's truly the case. You can never know with Dog.

THE BAND OF MISFITS



VINCENTE "DOG" MENDONÇA

YOU CAN SAY MANY THINGS ABOUT DOG. ON THE SURFACE, HE LOOKS AND ACTS LIKE A LAZY, A LITTLE SHADY, A LITTLE CRAZY, CHARLATAN. BUT STICK WITH HIM FOR A WHILE AND YOU'LL FIND A FIERCE WARRIOR, TEMPERED THROUGH COUNTLESS BATTLES, WITH A HARSH TEMPERAMENT AND A SOMEWHAT NOBLE SOUL. FILLED WITH SOFT SPOTS TOO. MANY THINGS ABOUT HIM ARE STILL A MYSTERY, BUT WHAT LITTLE IS HINTED PRESENTS HIM AS A FORCE TO BE RESPECTED. HE'S ALSO A LYCANTHROPE IN COMPLETE CONTROL OF HIS CURSE, WHICH SERVES HIM TO BE THE LINK BETWEEN THE HUMAN AND MONSTER WORLDS. HIS BATTLE EXPERIENCE AND KNOWLEDGE OF LISBON'S UNDERWORLD MAKE HIM THE PERFECT GO-TO MAN WHEN YOU'RE HAVING TROUBLE WITH THE FORCES OF THE UNKNOWN.

THE CHARACTERS

Chapter
01

THE BAND OF MISFITS



EURICO

EURICO IS YOUR AVERAGE GUY. HE'S NOT ESPECIALLY GOOD AT ANYTHING, HE'S NOT ESPECIALLY SMART AND, TO BE FAIR, HE DOESN'T EVEN LOOK TOO GOOD OR TOO UGLY. UNREMARKABLE BY ANY MEANS. HIS INITIATION IN THE WORLD OF THE OCCULT WAS BY ACCIDENT AND HE CLEARLY DOESN'T BELONG THERE, BUT DOG SEEMS TO HAVE GROWN FOND OF HIM. AND EVEN THOUGH THE BIG MAN KEEPS CALLING HIM PIZ-ZABOY, HE QUIT HIS DAY WORK AS A DELIVERY GUY TO BECOME A FULL-TIME UNPAID INTERN AT DOG'S AGENCY. AND HE HAS SHOWN TIME AND TIME AGAIN THAT, THROUGH SHEER WILL, HE DESERVES HIS SPOT ON THE TEAM. EURICO IS THE KIND OF PERSON THAT HAS LIVED HIS LIFE CONVINCED THAT HE WASN'T GOOD ENOUGH, HE WASN'T SPECIAL ENOUGH, BUT THROUGH HIS TIME WITH DOG IS DISCOVERING THE FULL POTENTIAL OF HIS REACH. HE'S BASICALLY YOU, THE LINK BETWEEN THE READER/PLAYER/VIEWER AND THIS NEW WORLD.

THE BAND OF MISFITS



PAZUUL

PAZUUL IS A SIX THOUSAND YEAR OLD DEMON TRAPPED INSIDE THE BODY OF A PREPUBESCENT GIRL. NOT THE LUCKIEST OF CHOICES. HE'S DOG'S OLDEST PARTNER AND A SORT OF PERSONAL ASSISTANT, IF THE MOOD SUITS HIM. IF DOG'S PAST IS SHROUDED IN MYSTERY, PAZUUL'S PAST AND IDENTITY ARE TRULY A PUZZLING ENIGMA. IT MAY HAVE TO DO WITH HOW LONG HE HAS WALKED AMONGST MEN. BUT PROBABLY IT HAS MORE TO DO WITH THE FACT THAT HE DOESN'T SPEAK MUCH.

THE BAND OF MISFITS



GARGOYLE

GARGOYLE IS... WELL, HE'S THERE. MOSTLY JUST HIS HEAD, BECAUSE DOG THINKS IT'S FUNNY TO DETACH IT FROM HIS BODY. DON'T WORRY, IT GROWS BACK EVENTUALLY. HE'S SORT OF THE COMIC RELIEF OF THE GROUP AND, EVEN THOUGH DOG DOESN'T HAVE TOO MUCH REGARD FOR HIM, HE'S MORE HANDY AND MORE CAPABLE THAN HE'S ABLE TO SHOW. SOMETIMES.

THE SETTING

Chapter
01

LISBON

In ages past, Lisbon was the stage of great power struggles, a powerful capital and a strategic point that separated the Old Continent from the vast ocean that lead into the New World. Nowadays things haven't changed that much, but its struggles have become more subtle. What looks like a normal city extends its webs of mystery like an iceberg, deep beneath its surface. For the supernatural beings of this planet, Lisbon is the new Casablanca, a terrain that belongs to no one, where the hidden politics of an unseen world are at play and normal folks are stress to build a life among all the forces in conflict. It is an asylum for the disenfranchised hordes of vampires, goblins and other such creatures but, like any other place like it, it's also harassed by the interest of different political agendas, secret societies and organized crime. In Lisbon, every shadow has eyes and every eye is witness to a new mystery.



DARK HORSE



Dark Horse Comics was founded in 1986 by Mike Richardson as an offshoot of his Oregon comic-book retail chain, Things From Another World. Richardson pursued the idea of establishing an ideal atmosphere for creative professionals, and twenty-five years later the company has grown to become the third-largest comics publisher in the United States.

THE COMIC BOOKS



THE "INCREDIBLE ADVENTURES OF DOG MENDONÇA & PIZZABOY" WAS FIRST PUBLISHED BY TINTA DA CHINA IN PORTUGAL AND BRASIL AND RECENTLY BY DARK HORSE COMICS IN THE US AND THE UK - AVAILABLE ALSO IN AMAZON.

AFTER FIVE YEARS OF ITS FIRST PUBLICATION HAS A SEQUEL. FILIPE MELO, SAYS: "I HAVE GROWN FOND OF THESE FOUR CHARACTERS, I LIKE THE WAY THEY INTERACT AND I HAVE A STRONG DESIRE TO SEE THEM TOGETHER AGAIN, SAVING THE WORLD. 'THE EXTRAORDINARY ADVENTURES OF DOG MENDONÇA & PIZZABOY: APOCALYPSE'. THE TITLE SAYS IT ALL. AS THE FIRST STORY WAS INITIALLY WRITTEN AS A MOVIE SCRIPT, WE WERE RELATIVELY MODEST ABOUT IT POSSIBILITIES. ON THE SECOND VOLUME, THERE ARE NO LIMITS: WE BLOW UP EVERYTHING!"

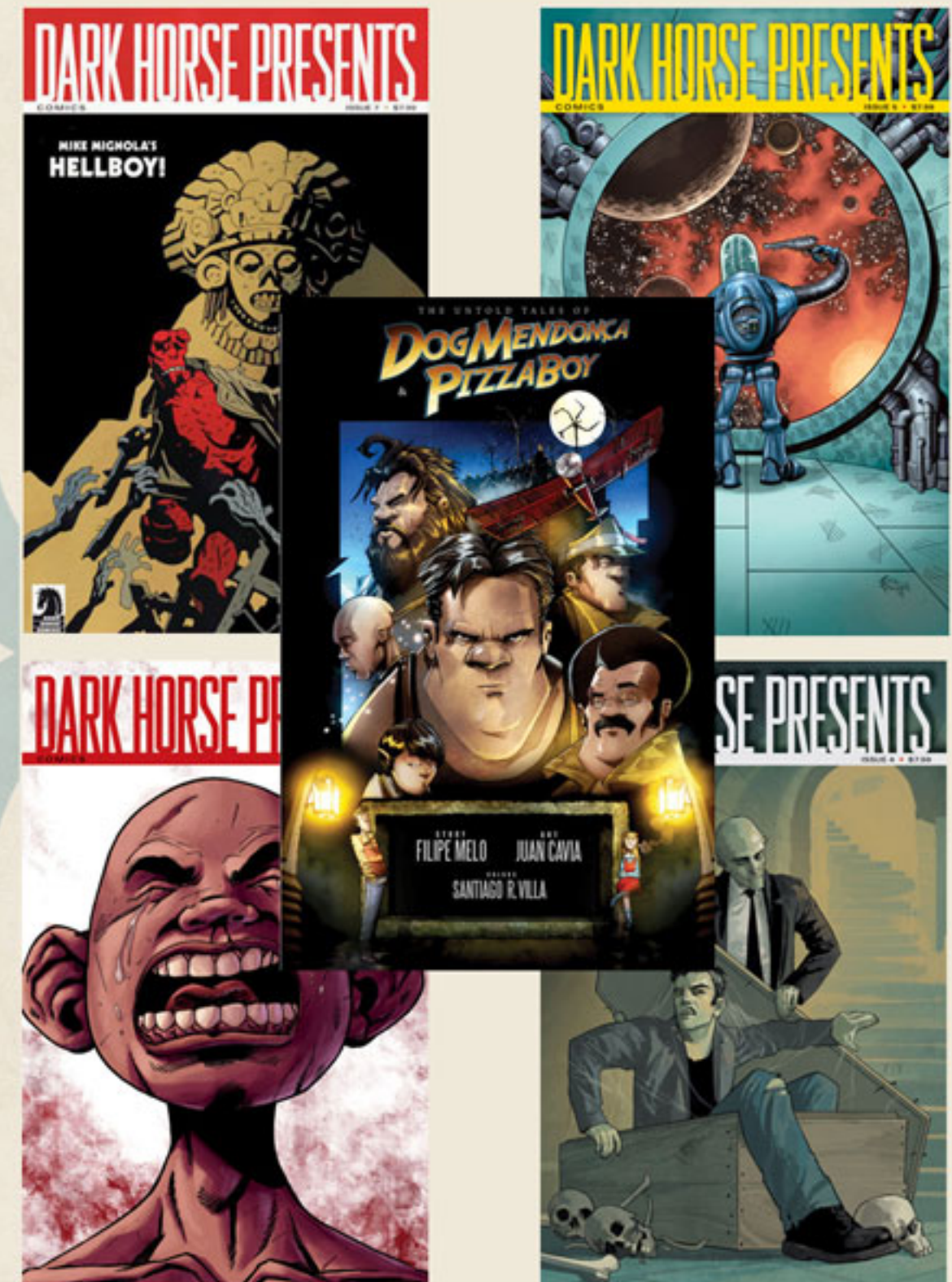
IN 2011 LEGENDARY DIRECTOR JOHN LANDIS TOOK THE BOOKS TO MIKE RICHARDSON, WHO THE DEDIDED TO FOUR ORIGINAL STORIES FOR THE DARK HORSE COMICS PRESENTS ANTHOLOGY. DOG MENDONÇA'S CHARACTERS SHARED THE PAGES OF DHCP VOLUMES #4; 5; 6 & 7 WITH AMAZING ARTISTS LIKE DAVE GIBBONS, MIKE MIGNOLA AND FRANK MILLER.

THE COMIC BOOKS

IN MAY 2012 DARK HORSE COMICS PUBLISHED VOLUME 1 AND A COMPILATION OF THE 4 SHORT STORIES FROM THE DARK HORSE COMIC PRESENTS ANTHOLOGY WILL BE PUBLISHED IN OCTOBER 2012 UNDER THE TITLE:

THE UNTOLD TALES OF DOG MENDOCA AND PIZZA BOY.

THE AUTHORS SAY THEY WANT THIS PROJECT TO ENTERTAIN THE READERS, AT LEAST AS MUCH AS THEY ENJOYED CREATING IT. AND AS NOTHING IS MORE PERSUASIVE THAN THE PLEASURE ITSELF, THIS IS ALSO A WAY TO ENCOURAGE FILIPE MELO SOME GOOD IDEAS TO JUMP OUTSIDE OF THE DRAWERS. "MY BIGGEST MOTIVATION IN MAKING THIS COMIC (AND EVERYTHING I DO IN GENERAL - IN MUSIC, IN MOVIES OR COMICS) IS TO GRAB AN IDEA AND MAKE IT A REALITY. THIS PROCESS IS FASCINATING SOMETHING IN THE ABSTRACT THAT APPEARED IN OUR IMAGINATION COME TO LIFE AND TAKE UP "DISK SPACE" IN PEOPLE'S HEADS FOR LONG PERIODS OF TIME. THROUGHOUT MY LIFE I HAVE BEEN INFLUENCED BY STORIES OF AMAZING ADVENTURES - THIS BOOK IS AN HONEST TRIBUTE TO THE CREATORS OF THESE STORIES AND THE RESULT OF A HUGE EFFORT THAT HAS ONLY ONE AIM: TO BOOST NEW STORIES. "



THE VIDEOGAMES



THE VIDEOGAME SET AS A SERIES OF EPISODICAL GRAPHIC ADVENTURES WILL DEAL WITH THE ADVENTURES EVERY NEW CASE BRINGS UPON THE GROUP. THE MYSTERIES USUALLY GO DEEPER THAN WHAT THE GROUP EXPECTS, FORCING THEM TO WORK THEIR FULL POTENTIAL AND, FROM TIME TO TIME, TO SAVE THE WORLD. NOT A BIG DEAL, WHEN IT COMES TO THEM.

THE GAMES ARE A CONTINUATION OF THE COMIC BOOKS STORY IN ANOTHER FORMAT. THEY'RE MEANT TO EXPLAIN WHAT HAPPENED BETWEEN BOTH ISSUES. WHAT HAPPENED TO DOG AND HIS CREW? WHY DID EURICO LEAVE? HOW DID THE STORY BETWEEN HIM AND ANNA END? THESE ARE ALL QUESTIONS THAT WILL BE ANSWERED BY PLAYING THE GAMES.

THIS PARTICULAR CHAPTER DEALS WITH EURICO'S FIRST REAL CASE. IGOR PLOTCHESKY, A SOMEWHAT POPULAR SOAP-OPERA ACTOR THAT HAS PLAYED A VAMPIRE FOR THE LAST THIRTY YEARS, DISAPPEARED MYSTERIOUSLY DURING SHOOTING IN A HAUNTED HOUSE. NO ONE SAW HIM LEAVE HIS DRESSING ROOM. NO ONE HEARD ANYTHING OR SAW ANYTHING SUSPICIOUS. NO ONE KNOWS WHERE HE IS. HE JUST VANISHED. AS A JUNIOR INVESTIGATOR AND UNPAID INTERN EURICO, YOU'LL HAVE TO DELVE INTO THE WORLD OF THE OCCULT THAT'S HIDDEN IN OPEN VIEW IN THE CITY OF LISBON. YOU'LL HAVE TO INTERROGATE WITNESSES AND SUSPECTS, SEARCH FOR CLUES, SOLVE PUZZLES TO REMOVE OBSTACLES AND PROBABLY BREAK A COUPLE OF LAWS IN SEARCH FOR THE TRUTH. YOU'LL ALSO HAVE THE CHANCE TO DIG DEEPER INTO THE SERIES MYTHOS AND LEARN A COUPLE SECRETS ABOUT THE CHARACTERS THAT WE WON'T SPOIL OUT OF POLITENESS TO YOU.



Filipe Melo`s persistence allowed him to get away with such extraordinary achievements as the production of the first Portuguese zombies horror film. In order to pull off the short film I'll See You in My Dreams (co-produced by Paula Diogo, by producing O Pato Professional in 2003), Filipe Melo was so persistent that gave up the down payment for a house to fund the film.

I'll See You in My Dreams was seen by over 250 000 people in theatres, traveled and collected prizes at film festivals around the world (from the Fantasporto to the Méliès d'Or). One of those trips, in 2005, took Filipe to the Mar del Plata Film festival in Argentina, where he would meet the crew that led to the making of this series.

This is how he met Pablo Parés, a young Argentinean filmmaker, writer and director of the film called Plaga Zombie. Made with few means (something like 600 dollars) and no formal film training, this film became a cult classic about an alien virus that threatens to turn the human race into an army of living dead. After watching this film, Filipe Melo felt something special: "Those people were trying to do what I was doing, independent genre films, and with such a flame and such a passion that you could feel it on every minute of the reel. I have to invite Pablo to come to Portugal and write a script with me."

So, Pablo Pares, packed his bags and headed to Mouraz , Tondela, a small Portuguese town with a population of 500 inhabitants. Written at the same desk as where I'll See You in My Dreams had been written, and in only fifteen days, a first draft was finished. "We wrote all day or spoke about script until late in the evening. Then we would wake up, go down to the arcade saloon, come back home and carry on with the writing. It was such a great fun writing this script. It really was".

The Incredible Adventures of Dog Mendonça and Pizzaboy is a tribute to the films that had made him love movies so much: " I grew up watching films like John Carpentner`s Big Trouble in Little China, Joe Dante`s Gremlins, Robert Zemeckis` Back to the Future, John Landis` An American Werewolf in London, Barry Levinson`s the Young Sherlock Holmes and The Pyramid of Fear, Willard Huyck`s Howard the Duck... The VHS tape days. Growing up in the 80s was great."

From the 90s, Filipe Melo pays tribute to the spirit of the computer games that almost mortgaged his puberty: *The Secret of Monkey Island* and *The Day of the Tentacle*. "Monkey Island has one of the best scripts ever and a very original sense of humor." As for comic books, *Dylan Dog*, a horror comic by the Italian author Tiziano Sclavi, was a major influence on Dog Mendonça - I had the books in Italian, so I couldn't understand the words but I imagined the stories from the pictures". But also Mike Mignola's *Hellboy* saga was a great inspiration: "when I first read it it blew my mind away" says Melo.

Following the footsteps of the greatest classics of the genre, Filipe Melo and Pablo Parés decided to stay faithful to the storytelling structure of the 'Hero's Journey' used by many storytellers and seen in movies such as George Lucas' *Star Wars*, Michael Ritchie's *The Golden Child* or the Wachowski Brothers' *Matrix*. The monomyth, developed by anthropologist Joseph Campbell and adapted to Screenwriting by Christopher Vogler, is divided into three sections: Departure (or Separation), Initiation and Return. The Departure deals with the hero's expectation regarding his journey; Initiation contains the various adventures of the hero against adversity towards his goal, the Return refers to the moment when the hero returns home with the knowledge and powers acquired along his journey.

"We wanted to have as many classic situations in the script as we could - very cliched moments of the adventures and traditional villanes. The Nazis make great villains because they do not seem to have a human side. Also, in a world where there are monsters -like Dracula or the gargoyles-, it seemed interesting that the Nazis were worse than any of them. We found it very humorous that the Nazis had been digging from Germany to Lisbon, after World War II, for decades and decades, very patiently."

One of the strongest reasons for using Lisbon as a setting was Michael Curtiz's classic *Casablanca*: its opening sequence describes the city as a bridge for those who wanted to cross the Atlantic to escape. During the WWII, Lisbon was one of the very few neutral, open European Atlantic ports, a major gateway for refugees to the US and a spy nest. More than 100 000 Jews and other refugees were able to flee Nazi Germany into freedom via Lisbon. Only a small minority stayed in Portugal. The monsters in this books represent just that: the minorities that needed to escape the horror of the genocides. "In a world where all minorities were persecuted, it is natural to think that if there were monsters they would also be persecuted and be victims of horrible experiments carried out by German doctors. Of course these are serious matters and we were aware that they could not be used lightly. On the other hand, we feel that through stories like this sometimes we end up passing on valuable information to the generations that, like ourselves, read more comic books than history books".





It is also a fact that the Nazis invested in researching the occult, which inspired countless documentaries and fictional works. Researchers such as Ernst Schafer and Otto Rahm devoted their lives to the search for supernatural artifacts and myths capable of strengthening the regime. Expeditions were organized to Tibet in search of the Holy Grail and Heinrich Himmler, the Head of the SS himself, became an investigator of the occult in order to create a superior race. "In our story, the monsters appear as victims and not as villains. The monsters looked for refuge in Lisbon because they were afraid, just like everyone else. They had to escape death, prison and torture of the Nazi regime. "

Originally intended for film the script for "Dog Mendonça and Pizzaboy" was finally finished and revised. But in a country without a real film industry you either shrink your imagination to work with the means available or you find an alternative to make your ideas come true without giving up. 'When I was about to give up the argument by exhaustion, Paula my girlfriend and producer said "Why don't you make a comic book? This suggestion made perfect sense to me. I could finally tell this story without worrying about losing creative freedom or facing bad special effects.

So it was the right time to talk to the Argentinean Art director Juan Cavia, who had followed the screenplay closely around the time of the film's pre-production. Four years after Cavia's first concept drawings for the film, Filipe called him about the new plan. "It was five in the morning here in Argentina (says Juan Cavia), I had returned from a pathetic date with a girl and had been two days since I refused to work on a TV show. I told Filipe: 'Sure, I'm in' - but thinking to myself: 'what a lunatic'. We haven't spoken for four years and now he believes that we can do a 90 page comic. Two days later I received a very serious email with the terms of the work.

In the first two weeks we discussed dates, money and number of pages. Nothing seemed very solid and my friends advised me to stay away from the project: 'Do not get into trouble! It's too much work! '. But I knew, in the end, I would accept the offer because I had a gut feeling it could become a very important project for me. Every since I was a child, I dreamed to make comics and now the opportunity landed on my lap at five o'clock on a pathetic Saturday night. It is not true that the conditions are difficult because it is a pleasure to work with people who have so much passion for what they do. These passions are what gives meaning to our lives and I'll always be grateful to Filipe for making this happen."

THE PROJECT HISTORY

Chapter 03

Things were starting to look up, but *The Incredible Adventures of Dog Mendonça and Pizzaboy* needed adaptation from a traditional film screenplay to a comic. To this, Filipe asked for the help of a young director, also Argentinean, Martin Tejada, a friend of Cavia's. 'The project combines two languages that I consider close - the film and the BD - and the people involved led me to believe that the project would be enriching. plus, knowing that there are people like Filipe makes me feel less alone. '

The next step, and the most complicated was to find a colorist to give life to the drawings. "We tried many colorists and find people with talent but we finally came across Santiago Villa, who was an amazing surprise and who turned out to be a perfect match to the drawings of Juan Cavia," says Filipe Melo. Santiago, was thrilled with the idea of participating in an independent production of a comic book, where he would have complete freedom to experiment.

Both the designer Juan Cavia and colorist Santiago Villa had a particularly difficult mission ahead: on one hand, enclosing the wild imagination of Filipe Melo into squares of the comic book and on the other, give credibility to the locations without either of them having ever been to Lisbon. "It was a challenge," recalls Santiago Villa. "We have neighborhoods in Buenos Aires which lighting and style reminded me of the pictures I saw of Lisbon. I had to do a lot of research to find the appropriate environment and make the landscape believable. "

Always apart and with an ocean between them, the crew was working closely together. "There were about 1 900 e mails and countless hours of video and audio conferences between the two countries. We will never know why but we felt like we've been friends for many years. We spent hours talking about movies, music and comics. "We worked out of sheer enjoyment" explains Filipe Melo who, through a dubious way to make doodles but an enviable mastery of Spanish, "Juan showed me the drawings he was doing and the we discussed quite fiercely about the intent of certain sequences. The script was translated to Spanish and, as a lot of people do in advertising, I used to 'illustrate'" with reference images drawn or photographs from the internet or on the spot on the street where I wanted the action to happen. From there, Cavia had freedom to make all sequences and make changes or add anything he consider to improve the story. "





Skype was an essential communication tool during the process of adapting the screenplay with Martin Tejada. "Martin is a very dedicated script doctor and an excellent dialogue adapter. As a comics fan himself, he helped us make get everything right. We worked dialogs via Skype and used a program called Comic Life - a very basic program that serves to put speech bubbles in family photos. We we put balloons over the sketches Cavia made to simulate the dialogues and the send them to the letterer'. Martin, on the other side of the Atlantic, recalls the process: "We managed to create a sort of virtual intercontinental work studio. The only downside was the time difference,so we found ourselves forced to work at night - taking into account the time difference, that meant many sleepless nights on both sides of the Atlantic. "

If Filipe Melo does not give up, nor will do these characters have just been dropped into the world. "We no longer have the will to do the movie because the story is already told and we are happy with the process and outcome," says the author on behalf of Duck professionals. "But I can say that I very afeiçoei these four protagonists, really like the way they interact and I want to see them together again to save the world." So it already has the second volume in the pipeline. "It's called Dog Mendonça and Pizzaboy - Apocalypse - and the title says it all. As the first story was initially thought to cinema, were relatively modest in terms of what could be done. But the next adventure, no limits to the imagination. "

The forward by legendary director John Landis, was a dream come true for the crew. Mr Landis then took the book to Mike Richardson, who the dedided to publish the book and also a few original stories for the DARK HORSE COMICS Presents anthology. "While growing up in Portugal and Argentina, our small crew got so much inspiration from the Dark Horse Comics, I guess the options were to hire us or to sue us!" said writer Filipe Melo. "I have absolutly no doubt that the call we got from Mike Richardson saying that we would be participating in DHP was the happiest moment in my life. We are all fans of work, so if this is all a giant prank, let me know as soon as possible!".

JOHN LANDIS FOREWORD



I HAD VISITED PORTUGAL BUT NEVER LISBON, SO IN 2009 WHEN I WAS INVITED TO COME TO LISBON FOR THE SECOND EDITION OF MOTELX (A FANTASY AND HORROR FILM FESTIVAL), I ACCEPTED WITH PLEASURE. BESIDES, MY FRIENDS CAROLYN AND STUART GORDON WOULD BE THERE TOO, AND WE ARE ALL EXCELLENT TOURISTS.

DURING MY VISIT TO LISBON A YOUNG MAN NAMED FILIPE MELO ASKED ME TO WRITE THE FOREWORD TO HIS NEW GRAPHIC NOVEL, THE AMAZING ADVENTURES OF DOG MENDONCA AND PIZZABOY. I SAID I WOULD READ IT AND LET HIM KNOW. FILIPE THEN INFORMED ME THAT IT WAS STILL IN THE PROCESS OF BEING WRITTEN AND ILLUSTRATED!

IT IS NOW OVER A YEAR LATER AND I AM IN LONDON ABOUT TO START SHOOTING A FILM ENTITLED BURKE AND HARE. YESTERDAY A PACKAGE ARRIVED AT EALING STUDIOS WHERE MY PRODUCTION OFFICE IS. AT LONG LAST! THE FABLED MANUSCRIPT! I OPENED IT QUICKLY

I AM EXTREMELY HAPPY TO TELL YOU THAT I READ IT WITH INCREASING DELIGHT. THIS BOOK IS THE BEAUTIFULLY ILLUSTRATED AND WELL-TOLD TALE OF A PIZZA DELIVERY BOY NAMED EURICO AND HIS ADVENTURES IN A MONSTER INFESTED LISBON. HIS MOTOR SCOOTER IS STOLEN (HIS JOB DELIVERING PIZZA DEPENDS ON IT), SO HE GOES FOR HELP IN RECOVERING IT TO THE OFFICE OF "DETECTIVE DO OCULTO" DOG MENDONCA. THEY ARE JOINED BY PAZUUL, A SMALL GIRL WHO IS NOT WHAT SHE SEEMS, AND THE VERY TALKATIVE SEVERED HEAD OF A GOBLIN.

MEANWHILE, THE CHILDREN OF LISBON ARE BEING ABDUCTED IN THE NIGHT! AND BELOW THE STREETS OF THE CITY, THE UNDEAD HITLER AND HIS NAZI ZOMBIES ARE BUSILY AT WORK ON THEIR EVIL SCHEMES. HOW VLAD (NIGHTCLUB OWNER AND KING OF THE VAMPIRES) BECOMES INVOLVED, WELL, YOU WILL JUST HAVE TO READ THIS YOURSELF TO FIND OUT.

SO MY WORK HERE IS DONE. I READ THE COMPLETED DOG MENDONCA AND PIZZABOY AND PRONOUNCE IT GOOD! IN FACT IT IS BY FAR THE BEST PORTUGUESE GRAPHIC NOVEL I HAVE EVER READ.

MY ONLY QUESTION IS...HOW LONG DO WE HAVE TO WAIT FOR THE NEXT ONE?

JOHN LANDIS
LONDON, JANUARY 22, 2010

JOHN LANDIS FOREWORD

POST SCRIPT:

THE ABOVE FOREWORD WAS WRITTEN AT FILIPE'S REQUEST FOR THE ORIGINAL PORTUGUESE EDITION OF THIS BOOK. I WAS SO IMPRESSED BY MR. MELO'S WORK I GAVE IT TO MY FRIEND MIKE RICHARDSON TO SEE IF DARK HORSE WOULD BE INTERESTED IN PUBLISHING AN AMERICAN EDITION...AND HERE IT IS! SO ONCE MORE (ALTHOUGH THIS TIME IN ENGLISH THAT IS NOT TRANSLATED INTO PORTUGUESE) LET ME INVITE YOU TO SHARE MY DELIGHT IN THE ADVENTURES OF DOG MENDONCA AND PIZZABOY! THIS IS THE FIRST OF A SERIES AND LONG MAY IT WAVE.

JOHN LANDIS
LOS ANGELES, DECEMBER 29, 2011

JOHN DAVID LANDIS (BORN AUGUST 3, 1950)

IS AN AMERICAN FILM DIRECTOR, SCREENWRITER, ACTOR, AND PRODUCER. HE IS KNOWN FOR HIS COMEDY FILMS, HIS HORROR FILMS, AND HIS MUSIC VIDEOS WITH SINGER MICHAEL JACKSON.



GEORGE ROMERO FOREWORD



I JUST FINISHED READING AN ADVANCE COPY OF "DOG MENDONCA E PIZZA BOY II APOCALIPSE" . WHEN I WAS IN LISBON LAST YEAR FOR THE "MOTEL X" FILM FESTIVAL FILIPE MELO GAVE ME A COPY OF THE ORIGINAL BOOK IN WHICH JOHN LANDIS HAD CONTRIBUTED A "FORWARD". FILIPE ASKED IF I MIGHT CONSIDER WRITING A "FORWARD" IF HE AND JUAN CAVIA WERE TO PUBLISH A SEQUEL, I WASN'T SURE A SEQUEL WOULD EVER APPEAR. THE ORIGINAL WAS SO FRESH, SO BEAUTIFUL TO LOOK AT, WITH A TERRIFIC CONCEPT AND CHARACTERS THAT WERE UTTERLY UNIQUE AND UNEXPECTED.....ONE OF THE BEST GRAPHIC NOVELS I HAVE EVER SEEN. SO GOOD THAT I THOUGHT MELO AND CAVIA MIGHT HAVE BURNED THEMSELVES OUT, OR AT LEAST BE IN NEED OF A LONG VACATION. BUT NO, I GUESS THE BEST ARTISTS IN ANY MEDIUM ARE ALWAYS COMPELLED TO DO THEIR WORK, AND SO, LESS THAN A YEAR AFTER WE FIRST MET IN LISBON, I JUST RECEIVED , VIA E-MAIL, MY ADVANCE COPY OF NUMBER II. I READ IT RIGHT AWAY AND I AM WRITING THIS ON THE SAME DAY. THE CHARACTERS HAVE LOST NONE OF THEIR CHARM....(IF YOU CAN CALL DOG MENDONCA CHARMING....[I CAN, BUT I GREW UP IN THE BRONX, NEW YORK])....AND NOW THEY'RE UP AGAINST THE FULL SCALE APOCALYPSE, AS FORETOLD IN "THE BOOK OF REVELATIONS".....FROM LOCUSTS, THROUGH THE SEVEN HEADED BEAST, TO "THE FOUR HORSEMEN", ALL THE WAY TO ABBADON! FORMIDABLE! OUR HEROES SHOULD BE DESPONDENT! BUT, EVEN FACED WITH THE "THE END OF DAYS", DOG MENDONCA, PIZZA BOY, PAZUUL AND A GARGOYLE NAMED EDGAR NEVER SEEM TO LOSE THEIR SENSE OF HUMOR. ASIDE FROM THE JOKES, SOME OF WHICH ARE HOWLERS, THERE'S REAL WIT ON EVERY PAGE. EVEN WHEN NO ONE IS SPEAKING, THERE'S HUMOUR IN THE SILENT PANELS, IN BACKGROUNDS, AND IN FACIAL EXPRESSIONS WHICH IN ALL CASES ARE SPOT-ON....YOU KNOW EXACTLY WHAT EVERY CHARACTER IS THINKING EACH AND EVERY MOMENT. AND OF COURSE I CELEBRATE THE GLEEFUL IRREVERENCE IN THE WORK. THESE GUYS ARE NOT AFRAID TO TAKE ON THE POPE, THE VIRGIN OF FATIMA.....(" THE VIRGIN MARY? THAT DOESN'T SOUND LIKE A LOT OF FUN") I AM A FILMMAKER BY PROFESSION. SOME OF MY FILMS ARE CONSIDERED TO BE IRREVERENT. WHEN I READ

GEORGE ROMERO FOREWORD

THESE BOOKS, I QUICKLY REALIZE THAT MY MEDIUM OF FILM, LARGELY BECAUSE OF IT'S COST, PREVENTS ME FROM BEING COMPLETELY FREE. I WAS ONCE INVITED TO WRITE A SIX-ISSUE COMIC BOOK SERIES. ALL I DID WAS WRITE IT. I WASN'T INVOLVED IN THE REST OF THE CREATIVE PROCESS THAT GOES INTO THE PRODUCTION OF A COMIC. I DID THE WORK FOR A MAJOR PUBLISHER, WHO FREELY EDITED MY WORDS SO I WASN'T MY OWN MAN. THANKFULLY, A WONDERFUL ARTIST, TOMMY CASTILLO, WAS ASSIGNED TO THE PROJECT, AND BERNIE WRIGHTSON WAS ASKED TO DO THE COVER ART. LARGELY BECAUSE OF THESE TWO GUYS, DESPITE MY LIMITED INVOLVEMENT, I GOT A TASTE OF A DIFFERENT KIND OF FREEDOM. THE KIND WHERE YOU CAN UNLEASH YOUR IMAGINATION AND LET IT FLY, WITHOUT HAVING TO WORRY ABOUT TURNING YOUR VISIONS INTO A FILM, WITHOUT HAVING TO WORRY ABOUT "BUDGET", WITHOUT HAVING TO WORRY ABOUT SOME RATING BOARD PASSING JUDGEMENT ON THE "MORALITY" OF YOUR WORK AND PREVENTING IT FROM BEING SEEN. SO I ENVY ARTISTS LIKE MELO AND CAVIA. I DON'T MEAN TO DIMINISH THE STRUGGLES THEY HAVE FOUGHT. I'M SURE THEIR TRAILS HAS NOT BEEN AN EASY ONE, NO ARTIST'S EVER IS. I'M EQUALLY SURE, THOUGH, THAT THERE HAVE BEEN MANY MOMENTS OF.....IF NOT PURE JOY, AT LEAST LOTS AND LOTS OF FUN. THERES A GREAT DEAL OF FUN THAT COMES FROM SHARING IDEAS IN GOOD COLLABORATION. WHAT THESE GUYS HAVE COME UP WITH, AS I SAY, I CAN ONLY ENVY. THEY HAVEN'T SHIED AWAY FROM ANY SUBJECT. THAT HAS EARNED THEM A CERTAIN NOBILITY. THEY ARE ALSO WAY COOL AND EXTREMELY FUNNY. THANK YOU GUYS. THANK YOU FOR YOUR WORK. FOR THE GIGGLES. (AND, BY THE WAY, THANK YOU FOR THE OCCASIONAL REFERENCES TOMY WORK; I FEEL VERY FLATTERED.) THANK YOU FOR SHOWING US HOW IT'S PROPERLY DONE. KEEP GOING, GUYS. KEEP DOING IT. I WANT MORE.

George



GEORGE ANDREW ROMERO

(BORN FEBRUARY 4, 1940)

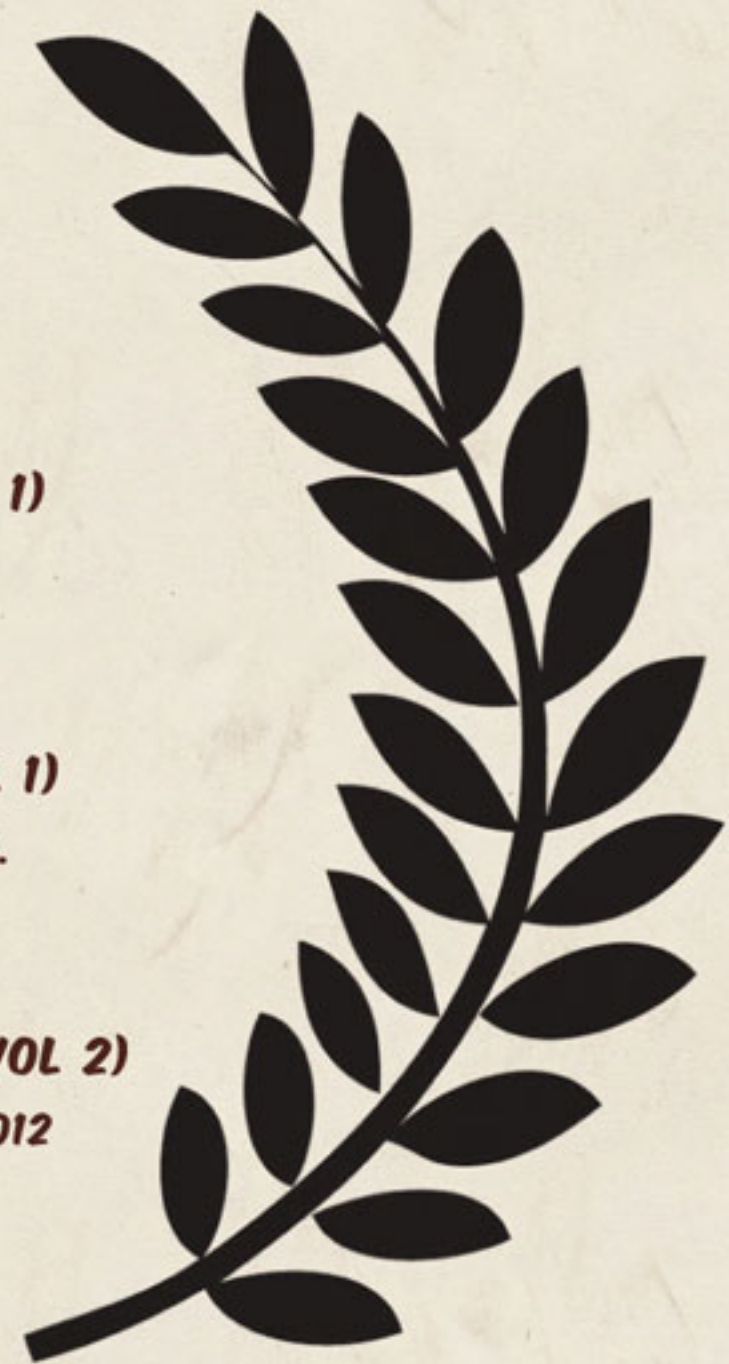
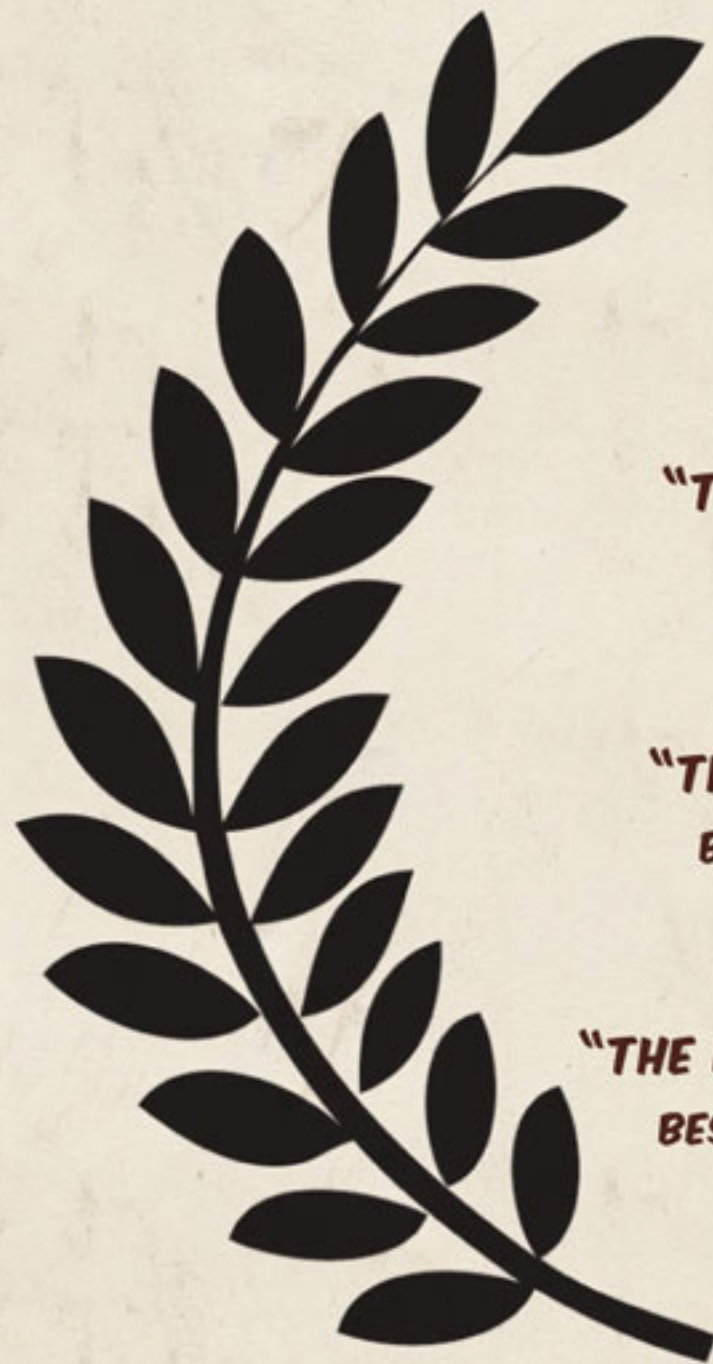
IS AN AMERICAN FILM DIRECTOR, SCREENWRITER AND EDITOR, BEST KNOWN FOR HIS GRUESOME AND SATIRICAL HORROR FILMS ABOUT A HYPOTHETICAL ZOMBIE APOCALYPSE, BEGINNING WITH NIGHT OF THE LIVING DEAD (1968). [1] HE IS NICKNAMED THE "GODFATHER OF ALL ZOMBIES".

**DARK HORSE PRESENTS COMPILATION
NOMENEE EISNER AWARDS 2012**

**"THE INCREDIBLE ADVENTURES OF DOG MENDONÇA & PIZZA BOY (VOL 1)
BEST SCRIPT AWARD - FESTIVAL BD AMADORA, PORTUGAL 2011**

**"THE INCREDIBLE ADVENTURES OF DOG MENDONÇA & PIZZA BOY" (VOL 1)
BEST SCRIPT AWARD / BEST AUTHOR AWARD - TROFÉUS CENTRAL COMICS 2011.**

**"THE EXTRAORDINARY ADVENTURES OF DOG MENDONÇA & PIZZA BOY" (VOL 2)
BEST SCRIPT AWARD / BEST COMIC BOOK AWARD - TROFÉUS CENTRAL COMICS 2012**



FILIPE MELO

BORN IN LISBON, FILIPE MELO WAS ARRESTED AND QUESTIONED AT THE AGE OF 15 FOR COMPUTER HACKING. AFTER THAT, HE CHOSE TO COMMIT HIMSELF TO THE PIANO, NURTURING AN EARLY INTEREST FOR JAZZ AND IMPROVISATION. EVER SINCE, HE HAS PLAYED WITH COUNTLESS MUSICIANS. HE STUDIED AT THE HOT CLUB OF PORTUGAL AND GRADUATED AT THE BERKLEE COLLEGE OF MUSIC IN BOSTON SUMMA CUM LAUDE. HE WAS AWARDED THE VILLAS-BOAS AWARD AND THE BEST NEW TALENT AWARD FROM THE JAZZPORTUGAL WEBSITE.

HE ALSO WORKS AS A TEACHER AND ARRANGER AND HAS WORKED WITH MUSICIANS AND GROUPS SUCH AS PETER BERNSTEIN, CAMANÉ, OMER AVITAL, CARLOS DO CARMO, GNR, DONALD HARRISON JR., JESSE DAVIS, SHEILA JORDAN, PAULINHO BRAGA, SWINGLE SINGERS, MARTIN TAYLOR, PERICO SAMBEAT, HERB GELLER, THE HOTCLUBE JAZZ ORCHESTRA, LISBON METROPOLITAN ORCHESTRA, LISBON SYMPHONY, AMONG MANY OTHERS. HE HAS RECORDED OVER 12 ALBUMS, BOTH AS LEADER AND AS A SIDEMAN AND PLAYED IN MANY COUNTRIES.

IN 2003 HE FOUNDED O PATO PROFISSIONAL, A COMPANY DEVOTED TO HORROR AND FANTASY FILMS. HE HAS PRODUCED, WRITTEN AND DIRECTED SEVERAL CULT PROJECTS: I'LL SEE YOU IN MY DREAMS, WINNER OF THE FANTASPORTO2004, MÉLIÈS D'OR, AND 12 OTHER INTERNATIONAL AWARDS, AS WELL AS UM MUNDO CATITA, A TELEVISION SERIES BROADCASTED ON PORTUGUESE NATIONAL TV. HE ALSO DIRECTED SEVERAL MUSIC VIDEOS AND COMMERCIALS.

CURRENTLY, HE TEACHES PIANO AND HARMONY AT ESML IN LISBON AND KEEPS A BUSY SCHEDULE PLAYING PIANO WITH SEVERAL GROUPS AND WRITING STORIES FOR DARK HORSE COMICS.

FILIPE IS SUPERVISING THE SCRIPTS IN THE GAME AS THE MUSIC.



JUAN CAVIA



JUAN CAVIA WAS BORN WITH AN INNATE TALENT FOR DRAWING. WHEN HE WAS A CHILD, HE USED TO SPEND HOURS COPYING HIS FAVOURITE COMIC BOOKS, BUT WITHOUT VERY GOOD RESULTS. AT THE AGE OF 10, AFTER MANY FAILED ATTEMPTS TO CREATE HIS OWN STORIES, HE BEGAN TAKING CLASSES WITH PROFESSOR CARLOS PEDRAZZINI, WHO, FOR OVER A YEAR, DIRECTED HIS STUDIES TO THE PERSPECTIVE AND SYNTHESIS OF HUMAN ANATOMY SO HE COULD LATER FOCUS MORE PROFOUNDLY ON NARRATIVE.

FOR OVER 11 YEARS, WITHOUT INTERRUPTION, JUAN CAVIA DEVELOPED HIS SCOPE OF KNOWLEDGE ON PAINTING, DRAWING, COMPOSITION, DYNAMICS AND SEVERAL REPRESENTATION TECHNIQUES. FOLLOWING HIS HIGH SCHOOL EDUCATION, HE STUDIED CINEMA, WHILE WORKING AS A STORYBOARDER AND CONCEPT DESIGNER FOR ADVERTISING AGENCIES. A YEAR LATER HE STARTS WORKING WITH MARCELO PONT VERGES (PRODUCTION DESIGNER AND COMIC BOOK ARTIST), WITH WHOM HE WORKS AS AN ASSISTANT FOR OVER 2 YEARS IN DIFFERENT AREAS OF EXPERTISE.

SINCE 2005, HE HAS BEEN WORKING AS AN ART DIRECTOR FOR CINEMA, ADVERTISING AND THE THEATRE. IN 2009, HE WAS THE SET DESIGNER FOR THE OSCAR WINNING FILM "EL SECRETO DE SUS OJOS". HE WAS ALSO THE ART DIRECTOR OF THE 2011 FILM "MI PRIMERA BODA".

JUAN IS CURRENTLY THE ART DIRECTOR OF THE GAME AND RESPONSIBLE OF THE DESIGNS IN THE GAME.

SANTIAGO R. VILLA

SELF-TAUGHT IN DRAWING AND PAINTING. DESPITE HAVING BEGUN HIS STUDIES IN ADVERTISING, HE QUICKLY CHANGED CAREER PATHS TO STUDY VISUAL ARTS. IT WAS THEN THAT REINFORCED HIS STUDIES AT THE INSTITUTO NACIONAL DE BELLAS ARTES (IUNA) AND THEN MOVE ON TO SOMETHING MORE SPECIFIC, SO NICHED HIS STUDIES IN ANIMATION FILM AT THE INSTITUTE IMAGE CAMPUS. FROM 2006 TO THIS DAY, HE WORKED AS AN ILLUSTRATOR, STORYBOARD AND CONCEPTUAL ARTIST FOR FILMS, ADVERTISING, VIDEO GAME S AND EDITORIAL MARKET. IN 2011 HE PERFORMED AS DIRECTOR OF THE ANIMATION PROJECT "MACHUCADINHOS" FOR BAND-AID THROUGH DISCOVERY KIDS AND JWT BRAZIL. HE ALSO DESIGNED CHARACTERS AND SINGLE-HANDEDLY PAINTED THE COMIC BOOK "AS EXTRAORDINÁRIAS AVENTURAS DE DOG MENDONÇA E PIZZABOY VOL. 1 & 2 THAT IS BEING PUBLISHED BY "DARK HORSE COMICS". SANTIAGO IS CURRENTLY THE ANIMATION DIRECTOR OF THE GAME, AS HE KEEPS BEING RESPONSIBLE FOR THE COLOR.





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