

ISSUE
17


VFFRIENDS



1st Appearance
CONFIDENT COBRA

**GARY
VAYNERCHUK**

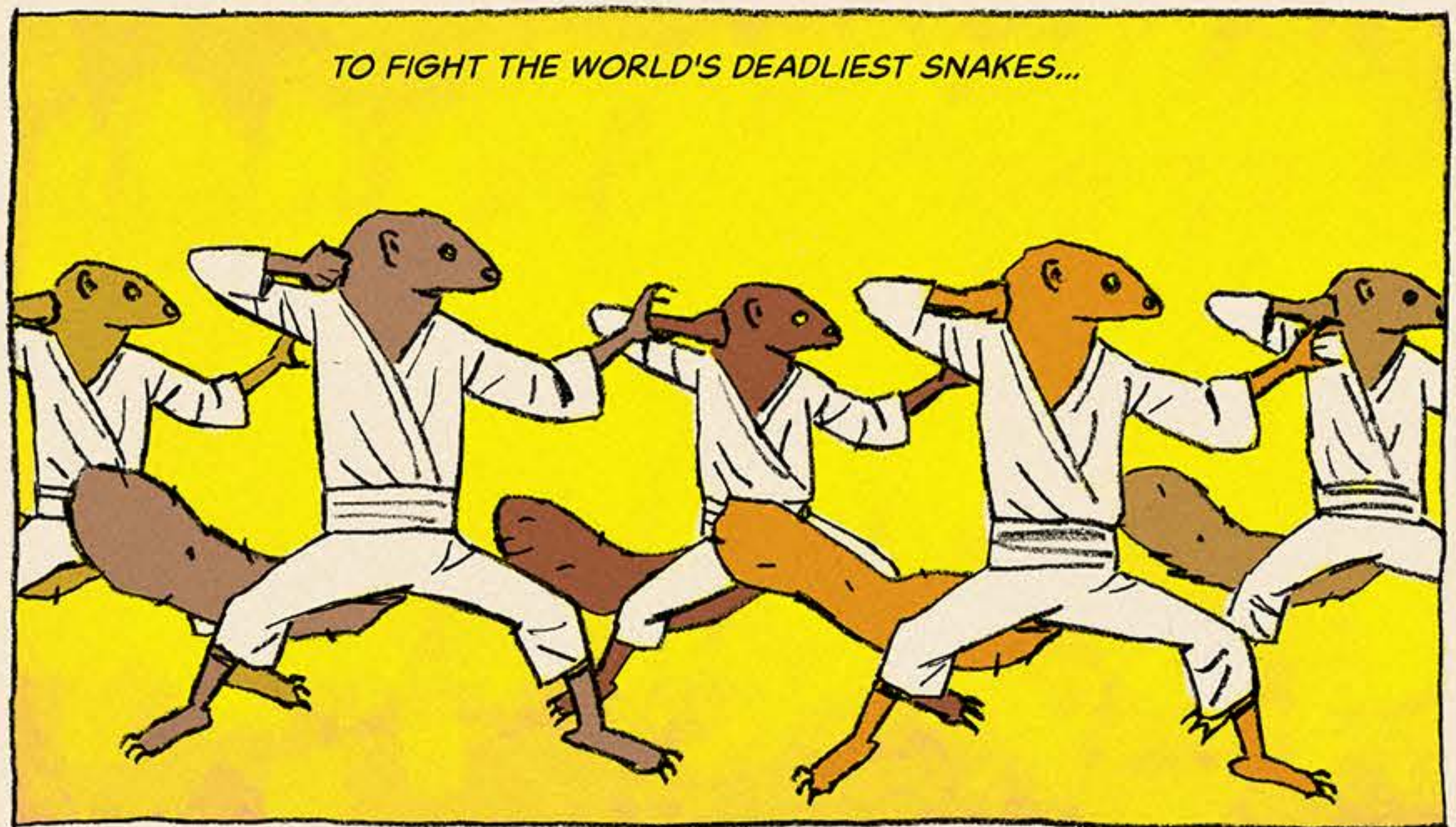
**JIM
RUGG**

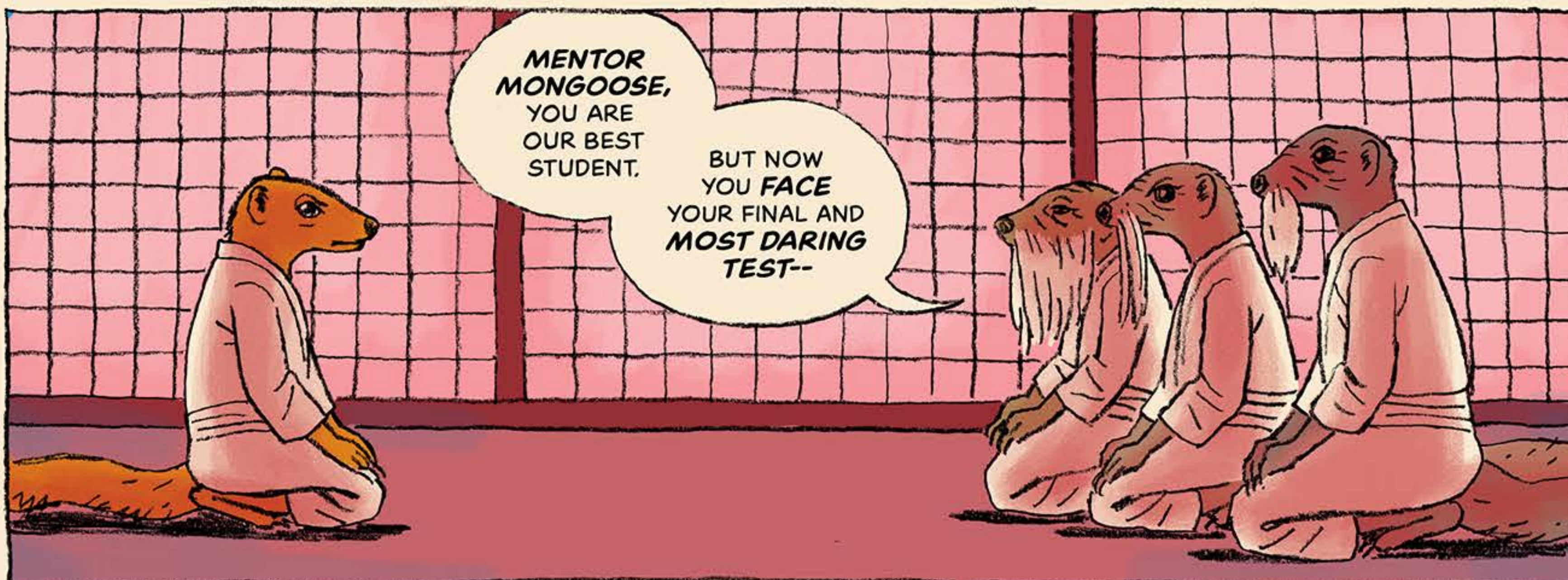
Jim Rugg











--THE MYSTERY MOUNTAIN.



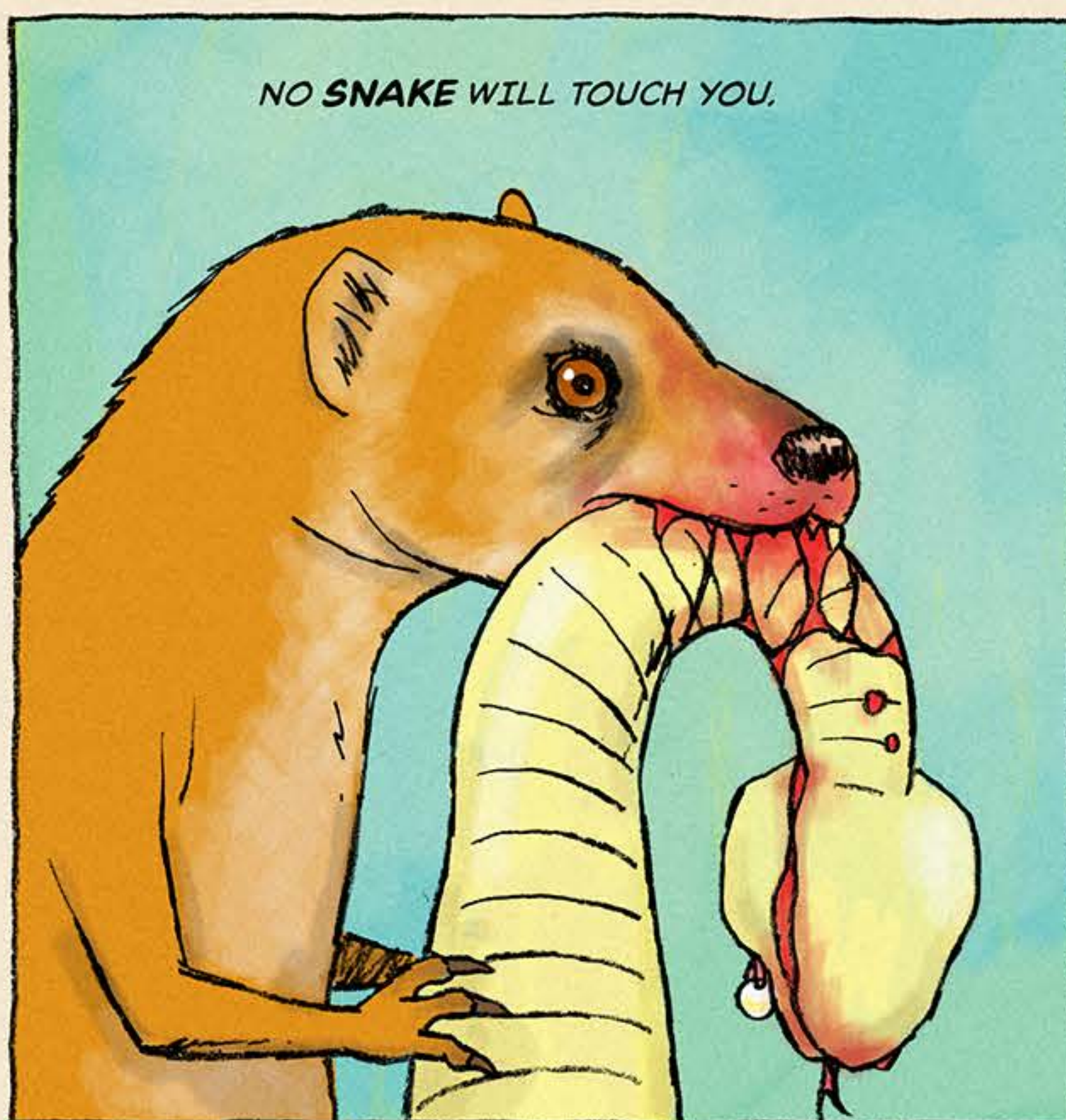
ON TOP OF THE MOUNTAIN STANDS AN ANCIENT TEMPLE...



...YOU WILL BECOME THE
GREATEST MONGOOSE
OF ALL TIME!

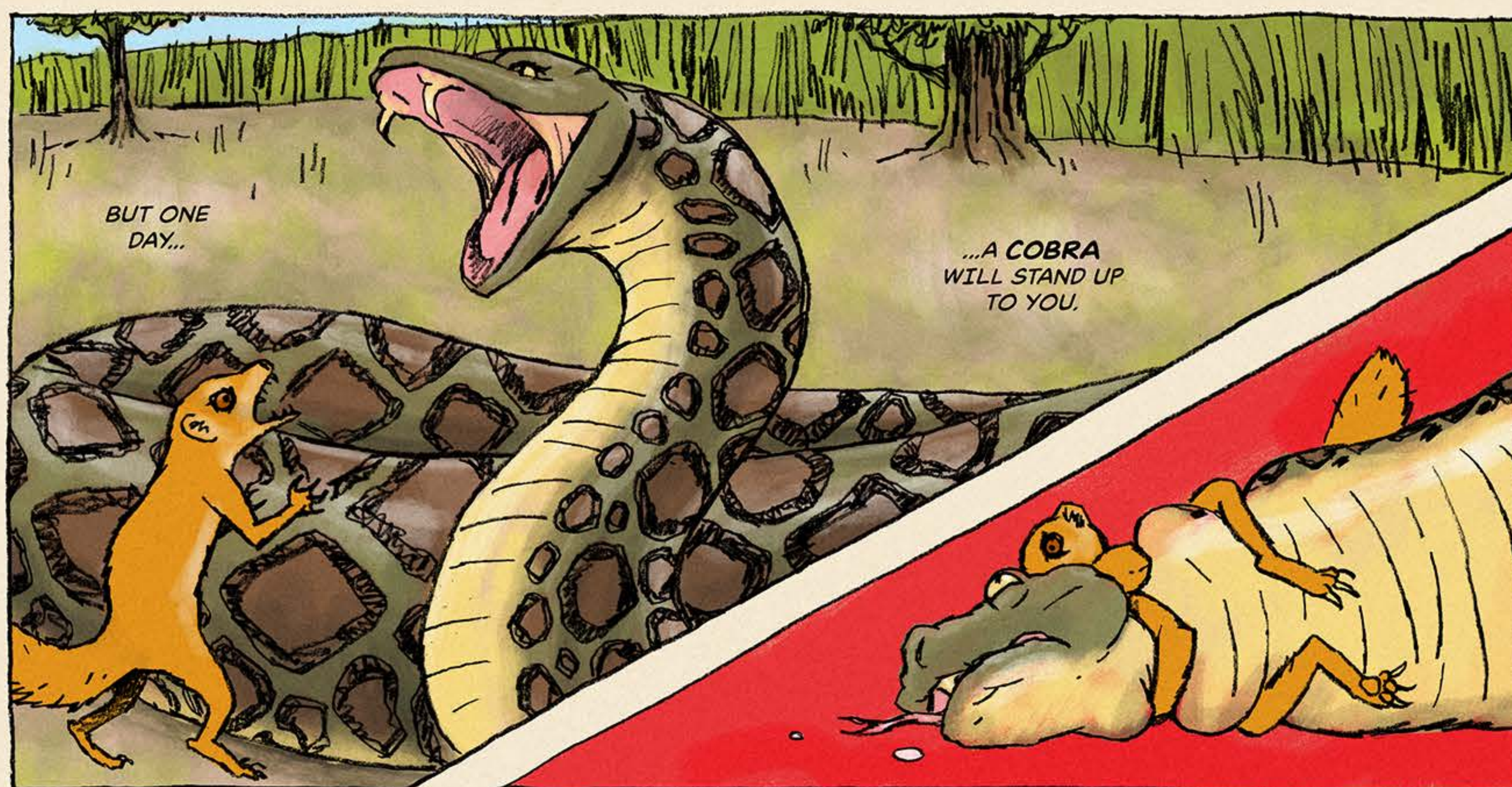


NO SNAKE WILL TOUCH YOU.



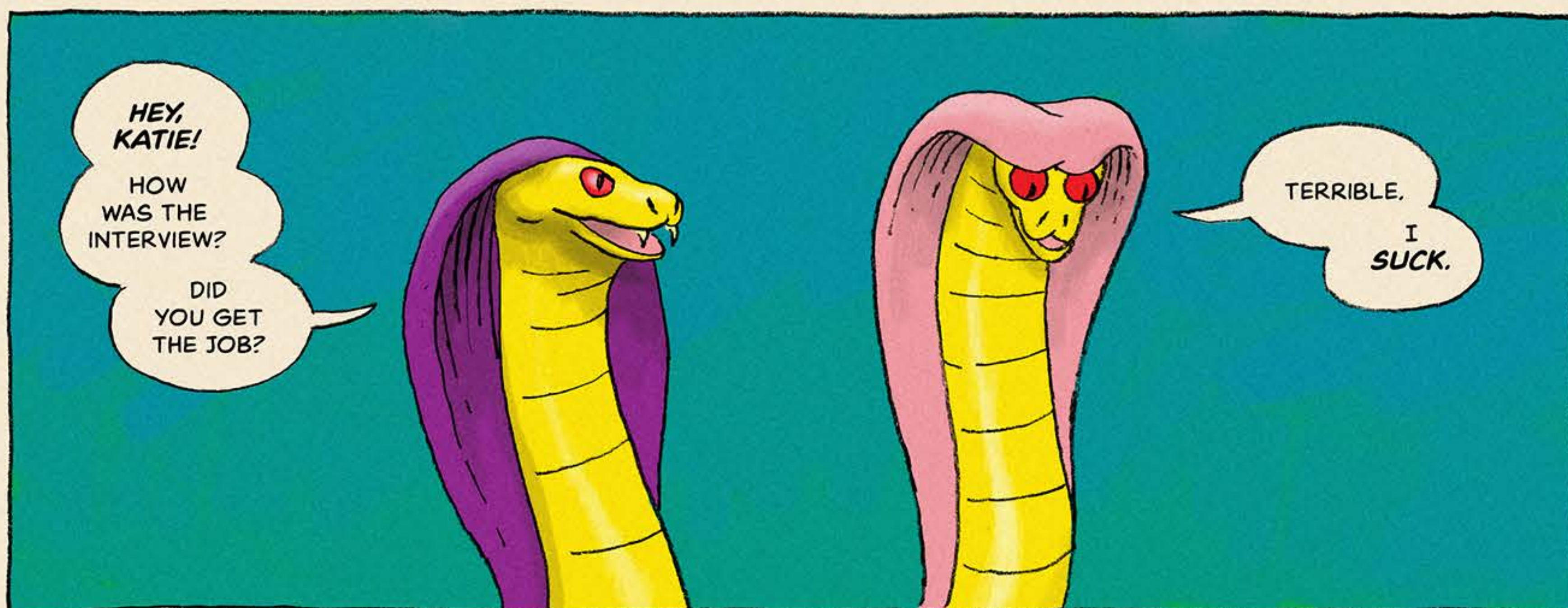
BUT ONE
DAY...

...A COBRA
WILL STAND UP
TO YOU.



YOU MUST TEACH
THAT COBRA
TO BE KING.







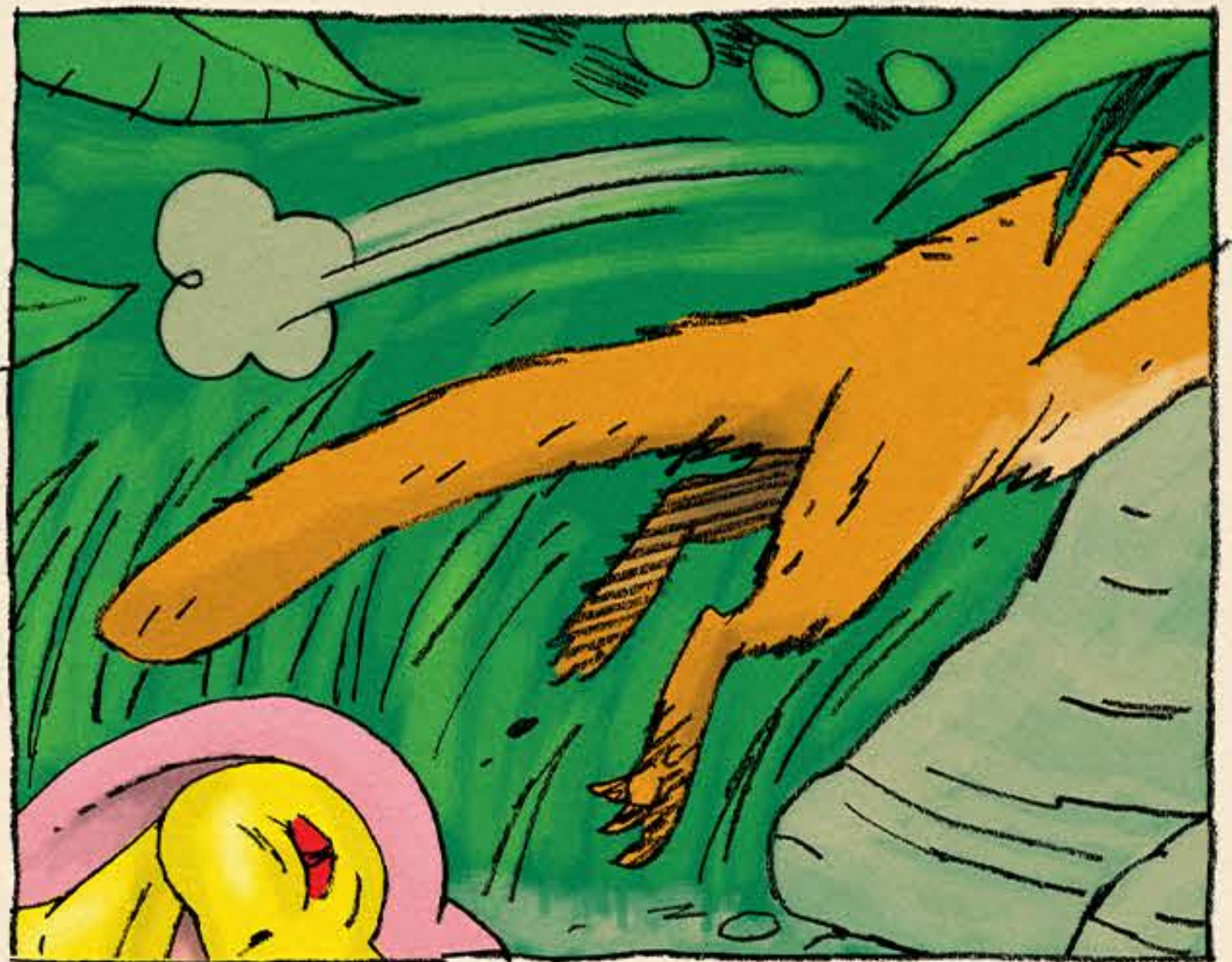


AAA EEE III--

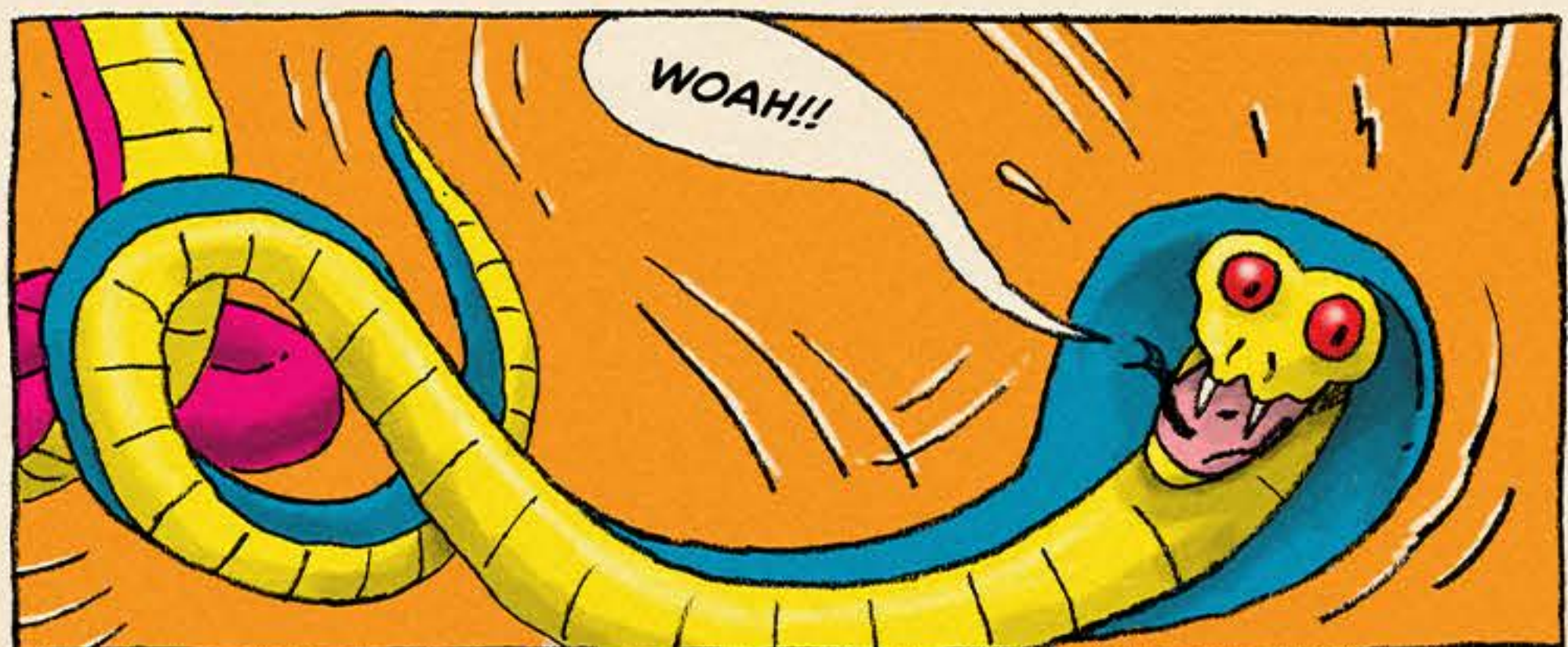


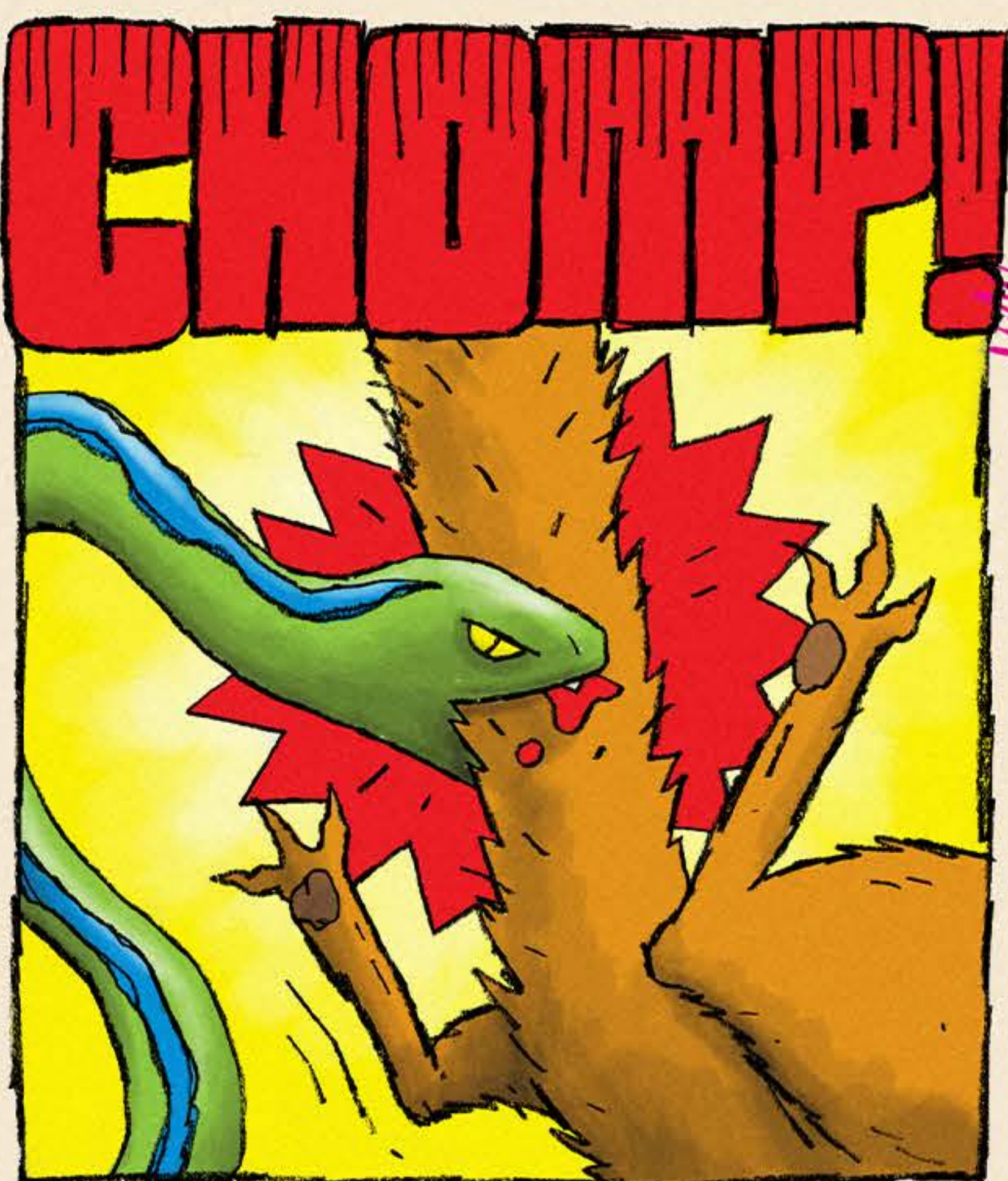






THE NEXT MORNING.





FIVE DAYS LATER AT
MENTOR MONGOOSE'S
BACHELOR PAD...



WHAT IS
GOING ON?!

I EAT
PYTHONS,
VIPERS, AND
COBRAS FOR
BREAKFAST!



SNAKES
FEAR ME!

I'M
THE BEST
MONGOOSE
EVER!

I WAS
THE BEST
MONGOOSE
EVER.



ONE DAY
A COBRA
WILL STAND UP
TO YOU.

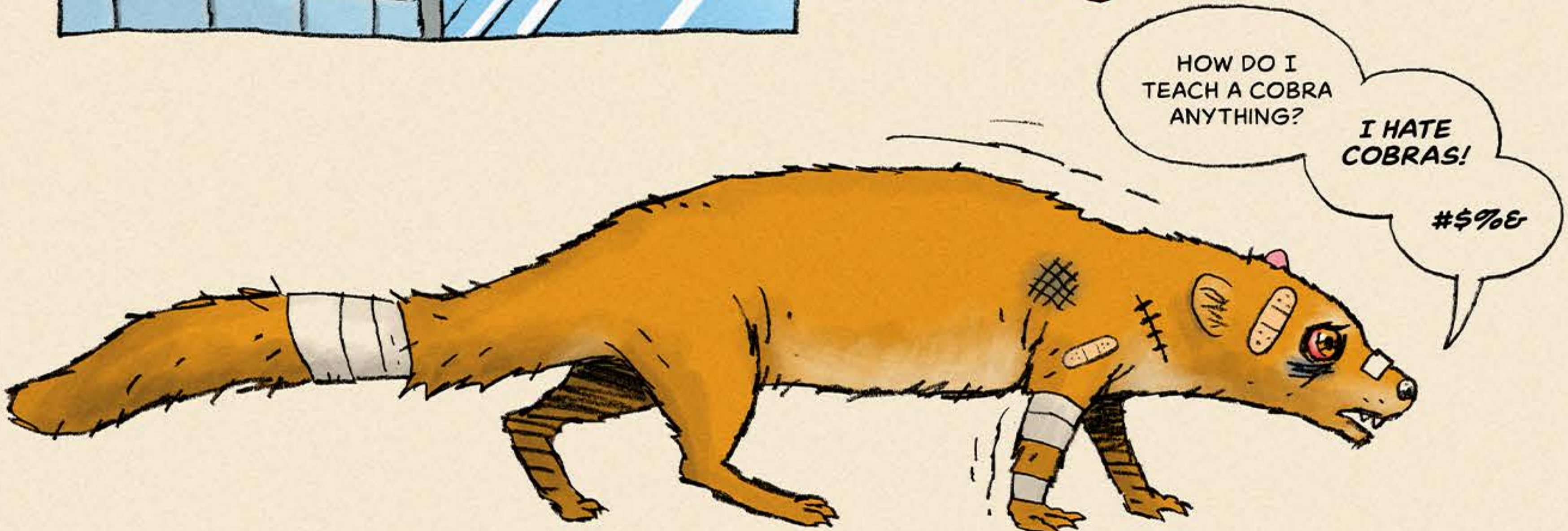
YOU
MUST TEACH
THAT COBRA
TO BE KING.



HOW DO I
TEACH A COBRA
ANYTHING?

I HATE
COBRAS!

#\$%&





READY,
COBRAS?

STRIKE!



WHOOPS!
SORRY! I'M
SORRY!

UH-OH!
I'M FALLING!

OUCH!



MAYBE WE
CAN'T DO IT,
CONFIDENT.

GET OFF
OF ME!

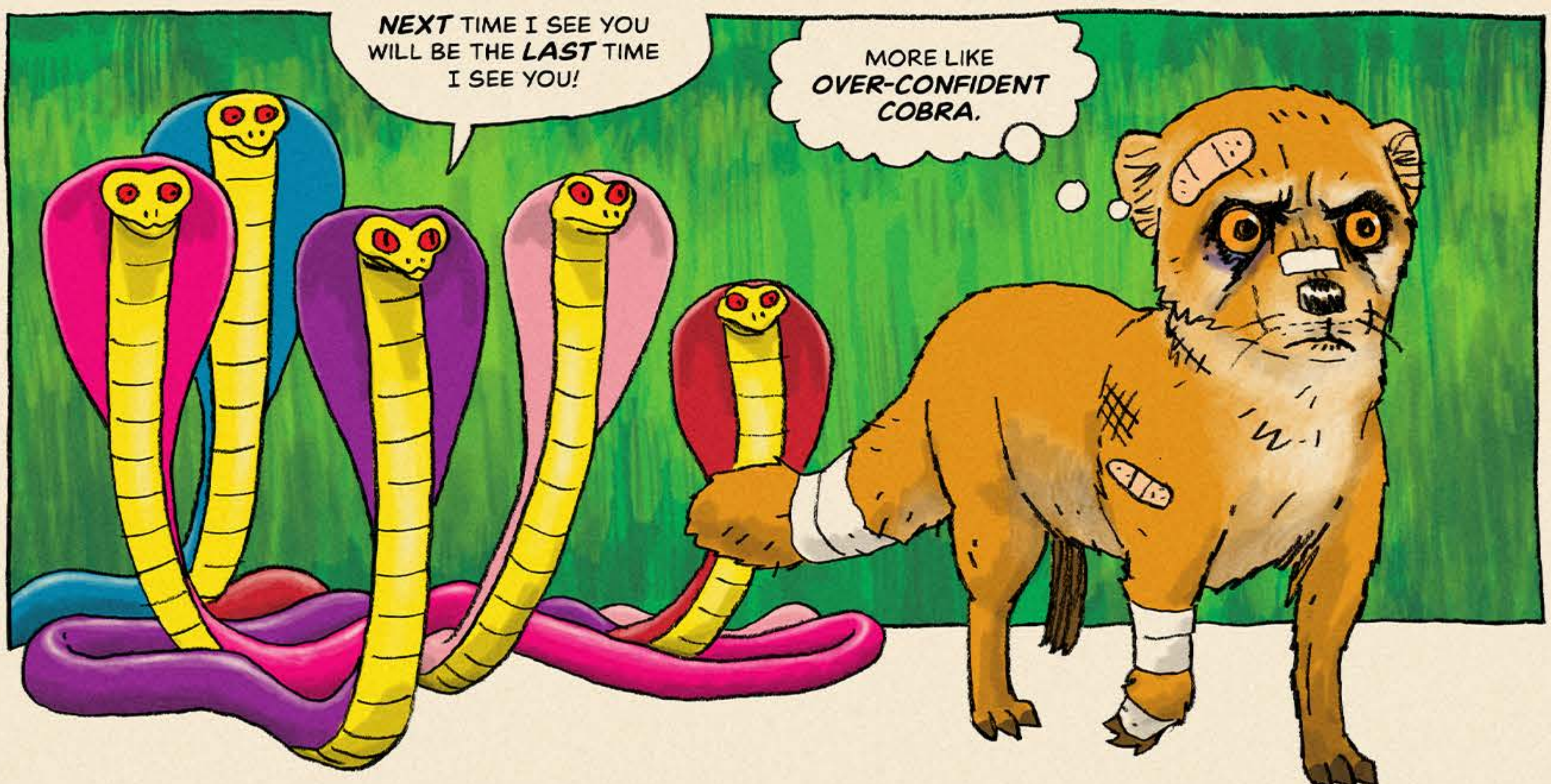
<GROAN>

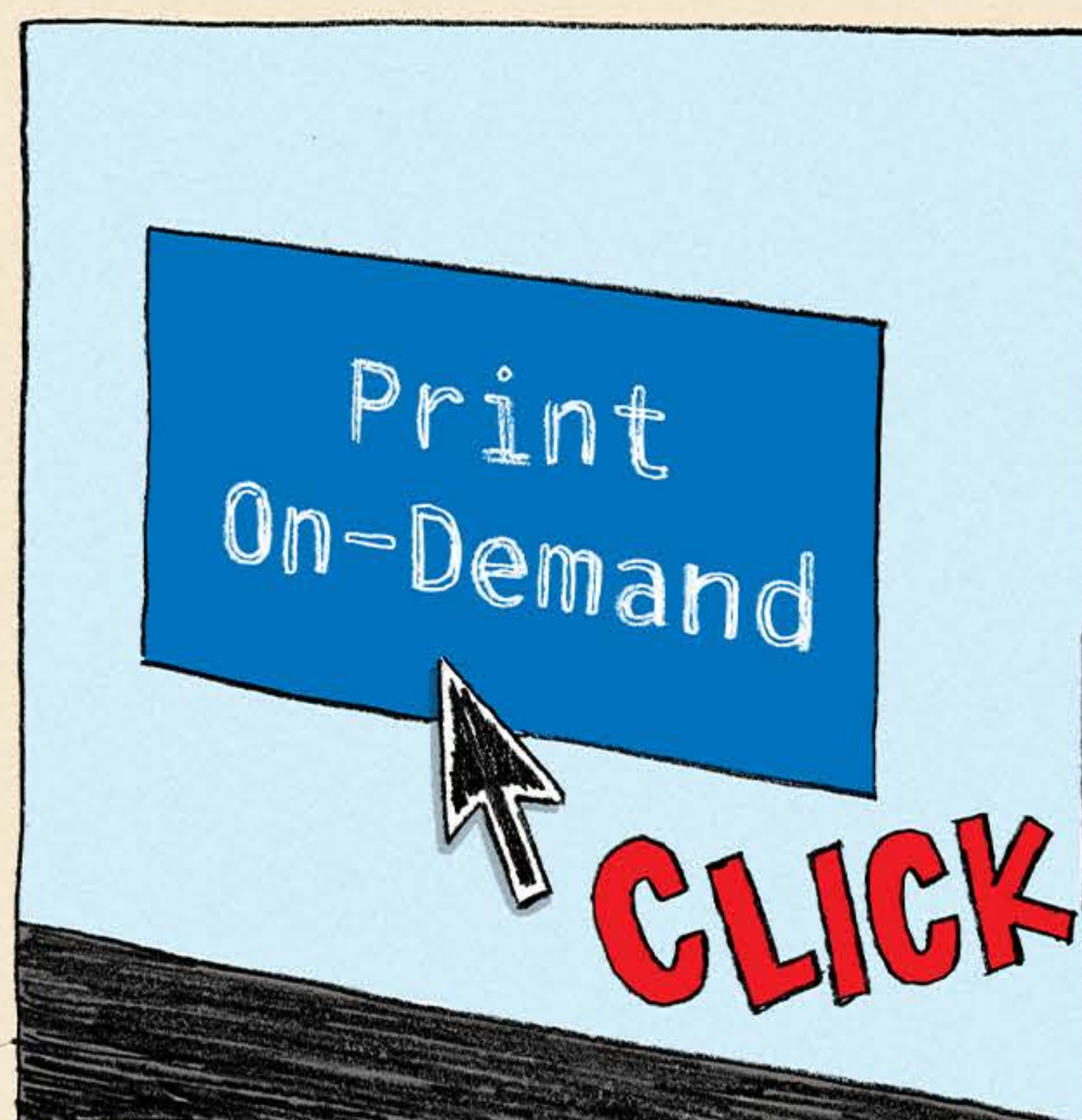
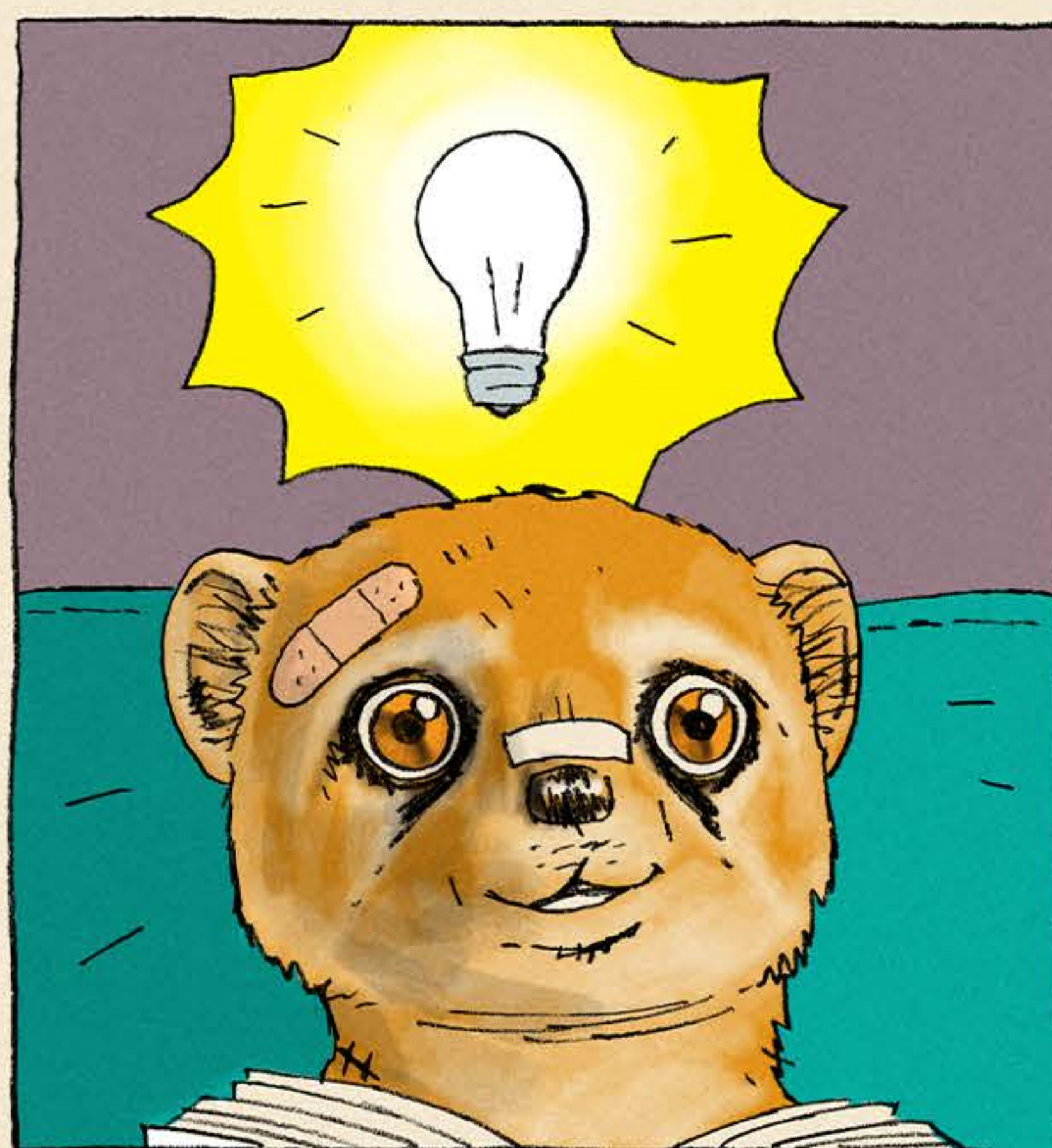
OOUHH



YOU CAN
DO IT. NOW
STAND UP.
LET'S TRY IT
AGAIN.











THE END



MENTOR MONGOOSE ASKS – WHO IS YOUR MENTOR?



GARYVEE: My dad's mentorship gave me one of the greatest lessons when I was a young entrepreneur: your word is bond. If you make a commitment, you keep it, even if it costs you money or things don't work out the way you hoped. That lesson still shapes how I operate in business today.



JIM RUGG: I have been fortunate to have a number of great mentors. Ernie Steiner was the first comic book artist who treated me like a professional. I met him at a small, local comic book show when I was sixteen. Ernie was drawing Nick Fury for Marvel at the time. After looking at my drawings, he sent me some professional comic art paper (11 x 17 inches, blue lines that indicated crop and bleed) and a sample Batman script. When I finished some sample pages, he went over them and gave me feedback. He also told me about his experience in comics, including a job that ended up stiffing him on payment around Christmas and the impact that had on his family. It was a real inside look at the sordid business history of the comic book industry. I will always be grateful for his honesty. He also introduced me to the work of some extraordinary cartoonists and storytellers, including Alex Toth, Harvey Kurtzman, and Jim Steranko. Ernie made me a better storyteller and prepared me for the business side of comics.



ANDY KRAINAK: My Mom. She showed me the power of self-belief, hard work and patience.



D.J. COFFMAN: My 7th grade art teacher, Mr. Fred Crump Jr. who really saw the spark in me, and encouraged me to draw every day, and always keep my pencil (mind) sharp.



ALI CASTRO: My answer is also my Mom, Amilyn. She's a confident powerhouse who is always authentically herself in any room she is in. She taught me how to act before waiting to be told what to do, to always follow my passions, and how to speak up for myself.



KATE WINDELS: My college professor Paul Johnson. He was so endlessly positive and encouraging but also kind. Like a more hyper Bob Ross. His enthusiasm to create was so intoxicating you couldn't help but be excited to make something yourself.



CHRIS FASON: I've never really had mentors, insomuch as having someone who knew the game and took me under their wing. However, I've been fortunate to have a lot of enthusiastic supporters in my life and career; cheerleaders and my earliest fans like my father and my grandparents, teachers like Mrs. McClintoc and Judy Knopf, and collaborators like Dan Taylor and Taylor Mosbey.



ERIN JOHNSON: My concept professor in college, Jared Greenleaf, was an incredible mentor to me. He taught me how to capture beauty through the use of concept, story, and composition.

Everyone is a designer in some shape or form, and everything around us has been designed. Whether it is the pencil you hold, the seat you sit in, or the glasses on your face. Even we are designed by nature, same as the trees, grass, and clouds. Design is intentional, and intentionality is beautiful because it shows something was made by choice.

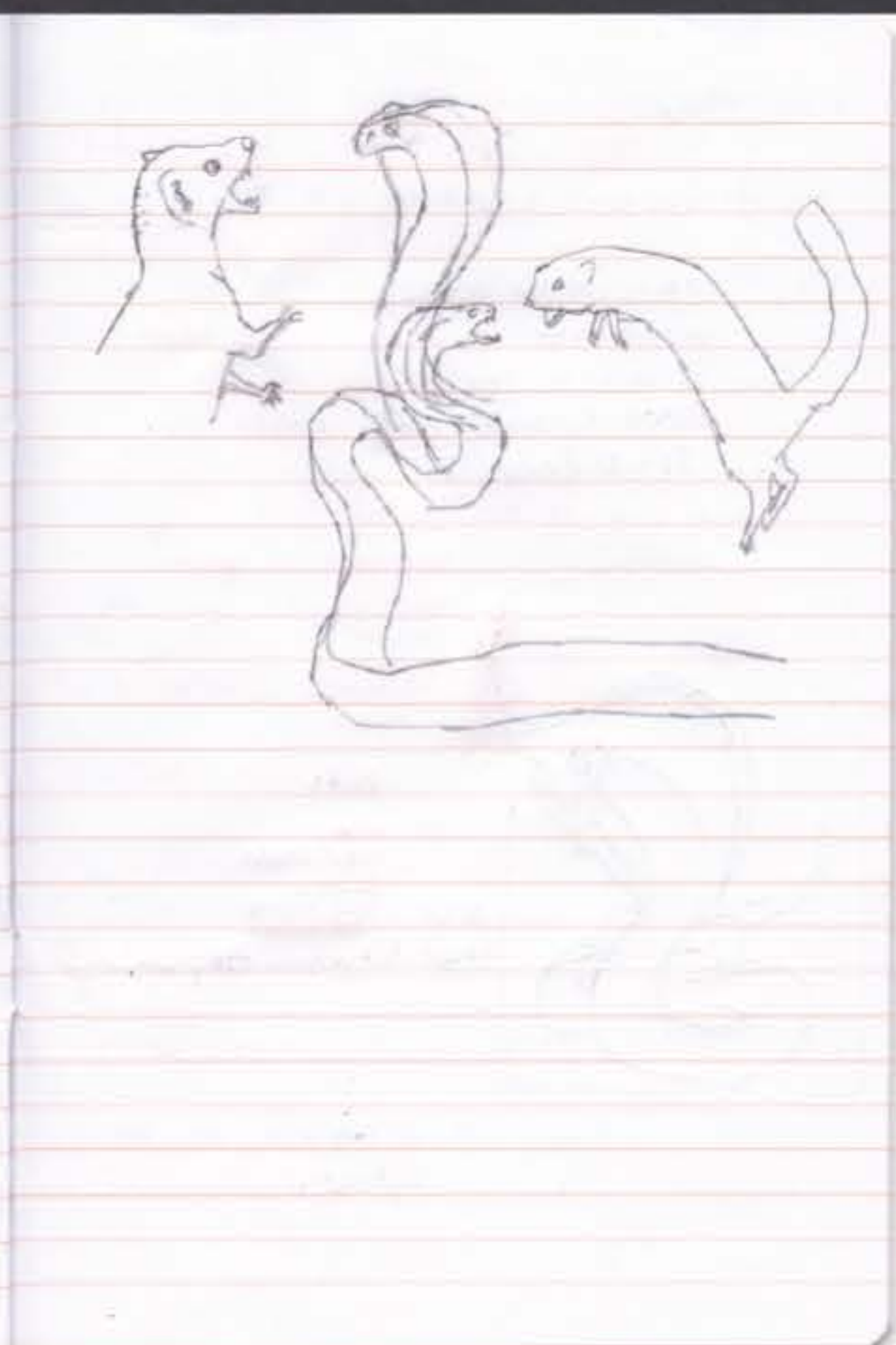
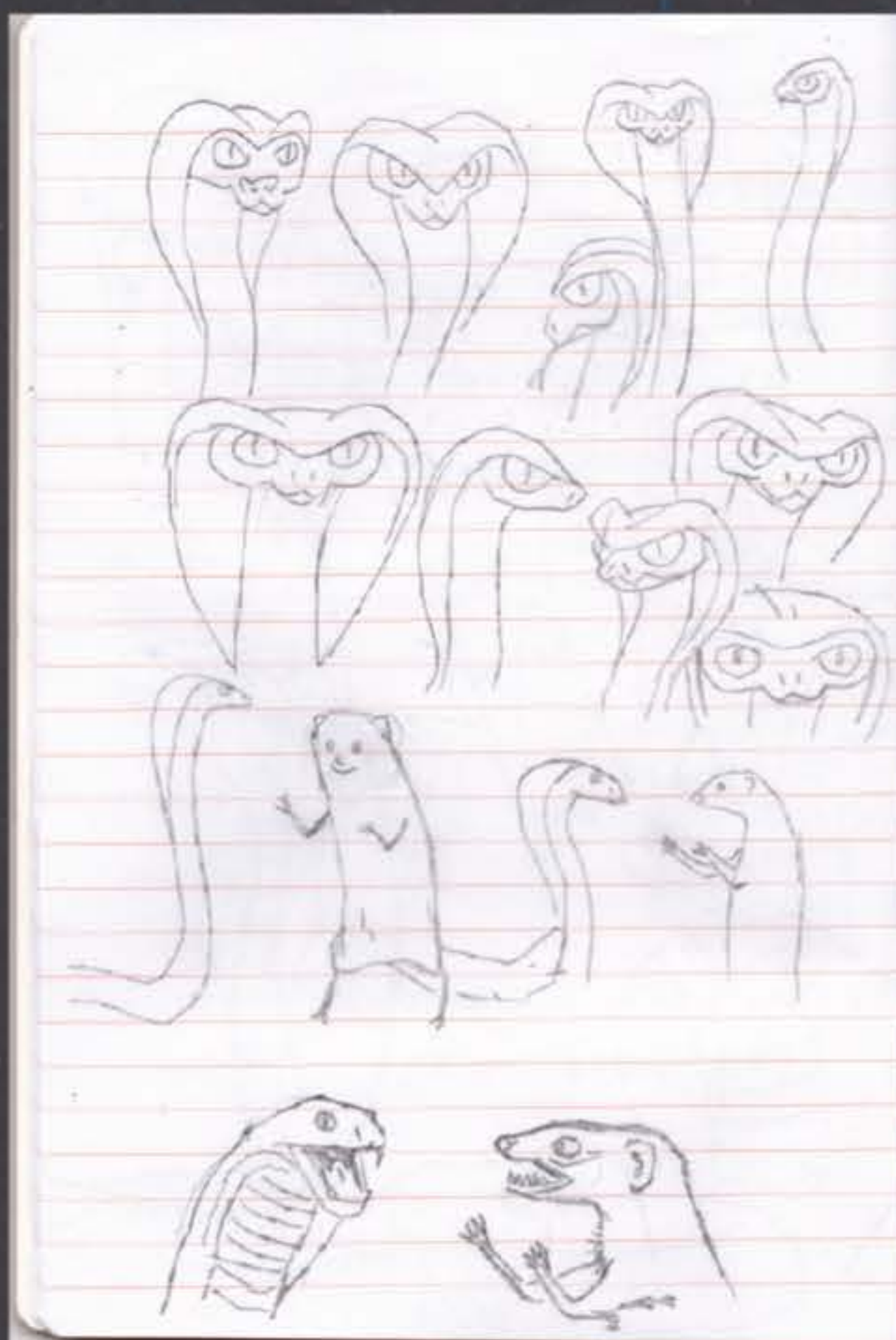
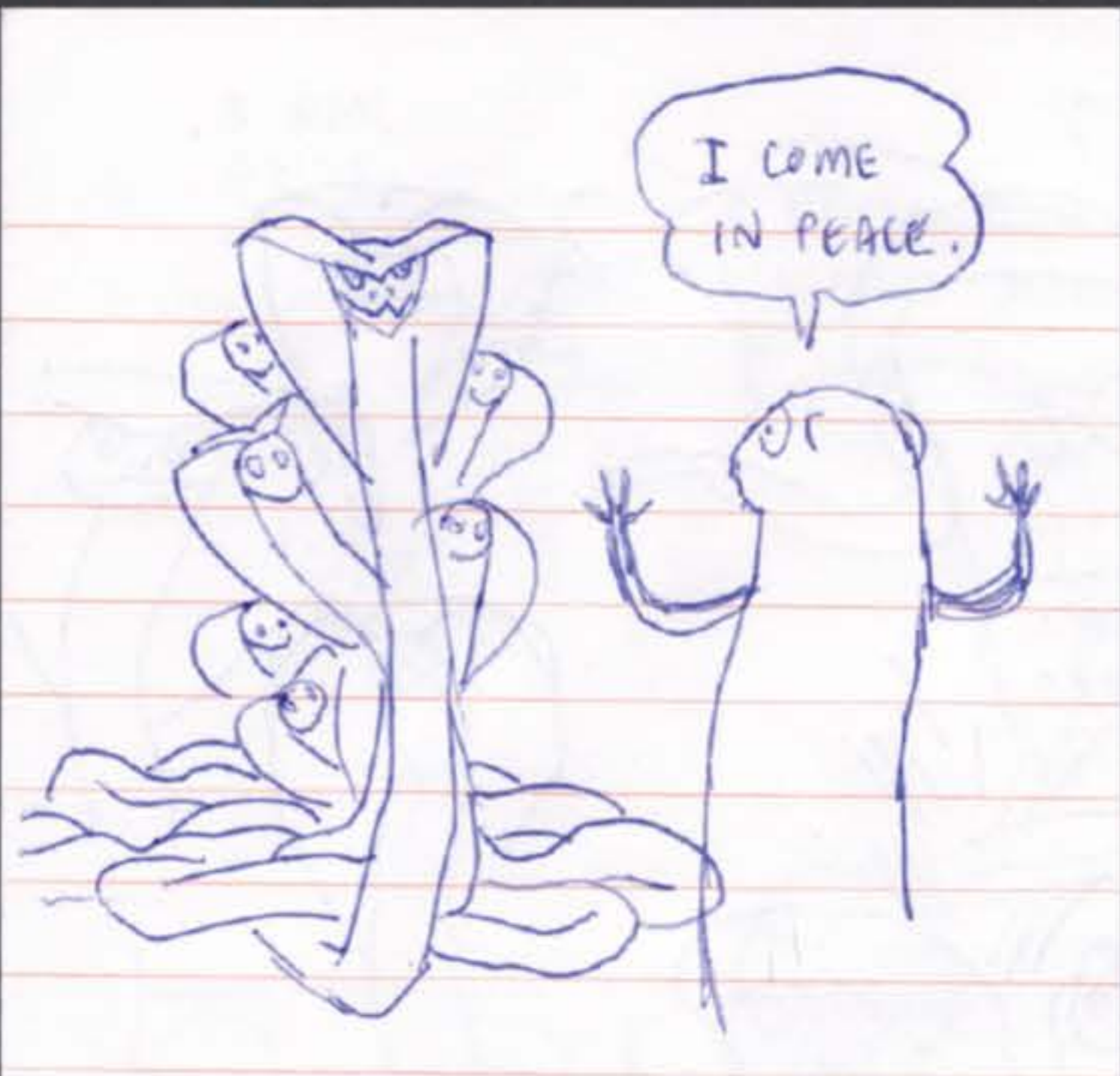
So if everything is designed, and all design is intentional, and intentionality is beautiful— that must mean everything is beautiful!

Jared taught me that as artists, it is our job to convey this beauty in a way everyone can recognize and understand. This is all possible through the use of intentionality with concept, story, and composition. Being able to share my thoughts accurately has been invaluable to me and I will always be grateful to Jared for teaching me that!

BEHIND THE SCENES

With Jim Rugg

Cobras are hard to draw! Or at least cobras emoting are hard to draw! No arms, no legs, no eyebrows - no expression or body language?! So I hit the sketchbook to learn how to make Confident Cobra and his siblings look and act. Here is a glimpse behind-the-scenes of bringing Confident Cobra and Mentor Mongoose to comic book life.



VEEFRIENDS



ISSUE #17 CONFIDENT COBRA

Confident Cobra & Mentor Mongoose
Created by Gary Vaynerchuk - @garyvee

Story and Art by Jim Rugg - @jimruggart

Cover B by Geof Darrow

Andy Krainak - President - @krainak

D.J. Coffman - Executive Creative Director - @djcoffman

Erin Johnson - Graphic Design

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A NEW UNIVERSE OF STORIES.

ONE CHARACTER

AT A TIME.



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J. SCOTT CAMPBELL



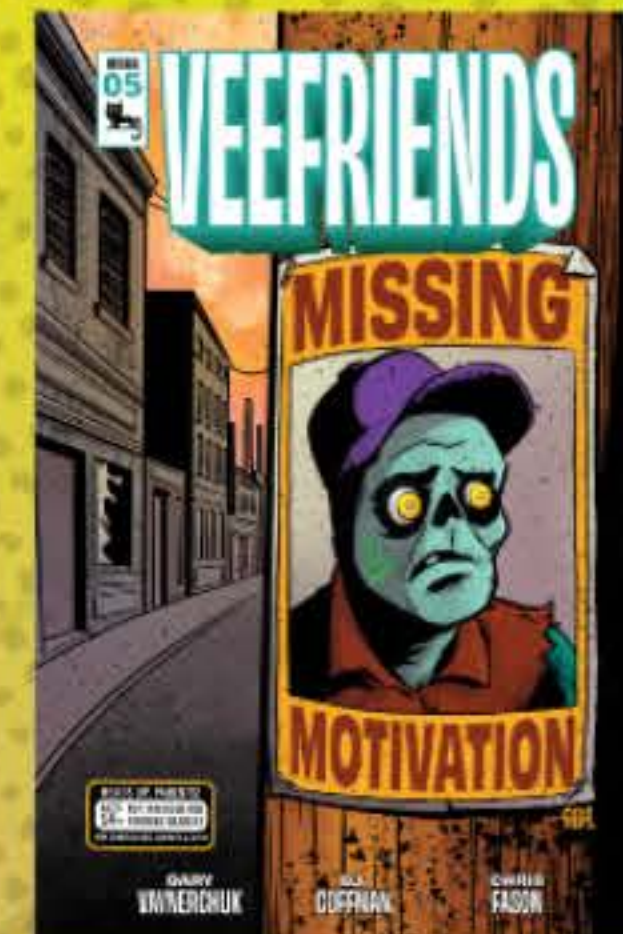
ISSUE #2 COVER BY
DJ. COFFMAN



ISSUE #3 COVER BY
CHRIS FASON



ISSUE #4 COVER BY
KATE WINDELS



ISSUE #5 COVER BY
CHRIS FASON



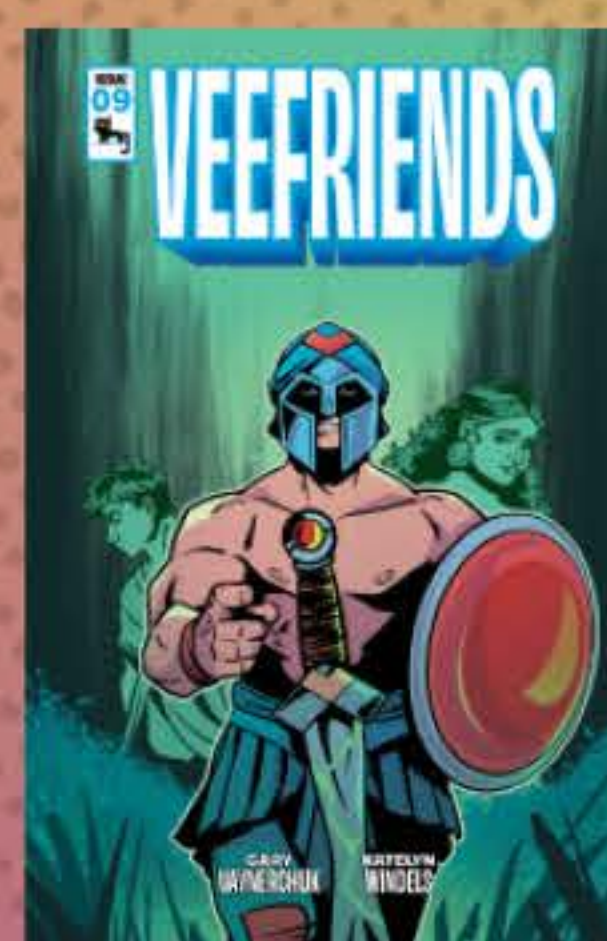
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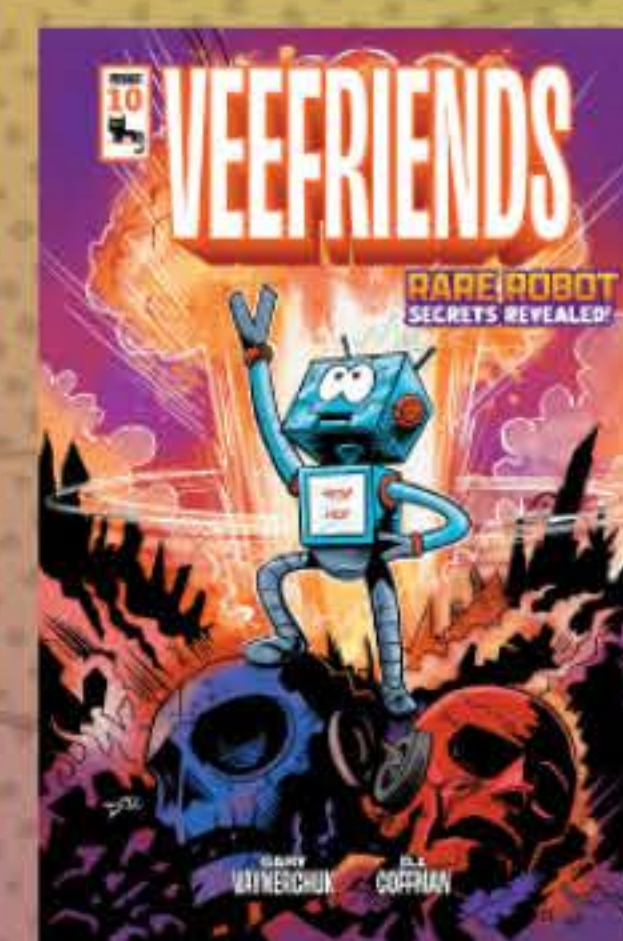
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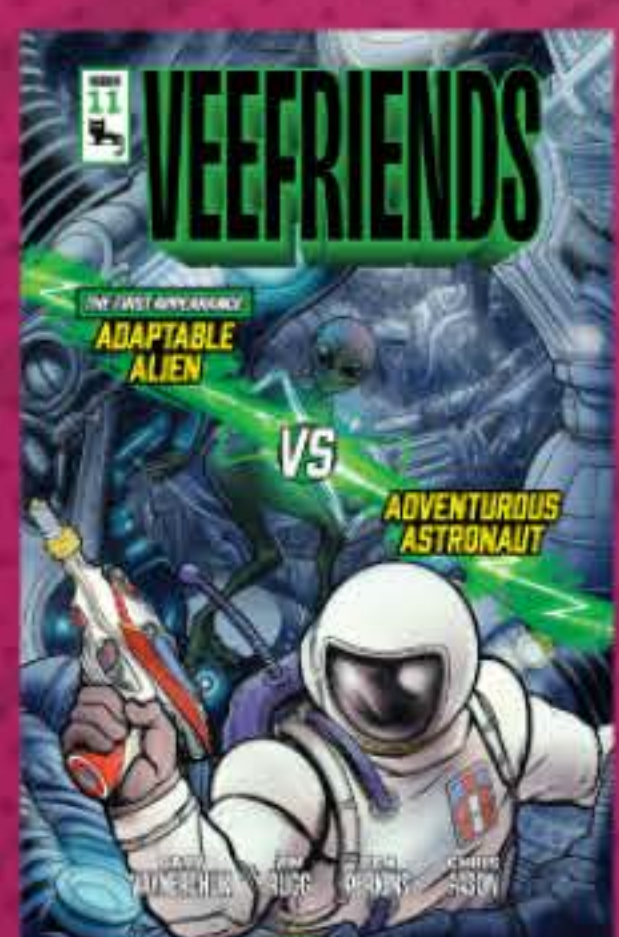
ISSUE #8 COVER BY
CHRIS FASON



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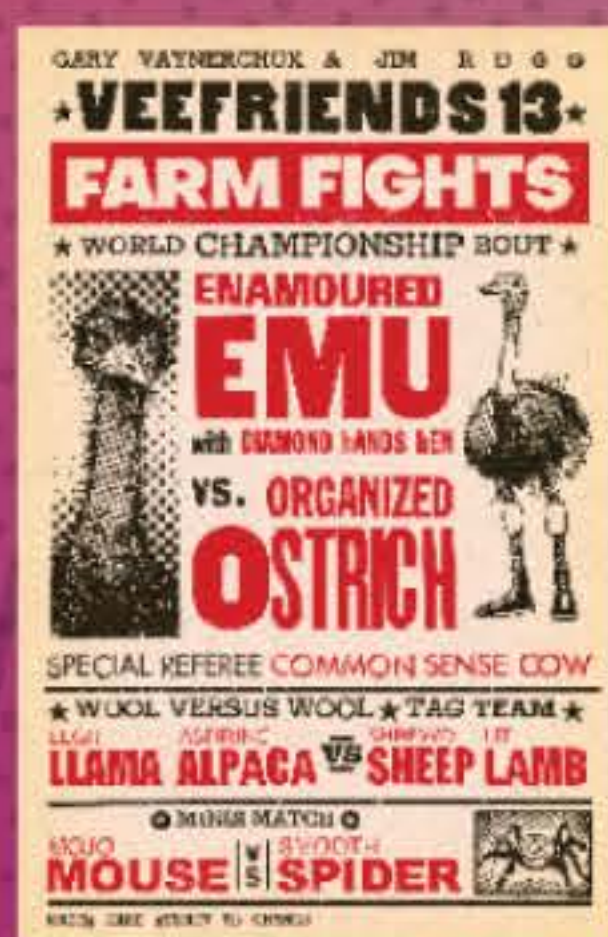
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DJ. COFFMAN



ISSUE #11 COVER BY
BEN PERKINS



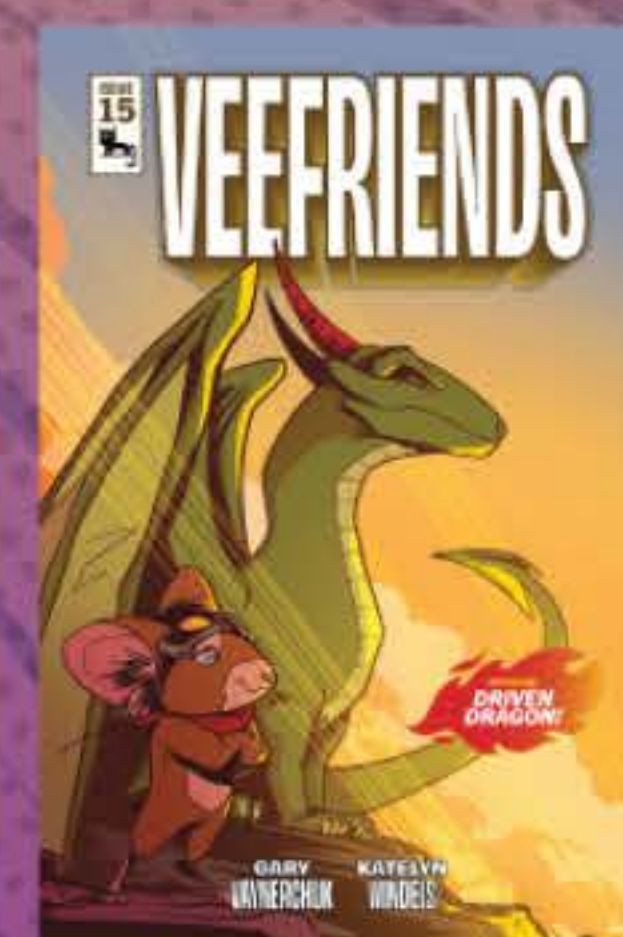
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JIM RUGG



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ALI CASTRO



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