

JOSEPH HEDGES



THE  
**WILDSTORM**  
ORAL HISTORY PROJECT

PREVIEW

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**THE WILDSTORM ORAL HISTORY PROJECT**  
**\*NYCC Preview Edition\***

*Thank you for checking out a sample chapter of the upcoming Oral History book of WildStorm Studios! Over the last 18 months, I have interviewed 74 creators associated with WildStorm- Writers, Artists, Colorists, Editors, and Executives. These interviews are all being carefully compiled and edited together so as to tell WildStorm's history by the very creators that lived it. Most fans know of the beginnings of WildStorm via the creation of Image Comics, but what happened after those first million-seller books launched? You'll find that out and more! If you like what you see, be sure to follow the progress of the project online and be ready for great tales of-*

- \*Rockstar tours and signings in the high-flying 90's!
- \*Secret Origin stories of WildStorm's best creators!
- \*Formation of the industry leading WildStorm FX colorists!
- \*The early days and hijinks of WildStorm's interns who would go on to become fan-favorite artists to this day!
- \*Cliffhanger! America's Best Comics! Heroes Reborn!
- \*The sale of the studio to DC Comics!
- \*Expanding to licensed properties and working on the DC MMO RPG!
- \*Attempted reboots in the 2000s and the closing of the studio in 2010!

## Chapter X: The End of the World

*2007 saw the beginning of a new and ambitious status quo for the WildStorm Universe of characters. Three mini-series, WildStorm: Armageddon, WildStorm: Revelations and Number of the Beast, culminated not only in the return of a classic WildStorm character, but also an apocalyptic event that literally destroyed their world. The brainchild of Senior Editor, Ben Abernathy, this relaunch saw top creators and editors take the reins of the flagship WildStorm characters in what would be a final attempt to turn back the tide of dropping sales numbers.*

**Ben Abernathy** (Senior Editor): Right, yeah. That was me. The END of WildStorm. Heh.

**Scott Peterson** (Editor): I remember sitting in Ben's office and we were talking about "what can we do?" Because the books were good creatively, artistically; but commercially, they weren't exactly lighting up the sales charts.

**Ben Abernathy**: World's End was an idea that was born in a very dark place. After "WorldStorm" had went awry and *The Boys* got the rights reverted back to the creators, there was a sort of dark age. It was kind of a frustrating time.

**Scott Peterson**: So we started thinking, "What can we do that Marvel and DC can't do?" We learned in - what? - Fifth, sixth grade what a story is. A protagonist goes through something and comes out the other end changed, right? But when you're working on Batman or Superman or Spiderman or Wolverine or Hulk, you can't really. These are characters that are worth literally, billions of dollars. You can't really change them, not long term. As a fan, there's a lot I like about that. As a writer, there's a lot I like about it, but there's also a lot of limitations to that. You can't really change most of these characters, which makes telling stories sometimes a little difficult. With WildStorm, we weren't locked into that at all, which is what we came to realize; that you actually could change this permanently and forever.

**Ben Abernathy**: I remember we were talking about; basically I made this dark joke, like we should take the WildStorm Universe and just blow it all up. Destroy the planet, there you go, everything would kind of go from there. And it was an idea that resonated and we started thinking about it a lot.

**Scott Peterson**: With the WildStorm Universe, you can destroy New York City, L.A. or Paris, and it doesn't need to be rebuilt. You can kill characters and they can stay dead; you can destroy stuff and it stays destroyed. There was a lot of freedom to that. So I remember Ben and I gaming it out and talking "Okay, so what happens? What's the inciting incident? What happens that triggers this? Where does it go from here?"

**Ben Abernathy**: We talked with editorial, we talked about it to Hank Kanalz who was our boss to DC at the time and he was very supportive of it and was very much involved every step of the way. And it developed to, "Why *don't* we blow up the planet?" How do the WildStorm heroes, particularly characters like The Authority -- where they reached this zenith, where they did everything, deal with it? They had taken over the United States, they fought God, etc. etc., and it was like the arrogance comes crashing down, they actually end up failing to save the planet and basically annihilate most of the human race.

**Christos Gage** (Writer): Ben told me about the whole World's End thing and his idea was pretty revolutionary -- it still is. It was essentially, have this world shattering event that you always see in comic book big events. Except this time the superheroes fail and the apocalypse actually does happen.

**Ben Abernathy**: We talked out the concept, what the story should be and the creators that we were thinking about and we got the sign off from New York and we started working. Of course, it was a very ambitious plan because we were trying to hit a certain window to release the material on, and I had the "great" idea we do all these bi-weekly shipping series starting with *WildStorm: Armageddon* and then *WildStorm: Revelations* and then *Number of the Beast* which were all bi-weekly leading into World's End.

**Chris Sprouse** (Artist): *Number of the Beast* was bi-weekly and it was brutal, not in terms of visuals but in terms of deadline. My wife said it looked like I aged two years in the nine months that I worked on that.

**Andy Lanning** (Writer): WildStorm was quite happy to really go all out with this and throw everything up into the air and see where it landed. You could say, "Oh no, they were that desperate." But I don't think it was that, I think it was, "Listen, we're being realistic. Our books are not as popular as they used to be. Let's give the creators a chance to do something to reinvigorate them." To me, that was really an exciting challenge.

**Ben Abernathy**: One of the ideas that I had and I wanted to touch upon was, *Stormwatch: Change or Die*. It is maybe the most underrated storyline of the last 20 years. It was Warren Ellis at his raw period doing a lot of ideas that he would later mine for the Authority stuff- golden age heroes out of the eye of the world, government manipulated superheroes. *Change or Die* to me was terrific. And the thought of playing upon that and bringing back [the character of] The High to kind of tie in the conspiracy of it all and telling the story of what actually happened was exciting.

**Christos Gage**: Ben had the idea of The High being the trigger, the nuke, as it were. But as far as getting there, it was left up to us but also to the people who were going to be involved with doing the World's End [monthly series] books. For example, I knew that Dan Abnett and Andy Lanning were very interested in having Kaizen Gamora be an antagonist in their Authority book. So, that was one of the things we tried to setup in *WildStorm: Revelations*.

**Scott Beatty** (Writer): Christos had an idea and an outline of things that he wanted to see happening with those characters in Revelations and I scripted everything based on his outline. We were co-credited for the series but Christos sort of contributed to the general direction and outline of the story and then I was free to go from there and script it outright and sort of set up things for *Number of the Beast*.

**Christos Gage**: I like Scott a lot. We've never actually met in person, but we talked and emailed and it was fun. It was very collaborative and I always think that the best co-writing situations are when you bring different sets of skills to the table and you complement each other well, because there's not much point to it if you just do the exact same thing. I'd liked a lot of what Scott had done at DC and I thought he brought a really good, hard edge to it and we had a really good time working on it.

**Scott Beatty**: So Christos started the ball rolling with *Armageddon*, we handed it off in a relay race with *Revelations* and that led to where I was going to take things in *Number of the Beast*. To work with Chris Sprouse on *Number of the Beast* was just a dream come true. I felt we came at it with "A list" credentials and we just had a lot of fun.

**Chris Sproue:** I did, I think, about 36– I’m probably exaggerating there– brand-new character designs for these sort of fake “50s” and “60s” superheroes. Scott Beatty and I would talk and he had all these cheesy, goofy, fun superhero names and ideas. I think I had two weeks of prep-time to start the character designs and then there were so many that it bled into the time I had to begin the first issue. It was all on such a set schedule. So the first issue, I was doing a character design at night and during the day I was drawing a page a day.

**Scott Beatty:** I think I was really coming at it fresh. I was aware of the characters years before when I had worked for Wizard magazine so I knew *Gen 13* and a lot of the other titles and the intellectual properties but I had never really had the chance to get my own hands on them. So I think I came at it with new eyes and I really had a blast putting my own spin on some of them without changing them too much from what readers already knew and expected.

**Chris Sproue:** Overall, I’m still happy with it. And like I said, the character designs, I just loved doing those. I still have all of them. I kept them all. They were really neat to do, really fun, and I love those characters, especially the big robot guy, Engine Joe. He was the hardest character I’ve ever had to design. It just didn’t work forever but when it worked, it worked really well. I don’t mean to blow my own horn, but I really like that design and it’s one of my favorites to this day of all the characters I’ve designed. So it was a fun project. I just wish more people saw it.

**Scott Beatty:** We talked about our ideas and the overarching concepts, but I think where we were aiming at, when we talked about doing this post-apocalyptic thing, we really were aiming towards this kind of Biblical levels of destruction, hence the Revelations and Number of the Beast [titles] and all that, but still grounded in the reality of the WildStorm Universe. Where we were with *Number of the Beast* was, we knew that we were going to knock earth off its axis with The High clones exploding in orbit. And that was going to create sort of a global upheaval. We had no set dictum for what each team was going to do beyond that, so the other creators had freedom to run with the ball afterwards. And I know Ben had ideas and was working with the other teams to sort of see where they were going to take things. I believe we knew at the time that [the town of] Tranquility was going to be off in its own little bubble, so that Gail was free to tell her stories. That’s basically where we went and we knew that we weren’t going to run afoul of one another, at least in the immediate future, because everybody was too busy trying to save their own little corner of the planet and stay alive. So that gave all of us a lot of creative freedom to run in our own direction. The constant was that the earth had been mostly destroyed and you had a whole new playground to work in.

**Christos Gage:** Ben approached me with the specific idea of doing *WildCats* and that was the book that I had read from the start. Jim did the first six issues and then Chris Claremont did some and then James Robinson and Alan Moore, so those were all writers that I really liked in addition to Jim’s art and Travis Charest and a lot of terrific artists. I was excited to take a crack at those characters.

**Andy Lanning:** We were brought in quite early and when Ben offered us [with Dan Abnett] the chance to write *The Authority*, we bit his hand off really because it’s another one of those boxes to tick [laughs]. I was a huge fan of *The Authority*, particularly of Bryan and Warren’s work on it and then Mark Millar’s and Vince’s work- in fact, prior to that; I was a fan of *Stormwatch* as well. Getting to add to that was really one of those, like I say, boxes to tick.

**Scott Beatty:** The issue that I was handed was that Gen 13 would be unaware of the changes to the world. They were in a teleport buffer, and so when they emerged, the world had exploded all around them and they had to play catch up.

**Ian Edginton** (Writer): I'd known Ben Abernathy from, basically, his intern days of working over at Dark Horse and he said, "We have this opening coming up for *Stormwatch*, do you want to come and have a go at doing this?" I was a bit in two minds about doing superheroes. I like to write superhero stories but it's not my overriding passion. I'd like to do, let's say, a Fantastic Four miniseries or a Superman special and things. But I don't think I could do an ongoing book. And so he said, "Well actually, this is more like science fiction. It's kind of post-apocalyptic Earth, they're struggling, and everything they know has turned on its head. All the rules have changed, kind of thing." And that really interested me. It was more from the point of view of it being a science fiction story where they just happen to have superpowers. So that's what hooked me.

**Neil Googe** (Artist): Tranquility was coming to an end, and the portfolio work I had done to get my Majestic job had actually been some WildCats test pages, just for fun as I liked the characters, not because I was asked. So when they came to me [for World's End WildCats], I jumped at it.

**Christos Gage**: Working with Neil Googe was terrific. I'd seen his work before and he's got a really great detailed style and the interesting thing about Neil is his original art. He gave me a page of art from *WildCats* issue 3 and he draws the art pretty much comic book page size, which I could not believe he could get that much detail on such a small piece of paper. His art is the size of a sheet of 8.5 by 11 printer paper. It's actual, proper drawing paper, but it's that small. So, I was like, "Wow, I can't believe this. Dude, you're going to go blind." [laughs]

**Neil Googe**: Working with Christos was great. I really have been very fortunate with my writers-always really open to suggestions, and small changes I think may help the story visually. Honestly, I'm not sure how I felt about World's End and still don't... I loved the concept, and what I got to draw, but does stuff like that ever work well in comics? I'm not sure. I like guest appearances and I do like the global events, but I think it's because some parts of those stories end weaker than others, maybe. The book though, was a lot of fun, and I do love the team so they were great to work on.

**Andy Lanning**: We were able to get a great artist on it as well because we got Simon Coleby who Dan and I have known for a long time. We worked with Simon way back in the Marvel UK days and he is just an awesome artist who was able to draw everything we threw at him.

**Ian Edginton**: Leandro Fernandez did such an amazing job. The stuff he turned in was so cool and so dynamic. I'd write some things and think, "Is this a bit too much for it to work on the page?" and that would never be the case. I saw him a couple of years ago, at New York Comic Con, and he had some original pages. Actually seeing them in black and white and full size was incredible.

**Scott Beatty**: I really enjoyed my chance on the book, because as a kid growing up in the '70s and early '80s I was a huge fan of apocalyptic fiction. If you look closely at my Gen 13 run, I mined every post-apocalyptic trope that I knew and loved. And one famous story is that the Gen 13 kids were talking about how they think the world ended and I pitched a concept where each one told a little story that was reminiscent of a familiar post-apocalyptic film. It went through editorial, Ben approved it, the higher ups approved it, they said that we would have to be oblique in terms of our mentioning of these films, that we couldn't mention the films by name, but we were good to go with it. So we did it and we took beats from Logan's Run, Planet of the Apes, Terminator, Mad Max and I am Legend. When it got to the art stage, Mike Huddleston drew all the art and then DC legal just had kittens over it. Mike had to re-draw it and I had to change things around so that it didn't so closely resemble the films that we had wanted to do very loving parodies of. So, we had to redo it at the last minute and I know Ben was scrambling because Mike had to re-draw it and it came down to

having to pay for some new art. I was happy to rewrite it for free, but I know that Mike had to do some last minute scrambling. I think the issue came out just as good or better as the one we had intended, but we had some really cool nods to Planet of the Apes and Logan's Run and Mad Max and all the rest that no one ever got to see.

**Ben Abernathy:** One of the ideas that Hank liked and that we ended up doing, was running backup stories in the books. Being a WildStorm Universe fan, I wanted to try and incorporate as much of the WildStorm Universe as possible and as many characters and villains- bringing back Max Faraday and Tao and all these characters. It was a blast. Oh man, getting Team 7 back together? It was like playing with all the fun toys that I had been wanting to all along, and then tying it all together in a big package.

**Christos Gage:** It was a way to link the four books in World's End, but also to explore the future, the past and the present. What attracted me to it was the idea of doing one month where I could do a spy story featuring Lynch during the Cold War. And then I could do almost a horror story or a sci-fi story, or a superhero story. It was a fun way to try different genres and then the other cool thing about that was, it was a way to work with artists who might have other projects or might not be fast enough to do a monthly book per se, but they were able to do a backup story. I worked with Phil Noto and Chris Sprouse and Mike McKone and any number of brilliant creatives.

**Andy Lanning:** With *The Authority*, not only did we get to set it in what I thought was a very unusual and bizarre world and universe setting, we were able to re-examine all of the characters and re-present them to readers in a way that made them fresh again and gave you a bit more insight and a bit more depth to them as characters. We were able to tell a complete story arc which is, I think ultimately, one of the privileges of working on the characters that you enjoy and you have a respect for- to be able to tell a complete story with those characters and have an end to it rather than feeling the necessity to wrap things up too early or feel like you haven't told everything that you wanted to tell. We did; we finished off and were able to do our version of *The Authority* which we're still very, very pleased with, I must say.

**Christos Gage:** I had been reading the Max Faraday/Divine Right stuff and I got a big kick out of it. I really always liked the idea of this God-like slacker dude struggling with his power and he is really one of the characters, he and Void that had the power to go back and re-fix the world and put it back the way it was. We wanted to take that off the table and make it clear that there wasn't going to just be a "snap your fingers and everything's back undone to the way it was before". Part of that was to bring in the God-like characters and having them all fight each other. The Max Faraday story line was my last "hoorah" at WildStom. It was the big bash up at the end of the movie and I after that I went exclusive to Marvel.

**Scott Peterson:** We had these long, long meetings in the conference room; me, Ben, Shannon Denton, talking about ways to go next. I remember coming up with the Carrier getting a signal and it was "30 minutes- on or off" and some of the teams got split up. It was almost like salmon swimming upstream or the enormous journeys that whales take to their breeding ground, and that was what was happening to the Carrier. Some Authority stayed, some WildCats went and we split up Gen 13.

**Adam Beechen (Writer):** They told me that Marc Bernardin and Adam Freeman were going to be taking over on *The Authority*, and Marc is a good friend of mine, and Adam I knew a little bit, so I was excited to work with them. They said they had a pretty good direction of where they wanted to go for the first year. They would be taking the Carrier out of orbit and sending it on a mission into



deep space, while the WildCats were going to be left behind on earth dealing with an alien invasion. And I said, "Okay, so who do you see as making up the WildCats?" and they said, "Everybody who is left on earth." [laughs] Suddenly there was the prospect of writing a book with about 70 characters.

**Shannon Eric Denton** (Editor): It was an opportunity to bring back all these characters nobody had seen for a long time. Tim Seeley and I love the WildStorm Universe so it was really great to go, "You remember that one guy that appeared in three panels in one issue? That was a cool design. They never went anywhere with that. Let's turn that guy into a badass and say he's been roaming the wastelands for the last two years and come back to him."

**Adam Beechen**: There was going to be Earth on the verge of an alien invasion. We were going to need all hands on deck, but suddenly and strangely, the Carrier has closed its doors taking off for outer space with some of our heroes aboard, so there's nothing we can do about it. We got on a big conference call, Marc and Adam, and myself, and Shannon, and Ben, and a number of other people and we basically held a draft to pick which characters each of us were going to have.

**Shannon Eric Denton**: Adam and I had worked together a lot in animation so that was an easy one, just because he and I had a really good working relationship. So I needed a team that could step in and do some world-building and Tim, Tim to me is the John Byrne/George Perez of modern day super hero stuff. He and I got to work on a lot of the design stuff together. I'd sketch stuff out and he'd make it look better. He'd send me stuff and I'd do bad sketches over his nice sketches. If anybody had a super suit at some point, rather than going, "Let's pick this one," it would be, "Let's make a new character". "I really liked what Jim did with this design two years after this character first appeared. So let's make it two different characters." So we were really having fun from a visual point of view- incorporating basically the whole WildStorm history into *WildCats*.

**Tim Seeley** (Artist): Shannon had always been an enthusiastic supporter of my drawing style. He always liked the way I did stuff, and he and I were good friends. So when he took over the editorial duties, he wanted to do a new approach to the book which was like, "Let's just go wild out, crazy superhero, colorful costumes." It was a blast because the thing I always liked about the early Image books was just how unabashedly bright and superhero they were, so that was something I wanted to bring back to it.

**Adam Beechen**: Tim was just a dream to work with, because he had the most unenviable task in all of drawing comics, which was every other page, me writing, "so the space armada attack London and you see millions of people die", and he had to draw all of that in one panel. He was just a gent at it, he never complained- that I know of [laughs]. One of the things that we wanted to do was a book that would sort of take it back to widescreen storytelling like Ellis and Hitch had done with *The Authority*. So we had lots of splash pages, lots of double spreads. We felt it was important to establish just who was going to be on Earth and who was part of the WildCats, so we decided to do a double spread that had everybody in one room. I think Tim wound up drawing 80 characters or something like that. It was just a colossal undertaking.

**Shannon Eric Denton**: Tim first sent me his sketch and I thought, "I'm Pretty sure he's never going to talk to me if I send to him what I was thinking." I said, "What if instead of your big double pager...?" and then I shrunk it in Photoshop and added another 30 panels around the outside of it with all the other characters. And mind you, mine were stick figures so I'd say, "This will be DV8 and this will be Stormwatch, and this will be so-and-so over here," and he's like, "Son of a bitch. That's awesome," and then that's the best thing about Tim is he's like, "That's going to be a whole

lot more work,” but he did it the next day, sent it back and it was gorgeous and it had all those extra characters around the edges.

**Tim Seeley:** With that spread, we were digging for every WildStorm character we could think of, that we’d ever seen, that ever appeared in the background or whatever the case was, and that was a total blast. That was like a little kid playing with his toys, basically.

**Adam Beechen:** It was a lot of fun and a lot of characters, and a lot of them were not characters that had been mainstream regulars of the WildStorm Universe. Bringing in Black Halo, for example, it was like, “What? Who? Where did this guy come from?” Longtime fans of the WildStorm Universe could see that we were really deep diving and bringing characters to the WildCats that had never been part of that storyline before.

**Shannon Eric Denton:** It was fun too, because there wasn't a library per se for all of that older stuff they created back in the day and unless you find it in a 50 cent bin in somebody's long box sale or randomly at a store, it just doesn't kind of exist. Adam and I were at the Phoenix Comic Con right before we got started on all this and we basically just went around together and raided long boxes, "Check this out. I totally forgot it..." Tim and I remembered all this stuff and I know I had it somewhere in my garage in my collection but we were just going out and shopping and buying all this stuff so that we had the reference handy to incorporate back into the world. You could tell DC comics they're welcome from me for reestablishing the copyrights for all their characters. [laughs] That was really one of the most fun things I've done in comics- working on both those books, *The Authority* and *WildCats*.

**Adam Beechen:** I, of course, had privately sketched out the book all the way to issue 50 [laughs]. I had a lot of stories I was ready to tell should we get that far. It was definitely going to continue past that last issue. There were a lot of story lines left dangling because when we got the word that we weren't going to be continuing on, there was nowhere near enough time to wrap up every storyline. And then that's when I took the chicken way out and said, “Can we leave some of these stories open and leave a sense that there's still stuff left to be told that we are not getting to see?” And everybody thought that was a pretty decent idea so that made things a little easier.

**Shannon Eric Denton:** We were planning out the potential of rather than having a set and locked plan for bringing back the world- whether it's a parallel universe or they reset time and go back to where it was or we'd just move forward from where we were etc. We had plans for each of those and more than likely if things had continued, we would have done all of them rather than put stock in just one thing.

**Scott Peterson:** Something we talked about, it seemed to me, that when World's End first happens, there are couple things that are going to happen but as time goes on, there's going to be a certain amount of sorting into groups. Some people are going to want to go off on their own; certain people are going to gravitate towards this character or that character. And it seemed to me that in order for the species to continue, there was going to be a very cold-blooded calculation on the part of Zealot, for instance. I saw it coming down, to a large extent, to a “males versus females” society, where you were in this group or you were in that group. And one of the things that WildStorm always had over DC and Marvel, was they always had a universe that was dominated by very powerful female characters. The females were often the strongest characters in terms of sheer power rating and ability- Caitlin in Gen 13, obviously Zealot in WildCats, The Engineer and Jenny in The Authority. I thought having an all-out battle of males versus females in the WildStorm

Universe, the females probably come out on top. I didn't think we had seen anything like that, and I thought that could be so fun and so exciting. It didn't exactly come to pass.

**Adam Beechen:** The last storyline we were telling, which was how the Earth regains its balance and finds its new Doctor was intended to be more issues than it was, and we just didn't have the time, so we had to compress a lot of the story to fit that into the issues that we had. I thought it should be Swift because of all of the characters she has a very natural tie to the Earth, as she is tied to the atmosphere and the creatures of the air, and she is also one of our major characters. Then you get to play with that for the next year or two years, however long you want to play with it- her adjustment to being the interface between the driving events and Ancestral Memory and all of our characters on Earth. That would have been a lot of fun, to see a new Doctor from the beginning of being a Doctor to the end.

**Scott Beatty:** I don't think at the point, before I left the book, we really knew what the end game was for WildStorm. Whether or not they were all going to get on the carrier, and go to a new universe, or they were going to take back the Earth, or Earth would be put right. I think it was just still keep on keeping on in the post-apocalyptic universe. When we pulled the trigger on that, there is no turning back- that would be the new status quo.

**Brian Wood (Writer):** Ben came to me and said, "We have to start looking at what comes next for World's End." And that was what he really wanted me to take charge on, including the DV8 kids as they were coming back to Earth. He used this phrase, "plot master", which is when a writer pitches a unified idea for multiple books and then writes one or writes two and then other writers come in and use that idea. The point being is that it's all coming from a single source. They were going to end *Gen 13* and he had me pitch *The Authority* and *WildCats* and then a third book which had a working title of *Strike Team*. It was basically going to be, for lack of any better reference, a "Global Frequency" for the WildStorm Universe and that's where a lot of the DV8 characters were going to go. It was going to be Jackson King's, quasi-military team of underused characters kicking ass in "done-in-one" missions. A micro version of The Authority style "make a finer world," a single character versus the world each issue. So I pitched a direction of an entire year for each of those three books and had started talking to other writers and seeing if they wanted to come onto it with me. And then WildStorm ended. Right in the middle of all that.

**Ben Abernathy:** To this day, the creative teams and the artists- I'm so proud of those books. Every one of them was perfect and it was a great time. It was interesting how it worked out. I was very happy with how it all rolled together. It was very stressful, obviously, because we had an aggressive schedule to release it all. But to have something that started in such a dark place, then execute it the way we did... Unfortunately, retailer reaction and fan reaction wasn't everything we hoped for. The feeling was, at least my feeling was, that a lot still remembered what happened with the previous Authority and WildCats books, so after the "WorldStorm" versions, I feel like in a lot of senses that we didn't get a fair chance. But hey, "That's comics, kid."

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*I hope you enjoyed this sneak preview of The WildStorm Oral History Project. Be sure to let me know your thoughts via the contact information and links on the first page. Any assistance with spreading the word about this project via social media would be greatly appreciated!*

*-Joseph Hedges*

COMPLETED INTERVIEWS

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*Ted Adams*- VP of Consumer Products  
*Kevin Altieri*- Animation Director  
*John Arcudi*- Writer  
*Brian Azzarello*- Writer  
*David Baron*- Colorist  
*Scott Beatty*- Writer  
*Adam Beechen*- Writer  
*Ryan Benjamin*- Artist  
*Lee Bermejo*- Artist  
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*J. Scott Campbell*- Artist  
*Giuseppe Camuncoli*- Artist  
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*Claudia Chong*- Director, Production & Coloring  
*Chris Claremont*- Writer  
*Shannon Eric Denton*- Editor  
*Eric DeSantis*- Editor  
*Chuck Dixon*- Writer  
*Ian Edginton*- Writer  
*Gabriel Eltaeb*- Colorist  
*Garth Ennis*- Writer  
*Wendy Fouts-Broome*- Colorist  
*Gary Frank*- Artist  
*Christos Gage*- Writer  
*Alex Garner*- Inker  
*Alé Garza*- Artist  
*Sarah Gaydos*- Editor  
*Keith Giffen* - Writer  
*Neil Googe*- Artist  
*Gene Ha*- Artist  
*Cully Hamner*- Artist  
*Adam Hughes*- Artist  
*Mark Irwin*- Inker/Creative Services Manager  
*Jason Johnson*- Artist  
*Bill Kaplan*- Editor-in-Chief  
*JJ Kirby*- Artist  
*Andy Lanning*- Writer/Inker  
*John Layman*- Editor/Writer  
*Ron Marz*- Writer  
*Tom McWeeney*- Inker/Cartoonist  
*B. Clay Moore*- Writer  
*Dustin Nguyen*- Artist  
*Oliver Nome*- Artist

COMPLETED INTERVIEWS (cont.)

*Ryan Odagawa- Artist*  
*Jimmy Palmiotti- Writer/Inker*  
*Peter Pantazis- Colorist*  
*Scott Peterson- Editor*  
*Justin Ponsor- Colorist*  
*Whilce Portacio- Artist*  
*Neil Pozner- Assistant Editor*  
*Livio Ramondelli- Artist*  
*Tom Raney- Artist*  
*Darick Robertson- Artist*  
*James Robinson- Writer*  
*James Rochelle- Colorist*  
*Ed Roeder- Art Director*  
*Tim Sale- Artist*  
*Steven T. Seagle- Writer*  
*Tim Seeley- Artist*  
*Liam Sharp- Artist*  
*Alex Sinclair- Colorist/Art Director/Editor*  
*CP Smith- Artist*  
*Chris Sprouse- Artist*  
*Richard Starkings (Comicraft)- Letterer*  
*John Tighe- Inker*  
*Allen Warner- Writer*  
*Dustin Weaver- Artist*  
*Brian Wood- Writer*  
*Micah Ian Wright- Writer*  
*Tommy Yune- Writer/Artist*

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