PLUGGED IN

by Keith Veronese

Comics Professionals Working in the Video Game Industry

PLUGGED IN

REBOOT:
Comic Book Characters Make their Way into
VideoGames

Comic books and video games. Both are mainstays of adolescence for the past several decades, stalwarts that have survived the days of our youth to become mainstream entertainment for people of all ages. However, only in the past several years have their talent pools mingled, allowing for video game creations with the quality and depth of story necessary to convey the comic book experience.

The Early Days

The earliest comic book-based video game is 1978's *Superman*, created by Atari for the Atari 2600, followed four years later by Parker Brothers' Spider-Man for the same system. Neither games are anything to write home about, as both games feature blocky, nearly indecipherable graphics, but then again, that's about all that was possible with the processing power of home consoles at the time. The graphics did not bother gamers, as they were happy to imagine themselves in the role of their favorite comic book heroes. In the three decades since Atari's *Superman* effort brought comic book characters into the world of video games, many things have changed, with one DC-licensed game seen as the gold standard for not just comic book video games, but video games in general.

One of the first successful tie-in venues pursued in the early days of video gaming, Scott Adams' *Questprobe* series, was released in 1984 for the Atari 800 and Apple II. *Questprobe* used well-known Marvel characters to appeal to the home computer gaming crowd. The *Questprobe* games mixed Al Milgrom's art with Scott Adams' design and story for a series of three games starring Spider-Man, the Hulk, and the duo of the Human Torch and the Thing. Marvel produced a *Questprobe* three-issue limited series, which features work by John Byrne, Mark Gruenwald, and John Romita. The *Questprobe* series marks the first effort to create a comic book that tied in directly to a video game. A fourth game and comic was planned, featuring the X-Men, but it was never released due to the bankruptcy of the *Questprobe* video game publisher, Adventure International, during the video game industry collapse of the mid-1980s. The comic art created for the

Opposite:
Superman, Spider-Man and Questprobe video games

Top:
Superman game screenshot

Above:
Questprobe comic

fourth game saw the light of day in *Marvel Fanfare* #33.

Console Frustration

In the early days of console gaming, manufacturers often sought ways to artificially increase the length of game in order to give the feeling that the gamer received more play time for their hard earned money. Home console video games hovered around the $50 mark during the 1980s, with games only now reaching into the $60 level. Adjusting for economic fluctuation paints a different picture—the 8-bit cartridge purchased for $50 for your Nintendo Entertainment System (NES) in 1987 would cost nearly $95 when adjusted for inflation. Unlike comic books, video games have come down in effective price over the past couple of decades, a trend that will likely continue thanks to the move from cartridge based software to DVD/Blu-ray technology and possibly completely digital distribution in the future.

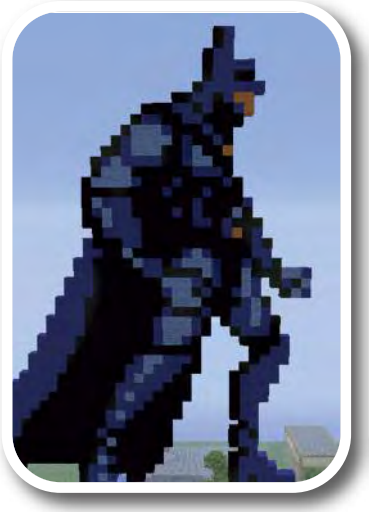
In a shrewd move to sneak comic book characters into mainstream video games, video game developer Sega would use unlicensed versions of Spider-Man and Batman in their 1989 Sega Genesis game *The Revenge of Shinobi*. Batman and Spider-Man served as "boss" characters in one level of the game. Marvel eventually gave consent for this free piece of promotion, but DC Comics did not. Sega retained the Spider-Man character and added a copyright disclosure, while they removed the Batman character from later releases of the game.

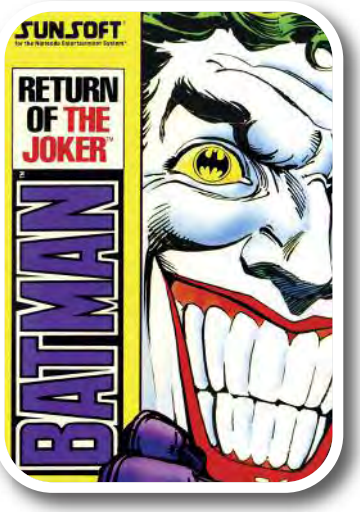
Marvel and DC did seek out their own licensees in the 8-Bit and 16-Bit generations of home consoles, but the produced games are not looked upon fondly. Early Marvel Comics licensee LJN made *Silver Surfer* for the NES extremely fast paced and difficult to frustratingly extend the playing

experience. LJN performed an even crueler trick for its NES release of 1989's *The Uncanny X-Men*. In the 1980s, automatic game saves via hard drive were non-existent, while battery-based cartridge storage added a considerable amount to the cost of video game production, so most video games relied on 20 to 30 character long strings of letters and numbers to return the player to the correct spot. To reach the final level of 1989's *Uncanny X-Men*, players had to enter a cryptic password. A single hint is given, with the answer located on the cartridge itself. This required the player to eject the game, find the code, and then enter a password to start the final level over again. One problem persisted—the code printed on the label is "+B+Up together with Start", however, the correct code to continue to the final level is "Hold Select+B+Up, then press Start." This frustrated countless gamers excited to play as the X-Men within their homes, and likely turned them back to simpler games like *Duck Hunt* or the latest incarnation of the *Super Mario Bros.* series.

While there were a plethora of dark points for console games and fans of comic books in the late 1980s and early 1990s, a couple of bright spots shined through. Sunsoft's *Batman: The Video Game* is still one of the high water marks for 8-Bit gaming, as it merges quality gameplay with accurate depictions of characters from the Batman mythos. The game's sequel, *Return of the Joker*, exceeded the original and provided a bridge between the 8-bit and 16-bit console generations by including an additional

Top to Bottom:
Shinobi's Batman and Spider-Man
Silver Surfer game ad
The Uncanny X-Men game ad





onboard processor within the cartridge to improve graphics.

Arcade Success

While console games were hit and miss during the 1980s and early 1990s, arcade games enjoyed much more success. Several video game companies looking to exploit the multiplayer possibilities inherent in team-based comic book games as well as the arcade goer's exposure to these known comic book commodities.

Taito released the interesting *Superman: The Arcade Game* in 1988, a game combining beat 'em up elements and shooting gameplay to simulate Superman's flight. The game stands out from a historical perspective thanks to the unexplained inclusion of a "red" Superman, a character with powers cloned from Superman that is often explained away by fans as an incarnation of Shazam or Legion of Super-Heroes member Mon-El.

While Taito's *Superman: The Arcade Game* allowed players to step into the shoes of Superman, Data East released one of the first successful multi-player comic book arcade games in 1991, *Captain America and the Avengers*. This quarter-eater allowed up to four players to play at once, something arcades loved from a cash flow standpoint. Data East presented Captain America, Hawkeye, Vision, and Iron Man as playable characters with completely different sets of movements and abilities, a possibility previously unseen in arcades. Quicksilver, The Wasp, and Sub-Mariner stopped by to help out players along the way as the Avengers fought Juggernaut, Whirlwind, Sentinels, Ultron, Crossbones, and the Red Skull.

In 1992, Konami one-upped Data East's effort when they unveiled *X-Men: The Arcade Game*. This six-player brawler allowed you and five friends (or arcade acquaintances) to take control of Cyclops, Colossus, Dazzler, Storm, Nightcrawler, and Wolverine, and slash through Sentinels, Blob and Pyro of the Brotherhood of Evil Mutants, and more before squaring off against Magneto on Asteroid M. Konami used images from the late 1980s cartoon pilot, *Pryde of the X-Men* to design the game, allowing the cartoon-style graphics to remain fresh and colorful to this day, with its enduring popularity resulting in a release on the PlayStation

Top Right:
Batman art and *Return of the Joker* packaging

Above:
Captain America and the Avengers ad

Left:
Superman: The Arcade Game

3 and Xbox 360 in 2010 and later for the iPhone.

From Side-Scrollers to Fighting Games

Capcom's quarter-eating sensation *Street Fighter II* paved the way for one-on-one fighting games in the 1990s, a type of game that pits player versus player in best two-out-of-three rounds combat to determine arcade supremacy. Midway's *Mortal Kombat* quickly

followed *Street Fighter II* along with numerous variations of both titles. Looking to take advantage of the popularity, Capcom released *X-Men: Children of the Atom* in arcades in 1994, using a very similar control scheme to *Street Fighter II*. Capcom followed up this release with the *Marvel Super Heroes* fighting game in

1995 and then the first installation of the now classic *Marvel Vs. Capcom* series in 1998. The *Marvel Vs. Capcom* series is a hit 15 years later, with *Ultimate Marvel Vs. Capcom 3* allowing players to take control of Marvel stalwarts Wolverine and Captain America along with obscure denizens of the Marvel Universe like M.O.D.O.K., Taskmaster, and a bizarre foe of both Dr. Strange and Conan, Shuma-Gorath. Marvel tapped comic artists Adi Granov and Mark Brooks to aid with the design of *Marvel Vs.*

Above Left:
X-Men: The Arcade Game

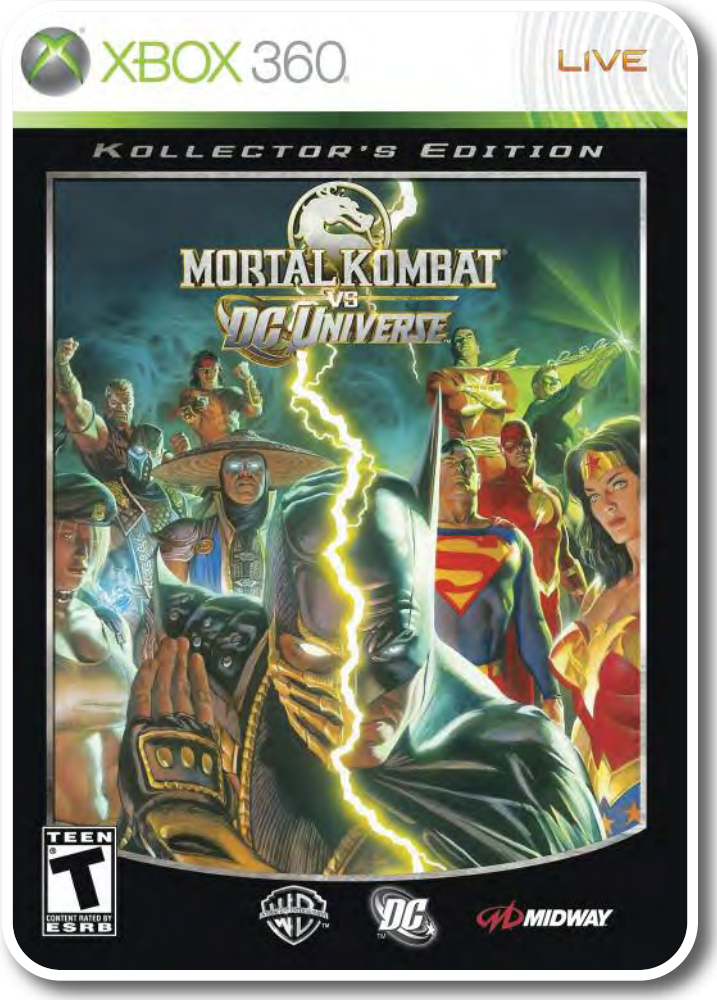
Above Right:
X-Men: Children of the Atom ad

Left:
Street Fighter II

Right:
Marvel Super Heroes arcade game

Bottom Left:
Marvel Vs. Capcom 3 art

Bottom Right:
Mortal Kombat Vs. DC Universe art



Capcom 3, with the duo lending their talents to promotional artwork and the game's final cover art.

DC Comics would try to replicate the success of the *Marvel Vs. Capcom* series by teaming up with Midway to create *Mortal Kombat vs. DC Universe*, but the extreme violence that accompanies *Mortal Kombat* games and DC's desire to not have their properties involved in such violence held the game back.

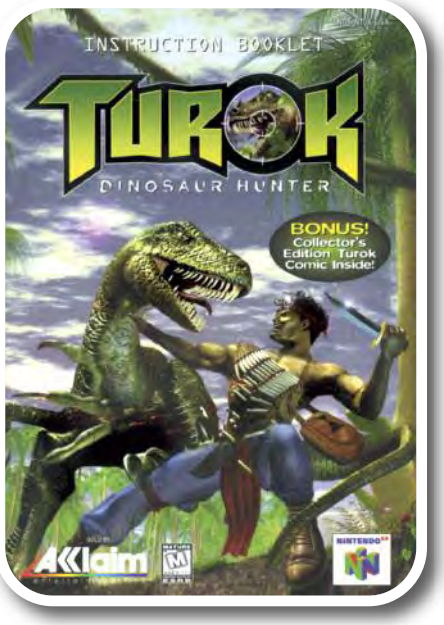
Improving Efforts on Home Consoles

While comic book-based video games achieved economic success, they were rarely at the top of annual video game rankings. Games featuring comic book characters often sought to tie-in audiences, which often shared a significant amount of overlap.

Just as comic book fans love crossovers, Acclaim published the intercompany crossover video game *X-O Manowar/Iron Man: Heavy Metal* in 1996 along with an accompanying comic book crossover. While the game itself is forgettable, it marks the first intentional comic book crossover between separate companies that extended into the realm of video games. Marvel and DC were not the only publishers to place their comic book commodities within video games.

Games based on independent and small-press series were prevalent, with *Cadillacs and Dinosaurs*, *Scud: The Disposable Assassin*, *Bone*, *Valiant's Turok*, and *2000 AD's Rogue Trooper* starring in their own games in the late 1990s and early 2000s.

Marvel's *Ultimate Alliance* series built off the initial success of the 2004 action role-playing video game *X-Men Legends*, an addictive game that allowed a single player to control up to four X-Men



Above Left: *Mortal Kombat Vs. DC Universe* packaging

Above Right: *X-O Manowar/ Iron Man: Heavy Metal* packaging

Middle Right: *Cadillacs and Dinosaurs* packaging art

Right: *Turok* video game instruction book containing comic


[PROTOTYPE]
JONAH HEX
Back to BROOKLYN
garth ENNIS
jimmy PALMIOTTI
mihalio VUKELIC
JONAH H
DC COMICS
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ALL STAR WESTERN
THE NEW 52!
THE COURT of OWLS!
THE CRIME BIBLE!
EVENT
JIMMY PALMIOTTI & JOE QUESADA
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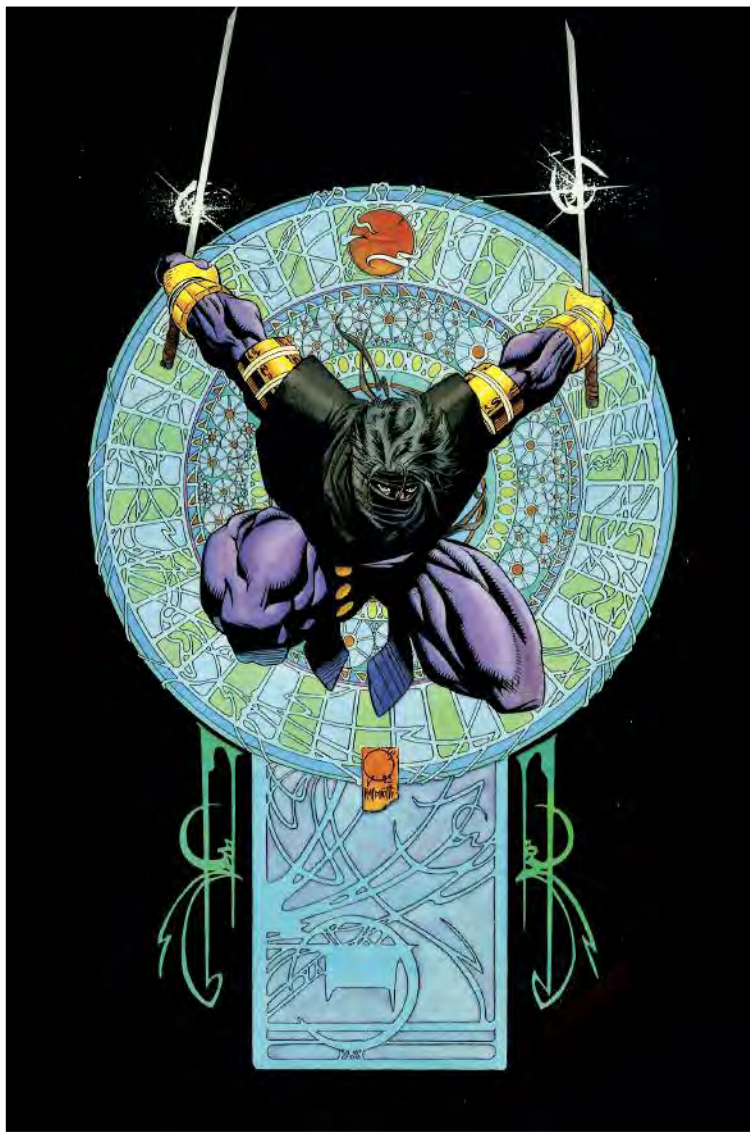
PALMIOTTI - QU

Jimmy**Palmiotti**

Two-time Eisner nominee Jimmy Palmiotti made his mainstream comics debut in the Summer of 1991, inking *The 'Nam* and *Punisher* for Marvel Comics. Palmiotti was quickly paired with up-and-coming penciler, Joe Quesada, on the Valiant Comics titles *Ninjak* and *X-O Manowar*. This led to a successful partnership that saw Quesada and Palmiotti found Event Comics in 1994 and produce fan-favorite titles such as *Ash* and *Painkiller Jane*. Event Comics was contracted in 1998 by Marvel Comics to create the Marvel Knights line, headlined by a pairing of Palmiotti and Quesada with *Mallrats* director Kevin Smith for a classic *Daredevil* run.



In 2000, Jimmy Palmiotti began to add writing to his repertoire, starting with a successful stint on Marvel Comics' *Deadpool* and followed up with runs of *Jonah Hex*, *Hawkman*, and *Power Girl* from DC Comics. In 2002, Palmiotti, along with writing partner Justin Gray and penciler Amanda Connor, formed Paper Films, and through this company, Palmiotti has worked on a variety of video game related projects, beginning with *The Punisher* for the PlayStation 2 and Xbox. Palmiotti also performed a portion of the writing chores for the 2007 Sci-Fi Channel Original Series *Painkiller Jane*. In recent years, Palmiotti worked on the creator-owned series *Back to Brooklyn* for Image Comics as well as *All-Star Western* and *Unknown Soldier* for DC Comics' New 52 line.

Opposite: (clockwise)
Daredevil #1, Prototype #3, Jonah Hex #13, Jonah Hex #53, Painkiller Jane #1, Ash #1, All Star Western #10 and Back To Brooklyn #1

Above:
Ninjak

Keith Veronese: You have worked on a plethora of video game projects. How did you get started in video games? Was there an initial interest in the field?

Jimmy Palmiotti: I got started as a fluke. The first game I worked on was *The Punisher* (2005, developed by Volition, published by THQ). I got a call from my lawyer, Ken Levine, asking me if I could write video games, to which I replied, "Oh yeah, no sweat." Ken told me about Garth Ennis being offered the gig writing the game, but Garth had no experience doing this, and he didn't even play games other than *Pong* (1972, Atari). I spoke to Garth and we decided that, between the two of us, we could figure it out. The price tag on the gig made it even sweeter.

Once they approved us, I went to Amazon.com and ordered a few books on writing video games, and it went from there. Many times in my career I have just taken a job saying the same thing and then nailing it after a bit of research. Of all the games I worked on, [the execution of] that one came the closest to the work we had done for it.

Veronese: What is the writing process like for you? Is it any different when it comes to video games versus comic books or a screenplay?

Palmiotti: Yes, first, [writing video games] seems like it is never-ending because of all the levels and stages that come into the process of creating and then writing the game. In addition, unlike comics and screenwriting, you are usually working with at least a dozen people on all ends to get this huge undertaking under way. There is always some travel involved, because the game people want to show you off and meet you and have you in the room with them when they are pitching their ideas. I love that part of the process because I get to meet a lot of wonderfully creative people. Overall, [I would say] comics are the most simple, then screenplays, and then video games.

Veronese: Did you work on the actual design document (an organizational document developed by a software designer to give the developmental team a guide with which to work) for *The Punisher, Ghost Rider* (2007, developed by Climax, published by 2K Games), or *Mortal Kombat vs. DC Universe* (2008, developed by Midway/ Warner Brothers Interactive, published by Midway Games)? If so, how was this different from working off of a script for a comic book?

Palmiotti: I haven't worked on any design elements other than pitching the ideas for the locations, set pieces, and the overall look of the environments, but a lot of the game people did include us and did send us some sketches and ideas and Justin Gray and I gave our two cents.

That part of the process is long and involved, especially when dealing with a licensed property like the games we have worked on. I think the *Mortal Kombat* people had to go through at least a dozen rounds when designing the DC Universe characters to get them approved. That's a job with a million man hours attached to it.

Veronese: What would you say is the major difference between scripting for comics and scripting for video games? What would be some advantages and difficulties of each?

Palmiotti: Time and the approval process. With comics, we have been around (long) enough that an editor knows our work and reads the scripts looking for things we didn't see. We get notes, nail them, and the gig is done. With writing for games, we have budget restrictions, time restrictions, and multilayered documents that have to be written. Anyone that tells you game writing is

Above: *The Punisher* package and screenshots of game

easy deserves a slap in the head. Now, the advantages and disadvantages other than time is that, in the end, they both pay around the same amount of money, believe it or not. If I clocked my total hours, it is around the same. The only good thing with games is if you can get royalties tied into your deal, you can wind up with a pretty nice paycheck. Oh, also, the perks.

The game people treat you like gold. They pay your way to events, all expenses, and fuss over you like crazy. Comic companies, well, they figure if you can't do something, they have got 100 other guys that will take your job. The comic business has gotten better lately, but unless you make a mark with distinctive work, you better have a second job.

Veronese: What is the typical length of a script for a video game?

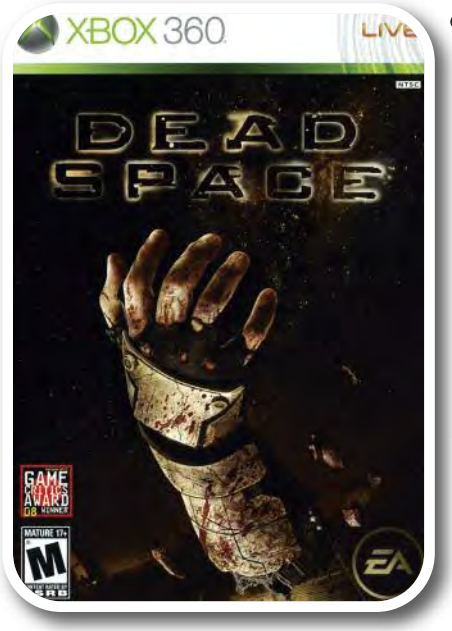
Palmiotti: The last one I can remember working on was over 100 pages. *[**Author's note**: That is about three to four times the typical script for a monthly comic.]*

Veronese: As a writer, how do you prepare for the possibility of non-linear storylines in video games, a phenomenon not possible in mainstream comics?

Palmiotti: By playing and understanding the video game playing process. In my home I have an Xbox, a PlayStation 3, a Wii, and some portable systems. Like new comics, I go out and play each and every game I can. It's part of the job. Once you get it, you get it.

Veronese: What was the extent of your work on *Ghost Rider* and *The Punisher*, as they were movie tie-in games? Movie tie-in games aren't often known for their quality, however, THQ's *The Punisher* is thought of as one of the best tie-ins of all-time. Were there any challenges or preconceived notions that you brought to working on a movie tie-in?

Palmiotti: With both games, we understood that there were actual movies involved. I had to go



read the screenplays under locked door [with a] guard and take notes. I'm not kidding. The guys involved with THQ's *Punisher* game said "Go crazy." Garth Ennis and I got together over a few drinks and wrote a script that had a lot of elements from the comic book and a few of the movie that they fell in love with it. We got lucky on that one. On *Ghost Rider*, it started out okay, and then the game got sold to another company and then another and honestly, when we finally saw the finished game, we barely recognized it. It was a shame because some of the crazy things we created never made it into the game, but it was obvious this was a project that had a lot of re-boots involved each time it changed hands.

Veronese: Did you have any access to the video game *Dead Space* (2008, developed by EA Redwood Shores, published by Electronic Arts) while scripting *Dead Space: Downfall*, the animated prequel? This was a particularly strange situation as the prequel animated movie debuted simultaneously with the video game. What did you have to work off of for background material for the *Dead Space* universe?

Palmiotti: I went to EA Games headquarters in San Francisco with two people from Starz Media and sat with the *Dead Space* crew, the main designer, and writers. We got footage screened of the game and I got a set of designs to take with me for Justin Gray and I to use.

These designs included stuff like the interior of the ship so we would know how to script the screenplay and make it flow smoothly so both the game people and the film goers would get the same information. Our job was to create the complete backstory of why there was a mining

Above:
Ghost Rider package and screenshot

Left:
Dead Space packaging

Chris**Bachalo**

Chris Bachalo began his comic book penciling career in rarified air, with penciling chores on Neil Gaiman's *Sandman* as his first published work. Bachalo drew the now classic *Sandman* tie-ins *Death: The Time of Your Life* and *Death: The High Cost of Living* as well.

After finishing a stint at DC Comics, Bachalo moved on to Marvel, where he brought his unique style to *Generation X* as well as several other X-titles, including *Uncanny X-Men*, *Ultimate X-Men*, *New X-Men*, and mini-series that revisited the *Age of Apocalypse*. In the meantime, Bachalo also co-created *Steampunk* for Image Comics' Cliffhanger imprint. One can find Bachalo firmly working in the comic industry and bringing new work to shelves every month, but he has also worked on several video games, including *Army of Two: The 40th Day*.

Keith Veronese: How much interaction did you have with the team that worked on *Army of Two: The 40th Day*?

Chris Bachalo: Yeah, it was pretty simple, really. Matt Turner over at EA contacted me through my website about working on the project, and he turned me over to Creative Director Alex Hutchinson. They shared with me what the game was about and what they wanted me to do, and everything sounded reasonable enough and I jumped in. I had my choice of the good or bad morality cutscenes and I went for the good. One of the stories they shared with me involved a young boy and, as the parent of a young boy, I'm not emotionally equipped at this time to take on something bad involving a young one...

Veronese: Your work on *Army of Two: The 40th Day* centered on the role of "Morality Moments" in the game. Could you tell us a bit about these cut scenes?

Bachalo: As you play the game you'll run across characters, some of which you'll be asked to make an important morality decision about. For example, there's a scene in an embassy in which you encounter a guard. He's protecting the armory. Up pops

Opposite: (clockwise)
X-Men #190, *New X-Men #143*, *Wolverine and the X-Men #16*, *Death Poster*, *Generation X #4*, *The Amazing Spider-Man #632 and Deadpool #31*

Above:
X-Men #200

the morality button. You need to choose to let him live or to kill him. Once you've made your decision, the scene will continue, the guard will live or die as you've determined and then the morality flash forward will cut in. It'll show you in a series of illustrated images what happens to that person after you leave. It's a device designed to add a little more dimension to the supporting cast—to show that they are not simply obstacles designed to slow you down in the game—and to demonstrate that there are ramifications to one's actions. You know, like the rock thrown into the proverbial pond that creates a ripple effect. There are other lives being affected by your actions. More than just what is in front of you. Like in real life. If you run over a guy with your car, you not only hurt the guy, but the guy's family is affected and maybe the people that rely on him at work, etc.

When Matt and Alex started showing me the scripts they asked for input. This was great, because I'm full of ideas and shared with them the idea of perhaps making my positive morality cuts not so positive by adding shades of grey to the stories. They were curious and I shared with them ideas that I thought were really cool and let me run with them. I ended up creating a lot more work for myself as my stories were longer than the 5 beat scenarios the game's writer had in mind, but it was worth it. I created stories that didn't always end well when you think you are doing the right thing, as in this case, letting the guard live. One of my favorite cuts involves a White Tiger. What do you do with a White Tiger that's interesting? You'll find out. It's great fun.

Veronese: Jock (*Scalped, Losers*) also worked on the game. Did you two have any interaction in creating the cut scenes?

Bachalo: They introduced the two of us via email and that was it. I'm a huge fan of his work and, as a result of previous experiences, I made a very conscious decision to avoid looking at what he was doing. At one point Alex asked if I wanted to see Jock's drawings, and I declined as I didn't want to be influenced by them. I had a pretty good train of thought as far as what I wanted the cuts to look like, and I know that if I saw what he was doing, I would get distracted. At one point near the end, I did see one pic and, after thinking, "Oh, wow!" because it was amazing, it was hard to stick with what I was doing. I just know that about myself. I suck up other influences like a sponge. Then I'm all screwed up...

Veronese: How was your experience different

Joe Casey

Joe Casey first received critical acclaim for his alternative take on Marvel tough guy/super mutant Cable, teaming up for French artist Ladronn for an amazing run. Casey followed up this successful and entertaining run with a stint on *G.I. Joe* for Devil's Due Press along with writing *Wildcats*, *Adventures of Superman*, and *Uncanny X-Men*.

Casey, along with fellow comic book veterans Joe Kelly, Duncan Rouleau, and Steven T. Seagle formed Man of Action, a studio/think tank for multi-media properties that spawned the successful cartoon franchises *Ben 10* and *Generation Rex*. As a part of Man of Action, Casey also writes for the *Ultimate Spider-Man* and *Avengers: Earth's Mightiest Heroes* cartoon series.

Keith Veronese: Prior to *X-Men Legends*, you wrote *Cable* for two years, taking the character in a decidedly different, but fan-enjoyed direction (and one that is still maintained by Marvel continuity) and spent a year and a half writing *Uncanny X-Men*. How were you approached to work on *X-Men Legends*?

Joe Casey: They approached me strictly because I was writing *Uncanny X-Men* at the time. It was a case of asking, "Are you interested?" At first, I wasn't interested, but the more I thought about it, the more I realized I could pull in the entire Man of Action team (which was a relatively new company at the time) and we could gang-write the game. It was a high-profile gig in a

Opposite: (clockwise) *Cable #67, M. Rex #1, Uncanny X-Men #395, Uncanny X-Men #394, The Avengers Earths Mightiest Heroes, The Adventures of Superman #602, and M. Rex #2*

Above: *Ben 10*

huge media space that existed outside of comics and, at that moment, really gave our company some legitimacy.

Veronese: Were you given any story direction for *X-Men Legends*?

Casey: Not that I can recall. I do remember that, at first, it was going to reflect more of the then current *Ultimate X-Men* continuity, since that was the hot X-Men property at the time. I also remember a few character texts where they were wearing the Frank Quitely-designed rescue uniforms from the *New X-Men* book. Eventually, they settled on a basic, all-purpose version of the characters. Story-wise, we traveled to Madison, Wisconsin where Raven Software, the developers of *X-Men Legends*, were located. We broke the story in the room, basically. As it turns out, what we came up with—and ultimately wrote—was way bigger than what they were able to do.

Veronese: What specific parts did you work on and what roles did you play in writing the game?

Casey: Once we had the story approved, we broke it up into acts. As I recall, I wrote Act One, which basically served to set up the storyline for the game. The workload was pretty evenly split, and it was some of the most difficult writing I've ever done.

Veronese: About how long were you involved with the *X-Men Legends* project?

Casey: It was a while ago, so it's tough to remember exactly how long we were in the trenches. Probably about two years from beginning to end, but that was sporadic writing over that period of time.

Veronese: How was working on a video game different from working on a comic book versus a cartoon series?

Casey: Writing for video games is its own unique beast. There are elements of it—the cinematics, for example—that are similar to straight up screenwriting. But a task like writing incidental character dialogue that you might hear during gameplay is something you simply don't do in any other medium.

Veronese: Have you directly worked on any of the *Ben 10* games or the upcoming *Generator Rex* game?

Casey: They run those things by us in a very generalized way, but we're way too busy to get too involved in the ancillary material when it comes to those shows. Frankly, we're too occupied creating new concepts and selling new shows!

Veronese: How did Joe Kelley, Joe Kelly, Duncan

Marv**Wolfman**

Marv Wolfman created comic book superstar Blade with legendary artist Gene Colan for Marvel Comics while penning *Tomb of Dracula*. Wolfman is well known and esteemed for his successful efforts to ensure that comic book writers are given credit in print for the stories they write.

In 1980, Wolfman launched *New Teen Titans* with George Pérez, and the duo continued their working relationship on the epic continuity-changing crossover *Crisis on Infinite Earths*, a series that still undulates throughout the DC Universe. While at DC, Wolfman also created Tim Drake, the third character to don the Robin mantle.

Keith Veronese: What was your first video game work and how did you did the job come about?

Marv Wolfman: It's hard to say. Back in the 1980s, I wrote the *Captain Power* videotape games. After that I also did some work on a video game/ride for Disney Imagineering in the 1990s. More recently I co-wrote the dialogue for *Superman Returns* with Flint Dille. Flint is one of, if not the top, video game writers in the field and I was brought in as the Superman guy and Flint as the video game guy. That game may not have worked out exactly as everyone hoped for, but Flint very kindly taught me about video game writing. I had known Flint ever since we were co-story editors on the original *Transformers* cartoon show. Since then I went on to write a number of other games.

Veronese: What was your role on the *Captain Power* videotape games—was it a mixture of teleplay and game scenarios?

Wolfman: The game was one of target shooting, but we needed a slight narrative to keep it going. I wrote a full script to set up the story.

Veronese: What were some of the non-video game related games you worked on?

Wolfman: I think the Disney Dinosaur-raft ride—which in some form is at DisneyQuest in Orlando, would be the biggest one.

Veronese: How did you become involved with *DC Universe Online*? How long have you been involved and what has been your role?

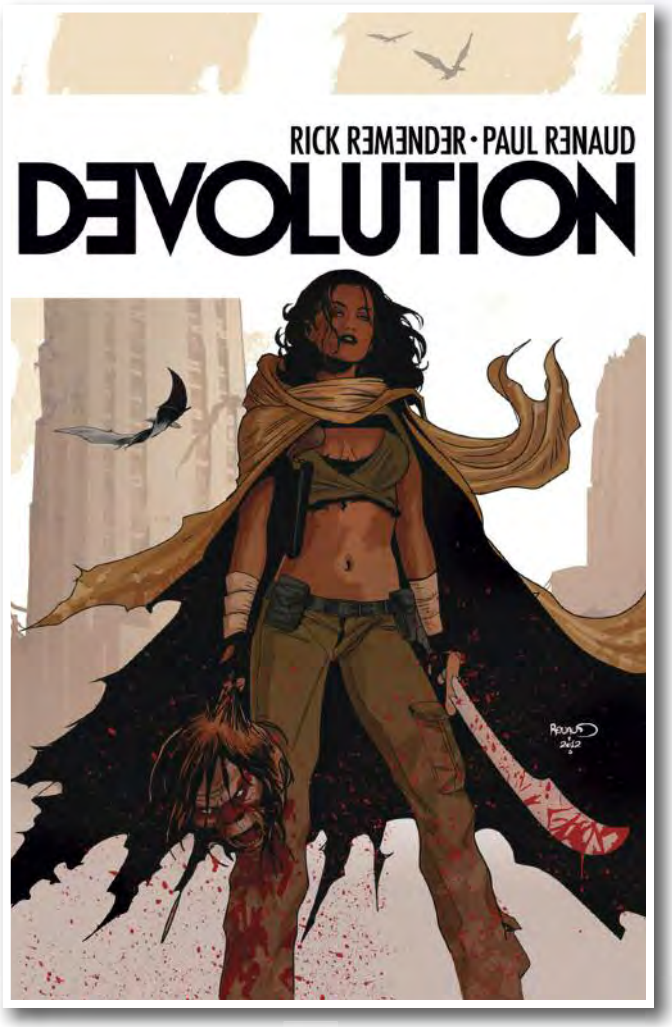
Opposite: (clockwise)
Night Force #7, Crisis on Infinite Earths #8, DC Universe Online Legends #13, Daredevil #129, God of War #1, Robin, *The New Teen Titans #1, The Amazing Spider-Man #197, and Werewolf By Night #11*

Above:
Tomb of Dracula #10

Rick Remender

Rick Remender worked for several years in the animation industry, helping create films like *Titan A.E.* and *The Iron Giant* before moving on back to the world of comics. His pride and joy is the creator-owned *Fear Agent*, a thirty-two issue sci-fi series that tells the story of Heath Huston as he tries to reunite his family amidst battles with alcoholism and intergalactic invaders.

Remender is probably best known for his amazing run on *Uncanny X-Force*, a series that brought many "lost" comic book fans to the world of monthly comics. Remender took readers back to the world of the Age of Apocalypse through the "Dark Angel Saga" and developed the backstory for fan-favorite X-character, Fantomex. Remender's work in a variety of media made him a natural to write and form the world of *Bulletstorm*, released by Epic Games for the Xbox 360 and PS3.

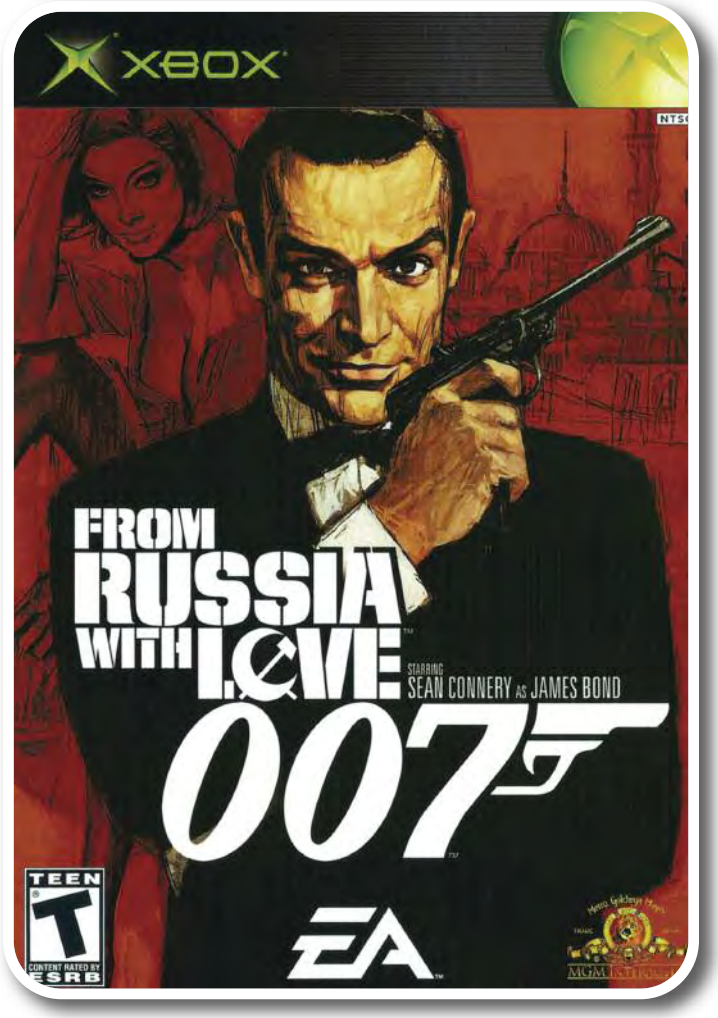


Keith Veronese: Electronic Arts appears to be making a dedicated effort to seek out known comic book talent for production work in their games (Chris Bachalo and Jock on *Army of Two: The 40th Day*, Palmiotti on *Dead Space: Downfall*). How were you approached by Electronic Arts to work on *Dead Space*?

Rick Remender: The work on *Dead Space* came about a result of some story-board work I did at Electronic Arts on the *007: From Russia with Love* James Bond franchise. On that project I worked with Cate (Latchford), Glen (Schofield), and Chuck (Beaver), the producers of *Dead Space*. Some of the comics I was writing at the time like *Fear Agent* were circulating in the Electronic Arts offices. When they started moving forward on *Dead Space*, they brought me in as one of the writers

Opposite: (clockwise) *The End League* Volume II TPB, *Fear Agent* #28, *XXXombies* #4, *Black Heart Bully* promotional art, *The Last Days of American Crime* #2, *Uncanny X-Force* #19.1, and *Secret Avengers* #22

Above: *Devolution* promotional art



for the game.

Veronese: *007: From Russia with Love* was the Sean Connery version, where EA went back and made Connery the star of the series, right? That was a great game.

Remender: That's the one. When we were doing the animatics for *007: From Russia with Love*, we were recording scratch tracks to go over the animatics for Connery to listen to while watching the sequences. They asked me to record the audio for these because I did the very worst Sean Connery impression. Basically, it was the *Saturday Night Live* "You win this one, Trebek!" version. It was a lot of fun to know that Sean Connery was getting to listen to me doing a terrible impression of him while he was doing the dialogue for the game.

Veronese: And he's sitting on the other side of the world in some Italian Villa…

Remender: Hearing me bastardize an impression of him.

Veronese: I'm sure he gets that all the time. So you started working on *Dead Space* around the early issues of *Fear Agent*, so issues four and five would have been circulating around the Electronic Arts offices?

Remender: At least the first two *Fear Agent* trades were out at that point. I started sometime around 2007.

Veronese: What was your official position on *Dead Space*? Were you working with a team of writers?

Remender: Yes—Warren Ellis did a lot of the foundation work and then they had me come in and do the first four or five drafts of the full script, building up a lot of different scenarios. I moved back to Portland during that time and I went back to EA Redwood a couple of times to work with them and flesh out some of the ideas they had and smooth out some of the kinks. After that, I took the beats and wrote them into scenes.

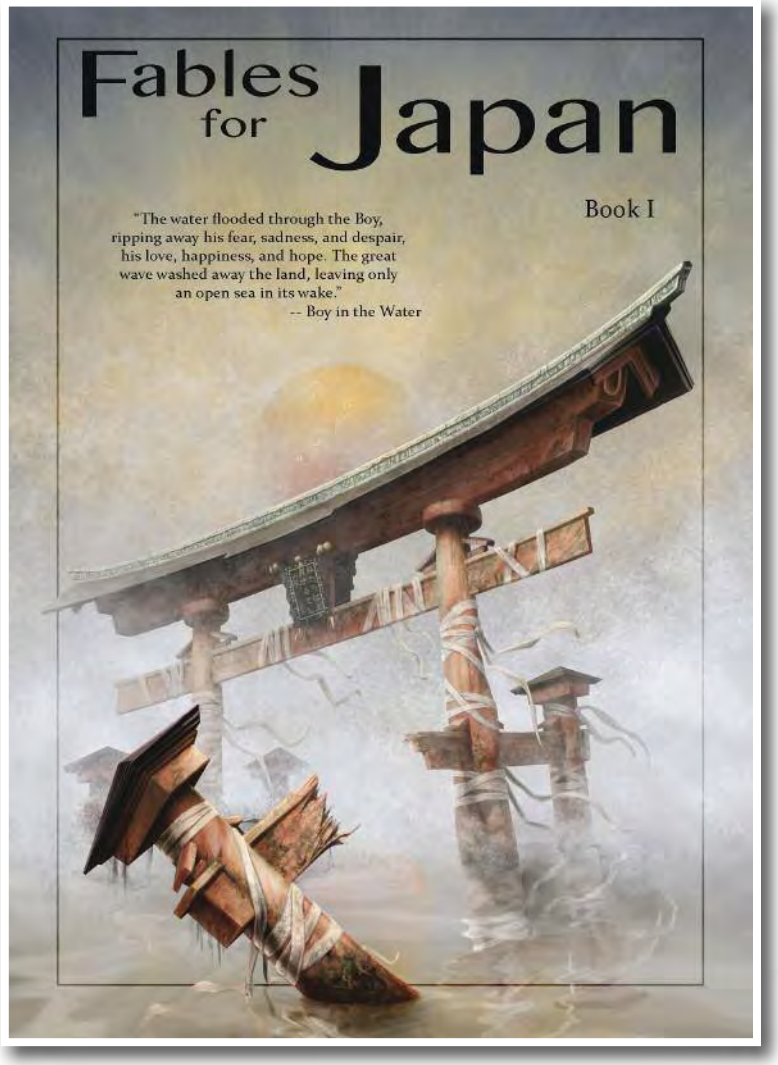
Above
007: From Russia With Love packaging

Right:
007: From Russia With Love game art

Opposite:
Dead Space game art

Jason **Temujin** Minor

During his comic book career, Jason Temujin Minor penciled and inked a number of titles, including *Teenage Mutant Ninja Turtles* for Mirage Comics, the unreleased *Miracleman Triumphant* series created in the final days of Eclipse Comics, *Deadpool*, *Books of Magic*, *Buffy the Vampire Slayer*, and his creator-owned *Brain-Banx* comic for DC's Helix imprint. Minor left the world of comic books for a career in creating video games, landing a character artist position on the Sony Online Entertainment developed title *Star Wars: Galaxies* early in his video game career.



Recently, Jason Temujin Minor has worked for BioWare Austin as the lead character artist for *Star Wars: The Old Republic*, one of the most successful massively multiplayer online games in recent history. Minor is also involved in the ongoing cleanup and humanitarian efforts surrounding 2011's Fukushima Disaster , with Minor organizing comic book veterans for the charity project *Fables for Japan*.

Keith Veronese: How did you become started in working in the video game industry? What was your first project?

Jason Temujin Minor: I started working in video games in 2000.

Opposite: (l to r)
Batman: Shadow of the Bat #89, Dr. Midnight illustration, Teenage Mutant Ninja Turtles illustration, *BrainBanx* #1-6, *Deadpool: Sins of the Past* #1, *Animal Man* #82 and *Teenage Mutant Ninja Turtles* Vol. 2, #2

Above:
Fables for Japan #2

I had been working as a freelance comic book artist for 10 or 11 years. However, the industry ran into some hard times. There were several factors but one of the most significant (in my opinion) was Marvel Comics' purchase of Heroes World Distribution Company. At the time, Marvel Comics distributed exclusively through Heroes World. This caused a chain reaction that shut down almost all of the other distributors and caused thousand of comic book shops to go out of business. 1999 was a very dark year for me, as jobs were sparse and I was forced to start looking for other ways to make a living. I took out a loan and bought my first computer, hoping to get into web design or video games. For the next several months, I taught myself how to use the computer and hunted for job opportunities. A friend of mine from college, Tramell Isaac, had gone into the gaming industry and was working as an Art Director at a company in Austin, Texas named Kinesoft. It took some convincing, but he eventually hired me as a concept artist. Working in the video game industry paid a hell of a lot better than working in comics. It was a whole new world for me too—I was hooked. I quickly learned 3-D modeling

Above: Early concepts and model renderings

Below: Designs for *Magelords*

and moved out of creating concept art and became a modeler. Kinesoft, unfortunately, was a doomed company and folded six months after I started working there. The game we were working on was never being released. I had seen the writing on the wall, however, and found a new job with Sony Online Entertainment about a month or two before Kinesoft closed its doors. It was unfortunate for Kinesoft, but it was a great education for me.

Veronese: It sounds like you made the best of your opportunities for on the job training. How did you become involved with *Star Wars Galaxies* at Sony Online Entertainment? What games did you work on during that time?

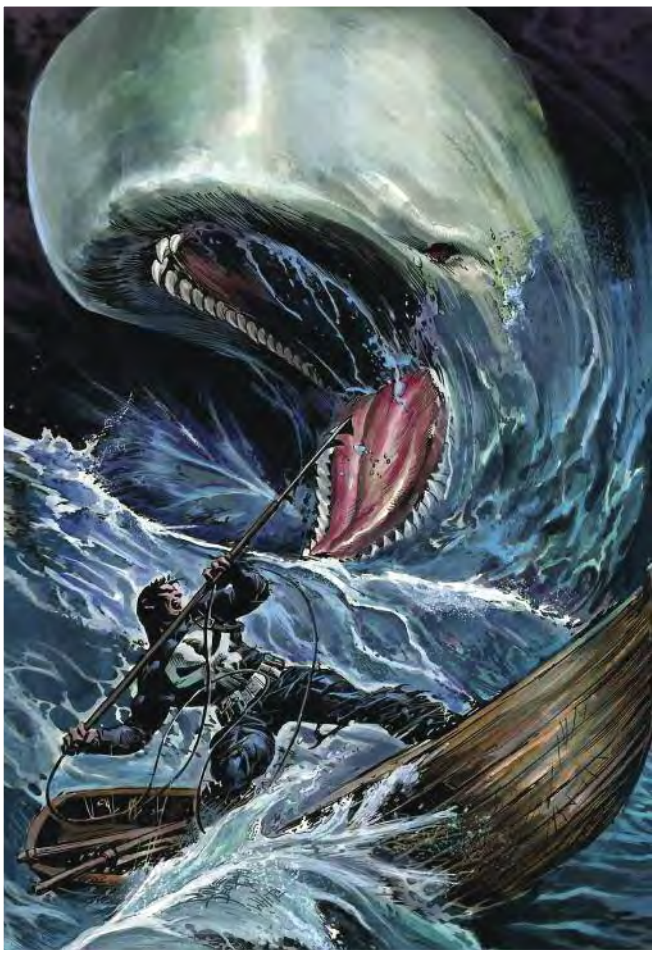
Minor: It started when I was working in Austin at Kinesoft, on a game called *Magelords*. Things weren't looking that good with the project so I started looking elsewhere. I heard about another video game in production in the Austin by another developer. It was a *Star Wars* project that was expected to be the next *Everquest*. It sounded like one hell of a job, so I put in my resume. I didn't hear anything for a while so I kept looking. Another




Mike Deodato

Mike Deodato's two-decade plus comic book career reads like a who's who of the superhero universe—a magnificent *Wonder Woman* run early in his career, an extended stint on several *Avengers* titles including *New Avengers* and *Dark Avengers*, along with time on *Amazing Spider-Man* and the *Incredible Hulk*.

Mike recently teamed up with Zen Studios and Sony Computer Entertainment to create cut scenes for *Punisher: No Mercy*, a first-person shooter released via the PlayStation Network.



Keith Veronese: How were you approached to work on *The Punisher: No Mercy*?

Mike Deodato: With great caution and trepidation, because with my lightning-fast lethal martial arts hands, I can be deadly! (Laughs) Former Marvel talent coordinator Chris Allo approached me about the gaming job and, despite my crazy busy schedule, I said *yes*! Then when I discovered how much work it was—well, you haven't heard from Chris Allo since, have you? (Laughs) Seriously, Chris was a great guy. Saw him last in Toronto at a con, a year or so ago.

Veronese: What was the extent of your work on *Punisher: No Mercy*?

Deodato: In its development stages, the game was called *Punisher: War Zone*. Justin Lambros of Marvel Studios approached me to illustrate for the game, for their Marvel Interactive division. It was inspired, of course, by the movie of that name, although the characters were to look like the comic books rather than film versions of the characters. So they bore a lot of similarities to Marvel's MAX line.

In that sense, I was hired to draw roughly 50 panels of art. The art is basically a series of comic strips to be incorporated into the game through cut scenes and transmissions.

Veronese: *The Punisher: No Mercy* was developed solely for distribution via

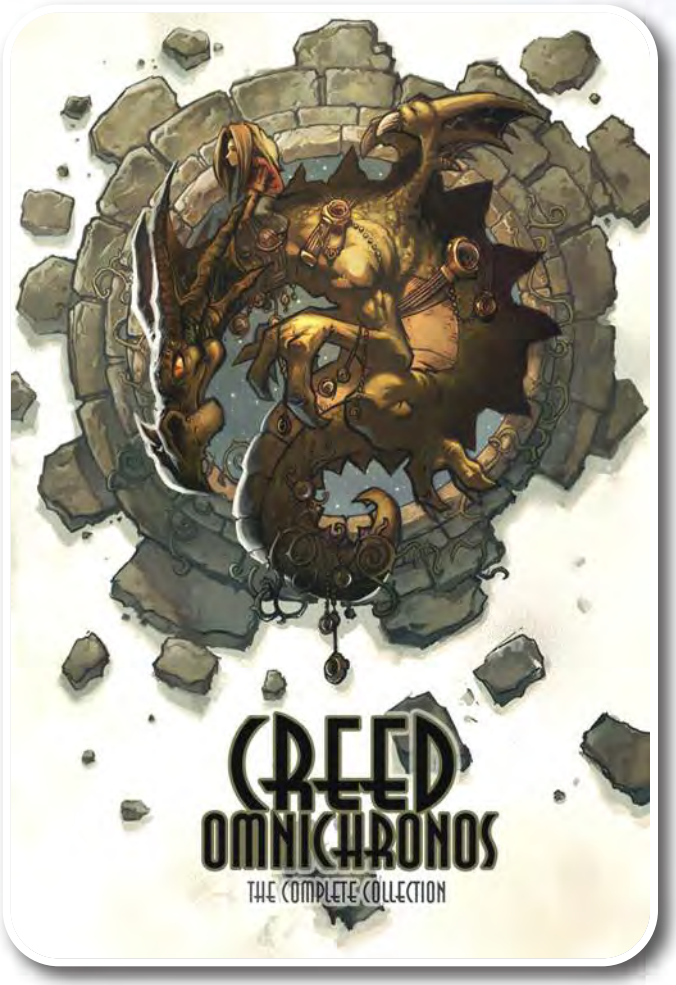
Opposite: (left to right)
A vs. X #1, *Jade Warriors*, *Dark Reign: Sinister Spider-Man* #1, *Venom* #12, *Secret Avengers* #12.1, *Thor* #494, *The New Avengers* #10, *Wonder Woman* #93 and *Spider-Men* #4

Above:
Punisher: Force of Nature #1

Trent**Kaniuga**

Kaniuga is the teenage wunderkind behind *CreeD*, a hit independent series in the 1990s. Trent later moved to Marvel Comics, where he worked on a revival of *Ghost Rider* for the Marvel Knights line. Kaniuga left the day-to-day comic book world and entered the world of video game creation in 2002, working as an art director for several Game Boy Advance titles before taking a position at the foremost company in PC gaming, Blizzard, where created concept and environment art for *World of WarCraft* and one of the most anticipated games of the decade, *Diablo III*.

Trent still loves making comics, releasing the creator-owned *Nova Colony* and *Twilight Monk* as well as a 500+ page tome collecting all of his *CreeD* stories, *CreeD: Omnichronos*.



Keith Veronese: You have had a very successful comic book career, from the creator-owned hit *CreeD* to *Ghost Rider* to covers for the Marvel Knights line. What are some of the reasons that led you to working in video games full-time?

Trent Kaniuga: Babies… mostly. That and LCD televisions, nice clothes, and a desire to live in a neighborhood where I would not get stabbed. I grew up very poor, and I was presented with an opportunity to build a career in an industry that I had always dreamed of working in, and in the process make a steady paycheck. I think I always thought that I would eventually become a creator in the video game industry, but I keep getting sidetracked with great opportunities to work on already really successful franchises. Thank you for your compliment, but I don't really know if I would call my career in comics all that "successful." I had always hoped to do a thirty-to-forty-

Opposite: (l to r)
Marvel Knights: Ghost Rider #1, *CreeD* illustration, *Twilight Monk* #1, *CreeD* #1, *Bombshell* page

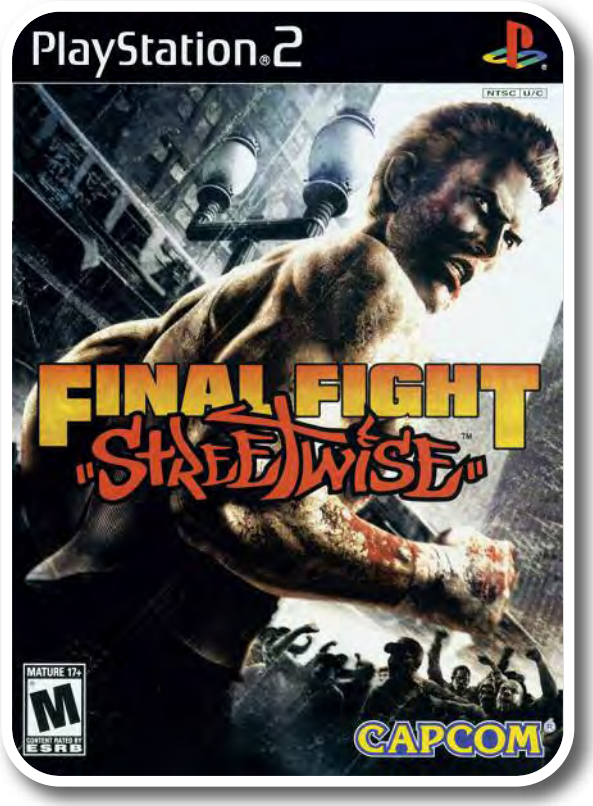
Above:
CreeD: Omnichronos

issue run on a series, but I never really got to do so. I still hope to someday. I think I just want to do everything, which is why I do both comics and games. Comics can be very… sporadic in an economic manner. With freelance work in general, you are always looking for the next gig, and sometimes you go for four months between paychecks, and sometimes you have to do projects just to make sure the bills are paid. Working in the video game industry fulfills my creative interests, while at the same time affording me a comfortable lifestyle.

Veronese: Was this your first video game work?

Kaniuga: My first video game work was painting 16-bit rocks for a Game Boy Advance *He-Man: Power of Greyskull* game at a small startup studio. That led to doing all of the background tiles for a *Terminator 3: Rise of the Machines* Game Boy Advance game, and then I was able to act as an art director, creating pitches and demos for our studio's next project. One of the producers at Capcom was very interested in stealing me away from working on Game Boy Advance games and have me do concept art and direct some cut scenes, and that also gave me to opportunity to redesign the *Maximo* characters and world that Capcom owned.

Veronese: You were a voice actor for 2006's *Final Fight: Streetwise* and handled the writing and art chores for the accompanying comic.

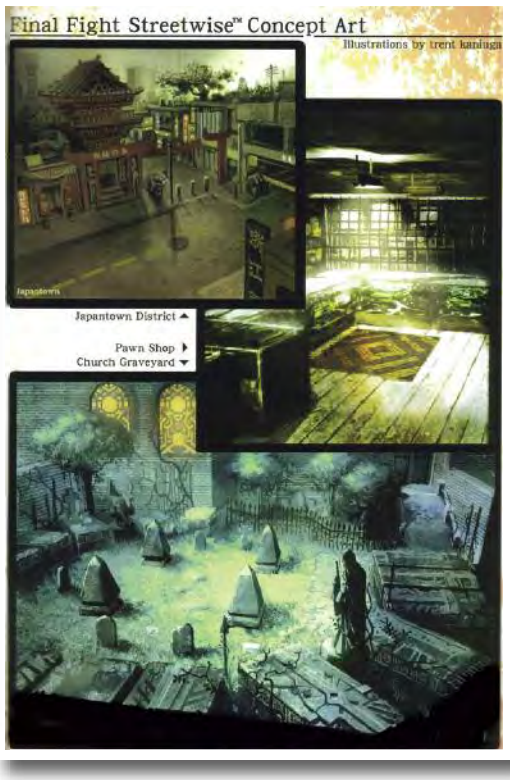


How did your involvement with the project come about?

Kaniuga: *Maximo* was cancelled as a series, and Capcom Japan directed us to make an "American Style" urban-gangster game based on the *Final Fight* series. Early on, I was doing temporary voice work for the main character, Kyle Travers, and… I guess I was about 26, the same age as the character. I smoked a lot, and drank a lot, so my voice was just about perfect for the kind of character that we were making. And just like the character, I was also quite popular with the ladies I might add… (ahem). Anyway, the team really pushed for me to do the voice, even though I wasn't a union voice actor. I was very nervous about doing the job, as I only ever did "voice acting" when I was a kid, and that was on a cassette recorder, when I was, you know… just goofing around pretending to be a DJ.

Veronese: What was the voice acting and recording process like?

Kaniuga: It was the most fun I have ever had in



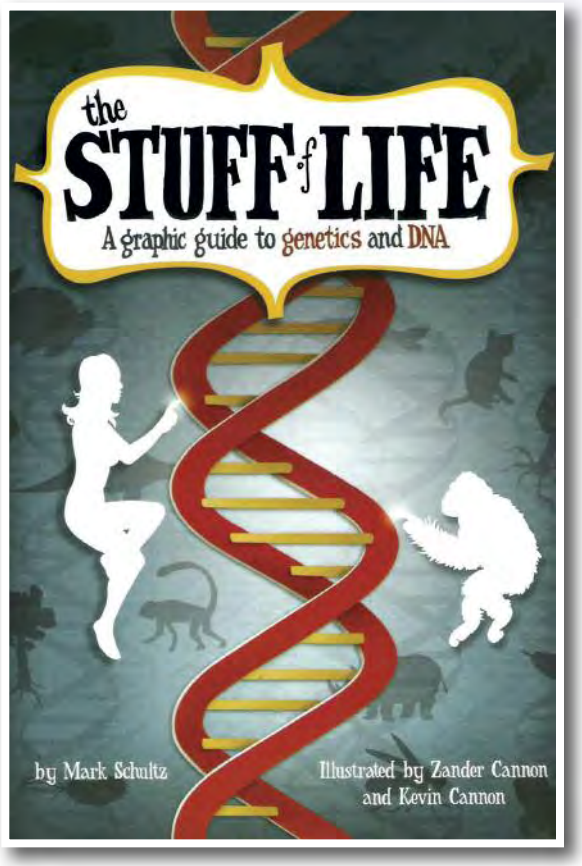
Above:
Final Fight: Streetwise

Right:
Final Fight: Streetwise concept art

Opposite:
World of WarCraft: Wrath of the Lich King

Zander**Cannon**

Zander Cannon is probably best known in comic book circles for his hyper-detailed artwork on Alan Moore's *Top 10*. *Top 10* that tells the story of a superhero police force handling day-to-day problems in Neopolis, a city where everyone has super powers. Over the years, Cannon has become involved with creating graphic novels about factual science subjects. Cannon and long-time collaborator Kevin Cannon (no relation) make up the studio Big Time Attic, with the duo frequently collaborating on these projects.



The majority of Zander's current work aims to communicate an understanding of biology and biochemistry with humor and ease in graphic novel form. *The Stuff of Life: A Graphic Guide to Genetics and DNA* and *Evolution: The Story of Life on Earth* provide an excellent foundation on both subjects for a student of any level, while maintaining an accessible entry point. The star of these books is the crown prince of Glargal, a sea cucumber-like alien, who is being taught about life on other planets. Zander has tackled quarrels between scoundrel paleontologists in *Bone Sharps, Cowboys, and Thunder Lizards*, and a look at the history of the space race in *T-Minus: The Race to the Moon*. Zander is a video game fan, one that plays an interesting role though an annual contribution he makes to the video game magazine, *Game Informer*, a magazine with a phenomenal average circulation of eight million copies a month.

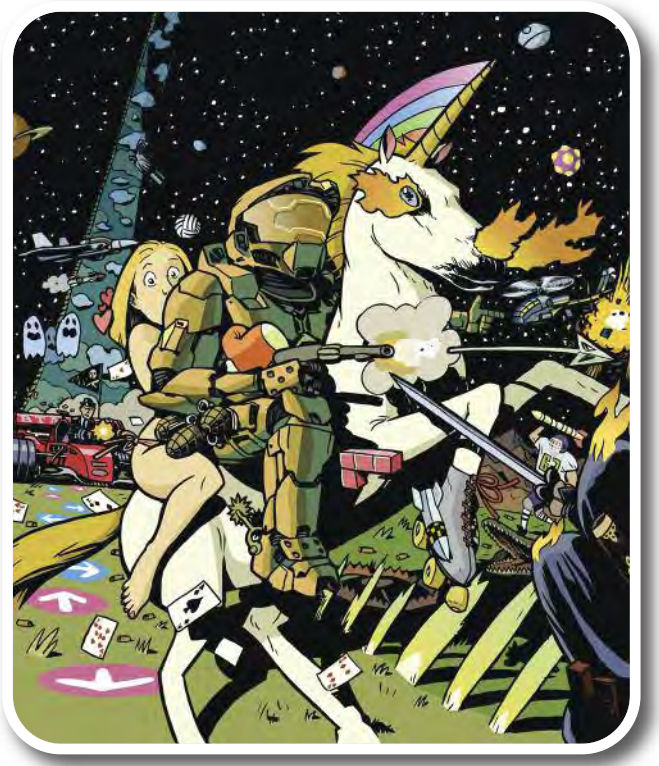
Keith Veronese: How were you approached by the magazine *Game Informer*?
Zander Cannon: I met a former editor of *Game Informer*, Jeremy Zoss, through a

Opposite: (l to r)
Star Trek: Deep Space Nine #2, *Top Ten #8* interior page, *Star Trek: The Next Generation Ghosts #1*, *Transformers: Bumblebee #4*, *Bone Sharps, Cowboys, and Thunder Lizards* and *Double Barrel #1*

Above:
The Stuff of Life

mutual friend at San Diego Comic-Con, and I believe he had seen some of my stuff before. The funny thing about meeting Jeremy in San Diego was that Jeremy and I and the mutual friend (Pat Gleason), not to mention *Game Informer* itself, are all in the Twin Cities in Minnesota, within twenty minutes travel time of each other.

I believe they were looking at changing artists on *Game Infarcer* because they wanted something a little more "realistic," which is not really my forte. I believe what they were looking for was something a little more dynamic and less like a gag cartoon. I think what clinched it was when we all sat down for the first one, a joke preview of the then-unreleased *Halo 3*. We were playing on people's inflated expectations for the game, the first *Halo* game released on the Xbox 360, so I took the *Game Informer* staff's dozen or so jokes and added about a dozen of my own, as well as homages to old video games and so forth. Piling a ton of references and jokes into one illustration is one of my favorite things to do, and I think the fact that I was savvy about games, game culture, and *Halo* in particular let the people at *Game Informer* know that I was the man for the job.



Veronese: Your work on the *Halo 3* image is amazing, your detail-oriented style worked very well for it. I don't think there was a genre of games not covered in the image—you included everything from cart racing to sports to puzzle games. The cover really fits the outlandish set of video game fan expectations at the time. As someone who waited in line for 4 hours for the game, I can tell you that video game fan expectations are every bit as high as those of comic book fans, and maybe higher. What's your favorite inside joke in the *Halo 3* piece? Did you have high expectations for *Halo 3* at the time?

Cannon: I can actually answer both questions at the same time. I did have extremely high expectations for *Halo 3*, but in the months before the release of *Halo 2*, I was going nuts. I read any and all bits of information relating to the game, and one of the things I thought was kind of funny was that one of the people at Bungie, maybe Jason Jones, said that *Halo 2* was *Halo*, except on fire, going ninety miles per hour through a hospital zone, and being chased by ninjas. And the ninjas are also on fire. So when I was drawing the *Halo 3* image, I thought I'd put in a ninja on fire for the three people who read that same blurb by Jason Jones two years before.

Veronese: Your "easter egg" style as seen on *Top 10* and other comic titles suits the work you've done for *Game Informer* well, especially their "tongue in cheek" April Fool's issue.

What has been your favorite piece so far that you contributed to *Game Informer*?

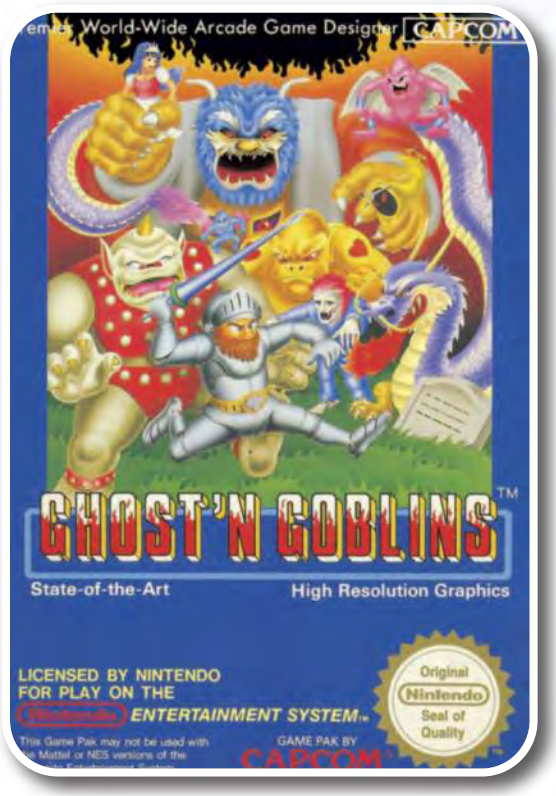
Above:
Halo 3 parody art

Left:
Bioshock 2 parody art

Opposite: (top to bottom)
Sacred Cow Barbecue art created for *Game Informer*

Beau**Smith**

Beau Smith has worked as a writer and columnist for numerous companies, including DC Comics, Image Comics, the now defunct Eclipse Comics, and IDW Publishing. During his tenure at Image Comics, Beau oversaw much of the *Spawn* line, and while at IDW, he helped supply some of Jack Bauer's backstory through the one-shot *24: Cold Warriors*. Smith is probably best known for his work on *Guy Gardner: Warrior*, where he helped turn the former Green Lantern Guy Gardner into a walking instrument of mass destruction, keeping the tone light and funny along the way. While working in comics, Beau worked on a number of video game projects, which we will talk about extensively. Beau Smith is also working on three creator-owned comics at the moment—*Wynonna Earp*, *Parts Unknown*, and *Cobb*.



Keith Veronese: The *Maximo* series takes place in the same universe as the terribly difficult, but classic 1980s Capcom title, *Ghouls 'N Ghosts*. Were you familiar with *Ghouls 'N Ghosts*? If so, had you played it?

Beau Smith: No, I wasn't. I had heard through a lot of my game playing buddies that *Ghouls 'N Ghosts* was a pretty hard game to crack. Capcom gave me plenty of background material on it and that helped me a great deal in getting the lay of the land.

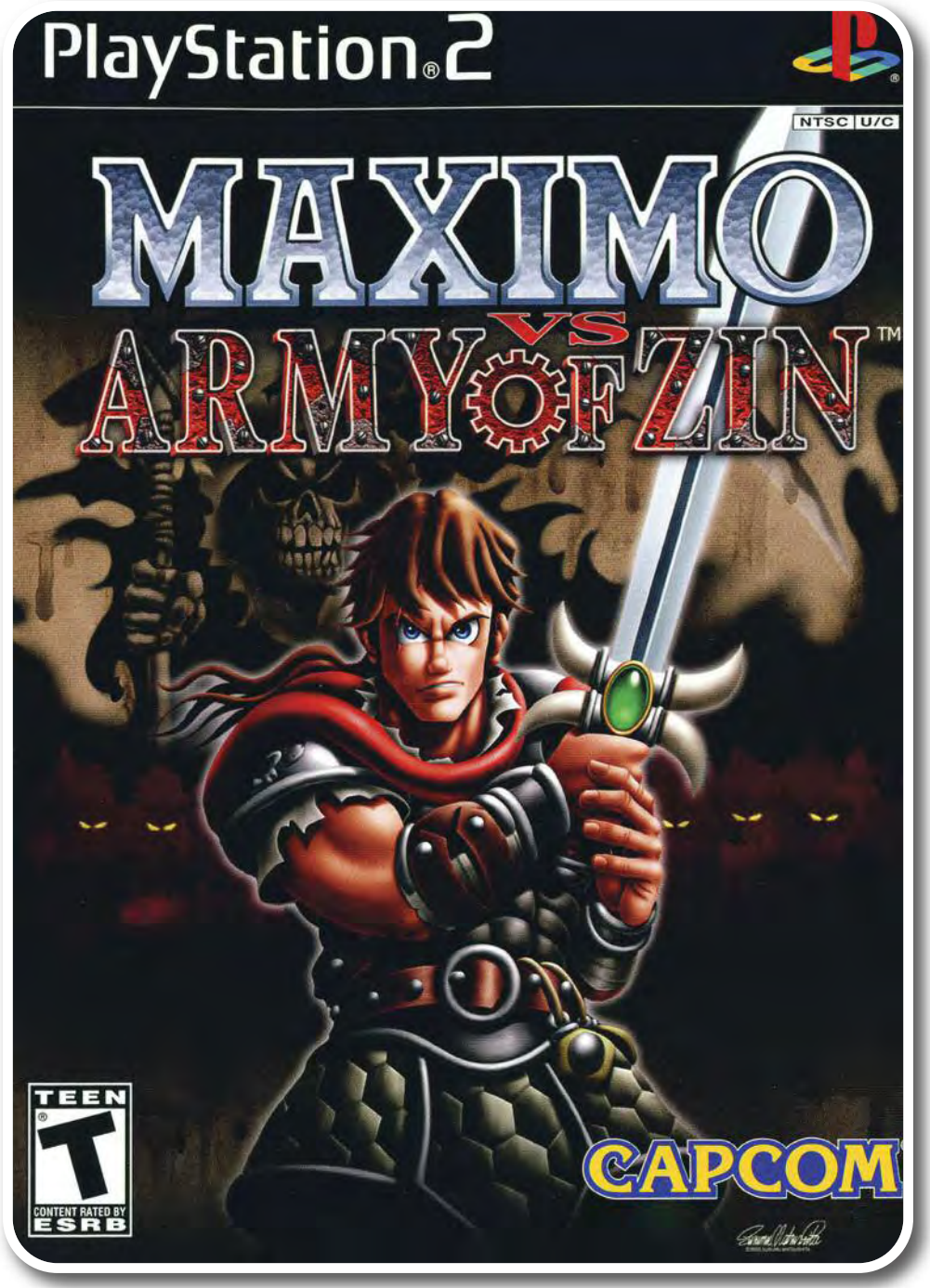
Veronese: *Maximo vs. Army of Zin* is considered by many to be one of the best games to come out for the PlayStation 2 (which says a lot, as there were over 3,000 games that came out for the platform). How did you come to be involved in the project?

Opposite: (clockwise0
Wynonna #1, *Cobb* #1, *Parts Unknown* #1, *Wynonna* #2, *Guy Gardner: Warrior* #39, and *24: Cold Warriors* #1

Above:
Ghost 'N Goblins packaging and screenshot

Beau Smith: Originally, Scott Rogers, who was in charge of rounding up talent for this project with Capcom, called on my good friend and sometimes comic book writing partner, Chuck Dixon, (*G.I. Joe*, *Batman*, *Conan*) to see if he was interested in writing *Maximo vs. Army Of Zin*. Chuck's schedule at the time was full up with his writing at DC Comics and a million other places. Chuck suggested my name to Scott. So, Scott called me up and asked me if I was interested in writing it. I said, "Sure!" I'm always looking for a chance to widen my writing resume and I had never written a video game at that point.

Scott told me that they needed the story written in screenplay format and that was no problem for me. Capcom was reaching out to comic book writers because they wanted more depth in the characters though their dialogue and story pacing. They were looking to break away from the standard storytelling style that video games were in at that point.



Veronese: It is really refreshing that Capcom brought in specific talent to flesh out the characters and dialogue. A lot of times, especially with games initially produced for the Japanese market, North American and European gamers are left with crude and sometimes funny translations. One that immediately comes to mind is the "Jill, Master of Unlocking Things" line immortalized in the first *Resident Evil* game. Do you know of any other projects that Capcom specifically was seeking outside talent for during this time period?

Beau Smith: Nope. I had to sign a bunch of "Top Secret" papers when I began work on the project, so they kept everything "*Maximo Only*" on our dealings.

Veronese: What was the extent that you worked on *Maximo vs. Army of Zin*?

Beau Smith: I wrote none of the "game action." Capcom and their designers had all that worked out. I was there to make up the story and give the characters life through dialogue and story pacing. It was like writing the movie within the movie. Point A to Point B was already dictated in the game play. I was there to give it character life. Through dialogue I got to give each character their own distinct personality and voice. I also did my best to add a sense of humor to them. At that point I felt that was something lacking in a lot of video game characters.

Veronese: What was the script outline for *Maximo vs. Army of Zin* like since the gameplay was laid out?

Beau Smith: I wrote it in screenplay format from my own head. They had given me some Point A to

Jeffrey**Moy**

Jeffrey Moy is best known for his critically acclaimed five-year run on *Legionnaries*, a stretch almost unheard of in modern comics. After his time at DC Comics, Moy pursued a different path, working in character and environment design for several different video game companies. Jeffrey Moy recently returned to the world of comics with the much anticipated *Star Trek/Legion of Super-Heroes* series published by IDW and DC Comics.

Keith Veronese: What was your original career goal? Was it a job in comics?

Jeffrey Moy: Hmm...that one goes back a while. I think I was aiming for storyboarding or doing something in movies, but during college, I focused more on comic storytelling as it seemed more feasible, and at the time, easier for me to get a job doing. I already had some contacts in the comic industry, but I really had no access or information on getting into storyboarding or movies.

Veronese: How did you get involved with Raven Software?

Moy: One of my instructors from Northern Illinois University, Mark Nelson, had ben working at Raven Software for a few years and a bunch of us would go and visit him from time to time as Madison was only two hours from Chicago. We would visit the studio and hang out for a bit. Then it just so happened that I picked up a job to pencil a comic book adaptation of a *Star Trek: Voyager* video game called *Star Trek Voyager: Elite Force* that Wildstorm put out in 2000. That was a cool experience, because I knew the guys that were working on the game. Getting access to reference for characters and environments made the book much easier to work on. After that job, I was looking for work for about six months when I decided it was probably a good time to look for a position that would be more stable. On one visit to Raven I asked the art director, Brian Pelletier, if they were looking to hire anyone with my abilities. It just so happened that

Opposite: (clockwise)
Elektra color art, *Adventure Comics* #526 pencils, *Star Trek/Legion of Super-Heroes* #3, *Legionnaires* #0, Dr. Strange color art, *Legionnaires* Annual #1, and *Legionnaires* #5 pencils

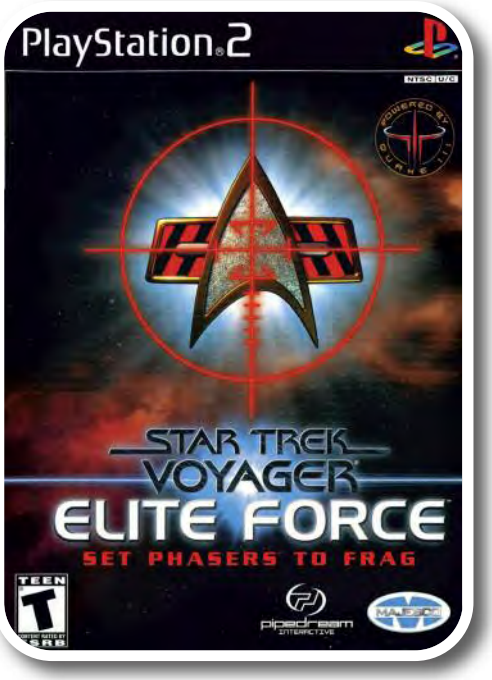
Above:
Star Trek/Legion of Super-Heroes #1

a project was ramping up and in a month I was hired as an artist for *Star Wars Jedi Knight II: Jedi Outcast*.

Veronese: You are best known for a five-year run on DC's *Legionnaires*, one of the longest runs on the *Legion* family of titles. How does your day-to-day work differ now? What's the single biggest benefit of working in video games?

Moy: Working freelance in comics is great if you have a steady flow of work coming in, but I think that uncertainty always weighs heavily in the back of your mind when you're just jumping from job to job and constantly looking for more work. Working in a studio like Raven takes all that off my shoulders and I can just focus on drawing. My day-to-day in comics was very free and up to me to decide when I needed to work, which as my best friend and choice inker, W. C. Carani, always put as, "Which 12 hours of the day do you want to work?" But honestly, it never felt like work. You just need to be dedicated and discipline yourself to do it.

Working at Raven is much more like a job that most office jobs are like, in the sense that there is a physical building I drive to and there is a cubicle with my name on it. There is administration, a human resource department, some office politics, but I think that's where the similarities end. The environment and people are all very creative and engaged and working as part of a group dedicated to getting a product out the door is just as rewarding as working in comics. I still draw every day, but now I do it on a Cintiq tablet, which offers me the closest feeling to drawing on paper, and work on creating environmental concepts for designers and set dressers to look at for ideas and inspiration.



The biggest benefit for me in comics is that freedom to work when you want to/feel like it, the enjoyment of telling stories, and having a product out there that you can hold in your hands month after month that other people can enjoy and look forward to your next book.

Raven Software offers stability, benefits, more pay, and I still get to do what I love, which is drawing every day. To me it doesn't matter what I'm drawing, chairs and tables, science labs or hallways, it's all good.

Veronese: What is one of your favorite experiences while working on a video game?

Moy: My first game, *Jedi Knight II: Jedi Outcast* was really a learning experience as well as having my favorite experience. First of all, it's *Star Wars!* How could you beat that for your first game? Then it's just learning about how a game comes together from an idea to everyone working together to push the final product out the door. I think I had a giddy moment when I saw a concept for an automated turret that I had done appear in the game as a fully built, textured, and animated asset. I was blown away. They followed the concept to a "t" and it looked and did exactly what I imagined.

Veronese: How did you add textures work to your repertoire? Do you prefer it to doing concept art or designs?

POWER-UP: Video Games Invade Comic Books

Look at the back of any comic book from the 1980s—I bet it is emblazoned with a wacky, over-the-top advertisement for a video game. Thanks to the overlap of audience demographics, using comic books to spread the word about newly released console games was a no-brainer, with ads for video games filling not only the back covers of Marvel and DC Comics well into the 1990s and the present. While many video game franch[illegible] foray into the com[illegible] ing comics based [illegible] were met with mi[illegible]

Marvel Produces A[illegible] Video Game Maga[illegible]

Marvel produced sev[illegible] magazine *Blip* beginning[illegible] to tie-in video games wi[illegible] video games, mixing int[illegible] mail, and tips and tricks[illegible] set the stage for the vid[illegible] interest to back issue col[illegible] appearance of Donkey K[illegible]

DC used its editorial[illegible] Time Warner commodi[illegible] 1982. The characters of[illegible] And Research Institute[illegible] video games. The team[illegible] home for the human rac[illegible] emblazoned with the A[illegible]

[illegible]ls dedicated solely to [illegible]scores reported by [illegible]t very long, it helped [illegible]1 is of particular

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