


Creepy F



		Comic Interview: Joshua Dysart	Comic Strip: SmartAss	Site Updated 11.17.20
---	--	---	--	---

- Comic Arena**
- [The Week's Top Titles](#)
- [Also Shipping This Week](#)
- [Next Week's Top Titles](#)
- [Also Shipping Next Week](#)
- [Comic & Related News](#)
- Highlights**
- [Interview: Joshua Dysart New](#)
- [Interview: Raven Gregory](#)
- [Interview: Bill O'Neil](#)
- [Interview: Sal Velluto & "Tap the Talent"](#)
- [Interviews Archive](#)



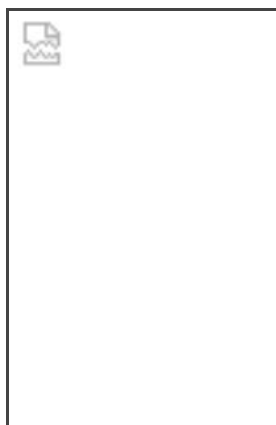
We recently had the chance to chat with Bill O'Neil v "Snake Plissken Chronicles" and Image Comics "Vic also the creator of "Chassis" and "Diplomats" which took some time out to talk what is happening in the "Snake Plissken Chronicles" and what we can look f and from Hurricane Entertainment! So, read on and and interview with Bill O'Neil.

Dragon's Keep: Bill, how did you form Hurricane E

Bill O'Neil: That is sort of a long story; I will give yo was doing a comic book called "Chassis". We were Millinium Comics way back in 96. We weren't very h situation was being run over there. So, I suggested

- **About Us**
- Contact Us
- Store Location
- □

□ don't we just start publishing on our own, start our o considered the idea and decided that might be a go the time, I had another idea for another book called brought Joshua Dysart on as our writer and I drew t white issue that we did. We self published that thro Hurricane Entertainment. That is the book we first d whole apparatus up and running. Shortly after that v to our own company Hurricane. That was just selling color. Eventually, a few years after that in 1999 botl up by Image.



DK: How did Hurricane Entertain "Snake Plisskin", how did that cc

BO: Well, we are represented b name of Kevin Cleary and Josh I were repping us, our properties company called ACME. Now, all They are now representing us ov Madonna's company.

DK: These are your agents then?

BO: Yeah. The two of them were working with proc John Carpenter; director of "Escape from New York on re-launching the "Snake Plissken" franchise. Kevi idea of doing a comic book as part of the re-launch. our work on "Violent Messiahs" and they are still rep Hollywood, they set up a meeting with us and John ; some sketches of Kurt Russell as "Snake Plissken" well and we joined with them in a partnership with th to a license. We are not paying them to do the comi situation.

DK: I have scene the preview and pics from Crossg and exciting. I love the whole apocalyptic feel, the fu whole vibe. How closely related is the series to the after "Escape From New York"? What can we look

BO: The comic book literally picks up the very next our meetings with John and Deborah, he (John Carp

ideas. When we sat down he was like, "So, what do you want to do for the time period"? "Do you want aliens"? "What do you want to be open to ideas. If I could come up with a cool way to do a Snake Plissken world and John thought it was cool, we could do it. I was very excited about that. If I had a cool reason to shoot it, we could do "Escape From Mars" we could do it.

DK: A lot of creative freedom.

BO: A great amount of creative freedom in part what you have and the environment. "Snake" is a pretty well defined character. I don't deviate much from him. I can't give him a love interest because it's too far from his core archetype of character. But I have a wide range of space to cover other concepts in the book.



DK: Is this series on going or not?

BO: It is on going. Generally we do complete arch's, like complete movies. The next one brings "Snake Plissken" to Atlanta. At some legal situation, Kurt Russell and Deborah, have the rights to do "Escape From New York" in L.A." So, we can't mention either.

So, when people ask me, "What is going on with Snake Plissken?" I do a play on words like, "After Snake Plissken's little sister gets kidnapped (Big Apple) Snake goes to New York to solve the crime and he heads down to Atlantic City to team up with Kurt Russell. Their big scheme is to steal the car that Kennedy was assassinated. It is on display in a casino called, "The Big Apple" which has this whole presidential money thing going on in Atlantic City, but it is an alternate Atlantic City that takes place in New York. Snake Plissken. So, everything is pushed to eleven. Casino and have giant cartoon characters on them. Like the cowboy. Just real big and gaudy. That's the plot, to steal the car who will then give them a lot of cash for it. It is the end of the story moving and then lots of chaos ensues from the car.

DK: You talk about chaos and the client there. I don't remember there was this big dude with a goat-tee and a bald head with him?

BO: Oh, yes! Tone just did some sketches for the book. He liked what he drew for this guy who is called "Big Red". He is going to use him. He is going to be one of the villains in the comic. He is a Russian immigrant who is now basically a mob boss for money.

DK: He is a major opponent to Snake?

BO: Yeah, he is definitely one of the major villains in the comic.

DK: You guys have no doubt established yourselves as a professional agency representing you; you have a high caliber agency representing you; you have a high caliber project with "Violent Messiahs", and a high caliber project with "Chassis". What is your work ethic as a writer and businessperson? What happens?



BO: You literally keep slugging it out. You just keep slugging it out at it. If you get something going, you just keep slugging it out forward. Everything that we have done is fortunate for us it has mostly been done in the last few years ago I was just another struggling writer trying to find work. Basically, I did not want to get work at Marvel, which was not my goal for me; I would just create my own company on that. So, myself and a partner

developed a property and we went around to a comic book store and we just hit up all the small retailers pitching the property and showing them pages of the artwork; this is for "Chassis". We had a professional writing. It was placed in a binder so, it was professional. Eventually we found "Millennium" and we did that for a little while. Then Jen and I decided to start our own company altogether. It is definitely not something you can't view it as a hobby per se, if you are going to do it as a self-publishing. If you have any intentions of ever making it be in it for long term and constantly trying to move forward.

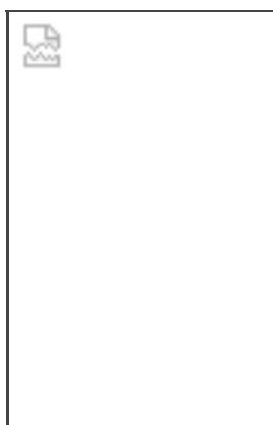
DK: Evolving, developing, moving forward?

BO: Constantly evolving, moving ahead. Continuing to evolve and meet the fans, as well as meet other professional

you can. That is always very helpful if your work is a the public and the professionals to see, that definite

DK: How about writing, you have done some work a approach to writing?

BO: Writing is really new to me to an extent. Up unt first project where I am solely the writer. On "Chass Messiahs" I was involved in different areas; I am the properties.



DK: Did you co-plot the projects'

BO: In "Violent Messiahs" I provi the name of the characters, and characters; stuff like that. Some Josh (Dysart) fully fleshed out. I the writing as well as the art in "(my first gig as solely the writer. I night person; most of us tend to

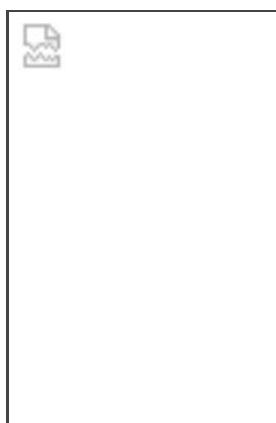
our company. Both myself and Tone tend to be nigh than him, I can stay up until six in the morning. If I ge morning, I still get a second wind around eleven at r So, I tend to do both my artwork and my writing at r been breaking down on the writing, because also I a and work in Hollywood. My process right now of wri project, lets say with "Snake Plissken". Each issue I course I did a treatment of the whole story, I wrote in a treatment format. Which is a very basic descrip going into too many details. You know, Snake goes meets up this person, this thing happens that thing r points without putting all the dialogue down or witho elaborates of an action sequence, you just put "car car chase, Snake escapes". And then come up with that will make it an original car chase a little later. S process that I am doing with "Snake Plissken". I wro first four-issue story arch, which I then provided to and Kurt Russell and they all liked it. So, the proces of my writing is generally I write the first draft in a n it, I can write quicker than I can type. So, if I am bu to spell "gymnasium" or something in the computer,

idea was.

DK: Lose the flow?

BO: Yeah, lose the flow, so, I just write it in short hand all in the notebook form; I write the complete issue then I type it into the computer. When I type it into the computer it's the second draft. That is when I do all the tweaking and fixing and re-tweaking of the dialogue; elements like that. The whole process works very well for me. First doing it very quickly I should say in the notebook format, where I get the ideas down on paper before I forget them. Then I go back to the computer about the language, the spelling, and everything else.

DK: Bill, you have done "Violent Messiahs", you have "Violent Messiahs" going on. You mentioned a little about Hollywood, what are some things we can look forward to from Hurricane Entertainment?



BO: Well, I am developing another comic book going to be called the "Diplomats". It will be a four issue mini series, with the first issue coming out next year.

DK: From Image Comics, CrossGen?

BO: From Crossgen. We have already had a sneak preview of the "Diplomats" in "Snake Plissken". Hurricane Entertainment has planned. It is definitely a concept sort of piece. Basically it has got the feel of Star Wars, fun science fiction piece to it.

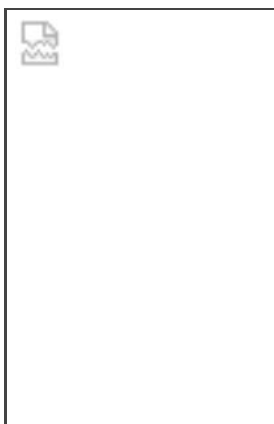
DK: Anything else?

BO: We are also working on developing the relaunched "Chassis" should be bringing "Chassis" back hopefully sometime in the future. There is at least one more story arch of "Violent Messiahs" well.

DK: You have a lot of good things to look forward to.

BO: Yeah.

DK: What feedback do you have for individuals trying to enter the comics industry, (pointers on inking, etc.)?



BO: You have to be very social. You have to be an outgoing person and can communicate with other professionals; that's always been a stumbling block for me. I was always the "shy", just sort of anti-social, negative meaning or anything. I am not that type of guy. So, "schmoozing" is very difficult, which is where Jan from Hurricane Entertainment. She is an outgoing person and she also already has experience producing a film in the past. Jan knows how to network with people, but not be fake and contrite about it. She knows how to talk to people. So, we make a pretty good team that way. I am good at conversations with having the nerve to go up and talk to people. That's that. When I am with her, I support her. I am sort of a support machine.

DK: She helps open the door.

BO: Yeah. Then, I touch base on a lot of artistic stuff. It reminds me of that film or there is a cartoon that is like "I'm 84" or something like that.

DK: That is good feedback, being able to socialize.

BO: Being able to socialize and also don't be too hard on yourself in front of other people. That can be a little irritating.

DK: You have to believe in yourself.

BO: Yeah believe in yourself, but don't be arrogant. Don't grade your work in front of other professionals. Don't say "I'm the greatest there is and don't question me". On the other hand, in an interview or portfolio review already apologizing for your work but not over bearing.



DK: That is great feedback for my artistic and writing goals or a. Especially to hear from someone is great!

DK: There are all these properties movies, Hollywood is in love with. What do you think about that?

BO: I think its good. It is nice to see comic properties movies and being made into some pretty good movies really good. Daredevil was B+. It wasn't a perfect movie serious.

DK: I think too many people were comparing it to Spider-Man.

BO: Spider-Man was such a really good comic book movie would have come out before, say, shortly after those Robin movies, people would be saying, "Daredevil was more serious."

DK: I like the grittiness and the dark setting.

BO: Yeah, which is really what the public and comic book my advice to Hollywood, "If you don't respect the source the public are not going to respect your film and not you already think the material is crap, why is the publisher mean, you make a movie about "Josie and The Pussycats" comic book and the cartoon, why are you involved in it?"

DK: Yeah, there is no heart in it.

BO: Right.

DK: There has been some cool stuff out and coming out.

BO: Yeah, looking forward to it. This whole thing has with getting people to go hunt down comic books.



DK: I wish it would have more of



BO: Yeah, I wish it would have r that could lead us into a much lo how America is pushed towards shows I am always pitching the t market (Frank & Sons) here in L science fiction, and stuff. So, yo there who know what comic boo talking to people who are like, "What is a comic boc this great pitch about "Violent Messiahs" and this is and it has great characters, great depth to it. Then i pitching and says, "Well I really don't like to read".

DK: What is this guy buying comics for?

BO: I literally looked at him and said, "Look I am jus here, it is not my job to convince you to read, that is alright". I felt that was an amazing window on the w like "I don't like to read!" I can understand if you dor haven't read a complete novel in years, but not liking

DK: Reading in some type of format is key and imp world. I have a community-based program (www.ta encourages creativity through comic books; reading Too many people out there that can't read, especial

BO: Not knowing how to read is a serious detriment successful person. So, I endorse reading anything.

DK: Yeah comics, newspaper, etc.

BO: Yeah.

DK: I think comic books are a great way to capture



BO: I used to get really upset at about how parents didn't want th books. I feel in some bizarre way of kids in further generations. Th basically eliminate that stepping kid first you "Archie" then as you



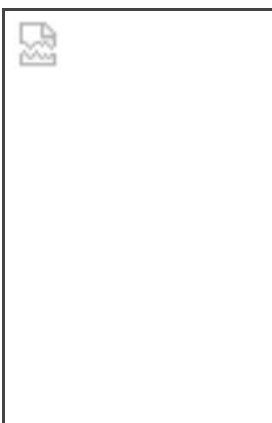
of the mature comic books, then then fortunately for me anyway, books that adults can read. So, I comic books as well as novels. I felt that whole that books as a kid, you should be reading books; I feel getting kids to read period.

DK: I think encouraging kids to read things that are forward is a good thing and really important.

BO: I think now, parents know much more that, if m that is a good thing. If my kid wants to read a "Poke long as he is reading it. That is the first step.

DK: How has it been to work with both Image Comi any difference between the two?

BO: At Hurricane Entertainment we want to have a both companies. We felt that we were breaking new that basically we were a content house. We weren't publishing company. We could do a property at Cro property at Image Comics. Because a year ago or : by Crossgen and they wanted our whole kit and cab "Snake", "Chassis", "Violent Messiahs", because the are very pleased with their (Crossgen) work ethic; v with them. We are also very pleased with the way tl Image and we owe them a lot of gratitude for pickin we didn't want to completely jump ship. So, Jan and thought it would be interesting if we could spread th is basically what we have attempted to do.



DK: Best of both worlds.

BO: Yeah.

DK: You know Crossgen is awe: comic books in the classroom ar are awesome.

BO: One of the things I like about disrespect to Image, is Crossgen has the ability to c

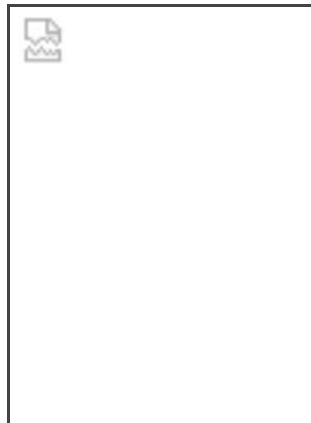
more peoples hands right now. They have done a re the graphic novels into bookstores. They have been expanding the audience, which is something none of doing, I am not targeting Image. But none of the oth Marvel, Dark Horse, none of them are pursuing to a of expanding the reading audience. Getting the book bookstores. I mean the other companies have them Crossgen has pursued it very seriously.

DK: Before we finish up Bill, any departing words or like to share with the readers?

BO: For the readers who have picked up our last book I want to thank them. I would like to encourage them "Plissken" a try.

DK: I think its cool.

BO: John Carpenter is happy with it. So, if you like it shouldn't be disappointed with the comic.



DK: There you have it true believe say thanks to Bill O'Neil for taking schedule to chat with us. On schedule to earth to earth and cool guy. interview and talking comics, the importance of reading. Be sure to rest of Hurricane Entertainmer "Chassis", "Violent Messiahs" course "Snake Plissken" or go

<http://www.hurricaneec.com/> "Snake Plissken" #1 is out issue #2 is due out on August 20th, so be sure to grab your time, SEE YA!