CLUB WILDSTORM

4 ISSUE NEWSLETTER COLLECTION

WORLD OF WILDSTORM

Volume 1, Number 1
April 1993

Official Propaganda from
Homage Studios

CLUB HOMAGE

10 MINUTES WITH MARC SILVESTRI

by Darwin McPherson

Marc Silvestri surprised comics fans everywhere when he and Jim Lee suddenly appeared on "Bob," the situation comedy starring Bob Newhart as a comic book artist. The two had brief speaking parts and went on to win fictional "Buster" awards for their recent comics work.

Silvestri explained how it all came about.

"One of the regular background people — the guy that does the artwork on the opening of the show — goes by the name Paul Power. He's been in the movie business as a storyboard artist for years and I've known him for a while. Then he got the gig on the 'Bob' show and he asked me a few times if I wanted to be on it. I said, 'Sure.'"

Power extended the invitation to the other Image artists, but ultimately, only Silvestri and Lee were able to appear. They spent two days preparing for the show, which, though interesting, wasn't

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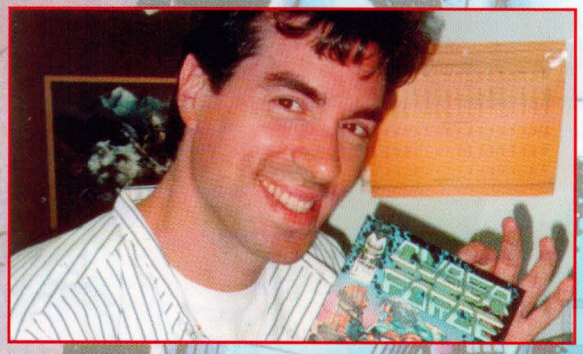

Marc Silvestri, cont'd.

entirely glamorous.

"You just watch what's happening to while away the time. Not being experienced in TV stuff, it was fun to just watch them set up cameras and all that, so that occupied you for awhile. But I imagine if you did this on a regular basis, it would be really tedious beyond compare. Even more tedious than comic books [laughs]."

Nevertheless, he said, "it was fun, though. A good experience."

A considerably less pleasant wait was the gap between *Cyber Force* #1 and #2, a result of Silvestri's heavy administrative and artistic workloads. Not seeing the book on the stands was "killing" him, Silvestri said, and he promised that it wouldn't happen again.

Cyber Force editor Cynthia Sullivan now handles the business end of Silvestri's expanding corner of the Image empire. Furthermore, the artist hired Dan Panosian to ink *Cyber Force*. Silvestri said, "He's really good and I'm looking forward to working with him. It's going to take a big load off the schedule for me, so I can actually get this book out on time."

Cyber Force #3 is scheduled for May, with issue #4 due to ship six weeks after that. Come September, the same creative team of Marc Silvestri, scripter Eric Silvestri, colorist Joe Chiodo, and letterer Mike Heisler present an all new *Cyber Force* #1. This ongoing series will "go off into new directions with the fully formed team of seven members," Silvestri said.

Preceding the new first issue is *Cyber Force* #0, scheduled for June. Silvestri said,"I'm really excited about this one because all the art and scripting chores are by Walt Simonson. He's a guy whose work I've admired for years and has been a great influence on me. I think a lot of readers are going to love what he's doing."

Other *Cyber Force*-related projects include *Stryke Force*, a regular monthly starring Stryker from *Cyber Force*. Silvestri explains that he's the "leader of a band of professional super-powered bodyguards. They go around doing dangerous and more politically sensitive missions that teams like Cyberforce and other teams may not be equipped — or even willing — to handle because of their delicate nature.

"It's going to be a lot more gritty, a little harder-edged than *Cyber Force* is, which is why Stryker likes being with the other guys. He's able to do more of what he likes to do — kick

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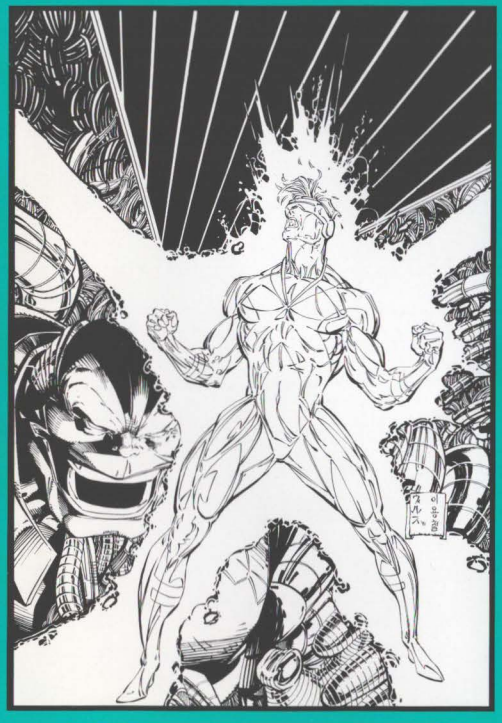
WORLD OF WILDSTORM

ORIGINAL ARTWORK
BY
JIM LEE - WHILCE PORTACIO - SCOTT WILLIAMS

X-MEN
ISSUE #2
PAGE 17
PRICE $220.00

X-MEN
ISSUE #11
COVER
PRICE $3000.00

X-MEN
ISSUE #7
PAGE 7
PRICE $540.00



X-FACTOR
ISSUE #68
COVER
PRICE $650.00

UX-MEN
ISSUE #282
PAGE 29
PRICE $2000.00

X-FACTOR
ISSUE #69
PAGE 11
PRICE $300.00

Note: For other available original artwork pieces, please contact Joe Mendoza at (619)578-7444. He will inform you on any pieces that you may be interested in.

WORLDS UNSTORM

SCOTT BRETT

Though he admits his first professional assignment was "pretty awful," Scott Clark has since become one of Homage Studios' rising stars. Now 23, the young artist has a bright future ahead of him.

DARWIN McPHERSON: How did you get affiliated with Image Comics?

SCOTT CLARK: I did some backgrounds for Jim Lee when he was in a deadline crunch and just worked my way up from there. Eventually I went on to do different projects for other, smaller publishers on my own, and Image liked what I was doing so they gave me one.

DMcP: How did you meet Jim?

CLARK: I met him at a convention in San Diego a couple of years ago. Six months or so after that, I heard that he [needed someone to do] background work, so I sent some stuff in. He seemed to like it and brought me in to do that.

DMcP: Do you have any formal art training?

CLARK: No, I'm another one that's "self taught" [laughs].

DMcP: Who are your artistic influences?

CLARK: I have to give the standard answer — pretty much anyone who is good. I can learn from almost anyone and if I can emulate the good side of someone's work, then that influences me. I'd have to say anyone who produces quality work.

DMcP: Does anyone in particular inspire you?

CLARK: Definitely. Jim, Whilce [Portacio], and Marc [Silvestri] inspire me a lot. John Byrne, when I was younger. [Bill] Sienkiewicz actually inspires me a lot even though I don't draw anything like him. He's a tremendous artist.

DMcP: What are you doing with Image now?

CLARK: A book called *StormWatch*. It's basically a bunch of super-heroes from different countries banding together. Another government-type team that's sent out on missions to save people and do good for the world [laughs].

***DMcP: Did you have to do any research to prepare for drawing* StormWatch?**

CLARK: No, Jim supplied the sketches for the characters and gave me an idea of what they're supposed to look like and act like and all that. It's up to me from there. I put my own style in it and my own ideas into what they should look like, too. Other than that, I don't have a big creative part in the book.

DMcP: Do you have any ideas you want to develop into their own books?

CLARK: Not a lot right now. I'm thinking of stuff down the line. Right now, I pretty much have my hands full trying to get the pencils done; I'm trying to spend a lot of time on it. If I can get a little faster and get into the swing of the book, I'll probably be putting in my own characters here and there. Maybe spin off something somewhere down the line or something like that. It's pretty much up in the air.

DMcP: Besides doing backgrounds for Jim, what other professional work have you done?

CLARK: I did

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WORLD OF WILDSTORM

OKS AT CLARK

One of the newest members of the Homage Studios team is twenty year old Brett Booth, who makes his professional debut pencilling WildC.A.T.S #0.

DARWIN McPHERSON: You were discovered during the Homage Studios Talent Search?
BRETT BOOTH: Yeah. Jim Lee called me a week after *WildC.A.T.S* #2 came out and asked me to do a pin-up for him. That became the *WildC.A.T.S* #0 advertisement. Then a couple of weeks later, he asked me to come work for him.

DMcP: How did you get involved with the Talent Search to begin with?
BOOTH: I was just looking through *WildC.A.T.S*. I was reading the "Wetworks" part. I always like to look at the ads after I read the comic and I just happened to notice it. So the next day, I sent some samples out.

DMcP: Had you submitted art to other companies before?
BOOTH: Yeah, I sent some stuff to Malibu, DC, Marvel, and some other little independents.

DMcP: Any responses?
BOOTH: Not from DC. Malibu said they didn't need anybody. I was starting to get little things from Marvel when Jim called.

DMcP: What kind of art education do you have?
BOOTH: I have an Associate's Degree in Commercial Art from the International Fine Arts College. It's in Miami.

DMcP: You spent some time at Homage Studios before moving out to California in March. What did you do there?
BOOTH: I was there for four and a half weeks. In three and a half weeks, I finished *WildC.A.T.S* #0. I'm pretty fast.

DMcP: How long have you been into comics?
BOOTH: About six years.

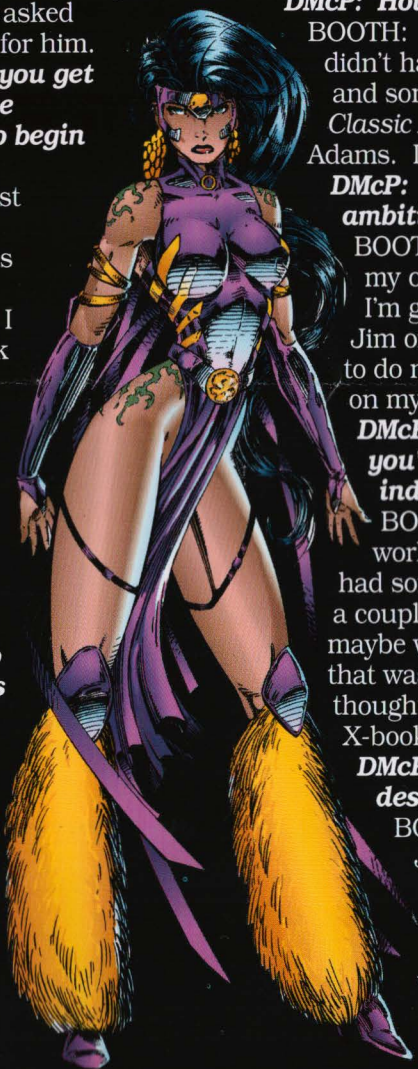
DMcP: How did you get started?
BOOTH: I was in study hall. I didn't have anything better to do and someone gave me the cover to *Classic X-Men* #1 by Arthur Adams. I started drawing from that.

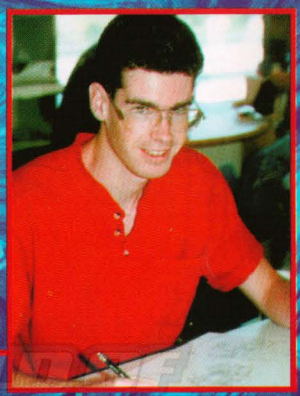
DMcP: What are your future ambitions in comics?
BOOTH: I want to get some of my own characters published. I'm going to do some stuff with Jim on that. Eventually I want to do my own characters totally on my own for Image.

DMcP: Where did you think you'd be in the comics industry a year ago?
BOOTH: I was hoping I'd be working at Marvel. We always had some little dream — me and a couple of my friends — that maybe we'd get into Image, but that was kind of a fluke. I always thought I'd be drawing maybe an X-book or *Daredevil*.

DMcP: How would you describe your art style?
BOOTH: It's really similar to Jim's. He's my biggest influence. I started simulating Jim's work before anybody else did -- way back when he started on the *X-Men*. But I wasn't discovered for two and a half years. There's as little Arthur Adams in there and occasionally some Marc Silvestri.

DMcP: What's your next project after WildC.A.T.S #0?
BOOTH: I'm doing *StormWatch* #4 and #5. We're continued on page 7





BOOTH

JAE LEE

TEN QUESTIONS WITH

by Ruth Grice

Club Homage recently called Jae Lee at his gloomy, dank, rent-controlled, bullet riddled Washington D.C. shanty to catch up on his latest projects. Jae's dark, demonic style has caught the eye of the public and has garnered both critical kudoes and fan adulation. Only 20 years old, the ever-busy Lee took a breather from his pressing assignments to answer ten (or so) of this reporter's most burning questions.

1: What kind of hours do you keep?

Real irregular. I work 16 hours a day, 7 days a week... ***Really?*** That's no lie. ***You must goof off somewhat while you're working...*** Yeah, a lot but I'm in my studio nonetheless. ***What do you eat while you're working?*** [Laughter] Ice cream and Doritos. An occasional frozen pizza for dinner at 2 am accompanied by David Letterman -- a sad commentary on the state of my life.

2: Yet at a recent New York convention, you were reportedly mobbed by fans clamoring for your autograph. Any comments on your new-found celebrity status?

It was certainly unexpected; most of the kids were there to see Rob [Liefeld]... ***That's very modest of you.*** Well, it was the first time for me where there was a swarm of fans and security guards -- cops with guns and everything -- ready to blow people away if they grabbed too many Gold *Supremes*. It was difficult to walk around and I did get asked for a signature in the can. ***Well, that's the new badge of courage, or rather celebrity, these days. A signature while on the loo.*** I felt like Mickey Mouse at Disneyland, taking photos with kids for their grateful mothers.

3: How much ink do you go through a month? You seem to, umm, spill a lot.

That's a nice way of putting it [chuckles]. I go through an industrial size vat of ink about once a month; it averages out to a bottle a week. ***What are your tools?*** I use a Hunt's 102 crow quill, I've been experimenting with the brush and have used the razor blade for certain effects.

4: What's your next project after Youngblood: Strikefile***?***

Well, I'm doing the *WildC.A.T.S* trilogy mini-series. It's a three-part story focusing on the Grifter and Zealot. It's pretty much the origin of Zealot. Right now, I'm about halfway into it and it's pretty killer stuff! My best stuff yet.

5: What do you think of the Image phenomenon?

I think it's just fantastic; an extremely positive development. It's the most creator-friendly company out there. Frankly, I'm still so new to the biz that I can't really compare the business today to the old days when it was just Marvel and DC.

6: Where do you see yourself in a year? Any possibility for your own Image project?

Definitely, yes! I'm planning on doing my own Image book. I've got it all worked out but I'd still like to keep it under wraps until I make a formal announcement. ***Will you handle the whole creative enchilada?*** I'm leaning towards doing everything myself right now -- including going to the printers and pressing the stuff myself.

7: How are you handling all this work -- the success you've experienced at a relatively young age?

I feel like a 40 year old in a 20 year old's body! Actually, with all the stress and hours I work, I feel like a 40 year old in a 40 year old body [laughter]. Sometimes I think I'd rather be worrying about final exams or dates or something.

8: What artists do you admire?

Bill Sienkiewicz, Simon Bisley, Kevin Nowlan. ***Any contemporaries?*** No, not really. Well, Joe Quesada because he's a friend [chuckle].

9: What do you hate about comics right now?

Really bad stories and bad art -- there's so much of it out there.

10: Are you related to Jim Lee or Stan Lee? I'veheard rumors that you're a woman as well. Want to set the record straight?

*&%$% everyone out there that says that [laughter]!

Marc Silvestri, cont'd.

some butt and not worry about the system." Written solely by Marc Silvestri, *Styke Force* is pencilled by Brandon Peterson of *X-Men* fame, and inked by Dan Panosian, and will be shipping in August.

Last but not least, the popular Ripclaw gets his own three-issue mini-series. Written by Eric Silvestri and drawn by Jordan Raskin, Marc Silvestri promises *Ripclaw* will be "very dynamic and very appealing super-hero stuff." *Ripclaw* should appear in December, 1993.

The expansion of the Cyberforce universe won't go beyond the occasional mini-series and *Stryke Force*. "One regular spin-off book will be plenty," Silvestri said. "I'm going to give the readers something entirely new come wintertime."

Though he's juggling many projects, he remains dedicated to pencilling and directing *Cyber Force*. "There's a lot of things in the book that I want to explore that we just touched on in the mini-series. Now that I have help doing it, it'll be more fun for me with a lot less pressure. These are all things I'm going to look forward to."

The fans can look forward to a lot from Marc Silvestri. He's drawing *Cyber Force*, writing *Stryke Force*, and developing new exciting projects. Can his TV series be far behind?

Brett Booth, cont'd.

introducing some new characters called WarGuard and this other guy. I think we're calling him BackLash. Hopefully, we'll spin him off into his own book.

DMcP: You'll be involved with that?

BOOTH: Yeah, if he's popular enough. I'll be drawing the book and co-plotting it with Jim and Brandon [Choi].

DMcP: Finally, is there anything you'd like to say to the Club Homage members?

BOOTH: Buy the *StormWatch* books. Hopefully they'll like BackLash and we can get going with him.

Scott Clark, cont'd.

some stuff for Heroic Publishing — a character named Sparkplug and I did *Champions* back-up stories for them. Then I did a book for Comico, *Strike Force America*. Did a couple of issues of that. And I did a couple of *What If*s for Marvel. "What If Wolverine married Mariko" and a Silver Surfer one.

DMcP: Anything else you want to say to the Club Homage readers?

CLARK: Just that we're trying to put out the best stuff we can and we hope they enjoy reading it as much as we enjoy doing it.

Club Homage Newsletter is published quarterly by Homage Studios.

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Your comments and suggestions are welcome.

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WORLD OF WILDSTORM

Jim Lee on DEATHBLOW and CYBERNARY

by Ruth Grice

Jim Lee took some time out from his hectic schedule to talk to CLub Homage about his new upcoming series: Deathblow/Cybernary.

WildC.A.T.S, Stormwatch, Darker Image, and now Deathblow. It's been a real busy year for you.

You're telling me! I'm up to my ears in projects, but I've never been so jazzed about my work. The studio is just humming these days; it's a real hotbed of creativity. We're constantly talking about new storylines, concepts, and ways to improve the Image line. *Deathblow* essentially takes the character we've introduced in *Darker Image* and puts him into a larger, more involved story. It also features the adventures of The Cybernary which is drawn by Image rookie Nick Manabat.

Who's working on Deathblow?

Brandon Choi and I are co-writing it and I'm pencilling and inking the series. Joe Chiodo and Mike Heisler are providing their prodigious talents as colorist and letterer, respectively.

Deathblow's essentially a tough, hard-nosed government assassin, right?

Right. He's done a lot of dirty work on behalf of the United States government, all of which is clandestine in nature. Assassinations, infiltrations, abductions, counter-espionage — all that stuff. You see one of his dirtiest missions in *Darker Image*, but now he seeks redemption, salvation, forgiveness for his sins when it becomes apparent in *Deathblow* #1 that he has a terminal disease and very little time to live.

This desire for redemption puts Cray (Deathblow's real name) into contact with a secret order of monks whose life mission it is to prepare for the up-coming battle with the Anti-Christ. On top of all this, he ends up teaming up with a tough nun and they act as the champion for a young boy who's revealed to possibly be the second coming.

The series deals with religion, fanaticism, salvation and redemption and has a lot of action, suspense, and a little humor as well, which is funny because the main story deals with the coming apocalypse.

Sounds like an involved storyline. Is this a regular ongoing book?

Yup. The first story arc will be pretty hefty but I'm doing 8 to 10 page installments a month on this flip book. The other story featured in *Deathblow* is called *The Cybernary* and is a completely different storyline altogether although I think the two features are bound in tone and grittiness.

I've noticed from Darker Image that you're doing a different style for Deathblow. What inspired you to do that?

Frank Miller's *Sin City*. It's gorgeous. I urge any fan to go out and buy it right this minute — you won't regret it! I've loved the fact that Frank has always taken the chance to constantly tinker and change his art style. I've always been impressed with his sense of aesthetics and have been a huge fan of anything he's been involved with.

Sin City's inspired me to explore a style which I've always reserved more for conceptual sketches. My more mainstream work is sleek and uses linework and color to establish depth. I just wanted to play around and explore doing something more visceral, more dramatic. It forces me to think in ways I normally don't when I do my more cross-hatched style.

Who's working on the Cybernary backup story?

Well, it's not a backup story. There'll be, more or less, equal number of story pages for both *Deathblow* and *The Cybernary*. Brandon and Steve Gerber and I are the writers but the art chores are handled by Homage newcomer Nick Manabat, who's turning out the best work I've seen from a rookie in years. He's come out of nowhere. Remember his name — he's going straight to the top.

Give us some more info on this mysterious Nick Manabat.

Whilce Portacio found or "discovered" Nick in the Philippines when Whilce was making his tour of the country. He's only twenty but he's already drawing rings around me. Nick's storytelling is very dramatic, and his art is evocative and strong. He's got a great sense for design and drama. In fact, he's a co-creator on the project. He's going to really turn some heads.

Can you tell us what The Cybernary is about?

Well, without giving too much away, *The Cybernary* takes place on a fictional island-state in Southeast Asia and is about the adventures of a female protagonist who is thrust into the role of the hero when she gives up her humanity to save her best friend. She becomes this advanced cybernetic assault machine and ends up taking on Gamorra industries which is one of the leaders in cybernetic research and development. Except their business practices are pretty much boycotted by much of the free world. Their biggest competitor is CyberData, but CyberData operates in North America. Gamorra Industries and the entire island itself are the world's pariahs. It is only the patronage of some very wealthy oil sheiks and third world conglomerates that has allowed Gamorra to hold on. I'll also be taking my first stab at a fully developed Asian American character who ends up being recruited to Gamorra after graduating from an American college; he'll serve as the Cybernary's eventual ally and possible love interest.

I've noticed you're doing a special, enhanced cover for the first issue. What exactly is a black varnish cover?

Without ruining the surprise — all I'll say is that it takes the black Valiant *Solar* cover to the next logical step. I think it'll really stand out to the readers and ensure that they pick up the book (which is half the battle these days). There's so much material coming out today that it's easy to be overlooked. This is one cover that'll leap off the stands and is at the same time appropriate or complementary to the characters and the tone of the title itself.

WILDSTORM

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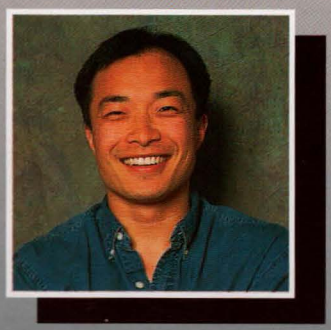


WildC.A.T.S
COVERT-ACTION-TEAMS
TAKE FIVE

A CONVERSATION WITH JIM LEE

You're bucking tradition by continuing the WildC.A.T.S series with #5, instead of starting over with another #1 after the mini-series was over. Why?

The reason why we just extended the mini-series and converted it into the regular series was because I want to do a long run on the WildC.A.T.S and the idea of starting over at #1 and having to retrace my footsteps for the first four issues, numerically at least, just seemed like a lot of work. And psychologically that can hold you to the ground. At a certain issue number you feel like you've really got a lot of issues behind you, a lot of the characters down, and you really start cooking when you get to your tenth issue or whatever. With the first story arc of issues 1, 2, 3, 4, whatever, you're really just getting your feet wet and trying to figure out what you're doing. The other reason we started off with issue #5 was because there seems to be a real speculator's market and luckily, it seems to be dying down. But throwing out another #1 after I put out an issue #1 last year seems a little repetitive and exploitive. This way, if you were a WildC.A.T.S fan before, you don't feel like you have to buy that extra #1, you're just continuing your Wildcats collection. So I really am doing it for the readers and the fans and also, philosophically, I think, the series will be that much stronger starting at issue #5, having gotten the first issue jitters out of the way.

#5 starts right after the events described in #4?

Issue #5 does not start right after issue #4. It would be great to go back some day and do the missing issues, 4.5, 4.6 or something stupid like that, or maybe WildC.A.T.S Year One, and kind of show the character development, or at least some of the interaction the characters had after this first big battle that they had in the mini-series. Chronologically I see the mini-series 1-4 happening, and then the WildC.A.T.S Special, which is being drawn by Travis Charest and written by Steve Gerber, and then the WildC.A.T.S trilogy, and then WildC.A.T.S #5, 6, 7, etc.

The storyline in #5 is the beginning of the first Homage Studios crossover, called KILLER INSTINCT, that I'm doing with Marc Silvestri and Cyberforce. The prologues to that crossover are going to be in WildC.A.T.S #5 and Cyberforce #1, shipping in October, and the crossover itself starts with WildC.A.T.S #6, crosses over into Cyberforce #2, comes back to WildC.A.T.S #7 and concludes in Cyberforce #3. Its a real privilege to work with someone as talented as Marc, and its something we've wanted to do for a long time. I think the fact that we can really screw each other up if we don't get our books out on time, because of the nature of a crossover, is putting additional pressure on us to make sure we get the books done on time and also to make them look as good as they can because there's a lot riding on them. I think it'll be a big event. We have a lot of promotional things attached to help the retailers promote the comics to the kids. I think it's a strong storyline, kind of revealing more about the origin of WarBlade and the origin of Ripclaw and introducing a new character called Misery, and it shows the links between these three characters, kind of connects the WildC.A.T.S and the Cyberforce universes together. I think it'll be a real watershed story for both Cyberforce and WildC.A.T.S. After that, the WildC.A.T.S will probably be interacting with GEN^{13} and StormWatch and we might even go into outer space, because the characters are half-breed descendants of an alien race that came to Earth. Brandon and I have

Continued on page 2

Jim Lee Continued

a lot of ideas about how these races exist. It'll be interesting to see how the first generation on Earth or second generation on Earth interacts with the purebreeds when they encounter one another. I liken it to expatriates that leave England or even Korea and come to the US and after twenty years or whatever, they already are perceived as being different by the homeland.

How do you feel about the response the WildC.A.T.S series has received from the fans?

The WildC.A.T.S series has gotten a tremendous response. It started out a little slow; they ordered a lot of copies and I think the sell-through was not as high as people expected, but then with issues #2, 3, & 4, the kids saw that it was a complete story, and from all accounts, the sales have been brisk on the whole thing, even issue #1. It's one of the more popular titles that Image is currently producing. I thank my lucky stars every day that the kids like my work. It's very flattering. I've decided pretty much to stick to WildC.A.T.S. I'm going to rein back my duties on Deathblow, perhaps making it a quarterly book or something. Really more as a treat for myself, to kind of explore a different kind of art style based on Frank Miller's work on Sin City. But really, after I took this hiatus from the WildC.A.T.S for a long time, and seeing Jae Lee's rendition of the book, and Travis Charest's, the itch has been getting worse and worse and I want to get back on these characters I created with Brandon Choi. All the stories that we discussed months ago, that we thought were great, we're anxious to start sharing with the readers. The detour I took with Deathblow was really beneficial and refreshing and really recharged my batteries to work on WildC.A.T.S. Last year I went straight from the X-Men to WildC.A.T.S. I had very little time to develop a backlog of issues so I was doing an issue and it would come out, I'd do the next issue and it would come out, and when you work like that, there's so much pressure, and it's very hard to keep any sort of realistic and timely schedule. This time, it's not going to happen (knock on wood). Issue #5 is done. I should be done with issue #6 by August. Hopefully I'll be on issue #8 by the time issue #5 comes out. That's something I haven't had the luxury of, that kind of advance time, since I broke into the business six years ago. I was really kind of burned out last year, because we also had our first baby. That was a real change in our lives, and I didn't have time to devote to drawing as much as I would have liked or have done in the past. And then the pressures and demands of running your own start-up business, taking meetings and taking care of all the legal stuff and the administrative stuff just was a nightmare. That's why these books were so late. So basically I've been getting my house in order, hiring people to take care of that kind of stuff for me. People have finally gotten trained and know what to do, and I'm really cutting back on all my administrative and business duties to spend more time sitting at the drawing table drawing, working with the new artists, talking about art, trying to improve my work, trying to make it better with each page, and to really come on strong this fall and next year with the WildC.A.T.S title.

Do the characters you create and live with for so long begin to feel like family members?

I feel like I've gotten to know Grifter and Zealot real well, Emp and Void pretty well. I haven't really explored Voodoo, Maul, or WarBlade too much. That's why we're doing this crossover. We can start picking characters I don't know as much about and explore them. With the WildC.A.T.S trilogy, the plot that Dafydd Wyn submitted was very similar to what Brandon and I had come up with as the origin for Zealot and it fit in real nicely, so there's that backlog of material on Zealot now. We really need to go through each of the characters and sort of explore their origins through interesting storylines.

Are you going to be the regular artist on WildC.A.T.S now, or will you be giving other people a shot at it like you did with Jae and Travis?

I'm going to be the regular artist on WildC.A.T.S. We'll probably have a couple of mini-series based on individual characters if the kids call for it. We have a Spartan mini-series in development, and perhaps a Grifter mini-series. There are other artists I'd love to work with and see their renditions of the WildC.A.T.S characters. That's in the works and I really don't want to ruin the surprise, cause sometimes those projects fall through. But we have some big name artists and writers that we are currently talking to.

What's the book's frequency going to be?

The book will be coming out on a four to six week schedule. I'd love to do four, but because there's a fair amount of time spent on the color separations, more realistically you're looking at five to six weeks. But, with this kind of advance time, there's no excuse for a book not to come out monthly, at least for several months.

Is actually drawing comics a relief from the buisiness aspects of your day?

I enjoy drawing. No matter how much money people were to pay me to do something else, I would rather sit and draw comic books. I found that last year I had all these other duties thrown on me. Initially it was very challenging because it was so different and because if you own your own business you're willing to put in massive hours and to put in a lot of energy into it. And then after a while you realize, wait a second, I didn't get into comics so I could be a businessman, I got into comics to draw characters and tell stories, and that's really what I want to return to.

How much time are you able to work on your art each day?

Generally I think I spend anywhere from 8 to 10 hours on a page. I come into the office around 11 or noon, work till 6 or 7. Most of that is phone calls and approving this and that, posters, portfolios, whatever, working with artists, developing storylines, laying out pages. I'm lucky if I can get half a page done. I find that most of my work gets done when I come back into the studio around 11 o'clock at night and work till 3 and I can usually finish one completed pencil page by then. If I just do that five days a week I should be able to do this monthly book.

How far in advance have you and Brandon plotted WildC.A.T.S?

We don't really have a real tight structure for issues on out. That's very restrictive and kind of dampens your creative energy because you feel like you're just driving down a road and you can't make any turns. I think the fun thing about telling stories or creating stories, the interesting part about my job, is that you kind of know what you're going to do and as you get closer and closer to actually having to draw it, you make it more concrete, but until you get to that point, you can just change it and mold it and refine it to any level you want. It keeps you on your toes, it's challenging, it's fun. That's what I love doing.

What else are you working on these days? Any surprises in store for us?

This KILLER INSTINCT thing is taking up most of my time right now. I just think it's going to be the big project of the fall for me and Marc, and it's the first Image storyline where it starts in one issue, goes to the next, and comes back and forth. Those are tricky and it requires a lot of logistical planning as far as developing the stories a little more ahead of time than we normally would. But that's okay, because it's gotta be a sweet story. I think the kids are really gonna like it and it's going to give the momentum to the WildC.A.T.S and Cyber-force books that they need to take off. They haven't been really out there for a while, so I'm anxious to start on the crossover right now. That's it, Jeff. I wanted to take a little breather from those characters, but now that I've done that, I'm really anxious to get back.

WORLD OF WILDSTORM

Mike Heisler on UNION

Tell us about Union: who he is, how he came to be here, what his motivation is — as much as you can without giving away too much.

Union is a soldier from another planet that's been ravaged by a worldwide civil war that's been going on for about 75 years or so. He arrives here totally by accident when he gets sucked into a space-time warp... some accident, right? Although we won't be too quick to reveal the truth behind the relationship between Union's world, Aegena, and Earth, it's Union's belief that Aegena is an alternate universe counterpart to Earth. His motivation to stay on Earth as a superhero is basically what the mini-series is about, so I'd rather not go into too many details here.

What are his powers?

Union's powers, like those of everyone else in both opposing armies on his world, are derived from his Justice Stone. The Justice Stone, for lack of a more scientifically profound explanation, is like a miniature fusion reactor that is surgically implanted into the chest of its user. It is keyed to the central nervous system of its recipient, and is not removable. It houses, in phased form, the Justice Staff, which is used to direct and amplify the energy stored in the Stone. The more experienced and skillful the user, the more powerful the Staff; generally, only the higher ranking officers carry the *really* powerful staffs, if only because they're the only ones who have acquired the necessary skills. When Union arrives on Earth, the Staff he uses represents the rank of Relayer, roughly equivalent to Lieutenant.

How did you come up with the idea for Union and how did you develop the character from there? Is it a concept that's been stirring around in your mind for a long time?

The basic concept came about because I'd become really sick to death of all these super-powered characters who seem to spend all their time trying to kill each other. I wanted a character who went around seeking out and fighting bad guys because it was the *right thing* to do... because it was a moral imperative. The question that quite naturally follows is, what motivates a person to do that? Which, as I said, is what the initial mini-series is all about.

How much input do you have on Union's physical appearance?

About as much as I *want* to, I guess. One of the privileges of working with Jim Lee is that not only can he brilliantly design just about anything that I visualize, but that he always brings some extra touch that allows me to further develop the character in ways that I hadn't thought about. For example, back before we'd fully fleshed out the character, we were trying to decide what kind of weapon he'd use. I suggested that he carry a staff of some kind. The very next day Jim brought in a sketch of Union — or *Omen*, as we were calling him then — with an energy staff and this weird gem in his chest in which, Jim explained, the staff would be stored. I think it was Jim who came up with the name of the Justice Stone, in fact. The idea of this very specialized, elite weapon helped me solve some of the story problems that I was having trouble with.

How did Mark Texeira get brought in? Does the artwork you've seen so far match the image you had in your mind?

Tex came aboard because he happened to be looking for work at Image about the same time we were looking for an artist. I'd met Tex back when we were both working on *Ghost Rider*, which he was inking and I was lettering, so I was already very familiar with his work. Because of that familiarity, I was able to write toward what I felt were his strengths, and he responded with what I think is some of his best work. he brings an emotional intensity to the story which I think makes the goofy idea of this otherworldly super hero a little easier to believe.

How do you see the job of the writer in the essentially visual medium of comics?

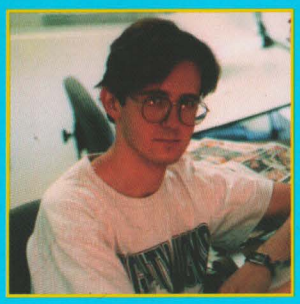
Well, whether it's a writer who also draws, or a writer who "only" writes, the writer is the one who comes up with the story. I think there's a little too much noise made about who "needs" a writer and who doesn't. Working the way we do requires some compromise. I can draw, I just don't happen to be very fast. I could draw an issue of Union in about 8 or 10 months. personally, I'd like to see the book on a more frequent schedule than *that*. And it's possible that it would take Tex just as long to plot and script an issue, so *his* compromise is that he works with a writer. If you're lucky, you develop a working relationship that never *feels* like a compromise. So far I feel pretty lucky.

WORLD OF WILDSTORM

JEFFERY SCOTT

FIRST LO

Jeffery Scott came to Homage Studios from the "basically unfulfilling" field of commercial art. At 20, this young penciller is working hard on *GEN13*.



How did you get started in comics?
Through the Homage Talent Search. I believe I spent about three weeks preparing custom-made samples of WildC.A.T.S characters and stuff like that and sent them to the Homage Talent Search and a week and a half later Jim (Lee) gave me a call and said, "Do you want to work for Homage?"

You've had some art training?
Yes. Most of my art training I do on my own. I get books for anatomy, perspective, stuff like that. I taught myself that. I took art classes in high school, but those didn't really help me out tremendously. The only one that really helped me was a two-year commercial art program I took at a vocational school. It was worth it just to learn about the printing techniques and stuff like that, and basically I learned a lot of skill stuff, the technical stuff. I was accepted to Pratt in New York, so that shows that at least my artwork was good enough to be accepted, but I never ended up going because it was a little too expensive for my pocketbook.

The best I can do is recommend what I did, and that's teach yourself, get books on architecture and perspective for backgrounds and also get them for anatomy and books on how to draw hands. Don't just learn to draw the people, learn how to draw tables, and phones, and doors and windows and stuff like that, because you do a lot of that.

What do you use for inspiration, if anything?
Anything and everything. Other comic books, movies, especially. I get very inspired by movies. Pretty much anything that catches my eye and seems interesting will probably inspire me.

Any favorite movies?
For reference? Well, a lot of the Lucas and Spielberg movies I look at over and over. Cameron. I find Tim Burton movies very interesting.

Do they influence your storytelling style?
Very much so. Right now I'm not really laying out my own stuff because I'm just a beginner. I basically go by Jim's layouts, but I'd like to make a comic book read more like a movie, with those kinds of angles and that kind of fluidity, I guess you could say. Because when I'm drawing it, I see it in my head as a movie, not so much panel to panel.

Tell me about your workday. How do you get stuff done, how do you pace yourself?
I attempt to come into the studio between about 10 and 11 in the morning, and I tend to work between that time and about 7 in the evening. And I go home and I usually don't begin working again until about 10 or 11, and then I work from there till about 2:30 or 3:00 in the morning. That's basically my schedule.

Do you have favorite materials that you use?
I use a 2H lead in one of those lead holders that you have to sharpen. The people in the studio turned me on to those. I can't remember the exact brand name but they all work fine. I also tend to use a non-photo blue pencil.

Around the studio here everybody tends to go straight to the page. I'm the only guy who lightboxes. I usually do my layouts half the size of what the pages are going to be and then I Xerox the layouts to the size I need them and then I lightbox them. That just tends to be the technique that works for me. It does take a bit longer to go through that process. But I kind of appreciate the Image motto: quality is the most important thing.

What's the hardest part of the job that you do?
Probably the discipline part of it. It's very easy to be distracted. I mean, the studio atmosphere is positive in that everybody's got creative juices going, but it can also be distracting. You know, if you've got three people goofing around, it's hard for you to work.

What are you working on at the studio?
I just completed half of *StormWatch #0*, where I did a big flashback scene with Battalion, where a lot more is revealed about his past. I've done a handful of *WildC.A.T.S Source Book* pieces that'll be coming out within the year, and I've done trading cards. Basically little odds and ends things, so I could practice for this *GEN13* thing. Right now I'm working on my portion of the *Deathmate* crossover. Oh, and the *Swimsuit Issue* stuff that came out a while back.

Tell me about *GEN13*. What's the concept behind it?
Well, *GEN13* is basically about four experimental teenagers who are being researched by scientists because they are developing super powers that were genetically given to them. Eventually they realize that they're going to be used for purposes of evil. They decide to rebel and they go on the run. The four issue mini-series will be about them finding out more about their powers as they go along, and finding out more about themselves. There'll be a lot of action in there too. There's

Alex Garner is one of the hot new Homage Studios inkers, 23 years old and working on his first series, *GEN13*, with penciller Jeffery Scott.

How did you get started reading comics?
When I lived in Germany there were no American bookstores, so we went to Stars and Stripes on an American military base. All they really had there that I was interested in reading was comics. So I started collecting from there. When I got back to America I just kept my interest up in it. I stopped collecting in high school, but there were a few titles I still followed. That's been 7 years, maybe, so I've been collecting quite a while.

Then while you were collecting these, did you start

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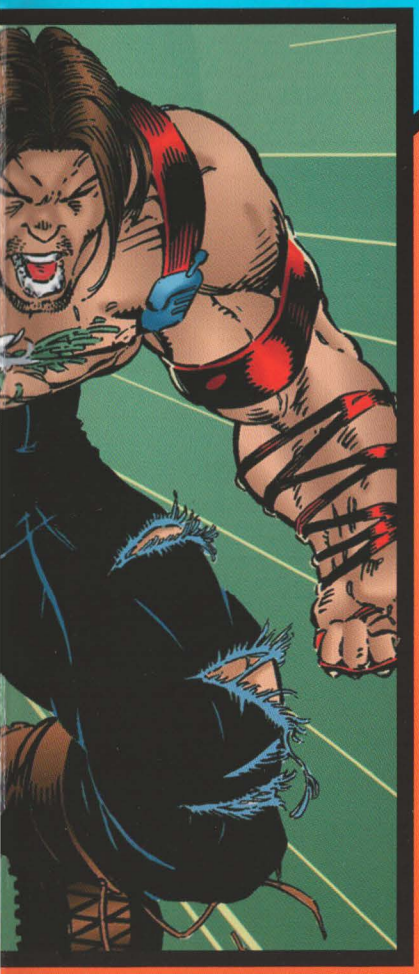
a whole troop of Razors that were featured in *WildC.A.T.S* #2, those guards will be chasing them. I think it'll be pretty cool. I'm really excited about it.

Jim Lee concept?

Yeah, it's Jim and Brandon (Choi)'s concept. I am kind of proud to say that I participated in an itsy bitsy part of the character design, but it's basically Jim and Brandon's brainchild. It's supposed to be out in August. We'll keep our fingers crossed.



drawing for your own pleasure?

Yeah, like anybody else, you'd try and draw from them, copy them. I didn't do much tracing, but I did try and copy a lot of stuff. And after enough copying, you begin to develop your own ability.

How did that translate into a job?

Well, I went to the University of Texas at Austin after high school. I was in college for four years and I had pretty much nothing to do with comics or drawing. Maybe on occasion I did a piece here and there. So when the Talent Search came up and I had graduated from college, I was looking for a job and I said, well, this could be an interesting opportunity, who knows? I really didn't put much stock in my ability to get a job at Homage, but I sent off my few samples I did in college. And it turned out good enough to have Jim Lee hire me. I was really surprised.

Were they pencil samples, ink samples..?

I applied exclusively as an inker. I think the best thing to have as an asset in drawing comics is to know whether you're good enough or not. Objectivity. To know if you're good enough to be a penciller or an inker or whatever. Know your limits.

What's your experience at the studio been like?

It's been great. I've been getting along with everybody. Everybody's really helping me out and I'm learning a lot here. So it's been very educational.

Who have you inked so far?

I've inked Brett (Booth), Scott Clark, Jeff Scott, mainly, and a piece from Jim. And I've done an occasional piece by Andy Kubert, and so on.

Are there any particular artistic techniques that you've had to master that you'd never encountered before?

Oh, yeah. My first job, which was *WildC.A.T.S #0*, was the first time I'd ever, ever used a crowquill, and it was really tough for me to learn that. I used to use felt tip pens exclusively. I never liked Rapidographs, for obvious reasons. And I never used brush because I'm not very good at controlling one. So Jim had me work with a crowquill. It definitely was a learning experience. I think I've got it down well enough to do a decent job, but mastering the crowquill was the biggest problem I've had.

Is there anything that you rely on to get you feeling like you want to draw?

Yeah, absolutely. One thing that really gets me going is looking at really good artwork. If I look at Art Adams and Terry Austin, I'm really motivated. I look at the amazing artwork they did, and it really gets me pumped up to try and do a good job myself.

What other artists do you admire?

As I said, Art Adams, Michael Golden, Terry Austin, John Byrne, Jim, of course, Jim's very big. A pretty select group.

When do you get the chance to work on your own pencils?

That's the tough part. You get some pencil training just by inking other people's work. I mean, you traced what they did, therefore you're sort of understanding how they went about what they did with their pencilling. As far as when I do my own pencilling, well, Jim will occasionally have a trading card, a page for a Source Book or something that I can do.

Is inking a faster process than pencilling? Do you find yourself waiting around for pages?

It depends on the penciller. With Jeff I think I go faster, because Jeff is a really tight penciller, he puts it all in there, he's very good and very specific. With Brett, who works very fast, he's looser, so I have to spend some time improvising. It really depends on the page itself.

When you were collecting did you go to conventions?

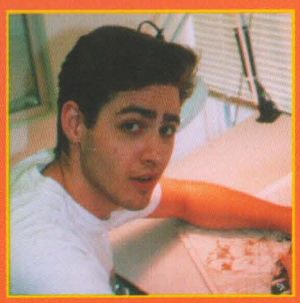
No, I never went to many conventions. I think I've only been to two ever, and those were in Dallas.

Have you been to any since you've been a professional?

No, I haven't. I'm looking forward to doing that. I'm pretty excited to see what the people think of what Jeff and I are doing, because I think we're doing some really cool stuff.

What would you recommend for people trying to break into the business?

If you really want the chance to work for a comics company, go to conventions and talk to the people. Because the odds are, you're not going to have much luck with submissions. You're gonna have a much greater chance through the conventions, where you can get one-on-one with a professional, and he can tell you what is right or wrong with your artwork. And you need to go to a lot of people, too, because you will find some very opinionated professionals sometimes, and one opinion just won't cut it.



ALEX GARNER

BRANDON CHOI

The Art of the Script

by Tom Harrington

Brandon Choi's work as *WildC.A.T.S* co-creator and co-writer has gone relatively unnoticed (but only by Image standards), probably because the intense story and the look of the book seem so perfectly Jim Lee. But Choi has played a key role in the development of Lee's style, and vice-versa. As Lee put it in his introduction to *WildC.A.T.S #1*, "it is no exaggeration to anyone who knows us that we are more like brothers."

Brandon was born in Seoul, Korea, and came to St. Louis, Missouri, the same town as Jim Lee, when he was two years old. "Jim's parents and my parents went to the same church," recalled Brandon. "We wound up meeting each other there and discovered that we both had an interest in comic books."

By the sixth grade, they were already dreaming up comic book concepts, writing them together with Jim illustrating. Their 1986 effort *Wild Boys* landed Jim his first job at Marvel.

Brandon, however, did not join him there. He decided to study entertainment law, but, as he put it, "I discovered that I liked entertainment more than I did law." After graduating from law school, he was planning to go to film school to become a screenwriter when he got a phone call from Jim about working with him at Homage Studios.

Brandon said their current work on the title is "almost a continuation of what we did when we were kids. When we grew up, we were always looking towards the action super-hero genre; looking to combine that kind of story theme with a lot of the action movie stories that we had seen in the theaters, like *Lethal Weapon*."

"He has a real strong narrative sense," says Lee, who calls Brandon a walking encyclopedia of espionage operations and terms. "He grounds the *WildC.A.T.S* stories in reality." Each issue starts with Jim plotting the book, sometimes with Brandon, sometimes by himself. Then Jim delivers the art, which Brandon scripts. Characters are invented in a similar way. Often Jim comes up with the visual for a character, and Brandon gives him/her a name.

Readers who bought *WildC.A.T.S* expecting to see action got more than their money's worth, but Brandon's scripting provided some bonuses, like humor. In the midst of a terrifying battle, the Grifter's dramatic first appearance is spoiled when someone yells, "Hey, you're Shaft (from *Youngblood*), aren't you?" Later, the impostor Dan Quayle says, "With the Kherubim dead, anyone else... will be small potatos," a twist on the former veep's famous spelling error.

And there's drama, too. The real leader of the troupe is Jacob Marlowe, AKA Lord Emp, a dwarf-like person with no fancy name or costume, and super powers that he can only rarely summon. "Jim wants to try to keep him a mystery as much as possible, because he essentially represents the entire back history to the *WildC.A.T.S* series."

Marlowe is a billionaire who's spent much of his life as a homeless drifter, and he still goes on an occasional bender in the streets. Other members, however, also have less than ideal powers. Maul, for instance, can grow in size, but only at the expense of his own intelligence. "No matter how sophisticated or powerful you think you are, there will always be some problem that you can't overcome; be it death or taxes. The character's faults lend a certain balance to the powers they each possess."

Movies remain a big interest for Brandon, whose long-term goal is to someday write screenplays. "Offhand, I'd say my favorite directors are Ridley Scott, James Cameron, and Martin Scorcese, while my favorite screenwriters include Shane Black, Joe Eszterhas, and Robert Towne. My favorite movies pretty much run the same gamut, from drama, to action, to science fiction.

"One thing I've learned is that comics are to a great extent literary movies, with creators like Rob, Todd and Jim being the director/auteurs, in the sense that their individual visions guide the entire project."

Don't think though, that Brandon would find scripting a *WildC.A.T.S* movie an easy task. "The world of comic book heroes is still very much different from the world of cinema because it's very hard to translate one into the other. Hollywood has tried numerous times to bring super heroes to the silver screen, with the few successes being Superman and Batman. "It'll be interesting to see if James Cameron can finally set the standard with his interpretation of Spiderman. As for myself, I find that writing comics is very much an exciting learning process."

Even though the series is a phenomenal success, Brandon still wants to see it pass the test of time. "Only time will tell the level of Image's long-term success in the comic book industry. But a few years from now, it'll be interesting to see how well titles are doing. Once these characters establish themselves amongst the general readership then we'll have a much better indication of what we've achieved.

Gabe Usadel

the membership kit. Oh yeah. I have a few questions. What are Aegis Entertainment and Top Cow Productions? Are you going to have a tour like Extreme did? If you do have a tour please stop by San Francisco.

Thanks for making Image, or I would have quit comics a year ago. Well, till Emp is accepted into the NBA, make mine Homage.
A diehard Homage fan,
Julian Sambrano, jr.

You mean you didn't see Sports Illustrated last week? Those Kherubim powers are good for all sorts of things. And don't forget to watch for Warblade on the U.S. fencing team in the next Summer Olympics.

In answer to your questions: Aegis Entertainment is the corporate name that holds the copyright on Jim Lee's creations, like WildC.A.T.S, StormWatch, Deathblow and Gen[13], and Top Cow Productions does the same for Marc Silvestri's creations Cyber Force, Codename Stryke Force, etc. As far as the tour, see the above answer.

Christopher Allen

MEMBERS' PAGE

Dear Homage,

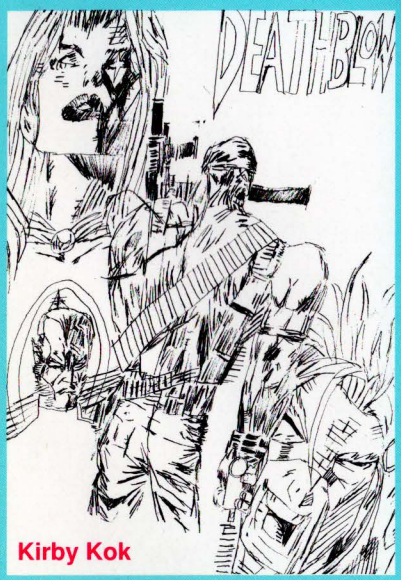
I just wanted to let you know how exciting it was to receive the Club kit. The comics that Homage Studios comes out with are great; StormWatch is one of my favorites. By the way, I hope you have a tour sometime in the near future. All of the free items that were included in the kit are beyond belief.
Thank you,
Steve Greene

Most of the Homage Studios crew went on the Deathmate bus tour (see story on p. 8). If you missed that one I'm sure you'll have another chance to see them soon.

Dear Homage Crew,

I love Homage! Homage is the best of the best. All of the comics you make I buy and like. When I heard of the Homage Club I just had to join. I love

Nitin Anand



Kirby Kok

Dear Club Homage,

This is fantastic!! I think this neat, new club is great. The first time I saw the chance to join a club for Image, I jumped at the opportunity. Now for some comments. That newsletter wasn't what I expected, it's better. It's very colorful and informative. And the other items I got are great. One suggestion I have for the club is maybe you could create some neat membership cards to make the members feel more a part of the club. Well, that's all folks.
Richie Marella

That may be something we'll be doing in the near future, Richie. How do the rest of you feel about it?

Dear Jeff Mariotte and friends,

I would like to give you my thanks for the membership kit. I really think that Homage Studios is the best and there is no competition when it comes to art. I am a big collector and feel that every Image comic will be worth a lot, but I don't really collect for value, I collect because the art is inspirational. I am also interested in drawing comics and I always find myself looking at Image comics for references. I look forward to the contests and new upcoming projects. I would very much appreciate it if you could tell me if there are any tips or tricks of the trade about drawing comics. I have just graduated high school and plan to take a year off before college to try to submit my work to different comic companies. If there are any hints you or Jim Lee or Todd McFarlane or Scott Clark could give me I would appreciate it (I'm "all ears").

I know you are very busy and I don't want you to hate me for writing so much so I'll make it short. I love the art, I love the stories, and I most of all love Homage. Good luck and God bless.
Your friend and a proud Homage fan,
William Mulcare

What you need, William, is a copy of *The Art of Homage Studios*. It should be out in October, and it contains drawing tips from the whole gang here at Homage, along with a hot swimsuit section and other miscellaneous items of interest to Homage fans. And thanks for the drawing!

That's about all the room we have here! Thanks for all the letters and artwork. Keep it coming - maybe soon it'll be your drawing here!

See you next time — Jeff

WORLD OF WILDSTORM

HOMAGE NEWS

Jim Lee. Marc Silvestri, Scott Clark and Trevor Scott

Most of the Homage Studios crew hit the road this summer to promote Deathmate, the Image/Valiant crossover that should be burning up the stands for a while. The Deathmate tour started in New Orleans, LA, where artists from Image and Valiant did some signings and then boarded a bus that took them up through the center of the country, with stops in St. Louis and Chicago. Another leg of the tour swept down the East Coast after that, from Boston to Atlanta. The final leg swings down the West coast in August, running from Seattle to San Diego. Homage Studios artists who joined the tour were Jim Lee, Marc Silvestri, Scott Williams, Joe Chiodo, Mike Heisler, Brett Booth, Scott Clark, Jeff Scott, Trevor Scott, Alex Garner, Brandon Peterson, John Tighe, and Sal Regla.

The Deathmate crossover series spans six books: a Prologue, Deathmates Blue, Yellow, Red, and Black, and an Epilogue. Image and Valiant talents are sharing the creative responsibilities for the Prologue and the Epilogue, while Valiant people are handling Blue and Yellow and Image crews tackle Red and Black. Deathmate Black is the all-Homage issue, so be sure to check it out!

The most exciting news in the Homage world this winter is the Killer Instinct crossover! Jim Lee's WildC.A.T.S and Marc Silvestri's Cyberforce co-star in this epic extravaganza that features the team-up that had to happen: Ripclaw and WarBlade — along with the newest member of the Cyberforce universe, Misery.

To promote this event, Marc and Jim, along with the rest of the Homage Studios crew, are heading back out on the road for the Killer Instinct Tour. They'll be making stops all over the country, including New York, Pennsylvania, Maryland, Louisiana, Florida, Texas, and California. Watch for them in your neighborhood!

THE GREAT HOMAGE STUDIOS TRIVIA CONTEST, PART TWO!

Win a signed copy of **The Art of Homage Studios**. Simply answer the trivia questions below and send in your answers with your name and address. The winner will be picked from the entries with correct answers to all the questions.

1. Where are the Coda based?
2. What does "pustota" mean?
3. What is located beneath Gabby's Gas and Grub of Westchester, NY?
4. How high is SkyWatch's orbit?

Contest open to Club Homage members only. The decision of the judges is final. Entries must be received by December 15, 1993, and should be mailed to Club Homage, 10606-8 Camino Ruiz, Suite 137, San Diego, CA 92126.

The winner of the first Great Homage Studios Trivia Contest is Edmund Woo of San Francisco, CA.Congratulations! Look for his appearance in WIldC.A.T.S #8! There were lots of entries with a wide range of answers. The correct answers were: 1. The Halo Inc. building has 112 stories - Lobby, Mezzanine, 2-110, Penthouse. 2. StormWatch works under the auspices of the United Nations. 3. The brand name of Deathblow's watch is Tag Heuer. 4. Robert Bearclaw Ripclaw's poem.

If this is your first newsletter, you may want to get the previous issue, containing stories on Marc Silvestri, Jim Lee's Deathblow, Jae Lee and the WildC.A.T.S Trilogy, and more. To get your copy write "I want # 1" on a card with your name and address and send it, with $5.00, to Club Homage.

HOMAGE

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Your comments and suggestions are welcome.
Please address all correspondence to:
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WildC.A.T.S: Covert Action Teams, Emp, The Grifter, Zealot, Void, Maul StormWatch, Gen[13], Grunge, Fuji, and Deathblow ™ and © Aegis Entertainment, Inc. 1993. Cyber Force ™ and © Top Cow Productions, 1993.
Cover photo of Jim Lee by Kim Harwood.

WORLD OF WILDSTORM

Volume 1, Number 3
June 1994
Official Propaganda from
Homage Studios

CLUB HOMAGE

WildC.A.T.s
COVERT-ACTION-TEAMS

EXPLODE ONTO TV!!

WildC.A.T.s fans must be the luckiest people around, because pretty soon, they're going to be getting even more of Jim Lee's ***WildC.A.T.s*** than they ever expected!

Starting this September, Jacob Marlowe and his Covert Action Team are going to be showing up every Saturday morning on CBS TV in a brand new animated series produced by Nelvana Entertainment. The whole team will be part of the action: Void, Spartan, Maul, Grifter, Zealot, Voodoo, and WarBlade, as well as some familiar villains, including Helspont, Lord Entropy, and Defile.

Nelvana has years of experience bringing quality, top-ranked animated programming to television. *Tales From the Cryptkeeper*, *Babar*, *Eek the Cat*, and *Cadillacs and Dinosaurs* are just a few of their recent productions. Nelvana has won just about every award possible in the animation business. They've brought aboard one of animation's premier writers, David Wise, to script the first episode. Wise is responsible for episodes of *Teenage Mutant Ninja Turtles* and many other shows.

The pre-production team for the series is Bobtown Productions, a collection of highly talented individuals. Russell E. Mooney has been nominated for Daytime Emmy Awards, Golden Globe Awards, and Ace Cable Awards for his animation work. John Kafka has won an Emmy Award and the Humanitas Certificate for "humanizing achievement in television." Also involved are voice actor and Director Dan Hennessy, Casting Director Karen Goora, and Producer Hasmi Giakoumis.

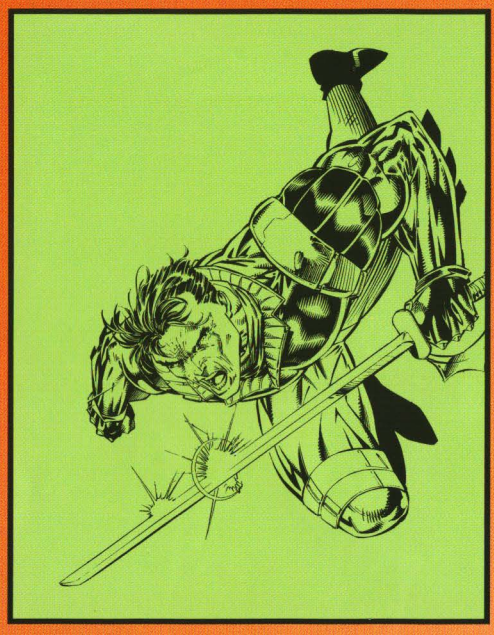
The animated series will focus on the threat posed by the three Daemonite Lords of Power as modern technology brings them close to fulfilling their nefarious plans for interstellar domination. Only billionaire financier Jacob Marlowe and his band of Crossbreeds, Kherubim warriors, and human helpers stand between the Daemonites and their cruel schemes.

Along with the animated series, look for more ***WildC.A.T.s*** comics than ever. And can action figures and video games be far behind? We'll let you know as soon as details are confirmed!

Jim Lee & Chris Claremont

A Class Reunion

Chris Claremont, the award-winning comic book writer and novelist best known for his ground-breaking work on X-Men, has reunited with his former X-Men partner, artist Jim Lee, to produce a very special four-part WildC.A.T.s story arc.



The story, teaming Lee's WildC.A.T.s with the Huntsman, a new character created and owned by Claremont, will appear in WildC.A.T.s #10, 11, 12, and 13. This will be the first time the two creators have worked together since Marvel's X-Men #1, which shattered all previous comic book sales records.

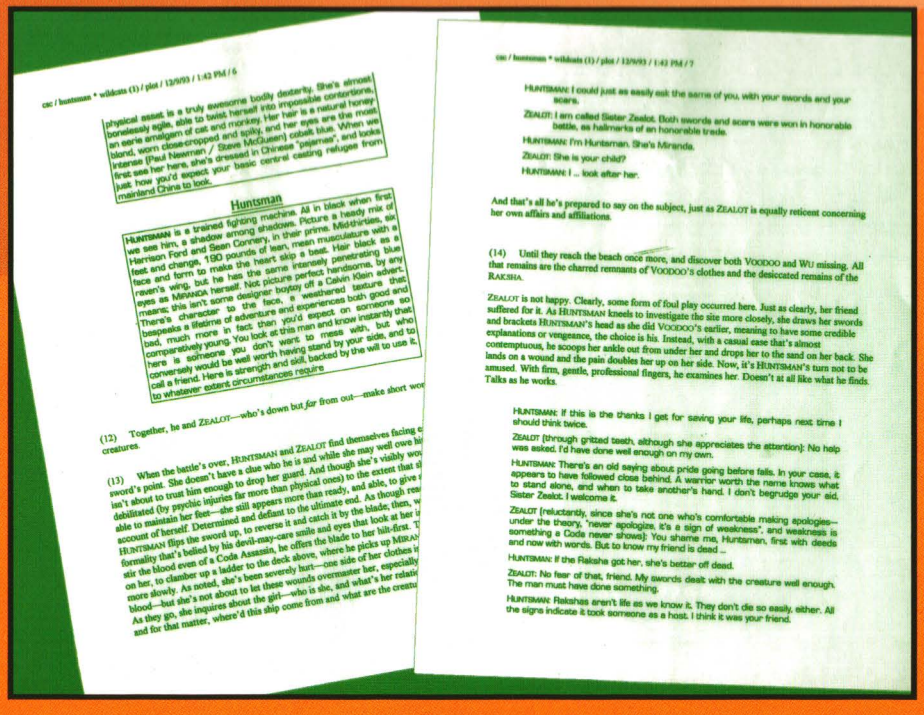
While Jim has been in the super-hero spotlight all along with WildC.A.T.s, Chris has been out of the scene for a while, working on other types of comics, as well as two novels being released this year, a paperback science fiction novel called Sundowner and a hardcover dark fantasy novel called Dragon Moon. WildC.A.T.s #10 will be the first super-hero work Chris has published since leaving the X-Men more than two years ago. Jim Lee doesn't think Chris has lost his touch, though.

"He's arguably the best writer in the business," Jim says. "It's a pleasure to work with him again. The story's got everything readers have come to expect from Claremont, and a few new twists to boot — the fans are going to go nuts over this one! This is Chris's return to super-heroes — with a vengeance!"

For his part, Chris has nothing but admiration for Jim's penciling skill. "He draws ridiculously well," Claremont says. "I'm very happy to be working with Jim again. This is a project that we've worked towards and looked forward to almost since the start of Image itself. Our ambition is to make the finished product well worth the wait for ourselves and our audience both."

Early advertising for the story arc announced that it would take place in issues #10, 11, and 12 of the WildC.A.T.s series. Once Jim Lee read Claremont's plot, he realized just how much material there was to work with, and decided to expand to issue #13. "Chris has given us such a complex, fascinating plot, we can't fit it all into just three books. Rather than cut a lot of it out, it made more sense to go to a fourth issue." We're sure the readers aren't going to mind a bit.

WildC.A.T.s: The Director's Cut



Sure, you can own the complete WildC.A.T.s/Huntsman story arc by collecting WildC.A.T.s #10, 11, 12, and 13. But the ultimate way to own this history-making collaboration is by getting your hands on a copy of the WildC.A.T.S "Director's Cut." This is a limited edition boxed set containing four 64-page perfect-bound comics, printed sheet-fed on premium paper and packaged in a custom slipcase. Also included are nine new trading cards available only with this set. On the left hand pages of the books will be reprinted pages from Chris Claremont's original plot, while the right hand pages will show the finished pages by Jim Lee and Scott Williams. Each set will be signed and numbered by Chris Claremont. No more than 5,000 copies will ever be produced of this very special set, so let your retailer know now that you want yours.

WORLD OF WILDSTORM

TOP COW PRODUCTIONS, INC. NEWS

Have you seen how hot the combination of Marc Silvestri writing and Brandon Peterson penciling has gotten? And with Stormwatch guest starring in issues 4, 5, and 6, Codename: Stryke Force is just getting better and better!

Who's twelve feet high, eight feet wide, ferocious and intimidating? Would you believe Ripclaw? Check out your local convention this summer to see what we're talking about!

Watch out for the match up of the summer! Chris Claremont and Marc Silvestri will team up in a three part saga in Cyberforce!!!

The first Homage toys are here! On your shelves in August wil be four of the members of Marc Silvestri's Cyber force: Ripclaw, Stryker, Cyblade, and Impact! These action figures are fully poseable, and are detailed with the same great quality and care given to the comic book! If that wasn't hot enough, each figure comes with its own original special edition comic book; and early orders include a limited edition trading card!

Also just announced! Marc Silvestri and Santa Cruz Skateboards are teaming up to bring you all of your favorite Cyberforce and Codename: Stryke Force characters onto skateboards! The first of these will be available within a few weeks, with plenty more to come!

...And don't forget to meet Cyberforce's very own Velocity, in person, coming this summer to a convention and comic store near you!

WHILCE PORTACIO ON WETWORKS

AN INTERVIEW BY JEFF MARIOTTE

Let's start off with your early days. Where were you born?

I was born in the Philippines, on a U.S. Naval base called Sangley Point. Two years later I came to the States, and was raised here till I was 16 years old. Then my dad retired. I went back to the Philippines for four years, came back here in '83, and four months after that, signed up with Marvel.

I've been taking art classes ever since sixth grade. Art teachers would see the work I did and put me at the top of their lists. By the time I met Scott Williams in high school, in my freshman year, he was a senior, taking the senior art class, and I was bumped up into his class. So my second year of high school there was no where else for me to go. Fortunately my teacher had a lot of connections, so all I did that year was take seminars at the University of Hawaii. After that I went to college, majoring in fine arts, and flunked out.

In the Philippines?

Yeah. What happened was that by the end of the first quarter, my teachers could see that I had artistic talent, so they took their less-skilled students and passed them on to me to tutor. By the end of that, I was tutoring more than I was learning. By the end of the second quarter, I wasn't learning anything at all. I got fed up. I had decided by that time that I wanted to do something in art, and I wanted to learn, but I wasn't. So I just went to the movies with my girlfriend for a year.

So your Dad was in the military?

Yeah. He was in the U.S. Navy.

Do you think growing up in that environment helped spur the military concept of *WetWorks*?

Yeah, when I was a little kid growing up, in my formative years, I was on Midway Island, the site of a big World War II battle. One quarter of the island was paved over for housing and for the military facilities, but the rest of it was natural forest and beaches. And those were "restricted areas." For us little kids, it was great. We'd go through the forests and the beaches and we'd dig up World War II bayonets, we'd dig up shells, we found these two abandoned pillboxes, and we had little wars. I guess that's where a lot of my interest in the military started.

What was also cool was that my dad had moved up to a managerial position, and he had a lot of office work to do. So I would go to his office every now and then, and I would steal huge packs of blank typewriter paper to draw on. I think that's my earliest memory of actually steadily drawing. Since I was on Midway, I studied the Battle of Midway, so I had all these drawings of carriers blowing up and airplanes sliding off of them.

Were you reading comic books during that time?

I'm glad you brought that up. Right before my Dad retired, I'd gotten into high school, and I met Scott. Scott was the one who actually introduced me to comics. He saw me drawing super-hero type things, and he plopped down a Neal Adams comic in front of me and said, "Hey, you know who this guy is?" I checked it out, and then I started doing that kind of stuff. He introduced me to Neal Adams, Gil Kane, Jack Kirby, all those Sixties guys. And unfortunately I was at the sponge point in my art career. What would happen was that I would see a cool Jack Kirby cover, and for a week after that my stuff would look like Jack Kirby. Or Neal Adams would come out with a cool cover, so I would draw Neal Adams stuff. When my Dad retired and went back to the Philippines, I had a small comic book collection. I decided that I wanted to keep drawing, but I didn't want to keep drawing like everybody else. So I locked all my comic books in a suitcase and locked them in a closet for the four years I was in the Philippines. I forced myself never to look at any reference materials except photographs, just for anatomy and stuff like that.

So that's where I got my style. A lot of people will look at my work and they won't see my influences. Because of those four years of saying "How do I draw? How does the arm look in this position?" Never taking the cheat, which a lot of people do, they say, "Okay, I can't figure that out, so let's see how Neal Adams does that, or let's see how Jack Kirby does that." I forced myself to keep going until I figured it out.

So you brought us up to Marvel. What's the first job you did there?

After four years in the Philippines, I had no idea that I wanted to be a comic book artist. I just knew I wanted something in art. I heard about the San Diego Convention, so I went there, and I brought in whatever I had. Very little of it was comics material. Most of it was what they tell you not to show, pin-ups, water color paintings, some ink work. But they were all from line drawings. My drawing abilities at that time were of a quality that I could get a job as a penciler, except that I had no idea that you were supposed to tell a story.

While I was learning how to tell a story, Carl Potts, who was my editor at that time, asked me if I wanted to ink. The first job I was assigned to ink was the *Longshot* miniseries over Art Adams. But since that wasn't on any schedule, the first job I actually got was inking over *Alien Legion*, over Chris Warner. By the time I finished that, *Longshot* started coming in, so I finished up *Longshot*. Then Carl brought me over to *Alpha Flight*, and I inked that for a long time, up until Jim Lee came on. I actually

WORLD OF WILDSTORM

inked his first two issues ever. That's where Jim and I met. We were both Asian, and we had a lot of the same interests and memories from childhood, so we became good friends real fast.

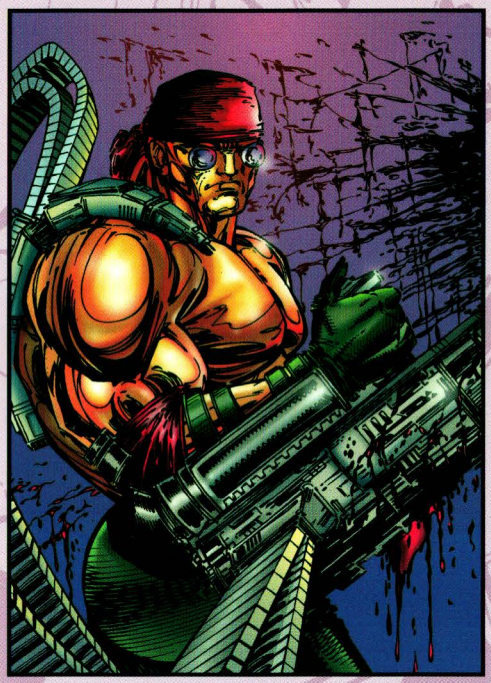
Since I'd met Scott in high school, and then on *Alpha Flight* I met Jim, I guess you could say that was when Homage Studios really started. After doing Jim's first two issues and seeing the stuff he was doing, I really wanted to start penciling again. Fortunately, Carl Potts was thinking the same thing.

It was weird. I was talking to Scott, and he was saying, "you should start penciling," and lo and behold, Carl Potts called while I was at Scott's house and asked if I wanted to do the *Punisher*. I said yes, and I started Punisher. Soon after that Jim got switched over to the new *Punisher* book, and I quit *Punisher* to do *Legion of Night*, with Steve Gerber, a two-issue prestige-format book. I like challenges, and Steve Gerber's script challenged me. He was describing all these things that I had no idea how to draw, so I took on the job. By the time that was done, Jim was on *Uncanny X-Men*. They needed a penciller for the other book, and asked me if I wanted to do it, and I said sure, as long as it's the original team. It turned out that *X-Factor* had the original team at that time. So I took on that book. When Jim took on the new *X-Men* book, which was the new team, and the original team went to the *Uncanny X-Men*, I followed them. From there, we both went on to Image.

Okay, now you're at Image. Let's get to the hard question. Why has it taken so long to get out issue #1 of *WetWorks*?

I was the last to join the Image line. That happened because at the time the guys were getting together, I was on vacation in the Philippines. When I left, there was talk about it happening, and when I came back it had already happened. I was always on the list to be one of the other members. So I joined up after a while. Since there were seven of us, we wanted a new book coming out every successive month, to stretch out the Image name in the limelight. I was always slated to be the last, and that appealed to me, since it was my first project on my own. I wanted to take my time, especially after my experience on *Legion of Night*, which was open-ended in terms of deadline, and I could take my time to do my best work. That's what I originally intended to do on *WetWorks*.

Unfortunately, my sister, who had been suffering from a disease called Lupus for four years, passed away in January, about the time that I should have been finishing up the book. We've always been real close, but I didn't know how close until she passed away. After the funeral, it seemed to hit me a lot more than I thought it would. To be honest, I could not draw for four or five months. I had this huge mental block, and I just couldn't draw. Right before her death, I'd gotten a video editing suite together, because I wanted to get into films, and I spent that four or five months gathering together a video of her life. I did that as a kind of therapy for myself, but also as a gift from me to her family. So five months were taken away there, and by that time the new Image bylaws took effect. Instead of just finishing the first issue, I had to finish all three issues before we could solicit the book. In between, the practicalities of living came into play. Five months of not working and having no income coming in, and taking another possible three or four months to finish the thing, meant I had to take on a lot of little jobs. I did trading cards, I did pin-ups. That added onto the time.



One good thing came out of all this. *WetWorks* started out as just this military concept, taking these invincible golden warriors and having them battle our deepest darkest nightmares, vampires, werewolves, and so on. But I had all this time to think about the characters, and why they are they way they are, and so at this point, the *WetWorks* world is a huge, huge world. I've got it to the point where *WetWorks* is mapped out for a year after the miniseries and about six months before the miniseries. I've thought out all the different components in the world so much that there is a huge history that we'll slowly let you know about. Parts of it you won't know till a couple years down the road. It's a lot more real to me than it started out to be. I feel comfortable going into the series, because I know exactly what I want to do and where I want to go. Each member of the team is a real person to me, and I know where they're going. One of the bad parts is since I know where they're going, I cry for some of the characters because I know there's an end to some of them.

The miniseries starts with *WetWorks* as Team 7, which is a Navy SEAL team. They're highly trained military men. By the end of the miniseries they get these gold symbiote suits and they become invincible men. But they're still men. In the first year of the series, you'll find out that these golden symbiote suits aren't just liquid metal, they're live sentient forms. The merging of those two life forms, the golden symbiote suits and the human hosts, will form each character into something else. So by the end of the first year, you will have an actual super-hero team. The first year you'll see their progression, how they become what they are. My hope is that if you walk though life with them, through the series, by the end of the first year when they become super-heroes they'll mean something to you. It's actually a three-step thing. From human to super-human, and then from super-human to super-heroes.

And these characters are going to tie into the rest of the Wildstorm corner of the Image universe?

Yeah, they need to prove that they can fight with the big boys. They have to prove that they're super-human. They'll fight the *WildC.A.T.s*, to gain credibility, to show that they can stand toe to toe with a super-hero team. And one of the team members, Mother, in the mini-series, is 35-40% cybernetics. We may find out later on that all those cybernetic parts were installed in her at Cyberdata.

And Dane was part of the original Team 7 with Grifter and Backlash and those guys?

Right. Dane was one of the members of that original team. Then, when some of the more famous members joined their super-hero teams, Dane was put in charge of Team 7. He re-formed Team 7, and that became the human *WetWorks* team that we know in the beginning of the miniseries.

WetWorks #1 ships in July, with the succeeding two issues of the miniseries following monthly.

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DEATHBLOW AFTER LEE:

A NICE PIECE OF *SALES*MANSHIP

Deathblow has been, from the beginning, a stylistic departure for Jim Lee. Inspired by Frank Miller's *Sin City*, Lee employed bold black lines and heavy brushwork to create a graphic look that was very different from the style known and loved by fans of the *X-Men* and *WildC.A.T.s*. Fitting another monthly book into an already hectic schedule proved too much even for someone with as much energy as Jim Lee, so *Deathblow* was announced as a quarterly title.

The fan outcry was immediate and clear. They didn't want less *Deathblow*, they wanted more. Jim Lee, a longtime fan of artist Tim Sale, had been looking for a way to put Sale's talents to use, and *Deathblow* was the place. By putting Tim Sale on the book, *Deathblow* could go to a monthly full-length schedule, satisfying the fans and Jim's desire to use Tim at the same time.

Sale started his run on *Deathblow* with issue #3. On that issue, he pencilled over layouts already drawn in by Jim Lee, which he says was a "nice bridge." He had some doubts about stepping into the admittedly big shoes of Jim Lee on the book, not because of, he says, "Jim's work, but because of Jim's stature in the field. It's very different than mine. I have a niche, but Jim is very broad-based, and has been much more successful commercially. One of the things about having done Batman, and especially Dark Knight, is that everybody knows there's going to be a different artist on it every few months. But *Deathblow* had been only Jim, so I felt that, at least for a little while, I needed to try to maintain some of the elements that Jim had, that weren't necessarily what I had been doing before. Some of them had been exactly the sorts of things I had been doing, and in fact were new to Jim."

With each succeeding issue Sale has been putting more of himself into the book, with the result that, while it is still a dark, suspenseful, military-style book, it is very definitely Tim Sale at the drawing board and not Tim Sale doing Jim Lee.

As Tim says, the biggest difference is in the storytelling. "I've been talking to Brandon a lot about keeping the story as open as possible, so that we're not trying to jam each issue and each page with a lot of information. It allows me to do more storytelling, to control the pace a little bit more: how fast, how slow, the size of the panels. The first page of issue six has 25 panels on it. That's not what anybody thinks of an Image book looking like, and not what anybody thinks of Deathblow looking like. I did it for a number of reasons. I wanted to have reaction shots. I wanted to have the pace be quite slow, so that the first tier of five panels opens with a close-up of the head of a bird. The next panel we pull back and we see the bird flying. We pull back further and we see the whole bird, and then see the bird landing on a little boy's hand, and then we pull back and see the little boy. That's the kind of storytelling I'd like to do more of, and is more me bringing something to *Deathblow*.

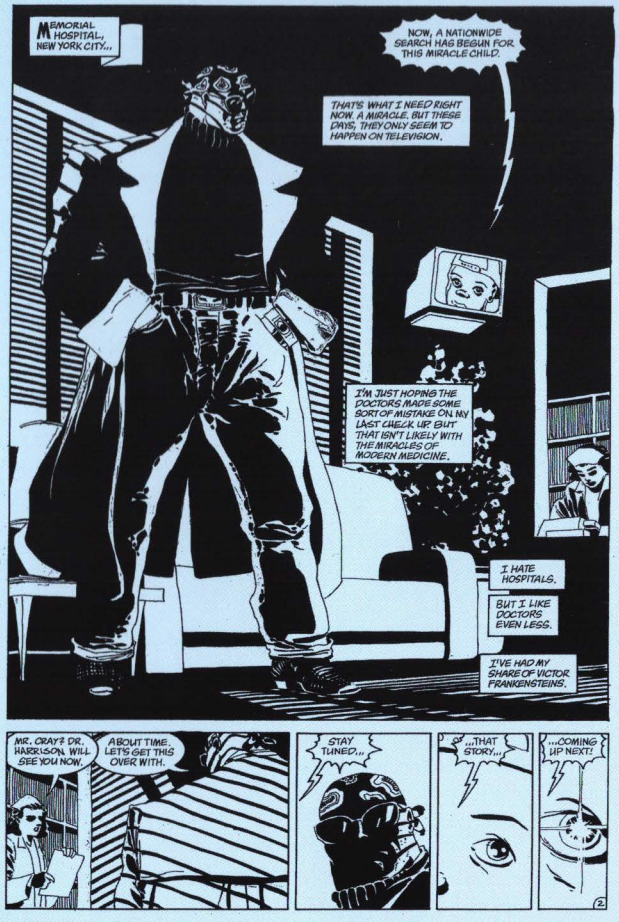
"Brandon's the kind of guy that, if he has more room, he just wants to put more in. He's got a lot of stories to tell, he's got a lot of images in his head. So a lot of my discussions with him have been asking if he can't scale things back a little bit."

Tim Sale's early comics work was in the fantasy comics *Myth-Adventures*, inking Phil Foglio, and *Thieves World*, which he pencilled, inked, and lettered. Since then, he's usually been happiest inking his own pencils, as he does on *Deathblow*, although he would like to see what Klaus Janson could do for his work. He looks forward to working with the young British artist Disraeli at some point, possibly on a forthcoming *Batman* Halloween special he'll be pencilling.

It was his last Halloween special that really cemented his reputation in the industry. Drawing a three-part *Legends of the Dark Knight* story written by James Robinson, he reached a comfort level with both the Caped Crusader and editor Archie Goodwin. When the opportunity came along to do a second *Dark Knight* story, Sale grabbed it.

Deathblow came next. Archie Goodwin's assistant editor was Bill Kaplan, who has since become Editor-in-Chief of WildStorm Productions. When Jim Lee realized Sale was the artist he wanted, Bill knew how to reach him, and, working through Sale's agent, Mike Friedrich, a deal was struck. Sale admits that the use of an agent is still new to the comics industry, but points out that it's quite common in book publishing and show business. "A lot of artists like to not have to worry about haggling about money," Sale says. "My feeling is that agents will become more important as the industry continues to expand and contracts and rates are not quite as standardized." He believes that will happen more, "as creators are recognized more and more as the main force in the industry. I think it does everybody good. And Image is a great example of that."

He may be new to Image, but Sale is happy to be working on *Deathblow* and the occasional side project, like an *Uncanny X-Men* back-up story that will appear this year, written by Jeph Loeb. In his own words, "I'm very excited to be doing the work I'm doing... the kind of work Deathblow allows me to do is very interesting."



WORLD OF WILDSTORM

MEMBERS' PAGE

JOE JOHNS: *RAPID CITY, SAN DIEGO*

Dear Homage Studios,

Club Homage is totally cool. I'm glad you have interviews with Jim Lee, because he is my idol. In the newsletter, I wish you had a how-to-draw section like Bart Sears has in Wizard. By the way, I know Rob Liefeld works at Extreme Studios, but I heard he was going to leave Image Comics.

Jim Lee, Marc Silvestri, Brett Booth, J. Scott Campbell, Scott Williams and Alex Garner are major influences on my art. Especially Jim Lee — he's the best! Joe Chiodo is an excellent colorist, giving Jim's work flair and depth. Eric Silvestri and Brandon Choi also influence me a lot as a writer. Chris Claremont too — will he be doing anything for Image? And I know Jae Lee has a project coming out for Image. What is it called? Will he be part of Homage Studios or continue to be a freelancer?

Before I go, I would like to know if I can send my work to you. I'm only 12.

Jesse Rabb III
Erial, NJ

P.S. I'd like to get in touch with other Image fans. My address is 451 Loch Lomond Dr., Erial, NJ 08081.

Thanks for the kind words, Jesse. To answer your questions — if you got this far in the newsletter, you've already seen the story on Chris Claremont scripting *WildC.A.T.s* #10, 11, 12, &13. He's got a project in the works with Marc Silvestri, too. Jae Lee's book is called *Hellshock*. He's not joining us here at Homage, but we're looking forward to the series. Rob is not leaving Image — he's been on sabbatical for a while, but he's about to come back in a big way. And we can't hire you at 12. Our advice is to keep writing, keep drawing, study hard, and by the time you're 18 or so you'll probably be ready for the big time. In the meantime, you're welcome to submit fan art for the newsletter and the letters pages in our books.

NICK NAWROTH: *DAYTON, OHIO*

FRANK JUNG: *SAN FRANCISCO, CA.*

Hi!

I just received my initial membership kit from Club Homage. Needless to say, I'm pretty excited.

I'm a big comics collector, and most of all, a big fan of Image. I think they publish the best comics of all time. Characters like Spawn, The WildC.A.T.s, the Youngblood and the Dragon will stay in the minds of readers forever.

The Newsletter was great, but a little too short. I want to know more, more, more!! The ashcan was also great!

Finally, here are my suggestions:

1. I want a subscription! I want to subscribe to all the ongoing titles of Image.

2. It would be great to know the artists' tricks.

Alexandre Michaud
Rimouski, Quebec
Canada

Sorry, Alexandre, but so far, it remains Image Comics policy not to offer suggestions. There are thousands of comic stores and mail-order retailers out there, and we respect the job they're doing getting our comics into the hands of our fans. To offer subscriptions would be to take money out of their pockets, and we just don't want to do that.

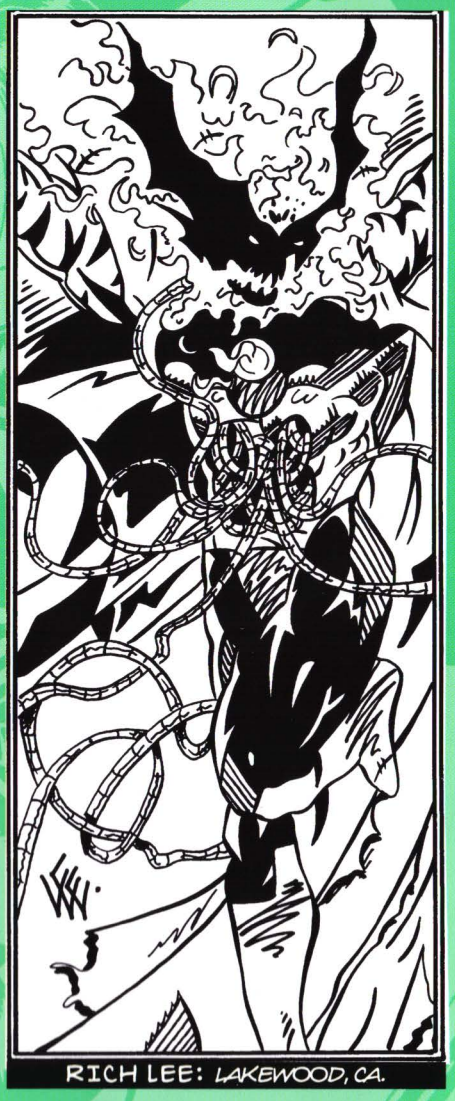
***The Art of Homage Studios*, published late last year, has a lot of good tips and tricks on drawing comics. I suggest you and Jesse both get your hands on a copy.**

We have some bad news to pass on to our loyal Club Homage members. The next newsletter will be the last one you'll receive, and then Club Homage will close its doors forever. The good news is that there's an Image Comics Fan Club, with a cool newsletter and membership package, and lots of insight into all the various studios that make up Image Comics! We don't want our fans to have to choose between fan clubs, or worse, to have to spend extra money to join both. So we're just going to let the Image Comics Fan Club take over. To join, send $15.00 (North America - $25.00 overseas) to:

IFC
P.O. Box 25468
Anaheim, CA 92835

We thank everybody for joining Club Homage, and for your support these last months. Everybody who has joined will get four newsletters, along with all the other awesome stuff we've been tossing in. From the mail we've received, it looks like everybody feels they're getting their money's worth.

—Jeff



RICH LEE: *LAKEWOOD, CA.*

HOMAGE NEWS

Trading card fans should be on the lookout for WildStorm Set 1, the first trading card set produced entirely by WildStorm Productions, shipping in June. All the major characters from the WildStorm corner of the Image universe are featured, including members of the ***WildC.A.T.s***, ***WetWorks***, ***StormWatch***, ***Gen^{13}***, and ***Team 7***, as well as some of the major villains. Artists represented include Jim Lee, Marc Silvestri, Sam Kieth, Geoff Darrow, Dale Keown, Jae Lee, Cully Hamner, Travis Charest, Dwayne Turner, Gary Frank, Bart Sears, Jason Pearson, and many more. The regular WildStorm artists, J. Scott Campbell, Scott Clark, Brett Booth, Alex Garner, and others are also contributing. The set will be 100 cards, all chromium, with 9 refractive chromium chase cards and randomly inserted autographed cards. As a special bonus, each card will include rankings that can be used to play WildStorm: The Game. Rules will be included in every pack.

New title ***Gen^{13}*** is taking off like a rocket! The first three issues sold out much faster than anyone had anticipated — even us, and we saw what J. Scott Campbell's pencils and Alex Garner's inks looked like in advance! Pitt's appearance in Issue #3 helped too.

The miniseries was originally slated to be a four issue mini, but it turns out that there's just too much story to be told in four books, so we're stretching it to five. Actually, we had a choice: keep it at four but make #4 a double-sized, high-priced issue, or make it two issues at the regular price. We think you'll like the option we chose. After the miniseries, watch for ***Gen^{13}*** #0, and then we expect the series to continue with #5.

Another new miniseries, ***The Kindred***, has shown terrific early response too. ***The Kindred*** features Grifter and Backlash in an adventure that reaches back into the past, shaking the WildStorm family tree to its very roots. Brett Booth and Sal Regla are handling the art chores on this one. After this one, Brett and Sal are moving on to a ***Backlash*** regular series. Don't miss it!

A lot of new names are being heard around Homage Studios, as projects come close to fruition. Aron Wiesenfeld is a penciller who's going to be a huge star — wait till you see his work on the forthcoming ***Team 7*** series! The writer on this project is Chuck Dixon, a comics veteran who's well known for his work on *Batman* and other books. Richard Bennett helped out on ***WildC.A.T.s*** #8, and his dynamic pencils will grace the pages of ***Brass***, a new series slated for later in the year. You've seen Travis Charest's work in the ***WildC.A.T.s Special***, some ***WildC.A.T.s*** back-up stories, and various pin-ups. Now that he's moved down from Canada, you'll be seeing a lot more work from this tremendously talented young penciler. Watch for Ryan Benjamin's pencils in ***Union*** #0 and the regular series, inked by Tom McWeeney, a staff inker, even though he insists on living in New Jersey instead of California. And keep the names of penciler Dan Norton and inker Chuck Gibson in mind... they're the stars of tomorrow. Writers Ron (*Green Lantern*) Marz, Steve (*Sandman Mystery Theatre*) Seagle, and James (*Firearm*) Robinson are showing up more and more in the pages of WildStorm Productions books, or will be soon. Keep watching Homage Studios to see who next year's superstars will be!

We Have A Winner!

Congratulations go out to **John Son** of Redondo Beach, CA, who knew that the Coda were based on Mt. Themiscrya, in Southern Greece, on the Pelopennese Peninsula, that "pustota" is Russian for "void," that Cyberforce Central Command is located 300 feet below Gabby's Gas and Grub, and that the SkyWatch orbit is 150 miles above Earth. For being so brainy, John is now the proud owner of a copy of The Art of HomageStudios, signed by Jim Lee, Marc Silvestri, Scott Williams, Whilce Portacio, and lots of other artists.

HOMAGE

Club Homage Newsletter is published quarterly by Homage studios.
Editor: Jeff Mariotte
Your suggestions and comments are welcome.
Please address all correspondence to:
Club Homage
7910 Ivanhoe Ave., Suite 438
La Jolla, CA 92037

WildC.A.t.s: Covert Action Teams, Deathblow, Gen^{13}, The Kindred, StormWatch, and all related characters are ™ and © Aegis Entertainment, Inc., dba Wildstorm Productions, 1994. Cyberforce and COde Name Strykeforce are ™ and © Top Cow Productions, 1994. ALL RIGHTS RESERVED

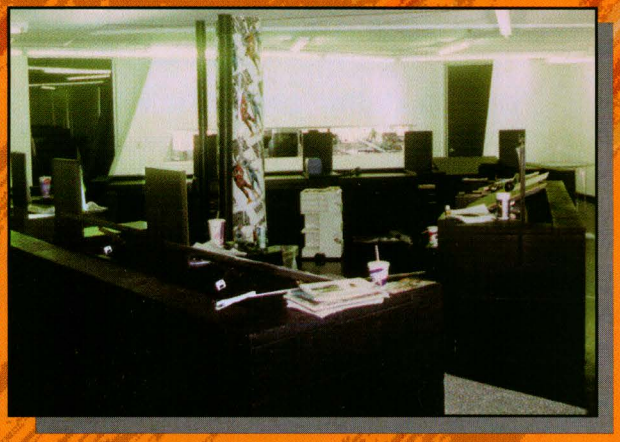
Volume 1, Number 4
April 1995
Official Propaganda
from Homage Studios

CLUB HOMAGE

THE NEW AND IMPROVED

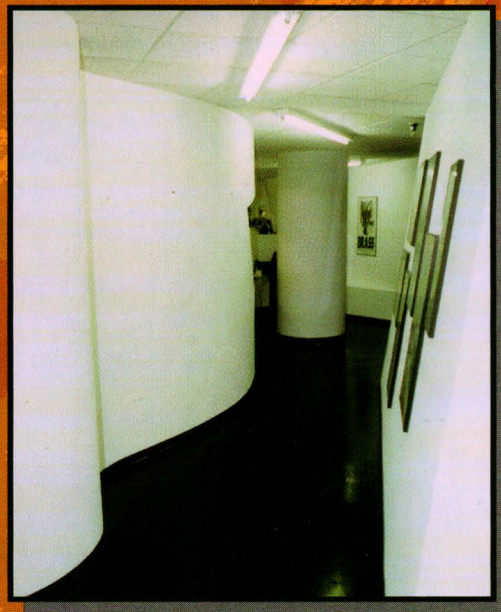
HOMAGE

Homage Studios has undergone a series of changes since its beginnings five years ago in a small apartment, where Whilce Portacio, Scott Williams and Jim Lee turned out work for Marvel Comics. Even since Club Homage was started, the studio has been in a constant state of flux. Now Homage is in its biggest space ever, with the biggest staff, creative and administrative, even though Marc Silvestri and his Top Cow Productions moved away from the studio to Santa Monica.



That's right — Cyber Force creator Silvestri, one of the Image founding fathers, is no longer part of Homage Studios. His comics are being created from a new location in Santa Monica, while Homage has moved to brand new digs in La Jolla, California, where the three original Homage members continue to work together, surrounded by dozens of newer artists, writers, and staff people.

The new space was designed specifically for Homage Studios and WildStorm Productions, and it's one of the more unusual offices anybody has ever seen. Straight walls are rare, but leaning walls, curved walls, surprisingly placed windows and unusual angles are the norm. It's an ideal place to stimulate creativity and conversation, and some of the people who work within it say that it feels like working in a spaceship.

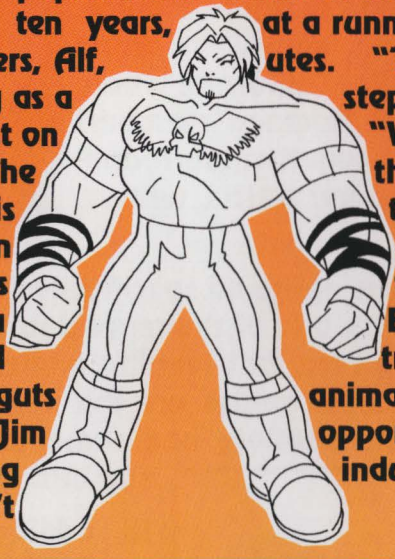


In addition to producing the WildStorm comics from the new space, the WildStorm Effects production facilities are located in the same building, as are WildStorm Emporium and WildStorm Editions. The Emporium creates merchandise such as T-shirts, posters, portfolios, etc. for sale, and Editions produces signed limited edition fine art prints. All in all, Homage Studios continues to be a hectic, sometimes crazed, but always fun place to work.

WORLD OF WILDSTORM

And the Oscar goes to... Fairchild, Grunge, Freefall, Burnout, and Rainmaker?!

Homage Studios' hugely popular teen heroes are about to be movie stars! WildStorm Productions has formed a new division called WildStorm Pictures to make original animated movies, beginning with a direct-to-video animated feature version of the hit comic Gen13. The animated feature will adapt the award-winning five issue miniseries. Directing and overseeing the two million dollar project is Kevin Altieri, well-known for Batman: The Animated Series. Altieri has worked on many popular animated series over the last ten years, including The Real Ghostbusters, Alf, and Alftales, as well as serving as a development and concept artist on Disney's hugely successful The Lion King. Altieri says, "This is the thing everybody's been waiting to see. For years everyone's wanted to see a comic book character adapted to animation with as much guts as the original comic, but Jim Lee is the only guy who's doing anything about it. This isn't like children's programming, where you have to pull your punches. This is the real thing. "After Batman, a lot of opportunities were presented to me, but this is the only one that will not only further my career but will further the whole industry. Jim Lee is really going to shake this business up." Altieri is co-scripting the feature with Brandon Choi, who wrote most of the first miniseries. They're looking at a running length of about seventy minutes. "This seems like the logical next step for WildStorm," Jim Lee said. "We've thrived in other areas of the entertainment business by telling the kind of stories we enjoy, and superheroes just translate so well to animation. Everyone here at WildStorm is tremendously excited about the animated Gen13 feature and the new opportunities it presents to the comic industry."



WILDSTORM RISING

Five years ago, Whilce Portacio, Scott Williams, and Jim Lee came together to create comic books. Homage Studios was born in a one-bedroom apartment that year, and the freelancers were working for Marvel. Since then, Image Comics was formed, the offices have grown, and the three are still working together, primarily for WildStorm Productions. In celebration of the fifth anniversary of Homage Studios, WildStorm plans a massive crossover, called **WildStorm Rising**, that runs through its nine regular titles for May and includes two special bookend issues. The regular titles involved are: **WildC.A.T.S: Covert Action Teams, StormWatch, Backlash, Team 7, Deathblow, WetWorks, Gen13, Grifter, and Union.**

Acclaimed artist Barry Windsor-Smith will provide the cover art for all eleven issues of **WildStorm Rising**, as well as the interior art for the first of the bookends. Windsor-Smith is perhaps best known for his groundbreaking run on *Conan the Barbarian*, and recently scored another major success with *Rune*.

Contained within the Windsor-Smith covers will be stories by three of the hottest writers in the industry, James Robinson, Ron Marz, and Steve Seagle, drawn by the regular art teams for each book. Two new series are being launched as part of the crossover: **Grifter**, written by Seagle with art by Ryan Benjamin and Tom McWeeney, and **Team 7 — Objective: Hell**, a new three-part Team 7 miniseries by writer Chuck Dixon, with pencils by Chris Warner, recently of Dark Horse's X. In addition to an exciting storyline and the terrific art that WildStorm fans have come to expect, WildStorm Productions will include two collector cards into each issue. Every **WildStorm Rising** book will contain one of eleven new painted cards made exclusively for this crossover as well as a card pulled randomly from the WildStorm Gallery painted card set that also ships in May.

None of this will raise the price beyond the $2.50 line to which WildStorm Productions is committed. A newsstand edition, also available through direct distributors, will be $1.95 and will not contain the cards. An additional set of giveaway cards, which retailers will get through their regular distributors, is also planned. These special cards will list each week's crossover issues and the order in which they should be read.

The storyline includes serious repercussions for the WildStorm corner of the Image Universe, and directly leads into the cataclysmic events that were foreshadowed in the groundbreaking **StormWatch** #25 from May of 1994. WildStorm Emporium merchandise for May will tie in to the crossover as well, and includes a portfolio of the Barry Windsor-Smith covers. "In a very short time, WildStorm's characters have become some of the favorite characters in comics," WildStorm head Jim Lee said. "Our goal is to give the fans an epic story involving the characters they love, and to provide a jumping on spot for new readers at the same time. It's basically a way of saying thanks for supporting Homage Studios for the last five years."

WildStorm Rising takes place in the following titles:

Team 7 - Objective: Hell #1
- WildStorm Rising prologue
WildStorm Rising #1
WildC.A.T.S: Covert Action Teams #20
Union #4
Gen^{13} #2
Grifter #1
Deathblow #16
WetWorks #8
Backlash #8
StormWatch #22
WildStorm Rising #2

There's also the **WildStorm Sourcebook** #1, which acts as an essential scorecard for the WildStorm Rising players. Don't miss an issue!

WildStorm Rising creators

Meet WildStorm Rising creators at the following appearances:

Saturday May 13:
Ryan Benjamin (**Union** #4, **Grifter** #1)
Mile High Comics, Anaheim, CA,
1-3 p.m.

Saturday June 3:
Whilce Portacio (**Wetworks** #8)
Comix Experience, San Francisco, CA,
4-7 p.m.

WORLD OF WILDSTORM

WILDSTORM PRODUCTIONS

the hard-working men and women who make Homage Studios look so great!

Joe Dunn - Design Director

Bill Kaplan - Editor in Chief

Jeremy Cox - Computer Colorist

Nick Bell - Computer Colorist

Christian Milos
Production Coordinator

Ben Fernandez - Art Director
Tobias Queck - Graphic Designer
Kimberly Bauer
Manufacturing Assistant
Homer Reyes - Computer Colorist
Ian Hannin - Computer Colorist

WILD CARDS

WildStorm ushers in a new era for trading cards!

WildStorm Productions went into the trading card business in a big way in 1994, and plans to continue expanding that part of its operation in 1995. The first WildStorm card set, titled, appropriately enough, WildStorm Set 1, was an all-chromium set featuring most of the popular WildStorm characters as depicted by a veritable Who's Who of comics greats. A limited number of autographed cards were included in the set. WildStorm Set 1 alone made the new WildStorm cards division the #3 trading card company in the country for the month of its release. But the next set topped even that. WildC.A.T.S '94 shot to the top of the pack as the best-selling card set for November. This set, also all chromium, was oversized. Focusing exclusively on Jim Lee's super-hero team the WildC.A.T.S, it once again drew upon a diverse range of art talent. Special subsets included a swimsuit subset, a famous battles subset, team shots, and a painted card subset. There was also a double-sided chase set that formed a six part Jim Lee team shot on one side and a six part J. Scott Campbell team shot on the other. Every box was packed with a WildD.I.S.C, a cd-sized disc with one of five different images. 1995 started with the WildC.A.T.S Animated set, a collection of art from the popular animated series and different artists' versions of the animated-style characters. Special features of this set included animation cel-style cards, and randomly inserted pieces of the actual 35mm motion picture film used in the cartoon!

Following that was the first WildStorm card set based on non-WildStorm characters — Todd McFarlane's Spawn. The first trading card to feature the most popular character of the decade, these cards were designed to commemorate the 25th issue of the best-selling Image comic. Todd McFarlane drew some new images exclusively for this oversized set, including a sneak peek of Spawn in a new costume. There was a technological innovation designed for the set as well — Toddchrome, a new process by which it's possible to get a special chromium trading card that has never been touched by human hands.

Todd McFarlane's Spawn is to be followed by WildStorm Gallery, a set of fine art paintings by the best painters in comics, depicting favorite WildStorm characters and action sequences. This set is timed to coincide with WildStorm Rising, the mega-crossover about which you can read elsewhere in this issue. Each copy of the crossover comics will contain two trading cards, one drawn randomly from the WildStorm Gallery set, and one of eleven painted by Joe Chiodo exclusively for the crossover.

Ted Adams, WildStorm's hard-working trading card editor, is a busy man. When he's not on the phone tracking down more outstanding artists to do cards or looking for cool licenses to bring out as card sets, he can usually be found at his desk poring over new art or card-back text. He hasn't slept in six months, and doesn't expect to get a chance until sometime in 1996.

WORLD OF WILDSTORM

Joe Johns - Cybernary

wouldn't run an ad for dog food or cheese dip (sorry, Sergio), but we'd run ads for comics or magazines or video games that we think are cool. If you count ad pages, you'll see that we usually run fewer than most companies, and we only run full page ads, so you don't end up with those tacky looking pages full of little ads.

Deathblow Will Die
A poem by Pete Nguyen

Deathblow will die.

That's what his teammates said.
But he just laughed and laughed
Delivering his namesake to the bad

David Witt - Union

MEMBERS' PAGE

Dear Club Homage,

First, thank you for allowing this international fan to become a member. I wasn't sure if I qualified, but it was definitely worth the gamble.

In the WildStorm books, I would like to see everything (special sections, ads, etc) at the back of the books, like Todd McFarlane does, for the following reasons:

1. I hate it when I'm getting into a story and get interrupted by ads. For example, WildC.A.T.s #2 had a great double page spread that was interrupted by a coupon.
2. It would make it easier for you guys to make a deluxe. Which means less of a wait for us fans.
3. All that hard work shouldn't be interrupted. This is Image! Give those other companies another reason to say "Why didn't we think of that?"

Thank you,
Joseph Cazares
Japan

Thanks for the long distance note, Joseph. We distribute the ads throughout the book instead of in the back because we feel there's nothing more boring than several pages of ads in a row. We want you to notice the ads, not to skip past them, because they're for products (usually WildStorm products) that we think you'll be interested in. We

Marco Concepcion - Swimsuit

guys,
And the innocents, men, women, and children.
Until the doctors said...

Deathblow will die.

Deathblow was given a deathblow to his laughter,
A deathblow to his mindset of mass slaughter.
And because of his brain cancer...
A deathblow to his mind.
All Michael Cray could think of was that...

Deathblow will die.

A consciousness was triggered by the tumor.
Slowly he becomes a different person.
With the help of Sister Mary, a good person.

And maybe, just maybe, a hero.
You see, the tumor had already killed Deathblow.

Deathblow is dead.

Long live the person, the hero, Michael Cray;
For however long that may be...

Pete Nguyen
Santa Ana, CA

We're kinda sorry to see the ol' Club Homage News go, because where else can we do silly stuff like running reader's poetry? Not that there's anything silly about the poem, Pete. By now you know the truth about Mr. Cray's "tumor," and we're sure you enjoyed the mind-blowing storyline that just wrapped up. But there's lots more action to come from Deathblow, with a new artist to boot — our own Trevor Scott!

Pete Nguyen - Deathblow

WORLD OF WILDSTORM

Homage News

As most of you know, this is the last issue of the Club Homage Newsletter. We explained last time that Image has started an Image Fan Club, duplicating many of the efforts we were making here. So rather than make anyone choose between the two or spend money on both, we're discontinuing this club and recommending that people join the Image Fan Club.

We've had a lot of fun with this club, run some good contests, and seen some terrific art and letters from you fans. We haven't always been as prompt with the newsletters as we might have liked, but with a production schedule to which we're adding new books all the time, and the move, and the expansion of staff, we've all been stretched pretty thin. At the same time, we think we've always produced a great-looking newsletter — certainly better than we've seen from any other comic book publisher — and, from the comments we've received, you seem to agree. We appreciate the compliments and the input, and, as always, we appreciate your support of Homage Studios products.

1995 is going to be an incredible year for Homage Studios and WildStorm Productions. To begin with, '95 marks the fifth anniversary of Homage Studios. If you look back over your comic collection to the Marvel X books that were coming out of Homage five years ago, you'll get a sense of just how much time and how many pages have gone by in five years.

The first Homage Studios toys and home videos are out! Both feature Jim Lee's popular WildC.A.T.S. The first toys, made by Playmates, were Spartan, Zealot, Maul, WarBlade, and Helspont, followed closely by Grifter and a Daemonite. The videos collect episodes of the Jim Lee's WildC.A.T.S: Covert Action Teams animated series, 2 per tape, and are released by Sony Wonder Home Video. Your local comic book store should have these - check 'em out!

1995 will also see the return of Jim Lee's artwork to the printed page. We don't know for sure when or on what project, but he'll be back! In the meantime, check out the center of this newsletter for a sampling of the new WildC.A.T.s team, Travis Charest and James Robinson.

As the editor of this newsletter since its inception, I'd like to take this opportunity to thank those people who made it possible -- Jim Lee, of course, and Marc Silvestri, Scott Williams, and Whilce Portacio, without whom Homage would never have exited, business manager John Nee, editor-in-chief Bill Kaplan, designers and production gurus Joe Dunn, John Uhrich, and Chris Milos, and most of all, the loyal and patient Club Homage membership!
--Jeff

Club Homage Newsletter was published quarterly by Homage studios.

Editor: Jeff Mariotte
Design: J. Speed Farris

Your suggestions and comments are welcome. Please address all correspondence to:

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7910 Ivanhoe Ave., Suite 438
La Jolla, CA 92037

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WORLD OF WILDSTORM