

***GODKILLER:***  
***Walk Among Us***

Feature Film Press Kit

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## CAST

LANCE HENRIKSEN as Mulciber  
(*Aliens, AVP: Alien Vs Predator*)

DAVEY HAVOK as Dragos  
(singer platinum-selling rockers *A.F.I.*)

DANIELLE HARRIS as Halfpipe  
(*Halloween 4, 5; Rob Zombie's Halloween 1, 2; Hatchet 2*)

JUSTIN PIERRE as Tommy  
(singer Warped Tour heroes *Motion City Soundtrack*)

BILL MOSELEY  
(*The Devil's Rejects, Texas Chainsaw Massacre 2, Repo: The Genetic Opera*)

TIFFANY SHEPIS  
(*The Violent Kind, Nightmare Man*)

LYDIA LUNCH  
(underground art icon, star of Richard Kern's *Hardcore Collection*)

KATIE NISA  
(*Threat*)

NICKI CLYNE  
(*Battlestar Galactica* Syfy TV series)

## CREW

MATT PIZZOLO, writer/director/creator  
(*Threat*)

ANNA MUCKCRACKER, illustrator

BRIAN GIBERSON, producer/ animator

ALEC EMPIRE, score composer  
(*Atari Teenage Riot*)

## Q&A with Director Matt Pizzolo

*Q. What is the inspiration behind Godkiller?*

A. When I was on tour with my first film *Threat* in Europe, I visited tons of churches and museums and was just really struck by the juxtaposition of pagan art and Christian art... and how much Vatican City resembles Disneyland. It's as if religions and mythologies and cultures compete for disciples through art... that popular art is a battleground of cultural ideas. So I was inspired to create an ongoing, serialized, pop-art mythology for my people: fuck-ups and weirdos and misfits.

*Q. Is "illustrated films" just a pretentious way of saying "motion comics?"*

A. Ha. Yes. Well... No, I don't think so anyway.

Alright, motion comics weren't a thing when we started working on *Godkiller*... yes, there were a few experiments here and there, but there was a sea-change when *Watchmen* came out—and by then we were already neck-deep in producing *Godkiller*. *Watchmen* was repurposing existing art whereas we were building this whole thing from the ground up, so of course *Watchmen* was done faster.

I actually dig the *Watchmen* motion comic, but I'm not just being pretentious when I call our format illustrated films. Sure, they look similar, but there are profound structural, dramaturgical differences between motion comics and illustrated films. We're not trying to make cartoons, we're making films. Limited animation in a cartoon can be a bummer because cartoons move at a hyper pace, films do not move at a hyper pace. As I said at C2E2, Michael Madsen doesn't bounce around the frame in *Reservoir Dogs* the way Wakko does in *Animaniacs*.

And in terms of the fact that they're both sequential art being animated and thus motion comics and illustrated films are the same thing, I'll again echo my statements at C2E2 by pointing out that just because *Seinfeld* is moving people photographed on 35mm film doesn't make it the same thing as *Full Metal Jacket*. And I'm not comparing *Godkiller* to *Full Metal Jacket* (I'm not *that* crazy), I'm just pointing out that technology alone does not determine a storytelling format. Five people on stage in a theater could be doing Shakespeare, improv, punk rock, or live sex. Illustrated films and motion comics were developed separately and have major critical differences.

The keystone difference is we drive the pace with the dramatic voice performances and sound design like a radio play. In fact, my initial idea was to do *Godkiller* as a series of radio play mp3s before I had the idea to mix that with sequential art. The fact that the voice performances and sound design drive the pace is why the format seems to work in feature length and in theatrical settings better than motion comics do... when you drive the pace visually but you're using limited animation then your pace will be... well, limited.

## Q&A with Director Matt Pizzolo (cont.)

*Q. What's it like being a filmmaker working in the comics space?*

A. Well, it's a little weird because there's a lot of movie people trying to elbow their way into comics because it's hip right now. But for me it's different because I always wanted to write comics even more than I wanted to write movies and plays, so I'm a special level of supergeek.

I was a comic fan growing up just like everybody else. I was barely old enough to read when I convinced my dad to buy me an issue of *Defenders* at the stationery store. That comic was so badass, it ended with Son of Satan letting all the demons of Hell take over Earth. My brain was officially fucked. As a pre-teen & teen I was a big Marvel guy, my favorite mainstream events were *The Mutant Massacre* and *Kraven's Last Hunt*. Then when I was a bit older I became obsessed with the 90s b&w indie comics. Obsessed. My favorites were *Cry For Dawn* and *Faust* and *Brooklyn Dreams* (last one's not indie, but JM DeMatteis is always awesome).

Through a weird chain of events I got kicked out of high school and wound up in the Playwriting Department at BOCES Cultural Arts Center on Long Island, but I confused the department when for my final research paper on a famous playwright I wrote about David Quinn, writer of the X-rated horror comic book *Faust*. The following year I wound up in the Dramatic Writing department at NYU. I was supposed to be writing plays and screenplays, but I kept writing comic book scripts and they kept telling me to stop. So eventually I wrote plays and screenplays for school while hustling comic book scripts on the weekends at every comic con I could find... unfortunately, I wanted to write for indie b&w comics guys who (a) weren't hiring writers, and (b) were about to go out of business when the bubble burst on that whole scene.

I was working at St. Mark's Comix on St. Mark's Place in the East Village (the only comic shop I'm aware of that's open til 2am) and our top sellers were *Death of Superman* and *Horny Biker Slut*, which gave me a very warped perception of what was popular. Marvel eventually offered an evening comics writing workshop for my department at NYU, I went a few times but couldn't really vibe with those guys... it would be a few years before mainstream superhero comics writing got as inventive as everyone's used to these days. Anyhow, I got kicked out of NYU and wound up making *Threat*, which made me so broke I couldn't afford comics or music or movies for a long time.

So there you go, when I was writing plays and directing films what I really wanted to do was write comics. I guess it makes perfect sense that I'd eventually fuse radio plays with cinema with comics.

## Q&A with Director Matt Pizzolo (cont.)

*Q. What is the new technology you created for “illustrated films?”*

A. Illustrated films don't use any particularly new technology. That wasn't the intention. Somehow, when we started referring to this as “an innovative animation style that mixes elements of anime, radio drama, video games, and motion comics” people assumed we were saying this was previously unseen technology... cuz I guess anime, radio drama, video games, and motion comics are buzzwords for next-gen media technology? Hmm.

There is nothing unique about the technology we're using, the only thing we have that middle school kids don't have access to is a decade plus of working professionally in visual storytelling while experimenting in the lab on crazy-ass indie projects.

What makes the format innovative is it enables us to tell epic-scale stories for weirdos in a sustainable way where we don't have to get a 100 suits on board with their story notes and we don't have to play the Indiewood Lottery where either we end up rich or homeless depending on the zeitgeist. We're not gambling for massmarket success, we're focused on making unique projects for our unique audience.

When I work on scripts for Hollywood studios, those movies have to be palatable to as many people as possible all around the world from all different cultures and sensibilities... so all the texture and riskiness and edge and danger have to be scrubbed away. They *have* to, I'm not arguing against it, they *have* to because those films have tens of millions if not hundreds of millions of dollars on the line. But I don't care about lowest common denominator storytelling. I want to tell stories for misfits, I want to make films and comics that are provocative and challenging... that most people just won't get or if they do get 'em they'll be pissed off by 'em. And I want them to look cool and have worlds as big as I can imagine. And it just makes good sense to experiment with existing technology to create those worlds in a way where the costs are in line with the size of the intended audience... so if the core niche audience supports it we can keep making more of them without having to get Revlon to sponsor it or Steven Spielberg to champion it.

I dunno, filmmakers have a reputation for spending as little money as possible on their first film so they can convince a studio to give them tons of money for their next films... but coming from the hardcore punk scene it's always been about keeping budgets sustainable enough to remain in control of your work.

Sometimes it seems like you're frowned upon as a filmmaker if you try and budget conservatively to reach a small audience consistently... people say you're not an artist, you're a businessman if you're concerned with keeping budgets in line with the size of the audience. Well, all the businessmen I know have been making ridiculously high-risk/high-reward gambles in the Wall Street & mortgage casino economies, so maybe it's time for a role reversal where artists think about sustainability and conservative budgets/revenue while the suits go apeshit pumping & dumping stocks and houses. These days it's downright radical art to work within a realistic budget.

## SYNOPSIS

### *Short Synopsis*

GODKILLER is the story of Tommy, a teenage boy who follows an organ-stealing prostitute into the savage, post-nuke Outer City on an epic quest to find a new heart for his dying sister.

### *Long Synopsis*

GODKILLER is the epic story of a boy on a quest to save his sister. 16-year old Tommy (Justin Pierre, *Motion City Soundtrack*) lives with his sickly younger sister in a ravaged, post-nuke borderland. When he discovers his sister will die without a new heart, Tommy follows an organ-stealing prostitute named Halfpipe (Danielle Harris, *Halloween*) into the savage Outer City on a quest to find a new heart for his dying sister. Once beyond the safety of his orphanage, Tommy discovers a war-torn land controlled by the evil fallen god Dragos (Davey Havok, *AFI*). Aided by wizened holy-war veteran Mulciber (Lance Henriksen, *AVP: Alien vs Predator*) and scrappy bounty hunter Soledad (Nicki Clyne, *Battlestar Galactica*), Tommy will have to stand up to Dragos' wrath before he can return to save his sister. "A horrific yarn of apocalypse, quantum physics, culture jamming and conspiracy theory." –*Scott Thill, Wired*

## PRESS QUOTES

"An instant hit." –*Theo Scheresky, Bloody Disgusting*

"Intriguing... mixes dark visuals, graphic violence, profanity and a speed metal soundtrack into an oddly alluring post-nuclear holocaust." –*John DeNardo, SF Signal*

"Post-nuclear punk odyssey Godkiller is making the jump from indie comic book to 'illustrated film' with engaging animation that merges sequential art, 3-D CGI and motion graphics... a horrific yarn of apocalypse, quantum physics, culture jamming and conspiracy theory." –*Scott Thill, Wired*

"Looks and sounds fantastic!" –*Quiet Earth*

"Awesome" –*Bryan White, Cinema Suicide*

"Innovative" –*Debi L. Moore, Dread Central*

"Gorgeous" –*Heidi Martinuzzi, Pretty/Scary*

"A genre-star-studded opus... frightening and violent." –*Michael Gingold, Fangoria*

[Episode 1 review] "Usually I can't stand motion comics... however, I was somehow drawn to Godkiller's comic aspect. The only word I can use to describe Godkiller's tone is grimdark. The episode's grim-darkness is clear, but not over applied, with all kinds of crazy organ-stealing, brutality and cannibalism, murder, and prostitution. The great proverbial cherry top lay in the extras. Godkiller comes with some extra special media formats including a nearly hour-long audio book chapter called Godkiller: Silent War. The chapter is a prequel, and is pretty fun to listen to. Also included on the disc, a 68 page PDF document containing the first two issues of the comic book. Holy \*\*\*\*, that's a lot of awesome! The single half-hour episode wasn't nearly enough to satisfy my ever-evolving needs, so when it ended on a cliffhanger I was almost distressed. I cannot wait for more of this. On a five scale, I give it a four. It entertained, it looked good, and I felt good watching it." –*Ryan Miller, EuroCultAV*

[Episode 2 review—first review yet for Ep 2] "Halo 8 scores again with the second addition to the Godkiller series by giving us more of everything we wanted. Blood lust? Check. Prostitutes? Check. Ridiculous violence? Check. A conspiracy involving the government, psychotropic drugs, and big brother? Che...waitaminute. This just gets better and better. The motion comic thingy aspect still remains, but this time some scenes get a little more spicy than the last. They're clearly improving with every stroke of this magnificent series. I need to state that my voracious appetite for this series is ever expanding. Another cliffhanger has brought me to my knees with anticipation and I again cannot wait for the next volume to come out. This DVD earns every bit of the 4.5 grade I'm giving it. And you owe it to yourselves to watch it. 4.5/5" –*Ryan Miller, EuroCultAV*

PRESS QUOTES (cont.)

[Episode 1 review] "Matt Pizzolo's tale of love, death, and organ harvesting; all set in a disgusting post apocalyptic wasteland. Looks as fantastic as you can expect... I am eagerly awaiting the next episode. With [tons of special] features and a ridiculously low price, it's hard not to give this a 9/10!" –*Chip Parton, Sins of Cinema*

[Episode 1 review] "Godkiller is a curious little gem... Animators and a team of voice actors take the artwork from the comic; perform some digital puppetry to add motion to the panels while a team of voice actors brings the characters to life - a hybrid between graphic novels and full-blown animation. The artwork is lifted directly from the comic. The voiceover work is well above average. Overall, it was an enjoyable story, over quickly and making me wait anxiously for the next chapter to be released. A fast, beautiful 25 minutes. These 'animated comic books' are a real love-hate issue with fans. Personally, I'm one of those who dig 'em - and this was no exception. 3 out of 4" –*Jeremy Gaggins, Gutmunchers*

## PRODUCTION NOTES

### **Overview**

*Godkiller* is a transmedia series of graphic novels, illustrated films, and novels created by award-winning filmmaker **Matt Pizzolo** that tells the stories of human beings caught in the crossfire of warring fallen gods.

When *Fangoria* asked about the inspiration behind *Godkiller*, Pizzolo stated:

"I thought it would be fun to design a new mythology for fuck-ups and misfits."

The illustrated-film *Godkiller: Walk Among Us* began as a screenplay Pizzolo wrote to let off steam in between rewrite assignments for a major film production company. He set out to make it the kind of weird, transgressive script Hollywood would never touch and decided to simultaneously produce it as a comic book and an experimental-animation film.

Pizzolo found illustrator **Anna Muckcracker** on the website DeviantArt. At the time she was a 20 year old art student in Poland with no prior publishing credits. She joined the project in late 2007.

The first comic book issue of *Godkiller: Walk Among Us* debuted at the Chicago Wizard World Convention in March 2008.

Soon after, **Lance Henriksen** agreed to voice the tortured, sex-addicted technowizard Mulciber in Pizzolo's animated film.

Overjoyed by Muckcracker's art and Henriksen's involvement, Pizzolo decided to make a bold leap forward by designing a new style of animation for the project.

He later told *Horror News*:

"There are lots of reasons [Godkiller was made as an illustrated film], but I think the most important one was really being inspired by Anna Muckcracker's gorgeous artwork. Brian Giberson (my partner at Halo-8) and I had been experimenting with the illustrated film format for a while, but we might still have gone with traditional animation for Godkiller since it's really risky to experiment with a crazy story and a new filmmaking format at the same time. But once I saw Anna's art I knew that no traditional form of animation could do justice to the grimy, textured, surreal aesthetic she created. It was really an artistic choice, because from a business point of view it's just so risky."

## PRODUCTION NOTES (cont.)

### **Illustrated Films**

For the feature film *Godkiller: Walk Among Us*, Pizzolo collaborated with Emmy-winning producer **Brian Giberson** on a new animation format called “illustrated films.”

The illustrated film format they developed merges sequential art with 3D CGI, motion graphics and dramatic voice performances in the style of a radio play.

Although it shares similarities with motion comics, the illustrated film format was developed simultaneously with and separately from Warner Premiere’s development of the *Watchmen Motion Comic*. Because the *Godkiller* art was being created while the illustrated film format was being designed (as opposed to Warner Premiere repurposing the existing *Watchmen* art), the *Godkiller Illustrated Film* debuted a year later than the *Watchmen Motion Comic*. The two projects are the first to utilize the style of animating comics books for a longform video production... they share various similarities as well as many stark differences.

*Wired* asked Pizzolo to explain the differences between motion comics and illustrated films:

"In illustrated films, we drive the pace of the storytelling with the dramatic voice performances and the sound design, so that allows us to showcase the illustrations in a way where you can really take a moment to absorb the art in the same way you can when reading a comic book... Motion comics are closer to a form of limited animation that uses comics as source material. Illustrated films are closer to the experimental cinema of Ralph Bakshi’s work, Chris Marker’s *La Jetée* or animation like *Liquid Television*."

Pizzolo went into greater detail at C2E2 when asked about the format by *Bloody Disgusting*:

"The simple answer is illustrated-films are an attempt to merge comic book sequential art with cinematic storytelling, whereas motion comics seem more intent on re-purposing comic books into cartoons. And I don't mean to sound like a dick because I think motion comics are cool, these are just different. On first glance, they look very similar... and people might say '*it's moving comics on a screen, that's motion comics*' to which I say '*just because Seinfeld is moving people captured on 35mm film doesn't make it the same thing as Full Metal Jacket.*' On one level you could see motion comics and illustrated films as siblings like comics books vs graphics novels or TV shows vs feature films, but there are deeper distinctions. Basically, we're filmmakers so we're bringing a cinematic sensibility to this[...] We animate motion in the frame, but the need for motion is different in film... it's not like Michael Madsen bounces around the frame in *Reservoir Dogs* the way Wakko does in *Animaniacs*."

## PRODUCTION NOTES (cont.)

### **Illustrated Films (cont.)**

Because the illustrated-film format is respectful of sequential art storytelling and the workflow is designed to create comics and illustrated films simultaneously rather than repurposing comics after the fact, the illustrated film format has been supported by many in the comics community and has led to upcoming illustrated film collaborations between Pizzolo and comics creators including **Ben Templesmith** (*30 Days of Night*) and **Tim Seeley** (*Hack/Slash*).

Templesmith told the audience at Chicago's C2E2 comic convention when *Godkiller* debuted there:

“The new frontier is doing original material and adapting to the medium properly rather than just backtracking and trying to make it work.”

### **First Transmedia Tie-In**

Pizzolo wrote the pre-apocalyptic prequel *Godkiller: Silent War*, an urban fantasy novel which debuted as a series of audiobooks on the *Godkiller: Walk Among Us* limited-edition Episodic DVDs.

Pizzolo explained the dramatic structure to *Dread Central*:

"Godkiller is split into two periods... there's the pre-nuke world of *Silent War* and there's the post-nuke world of the graphic novel and illustrated film *Walk Among Us*. So *Silent War* is only a prequel insofar as it happens beforehand, but its events drive the *Walk Among Us* story, and many of the same characters appear in both. I'm super excited that the two stories can roll out together in this integrated way--everything about this project is unorthodox and crazy, hopefully everyone will enjoy the ride."

### **Release of limited-edition Episodic DVDs**

Pizzolo and Giberson unveiled a preview clip of the *Godkiller* illustrated film during the "Comic Books & Indie Movies" panel at Comic-Con International's Wondercon in San Francisco on February 28, 2009.

Pizzolo, Giberson and actresses **Danielle Harris** and **Tiffany Shepis** presented two exclusive preview clips of the *Godkiller* illustrated film at Fangoria's Weekend of Horrors in Los Angeles on April 18, 2009.

Danielle Harris, **Nicki Clyne**, **Bill Moseley**, and **Justin Pierre** appeared with Matt Pizzolo at the 2009 San Diego Comic Con to promote the coming release of *Godkiller: Walk Among Us – Episode 1*.

## PRODUCTION NOTES (cont.)

### **Release of limited-edition Episodic DVDs (cont.)**

The *Godkiller: Walk Among Us* illustrated film was split into three episodes for a unique release model of limited-edition, bi-monthly episodic DVDs for the core fanbase starting in September 2009, followed by release of the complete film in early 2010.

Due to overwhelming retail demand far beyond studio expectations, the first episodic DVD's street date was delayed a week until October 6, 2009 so enough DVDs could be manufactured to supply stores including Best Buy, Hot Topic, Borders Books, F.Y.E., Suncoast, Warehouse Music, Newbury Comics, Amoeba Music, Rasputin Records, Dimple Records, Waterloo Records, J&R Electronics, Silver Platters, Zia Records, and many more.

The October 2009 illustrated film DVD *Godkiller: Walk Among Us - Episode 1* quickly established itself as its distributor's all-time fastest selling release.

In February 2010, the first 2 Episodic DVDs were screened as part of the Berlin Film Festival Transducers party, organized by **Alec Empire** of the band *Atari Teenage Riot*. The response from the audience was so positive that Empire agreed to compose a new score for the film's release as a full-length feature.

### **Initial Release of full-length Feature Film**

The complete *Godkiller: Walk Among Us* feature film debuted on the big screen at Chicago's C2E2 comic convention and entertainment expo. The screening was preceded by a panel discussion where Pizzolo was joined by artist Ben Templesmith and producer **F.J. DeSanto** (*The Spirit* movie, upcoming *The Shadow*), who announced they would be working with Halo-8 on upcoming illustrated-films.

DeSanto told the audience:

“No one else, as far as I know, is doing this from the starting point of ‘it’s going to be both a film and a comic,’ that marriage is creating something really fresh. I think this is really ahead of the game in terms of world-building. It’s this really careful application of how to bring new worlds into existence.”

## PRODUCTION NOTES (cont.)

### **Initial Release of full-length Feature Film (cont.)**

After the screening, Pizzolo wrote in the Halo-8 blog:

“So at all our events people ask me when they’ll be able to see *Godkiller* in their local theater [...] but the truth is we just didn’t know how the illustrated-film format would play theatrically. [...] The debut screening at C2E2 in Chicago was the ultimate test for us... it was screening to a comic book audience, which seems like a slamdunk except comics fans are notoriously protective of sequential art so they’d be no pushovers to accept illustrated-films. [...] Anyhow, the good news is that the C2E2 screening was a smashing success and we’re confident now that we can roll out *Godkiller* in theaters.”

True to form, *Godkiller*’s theatrical launch was anything but standard.

Pizzolo launched the *Godkiller: You-Demand-It Theatrical Tour* on the Halo-8 blog:

"[*Paranormal Activity*’s] 'You Demand It' campaign was about demanding Paramount book screenings in particular cities... we don’t have a sugar-daddy like Paramount that we can demand shit from. We actually have to get things done ourselves. Well... not really, ourselves... if you want to demand it, then you have to help us. Instead of just going on a website and clicking 'play this movie in my town,' if you want *Godkiller* to come to your town then we’ll need you to get off your ass and help by promoting the film locally. You all demand we work harder than everybody else to make crazy shit for you, well we demand you work harder to support our crazy shit than just clicking a button on some tour booking website. Fair enough? We would love for *Godkiller* to come to your town and scramble the brains of you and your friends & neighbors, but we can’t do it alone... we need your help."

Within two weeks of the blog post, Halo-8 announced the first leg of the *You-Demand-It* tour would consist of eight cities: Providence RI, Knoxville TN, Indianapolis IN, Grand Rapids MI, Milwaukee WI, San Antonio TX, Tomball TX, and Albuquerque NM, running from May 28<sup>th</sup> to July 2<sup>nd</sup> 2010, with more cities pending.

At the same time, *Godkiller*’s VOD partners announced nearly all the major cable-VOD carriers had selected *Godkiller* for their summer programming, insuring the film would be available in over 75 million homes starting May 25<sup>th</sup>.

## PRODUCTION NOTES (cont.)

### **Initial Release of full-length Feature Film (cont.)**

The cable-VOD carriers supporting *Godkiller* include Comcast, Time Warner Cable, Cox, Charter, Verizon, Cablevision, DirecTV, Dish, RCN, Insight, Mediacom, Bresnan, Suddenlink, Rogers, Videotron, Sasktel, Cogeco, Shaw, Telus, and more; as well as digital carriers Amazon, iTunes, Playstation Network, and Xbox Live.

With the theatrical tour offering shared experiences for the core fanbase and VOD making the film inexpensive and broadly accessible to casual viewers, Halo-8 postponed the DVD/Blu-ray release until July 20<sup>th</sup> (scheduled with events at San Diego Comic Con) to spend extra time making the DVD and Blu-rays uniquely collectible.

### **Upcoming Illustrated Films**

The *Godkiller: Walk Among Us* illustrated film is the first in a trilogy of films about Tommy's quest to save his sister. In June 2010, Pizzolo and Muckcracker will begin work on the sequel comic book and illustrated film.

At WonderCon in April 2010, Pizzolo debuted art from his next comic book and illustrated film, a giallo-horror called *The Long Knives*, illustrated by newcomer **Ana Ludeshka**.

At C2E2 in April 2010, Pizzolo and Templesmith debuted the first look at art from their upcoming collaboration *Black Sky*. Pizzolo also showed early concept art for a project he has in development *Medusa: Year One*.

Pizzolo and Seeley also confirmed they will be working together to adapt Seeley's *Loaded Bible: Jesus vs Vampires* comic book into an illustrated film.

At C2E2, Seeley told *Bloody Disgusting*:

"You know the thing about *Godkiller* was that it was made for [the illustrated film format] so they had enough length for it to be a feature length film. You know 3 double sized issues of *Loaded Bible* would be about 60 minutes or so, not feature length, so Matt and I were talking...we need to put out another *Loaded Bible* book. So we'll get another book out and that will be the last part of the feature story. [...] We didn't design it to be [an illustrated film]. Ben [Templesmith] is doing a project designed specifically for the format itself, and this we thought about doing it afterwards, so it will be a little bit of an experiment I think. You know I trust Matt though with what he'll do. I'm totally fascinated with how it will work out. It will be a learning experience for both of us. We may sit down and we may go 'you know there's still not enough content' and maybe we will go ahead and do something new to make it work out. You know he's a crazy bastard."